TAPESTRY of COUNTRY



CURATORIAL+CO.

CHARMAINE DAVIS

11–28 NOVEMBER 2026

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Charmaine Davis is a proud Gumbaynggir and Bundjalung artist based in Ipswich, Queensland. Her landscape paintings are deeply connected to Country, culture and family. Through her work she explores the enduring relationship between people and place, painting the beauty, memory and atmosphere of the land and how places shape identity and belonging.

In her practice she uses netted curtains and produce bags as mark-making tools. These layered stencilled patterns create macro and micro perspectives of the landscape, recalling DNA and the interconnected systems that sustain Country. Through these works she expresses her deep reverence for Country and invites viewers to reflect on their own relationship with the land. She hopes to encourage greater respect, sensitivity and connection to the places that sustain us all.

Charmaine Davis (b. 1972) has presented work in Sydney, Paris and Tokyo, including solo exhibitions at Flying Arts, Brisbane, R.M.Williams' Sydney flagship store, Boomali and Curatorial+Co. She has been commissioned by Mont Blanc, as well as Charter Hall and EVT through their Reconciliation Action Plans (RAPs). In 2024 she completed a residency at the Schutz Art Museum, Austria. In 2025 Davis won the Flying Arts First Nations Art Award at the Queensland Regional Art Awards. She has been a finalist in the Alice Prize (2026), the Gosford Art Prize (2021, 2022, 2024 and 2026) and the Mosman Art Prize (2024). Her work is held in the collections of Ipswich Art Gallery, Grafton Regional Gallery and City of Sydney.

Tapestry of Country

As a proud Aboriginal woman, my relationship with Country is at the heart of my practice. Country is far more than a landscape. It is a living presence that holds the stories, memories, and spirit of my ancestors, my family, and the generations still to come. It is where I find connection, belonging, and identity. When I look across the land, I see these stories woven through it like threads in a tapestry, connecting past, present, and future.

Tapestry of Country is a reflection on this deep and enduring relationship with place. Through layers of stencil work, I explore what I think of as the DNA of the land; the invisible threads of history, culture, memory, and connection that shape both Country and the people who belong to it. Just as DNA carries the imprint of generations, Country carries the traces of those who have walked it, cared for it, and shared their stories across time.

Each layer within my work represents experiences, memories, and relationships that continue to shape who we are. The overlapping patterns speak to the diversity of our communities and the many ways our lives intersect with one another and with Country. Together, these layers form a visual language of connection, revealing the complexity and strength of the bonds that unite us.

I am drawn to the idea of landscapes as a living fabric, constantly evolving through natural processes, human experience, and the passing of time. Every generation leaves its own imprint, adding another thread to the weave. As Aboriginal people, our connection to Country is enduring. It lives within us just as we live within it. Our stories, identities, and relationships are inseparable from the places that sustain and nurture us.

My inspiration for this body of work reaches back to a piece I created in 2017, depicting the mighty Clarence River (Breimba) and the topography of its surrounding landscape. For that work, I used a pianola roll as my canvas, beginning an exploration of a material that continues to fascinate me. Once used to carry music into homes and communities, they now carry stories of another kind. Their delicate perforations evoke pathways through Country, mapping connections between people, places, and generations. I see them as archives of memory, holding traces of lives lived, songs shared, and moments passed.

By painting onto these surfaces, I am adding new layers to an existing story. The rolls become a meeting place between past and present, where histories of movement, sound, memory, and landscape intersect. Much like the waft and weave of a woven tapestry, the stories embedded within the pianola rolls intertwine with my own experiences and cultural connections to Country. Together they create a framework upon which new narratives emerge, binding personal and collective histories into a shared expression of belonging.

Through this process, the pianola rolls become vessels for storytelling, carrying interconnected stories of Country, community, and memory while inviting reflection on the enduring threads that connect us across time and place.

Through this body of work, I honour the stories held within Country and celebrate the enduring ties that connect us to land, culture, and community. *Tapestry of Country* is an invitation to pause, reflect, and consider our own place within the landscape, recognising that each of us contributes a thread to its ever-evolving story.

