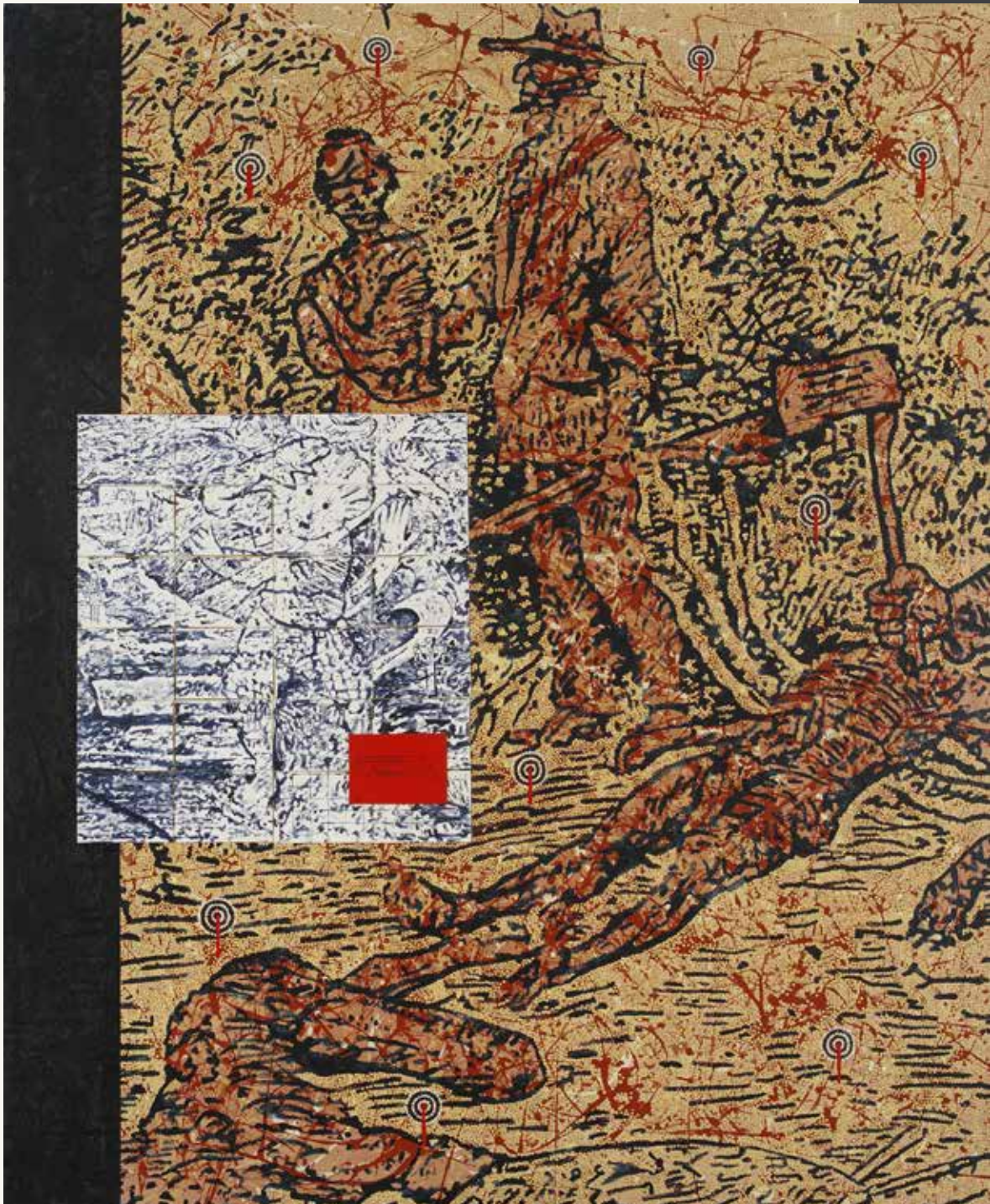


EDUCATION RESOURCE KIT
A CASE STUDY

**COLLECTIVE IDENTITY(leS):
THIS IS THAT TIME**

**MACQUARIE
LAKELAKE
CITY
ART
GALLERY**



INTRODUCTION

With the education strategies written by Kate Caddey, the exhibition text prepared by Lisa Corsi and published by Lake Macquarie City Art Gallery, this education kit is designed to assist senior secondary Visual Arts teachers and students in the preparation, appreciation and understanding of the case study component of the HSC syllabus.

The gallery is proud to support educators and students in the community with an ongoing series of case studies as they relate to the gallery's exhibition program. This education resource kit is available directly from the gallery, or online at www.artgallery.lakemac.com.au.

A CASE STUDY

A series of case studies (a minimum of FIVE) should be undertaken with students in the HSC course.

The selection of content for the case study should relate various aspects of critical and historical investigations, taking into account practice, the conceptual framework and the frames. Emphasis may be given to a particular aspect of content although all should remain in play.

Case studies should be 4–10 hours in duration in the HSC course.

NSW Board of Studies, Visual Arts Stage 6 Syllabus, 2012

Cover:

Gordon Bennett

The Nine Ricochets

*(Fall down black fella,
jump up white fella) 1990*

oil and synthetic polymer paint
on canvas and canvas boards

220 x 182cm

image courtesy the artist and
Milani Gallery, Brisbane.

photo Carl Warner

private collection, Brisbane

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Hilarie Mais

Mike Parr

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Lisa Roet

Julie Rrap

Sally Smart

Stelarc

Tim Storrier

Imants Tillers

Hossein Valamanesh

Ronnie van Hout

Jenny Watson

Guan Wei

John Young

Anne Zahalka

Exhibition Acknowledgments

Collective Identity(leS): This Is That Time is a collective effort. Many people have contributed to this exhibition and been involved in its development.

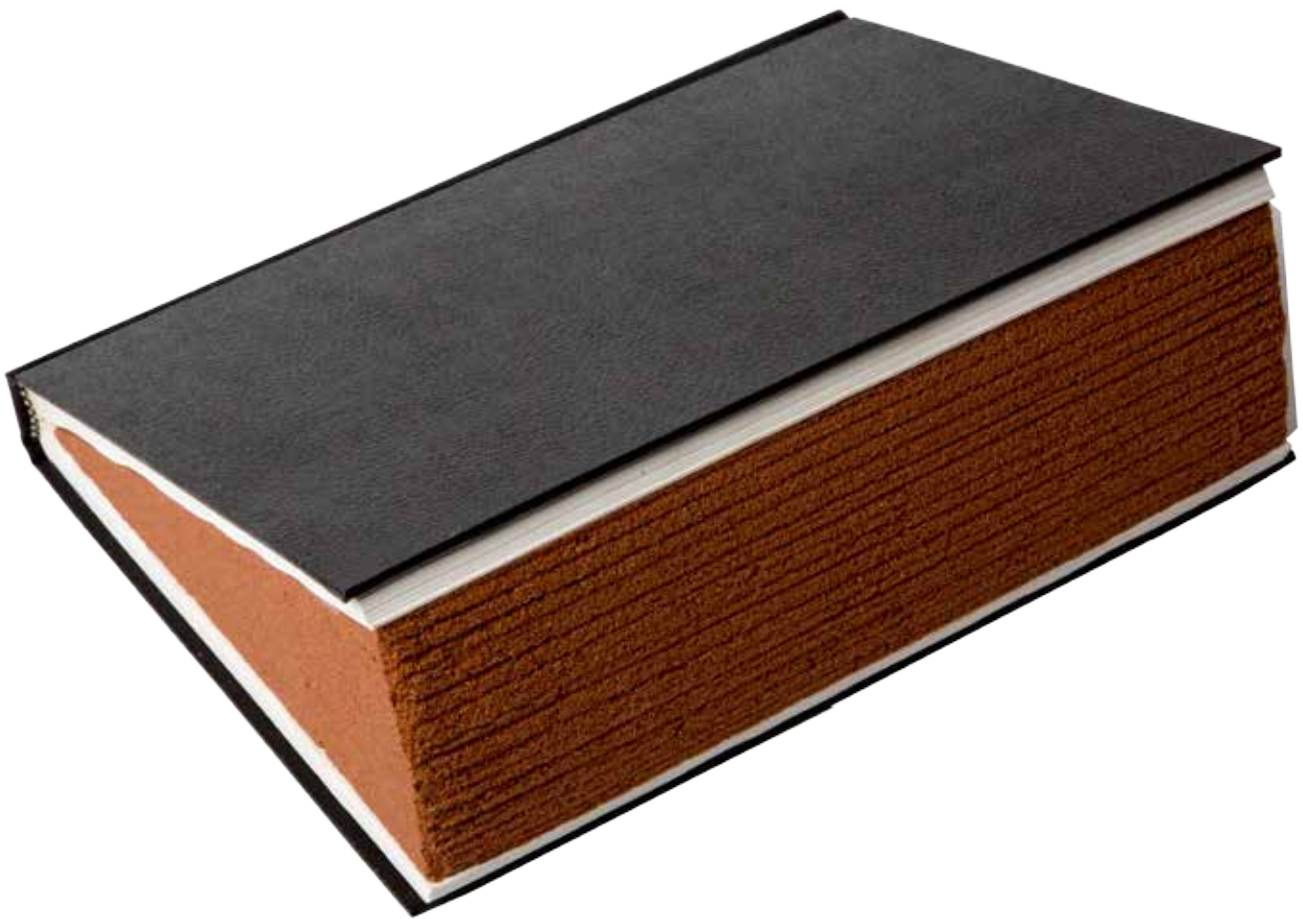
I would like to thank Meryl Ryan, Debbie Abraham and Robert Cleworth from the Lake Macquarie City Art Gallery for providing the opportunity and their support. I thank Rebecca McLean-Chan for her assistance, Chris Jones for his eagle eyes and the artists' representative galleries for their assistance and also to Stephen Goddard for his design.

I thank the artists dedicated to translating our worlds, for their personal contributions to the exhibition. I would like to thank the inquisitive and excitable minds of the curious individuals we refer to as 'collectors'. I am greatly appreciative of their willingness to share their vision and passion.

Finally, I would like to thank my family for their patience. I dedicate *Collective Identity(leS)* to my father, whose life decisions helped me understand the value of culture.

Lisa Corsi

Exhibition Curator



ABOUT THIS EDUCATION RESOURCE KIT

Collective Identity(leS): This Is That Time offers a range of educational opportunities for Stage 5 and 6 Visual Arts students. As the title suggests, the notion of identity is explored in a variety of representations, providing a sound starting point and support for case studies and explorations of this theme. Both personal and social identities are addressed – artworks investigating race, place, ethnicity, heritage, events, gender and class are part of the collection.

Students have a broad range of conceptual and material practices to draw on in the exhibition and further research using the links provided will allow them to develop more in-depth studies of individual artists.

The frames are considered in the case study task and conceptual framework sections. Closer analysis of specific examples using the frames need to be individually selected and applied by teachers and students.

The exhibition's curator, Lisa Corsi, has chosen a pivotal year in Australia's history – 1988. Corsi has gathered work by particular artists practicing at the time, to create her own personal narrative about this period as well as an overview of the cultural world of the late 1980s. Artworks in her selection include iconic imagery already known via textbooks and classrooms, experimental and challenging works, and retrospective works reflecting upon personal and cultural values of the time.

The exhibition also explores an often-overlooked area of the artist-artwork-audience relationship – the role of the private collector. Collectors and artists have provided statements that allow insights into what draws individuals to collect particular artworks and acknowledge the considerable contribution made by private collectors as patrons in the artworld.

Lisa Corsi's introductory essay enhances the use of the educational strategies presented in this resource. The questions posed are suggestions – it is recommended that teachers decide which are relevant to their particular needs.

The exhibition is also accompanied by an online catalogue which also includes a CV for each artist from 1988 – www.collectiveidentities.com.au.

Hossein Valamanesh
Untitled 1999
mixed media (sand, PVA,
drawing book)
28 x 21 x 11cm
image courtesy the artist,
Greenaway Art Gallery, Adelaide;
and Breenspace, Sydney
photo Allan Chawner
Gene and Brian Sherman
collection, Sydney

COLLECTIVE IDENTITY(IES): THIS IS THAT TIME

Collective Identity(leS): This Is That Time explores the complex question of how identity is created and understood; how artists, as our great narrators, respond to a certain period of time; how private collectors respond to these representations; how they in turn help shape our collective narratives; and how we all understand who we are – collectively.

Recent enough to recall but sufficiently distant to critique, 1988 was one of Australia's most tumultuous years. It was the year the concept of Australian identity received intense focus. It was a pivotal year for Aboriginal Australia, with the galvanising of the land rights movement and the movement towards a treaty; a year when many either celebrated Australia Day or mourned it. Immigrants to Australia experienced their own type of displacement, some showing ambivalence toward 'multiculturalism', while their children tried to rationalise its popular support. Concern was also high for gender issues, equal opportunities and gay rights, while the Australian economy hit a peak. The year was also charged internationally by the continuing Afghan war, the Iran–Iraq war, hijackings, bombings and the beginning of Perestroika, foreshadowing the fall of the Berlin Wall a year later. 1988 also resonated with a major cultural moment, which had begun four years before when postmodernism officially arrived in Australia with Jean Baudrillard's lecture in Sydney, sending a shockwave through artists' practice that would continue for decades. The many events in 1988 set the stage for a myriad of voices, shaping identity and creating kaleidoscopic webs of meaning, association and definition.

The artists in *Collective Identity(leS): This Is That Time* were all practising in 1988, and while some were more established than others, they were all dealing with fundamental causes and consequences of the time; translating and representing the many collective realities we were all experiencing, honestly and without reserve.

To show how our communal preoccupations continue to occupy each artists' ongoing narrative, the exhibition focuses on work made in and around 1988. Effectively demonstrating the breadth of these causes and consequences, we are able to grasp how we are shaped and are shaping the accumulation of all our collective experiences and ongoing circumstances.

Collective identity is a construct. No matter how we might view an historic artwork, an artist's commitment to deciphering the relevance of individual experience at any time can articulate the incarnations of society and its multifaceted reality today. Artists capture our stories, which speak directly to our collective development, and provide a basis for understanding who we are as a group and how we might relate to that group as individuals. The act of supporting these narratives, as private collectors do, confirms the resonance of the artists' ideas, which travel beyond the

artist, into private spheres and ultimately enter the public domain. This trajectory has the power to influence how individuals engage with society and the ideas representing its development.

Curiosity and humanity are vital when attempting to identify ideas. The collectors' ability to simultaneously be receptive and curious is what sets them apart. Those collectors who assume responsibility as custodians are able to penetrate other worlds; explore alternative ways of seeing; internalise concepts and contemplate the ultimate forms these metaphysical propositions assume. The private collectors' generosity of spirit highlights the public dimension of their private lives and contributes significantly to public dialogue.

While private collections can be traced to the Roman Empire they have not always been accessible. Private viewings were either by invitation or by special request. Some private collections still remain exclusive, though there have been significant shifts, which are at the heart of the current public/private debate. Where once private patrons contributed to public museums, we now see a growth in individuals collecting for themselves, competing with public institutions on the basis of wealth, singular vision and the cult of personality. While some private collectors contribute to our collective identity by building private museums, others contribute to public life by actively supporting public exhibition programs such as this exhibition.

With truly public museums (i.e. belonging to the people) existing only since the French Revolution, such a short history of collaboration between the private and public sectors leaves the future open-ended. Governments have embraced the power of visual art, particularly as a display of self-determination, paving the way for the public and private sectors to support one another in their cultural endeavours. In Australia, this collaborative undertaking is evidenced in the creation of programs such as the Cultural Gifts Program, encouraging private collectors to donate artworks to public institutions in exchange for a tax deduction to the value of the artwork.

