

Curated by Jennifer Lamb,
Jane Cush and Gina Mobayed

Goulburn Bustle

Permanent collection en masse



‘Goulburn Bustle’ is an exhibition that presents the breadth of the Gallery’s permanent collection, unleashed en masse for the first time in its 37 year history. Whilst collections tell stories, they often draw lines and loops around their histories and locales rather than offering it all along one straight path. Our story begins with The Moffitt Bequest in 1956, continues to today and we hope, well into the future. ‘Goulburn Bustle’ presents over one hundred works from the collection and has been curated by previous directors Jennifer Lamb and Jane Cush, and current director Gina Mobayed. These works have never before been exhibited together and our intention is to share what should be shared, bring new dialogues to old all the while investigating the idea and relevance of collecting in the public realm today.

15 feb. – 16 mar.
2019

Works

Works

Works

Tony Ameneiro, *Night Skull*, 2009,
Colour linocut on Japanese Kozo paper, 96
x 61 cm



Tony Ameneiro, based in the Southern Highlands, is renowned for his intricate and delicate printing style. Often intertwining antithetical entities, Ameneiro's work shrinks the plane between heaven and earth; mortality and eternity. In 'Night Skull' an animal skull and the night sky coalesce, depicting the inseparable nature of the physical and ethereal. Almost iconographic, Ameneiro's works hum with the harmonic reverberation of spiritual chants whilst tethering the viewer firmly to the earth. 'Night Skull' represents an outstanding example of printmaking and is indicative of the artist's mastery over his medium.

Julian Ashton, *Untitled (Landscape - Settlers Hut)*, 1889, Watercolour, 20 x 13 cm, Anonymous donation



Julian Ashton (1851-1942) was a fundamental pioneer of the distinct Australian painting style that emerged during the late 19th century. Renowned for his iconic watercolour paintings, Ashton captured the scorching Australian light, the glimmering turquoise blues of the coastline and the golden ochres of the countryside. 'Landscape Settler's Hut' is a technically accomplished example of Ashton's oeuvre that was acquired through an anonymous donation. Ashton was born in England and immigrated to Australia after studying art in London and Paris. He made his home in Sydney where he founded the Sydney Art School, now known as the Julian Ashton Art School.

Frederic Bates OAM AWS, *The Old Wall*,
n.d. Oil on Masonite, 61 x 83.8 cm



In his time Frederic Bates OAM (1918-2009) won many art awards, including the 1965 Wynne prize, as well as being an Archibald finalist during his illustrious artistic career. He is best known for his landscape subjects. 'The Old Wall' was acquired for the Gallery's permanent collection through the Lilac City Exhibition, Goulburn in 1967. In this work, the unstoppable momentum of progress looms in the background as Bates captures the vacuous space of possibility. In the image of an ordinary and commonplace construction site, the viewer's attention is drawn to the frail support beams, standing meagrely in place of a demolished building.

Winifred Beamish, *Cathedral II*, 1983,
Watercolour, 70 x 50 cm



Winifred Beamish (1913-2003) emigrated from England to Australia in 1949, making Goulburn her home. Notable for her paintings of houses, land and city scapes of the mid-twentieth century, Beamish captures a gentle vision of Goulburn scenery with faint lines and tranquil colours. In 'Cathedral II' the external architectural forms of St Xavier's cathedral on Goulburn's Bourke Street collide with the interior features, creating an image where the seen and unseen coexist. As a much loved local artist, the Gallery presented a retrospective of Beamish's paintings in 1984.

Deborah Beck, *Grey Day*, 1984, Acrylic, oil and collage on canvas, 95 x 82.3 cm



Renowned as a painter, lecturer and art historian, Beck was a significant supporter in the establishment of the Gallery throughout the 1980's. Moving to Goulburn in 1977, Beck refurbished the old butter factory on Goulburn's outskirts into a studio and taught painting and drawing at the technical college. Returning to Sydney in the 1980's, Beck was a finalist in the Sulman (2001), Blake (2003) and Dobell (2010 and 2012) prizes. Beck's artworks are often comprised of multiple layers of paint, collage and complex surfaces mysteriously revealing subtle traces of the original material. The images explore notions of memory and hidden images through a veiled and ambiguous surface.

