

# **SPELEO ART** **DOWN UNDER**

## **Australian Speleological Federation** **23rd Biennial Conference - December 28<sup>th</sup>** **2000 to January 3<sup>rd</sup> 2001**

### **LIST OF ART WORK OF ISSA & SPELEO-ART MEMBERS**

<b><u>No</u></b>	<b><u>Title</u></b>	<b><u>Medium</u></b>	<b><u>Price</u></b> <b><u>Aust</u></b>
------------------	---------------------	----------------------	---

#### **Valda Gillies, NSW**

1	From Darkness to light, apparitions in The night	W/Colour	\$2,650
---	---	----------	---------

#### **June MacLucas - Sth AUSTRALIA**

2	“Koomoolooooka Cave”	Charcoal	\$280
3	“Tusk Cave” Nullarbor	Charcoal	\$280
4	“Sentinel Cave” Nullarbor	Pastel	\$380
5	“The Golden Arches Cave”		
	Gregory National Park, NT	Charcoal	\$280
6	“Growling Swallet”, Tasmania	Pastel	\$380
7	“South Arch, Old Homestead Cave” Nullarbor	Pastel	\$380
8	Tantanoola, S.A.	Pastel	\$380
9	Debbie H and John D “Birthday Cave” Gregory National Park		
		Pastel	\$380
10	“The Golden Arches”, Gregory National Park	Pastel	\$380
11	“Inside Knowles Cave” Nullarbor	Charcoal	\$280
12	“Outside Knowles Cave” Nullarbor	Charcoal	\$280

#### **Ceris Jones - UK**

13	“Cave-Torso” 1998	pencil/ charcoal	\$260
14	23“Crawling” 1998	Pencil	\$210

<b><u>No</u></b>	<b><u>Title</u></b>	<b><u>Medium</u></b>	<b><u>Price</u></b>
15	“Moving on” 1998	pencil	\$250
16	“Still Life” 1998	pencil	\$210

### **Bud Hogbin**                      **UK**

17	“Ladder”                      Photographic image taken		\$83
18	“Cascade” Goughs Cave (Part of the Cheddar System).	Acrylic Painting	\$165
19	“Squeeze”, superimposed work on top.	Etching	\$83

### **Mark Lumley**    - **UK**    **(GONZO)**

20	Surveying	watercolour	\$297
----	-----------	-------------	-------

### **Ceris Jones**    - **UK**

21	Untitled	Print	\$30
22	Untitled	Print	\$30
23	Untitled	Print	\$30
24	Untitled	Print	\$30
25	Untitled	Print	\$30

### **Carolina Brook**    - **USA**

26	Cedar Ridge Crystals Chattanooga, USA	Computer Art	
27	Monlesi Ice, Switzerland	Computer Art	

### **Steve Powell** - **UK**

28	The Walsall Limestone Mines, UK	Graphite	\$140
29	The great Cavern, Dudley, UK	Mixed Media	\$140
30	The Caves of Sladd Lane, Wolverley	Graphite	\$195

### **Jenny Keal** - **Wales**

31	Descending	Pastel	\$262
32	Wet Crawl	Pastel	\$262

### **Pat Lawrence** - **UK**

33	South Arch, Abercrombie Caves	Watercolour	\$320
34	South Arch, Abercrombie Caves	Watercolour	\$210

<b>No</b>	<b>Title</b>	<b>Medium</b>	<b>Price</b>
-----------	--------------	---------------	--------------

**Ceris Jones - UK**

35	Untitled	Print	\$30
36	Untitled	Print	\$30
37	Untitled	Print	\$30
38	Untitled	Print	\$30

**Robin Gray - UK**

39	Wet Pitch	Print	\$50
40	Mark Lumley in OFD	Sketch book page	\$37.50
41	Pitch Head	Print	\$37.50
42	Caves in Streamway	Print	\$25
43	Weathercote, Yorkshire	Print	\$10
44	The Fingers in St. Cuthbert's	Print	\$25
45	Welsh Streamway	print	\$20
46	Peak cavern streamway	Print	\$30
47	The Fingers in St. Cuthbert's	Print	\$30
48	"Caving in the early days- Cycle lamps & a knobbly dog	chalk	\$125
49	"Caving in the early days" Candles & old suits	chalk	\$125
50	"Streamway Peak Cavern"	Oil Pastel	\$125
51	The Fingers in St. Cuthbert's	Print	\$30