Collective Identity(IeS): This Is That Time is rare among art exhibitions in that it features commentary from private collectors. In doing so, the collectors are allowing us a way to connect with them as members of the public and as individuals who respond to representations of our time. When referring to private collectors, a common oversight is to forget they represent a broader public. As members of the general public, private collectors create collections in a non-governmental capacity, without choices being determined by policy. Private collectors can therefore realise public collections *without restraint*. *Collective Identity(IeS): This Is That Time* provides the basis to explore an underlying and intriguing theme; the merging of two apparently different yet intrinsically similar spheres of interest to understand how they fuse and contribute to our collective identity.

COLLECTIVE IDENTITY(IES): THIS IS THAT TIME

At a time when many question the relevance of art, this exhibition is an opportunity to return to the genesis of art – to better understand ourselves, and the world we live in. *Collective Identity(ies): This Is That Time* is an opportunity to engage with ideas that shape our circumstances and define who we are. It is an opportunity to engage with the social relevance of art and provides the basis to better understand the role we each play as actors, initiators, and supporters in the construction of our narratives.

Lisa Corsi

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Paul C (ed) 2012, *The First Modern Museums of Art*, Getty Research Institute, Los Angeles, USA
Stourton, J 2007, *Great Collectors of Our Time*, Scala Publishers Ltd, London
Van Schaik Leon 2011, *Meaning in Space: Housing the Visual Arts, or, Architectures for Private Collections*, Lyon House Museum, Kew, Victoria
Whitlock G and Carter D (eds) 1992, *Images of Australia*, University of Queensland Press, St Lucia, Queensland
Ziskin R 2012, *Sheltering Art*, Pennsylvania State University Press, University Park, Pennsylvania



PRACTICE

PRACTICE (CONCEPTUAL AND MATERIAL)

Students... learn that practice refers to the social structures, positions, actions and sequences that affect choices, perceptions, directions, ways of working and views of those involved in the visual arts.

Students learn that the nature of practice involves the inculcation of beliefs, actions and ideas over time. (NSW Board of Studies Visual Arts Stage 6 Syllabus, 2012)

CONCEPTUAL PRACTICE

The artworks in this exhibition explore aspects of identity, based around the year 1988, Australia's Bicentennial year, and have been selected by the curator Lisa Corsi because they express ideas about the world and the artworld from that significant time in our cultural and social history.

'Identity' definitions:

- state of fact of remaining the same one
- being oneself, not another
- condition, character or distinguishing features of a person
- sameness/likeness in nature or qualities
- established identity of individual in society
- use a dictionary to add your own

'Identity' vocabulary/definitions:

Q: Use a thesaurus to add to these synonyms and antonyms for 'identity'. Look up any unfamiliar words in a dictionary.

- character, conformity, oneness, special, personalise, personify, characteristics, point of view, attitude, opinion, viewpoint
- equality, parity, fellow, equal, peer, peer group, class, community, family, commonality
- diaspora, excluded, exclusive, assimilation, entity, disenfranchised, inclusive, included

Personal identity is the sense of self that an individual acquires over time. It refers to the way you see or define yourself, or the network of values and convictions that structure your life. Personal identity changes over time in conjunction with social identity and events, and includes memories, psychological states, relationships, position in relation to the world and personal beliefs. Age, gender and race can be part of both personal and cultural identity.

Artists like Rembrandt, Vincent van Gogh, Frida Kahlo, Brett Whitely, Wendy Sharpe and Del Kathryn Barton frequently explore personal identity in self-portraits.

Q: Nominate works from *Collective Identity(IeS)*: This Is That Time that explore personal identity. Look up recent self portraits by Ronnie van Hout, Anne Zahalka, Julie Rrap or Gordon Bennett. Comment on the approach to identity.

Social/cultural identity is a person's sense of who they are based on their group membership(s) in society. This form of identity includes ethnicity, nationality,

Stelarc
from folio,
Stelarc Suspensions (detail)
set of 6 photo etchings
on BFK Rives paper
edition of 25
published by Irving Galleries,
Sydney, Australia 1991

STREET SUSPENSION
East 11th Street,
New York, USA
21 July 1984
photograph Nina Kuo
image courtesy the artist
and Scott Livesey Galleries,
Melbourne
Gene and Brian Sherman
collection, Sydney

PRACTICE

religion, class, politics, age, gender and race. In 1988, 200 years after the commencement of European colonisation in Australia, Australians were considering their place in the world, their history and their national identity. As evidenced by the artworks in the exhibition, artists' responses from the time show a rich diversity of concept and form. The social ideas explored include:

- the questioning of conventional historical narratives
- particular places/objects and their cultural value
- international and national events that have shaped our perception of ourselves
- memories of the past, both collective and individual
- feminism and female culture, the rise of the female artist in the 1970s and 1980s
- the experience of being an outsider
- cultural globalisation
- cultural differences, multiculturalism

Some artists comment on the artworld at the time, particularly the changes that were being brought about by mass media, technology, consumerism and post-modernism itself, including

- the role of photography as a tool for glorifying subjects
- the use of new technologies to access 'things that were previously invisible'
- the nature of representation through appropriation

Q: Select and examine individual artworks from the exhibition that explore these ideas.

MATERIAL PRACTICE

In 1988 Australia was at the very beginning of the digital revolution. The first digital camera was marketed commercially in 1989, the first megapixel cameras (high resolution) in 1997. Adobe Photoshop was first released in 1990. The internet was not in general use until the late 1990s.

Photographic techniques used in the works from the late 1980s by Jackie Redgate, Anne Zahalka and Julie Rrap feature large format cameras, film and 'wet' darkroom technologies which had been in use for some time by commercial photographers. These artists, however, consciously used photography as an art form, often in a way that reflects on the nature of photographic practice itself. Zahalka, for example, used staged backdrops and settings in her original *The Bathers* as a deliberate reference to traditional studio practice. Redgate appropriated the practices of high-end advertising photography but chose found and everyday objects as her subjects. Rrap photographed, deconstructed, reconstructed then rephotographed when making works in the *Persona & Shadow* series, creating layers of imagery which are the antithesis of 'one shot' photography. These reworkings of photographic traditions were part of their postmodern practice.

Photography was amongst a number of 'new' practices that gained legitimacy in the artworld during the 1980s. Installation, mixed media, sound, performance, video and film also emerged, taking their place alongside painting and sculpture. Some of these new arrivals were highly challenging to audiences. Performances such as Stelarc's suspension of his body in different environments and

PRACTICE

Mike Parr's 'actions at the edge of meaning' incorporating the use of his body as a 'live ground' are still confrontational to audiences.

Painting underwent resurgence in the 1980s and is strongly represented in the exhibition. Many painters have used conventional combinations of oil, gouache, enamel and/or acrylic (synthetic polymer) on canvas, linen or board however, postmodern characteristics such as quotation, appropriation, pastiche, parody and irony are prevalent. If postmodernism had a 'Golden Age' in Australian art, 1988 was at its centre. The Bicentennial gave artists pause to reflect on colonialism, multiculturalism and history.

Q: Read the article *Postmodernism: an explanation in Glenis Israel's Artwise Contemporary* (Jacaranda, 2005). Select a work from the exhibition by one of the following artists – Peter Atkins, Gordon Bennett, Tim Johnson, Scott Redford, Sally Smart, Imants Tillers or Jenny Watson. Outline the characteristics, signs and symbols and key issues evident in the artwork. What issues concerning personal/cultural identity are represented?

Gestural mark making and intuitive/impulsive approaches were still championed in paint. Many artists represented in this exhibition were trained in the art schools of the 1970s and early 1980s, where the dominant painting styles were abstract. Often these techniques were combined with postmodern devices in the late 1980s.

There is also an interest in the 'inherent narratives of found materials' (Peter Atkins' artist statement page 15) that preoccupies artists across a diversity of artforms. Atkins' own work draws from his memories of personal encounters with objects while travelling. Eugenia Raskopoulos assembles her images on wrapping paper collected from her birthday gifts. Hossein Valamanesh's books and earth speak of 'my connection to nature and the red earth of Australia' (Hossein Valamanesh's artist statement page 55). All use found materials, either remembered or actual, as symbols in their work.

Q: Examine the material practice evident in a sculpture from the exhibition. Include information about size, materials, processes, signs and symbols. Find a quotation from the artist that helps the audience understand their intentions in the work: it may be specific or more general. What aspects of the work are postmodern?

CASE STUDY TASK

Task description: a written justification of approximately 2000 words.

Assume the role of a curator for an exhibition entitled WHO AM I?/WHO I AM, which focuses on artworks concerned with identity. Justify your selection of artworks by three different artists.

Additional Information:

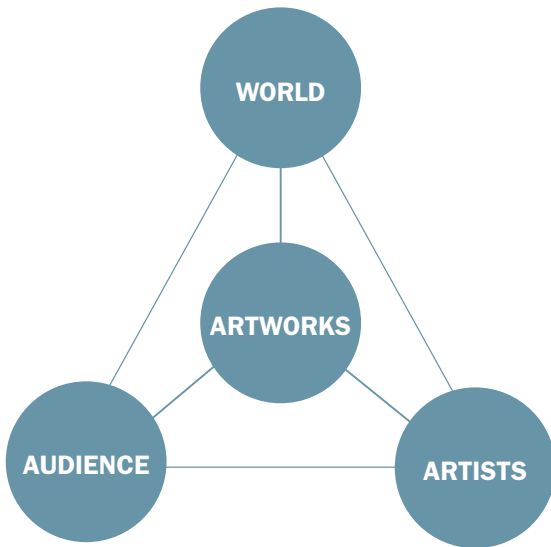
- explain the title of the exhibition in your introduction
- use your BOS Glossary to check the definition/requirements of 'justification'
- TWO works by each artist should be shown
- images of the artworks selected for the essay must be included
- reference must be made to the relationships of the conceptual framework and the artist's practice
- the frames should form an integral part of the analysis of artworks. Not all frames need to be addressed for each work (some may be more predominant than others)
- include quotations from the artist, art critics and/or art historians
- you must write a bibliography

This task addresses H7, H8 and H9 from the current NSW Board of Studies Visual Arts Stage 6 Syllabus, 2012.

THE CONCEPTUAL FRAMEWORK

The conceptual framework provides a model for understanding the agencies in the artworld – the artist, artwork, world and audience, and the relationships between them.

NSW Board of Studies, Visual Arts Stage 6 Syllabus, 2012



WORLD

How interests in the world are represented in art, for example, art as a representation of experience, class, ideology, age, events of significance.

Historical: 'It was also the Bicentennial and as the tall ships came into one end of the city, Aboriginal people marched from the other end. There was a growing awareness of Aboriginal people and many non-indigenous people suddenly woke up! (Christopher Hodges' artist statement page 26).

Q: What were Lisa Corsi's reasons for selecting the year 1988 for the focus of the exhibition? Outline four significant events and/or social movements from this time that influenced artworks in the exhibition. Nominate works that represent these influences.

AUDIENCE

The role and value of the audience as a body of critical consumers. The concept of the audience includes art critics and art historians as well as teachers, students, entrepreneurs, patrons and other members of the public. Audiences for works change over time and bring different meanings to artworks, artists and interpretations of the world.

The exhibition partly focuses on the influence of private collectors as part of the audience.

Q: How can private collectors be seen as important agents of the artworld? Use the curator's introduction and the following links to assist your response.

<http://www.artmarketmonitor.com/2010/08/21/the-importance-of-private-collectors/>
http://www.petulloartcollection.org/the_collection/collectors_perspective.cfm

Pat Corrigan and Gene Sherman are collectors who have loaned multiple artworks to *Collective Identity(IeS)*.

Q: Read the collectors' statements in this resource and view the works they have contributed to the exhibition. Research the background and collecting history of one of these collectors and evaluate their contribution to the artworld.

Pat Corrigan links

<https://www.visualarts.net.au/nava/patrons>
<http://www.artgallery.nsw.gov.au/prizes/archibald/2013/29375/>
<http://www.smh.com.au/entertainment/art-and-design/at-home-with-patrick-corrigan-20120623-20uvh.html>

Gene Sherman links

http://www.shermangalleries.com.au/about/gene_sherman.asp.html
<http://www.smh.com.au/photogallery/entertainment/art-and-design/gene-and-brian-sherman-20130423-2ibrx.html?selectedImage=1>

Cultural: The growth of new technologies, still in its early days in 1988, has had a significant impact on society.

Q: Select two new technologies that have emerged in the last 20 years; for example the World Wide Web, the smart phone and the iPad, and consider some of the effects they have had on the artworld.

Artworld: Non-traditional art forms such as photography, performance, video art and installation became legitimate in the 1980s. Many patrons began to collect less conservative works, encouraging a breadth of art practice. Postmodernism was a dominant influence in the artworld, and elements of earlier art movements and practices were often incorporated into postmodern works. 'Low art' continued to merge with mainstream 'high art', blurring traditional boundaries.

Q: Name an example of this from the exhibition. What other forms of "low art" have been adopted and absorbed into the mainstream in recent years?

ARTISTS

The role of the artist: *the who, what, how, and why. The concept of the artist encompasses practitioners such as artists, craftspeople, designers and architects. The artist can be thought of as an individual or as a group, school, movement, etc.*

Artists' bodies of work can undergo significant change over time, but often some themes, interests and preoccupations can endure. The artists in *Collective Identity(leS)* have made recent statements about their earlier work, reflecting on the place, culture and events that shaped their conceptual and material practice at the time.

Q: Examine the statements of two of the following artists and identify the aspects of earlier practice that continues to be part of their current practice.

Peter Atkins, Stephen Bush, Matthew Johnson, Mike Parr, Eugenia Raskopoulos, Scott Redford, Stelarc, Imants Tillers, Hossein Valamanesh.

http://www.powerhousemuseum.com/exhibitions/contemporary_japanese_fashion.php

Two well-known private galleries/museums housing private collections are the White Rabbit Gallery in Sydney and the Museum of Old and New Art (Mona) in Hobart.

Explore their websites at

<http://www.whiterabbitcollection.org>

<http://www.mona.net.au>

Q: In a paragraph for each, briefly outline the background of the patrons who put together these collections and describe the type of collection housed in the galleries.

'The patron and curator assemble a body of artworks to present a specific account that concurs with their taste or the expression of an idea'. (Margaret Marsh, Michelle Watts, Craig Malyon *A.R.T 2 Practice*, Oxford, 2005)

Q: Discuss this statement by referring to patrons/collectors and curators you have encountered in this exhibition.

ARTWORKS

The artworks in this exhibition are primarily selected from the period 1988 (25 years ago), or are responses to the art and events of the time. In the 1980s two of the dominant aesthetic forces in the artworld were (abstract) expressionism and post modernism (the latter following and overlapping the former).

Many works in the exhibition contain elements of one or both 'isms'.

Q: Find visual art definitions for abstract expressionism and post modernism. Select two or more artworks for closer analysis using the structural frame and for each:

- write the name of the artist, the title of the work and the year it was made/performed
- describe the form of the work (painting, photography, sculpture, video, performance...)
- include a visual or written description of what you see
- identify the elements of the work can be described as expressionist and/or postmodern
- investigate the aspects of identity that are being explored by the artist. How does he/she represent these ideas in the artwork
- identify the frames that are emphasised in this artwork

THE ARTWORKS

PETER ATKINS



By the Collector

I appreciate Peter's sense of narrative. In this sense, the inclusion of Atkins' work in the collection is a reference to my appreciation of and interest in the background to the works themselves. The story behind the work is important. The reference to Naga textiles is another unintentional reference to my attraction to works involving textiles.