Jenny Bell, *Shedding Light No 12*, 2011, Oil on board, 60 x 60 cm



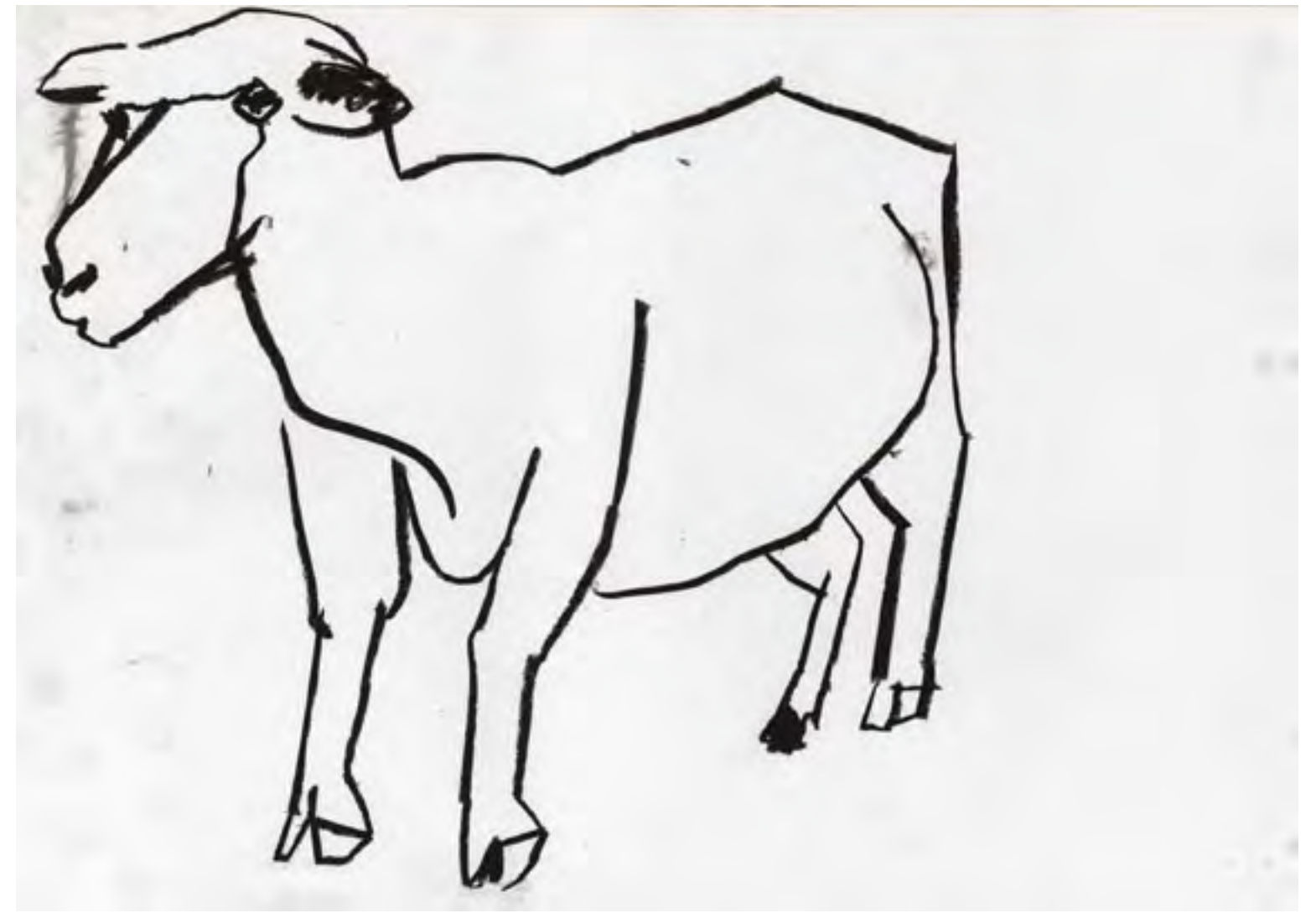
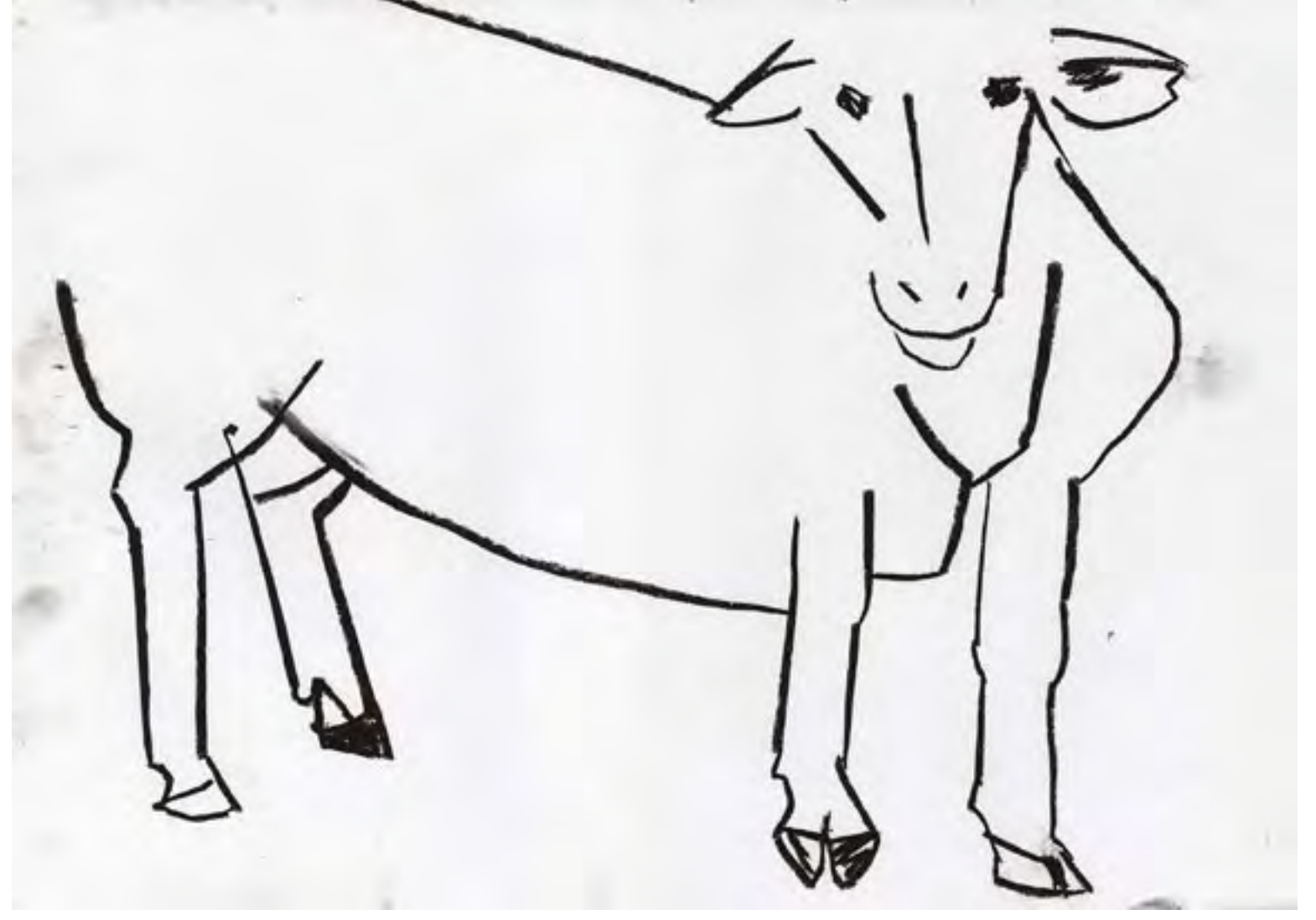
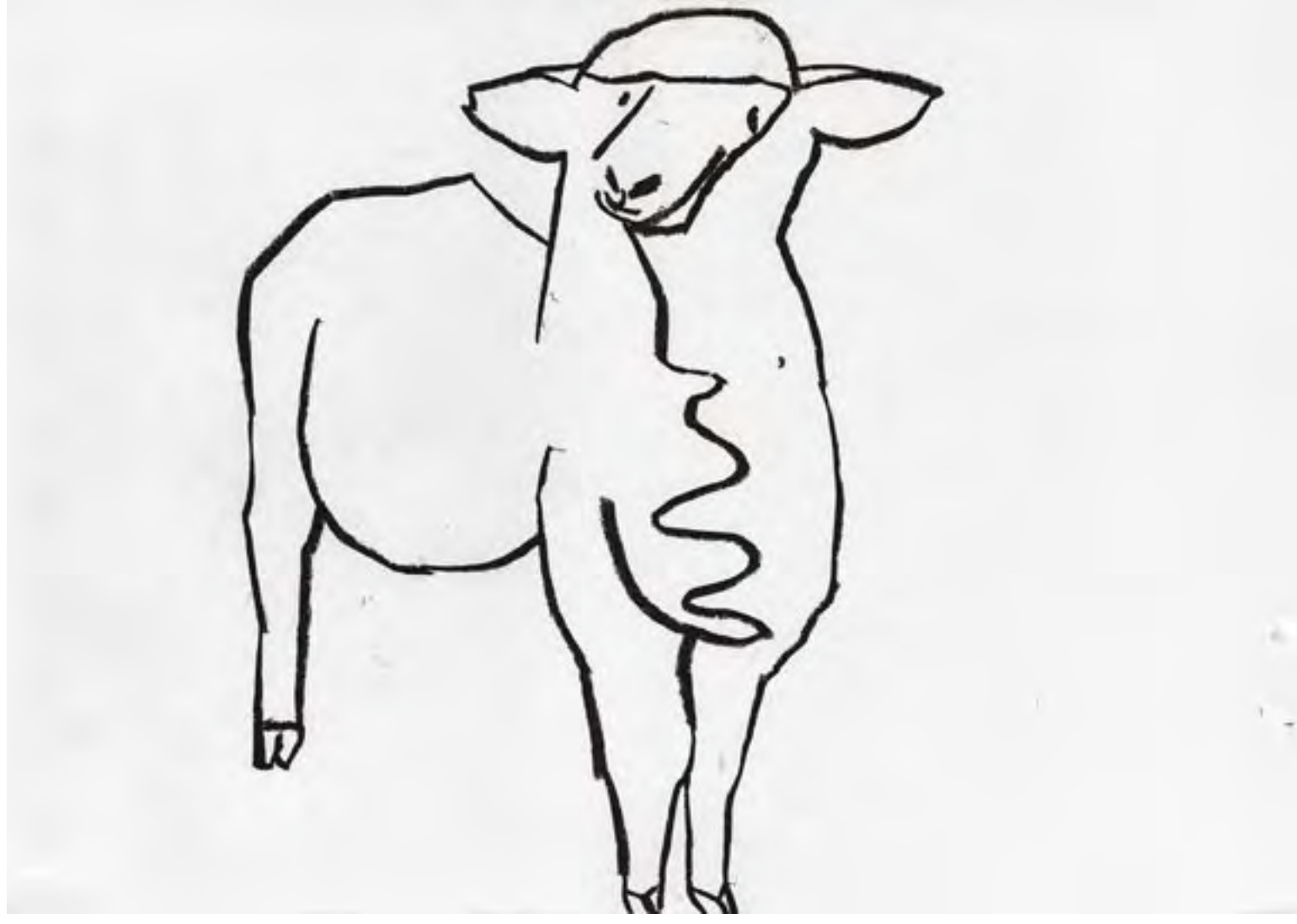
Jenny Bell is based in Breadalbane and is one of the region's most celebrated artists. In 'Shedding Light No 12', Bell references the shed as both a shelter and a structure erected to house tools, machinery, animals and fodder. With a single entry and a small window to let in just enough light, there is only a glimpse of the outside – frequently made from corrugated iron that may seem temporary and yet is often indestructible. Some sheds see frenzied activity at shearing time; filled and emptied of their sheep day in and day out, and yet for the remainder of the year remain static and quiet.