**Lucja Radwan - Austria**

52	"Round the Tunnel", Jubilee Cave, Jenolan, NSW	Water Colour	\$665
53	"Gem of the West", Imperial Cave, Jenolan, NSW	Pen	\$650
54	"Pool of Cerberus", Cerberus Cave, Jenolan, NSW.	Water Colour	\$665
55	Pillar of Hercules, Orient Cave Jenolan, NSW	Pen	\$650
56	Broken Column seen through stage door. Lucas Cave, Jenolan NSW	Water Colour	\$665

**Ellis (Ian Chandler) - UK**

57	1 <sup>st</sup> and 2 <sup>nd</sup> Avens, Polnagree, Co. Clare, Ireland		\$ 90
	Sculptural Piece		

**Frantisek Mihal - Slovakia**

58	Sinter Dome	Pastel	\$100
59	Descent	Pastel	\$100

<b><u>No</u></b>	<b><u>Title</u></b>	<b><u>Medium</u></b>	<b><u>Price</u></b>
60	New Cave	Pastel	\$100
61	Near Camp	Pastel	\$100
62	Into Chasm	Pastel	\$100

### **Andrew Lawrence - Jenolan Caves, NSW.**

63	South Arch, Abercrombie	Graphite	\$180
64	South Arch, Abercrombie	Graphite	\$240

### **David Bellamy - Wales**

65	Wet Descent	Pastel	\$524
66	Mainstream Passage	Pastel	\$524

### **Glenn Woodley - Australia**

67	Untitled		
68	Maya Glyphs, Matjunic Caves		
69	Maya Glyphs, Matjunic Caves		
70	Arawak, Mt. River, Jamaica		
71	Untitled		
72	Maya Glyph, Yucatan Cave Wall		
73	Colong Graffiti		
74	Abercrombie Anomaly		

### **Carolina Brook - USA**

75	A Natural Relationship	Gouache	\$200
76	The Boys	Gouache	\$200

Cartoons kindly donated to Australian Speleological Federation by Robin Gray @ \$10 each with a request that they be printed in local club magazines.

3 books "*The Dudley Limestone Mines*" by Steve Powell @ \$10 each

5 books "*The Sight of Light*" by Ellis (Ian) Chandler @ \$10 each

The Australian Speleological Society will receive 10% on each sale.

**Australian Speleological Federation**  
**23<sup>rd</sup> Biennial Conference, Bathurst,**  
**New South Wales. Dec 2000/ Jan., 2001**

**SPELEO ART AND**  
**INTERNATIONAL SOCIETY FOR SPELEOLOGICAL ART, LEEDS, UK**

BRING TOGETHER SPELEO ARTISTS FROM AROUND THE WORLD  
 WITH

**SPELEO ART**  
**DOWN UNDER**

**The founding of ISSA**

Formally instigated through Carolina Brook, of Leeds, Gt. Britain, by a desire to capture the magic of limestone formations in something other than photographs and to educate the public in general to the beauty and splendour of the world that lay beneath our feet.

Carolina with a group of like minded artists/cavers met for their first workshop at the Caver's Fair, Yorkshire 1994 when the fraternity of ISSA - International Society for Speleological Arts was conceived. Four of those founding members works are shown in this exhibition, Carolina Brook, Robin Gray, Mark Lumley and Ceris Jones.

**The founding of Speleo Art**

Also founded by Carolina Brook at Leeds, England as an organisation for artists and interested people to promote and recognise speleo art as a serious art form in itself. "You get a chance to see the corners ignored in the intensity of exploration and science". (Carolina Brooks, ISSA Newsletter Vol 1 1995 p 4.) Speleo Art and Carolina have moved to Harrison USA where cave art is going forward to a brighter future.

## **SPELEO ART** **DOWN UNDER**

Speleo Artists are few and far between but we are growing in numbers and working towards being seen and heard around the world by exhibiting with groups like SPELEO ART and ISSA, INTERNATIONAL SOCIETY FOR SPELEOLOGICAL ART, both founded in England in the last few years.

In the 19<sup>th</sup> Century art cave fitted into the art 'scheme of things', it was sublime, picturesque, and grand. It had a power that matched the new age of steam driven machinery and the grandness of discoveries of the new far away lands. It was fashionable to portray huge refinery furnaces, awesome seascapes or sublime landscapes with huge gaping caves with great holes in the ground, it fitted the critique of fashion.