I was attracted to Peter's practice as a whole, in particular his obsessive collection of everyday objects which form the basis of much of his work.

Gene Sherman

Peter Atkins
Skull-Rack 1993
oil and enamel on wood
240 x 240cm
image courtesy the artist and
Martin Browne Contemporary,
Sydney; Tolarno Galleries,
Melbourne; Greenaway
Art Gallery, Adelaide;
and Bett Gallery, Hobart
Gene and Brian Sherman
collection, Sydney

By the Artist

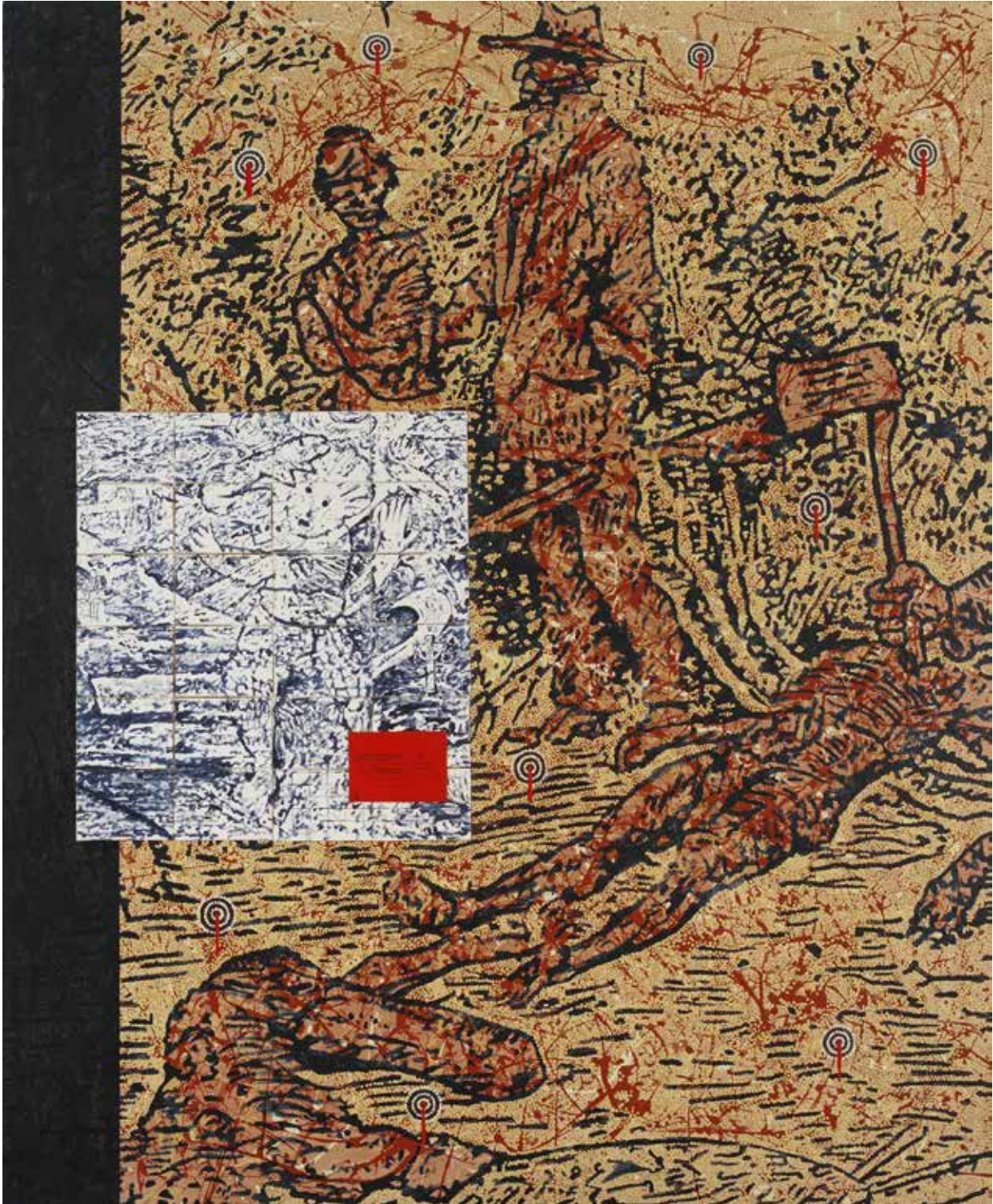
Skull-Rack from 1993 was painted in my Redfern studio after my first visit to India in 1992 and shortly before my return to New Delhi the following year to undertake a residency for the upcoming *XIII Triennale-India* exhibition. These experiences while living and travelling through India provided an avalanche of material that influenced my work for years afterwards.

Many paintings from this early period of my practice including *Quilt*, *Prayer Rug* and the *Katab* paintings produced during the Indian residency referenced tribal textiles. One of the pivotal moments during my first trip to India was a visit to the National Crafts Museum, which houses a vast collection of textiles and objects. I was especially interested in the narrative rich embroideries and appliqués found in many tribal cultures. Particular interests of mine at this time were the sculptures and textiles from Nagaland in North-eastern India. The Craft Museum had a spectacular collection of exquisite handwoven Naga body cloths from this region as well as a number of Naga wooden carvings, including shields, spears, ornaments and human effigies.

Skull-Rack is based on my memories of seeing this collection and loosely relates to the objects seen in the museum as well as the floating appliquéd forms found in many Naga and Indian textiles. The white forms floating over an indigo ground represent the skulls taken in battle by the fierce Naga warriors – brought back as trophies to the village and displayed in skull racks as a reminder of their strength and dominance over other villagers. The deep indigo is a colour I associate with the Nagas and references the traditional body cloths of Nagaland.

Looking back at these early paintings, I can see the foundations forming for my future, mature practice. The forms are becoming tighter and more condensed, which was a conscious move away from the abstract expressionist approach so prominent when I went through the National Art School in the mid-1980s. These works show the first tentative steps towards relaying what was experienced, rather than, as in earlier works from 1987, 1988, and 1989, my interest in biblical and cultural mythologies.

Although my work has developed quite significantly from this painting over the past 20 years, there are many core fundamentals that remain. I still work on a similar scale and continue to use plywood and old tarpaulins as a ground for my floating, painted forms. I also remain interested in the inherent narratives of found materials and continue to be influenced by objects from the real world, seen or collected, which document my personal experience within the landscape.



GORDON BENNETT

By the Collector

The Nine Ricochets (Fall down black fella, jump up white fella) is an iconic work of Australian art. It has been read as a response to Imants Tillers' *The Nine Shots* painted six years earlier. Tillers was arguing that by appropriating Aboriginal painting and mixing it with German Expressionism he could show that any attempt at an original Australian art was ultimately derivative. Bennett's response really shifted the debate, showing that his appropriation of Indigenous imagery was a form of cultural violence and theft equivalent to other atrocities Aborigines had endured. It put Tillers to the test, and arguably led to him changing his position.

I remember seeing the work at Bellas Gallery in 1990. Gordon told me he appropriated the central image from a history book used in social studies in Australian schools at the time – this is how our children were being socialised. Later that year *The Nine Ricochets* won the Moët & Chandon Art Prize and the following year it was selected for the rear cover of Bernard Smith's seminal book *Australian Painting 1788–1990*. Peter Bellas had tried to sell it to a number of museums but none were interested. I find it hard to fathom that no museum at the time had the conviction to commit to the power of this image, which I believe will be sustained long after we are all gone. It is an honour to be its custodian.

By the Artist

There is a long and complex history behind *The Nine Ricochets (Fall down black fella, jump up white fella)* 1990. It documents and speaks directly to what is ultimately a very Australian social experience of colonisation, and the dispersal/murder and destruction of Indigenous Australians and their culture. It is a response to and comment on the construction of the Australian identity, which in itself demonstrates the constantly changing building blocks of identity.

This work was a direct response to Imants Tillers' *The Nine Shots* and his unauthorised appropriation of Michael Nelson Tjakamarra's imagery. Tillers' appropriation of Tjakamarra's work without his consent was a further attempt at colonising another aspect of Indigenous culture. It is, and was, also a response to taking ownership of a personal cultural background, which in just three generations had been lost. Art history is related to general history; images constitute part of the cultural memory and reflect its construction. *The Nine Ricochets ...* is a way of taking back what is inherently that of the artist and at the same time questioning the colonisers' actions, which is also inherently that of the artist. *The Nine Ricochets ...* is an unapologetic investigation of the multiple voices that simultaneously deny and create identity, and the moral and ethical dimensions behind how individuals wish to be represented.

Gordon Bennett
The Nine Ricochets
(*Fall down black fella, jump up white fella*) 1990
oil and synthetic polymer paint
on canvas and canvas boards
220 x 182cm
image courtesy the artist and
Milani Gallery, Brisbane.
photo Carl Warner
private collection, Brisbane

STEPHEN BUSH

By the Collector

I started collecting when I was around five years old. It started with coins, stamps and footy cards. I was given an etching by Enrico Baj when I was 12 and that's when I started collecting art. I bought my first work when I was 16 – it was just a small work from a Rotary art show. Collecting just grew from there.

So when given the opportunity to view an artist's body of work in their own environment, the studio, I relish it. To discuss the ideas and witness the process nearly always ignites a connection to a particular work.

This was the case with *Ragwort*. I had been engaging with Stephen's practice for quite some time and the desire to live with one of his paintings was growing. A visit to his studio in Melbourne allowed me the opportunity to view one of his works in progress, and more specifically the one that he intended for the 2009 Clemenger Award.

Discussing the work with Stephen, and witnessing its development, from studio to the walls of the gallery, created a strong bond. I felt privileged to have seen the various layers of his work; the layers that are so important to the composition of Stephen's paintings, and that no one would ever see again. That building of a structure, that accumulation of history, and my eye witness account of that, meant that this work was the one I had to have.

Simon Hayman

By and About the Artist

It's a long road between the postmodern investigations into colonisation that I was doing in 1988 and *Ragwort*. During the 1980s, quotation and appropriation were artistic strategies used to explore issues of cultural identity. These inquiries were connected to broader notions of postcolonial theory, yet were also speaking to Australian identity – our past, present and possible future direction as a nation. Time changes how works are perceived and none more so than most of the postcolonial and appropriation works done by many Australian artists in the 1980s. There are few works of mine from this period in Australian collections. The majority remains in private collections in New York.

Like most artists, looking back on work is harder for me than looking forward. *Ragwort* connects to this period, albeit without such overt narratives on display. Signs, and their decoding, are certainly of interest; however, there is no clear intentionality for me in the picture. There is no direct calculation of meaning, which implies a set agenda or outcome. More recent paintings like *Ragwort* stem from the idea of working without preconceived, conscious imagery. I suppose part of my work resists having things 'fit together'. The interesting moments occur when logic deteriorates and formal barriers erode, thereby creating opportunities for friction

Stephen Bush
Ragwort 2009
oil and enamel on linen
200 x 310cm
image courtesy the artist
and Sutton Gallery,
Melbourne
photo Andrew Curtis
© Stephen Bush/licensed
by Viscopy, 2013
Hayman collection,
Melbourne



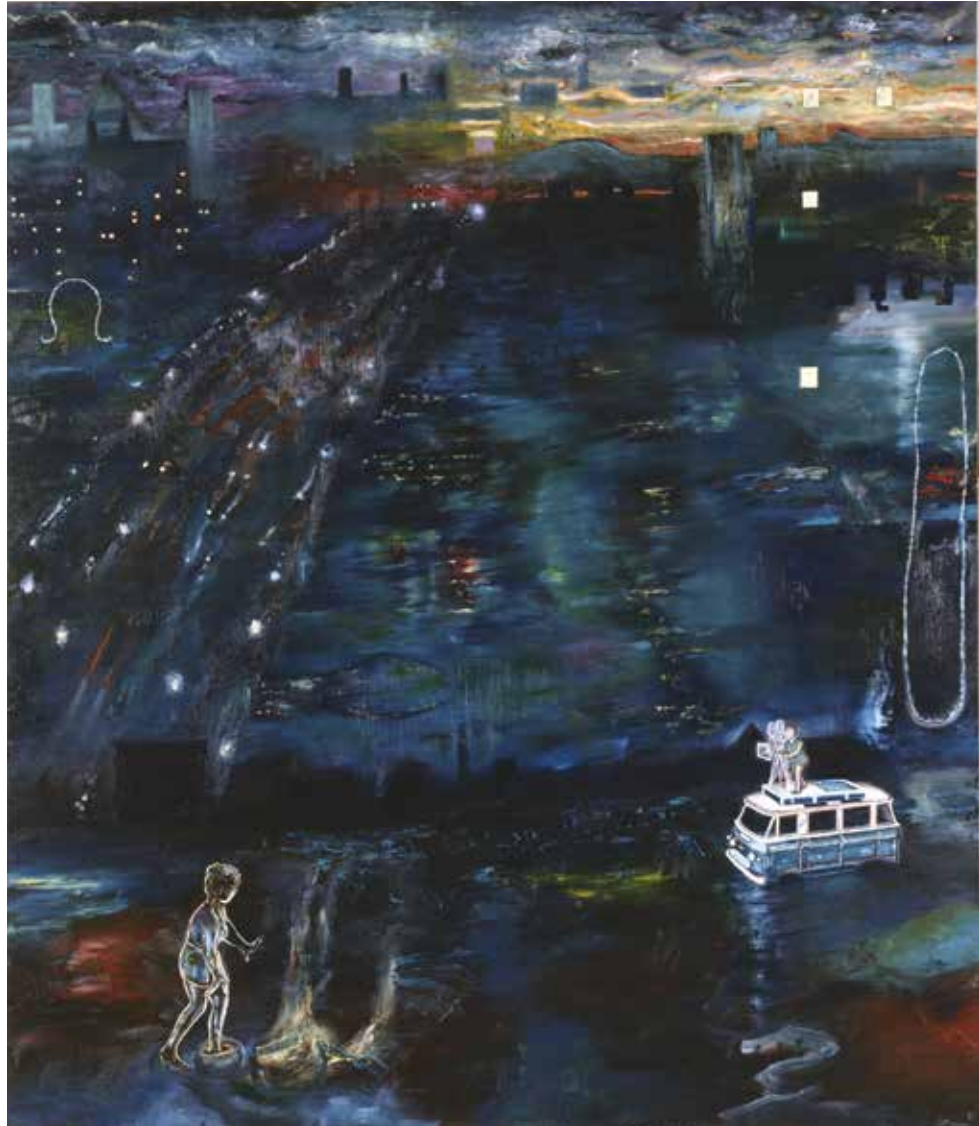
and tension to surface. The canvas is a repository for a melancholic stew: a mixture of sentiments wrapped up in the opportunity and struggle that the act of painting presents. Meaning and process – these ideas are such a tangle. There is no real logic, set of directions, or guidelines, that I follow.

I prefer to allow the works to speak or so-called third voices play their part. I think this is where many artists differ. I lean towards the work staying mute from the voice of the artist.

Sources: Email correspondence with the artist

Hutchings, Dr Peter J, 'Hegel after Warhol: Stephen Bush and the spirits of the age', ex.cat., Bala Starr and Joanna Bosse, Editors, *Blackwood Skyline, Stephen Bush: work in progress No. 5*, Ian Potter Museum of Art, University of Melbourne.