Jenny Bell, *Lily*, 2015, Acrylic paint and hoop pine plywood, 61 x 39 x 10 cm



Bell's paintings on hoop pine depict rural life and the remnants of human activity on a landscape she has spent almost a lifetime immersed in. The linear approach to this sculptural painting winks at Bell's refined and intuitive drawing style and forms a provocative tension between dimensional representation. 'Lily' is a wonderful part of our collection's ode to animals.

Jenny Bell, *Merino 1-4*, 2013, Charcoal on paper, 42 x 59.5 cm



Elegant, minimal line work and deceptively simple gestures are hallmarks of Bell's drawings that render her subjects unmistakable and familiar. These four works are part of a larger series of twenty nine drawings that formed the basis of a public artwork installed on the Church Street façade of the Gallery. This is the first time they have been exhibited since acquiring them in 2013. Bell has exhibited at the Gallery numerous times and was Highly commended in the Portia Geach Portrait Prize, S H Ervin Gallery, in 1992.

Jason Benjamin, *The Calling*, 2009, Oil in linen, 122.1 x 183.4 cm, Donated through the Australian Government's Cultural Gifts Program



Jason Benjamin, a Sydney based artist, is a highly awarded landscape painter who has exhibited across Australia. This work was completed during a residency in Mildura and included in a survey exhibition 'Everyone is here' in 2013. Technically, this work is indicative of Benjamin's practice at the time it was made as he moved towards painting vast, realist landscapes. The scenes invite contemplation of and emotional engagement with landscape through the artist's careful distillation of light and space.

