



**BOUNDARY
RIDER**



Jacqueline & Dane Scotcher
2026
exhibition catalogue

Boundary Rider is on display at
NRCCG, 44 Cherry St, Ballina
Jan 8th- March 1st, 2026

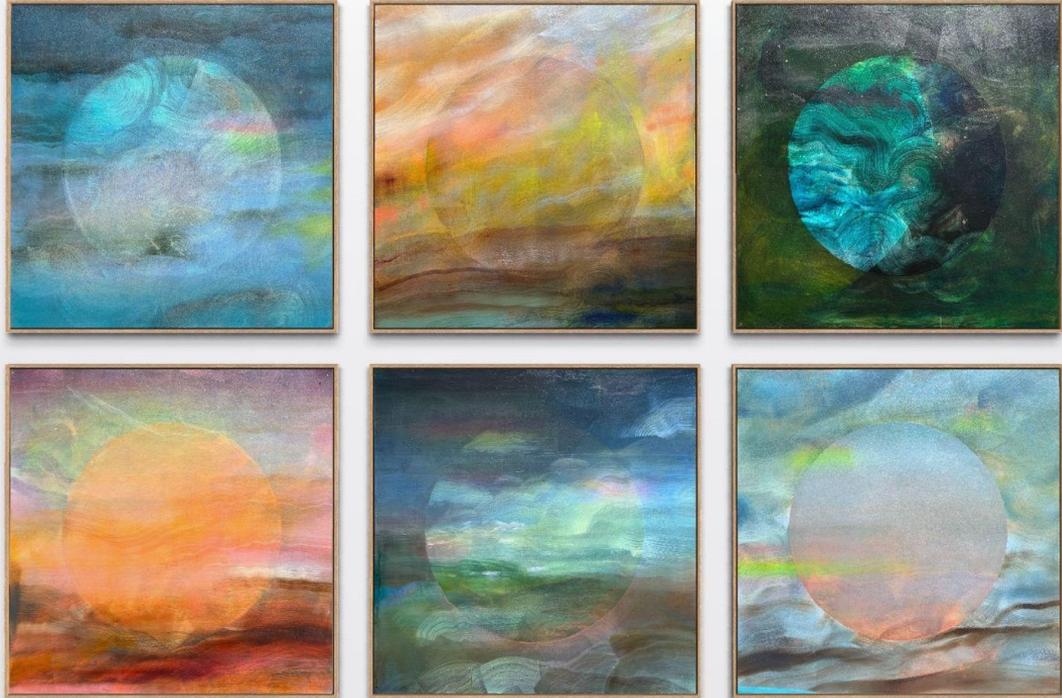
For all purchase enquiries please
contact the gallery:

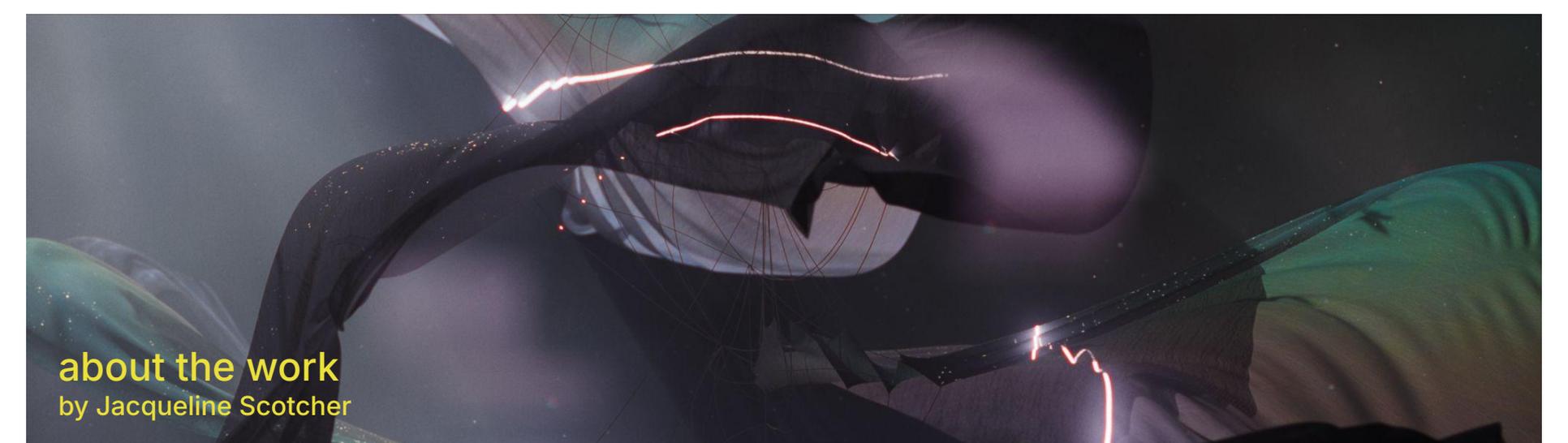
Northern Rivers Community Gallery
44 Cherry Street Ballina
Wednesday to Friday from 9.00am – 3.00pm and
weekends from 9.30am – 1.00pm.
02 6681 0530 | nrcg@ballina.nsw.gov.au |
nrcgballina.com.au