JON CATTAPAN



By the Collector

My mother had a great artistic soul but never collected any art. Under my influence, and following many visits to galleries and auction houses we found her first work, Jon Cattapan's *Documentary: Melbourne as Rome*. She decided that this work was the piece that she could fall in love with. It was her first artwork, which was acquired only a year or so before her passing.

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Jon Cattapan
*Documentary: Melbourne
as Rome* 1989
oil on canvas
212.7 x 181.4cm
image courtesy the artist
and KalimanRawlins Gallery,
Melbourne; and Milani
Gallery, Brisbane
Warson family collection,
Melbourne

What I didn't know was that at auction I was bidding against the artist (who I knew well). He was hoping to reacquire the work for himself because of the special meaning it had for him, which of course means a great deal to me as a collector and patron. The work hung in my mum's home until her passing. I inherited the work and it joined our collection, which has other works by Jon.

It's interesting that a work can be important to different people for different reasons; for me, it's sentimental with strong memories about my mother and the city I grew up in. For Jon, it was the end of a series, which he had developed over a number of years.

Len Warson

By the Artist

In 1985 I spent a substantial period of time living in my parents' home town of Castelfranco in Italy, which is the birthplace of the High Renaissance painter Giorgione. I became interested in how Giorgione used the town of Castelfranco as a marker of time and place. It made me think about how the Antipodean Group in Melbourne, which included the likes of Nolan, Perceval, Boyd and Tucker, used Melbourne very strongly as either a subject or a background in their work. For example, Nolan's *Luna Park* series or Albert Tucker's images of the seedier side of St Kilda during the war, etc.

My earlier works explored the more psychological dimensions of being the child of migrants, and around 1986, I began to think about how I could work with my fascination for the city of Melbourne generally and its identity – the place where I lived. I began by making a group of pictures that based themselves around actual events in Melbourne and my works were like a poetic response to that. For example, a drug overdose on a St Kilda street, a church fire in East Melbourne, a series of police interviews on another street that I happened to see and surreptitiously photographed. Sometimes I would start out with newspaper articles. There was something about the bland reportage of an event in the newspaper that I was able to reconfigure as a much more mythologised and poetic rendering. *Documentary: Melbourne as Rome* was one of the three key works that explored the strangeness of the nocturnal city and its psychologically charged narratives. For me identity was located around place.

DENNIS DEL FAVERO

Dennis Del Favero
Motel Vilina Vlas (detail) 1995
C-type photographs mounted
on aluminium
installation dimensions variable
image courtesy the artist
COFA collection, University of
New South Wales, Sydney

About the Collector

The art collection of the College of Fine Arts, University of New South Wales, has grown with the college since the 1970s. Acquisitions are generally made by curatorial staff, of works by graduating students and faculty members.

Motel Vilina Vlas was acquired by the late Nick Waterlow OAM, former Director of the college's Ivan Dougherty Gallery. While Nick took an active interest in the art practice of those artists working as lecturers at the college, when it came to acquiring work he was ever mindful of creating a coherent collection that best represented the college's strengths. He was also interested in work that had a resonance beyond the local context.

The atrocities referred to in this work took place in 1992, the year after Nick was appointed as Gallery Director and senior lecturer at the college. Having moved from England to Australia in the 1970s, and curated two Biennale of Sydney exhibitions in the 1980s, Nick was more sensitive than most to Australia's social and political isolation from the rest of the world and he always set out to redress this in work as a curator. Thus, when Dennis Del Favero, a lecturer at the college, looked beyond Australia to research the nature and impact of war atrocities in postcommunist Central Europe, Nick responded with empathy and great interest.

Motel Vilina Vlas, its title taken from a detention centre in Bosnia and Herzegovina that became infamous for the rape, torture and disappearance of women, is a dark, unsettling subject for art. Not one to shy away from difficult and disturbing issues in art, perhaps this was also part of its attraction for Nick. He exhibited the work at Ivan Dougherty Gallery, and I believe for him it carried particular resonance – not necessarily the subject matter itself, but its evocation of fear and darkness, of those forces deep within that can haunt our lived experience.

Felicity Fenner
Director, Galleries UNSW
College of Fine Arts

By the Artist

In 1988, the principal question I was working on was how Australia's identity was being defined in the international field, particularly in the light of refugees fleeing war zones, including those from the Vietnam war, postwar migrations and the newly emerging diversification of Australia. *Motel Vilina Vlas* is one of the three works that I believe best represent the investigation of these questions.

Motel Vilina Vlas is named after one of 42 rape camps documented by the United Nations International War Crimes Tribunal for the Former Yugoslavia, The Hague, during the war in the 1990s. Based on the research I carried out in the Former Yugoslavia and the testimony presented to the tribunal, the exhibition consists of 12 large Type C photographs and accompanying text, which recount the testimony of camp survivors and former guards. These camps were typically remote hotels, schools and other temporary detention centres, to which predominantly Croatian and Bosnian Muslim girls and women were transferred for the purpose of sexual abuse at the hands of Serbian soldiers. The tribunal estimated that over 30,000

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were imprisoned in these camps. Often released in the latter stages of pregnancy, some survivors committed suicide while others became refugees, as they were rejected by their own communities. Centering on the experiences of one woman and guard, the work uses an abstracted form of narrative photography as a means of giving voice to the silenced testimony of the survivors in a way that draws the viewer into the motivations and implications of unthinkable crimes. The work was first exhibited in Europe for *Kriegszustand*, a joint project with Jenny Holzer, at Battle of the Nations War Memorial, Leipzig, in 1996.

Nick Waterlow was keen to acquire a second edition of the work (the first edition being part of the permanent collection of the Waino Aaltosen Museum, Turku, Finland) because of the way it uses staged photography to deal with the experience of contemporary war crimes.

MIKALA DWYER

By the Collector

I have always been attracted to artistic creations – their forms, textures, and colours – and as I've grown to understand my own responses, I've become more adventurous in what I collect.

I arrived home in Australia in 1994 after many years living between Singapore and Norway. My life then called for a fresh approach to the concept of art practices; I wanted to engage in a more serious manner. I enlisted the help of a consultant, not simply to buy art, but to help me 'see' and 'learn'. It was a very fruitful relationship that continues to this day, but as time goes by, I find myself being able to connect with the art in ways I couldn't previously.

I first saw Mikala's work – the shiny IOU mirror sculpture – at Sarah Cottier's former gallery in Elizabeth Street. I responded immediately to the material and the form, and that still applies with most of Mikala's work. I especially like the gold assemblage that she did for the Hong Kong Art Fair (2012); and a similar work she made for a show in Melbourne a few years back – green, gold, maroon and purple. She has a great colour sense, which really excites me. Her works make me think of the Venice *Carnivale* – not that I have ever been to one – they just evoke that sort of response in me. I imagine Mikala as a sort of behind-the-scenes wizard(ess) making weird costumes and props in a theatre in a place like Venice.

Mikala is all about materials, I think she could create an artwork out of almost anything. I don't really see narratives; just a great imagination when it comes to combining plastic, fabric, metal, beads, plants, wood, plaster, anything.

Lisa Paulsen

By the Artist

I have been making 'empty sculptures' in various versions over the last 10 years and they came about from thinking about architecture, cubby houses and caves.

I was wondering how to make a cave float when I was introduced to this plastic material by a New Zealand prop maker who worked on *Lord of the Rings*.

Its heat-mouldable properties allowed me to create the forms I was looking for.

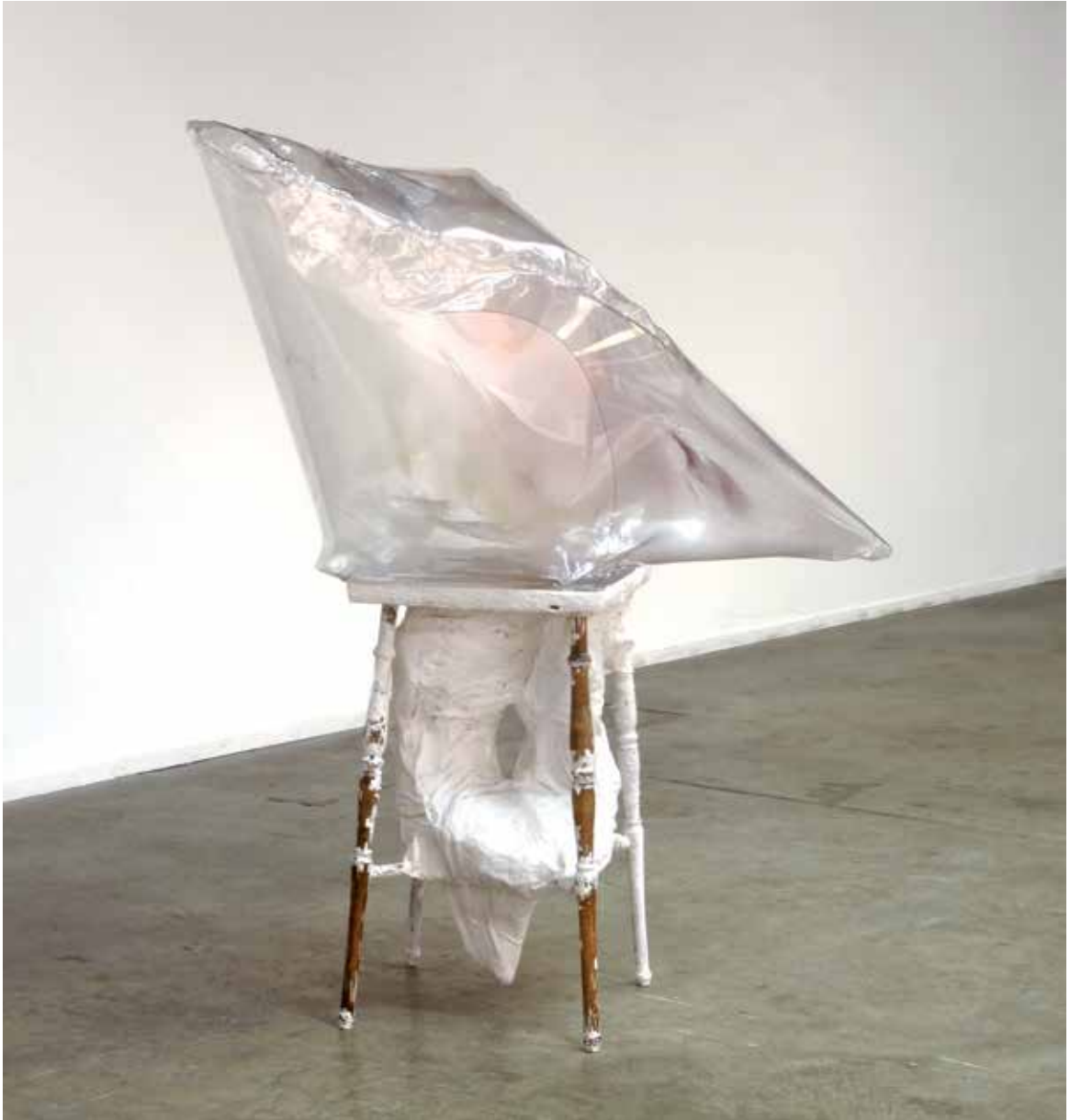
In a sense they are musings on the traditional notions of sculpture, form, volume, weight, gravity, physicality and three-dimensionality. Here, however, they might also owe their being to painting in their transparency, colour – their looking-throughness – as well as their walking-aroundness (sculpture).

They are also indebted to the ready-made in the plinth that this sculpture sits on.

An idea of a hollow work containing a void (perhaps where content should be located) is misleading. A void is forever being filled with our imaginings and projections. So the hollow work is really full.

Mikala Dwyer
Empty Sculpture 2003
plastic, plaster, wood and paint
144.5 x 143 x 83cm
image courtesy the artist and
Roslyn Oxley9 Gallery, Sydney
© Mikala Dwyer/Licensed by
Viscopy, 2013
Lisa Paulsen collection, Sydney

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CHRISTOPHER HODGES

By the Collector

Sentry, by sculptor Christopher Hodges, was one of the earliest additions to my art collection and at the time was very much an ‘accidental’ and very spontaneous acquisition.

I bought *Sentry* because I was visually attracted to its elegant and casual use of geometry and line and surface texture, as well as its architectural sensibility.

I have since discovered that geometry, line and architecture are recurring themes in my growing collection – and elements that I have subsequently explored through the addition of two Clement Meadmore sculptures – again an artist who beautifully and deftly worked with geometry and line.

In the context of my collection, both these artists, Meadmore and Christopher Hodges, use geometric form to create works that appear spontaneously generated and yet no doubt involved studious research and significant effort and labour.

Beginning with this very early acquisition, I continue to buy only works that I love to look at and live with, regardless of the medium, genre or concept. I have since embraced art as a serious and enduring passion as collector and benefactor; even establishing in 2006 my own commercial gallery, Arterreal, with a very considered curatorial and experimental exhibiting focus. And serendipitously, this very early purchase of *Sentry* was by an artist who also became a gallerist...

Luisa Catanzaro

By the Artist

Sentry is a part of an ongoing series of works that derive directly from my paintings. I was known as a painter in 1988 and by the time I made *Sentry* I was better known as a sculptor, though the sculptures, including *Sentry*, came directly from paintings.

The linear element that gives *Sentry* its form began as a hand-painted line, exactly the same scale as the sculpture, and was transformed into three dimensions using the digital precision of a laser cutter. The structure of the steel allows the line to freely stand in space, and instead of alluding to space, as in the painting, it occupies real space in the world.

The body is gone but the totemic presence is still there, the single line defining the form. The set of squarish spaces could be related to the series of ‘sites’ that are a familiar element in Indigenous art.

There is definitely a link between the art I create and my interest in ‘tribal’ art and Australian Aboriginal art. In 1988, Helen Eager and I had met a woman from the Central Australian Aboriginal Media Association (CAAMA) who sold some batiks and Papunya Tula Artists’ paintings to Helen and I for the first time. We held a big exhibition in our studio and later went to the centre to meet with the artists. We were immersed in the emerging Indigenous art movement from Utopia and the Papunya Tula Artists group.

Christopher Hodges
Sentry 2002
stainless steel
207 x 66 x 44cm
image courtesy the artist and
Utopia Art Sydney
Luisa Catanzaro Collection,
Sydney

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Later that year, I spent three months in the Australia Council Greene Street Studio in New York with Helen Eager. We had a month in Paris before that and we were also focused on our own art, producing a significant body of works on paper and paintings. It was an important time.

It was also the bicentennial and as the tall ships came into one end of the city, Aboriginal people marched from the other end. There was a growing awareness of Aboriginal people and many non-indigenous people suddenly woke up.

It was a very big year!

MATTHEW JOHNSON



By the Collector

I have had Matthew Johnson's charcoal drawing *Cycad III* in my collection for many years. It is a fine work of art by any standard. My collection over time has included work by Michael Johnson, Brett Whiteley, John Firth-Smith, Wendy Paramor, Adam Cullen, Henry Mullholland, Luke Sciberras, Janet Dawson, Bill Leak and Margarita Georgiadis; many works by friends, associates, one wife and two children.

What makes Matthew's work stand out for me is its incredible detail, accomplished by a spontaneity of execution. The effect I'm told was achieved directly, literally from nature. Its narrative for me dramatically reflects a personal encounter with the horror and beauty of bushfire, and the message that the spiritual nature of art as well as life grows out of chaos.