Les Blakebrough AM, *Untitled*, n.d.
Porcelain, 10 x 9 cm, Donated through the
Australian Government's Cultural Gifts
Program by Colin Simson



British-born Les Blakebrough AM immigrated to Australia in 1948. He studied pottery in Sydney during the 1950s and then later with Kawai in Japan. He is considered one of Australia's leading ceramicists. He is known for his careful manipulation of clay to emphasize the translucency and fragility of its materials. This stunning, delicate porcelain vase is a beautiful example of the artist's practice.

G.W. Bot, *Washing*, 1996, Linocut on BFK paper Ed 2/25, 60cm x 42 cm, Donated through the Australian Government's Cultural Gifts Program



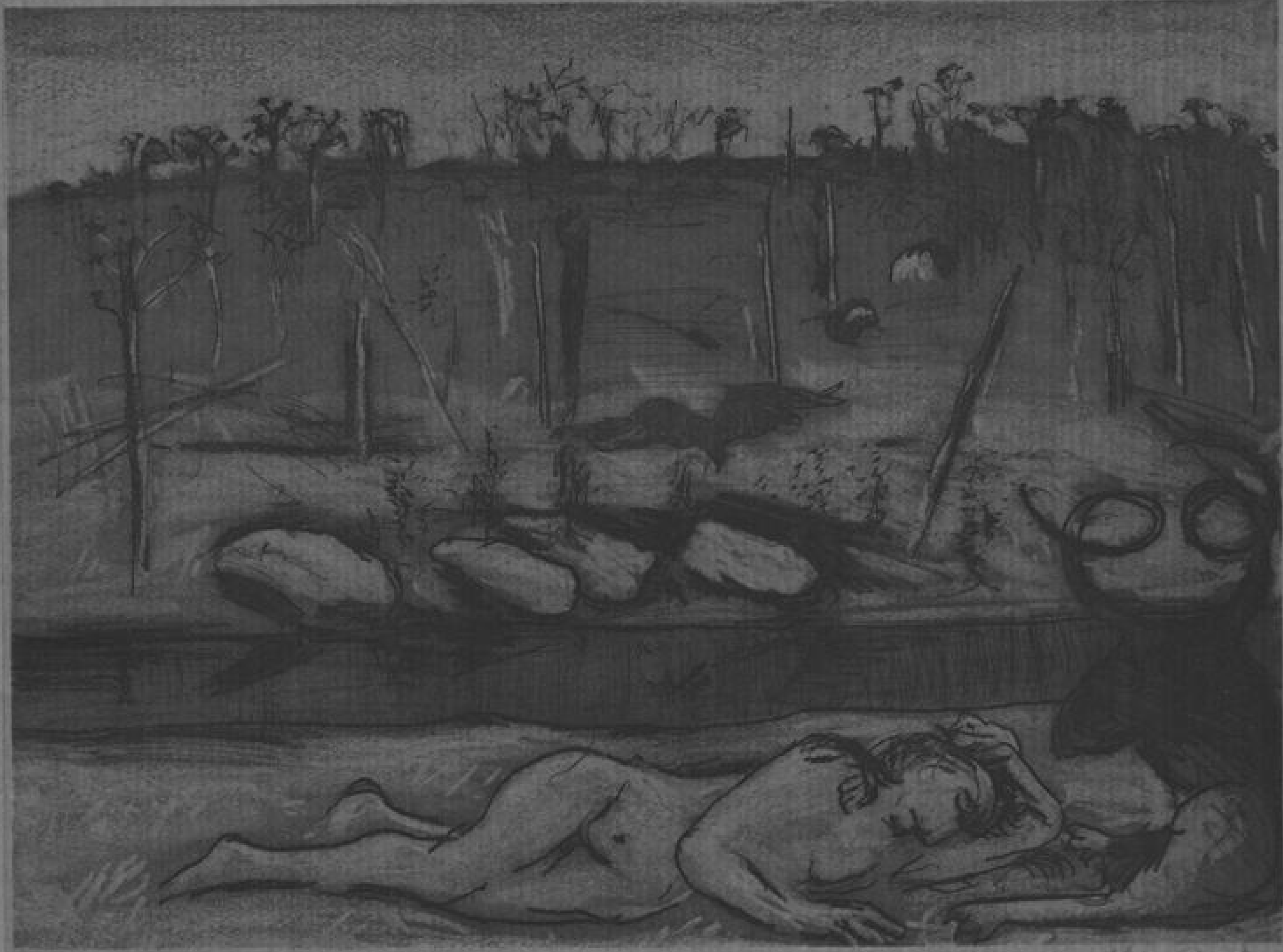
'G.W. Bot' is the pseudonym of Canberra based artist, Chrissy Grishin. 'G.W. Bot' is derived from 'le grand Wam Bot', believed to be the earliest recorded reference to the wombat found in a French source. In 'Washing', Bot has intricately interwoven the role and ritual of feminine domesticity into the organic fabric of Mother Nature. The stooped figure dressed in black performs her duties in a rich landscape covered, almost obsessively, with a pattern of densely packed marks, where her dark dress is enlivened by rows of white decorative designs and a large floral motif on the skirt.

G. W. Bot, *Garden*, 2004, Linocut, 100 x 70 cm, Donated through the Australian Government's Cultural Gifts Program by Colin Simson



In 2010 Goulburn Regional Art Gallery developed the touring exhibition 'G.W. Bot The Long Paddock: A 30 Year Survey' with curator Peter Haynes. 'Garden' is a minimalist rendition of plant life – the strong, delicate lines, reminiscent of native grasslands. Through printmaking, Bot has developed a unique visual language expressed here through dynamic simplicity and minimalist intensity of repetitive rhythmic lines.