Charmaine Davis, 2026



Lay of the Land III, 2026
acrylic on canvas
183 × 122 cm
AUD 9,500



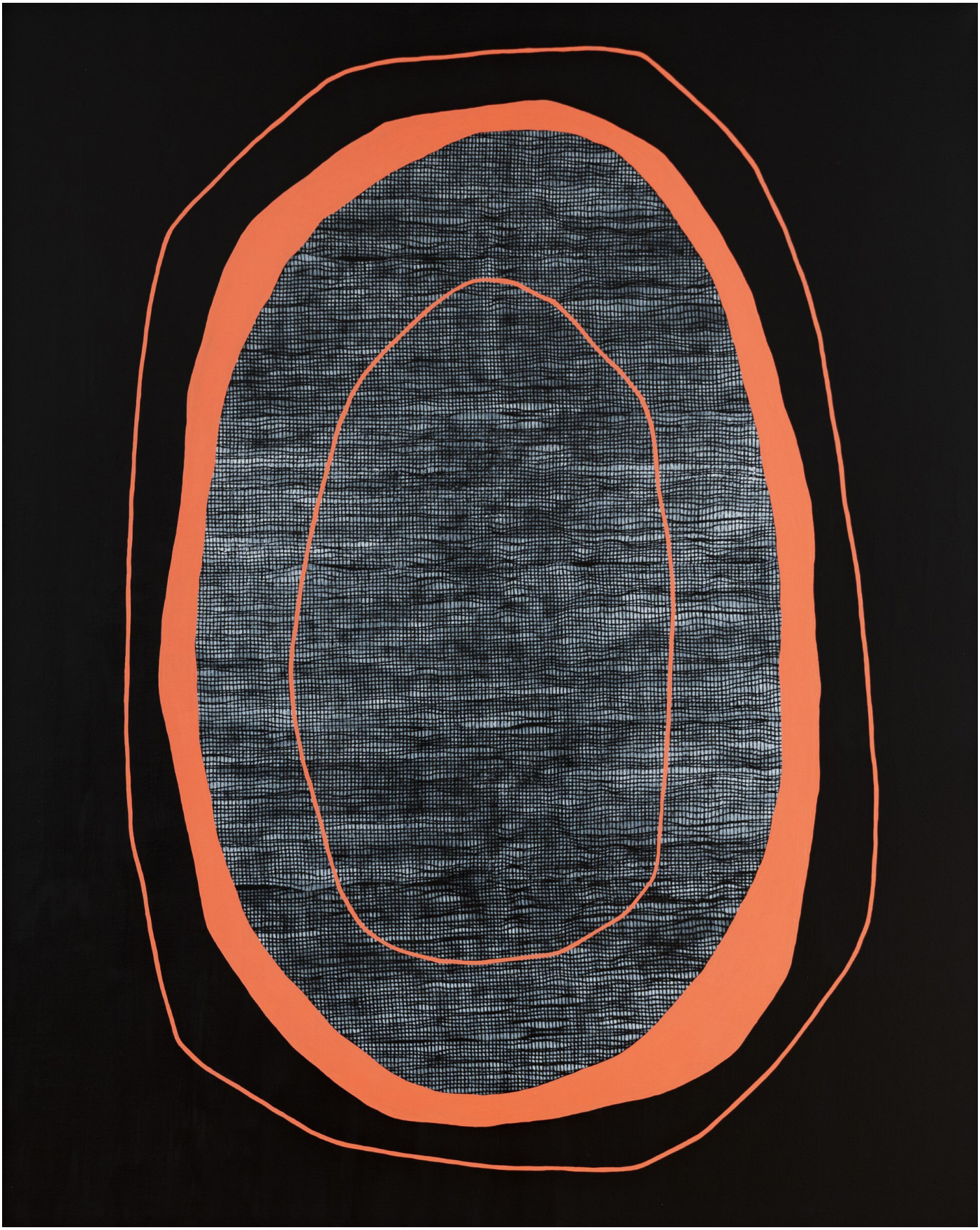
Maiwar (Brisbane River) I, 2026
acrylic on canvas
152 × 122 cm
AUD 8,400