Max Cullen

Matthew Johnson
Cycad III 1991
burnt cycad on paper
103 x 82cm
image courtesy the artist and
Olsen Irwin, Sydney
© Matthew Johnson/licensed
by Viscopy, 2013
Collection of Max Cullen, NSW

By the Artist

Up to 1988, the artworks were dealing with references to my cultural background primarily from my mother's heritage. At the time, I was looking at imagery from the *Book of Kells* and early symbolic religious imagery, as well as books on Kabbalah and *The Allegory of Love*, a study in medieval tradition by C.S. Lewis. Most of the work of this period dealt with a higher level of experimentation, with different subjective thematics. The works on paper were semi-abstract with suggested linear figurative colour overlays. All the works on paper at the time were mixed media – namely pencil, pastel, conte, watercolour, gouache and oil pastel.

I felt the works on paper were more resolved at that time than my experimentations with painting. The narrative involved many layered references from the physical to the imagined, from the real to the unreal. Other reference points in the structure of the works on paper were interpreted forms that existed in illustrated manuscripts, architecture and nature.

I was fascinated in making a personal language of transmuted symbols and references.

The artwork *Cycad III* was created in 1994 and represented a series of four exhibited artworks of the same title. The artworks were exhibited in one of my first solo shows in Sydney. They are made from burnt cycad on paper.

The series was unique as its visual realisation was completely unknown even though the concept of the execution was.

I was travelling to Western Australia for the first time for a group exhibition at the Lawrence Wilson Art Gallery. Whilst flying there, I could not help but notice from the plane window large billowing smoke plumes rising into the atmosphere. These plumes were the result of bushfires that were affecting WA at the time.

Upon landing, I made contact with bushfire brigades to locate fires that had been recently extinguished and sought to explore the possibility of making some artworks in these locations. A light wind took my first sheet of paper from my hand and whisked it onto the charred edges of an ancient cycad; the result was an automated abstract landscape. I continued with this process until I ran out of paper. What was important about these works was that they were to become a process of painting blind with the concept in mind, which continues in my current work today.

TIM JOHNSON



By the Collector

Tim Johnson's *Sitting Bull* 1990 was one of the first works acquired in our collection and is now displayed at our Housemuseum in Kew.

The painting was bought from Melbourne dealer Georges Mora, who started me collecting, and also introduced me to a number of contemporary artists, including Tim Johnson.

I responded immediately to this work's references to multiple cultures – Indigenous Australian, American Sioux Indian and Buddhist cultures – and in particular the way in which Johnson had juxtaposed and integrated images, and painting techniques, drawn from each of these cultures into a single, unified work.

The painting includes a faintly discernible portrait of Chief Sitting Bull, wearing his feather headdress, in the top left corner of the painting.

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Tim Johnson
Sitting Bull 1990
oil on canvas
178 x 220.5cm
image courtesy the artist and
Tolarno Galleries, Melbourne
Lyon collection,
Lyon Housemuseum, Melbourne

The yellow and gold hand and foot prints and the dot painting technique reference the artist's time spent with indigenous communities in Papunya in Australia's Western Desert.

This is a work that speaks across world cultures, framed through the eyes of an Australian painter who has been strongly influenced by our own Indigenous culture and communities.

Corbett Lyon

By the Artist

Sitting Bull dates from a time when I was painting references to Native American history, in particular the Sioux, as a part of extending what I had learnt from my contact with Papunya painters. *Sitting Bull* himself is shown top centre left, together with imagery from photos of Sioux warriors, weapons, shields and footprints and handprints from my children. The footprints traversing the painting and the earth colours, rivers and other landscape details create aspects of an aerial view. This map-like referencing and the multi-coloured dots are an obvious borrowing from Australian Aboriginal art.

There is also imagery from photos taken at Papunya and as a way of making a broader cultural sweep, auspicious symbols at the edges, borrowed from Chinese and Tibetan art. My paintings at this time were still representing the desert as a kind of metaphor, after many visits there during the 1980s. They were also referencing the shamanist, prayer-based rituals of older cultures and the belief that symbols and ceremony – which from my point of view was the actual making of the painting – could convey useful information about transcending the physicality of the work.

I was also thinking that if Aboriginal art can change contemporary art in Australia, then how did Native American art change American art? By using old photos, traditional imagery together with local references, I was able to embed these concerns in a kind of minimal, abstract expressionist process painting at a time when postmodernism was dominant.

JANET LAURENCE

Janet Laurence
After Veil 1998
resin Marblo, black steel
40 x 40 x 150cm
image courtesy the artist and
Breenspace, Sydney; and Arc
One Gallery, Melbourne.
photo Rob Cleworth
private collection, Sydney

By the Collector

I grew up in a household with art on the walls. It was art, by and large, bought at school art fairs by community-spirited parents, but nonetheless it crystallised in my mind that a home had art on the walls. By the late 1980s, I started the journey of understanding the art that I wanted on the walls of my home.

Like most addictions, I know abstinence is the only hope to curtailing my collecting habit. And yes, there are frequent relapses. It's been with me for well over 20 years and I have come to realise that I will always be vulnerable ... to a new idea, a new way of looking at something, a new distillation or crystallisation of a concept or a political situation. And then there is the brilliant rendering or capture. I am intrigued and energised by a left-field thought, a tackle or challenge that comes from nowhere, a complexity perhaps never before fully explored or appreciated. Artists continually show me that I have to keep building on the way I look at the world. They expand my world. Their work makes me laugh. Makes me smile. Makes me wince and makes me wonder. I am happy to be on the incurable list.

By the Artist

My work makes propositions that can bring us into contact with the 'life world'. In Merleau-Ponty's words: 'In my depth I am indistinguishable from the world'. Our porous bodies breathe in and spill out into the world. To recognise this interdependence is the ecological undercurrent within the work and a way of expressing our inter-connection.

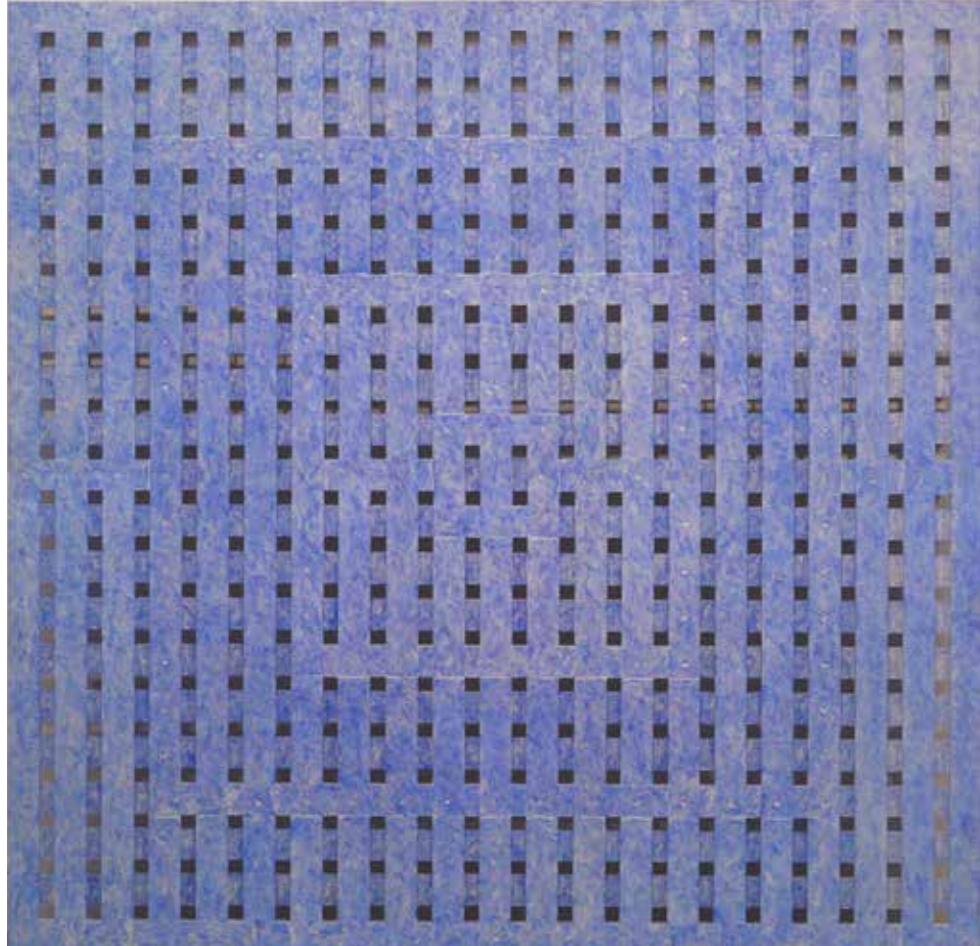
I am wanting to create spaces of memory not so much a memorial, but space where memory is housed and evoked. A place where the body, space and time enfold into one another, a language of perception.

I am interested in the language of matter, in its states of transformation and in finding a form to embody it. The matter, which I used as an alchemical language, linked me to current thinking in biology and feminism through the writings of Luce Irigaray, and enabled me to present these works within a feminist framework. I think of matter as substance before it is formed, as belonging to the organic world. It has a memory of duration, it belongs through eras, whilst material carries a memory constructed through time and history and defined culturally. I am interested in the intersection of these and the play between our experience and perception of them.

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HILARIE MAIS



By the Collector

I started collecting sometime between 1973 and 1975. It just happened by chance. I never set out with the idea of becoming a collector or thinking that I wanted to start a collection of any type. I started Corrigan's Express, which was a freight-forwarding company, not dealing with fine art. The Hamlyn Group was located at Dee Why, which is where Corrigan's Express was. Hamlyn was a significant publisher of CDs and books in the UK that ended up buying the *Art & Australia* magazine. It was through them that I started meeting artists. I also met a very young Barry Stern whose father was a client of Corrigan's Express, and he was planning to open an art gallery. I remember asking him questions like 'So what's art?' It was coincidental.

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Hilarie Mais
Buried Sheba 1994
oil paint on wood
203 x 202 x 2.5cm
image courtesy the artist and
William Wright//Artists Projects,
Sydney; and John Buckley
Gallery, Melbourne
Corrigan collection, Queensland

I got to know the artists really well, we socialised together and that's how it started. In the late 1980s, we had parties at the house and Lloyd Rees, Colin Lanceley, Alun Leach-Jones, Donald Friend and others would come and join the festivities. The social side was a big part of my enjoyment. I still enjoy the social side, even though email has managed to dampen my enthusiasm! I hang out with these people. Spending time with people is part of the process for me, so I can't be detached from it.

At one point I was very keen on building an Australian contemporary photography collection, but that has now changed because I simply can't keep up with all the work that's being produced and so much of it has become so large in size. It's also very expensive to frame and you're limited in terms of choices of where to hang them because they are photographic. I also don't like putting works in storage. I like to enjoy what I've collected; storage defeats the purpose. I lend many of my works out to different institutions, but I do like to see how they are coping and make sure they're not being exposed to too much light and so on. I also donate a fair bit of my work, but I don't like quitting a collection. I feel like it's abandoning your own children.

Pat Corrigan

By the Artist

I arrived in Australia in 1981. It was the beginning of a new life in a new country. By 1988, I had been included as an Australian artist in the *1985 Australian Perspecta* and two Biennales of Sydney (1986 and 1988). I felt I had embraced, and been embraced by, my new country and my first impressions were already a thing of the past.

I had come here with Bill who had accepted the offer to direct the 4th Biennale of Sydney (1982). We had been living in the centre of Manhattan for the previous six years and the move to laid-back Sydney was a challenge in some ways. New York in the late 1970s was a time of great energy and transformation due to a number of things, central to which was the feminist agenda and outlook. It affected everything, and of course it was a transforming influence for many women artists including myself. This was very evident in my last body of American works, the *Weapons Series*.

In Australia I suppose it was inevitable that my works became more nature-focused and to do with fertility.

While I had made complex rectilinear structures for many years, the beginning of my using the Grid was quite pivotal and began in 1986. There was a transition from the spiral and round works, which were archetypal and in themselves a departure from the overtly autobiographical iconic pieces I made previously and opened up a whole scope of possibilities within its investigation. The Grid became the vehicle for an ongoing emotional expression.

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I don't know if by this time I was affected by issues other than those of my work and bringing up my two daughters. They had, and still have, very different life outlooks and needs. Hester was a challenge, with her very particular needs as a profoundly handicapped child. This and the demands on my time and emotions had a great impact in many ways. On the positive side, I think I produced some important work in this period and that preceding it; when I was pregnant with both girls I never once stopped working and I think the insight I gained then was important to my understanding as an artist. It was a very potent time in my life, personally and professionally.

At this stage, the Grids leant against the wall, acting as entry points, barriers, or as the invitation to transition. I have often employed the structural vocabulary of the Russian Constructivists and the Minimalists. Both movements were also very early influences, and of course the Constructivists were important precursors, not just in relation to Minimalism, but also and importantly in regard to Feminism: so many of the best and most recognised Russian artists then were women.

I would add that one thing that impressed me when I first arrived here, and continues to do so, is the overall quality of much Australian art, and particularly the sheer number of outstanding women artists maintaining solid practices here. When Bill was choosing artists for the 1982 Biennale, I travelled with him to many countries and it became very apparent that Australia stood out in this regard. It is a great pity that many of our leading critics and historians of the period have failed to include them.

EUGENIA RASKOPOULOS



Eugenia Raskopoulos
Vestiges #6 2012
archival digital print
120 x 82.5cm
image courtesy the artist and
William Wright//Artists
Projects, Sydney;
and Arc One Gallery, Melbourne
photo Dean Beletich
© Eugenia Raskopoulos/
licensed by Viscopy, 2013
Corrigan collection, Sydney

By the Collector

Please see page 34 for the collector's text by Pat Corrigan.

By the Artist

Vestiges are a poetic translation of what was.

These images are assembled from the remnants of wrapping paper collected from my birthday gifts. In the work I experiment with the textural, reflective and sculptural potential of the materials. It is difficult to recognise what the original objects may have been. The work introduces an ambiguity to the original identity of the objects. The aim of my work is to challenge and provoke what constitutes identity and difference.

In 1986 I travelled extensively and at that time, concepts of identity, otherness and feminism were developing in the background. In

1988 identity, feminism and power structures were an important consideration for me as a woman, as a mother of a four-year-old and a three-month-old, as an artist and as a teacher.

Travelling allowed the exploration of identity issues to come to the fore. There is one moment that stands out for me during that period. I was in Japan and came across a group of boys dancing and looking like Elvis Presley. It was intriguing. They were re-enacting a figure from the 1950s and 1960s and yet it was the 1980s. I made large-scale photographs of them with text from Elvis Presley lyrics painted on the photographs.

In keeping with the exploration of the in-between space within the power structures of culture, identity, language and translation, I intentionally work with translation in the broadest sense of the word. It is a thread that is continuous throughout my art practice. Technically my work explores the margins of photography and video; an interdisciplinary zone that synthesises performance, writing, drawing and installation.

MIKE PARR



Mike Parr
First Body Program (detail) 1973
Have a burning match dropped
on your bare chest (Wound by
Measurement 3). Sydney.
Duration 00:00:00:34
DVD, duration
00:00:15:40 mins
images courtesy the artist and
Anna Schwartz Gallery
Hayman collection, Melbourne

By the Collector

As a long time collector and admirer of Mike Parr's work, I was looking forward to experiencing his installation on Cockatoo Island during the 16th Biennale of Sydney (2008).

