

**ANNETTE LODGE
RESUME**

www.annettelodge.com
www.facebook.com/nettie.lodge.artist
PH:0410078754

EDUCATION

- 1972 – Diploma in Graphic Design
Perth Technical College, Western Australia
- 1975 – Bachelor in Fine Art – Major in Painting
Curtain University, Western Australia
- 1979 – Post graduate Studio Programme
Banff Centre of Fine Arts, Alberta, Canada
- 2001 – Certificate IV in Assessment and Workplace Training
- 2006 – Foundations in Teaching and Learning – professional development for Billy
Blue Schools through Macquarie University, Sydney
- 2013 – Upgrade of Cert IV

SOLO EXHIBITIONS

- 1982 SUMMER IMAGES, East End Gallery, Sydney
1983 STILLPOINT, Phillips Gallery, Banff, Alberta, Canada
1985 RESORT TO THIS, Hogarth Gallery, Sydney
Undercroft Gallery, University of W.A.
- 1986 FROM TIME TO TIME, Hogarth Gallery, Sydney
1987 SPANISH DREAMS, Hogarth Gallery, Sydney
1988 GHOSTS OF VENICE, Hogarth Gallery, Sydney
1990 GONE TO QUEENSLAND, Artspace, Brisbane
1992 WILD THINGS, Taylor Street Galleries, Sydney
1993 HOME IS THE SAILOR, Lime Gallery, Sydney
1994 MUDZIMO AFRICA, Graphis Fine Art Gallery, Sydney
1996 PIRATES, Australian National Maritime museum
1997 SLOTHS AND SALSA, Soho Gallery, Sydney
1998 A COLD DAY IN IRELAND, Soho Gallery, Sydney
1999 DOG'S NIGHT OUT, Soho Gallery, Sydney
2001 THUMP, Soho Gallery, Sydney
2003 A THOUSAND BUMPY ROADS, Soho Gallery, Sydney
2004 JOURNEYS, Soho Gallery, Sydney
2005 BIRD, Stop Laughing gallery, Blackheath
2006 OTHER WORLDS, Soho Gallery, Sydney
2008 SPIRIT FISH, Soho Gallery, Sydney
2009 CORRIDOS, Soho Galleries, Sydney
2011 27 DAYS IN THE WORLD, Soho Galleries, Sydney
2013 GHOSTS OF CALEDONIA, Soho Galleries, Sydney
2015 53 DEGREES SOUTH, Soho Galleries, Sydney
2017 THE RIME OF THE ANCIENT MARINER, Manly Art Gallery and Museum, Sydney

GROUP EXHIBITIONS

- 1980 SIX FROM BANFF, University of Alberta, Edmonton, Canada

- 1981 WOMEN ARTISTS, Stephen Mori Gallery, Sydney
1998 LATINO, The Milk Bar Gallery, Melbourne, Vic
2003 STORYTELLERS, Salmon Gallery, Sydney
2011 OFF SHORE ARTISTS, Manly Art Gallery and Museum, Manly NSW
2012 ARTISTS FOR UBUNTU, invitational charity exhibition, National Art school
2014 ON ISLANDS, Eramboo Artist Environment
2015 SALTWATER, Manly Art Gallery and Museum
2019 HOME AFFAIRS, Manly Art Gallery and Museum
2020 9 DESIGNERS PROJECT, Manly Art Gallery and Museum

PUBLIC COLLECTIONS

Banff centre of Fine Arts...Banff, Alberta, Canada
Phillips Gallery...Banff, Alberta, Canada
Art Forum Pty. Ltd....Calgary Alberta Canada
Pan Canadian Petroleum Corporation...Toronto, Canada
Bumper Development Corporation... Calgary, Canada
Egan Collection...New York, USA
Shell Collection...Toronto, Canada
Blake Dawson Waldron, solicitors...Sydney, Australia
Colin Daley Quinn & assoc. Solicitors... Sydney, Australia
PBL Productions...Sydney, Australia
Devine Erby Mazlin Architects... Sydney, Australia
Mirvac Corporation... Sydney, Australia
University of Western Australia... Perth, W.A.
Golden Plaza Hotel...Sydney, Australia
Dockside Complex... Brisbane, Qld., Australia
Artspace... Brisbane, Qld., Australia
Budds Beach Resort...Queensland, Australia
Twin Waters Resort... Queensland, Australia
Sydney Airport Parkroyal Hotel... Sydney, Australia
Royal Palms Casino...Vanuatu
Mosman RSL Club... Sydney, Australia
The Australian National Maritime Museum...Sydney, Australia
Sun Microsystems...Los Angeles, USA
SPIRIT OF TASMANIA ferry boats, Australia