Arthur Boyd, *Sleeping Nude Shoalhaven*, n.d. Mono colour etching on Italian Roma paper, 22.8 x 30 cm, Donated through the Australian Government's Cultural Gifts Program by Max and Janie Miller



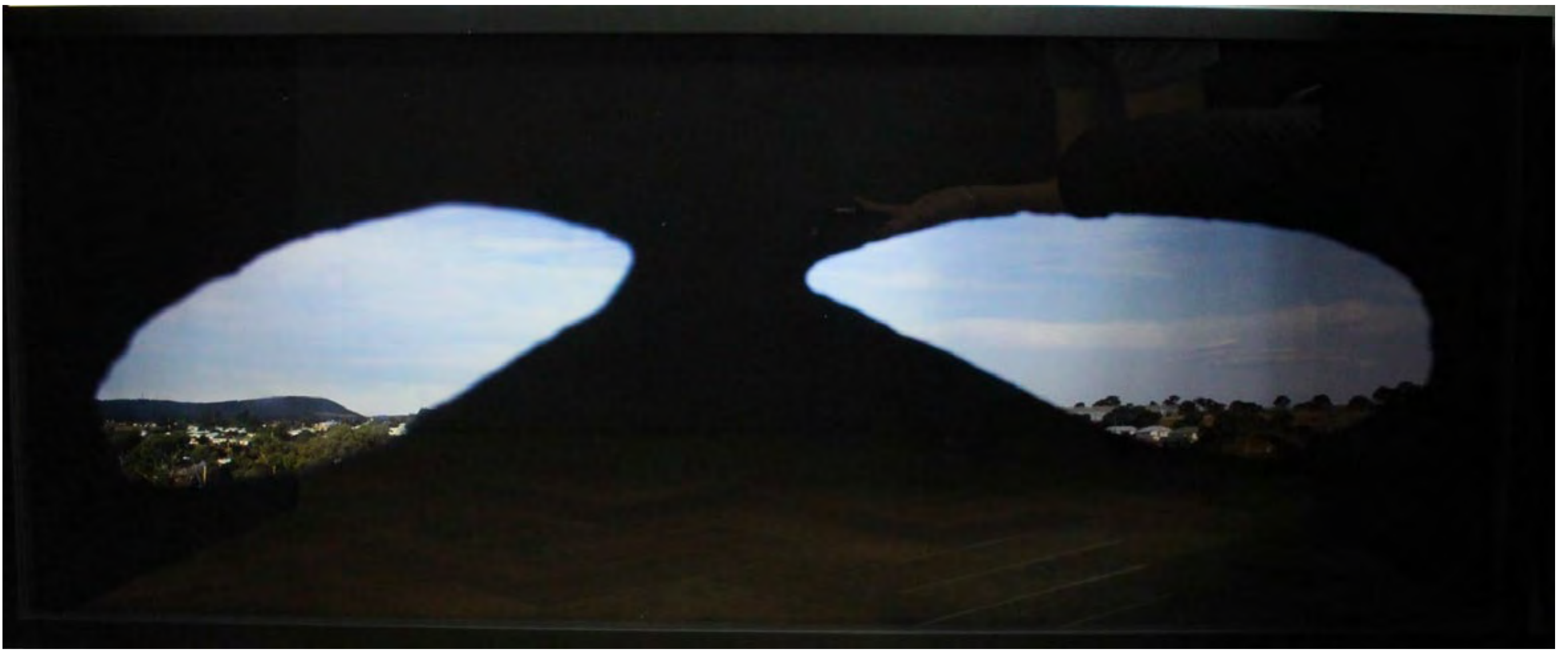
Arthur Boyd (1920-1999) was a painter, potter and printmaker. His art has been described as surrealist, religious, naturalistic or erotic, sometimes almost abstract. Boyd aimed to convey an inner emotional vision through his artworks and his paintings were often lyrical and emotive allegories on universal themes of love, shame and loss, often located in the Australian bush. This collection of etchings, known as the 'Bundanon Suite', includes 'Bacchus', 'Dancer', 'Narcissus', and 'Narcissus with Sea Eagle.' 'Bundanon', a 2,700 acre property owned by Arthur and wife Yvonne Boyd in Illaroo, New South Wales was gifted to the Australian people in 1993. Since then, Bundanon has served as a regional haven for artists.

Selina Brian, *Camp Dog*, 2011, Pandanus (pandanus spiralis) with ochre pigments, 80 x 15 x 31 cm



Selina Brian is an artist from East Arnhem Land. 'Camp dog' is made from pandanus spiralis, a native tree of northern Australia. The jamu (dog) holds special mythological as well as practical significance for the Rembarrnga people of Central Arnhem Land, particularly the women. Men would go hunting with a spear and the women with a dog. Pandanus grass and twines are used to create the dogs bodies. Red, white and yellow ochres and black ashes are then carefully mixed and applied for colour.

Katthy Cavaliere, *Gaze of the Masked Philosopher*, 2004, Photograph, 39 x 98 cm, Donated by the Estate of Katthy Cavaliere



In early 2004, Katthy Cavaliere visited Goulburn and undertook a residency for her exhibition 'Suspended Moment'. Among making other works, Cavaliere also explored The Big Merino. This photographic work, 'Gaze of the Philosopher' is the view her camera captured from within the Big Merino. As her poetic response to this exploration, Cavaliere also discovered that the view from the Big Merino includes two wool stores; from one, wool is exported to Italy for making fine Italian woollen suits – her birthplace. In 2019, Cavaliere's estate will announce three recipients of a fellowship founded in her name. This will be one of the most significant awards for female identifying new media artists in Australia, ever.

Katthy Cavaliere, *Nest 3*, 2010,
Chromogenic colour print on silver based
paper, 120 x 88 cm, Donated by the Estate
of Katthy Cavaliere



Katthy Cavaliere's photograph 'Nest 3' is a still shot taken from the heart-wrenching work, 'Nest', a performance work recorded by the artist in dedication to her mother who died from ovarian cancer. Cavaliere is captured sitting naked atop of a pile of her mother's clothes at Clovelly beach gazing out at the horizon – a place she often visited with her mother. Loss and grief have been poignantly expressed here in Cavaliere's memorial to her mother.

