



Lismore Regional Gallery
11 Rural Street
Lismore, NSW 2480

Open hours
Wednesday to Sunday, 10am – 4pm
Thursdays until 6pm
Closed on public holidays

W lismoregallery.org
T 02 6627 4600
E art.gallery@lismore.nsw.gov.au
@ [LismoreRegionalGallery](https://www.facebook.com/LismoreRegionalGallery)

Lismore Regional Gallery is a creative initiative of the Lismore City Council supported by the New South Wales Government through Create NSW and the Friends of the Gallery. The Gallery acknowledges the Widjabul Wia-bal people of the Bundjalung Nation as the traditional owners of the land upon which the gallery stands. We pay respects to elders past, present and emerging and extend that respect to all First Nations cultures and their contributing connection to land, waters, community and the arts.

GALLERIES 2, 3, 4

clare milledge

complex notophyll vine forest:
ground—proof

28 NOVEMBER 2025 –
15 MARCH 2026



Clare Milledge has cultivated a transdisciplinary, materially brave creative language across the past two decades that moves effortlessly between text-based, abstract and figurative compositions and soundscapes. Hers is an ethno-botanical lens that tangles folklore, art history, magic, contemporary culture and the environmental sciences to re-posture ancient myths. In parallel she creates new narratives that probe the nature-human dichotomy and imagine instead more mutable, viscous bonds.

complex notophyll vine forest: ground proof is a significant survey of Milledge's practice across the past two decades and is her first major exhibition on Bundjalung Country, the region where she grew up. The exhibition sweeps across three large galleries, permeating the connecting walkways and spaces in-between.

A graduate of Richmond River High School in Lismore, Milledge often draws on these formative years during which she intimately absorbed the forested landscapes, plant and animal communities, and ecologies of the region. The title of the exhibition references Terania Creek Basin, north of Lismore. The rainforest in the Basin fits the classification of 'complex notophyll vine forest' given by eminent rainforest botanist Len Webb in 1959, and was the site of some of Australia's earliest environmental actions in 1979.

Ground-proofing or ground-truthing refers to an ecological method in which ecologists assess the accuracy of digital aerial vegetation maps by conducting on-site fieldwork to verify their alignment with actual plant communities. Milledge has participated in this process, and this concept resonates with her practice, underscoring the critical importance of direct human–environment interaction. She carries this methodology through into her art, grounding global concerns in the local through fieldwork, intuition, and rigorous research.

Understanding social and community place in relation to the environment, culture, history, and gender is explored through Milledge's artworks, which generously and sometimes humorously invite the viewer to imagine fresh ways of being amongst a network of inter-species, inter-object relationships.

Ineke Dane, Curator

Milledge has featured in numerous national and international exhibitions including *From the other side*, Australian Centre for Contemporary Art, Melbourne (2023); *Living Patterns: Contemporary Australian Abstraction*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2023); *rīvus*, Biennale of Sydney (2022); *NGV Triennial*, National Gallery of Victoria, Melbourne (2020); *Strigiformes: Binocular, Binaural*, Museet for Samtidskunst, Nasjonalmuseet, Oslo, Norway (2017); and *Magic Object, Adelaide Biennial of Australian Art*, Art Gallery of South Australia (2016). Milledge was an artist in residence at Artspace, Sydney (2015–2016). Her work is held in significant private and institutional collections, including the National Gallery of Victoria, Melbourne; Monash University Museum of Art, Melbourne; and Artbank, Australia. She completed her Doctor of Philosophy at Sydney College of the Arts, University of Sydney in 2013.



Elatha and Ériu 2021
oil on tempered glass, bronze
diptych, each panel 117 x 117 cm

list of works

Clare Milledge
born 1977 Warrang Sydney
lives/works between Bidjigal and
Gadigal Country, Warrang Sydney
and Bundjalung Country, Northern
NSW, Australia

aquarius rising 2020
oil on 4mm tempered glass,
reclaimed timber (*Eucalyptus
oreades*)
diptych, each panel 60 x 60 cm

atlas constellation 2016
oil on 4mm tempered glass
diptych, each panel 130 x 130 cm

badb: bro im glitched 2023
oil on tempered glass, reclaimed
timber (*Agathis robusta*)
120 x 120 cm

E: corcra noble purple 2023
oil on tempered glass, bronze
48 x 30.8 cm

**eidothea: immortal clones of the
perlite deposits 2020**
oil on stained glass, lead came,
solder, reclaimed timber, bronze
dimensions variable