It was in that decrepit building, experiencing that body of work, that I realised I was witnessing a pivotal moment in the history of performance art in Australia. The stench, the echo of tortured cries, and the dirty water dripping through the decaying ceiling delivered the most intense emotional response – a state that disturbed me, yet intrigued me.

What Mike has contributed in this area can't be overestimated. Much of what we see today is the result of, and in response to, Mike's investigations into the limits of contemporary art. When I informed Anna Schwartz Gallery that I wanted to buy *Hold Your Breath* and *Hold Your Finger*, the archive to Mike's early works was commercially made available for the first time.

What I am most excited about is the fact that it allowed Mike another way of looking at his video work, and that I was able to support an artist's production that is controversial in the Australian context because it is undeniably raw in its honesty and categorically focused on the social.

Simon Hayman

By the Artist

As I've often remarked 'performance art enables me to think'. Psychological, emotional upheaval clears the way for new performances. Not just performances of course, but drawings, installations, films. The performance documentation brought together in the remediation of the *First Body Program* in 2008 was originally part of *Rules & Displacement Activities Part 1* 1973. They had their genesis in the performances done for Galerie Impact, Lausanne and Galerie Media in May 1973. Many of the instructions for those performances also have a prior existence in *150 Programmes & Investigations* 1971–72 and in turn these same or similar instructions turn up in the *Notebooks Vols 1 & 2* that were compiled at much the same time. These parallel constructions give a good idea of my attempt to think through the performances in relation to one another and in relation to wider issues of art, character structure and psychopathology, ideology, interpersonal relationships and political action. My performance work is inextricably associated with anxiety. They're actions at the edge of meaning and as art they're highly experimental, and I often use the documentation of these pieces to try to involve the audience in new ways, so that the audience themselves are implicated in the structure of repression.

In *Hebrew the Language of God*, the 1988 performance installation that toured four Japanese museums, the audience was presented with a simple alternative: two doorways, one light filled, the other completely dark. Having made a choice of entry, they wound to the centre of the construction only to again face the same either/or. This was the first of the black labyrinths. The ones that followed over the next 10 years were infinitely more complex and much more harrowing for an audience. I was leading the audience into the labyrinth of their own minds and this 'Ariadne thread' was linked directly to my own anxiety as a performer.

Mirror/Arse was the most complex of these 'remediations'. I'm not very keen on this fashionable term because of its postmodern associations. Formal appearances to do with re-representation and re-mix are not my concern, or at least not my concern per se. *Mirror/Arse* was my attempt to plummet the depth of the antithetical. The building on Cockatoo Island, its architecture, history and dilapidation were the essential ambient that enabled me to bring the performance documentation together. I'm constantly doing this. Bringing my works together as a kind of provisional social body. I should add that many of the performances included in the *First Body Program* were originally conceived as 'wounds by measurement'. *Mirror/Arse* in a way was the collective form of this Procrustean bed.

I don't think any of the official 'isms' caught up with me in 1988. All beside the point as long as republicanism wasn't on the agenda, so I saw the 'isms' as being the same old avoidance rituals. My decision to black out the Australian National Dictionary illustrates in a way my unbelief. My unbelief and our collective amnesia.

SCOTT REDFORD

Scott Redford
Surf painting/Black Surf 2007
resin, fibreglass and acrylic on
foam with stickers
240 x 62cm
image courtesy the artist
photo Janelle Low
Warson Family Collection,
Melbourne

By the Collector

We were taken to Scott Redford's studio in Queensland by Bellas Gallery. We were introduced to his early paintings. Many years later, after visiting the Queensland Museum of Modern Art and viewing more of Scott's work, we decided that we would acquire a surfboard work. We always seem to be interested in works that have a textural or sculptural element, so we were clearly attracted to this work. It has such a sense of iconic Australian culture and life, which is another aspect we were drawn to.

Len Warson

About the Artist

Game Recognises Game

... captured 'a kind of hypersexualised, hyperviolent, extreme subject matter', when 'all around it were these more childlike pop-culture indicators and details ... The colours, the bathing suits, the Mountain Dew bottles, the puke, the doughnuts, the beer, the palms: There was almost a coded language that was interesting to me,' Korine says. 'And I started to think about the surfaces of the film and the tone. This idea of the film as candy. And then underneath it, the bleed from the surface becomes the meaning of pathology.

... in a time 'when there's no such thing as high or low, it's all been exploded. There is no underground or above-ground, there's nothing that's alternative. We're at a point of posteverything, so it's all about finding the spirit inside, and the logic, and making your own connections.'

This is film director Harmony Korine talking about his film *Spring Breakers* 2012, BUT it's also exactly how I feel about all my surf painting and Gold Coast-based work. I wanted the perfect 'glass finish' (surfboard term) of the works to reflect the culture from which they were made, a subculture that has now become not 'sub' but mass. In many ways the works act as history paintings.

My black works started in about 1982/83, where the first real conjoining of multiple objects into one object was my main visual/art concern. Collecting has always played a significant role in the art I make. My grandmother collected antiques – nothing wonderful – but I loved those. I always had a fascination for objects. Then as an early teen, pop art was big as it linked my interest in music with art obviously. So high school collage projects were pop based. However, I did like all art of all periods and was particularly fascinated with those black squares at the end of the art history books that the teachers NEVER mentioned. Those 1960s minimal things became very exotic and sexy to me.



I used the 1960s black-combined works of Jim Dine as models. I found his works in art books such as Lucie-Smith's *Art Today: From Abstract Expressionism to Superrealism*, 1977 (I owned a copy in Grade 11). In fact, if you look at that book you can see all my formal influences.

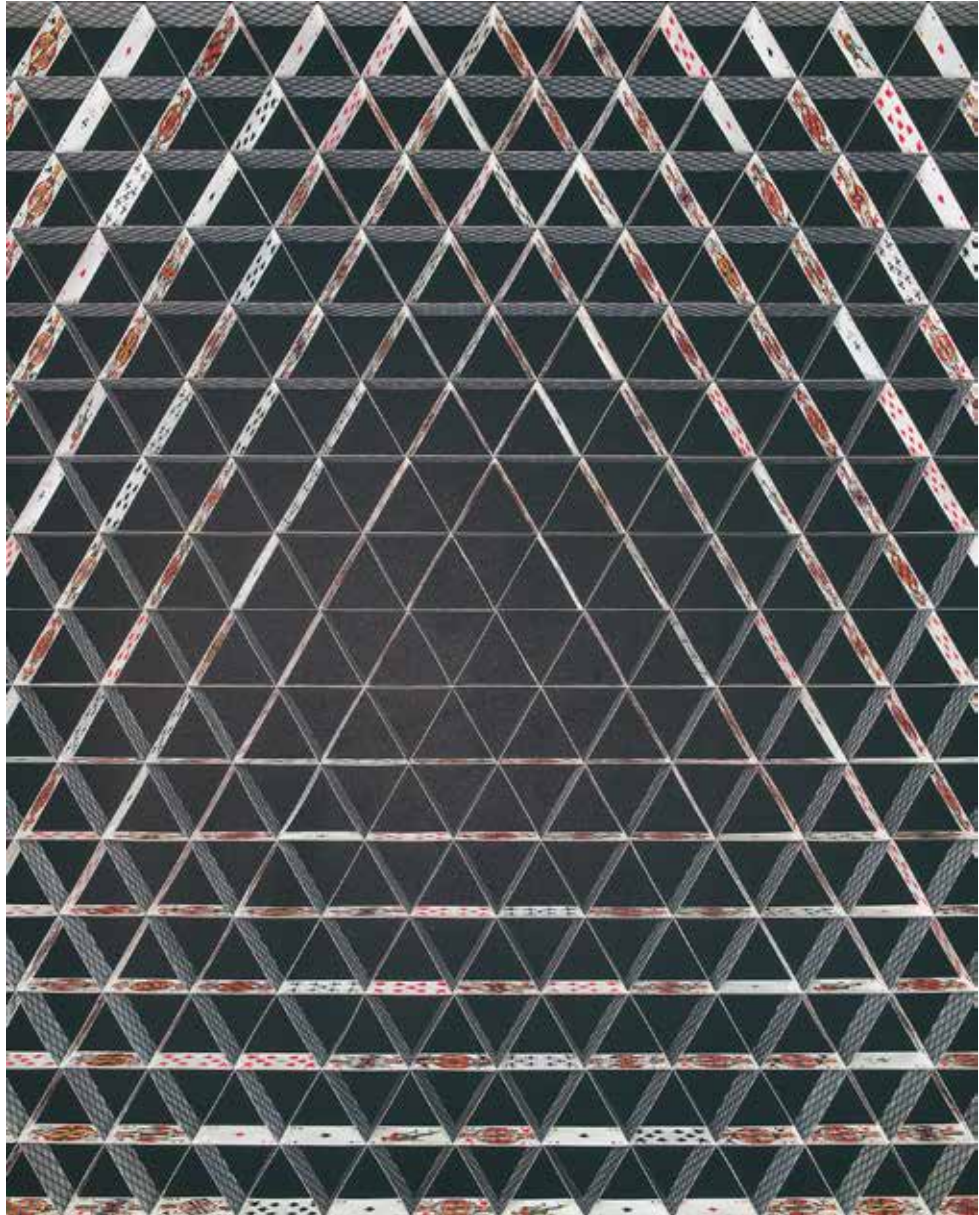
The black works were meant as postpunk/trash/*Blade Runner*/*Mad Max* 'chunks' of the now. They were so postmodern and 1980s in fact that I couldn't show them for over a decade because they were so hopelessly dated. Happily, new artists such as Anselm Reyle, Banks Violette and Terence Koh started to discover a similar aesthetic attitude and my old works looked new again. I play with this flow of fashion and style in my re-use of those works now. I have even been accused of copying those groovy artists, but 30 years ago. It's okay; I copied Dine, so on it goes. Originality is so last century. Everything is free now with Web 2.

Sources:

Email correspondence with the artist and;
 Interview produced for Bazaar Art issue 1,
Harper's Bazaar Hong Kong.
 Published in Chinese, May 2013.

JACKY REDGATE

Jacky Redgate
Work-To-Rule VI 1986/87
Cibachrome print
131.1 x 107.2cm
edition of 25
image courtesy the artist and
William Wright//Artists, Sydney
and Arc One Gallery, Melbourne
Corrigan Collection, Queensland



By the Collector

Please see page 34 for the collector's text by Pat Corrigan.

About the Artist

‘TO THINK IS TO SPECULATE WITH IMAGES’

‘We share what Wittgenstein calls criteria by means of which we regulate our application of concepts to the world – means by which (in conjunction with what Wittgenstein calls grammar) we set up and follow out the shifting, advancing and retreating, conditions of intelligibility; in particular ... the explanatory power of Wittgenstein’s idea of a criterion depends on recognising that, whatever their necessity for communication and for thinking, the criteria in which we are agreed are open to our repudiation, or dissatisfaction; our capacity for disappointment by them is essential to the way we possess language, our attunement with it, and at the same time it constitutes our capacity for scepticism.’

‘Certainly the only functioning of language that we are aware of operates within an already constituted order; metaphor does not produce a new order except by creating rifts in an old order.’

‘in the relationship of connection (says Pierre Fontanier, *Les Figures du discours*, 1830) two objects form an ensemble, a physical or metaphysical whole, the existence or idea of one being included in the existence or idea of the other.’

‘If to “metaphorise well” is to possess mastery of resemblances, then without this power we would be unable to grasp any hitherto unknown relations between things.’

‘The metaphorical twist is at once an event and a meaning.’

‘The sense of a sign (the Saussurean ‘value’) is determined by its contrastive relations to other signs in the system. Therefore it is complete and systematic only in the society (or community of speakers) as a whole. Any actual use of the sign in reference by some person or group engages only part, some small fraction, of the collective sense. Apart from the influences of the context, this division of meaningful labour is, broadly speaking, a function of the differences among people in social experience and interest ... Captain Cook appears as an ancestral god to Hawaiian priests, more like a divine warrior to the chiefs, and evidently something else and less to ordinary men and women.’

‘What memory is. Memory is a glorious and admirable gift ... by which we recall past things, we embrace present things, and we contemplate future things through their likeness to past things.’

CITATIONS in order of appearance:

Giordano Bruno, 1591

Stanley Cavall, 1986

Paul Ricoeur, 1978

Marshall Sahlins, 1985

Boncompagno da Signa, 1235

Compiled by Ross Gibson in conjunction with the *Work-To-Rule* series.

Ross Gibson, ‘Jacky Redgate’, *Australian Bicentennial Perspecta*, [catalogue], Art Gallery of New South Wales, Sydney, 1987: pp.88–91. Republished Ross Gibson, ‘Jacky Redgate’, *Edge to Edge: Australian Contemporary Art Exhibition to Japan*, [catalogue], Australian Bicentennial Authority, 1988: pp.50–53

LISA ROET

By the Collector

This was the first photograph that we bought for our collection and probably one of the most talked about pieces that everybody looks at and tries to work out. We acquired the work because we loved the humour and parody in it.

The ridiculous concept of a person dressed up as a bunnyman, an ape in a window and a religious Jew. Each of the characters look at the other as comical, believing themselves to be the norm. There is a great sense of theatre in the work. After acquiring it, I don't think we received it for over a year as it travelled from one show to another, travelling constantly around the world.

Len Warson

By the Artist

This photograph takes on a personal note. My grandfather was a Jewish diamond merchant operating from Antwerp before World War II. He was living in Cuba and swapping diamonds for cigars, taking the cigars to South Africa and so on.

He ended up dealing in Persian rugs in Melbourne after the war. His sisters were stowed on a boat to escape Nazi Holland and ended up in a Japanese prisoner of war camp until the end of the war when they came to Melbourne to meet my grandfather. They told me I was the only gentile they spoke to or knew.

My grandfather ended up owning the whole of Venus Bay, which he subsequently subdivided to give all the proceedings and all his money to the Alfred Hospital to open a research ward for Alzheimers. The money was then transferred to Monash Uni where they built a house called the Roet Wing (or something like that) to continue researching using the money from his estate. They held a huge ceremony event to launch it, flew my uncle in from London where he is a hypnotherapist and invited the entire family to attend. A massive photo of my grandfather was on the wall with a series of blown-up photos of chimpanzees with electrodes coming out of their heads surrounding him. It was a big shock for me, realizing that this was how all our family money was being spent.

In 1988, I was 21 and just out of art school. I had two exhibitions at Rondeau Gallery in Sydney (*5 min* and *Whitewashed*). Later that year I went on a residency to Verdaccio Studio in Castellina in Chianti, Sienna, Italy for five months.

I then moved on to Berlin.

In 1997 and 1998 I held a residency at the Ape Language Research Centre in Atlanta Georgia, Georgia State University. At the laboratory, chimpanzees and bonobos were taught to use AMSLAN – American sign language – and a 300-symbol lexigram system to communicate with the scientists. In order to 'bribe' the apes into responding to the training, the scientist's assistant dressed in a bunny suit and coaxed the apes with Coca Cola and Mars bars (sponsors of the program).

THE ARTWORKS

I wanted to use footage taken at the centre for this series but Warner Brothers had copyright on the experiment, so I re-enacted this experiment through images taken at Antwerp Zoo in 1998, in which the Ape Language experiment became the fantasy of the ape, jailed in its human confines.

Ape and The Bunnyman Pt 2 was taken with the three Hasidic Jews found peering intently at the chimpanzee. The chimpanzee peers at the photographer while the Bunnyman oversees the scene. 'Who's looking at who?' takes over.