Katthy Cavaliere, *Living Rag Doll*, 2004,
Site specific performance at Tony's New
and Used Furniture, Goulburn NSW. Artist
as ragdoll, second hand furniture, second
hand objects, community interaction, 19:54
mins, Donated by the Estate of Katthy
Cavaliere



Born in Italy and raised in Australia, Katthy Cavaliere (1972-2012) studied art and design at the University of New South Wales and was a recipient of the Helen Lempriere Travelling Art Scholarship in 2000. Her artistic legacy includes works in many art forms: performance, photography, video, installation, drawing and sculpture. Cavaliere's work often encompassed live performance that explored personal narratives. Dressed as a human sized doll with face mask Katthy performed and documented 'Living Rag Doll' at Tony's New and Used Furniture store, Goulburn.

Kirstie Chalker, *Domestic Confinement*, 2001, Fabric, thread, wood, Dimensions variable



‘Domestic Confinement’ was made in response to the Gallery’s exhibition ‘Reflections on Miles Franklin’s My Brilliant Career’. The straight-laced figure embodies the theme of domestic confinement of a bygone era with its neatly and tightly cross-stitched samplers previously made by girl pupils– including those at Thornford Public School where Miles attended – preparing them for future careers as wives and mothers. These symbols of domesticity represent what Sybylla rebelled against as she saw her mother forever stitching, mending, washing, starching and ironing. Chalker is an artist based in Goulburn and has several public works in display around town too.

Frank Charvat, *Landscape*, 1960, Oil on Masonite, 99 x 121.5 cm



Frank Charvat, born in 1911, emigrated from former Czechoslovakia (now Czech Republic and Slovakia) in 1950 and made his home in Goulburn. In 1985 a retrospective exhibition of his work 'Painting, structure, fibre, creative weaving' was held at the Gallery. 'Landscape' won the Lilac Time Art Prize in 1961 and became part of the Goulburn City collection. Charvat's style during this period reflects abstract expressionism, a prevalent style within the art scene. Rapid application of paint and the sense of thrust with brush strokes imbibe 'Landscape' with presence and make a bold statement.

Alison Clouston, *Bastion*, 2011, Cow hide and ink, 200 x 200 cm (variable)



Alison Clouston, an artist based in Burragorang, New South Wales, premiered 'Bastion' in an installation at the Gallery in 2009. 'Bastion', a cattle-hide is inscribed with the images of a building and birds from the Burragorang Valley. The Magpie, Currawong, Butcherbird and Peewee are known for their ability to survive altered habitats made by Europeans and their flocks and herds of sheep and cattle. The hide of 'Bastion' represents the feral cattle, live, stomping and fowling water holes. 'Bastion' also represents hope - which these native birds might return to a proper equilibrium within the Australian landscape.

Peter Constantellis, *The Southern Tablelands*, 1984, Oil on canvas board, 77 x 92 cm



Peter Constantellis (1923 – 2007) emigrated from Greece to Australia in 1939 and served with the Australian Infantry Forces, 1941-46. After the war he moved to Goulburn and became a well-known local artist. This work won the Peter Stuyvesant Cultural Foundation Prize for traditional art – judged by Helen Geier. Constantellis bequeathed half of his paintings to the Goulburn City Council for the enjoyment of the public, so fitting for an exhibition such as this. A survey of his work was exhibited at the Gallery in 1991. A superb oil painting of the region, ‘The Southern Tablelands’ represents one of his paintings of Goulburn district landscapes and has been a favourite among our peers at Council.

Peter Cooley, *Marsupial and Landscape*,
2015, Earthenware, 60 x 36 x 37 cm



Peter Cooley, based in the Blue Mountains, creates beautiful creatures rendered in ceramics. Initially encouraged to paint on ceramics by the former Director of the National Gallery of Australia, James Mollison, his works are now celebrated and collected by many. Cooley's embrace of Rococo asymmetry and the beauty rendered here in the natural form of the marsupial is imbued with gold lustres and richly colourful glazes. It has been suggested that his work straddles a fine line where art borders kitsch, but his practice is also defined by his virtuosity with the medium.

Dale Cox, *Usurper – Pastoral*, 2014, Acrylic and gold enamel on board, 90cm x 120 cm



Dale Cox, a Melbourne based painter, created the series 'Usurper' in 2014 amidst an increased societal awareness and interest of human effects on the natural environment. This work 'Usurper – Pastoral' paradoxically depicts Australia's renowned ride to economic prosperity on the sheep's back. The 'Golden Age' of Australian living standards flourished for over a century since 1871 due to wool as the chief export. 'Usurper – Pastoral' relates to both the human action of possessing the environment, as well as the invasive occupancy of livestock, each irrevocably change and re-shape the landscape.

Adam Cullen, *Simulated Asthmatic*,
Intercourse, 2011, Gunpowder, enamel,
acrylic and spray paint on canvas, 150 x
150 cm, Donated through the Australian
Government's Cultural Gifts Program