There are many illustrations from this period with black and white superb engravings of caves from the 'new world' but many of these images can only be found in dusty old books in libraries without any mention of the artist. In all but a few of the very famous, they are from unknown hands. Such is the fame of illustrators and the unknown artist.

Through the invention of photography last century, these illustrations usually carried out for scientific purposes, has all but ceased and unfortunately the 20th Century has remained virtually silent in this field of art.

But the creative world always swings back on itself in a bid to create something new and 'cave art' is new in the 21<sup>st</sup> Century. With this work offered here from a few artists, speleo art can live again as it has never been seen before. SPELEO ART and ISSA have gathered these few artist represented here as well as others together from around the world and given strength to their numbers and their purpose. By exhibiting speleo art whenever possible, be it at a Speleo Conference, or exhibiting in an art gallery situation, it offers a chance to show the public the wonders that can be found far beneath our feet. Artists have the ability to record what others miss, "you get a chance to see the corners ignored in the intensity of exploration and science", **Carolina Brooks, ISSA Newsletter Vol I 1995 p 4**. This then becomes a chance to educate the public that we must preserve our caves for the benefit of all of us now, as well as for the future generations.

### **David Bellamy - Wales**

David Bellamy was born and brought up in Pembrokeshire. He mainly specialises in painting mountains and wild coastal scenes, and is particularly fascinated by the moods of nature in the wild places. He is also inspired by the dynamic interaction of caver and caves, and the dramatic lighting and atmosphere effects of these underground images. His paintings have reached private collections in many parts of the world. A full time artist and author, he has written 8 books illustrated by his paintings, *Wilderness Artist*, his sixth book picked up an award for excellence from the Outdoor Writer's Guild and *Watercolour Landscape Course* became an art best seller. Four films on watercolour painting by David have been produced by APV Films of Chipping

Norton, He also runs watercolour courses in Britain and overseas, and demonstrates to art societies.

David travels widely in search of subjects: from the prairies of North America to the deserts of Morocco, from the high Alps in the African big game parks. Often camping wild, he is then on the spot to catch the lighting at the best time of day. He takes great efforts to reach the right position to sketch, whether halfway down a cliff on the end of a rope, working from a bobbing canoe, or trying to capture the portrait of a caver in some underground streamway. Attempting to get that elusive sketch has led him into all sorts of problems, including falling over a crocodile in Kenya. He has recently returned from Tanzania where he had great fun teaching Maasai warriors how to sketch. Through his painting and writing he endeavours to bring about a greater awareness of the threats to the environment, and he is particularly active in conserving the wild areas. He is a patron of the Marine Conservation Society's Seas for Life Appeal. He is also on radio and television in numerous programmes both painting and conservation roles, including a television series "Painting Wild Wales" with his wife Jenny Keal, in which he goes canyoning and caving in search of subjects, amongst other wild escapades. He is a member of the International Society for Speleological Art.

### **Carolina (Brook) Shrewsbury - Harrison, USA**

Born in 1956 in the UK. Went through art college intending to become a fashion designer but got caught up with speleology. Became concerned with conservation issues and public awareness of caves. ISSA was formed, then SpeleoArt to support and promote recognition of speleo art as an art form to bring about a greater awareness of the preservation of caves for the future. Carolina has moved to the US and is at this moment on her honeymoon in Hawaii. To see and know more, artist or punter, please contact [speleoart@bigfoot.com](mailto:speleoart@bigfoot.com)

### **Ellis (Ian Chandler) - UK**

**MA.MCIOB.FIMBM Prof. Emeritus of Building Technology**

Ellis has been a caver for over 30 years and his work is based directly on his own caving experience. Using the 3<sup>rd</sup> dimensional form of sculpture, he often works from a specific trip taking in the effects of the environment, texture, and the dampness in the caves and uses it as a medium which he incorporated into the flow of his art work. Contact e.mail [bellrock@msn.com](mailto:bellrock@msn.com)

### **Valda Gillies - NSW, Australia**

Valda is based in the Blue Mountains and draws her inspiration from nature in her many manifestations. Valda's paintings explore our relationship with the natural environs. Valda has extensive experience in things speleological.