Note that artwork is on display until March
1st 2026. Purchased artwork can be
collected from the gallery then or Jacque
will collect and can arrange shipping direct
to you.

If you have any questions, shipping
enquiries, would like more photos/info, feel
free to email us:

jacquelinescotcher@gmail.com
info@danescotcher.com





about the work
by Jacqueline Scotcher

Boundary Rider is an exhibition of abstract paintings by Jacqueline (me) and digital video projections made by my brother, Dane. We applied a slow approach to making in our respective mediums with the intention of connecting with the natural rhythms found in our local environment. By working alongside, we were able to respond to each other in real time, critique and align. This collaboration produced work that's in conversation and would not have otherwise been made solo. The resulting work is that of siblings; it shares the same DNA and many lived experiences, but is of the individuals.

As the exhibition title suggests, we feel this work sits in a liminal space. On the boundary between the real world and the imagined; on the edge of outer landscape and inner being. Between us, and you. This is why we make art, because art practice can ride this elusive boundary that involves the senses, memory, the seen and the unseen.

Making and experiencing art allows the body to be central in the process. So, by nature, it is tricky to explain in writing. But what follows are some reflections, not to spell out but to help contextualise the work and share some insights that have been gleaned.

Image: Video still detail, Dane Scotcher,
Therapy-Under, 2026

The Imputeus

Often in art practice, the completion of an artwork or exhibition isn't a full stop. There is a foothold or invitation left behind to take on something new. This could be in the form of a colour, a particular line, a tiny detail or broad concept.

In 2024 Dane and I worked on an artwork called *Threshold*. It was a circular video projection loop with lofty fabric and a collage of changing landscape 'moments' such as flowing grass, sunlight, shifting skies. This was made to reflect my painting process that emerges from a gathering of such impressions that I feel reemerge and unfold through abstracted painting layers. We chose a circle to reference a portal between the outer world and introspection. To me, the painting process is also a portal.

Working on *Threshold* together opened up a pathway of discussion and became an entry into ideas for a new body of work. We aimed to extend this singular artwork into an exhibition.

Together we believe that connecting with natural rhythms is at the threshold of deeper inner knowing. In other words, slowing down and paying attention to nature, the sunrise for instance, provides some mental space to figure stuff out. Such 'space' is under threat. We live in a time where digital devices distract and fragment our attention, so often pulling us away from the present place into online space.

Some questions arose: *How may we use video to invite calm connection with the natural world, rather than to fragment experience? How could we juxtapose digital and analogue mediums to reveal similarities in the practice of making the two?*

We set about this project by choosing ingredients that were around us and entwined with daily living; a love for our local Northern Rivers environment, moon cycles, tidal shifts, looking up, slowing down, ocean, hinterland, horizons, dusk, dawn, the passage of time, temporal spectres, a sprinkle of retro Star Wars vibes... We put them into our proverbial bowl, and combined them in our own studios, making work slowly over a year period. It became a meditative practice of sorts that wove into life and fuelled our conversations.



Dane & Jacqueline Scotcher,
Threshold (video still), 2024

The Work

Paintings:

Many Moons- Rise No.1-6 features a central circular composition that plays with moon impressions in inky layers. The repeated square frame references my kitchen window view, where I see the moon rise over the hinterland. The moon acts as a punctuation point amidst my busy schedule. The past year has seen several super and harvest moons, often stopping me in my tracks as they rise over the horizon. These paintings explore the presence and absence of the moon, as well as illumination, cloud cover and the inevitable mystical nature of it all.

The other exhibition paintings draw from this hinterland landscape, zooming out into broader terrains. All feature some form of horizon; a landscape feature that has not only a grounding physiological effect but also offers a metaphorical edge that calls us over into unknown territory.

In *Enter Horizons* rolling hill brushstrokes weave with clouds inviting towards a steadfast horizon. *Sky Strata* layers sky impressions like that of rock sediment. Making visible my internal memory strata of time passed that is foundational to a sense of place. *Inter-land* speaks to the gap between internal and external terrains. For me painting is the bridge over this gap and perhaps the featured moon form added as a way to illuminate this significant yet intangible realm.