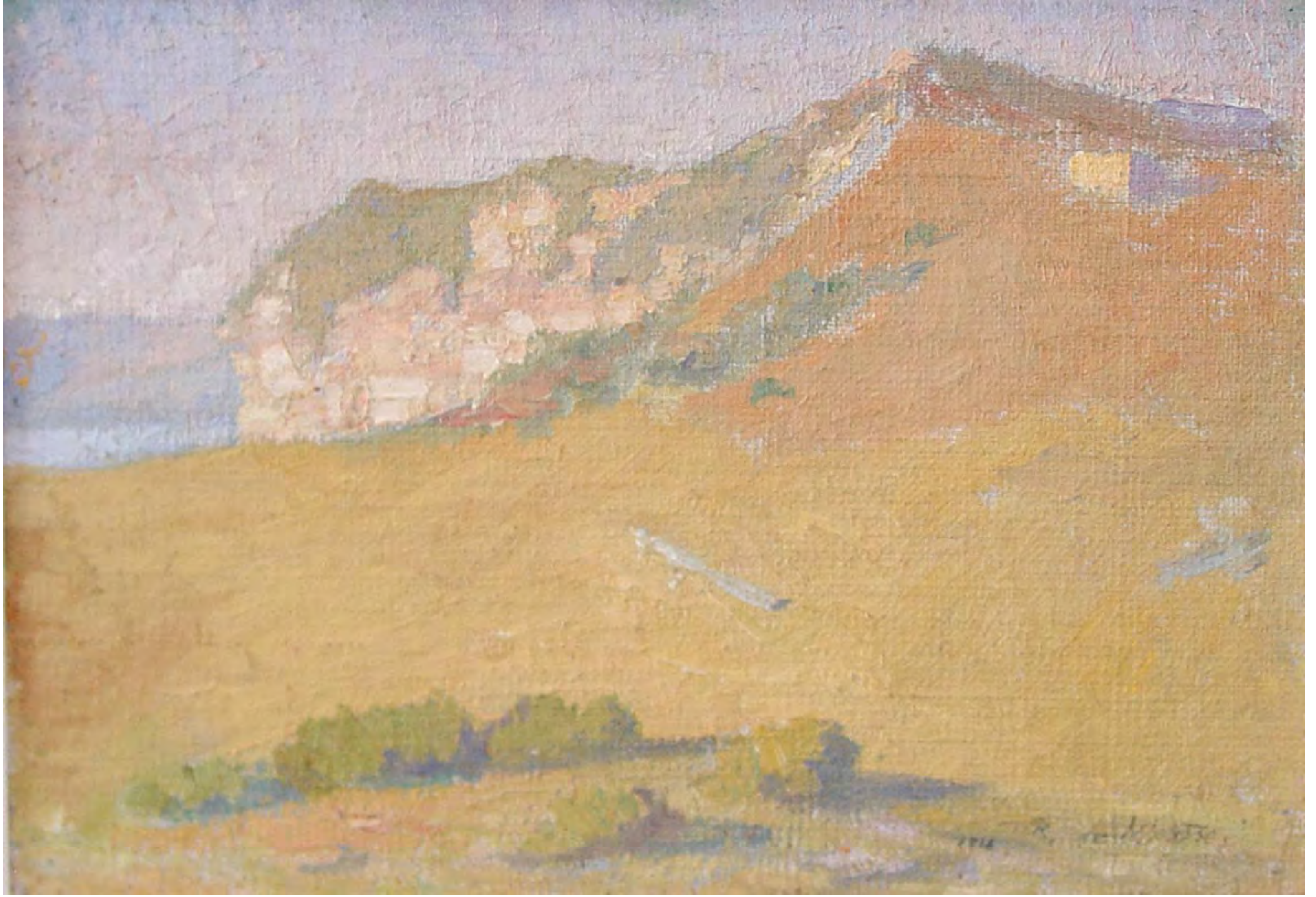
Adam Cullen (1965-2012) was known for his controversial subject matter and works. Throughout his career he was an Archibald finalist nine times and won the prize in 2000 with his portrait of David Wenham. Cullen was instrumental in changing perceptions about the conservative nature of the Archibald prize. This work, shot at in various ways, paradoxically is a sunny, fun and bright work with its soft pinks, dry brush technique and high colour palette. Symbolically, it also signifies loss and despair – Cullen's pain and grief from the recent loss of his mother. The Gallery holds a companion piece to this work, both were made just outside of Crookwell, close to Goulburn.

Robert Emerson Curtis, *Untitled (Goulburn Scenes)*, c.1950, Pen & gouache on paper, 68 x 51 cm



English-born Robert Curtis (1898–1996) was educated in England and Chile prior to his arrival in Australia in 1914. In 1928 he recorded the construction of the Sydney Harbour Bridge, and then in 1942, Curtis was appointed Officer in Charge of Camouflage in New Guinea, where he recorded the activities of the Australian and American troops. In 1945, he became an official war artist and covered the civil and industrial war effort in Australia, as well as the activities of the service organisations. Best known for his industrial and architectural subjects, this work has local significance with Goulburn and its people as its subject. In late 2018 it underwent conservation and framing to bring it back to life for ‘Goulburn Bustle’.

Roy de Maistre, *Hillside at Terrigal*, 1916, Oil on canvas, 42 x 52.3 cm



Roy de Maistre (1894-1968) is credited with being among the first to introduce post-impressionism and cubism to Australia. Born close by in Bowral, he settled in Europe after 1928 where he exhibited widely in London and Paris. Dr Moffit, a former Medical Superintendent of Kenmore Hospital, Goulburn (1921-1937) had worked with de Maistre to devise a colour treatment for returned soldiers suffering shell shock. Soldiers rested in rooms painted in soothing colours. de Maistre had also devised his own colour theory based on the scales of music and was renowned for his experimentations. This work, humble in scale but so powerful is one of the most significant in our collection and forms part of the Moffitt Bequest.

Roy de Maistre, *Untitled (Beach scene)*, n.d.
Oil on canvas, 41.3 x 57.3 cm



Roy de Maistre is considered one of the pioneers of Modern Australian painting. He is best known for his early collaborative experiments with colour and abstract form with Roland Wakelin around 1918-1919. This work, also a significant one from the Moffit Bequest, is an earlier painting that represents de Maistre's subtle colourist technique of a genre scene, where three women dressed in Edwardian clothing relax on a beach with two parasols. It is not known exactly where this scene took place, but its soft lines and exquisite use of colour make it a true masterpiece. The Gallery also holds a Roland Wakelin which is on display as part of 'Goulburn Bustle'.

Lyndy Delian, *Ghost Dogs II and III*, 2013,
Sandblasted and drill engraved float glass,
screenprint collage, magnani papers, 40 x
67 cm



Lyndy Delian, a Canberra based artist and curator, traces her Koorie heritage through her father's bloodline to Blacks Town, Western Victoria. She combines tradition and innovation in her practice that includes painting, printmaking, textiles and glass. These two works, purchased for the Gallery's permanent collection were exhibited in 'Weereewa: Alternate Histories', 2014 – an Indigenous response to Weereewa (Lake George). 'Ghost Dogs II and III' portray images inspired by the natural world and cultural survival.