Lisa Roet
Ape and The Bunnyman 1998
Cibachrome print
54 x 80cm
image courtesy the artist
and Karen Woodbury
Gallery, Melbourne
Warson family collection,
Melbourne



THE ARTWORKS

JULIE RRAP

By the Collector

Please see page 34 for the collector's text by Pat Corrigan.

By the Artist

Conception was part of the photographic series *Persona and Shadow* 1984, which was a work that I conceived after being in Europe and visiting a large exhibition in Berlin called *Zeitgeist*. At this time, around 1982–83, there was a shift back to painting in the international artworld; *Zeitgeist* and an exhibition in London called *The New Spirit in Painting* celebrated this phenomenon. Both exhibitions contained 40 or more artists whose work heralded in a new decade. What confronted me at the time was that of these artists, only one was a woman; Susan Rothenberg. After the vitality and expansiveness of practice in the 1970s that saw the flourishing of women's work I felt an urgency to respond; *Persona and Shadow* was the result. It was a body of work that was intended to be serious but ironic. In this series of images my re-performance of famous Munch works in which the gridded structure fractured my own form while staying true to the outline of the original image reflected a strategy in relation to art history that was echoed in my practice for much of the remainder of the 1980s. *Conception* repositions Munch's famous work *The Morning After* into a vertical pose that counteracts and sexualises his original composition.

Julie Rrap

Persona and Shadow:

Conception 1984

Cibachrome print

176 x 122.5cm

image courtesy the artist and

Roslyn Oxley9 Gallery, Sydney

and Arc One Gallery, Melbourne

© Julie Rrap/licensed by

Viscopy, 2013

Corrigan collection, Sydney

SALLY SMART

By the Collector

As the Director of Luba Bilu Gallery I championed artists who I believed were talented, original and committed. Sally Smart had all three attributes, and I offered her a show as an emerging artist in 1989. My policy at LBG was that I would support my artists not only with representation but as much as possible by buying their work. But how to choose? I had the advantage of regular dialogue with artists about their work, studio visits to familiarise myself with the work before exhibition, and the opportunity to spend hours with the work in the gallery before it was seen by the public. It is likely that all of these advantages, plus my experience and knowledge of art, informed my choice. However, I believe that at the time of choosing I relied wholly on instinctive attraction, with the rest remaining subliminal, only understood and intellectualised at a later time. *Preston's Pantry* simply spoke to me, and quite frankly, I loved it. It was not until much later that I began to understand why. I am a feminist, I cannot resist woodcuts, and I admire Margaret Preston. *Preston's Pantry* says it all for me, and it is beautiful.

By the Artist

At the time this work was created my studio was located in a labyrinth of rooms in a two-storey Victorian house shared with my partner, the artist Christopher Coventry, with a new section of the house our residence. I reflect here on the architecture and space of our home and studios as it was compelling to the creation of this series of work.

Preston's Pantry was created for a solo exhibition in 1989 at 200 Gertrude Street, titled *Mad Woman in the Attic* – the phrase being the invention of two famous feminist literary critics, Sandra Gilbert and Susan Gubar, who had written a book with that title in 1979, examining Victorian literature from a feminist perspective. This suited many of the themes around gender and identity issues I was working with at the time – in particular recreating the rooms in a fictional house – referencing literary history, art and the psychological. All the works were painted on large sewn canvas sheets with eyelets, and installed like huge theatre sets around the gallery wall, and all had been painted wrapped around my studio walls.

In *Preston's Pantry* I imagine modernist artist Margaret Preston's pantry through representing the crockery she had painted in her still life paintings, along with pottery she had made. In making the work I stylistically appropriate the woodcut technique particular to Preston's printmaking. I am also identifying a familial connection to Margaret Preston, through my mother's great aunt, the painter Bessie Davidson (a student and friend of Preston). I was interested in how generations of women had, through inheritance, passed on their crockery and domestic items: Preston had transferred her modernist objects to me through art, so I organised and stored them here in this work, *Preston's Pantry*.

Sally Smart
Preston's Pantry 1989
oil and synthetic polymer
on canvas
255 x 180cm
image courtesy the artist and
Breenspace, Sydney
© Sally Smart/Licensed by
Viscopy, 2013
private collection, Melbourne





STELARC

By the Collector

When I established Sherman Galleries in 1986, I wanted to represent top artists from a broad range of practices. The philosophy of Sherman Galleries was not to focus on a single type of practice (e.g. abstraction, figurative art, etc.), rather I wanted to represent a range of practices, media and sensibilities. With this in mind, I set out to seek top practitioners from each 'field' and Stelarc was at the forefront of performance art. I believe he remains an important performance artist. Sherman Galleries staged several Stelarc shows and much of his work sold to US collectors. Brian and I purchased a number of works by Stelarc. His work was internationally known and Stelarc himself had spent many years in Japan, which married with my attraction to Japan and the Asian focus in general. This set of prints was my first foray into publishing a suite of prints. Until that point, nobody had produced a suite of prints documenting the nature of Stelarc's performances. It was a gesture ahead of its time.

Gene Sherman

About the Artist

CTHEORY: We can see things that were previously invisible. We can go to the very little through nano-technology, see into infra-red and ultra violet spectrums, but this is not a direct perception. We get this through artificial systems ...

Stelarc: Yes, and what will be interesting is when we can miniaturize these technologies and implant them into the body so that the body as a total system becomes subjectively aware again. New technologies tend to generate new perceptions and paradigms of the world, and in turn, allow us to take further steps. If we consider technologies as intermediaries to the world, then, of course, we never have direct experiences. At the moment, we operate within a very thin electro-magnetic spectrum, and I would imagine that as we increasing operate in wider spheres of reality, then yes our perceptions and philosophies alter or adjust.

Technology has always been coupled with the evolutionary development of the body. Technology is what defines being human. It's not an antagonistic alien sort of object, it's part of our human nature. It constructs our human nature.

We shouldn't have a Frankensteinian fear of incorporating technology into the body, and we shouldn't consider our relationship to technology in a Faustian way – that we're somehow selling our soul because we're using these forbidden energies.

My attitude is that technology is, and always has been, an appendage of the body.

CTHEORY: Stelarc, your latest work centers around a sculpture you built for your stomach. What was the impetus for creating a sculpture to display inside your body?

Stelarc: I've moved beyond the skin as a barrier. Skin no longer signifies closure. I wanted to rupture the surface of the body, penetrate the skin. With the stomach sculpture, I position an artwork inside the body. The body becomes hollow with no meaningful distinction between public, private and physiological spaces. The hollow body becomes a host, not for a self or a soul, but simply for a sculpture.

Source: *Extended-Body: Interview with Stelarc* by Paolo Atzori and Kirk Woolford, Academy of Media Arts, Cologne, Germany, 1995. Reproduced courtesy Paolo Atzori.

Stelarc
from folio,
Stelarc Suspensions (detail)
printed text by Nick Waterlow
and Keisuka Oki
set of 6 photo etchings
on BFK Rives paper
edition of 25
all 71.5 x 60.5 cm
published by Irving Galleries,
Sydney, Australia 1991

*EVENT FOR STRETCHED
SKIN NO. 4*
Art Academy, Munich, Germany
8 August 1977
photograph Harold Rumpf
image courtesy the artist
and Scott Livesey Galleries,
Melbourne
Gene and Brian Sherman
Collection, Sydney

THE ARTWORKS



Tim Storrier
Point to Point 1994
synthetic polymer paint on
canvas duck
61 x 182 cm
image courtesy the artist and
Australian Galleries, Melbourne
& Sydney and Philip Bacon
Galleries, Brisbane
Warson family collection,
Melbourne

TIM STORRIER

By the Collector

In the mid to late 1990s I employed David Lowenstein, who introduced me to his father, Tom Lowenstein. Tom is the accountant to most artists in the country and the person who enticed me into art. Tom organised a lunch in Sydney with Tim Storrier; my wife, Tom, Sylvia (Tom's wife), Tim Storrier and I went to Lucio's (a restaurant that is almost an art institution in itself) for an extended and intoxicating lunch. That was the beginning of an expensive hobby.

This was the first work in our collection. I remembered that when I was growing up a friend's father had a burning rope by Tim, and my wife and I were always drawn to his work. Following our long, well-watered lunch, we went back to Tim's studio to view the work. I bought it on the spot.

Twenty years on, we still believe that Storrier is one of Australia's great landscape painters, who portrays the Australian desert in a unique way that is both beautiful and inventive at the same time.

Len Warson

About the Artist

Tim Storrier is considered one of Australia's most successful artists. Being the youngest ever winner of the Sir John Sulman Prize in 1968 at age 19, he demonstrated that he had technically mastered the painterly medium. He was hailed as one of Australia's most promising young artists depicting Australian landscapes. At face value, this is certainly how it could and still can be read today.

Re-presenting landscape was one way for the artist to become familiar with the essence of the Australian condition and a means of better understanding Australian cultural identity. It was also an entry into grappling with the human condition, within set geographical confines.

Storrier's curiosity for landscape and culture are documented through his many travels early in his career. Storrier's *Point to Point* series were iconic of the artist's practice in the late 1980s and representative of the artist's research into painting in an Australian geographical, cultural and psychological context.

Beneath this depiction of a masterfully rendered and easily consumable landscape, there is a complex undertow about Australian identity and the search for a genuine type of Australian painting, with all its contradictions.

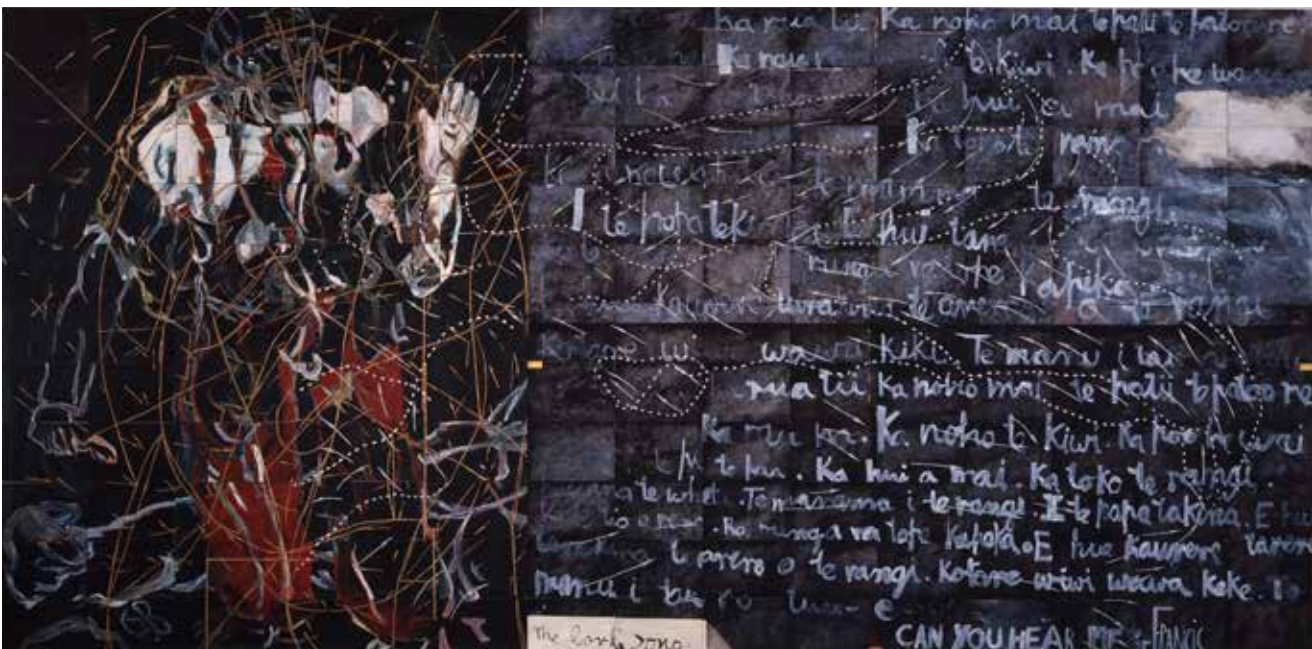
Lisa Corsi

IMANTS TILLERS

By the Collector

Years earlier, Brian and I had purchased an Imants Tillers work titled *Izkliede* (meaning 'diaspora' in Latvian) which related to Tillers' Latvian heritage. This was a monumental and hugely important work, which we subsequently placed in a New Zealand museum. I am innately drawn to works which incorporate text, books, literature, textiles and works about the body. So when Imants offered *Poem of Ecstasy* we decided to purchase it because the text component attracted me and it filled a gap in our collection.

Gene Sherman



Imants Tillers
Poem of Ecstasy 1988
 oilstick, gouache, synthetic
 polymer on 165 canvas boards
 279.5 x 571.5cm
 image courtesy the artist and
 Arc One Gallery, Melbourne
 © Imants Tillers/licensed by
 Viscopy, 2013
 Gene and Brian Sherman
 collection, Sydney

By the Artist

Poem of Ecstasy 1988 is a hybrid painting typical of the direction my work took in the 1980s. It juxtaposes a figure from Georg Baselitz's *Ein Neuer Typ* ('New Man') series of the 1960s with a faithful transcription of Colin McCahon's *The Lark's Song* (1969). The figure and the song are penetrated by a network of energetic lines and arrows which in part are derived from a map of the trade winds of the South Pacific Ocean. This painting was shown in my fifth (and last) solo exhibition in the United States – at the Bess Cutler Gallery in New York in June 1989. In fact the seven-year period from 1982 to 1989 was one in which I exhibited extensively outside Australia in Europe, the United Kingdom and the United States. The 'canvas-board system' was in its infancy. In 1982 when I exhibited in *Documenta 7* in Kassel, Germany, at the beginning of my international adventure and as one of the youngest artists, it was not the canvas-board works which were shown, but the series which preceded them. The experience of *Documenta 7* (curated by Rudi Fuchs and Germano Celant) was a seminal one for me, fuelling my hunger for knowledge and desire to participate in the contemporary artworld of the time.

HOSSEIN VALAMANESH



Hossein Valamanesh
Untitled 1999
mixed media (sand, PVA,
drawing book)
28 x 21 x 1.1cm
image courtesy the artist,
Greenaway Art Gallery, Adelaide;
and Breenspace, Sydney
photo Allan Chawner
Gene and Brian Sherman
collection, Sydney

By the Collector

Hossein is one of Australia's best and most under-appreciated and under-recognised artists. His work is incredibly labour intensive in some instances, and therefore limited in its production.

I bought this work by Hossein because it resonates with my innate attraction to artworks which incorporate books. I am a voracious reader – have been for many years.

Gene Sherman

By the Artist

My 3-D practice started in the early 1980s and by the mid-1980s I had turned my attention to geometric forms but of a soft edge kind. I was also working with earthy materials and was clearly being influenced by the Australian colours and textures.

Vessels and containers came out of a period in the 1980s when I was doing more and more public sculptures. As part of the development process, I created maquettes, which naturally included tiny figures to scale. As time went by, these figures started to look more and more like me.

While the concept of the 'book' in my work started in the early 1990s, I was using squares and cubes in the 1980s and using them in a similar manner to the figures – as vessels, putting things inside. Like most artists, I keep drawing books to record my ideas, drawing and notes that help me work through the processes of making art. In the early decades of my practice I also kept such books, and still do.

The first 'book' work was a self-portrait, *Open Book* 1993, an empty book which when open outlined the silhouette of my torso. The other was *Untitled* 1999, a bamboo ladder, hovering and reflected in the mirrored centres of the open book.