AWARDS

- 1975 The Guild of Undergraduates Painting Prize, University of W.A.
1979 Overseas Study Grant, West Australian Arts Council
1980 Post Graduate Study Grant, Alberta Art Foundation, Canada
2005 NOTABLE BOOK award for BIRD, CBCA Book of the Year Awards
2006 Wilderness Society excellence award for Children's Picture Book

REPRESENTED BY

Drawing Book Studios..... Sydney
Soho Gallery.....Sydney
Harper Collins /ABC Books publishers

PUBLICATIONS

BOOKS

- 1983 HARLEQUIN – A FANTASY OF NIGHT, Illustrations for childrens' picture book, published by Hodder & Stoughton, Australia
1988 THE OLIVE OSTRICH RADIO SHOW, illustrations for childrens' picture book, published by Shortland Publications, Auckland NZ
1989 BRER RABBIT, illustrations for childrens' picture book, published by Currency Press, Australia
1994 A CHILD'S GARDEN OF VERSES, Illustrations and chosen text for childrens' picture book, published by Margaret Hamilton Books, Australia
1998 INGRID RULES THE WAVES, Illustrations for childrens' novel, published by Margaret Hamilton Books for Scholastic Australia.
1999 RED FRED, Text and illustrations for childrens' picture book, published by Margaret Hamilton Books for Scholastic Australia
2000 THE YUCKIEST WISH, illustrations for children's play, published by Pearson Education Publishing, Melbourne
2004 BIRD, text and illustrations for children's picture book, published by ABC Books
2006/7 NATEMBA, Text and illustrations for children's picture book, published by Harper Collins
2011 THE TALE OF TORTOISE BUFFET and E Book, published by Lucas Remmerswaal, New Zealand
2015 KINDY KITCHEN, illustrations for children's book, published by Harper Collins, Aust.
2019: THE URBAN REFUGEE, illustrated picture book, Green Olive Press

Publications / journals

- 1987 – Limited edition print series, published by Poster Editions, Sydney
1995– Limited edition print series published by The Sydney Maritime Museum
2008 – Essay and artwork, Harvest Magazine
2010 – Essay and artwork, BBetween Magazine
2011 – Essay and artwork, BBetween Magazine
2011 – Essay and featured artwork, OFFSHORE catalogue, Manly Regional Gallery
2013 – Artwork, BBetween Magazine
2017– published Essay BLUME magazine
2018– published essay, Ligature Magazine

CURRENT PROJECTS: 2020

- DAVE, picture book based on the plight of Tasmanian Devils, illustrations and text
AN ANTHOLOGY FOR ANIMALS picture book
THE WORLD'S GREATEST TACKLE, illustrated picture book.

RELATED EXPERIENCE

- 1980, Art Director for childrens' Art Special, TCN Channel 9 Television, Sydney
1981, Art Director and co-producer for 12 part children's art series, SBS Television, Sydney
1982–3, Formed Myriad Fantasy Productions with writer Janine Murphy
Produced 250 paintings for the making of 'Harlequin – A Fantasy of Night: a children's television production by Myriad Fantasy Productions for SBS Television, Sydney.
1983, Invited and sponsored by the Banff Centre of Fine Arts, Canada to exhibit and conduct lecture tour to commemorate the 50th Anniversary of the Art Centre.
1984, Casting/Production Assistant for PBL Productions, TCN Channel 9, Sydney.
1984 to date– Freelance Illustration for Billy Blue Consultancy, Drawing Book Studios, Merilake, Vogue Magazine, Follow Me Magazine, Harpers Bazaar, Fairfax, PBL Productions, Random House Australia, Harper Collins Publishing, ABC Books
1988 – 1994 Part-Time Lecturer in Drawing and Illustration:
Enmore Design Centre, Sydney Institute of Technology
1994 – date: Sessional lecturer and subject coordinator, Bachelor of communication Design, Billy Blue College of Design, Think Education, Sydney
2003–4 – Designed and collaborated with Rocket Music to create a children's television pilot
2005–6 – Worked as a volunteer at the VERVET MONKEY FOUNDATIOIN in South Africa, rehabilitating baby orphaned Blue Vervet Monkeys.
2006 – Invited as a guest writer and illustrator to the Somerset Celebration of Literature, Gold Coast Queensland.
2006 – invited as a guest speaker to the Scotland Island Writers Festival
2008 – Freelance travel writing for THE WEEKEND AUSTRALIAN newspaper
1994 – date: Sessional lecturer, Bachelor of communication Design, Billy Blue College of Design, Torrens University, Sydney
2016 – 2020 Adult and children's creative workshops, Sydney Art Space, Eramboo Artist Environment