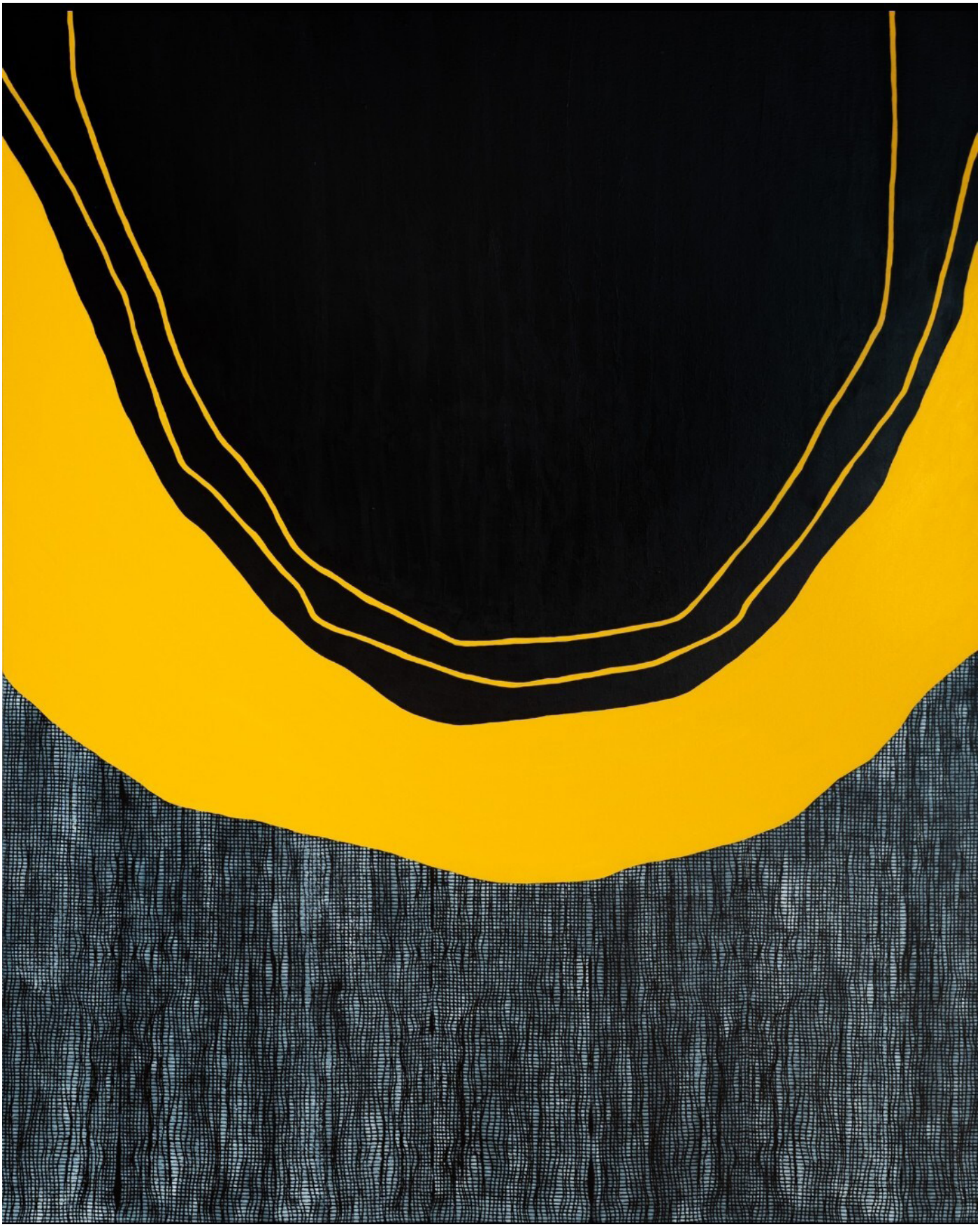
Maiwar (Brisbane River) II, 2026
acrylic on canvas
152 × 122 cm
AUD 8,400



Urarrar (Bremer River). Where I Call Home I, 2025
acrylic on canvas
150 × 150 cm
AUD 9,200



Smoking Ceremony - Connection to Country I, 2025
acrylic on canvas
152 × 122 cm
AUD 8,400



Washpool Creek – Where Memories are Made, 2025
acrylic on canvas
152 × 122 cm
AUD 8,400

“Country is far more than a landscape. It is a living presence that holds the stories, memories, and spirit of my ancestors, my family, and the generations still to come.”