The book in this exhibition, which appears half-opened and holds a wedge of red sand, perhaps alludes to my connection to nature and the red earth of Australia.

All the works mentioned above are in private or public collections. When a work is collected and purchased, it allows the work to continue its life in another place and to be seen and hopefully appreciated by others.

RONNIE VAN HOUT

Ronnie van Hout
D.E.A.D – Pronounced Dead
2004
painted resin
42 x 20 x 26cm
image courtesy the artist,
Darren Knight Gallery, Sydney
and KalimanRawlins, Melbourne.
photo Janelle Low
Hayman collection, Melbourne

By the Collector

I had seen Ronnie van Hout's work *D.E.A.D.* a couple of times at various art fairs. Although it engaged me every time, like many before me, I just could not commit to it ... for obvious reasons! The story goes that Hamish McKay almost sold it on numerous occasions but there was always a wife, husband, partner or child who simply could not live with it.

One day, I again found myself staring into Ronnie's eyes and the penny finally dropped. I saw through the horror to the humour and finally understood that it was a total piss take on the slapstick horror films that came out of the 1980s.

At home, he's now known as *Rotting Ronnie*. Our children often take their friends into the library to meet him ... sometimes not so good when the playdate turns to a sleepover!

We like to think of him as our protector – he scares the evil away from our home. Other cultures have their 'evil eye' charms; we have *Rotting Ronnie*.

Simon Hayman

By the Artist

In 1988 I was 26, and six years out of art school. I'd had a few solo exhibitions of paintings with a dealer gallery (Greg Flint of the Southern Cross Gallery, Wellington, New Zealand). These shows had been well received with generous reviews in newspapers and art magazines.

I was interested in postmodernism and how we materially represent objects in art. One of my last painting shows dealt with the world of UFOs as an analogy for seeing things, or really mis-seeing things. These were large-scale double canvas images painted as dot-screen-like images.

The images were all sourced from books and magazines dealing with the phenomenon. I had myself hypnotised in an attempt to remember a dream I had as a child where a UFO appeared.

Late capitalism/globalisation was a dominant influence on everyone at the time. Nothing was what it seemed, and the faux surface, illusionary representation was dominant.

It was during this year that I gradually switched to photography, and made an exhibition called *Maginnity Street/The Big Sleep*. This exhibition combined photographs of a street in Wellington with the text from Raymond Chandler novel *The Big Sleep* and a still from the Howard Hawks movie of *The Big Sleep*.

This work looked at narrative (cinema and written fiction) and its influence on our day-to-day experiences.

These works were not collected by anyone (apart from one UFO painting), and most of the UFO painted works were stolen from my studio.

The *Maginnity St/The Big Sleep* work is stored at my mother's house and is probably in bad condition by now.

2013





THE ARTWORKS

JENNY WATSON

By the Collector

When we started collecting, we never really understood Jenny's work. Interestingly we now own many of her works. We keep being drawn to female artists and our view is that she is the pioneer of the contemporary female art movement. It had been decades before her that a female artist had serious acclaim. It was after her that many rose to fame.

We have a particular interest in her works from the 1980s and the *Alice in Wonderland* images. Having three daughters and understanding the personal narrative that the artist puts in the work creates a sense of complicity with the work for us, particularly due to the innocent feminine nature of the work.

Len Warson

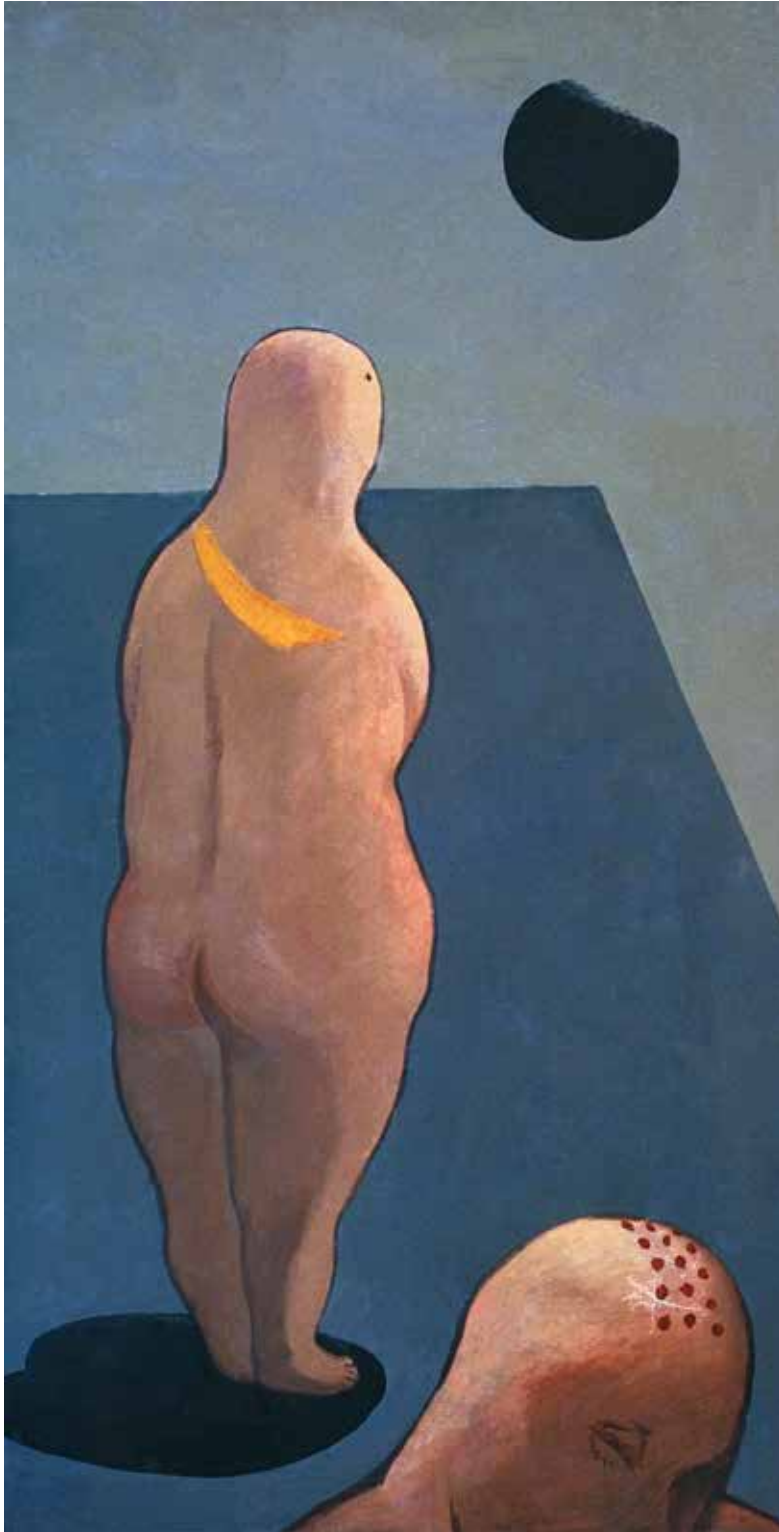
By the Artist

In 1986 I attended the Indian Triennale in Delhi. I found old Delhi very confronting. At one restaurant there was a man employed as the ladies room attendant. His role was to give women a clean towel to dry their hands. *Alice meets the little man head-on* depicts this moment of realisation of cultural difference especially in the context of the triennale and the various high level social functions I was attending. The painting surface is split in two. It depicts Alice from *Alice in Wonderland* as a kind of alter-ego upside down as though falling, butting heads with the figure of the bathroom attendant. The painting is one of my first using pigments sourced in India that through the 1980s became integral to my work.

Around that time I was experimenting with combinations of jumbled text combined with figures, painting on fabrics as support and other media; often self-portraits that combined memories with a recuperation of the idea of the Australian artist as female, however bracketed by its limits this status entailed.

In 1987 I was selected for the Australian Bicentennial *Perspecta* at the Art Gallery of New South Wales that travelled to Germany; to the Frankfurter Kunstverein in 1988; and Württembergische Kunstverein, Stuttgart in 1989. On the basis of this body of work, I was offered a solo exhibition by the Viennese gallerist Ernst Hilger in his Frankfurt Gallery for 1990. By 1993, the year I represented Australia at the Venice Biennale, I was exhibiting in Germany, Austria, Italy, Japan and the United States.

Jenny Watson
*Alice meets the little
man head on* 1996
acrylic, ink, gouache, sequins
and paper on cotton duck
222 x 132cm
image courtesy the artist and
Roslyn Oxley9 Gallery, Sydney
photo Janelle Low
Warson family collection,
Melbourne



GUAN WEI

Guan Wei
Black Moon 1989
acrylic on canvas
121x 61cm
image courtesy the artist and
Martin Browne Contemporary,
Sydney and Arc One Gallery,
Melbourne
Gene and Brian Sherman
collection, Sydney

By the Collector

I met Guan Wei in 1989 when he was artist in residence at the Tasmanian School of Art. I was immediately attracted to his aesthetic. I prefer his less obviously figurative works with more abstracted figures, which is why this work spoke to me. Its focus on the body, dark colours and abstracted figures instantly appealed to me.

More importantly, the work was created not long after Tiananmen Square and this was my first true encounter with truly contemporary Chinese art. I was fascinated by his work as a result of our first meeting, and it opened my eyes to a new world of contemporary Chinese and Asian art that has lasted decades.

Gene Sherman

By the Artist

I first came to Australia in 1989 to undertake my first residency at the Tasmanian School of Art in Hobart. This was made possible by four Australians (Nicholas Jose, Geff Perr, David Williams and Chris Churcher) who became aware of my work in China during an exhibition which included Ah Xian and Lin Chun Yan. The two-month residency took place before Tiananmen Square happened. I returned to Australia in August 1990.

Black Moon is one of 33 paintings of all different sizes I made during this residency. It is about religion and particularly how Buddhism can be used as one way of dealing with the isolation I experienced in Australia. It was a real cultural shock coming to Australia. I felt lonely, isolated and there were language problems. I was working mainly in traditional Chinese colours of grey and found this an opportunity to introduce another palette. The red dots reference our human feelings, almost debase feelings. The yellow references a higher, more pure level of consciousness, when we look beyond the material world. It is a serious, but good feeling.

Australia also allowed me to explore the acrylic medium, which has become very important to my practice. I used oil paint in China because the acrylic in China was not very good quality and ended up having an impact on my technique. It was only in Australia that I could develop working with acrylic further.

JOHN YOUNG

By the Collector

This work is an exchange of works between two artists signifying friendship and mutual respect for each other's art practice. John gave me this work and in return he chose one of the elements from my 52-part work, *52 Displacements (Of Image, Of Time, Of Water, Of Feeling, One Year's Work) 1979–1980*.

I first met John in 1978 when he attended the Sydney College of the Arts where I was teaching full-time. From our first meeting it was evident to me that John, who already was a philosophy and aesthetics graduate from the University of Sydney, had that rare combination of qualities required in an artist to create a significant body of work.

I recognised a like mind and shared destiny – we were both children of the global diaspora – growing up in exile, detached from our cultural roots. From John I learnt more about the philosophers Paul Feyerabend, Lyotard and Deleuze. We worked, talked and interacted intensively during 1981 and into 1982. When John travelled overseas in 1982 there was a prolific and remarkable exchange of letters and ideas between us. This was an important and pivotal moment in my own trajectory as an artist. Subsequently, despite intermittent meetings we've remained close friends and colleagues for over three decades.

Imants Tillers

By the Artist

These works were pieces exchanged in Sydney with Imants Tillers in the mid-1980s. In retrospect, they were also the origins of the Silhouette Paintings that I worked on between 1986 and 1989. This was an exciting time, through a deep friendship and subtle mentoring from Imants, I had a lot to learn about what was to be called 'appropriation'.

These paintings and works on paper reflected the nature and preconditions of representation through appropriation, with a commentary on modern, anti-modern and postmodern tendencies. In 1985, I was making works and publishing on the impact of postmodernity on contemporary art. I decided to only appropriate from the late works of Andre Derain.

This work, is part of a series appropriating Derain's *oeuvre*. These late works of Derain's – unpopular as they were – proposed a 'return to order'. This proposition explores the notion of innovation through revival, representing a decisive rupture in the progressive orientation of modernist and late modernist visual culture.

My dealings with postmodernity have never been stylistically based. For me it was information's epochal impact on our age and our psyche. That impact was mostly felt at that time in the loss of presence, proximity, materiality and authenticity – in other words, the changes heralded by the dawn of mediated visuality.

The series was a meditation on such loss; thus the work places our gaze within silhouetted darkness. Clear application of flat and coarse acrylic paint hopes for an honesty unlike the hypocrisy of the use of texture in the 1980s - the dark painting of the girl, drained of auratic presence and counter poised with a sensorial glow of the pink monochrome, signals an age of sensations rather than emotion, and a melancholy of the loss of feeling. Implicitly there is an homage to James Hillman, who acknowledged the desertion of the feeling function in the psyche of our era.

THE ARTWORKS



John Young

*Puella Aeterna (Still life with
Derains) 1986*

acrylic on canvas, two parts

51 x 40.5cm (each panel)

image courtesy the artist and
Arc One Gallery, Melbourne

© John Young/licensed

by Viscopy, 2013

collection of Imants Tillers and
Jennifer Slatyer, Cooma



ANNE ZAHALKA

Anne Zahalka
The Bathers 2007 from the
Bondi: Playground of the Pacific
series 1989 2007
C-type photograph
135 x 117cm
image courtesy the artist and
Roslyn Oxley9 Gallery, Sydney
© Anne Zahalka/Licensed
by Viscopy, 2013
private collection, Melbourne

By the Collector

The Bathers by Anne Zahalka was purchased by us from the Centre for Contemporary Photography (CCP) in Melbourne. This edition had been specially commissioned by the CCP. The image has a number of elements which immediately attracted us – the beach scene is an iconic image in the Australian psyche. My family have spent most of our summer holidays at the beach and in particular at Bondi Beach, which is subtly referenced in the painted backdrop of the image. We had previously purchased another image from the same series *The Beach Inspectors*. The beauty of light and colour are also very apparent in the image as are the strong poses of the figures. The image takes its reference from the well-known Charles Meere painting *Australian Beach Pattern*. It is very interesting to contrast and compare the earlier neoclassical figures and the male dominated foreground of Meere's painting with the more relaxed multicultural and female dominated foreground of the Zahalka image.

By the Artist

Recently I found myself revisiting *The Bathers* 1989 a work made 24 years ago during a residency exploring the mythologies of the beach. *The New Bathers* 2013 was staged for a documentary about the *Art of Australia* investigating key moments in Australia's history by looking at artwork that somehow captured the zeitgeist of a major moment within its history. They were keen to feature my *Bathers* work within a segment about the beach and I was to restage the work with a new cast of characters. This threw up a whole range of possibilities and decisions to make in offering something new and making it relevant. I wanted to reflect the changes in the make-up of Australian society and to comment on our relationship to each other as a community.

In researching for the shoot, I looked at the painting *Australian Beach Scene* 1940 by Freda Robertshaw (who worked alongside Charles Meere in the same neoclassical style) and decided to reference her work by incorporating a number of her figures within my reworking. I wanted to highlight its importance as being more representative of our relationship to the beach and each other.

My original work depicted a largely harmonious scene of southern European and Anglo Saxon people while the new work suggests underlining tensions between the mixed racial relations and their offspring and is more representative of our society today.

For information about *The New Bathers* 2013 please see Anne Zahalka: A Case Study
www.artgallery.lakemac.com.au/learn/schools

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