From: Katherine Roberts <Katherine.Roberts@northernbeaches.nsw.gov.au>
Subject: THE RIME OF THE ANCIENT MARINER: NETTIE LODGE
Date: 10 June 2020 at 2:19:40 PM AEST
To: nettie lodge <nettiel@iprimus.com.au>

To whom it may concern,

Manly Art Gallery & Museum was delighted to work with Northern Beaches based author and illustrator Nettie Lodge to bring to fruition her long-awaited project, *The Rime of the Ancient Mariner*.

Inspired by the famous 1798 poem by Samuel Taylor Coleridge, Nettie created a contemporary visual narrative in a series of 40 paintings. The words first captured the artist's imagination at the age of 10 and this visual realization of the poem, created over 7 years, powerfully illustrates the epic and tragic story of the albatross and the mariner.

The exhibition was presented from 3 November – 3 December 2017 and was received incredibly well by the public. Nettie's paintings were shown beside the text from the poem and further augmented by a sculptural ship suspended in the centre of the gallery space.

We wish Nettie all the best with the next phase of her ambitious and innovative project.

Katherine Roberts
Senior Curator, Manly Art Gallery & Museum

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The Rime of the Ancient Mariner

Nettie Lodge



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The Rime of the Ancient Mariner: NETTIE LODGE

Manly Art Gallery & Museum 3 Nov – 3 Dec 2017

Map paintings 1 – 4

1: Plymouth to the Cape of Good Hope

2: Cape of Good Hope to Dusky Sound

3: Dusky Sound to South Georgia

4: South Georgia to Spithead, Plymouth

original watercolour on paper

64.8 x 101.6cm each

\$950 each of 4 (unframed)

At length did cross an Albatross

original watercolour on paper

64.8 x 101.6cm

\$950 (unframed)

Ghost ship sculpture

mixed media

150 x 185 x 53cm

\$3,000

The Rime of the Ancient Mariner 1 - 40

Limited edition (25) archival digital prints and

ink on paper

29.7 x 42cm each

\$250 unframed each

Great Wall of Manly original images

*1: Water water everywhere, nor any drop to
drink*

*2: Under the keel 9 fathoms deep from the
land of mist and snow*

*3: All in a hot and copper sky – the bloody sun
at noon*

*4: And now the storm blast came and he was
tyrannous and strong*

Original watercolours

29.7 x 42cm

\$550 (unframed)

THE RIME OF THE ANCIENT MARINER

An art project by Nettie Lodge

For me, the poem, THE RIME OF THE ANCIENT MARINER by Samuel Taylor Coleridge, galvanizes the concept of humanity and uses its symbolism to deliver a story so compelling and tragic and contemporary, that it has survived and continues to mystify new generations of readers.

At the heart of the poem are the ocean and the albatross. They are the protagonists, the wild forces that elude the mariner. They are the metaphors for guilt and redemption, so prevalent in the poem. It has been argued that Coleridge based his poem on Cpt. James Cook's 2nd voyage to the Southern Ocean circa 1772, and I have always loved this link to Australia and the reference to the Great Wandering Albatross. The poem was written in 1798.

I first heard the poem on a record, recited by Richard Burton, when I was a child and it conjured such imagery and adventure, it has stayed with me all my life. I began illustrating the poem some years ago, with the concept of creating a picture book for adults. My illustrations are my interpretation of the text, they are not literal, but spattered with symbols. As the weight of guilt falls on the mariner, my albatross becomes omnipresent, a ghost. In the poem, the mariner is forced to wear the dead albatross around his neck, so I have given my mariner wings. I want the bird and the man to become interchangeable with each other.

In January 2015, I sailed to the Sub Antarctic islands with Heritage Expeditions to document the Wandering Albatross and gather visual information and inspiration for my project. We visited the Auckland Islands, the Campbell Islands and The Snares, 750 km south of Invercargill, New Zealand.

On the Campbell islands where the world's largest breeding colony of Wandering Albatross nest, it was possible to hike to the nesting grounds through giant Mega Flora and sit beside the albatross on their nests, the stillness of them like a Buddha, snow white feathers blowing against a wild wind. They mesmerized and amazed me and it was a rare and unforgettable privilege.