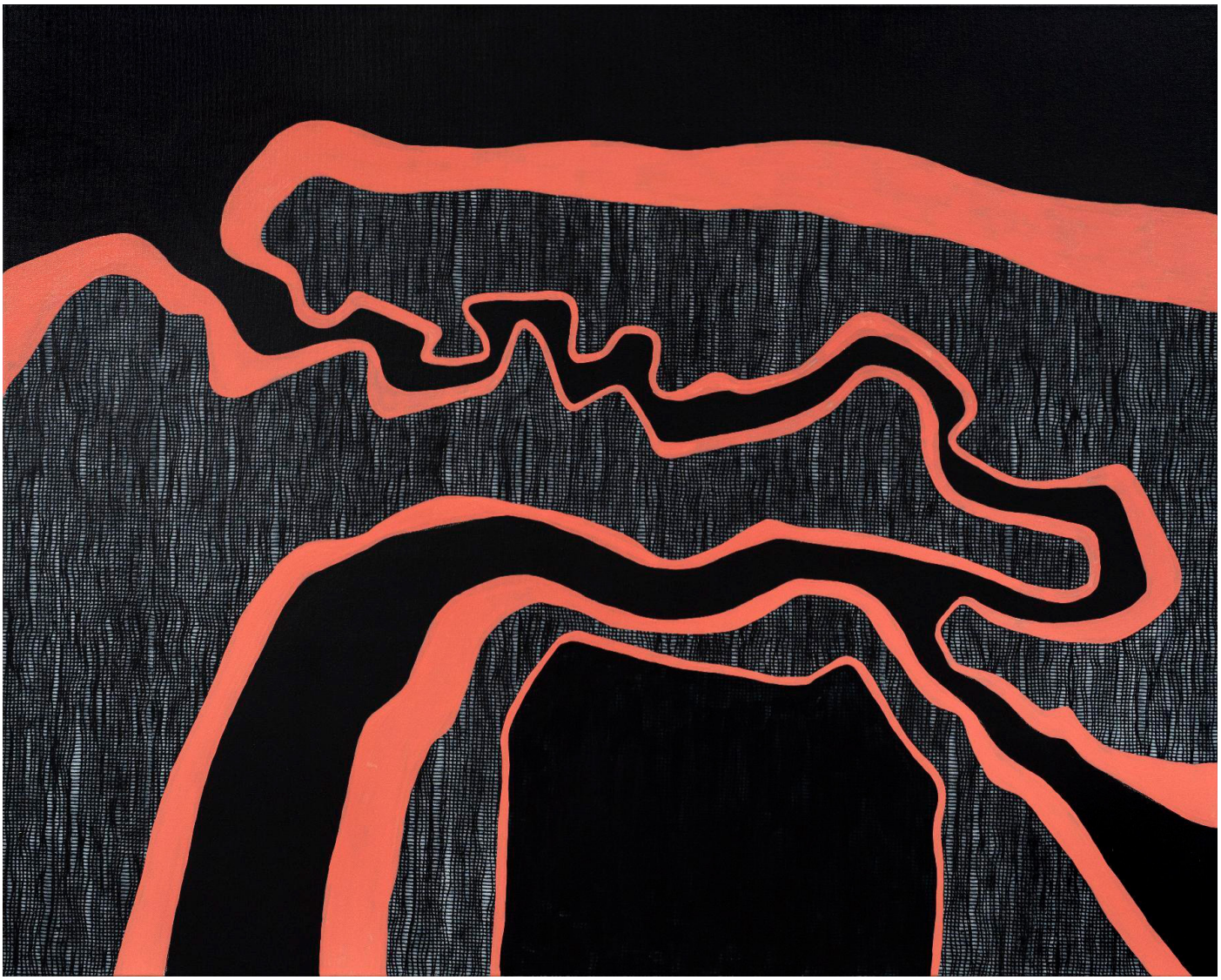
Lay of the Land – Call to Home II, 2026
acrylic on canvas
152 × 102 cm
AUD 8,400



Memories with the Matriarchs, 2026
acrylic on canvas
122 × 122 cm
AUD 7,500



The Water is Always Calling, 2026
acrylic on canvas
122 × 122 cm
AUD 7,500



Where Maiwar and Urarra Meet, 2026
acrylic on canvas
122 × 152 cm
AUD 8,400



Call of the Clarence I, 2026
acrylic on canvas
122 × 122 cm
AUD 7,500



Call of the Clarence II, 2026
acrylic on canvas
122 × 122 cm
AUD 7,500

“I am drawn to the idea of landscapes as a living fabric, constantly evolving through natural processes, human experience, and the passing of time. Every generation leaves its own imprint, adding another thread to the weave.”



Clarence River – Stories of Home IV, 2025
acrylic on canvas
122 × 122 cm
AUD 7,500



Call to Washpool Creek, 2026
acrylic on canvas
122 × 122 cm
AUD 7,500



Lay of the Land – Call to Home I, 2026
acrylic on canvas
122 × 183 cm
AUD 9,500



Lay of the Land - Gatherings, 2026
acrylic on canvas
102 × 152 cm
AUD 8,400



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