### **Robin Gray - Cheddar, UK**

Robin Gray has been exhibiting since 1968 and has had in excess of 30 one-man shows while enjoying a highly successful teaching career as well as achieving a reputation as a leading pyrotechnician and international caver.

Gray worked at developing a highly meticulous and academic realism based on Somerset landscapes and legends. He also built a reputation as an innovative abstract painter and colourists and cartoonist with many of his cartoons published in Australian CEGSA NEWS, SSS JOURNAL AND NARGAN.

Contact e.mail [robingray@nasuwt.net](mailto:robingray@nasuwt.net)

## **Bud Hogbin - UK**

Born in Derbyshire in 1942, studied at University of London Goldsmith's College 1961-64. From 1961-70 taught art and ceramics at various Adult Educations Centres. From 1970 taught age group, becoming Deputy Head in 1974 and in 1977 became Head Teacher of a large Infant/Nursery school. In 1975-76 gained a degree and in 1984 awarded a fellowship of the College of Preceptors. Since retiring in 1985, gained a Certificate in Art & Design, a Diploma in Fine Art and Honours Degree in Fine Art at the University of Hertfordshire.

The main sources of inspiration for my work are from the study of forms found in nature, birds, rocks, plants and patterns in landscape. Recently the focus of my work is on caves and geological structures of these internal spaces. I aim to portray the "cathedral" qualities within natural caverns and to depict the struggle of man to explore and conquer these phenomena.

## **Ceris Jones - Lancs, UK**

Born in York 1956, studied Art & Design at various Colleges and from 1983 taught at Broughton High School, Preston, UK. A founding member of ISSA is now the Secretary of the group.

Ceris interests are mainly concerned with the body and in particular cavers, divers and cave divers where the human form undergoes an almost animal-like appearance when aids, attachments and breathing apparatus are added. "To go into the unknown holds feelings from obsession and apprehension to almost total terror, these feelings is what I try to capture".

## **Jenny Keal - Wales**

Jenny Keal became interested in painting in her early teens but only took it up seriously in recent years and now combines being an artist with running her own business. She has paintings in collections all over the UK and in America.

She was, at first a reluctant caver, showing no interest to take to the sport. Gradually, however, under a little pressure, she persevered and now enjoys reasonable trips under the ground,

The inspiration for her cave paintings comes from being in a hostile environment of cave systems. An element of excitement and mystery are strong features of her work reflection the inner strength and fortitude requires to cope with danger and discomfort encountered underground.

The tremendous drama of the human figure struggling and heaving impossible situation provide a challenging subject for any painter.

Add to that the primeval fear of confined spaces and bottomless pits and you have a receipt for touching the viewers emotions as no other subject can.

Jenny tries to use her own deep seated fears to tap with well of emotion in her viewer.

## **Andrew Lawrence - Abercrombie Caves, NSW.**

Andrew Lawrence was born in Newbury, England. He studied Art and Design at Bristol Polytechnic then Audiovisual Design at Stoke-on-Trent Polytechnic in the late 1970's.

It was while he was at college that Andrew developed an interest in caving, initially through an invitation to undertake a photographic shoot in the caves of the Forest of Dean.



He was a founding member of Newbury and district Caving Club and became an avid caver in the Mendips, Wales, the South Coast, the pot holes of Yorkshire and Derbyshire, and the river caves of Fermanagh and Sligo in Ireland.

Andrew travelled extensively in the early 1980's, before settling in Australia in 1983. He established his own business as a freelance artist in Concorde NSW until 1986, accepting commission based work, utilising mainly oils and acrylics and exhibiting in the local Sydney area.

In 1987 Andrew accepted a position as guide At Abercrombie Caves, NSW in order to pursue a strong interest in Speleology as well as to be closer to the Australian bush. His cave photographs and graphics have been used for numerous Abercrombie Caves promotions and signage for the Arch Cave self guided tour. He has won first prize in the Heritage section of the Evans Arts Council photographic competition.

Andrew still maintains a close relationship between Caving and Art through his current position as Visitor Services Manager at Jenolan Caves, NSW.

### **Mark Lumley - Bath, UK**

Mark has been involved with art for some time and has his own flourishing Art Design business. A caver for over 20 years Mark has been on caving expeditions to Spain, Austria, Mexico and the United States that included a trip to the famous Lechuguilla Cave system. The diver shown in his work here was painted from a small sketch carried out while diving, using plastic sketch pad and pencils on string.