Luna No.1-9 are a sequence of smaller works that accumulate in another nod to time passing. They could be micro views from the larger paintings or simplified moments that accrue to something more, rather than a singular grand vista.

Video:

Two video projections bookend the exhibition. *Therapy- Over* and *Therapy- Under* offer ambient loops of animated flowing and stretching fabrics, layered with almost neon glows and landscape imagery. As I watch both, I can't quite put my finger on literal features as the moving images ebb and flow, as if they're alive. *Am I underwater? Am I in outer space? I see birds, northern lights, sunrise, a shoreline, or did I?*

The works sit above and below an invisible boundary. *Therapy- Over* sees fabric stretched up and pulled down into mountain and valley forms, strings give shape to the otherwise flat fabric. I see these threads as connections with



Jacqueline's kitchen window moon rise view

place, a flexible tether that rises and falls in sync with natural elements. A glowing horizon line offers a stable touchstone that moves with fabric and returns as the work loops around.

Therapy- Under moves us beneath an imaginary surface. Dane is duck-diving a wave out at Lennox point into a possible internal world. The rise and fall of the fabric has a breath-like quality that lofts through the thick atmosphere. Fabric ripples strangely relate to imagery from galaxies beyond. See image of ripples in Saturn's rings that have an uncanny connection to the bellowing fabric. A circular glow cycles the video loop like a full moon may.

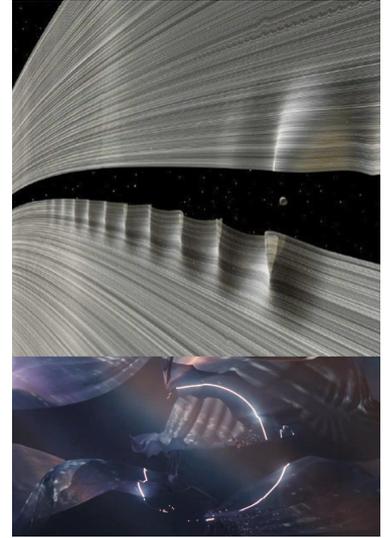
These videos do something pretty remarkable. They take me to a new futuristic-type environment where I have never been while simultaneously comforting me with the nature that I love. I leave them feeling calm and strangely optimistic. I've been to therapy.

Sound:

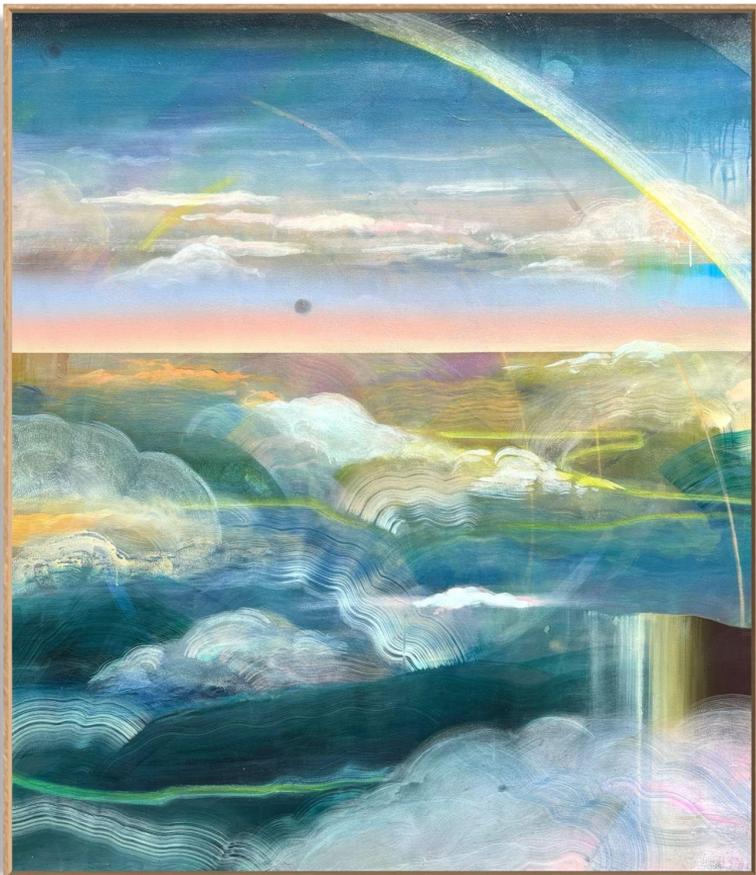
This work is held together by a soothing soundscape. It uses subtle background sounds and the hum of tuning fork frequencies to promote a physiological effect. The white noise of the ocean derived from field recordings is intended to subconsciously connect the viewer with the environment beyond the gallery walls.