Eithliu: glas gabhann 2022
oil on tempered glass, reclaimed
timber (*Eucalyptus oreades*)
106.5 x 106.5 cm

Elatha and Ériu 2021
oil on tempered glass, bronze
diptych, each panel 117 x 117 cm

ENE: alad dappled 2023
oil on tempered glass, bronze
48 x 30.8 cm

**glaic na feannoigge: the hollow of
the grey crow 2024**
oil on tempered glass
100 x 100 cm

**golden descent in the artists’
house 2011**
oil on tempered glass, reclaimed
timber (*Grevillea robusta*)
88 x 78 cm

hierarchies of form 2011
oil on glass, reclaimed timber
(*Grevillea robusta*)
85 x 65 cm

horse blanket 2014
oil on tempered glass, dyed
hessian, reclaimed timber
(*Eucalyptus oreades*)
100 x 150 cm

**i am a spear: that roars for blood, i
am a salmon: in a pool 2019**
reclaimed textiles, paint rags, wood
190 x 175 cm

i love you, generator 2016
oil on tempered glass
157 x 157 cm

imbás forosna 2022
oil on tempered glass, reclaimed
timber (*Eucalyptus oreades*)
diptych, each panel 137 x 137 cm

**imbás: a well at the bottom
of the sea (soundtrack) 2022**
featuring commissions by Félicia
Atkinson, Thomas William Smith,
Snack Syndicate; voices of Nan
Nicholson, Annette McKinley
recorded by David Milledge and
mix by Thomas William Smith
49 min 52 secs

**imbás: a well at the bottom of the
sea (tent) 2022**
ahimsa and reclaimed silk, hand-
ferment-dyed with natural Indigo;
climbing rope
6 panels, approx 400 x 600 cm per
panel

**lag an róise: the hollow of the
rose 2024**
oil on tempered glass
60 x 45 cm

**little shrike-thrush calling in the
gully: in praise of shadows 2020**
oil on tempered glass, lead,
galvanised steel wire plus copper
cauldrons
five parts, 47.5 x 46 cm each

**mental implosion : golden goat
2008**
pencil and ink on paper
89 x 70.5 cm

na macan tíre: two wolves 2024
oil on tempered glass
50 x 50 cm

NNE: temen the veil 2023
oil on tempered glass, bronze
70 x 70 cm

NNW: ciar jet 2023
oil on tempered glass, bronze
48 x 30.8 cm

norge 2008
mixed media on paper
89 x 70.5 cm

S: gel radiance 2023
oil on tempered glass, reclaimed timber (*Agathis robusta*)
130 x 130 cm

secrete 2012
oil on glass
84 x 74 cm

self–reflexive critique: iota 2016
oil on glass, paint rag, reclaimed timber (*Eucalyptus oreades*)
92 x 80 cm

sruth 2021
oil on tempered glass, reclaimed timber (*Eucalyptus oreades*)
diptych, each panel 117 x 117 cm

strigiformes: binocular, binaural (banner) 2017
silk, reclaimed textiles, wax
approx 500 x 900 cm

strigiformes: binocular, binaural (soundtrack) 2017
collaboration with Thomas William Smith
collated sound including David Stewart sound recordings
10 min 49 secs

the Jayapura room 2015
oil on tempered glass, garden plastic
133 x 133 cm

the last empire 2013
oil on tempered glass, frame
111 x 60.5 cm

Thelychiton ascendant 2019
oil on stained glass, recycled Australian hardwood (old Goulburn bridge), bronze
42 x 25 cm

three shouts on a hill 2021
oil on recycled tempered glass, bronze
triptych, each panel 45 x 46.5 cm

thurifer’s cloak 2014
oil on tempered glass, dyed hessian, reclaimed timber (*Eucalyptus oreades*)
110 x 110 cm

uamha Breacáin: the cave of Breacán 2024
oil on tempered glass
70 x 70 cm

war memorial (VIC) 2014
oil on tempered glass, acrylic on hessian, aluminum silver leaf, reclaimed timber (*Eucalyptus oreades*)
94 x 74 cm

who drank the eggs? 2020
oil on stained glass, bronze
6 panels
dimensions variable

Xanthorrhoea 2016
oil on tempered glass, reclaimed timber frame (*Grevillea robusta*)
124 x 104 x 6.5 cm framed

Clare Milledge and Suvira McDonald

hotface 2025
bricks, glaze, oil, pencil
dimensions variable

logjam 2025
ceramic, salvaged timber, oil
dimensions variable

all works by Clare Milledge courtesy the artist and STATION

all works with Suvira McDonald courtesy the artists