### **June MacLucas - Adelaide, South Australia**

Born in Adelaide has a Diploma of Art and a Bachelor of Fine Art. In 1989 she completed the largest charcoal drawings by one person ever to come from Australia, totalling 64 metres in length by 3.5 in height. The actual specifications of the convict built Ross Bridge, in Ross, Central Tasmania, built in 1839. The next few years were spent completing huge works taken from her own dreams by using the theories of Carl Jung and dream interpretation as well as his theory on the psychological transformation found in medieval alchemy.

With her interest still centred on the unconscious, it was a natural step to join her husband and friends by joining CEGSA, Cave Exploration Group SA. Since then her style of work has completely changed, no longer the huge "audience participation of walk into" size works but rolls of paper, boxes, easel etc., are now taken into some of Australia's most beautiful show caves of the Blue Mountains, or some of the more remote caves of the Nullarbor. Left to get on with it, June enjoys the solitude and the challenge of drawing in caves using form and many layers of colour to portray her own emotional response.

In 1994-96 June coordinated and took part in INSIDE EARTH-CAVES BENEATH THE NULLARBOR touring exhibition to 5 leading Australian galleries in 4 different states. The exhibition included many of Australia's leading cave photographers, Norm Poulter, Kevin Mott, Ken Boland, including Elery Hamilton Smith who officially opened 4 of the exhibitions. Since then June has exhibited solo in various galleries around Australia including an exhibition held at Abercrombie Cave NSW celebrating Australia Day 1998 when Elery launched his new book *Perceptions of Australian Caves in the 19<sup>th</sup> Century: The Visual Record, and Nineteenth Century Paintings, Drawings and Engravings of Australian Caves*. Pub. Through Helictite Vol.35 (1&2) price \$20 contact Email [elery@melb.alexia.net.au](mailto:elery@melb.alexia.net.au). Contact June MacLucas. [junemacl@senet.com.au](mailto:junemacl@senet.com.au)

## **Frantisek Mihal - Slovakia**

Mihal has been a caver for over 20 years and in 1972 took part in the discovery of Stratena Cave. He travels all over the country side on his bike or skis drawing wherever he can. Mihal has found that he has discovered Stratena Cave all over again, only this time in pencils and coloured chalk.

## **Steven Powell - UK**

I am an avid cave and mine explorer and take great delight in their history and conservation. I have written cave articles and a book on the Dudley Limestone mines in England and I am currently completing further works on English Subterranea. My main enjoyment comes from recreating cave entrances and underground scene that I visit; the finished articles always give character to subjects that look dull on photographs.

“The Great Cavern” is part of a huge underground limestone mine that played a large part in modern history in that during the year of 1839 Sir Roderick Murchison, the world famous geologist, completed his vision of the Silurian rock series and lectured to a host of thousands by candlelight and coloured fires. The balconies seen in the picture are where this lecture took place.

The lurid colours of the limestone columns are my own view of the reflections given from the coloured fires and candles.

“The Wolverley cave houses” were excavated from the 1780’s onwards, it was cheaper for folk to excavate into the soft sandstone rock and make rooms, some are completely subterranean, others have brick or stone fronts. This particular picture depicts a dwelling that was lived in until recent times circa 1948. This particular spot, known as the “Sladd” is very peaceful and romantic and would have been a most beautiful place to have lived. It is noted that the “cave people” or Troglodytes” always kept good health and lived extensive simple lives.

“The Walsall Limestone Mines” were excavated for stone to use as flux in nearby iron foundries and for lime mortar. The extensive galleries were created between 1789 to 1920. The difference beds of limestone create fantastic patterns and shapes and being part flooded reflect a beautiful mirror image. The caves here are near total collapse and I felt obliged to capture them before they are gone forever.

## **Lucja Radwan - Austria**

Speleo artist from Austria. Member of the Austrian Artists Professional Association and a member of the St.Lucas Association of Artists (Antwerp -Vienna). Exhibiting since 1985 her work has been exhibited in Austria, Poland, Switzerland, Japan and Hungary. Essentially a water colourist the world she perceives is shown in a new and different light. She is continuously looking for hidden places, and recesses; finding the beauty that is often unnoticed by an inattentive observer.