In the narrative of the poem, the ship runs into the Doldrums, following the curse of the albatross and tragedy and death follow as all the crew, except the Mariner are struck down. Eventually a "ghost ship" is spotted which ultimately turns the story into a nightmarish scenario:

"....A speck, a mist, a shape, I wist! And still it neared and neared:

As if it dodged a water-sprite, It plunged and tacked and veered..."

To reflect this pivotal point in the story I have created a 3 dimensional skeleton ghost ship using diaphanous materials, a kind of 3 dimensional drawing, as part of the overall project.

The vagaries of the ocean have always influenced me and my work. I have lived on Scotland Island in Pittwater for many years and the ocean will continue to remain my innate soul mate.

Nettie Lodge

www.annettelodge.com <https://www.facebook.com/nettie.lodge.artist>





The Rime of the Ancient Mariner

Nettie Lodge

3 November - 3 December 2017

Inspired by the famous 1798 poem by Samuel Taylor Coleridge, author and illustrator Nettie Lodge has created a series of 40 paintings which illustrate the epic and tragic story of the albatross and the mariner. Don't miss the Artist's Talk on Sun 12 Nov, 2 - 3pm.

Manly Art Gallery & Museum

10am - 5pm (Tue - Sun)

Free entry

Enquiries: 9976 1421 or artgallery@northernbeaches.nsw.gov.au
magam.com.au



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beaches
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Arts, Screen & Culture

Image details:
Illustration 27, watercolour on paper, 29.5 x 42cm

The Mariner Project

Written and illustrated by Nettie Lodge

WHEN I WAS 10, I SAT IN FRONT OF OUR RECORD PLAYER, ENTHRALLED BY THE VOICE OF RICHARD BURTON RECITING THE POEM "THE RIME OF THE ANCIENT MARINER" BY SAMUEL TAYLOR COLERIDGE.

It conjured a story so tragic, so frightening, so adventurous, so visual, that it transported me into another world and I understood that by imagining the pictures that these marvellous words conveyed, I could experience my own adventure. It was the beginning of an endless affair between words and images, for me.

An encounter with the unknown can be a pivotal moment in the pursuit of creativity, yet we rarely recognise it. At 10, I began to illustrate what I heard and read and it freed me from the constraints of reality. I hardly ever showed anyone my drawings. The secretive nature of my enterprise added to the joy of my imaginings.

The *Oxford Dictionary* offers the inadequate description of illustration as: 'An example serving to elucidate' (*Australian Concise Oxford Dictionary* 4th Edition 2004).

To elucidate the meaning of illustration we must be prepared to allow our imagination to become erudite which requires a leap of faith beyond technique, suspending the urge to give useful meaning to creativity. Just as we need to connect with the characters in a film in order to feel invested, an illustrator needs empathy for their subject or the illustrations will just be fallacious and unconvincing. Unfortunately, the mask-like perception that children require sentimentality to nurture their intellect, has fuelled the popular clichés that fill most of our bookshelves.

But the stories and the illustrations that challenge us are the ones we never forget. They provide an escape, they allow us to laugh and cry, to be amazed, surprised, alarmed, excited, to agitate, to care, to question. Just as Shaun Tan's extraordinary illustrations of John Marden's *The Rabbits*, gave perception and poignancy to a brutal subject, so would Ralph Steadman's provocative interpretations of *Tinman Island*, have thrilled Robert Louis Stevenson. In the same context, George Goya and Otto Dix used powerful caricatures to drive home the horrors of Nazi Germany in the 1930s. And Chirough Niemann uses wit and playfulness to commentate on the travails of society today. Such illustrators take my breath away with their generosity of possibilities.

As an illustrator, they have inspired me to trust my instincts and allow projects to lodge themselves uncomfortably in my imagination, where I can chip away in the darkness, founder and fail and sometimes emerge with a profound sense of wonder at the mesmerising process of making pictures.

When "The Rime of the Ancient Mariner" lodged itself in my child's psyche, it never left and over the years it loomed large and echoed around in my head. I learnt great swathes of it off by heart, so I, too, could be Richard Burton. I sought out ancient copies of it. I studied Coleridge. I visited the rugged cliffs in England where he strode with Wordsworth, creating his opus. I went to his house. I latched on to the notion that it was James Cook's 2nd voyage in 1770 across the vast, unknown southern oceans of the world, that inspired him to create his ancient mariner. I manifested a somehow Australian connection to the poem, as if I was meant to. I went on an expedition the Sub Antarctic Islands to experience the magnitude of the giant Wandering Albatross, in their wilderness.