In Summary

In the end, poet Mary Oliver's famous line rings true: 'Pay attention. Be astonished. Tell about it.' This was our process in making *Boundary Rider*. We hope this work may reverberate some calm and invite you to connect with your surrounding natural rhythms in any way.



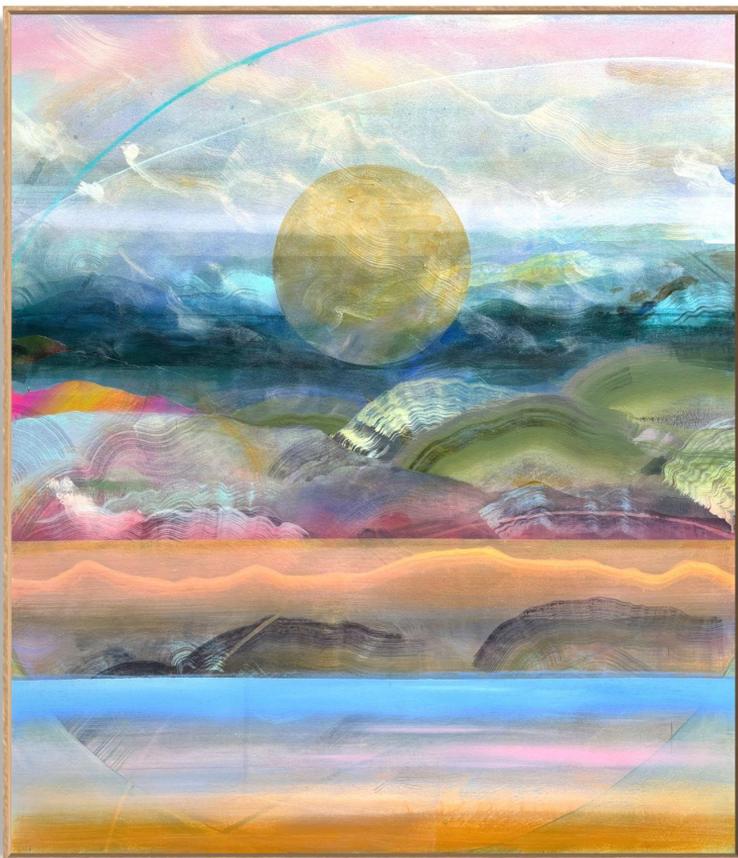
An image of ripples in Saturn's rings made by a small moon above a still from Dane's *Therapy- Under*.



Jacqueline Scotcher, *Enter Horizons*, 2026
Acrylic & ink on canvas, hand framed in oak
150 x 130cm
\$4990



Jacqueline Scotcher, *Sky Strata*, 2026
Acrylic & ink on canvas, hand framed in oak
150 x 130cm
\$4990



Jacqueline Scotcher, *Inter-land*, 2026
Acrylic & ink on canvas, hand framed in oak
150 x 130cm
\$4990



Jacqueline Scotcher, *Luna No. 1-9*, 2026
Acrylic & ink on canvas, hand framed in oak
46 x 39cm each
\$640 each



Jacqueline Scotcher, *Many Moons- Rise No. 1-3*, 2026

Acrylic & ink on canvas, hand framed in oak

100 x 100cm

\$2990 each



Jacqueline Scotcher, *Many Moons- Rise No.1-3*, 2026

Acrylic & ink on canvas, hand framed in oak

100 x 100cm

\$2990 each



Dane Scotcher, *Therapy- Under*, 2026
Single channel video
1920 x 884px, duration 2 minute loop
\$7000 edition of 3



Dane Scotcher, *Therapy- Over*, 2026
Single channel video
1280 x 1080px, duration 2 minute loop
\$5000 edition of 3

Dane & Jacqueline Scotcher are siblings living in Lennox Head & Mcleans Ridges, Bundjalung land. They collaborate by combining differing approaches to a shared concept.

Dane has a career in video editing and motion design and has recently turned these skills to art practice. He has completed an Advanced Diploma of Multimedia, Swinburne University.

Jacqueline is an artist-educator working primarily in abstract painting. She has had several solo exhibitions. She has a Doctorate in Philosophy (Creative Arts), Hons. Creative Industries and a BVA.

Together they have been selected as finalists in the Wollumbin Art Prize (2024) and Lethbridge Landscape Prize (2024).

www.jacquelinescotcher.com

www.danescotcher.com

This catalogue was compiled & written by the artists.

We respectfully acknowledge the Widjabul and Nyangbal people of the Bundjalung Nation as the traditional owners of the land upon which live. We pay respects to elders past, present and emerging.