And I fell in love with the ghost of Coleridge. Until finally, there was nothing left for me to do but illustrate this epic soundtrack of my imagination. I decided to turn the poem into a picture book and the project has taken me 7 years to complete, sometimes leaving it for weeks or months at a time while I worked on other projects, only to re-visit it and often re-do what I had already done.

The poem was written in 1798, and, for me, it galvanises what it means to be human. It uses its symbolism to deliver a story so compelling and contemporary that it has survived and continues to mystify new generations of readers.

The poem describes an ill-fated voyage around Cape Horn, through metaphors and symbols, overseen by the spirit of an albatross, who is killed by the hapless mariner.

The ship runs into the doldrums following the killing of the albatross whose curse, in turn, condemns the voyage. Tragedy and death follow the ship as all the crew, except the ancient mariner, are struck down. Eventually a ghost ship is spotted which ultimately turns the story into a nightmarish scenario.

... A speck, a mist, a shape, I wist!
And all it neared and neared:
As if it dodged a water spout,
It plunged and tacked and veered...

For me, it is both a surreal nightmare and a fantastic adventure that examines the concepts of loneliness, guilt and redemption with profound beauty. I think anyone who enters its labyrinthian beauty, finds mystery there. It is a wildly visual poem.

My illustrations are my interpretation of the text. They are not literal but spattered with symbols that, for me, represent the present and the past, that are parallel and non-linear in the poem. My sympathy for the albatross is paramount. As the weight of guilt falls on the mariner because of his action, my albatross becomes powerful and omnipresent. A ghost. In the poem, the mariner is forced to wear the dead albatross around his neck to remind him of the trouble he has caused, so, in most cases, I have given my mariner wings that grow out of him... I want the bird and the man to become each other, inter-related, so that they can understand and respect one another.

As the mariner is forced to confront his weakness at killing the albatross, and witness the consequences in the death of his crew, by surviving them, my sympathy shifts to the remorseful mariner:

... Alone, alone, all, all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony.

The many men, so beautiful!
And they all dead did lie;
And a thousand thousand slimy things
Lived on; and so did I...

The project of illustrating this poem has, for me, been quite a secretive affair, not unlike my covert operations as a 10 year old. There is some sense of comfort and reliability in carrying on a project for so long. It is like wearing a favourite piece of clothing that gets so worn out, you know you can't wear it in public, yet it always makes you feel good.

One of the hardest things about working on a 7 year project is the fact that it finally has to end and breaking ties with it is both a relief and an intangible disappointment. Perhaps the endgame is never the goal in the first place. While initially, my intention for the "Ancient Mariner" was to produce a picture book, I couldn't let go of the experience the poem has allowed me to glimpse over the years.

So, I decided to create an exhibition, based on the poem, of which the picture book would be a participant, together with large oil paintings based on abstract concepts from the poem, an audio visual and a 3-dimensional installation. The exhibition will be shown at the Manly Art Gallery in December 2017.

The longevity of "The Rime of the Ancient Mariner" and the poem will far outlast my contribution to its life cycle, but that is the magic of books and words and poems. They may stray and lie dormant and wander in and out of fashion, but truly great prose will always be there, so fire up and reach out to whoever is listening, and allow the listener to venture down a road less travelled.

Like James Cook, Coleridge was one of the most curious men of his generation. He was not satisfied with the simple label of a Romantic Poet. He was also the fire and brimstone of the intellect. His genius was elastic and vibrant taking great detours to explore unknown threads and byways. I owe him a great deal for taking me down his particular bumpy road and I thank him from the bottom of my heart.

Nettie Lodge is not only a gifted artist, illustrator and writer but an inspiring and much-loved teacher with many years of tertiary experience lecturing in art. Blame Illustration Festival is very proud to have Nettie sharing her expertise at her one-day master class, Narrative Illustration, on the art of telling stories in pictures. Book your tickets now, as you will not want to miss this opportunity to spend a day with her at the Blue Mountains Cultural Centre workshop space, Sunday 6 May, 10.30 am - 3.30 pm.

Archival prints of Nettie's Mariner illustrations will be available for sale in Katoomba at the Art in Blame exhibition at Paketa Dining, and the Blame In and Out of Print exhibition at Gallery One88, during May 2017.

Nettie will be one of 6 guest artists on the Wildflowers in Blame panel event at Blame Illustration Festival (see program details on page 28).

Nettie lives and paints in her studio on Scotland Island in Pittwater, north of Sydney. www.nettelodge.com