Karen Edin, *Just Below The Surface*, 1993,
Painted and appliqued fabric, wire mesh,
mixed media, 199 x 201 cm



Karen Edin is a local artist who has exhibited many works at the Gallery over the years. She is a creative, imaginative textile artist who explores materiality and form through her artistic practice. 'Just below the surface' was a work made as part of the Gallery's exhibition 'Discerning Textiles: Investigations of Process and Structure', 1993. Edin's work often speaks to pattern and texture - a solo exhibition in 2018-2019 at the Gallery saw her exhibit new photographs but still maintaining her signature approach.

McLean Edwards, *Mother and Child #2*,
2009, Oil on canvas, 142 x 138 cm



McLean Edwards, based in Sydney, is a prolific painter working in portraiture. He is known for his theatrical, darkly humorous take on figurative painting with a bold use of colour and fluid brushstrokes. 'Man and Woman #2' shows two figures whose facial features are exaggerated - bulbous noses, paired with comic sullen expressions, juxtaposed with a carnivalesque colour palette heightened through a dark background. We think McLean's work is double trouble; loose and masterful, dark and comic. We are lucky enough to hold three of his works of this scale in the collection.

Troy Emery, *Colour Creature*, 2011,
Polyurethane, glue, pompoms, glass eyes ,
75 x 28 x 50 cm



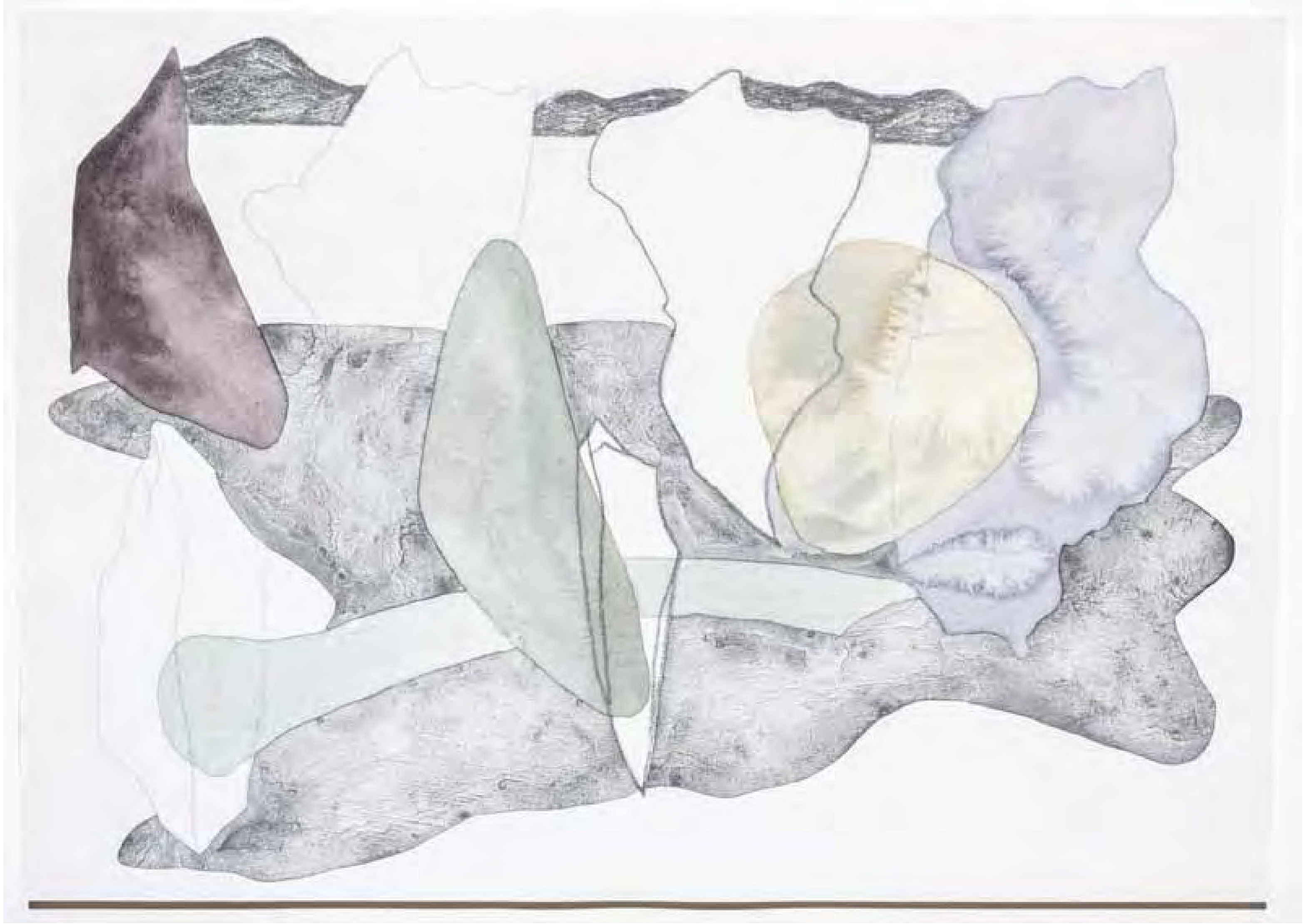
What fun! Troy Emery, a Melbourne based sculptor, is inspired by taxidermy and the way we view animals as decorative objects. The luscious pompom pelt in 'Coloured creature' is a camp interpretation of the way skins and furs are cherished and fetishised. It represents impossible combinations of form, colour and materials in reference to natural specimens of the animal world – hence, it can only exist as a mythological animal – a fake taxidermy. Essentially it's a pastiche of an animal form since it is dislocated from the natural world. This work was exhibited in the Gallery's 'That's Not How You Make Porridge' exhibition in 2011.

Maximillian Feuerring, *Abstract*, n.d. Oil on Masonite, 48.3 x 61 cm



Polish-born Maximillian Feuerring (1896-1986), studied in Berlin (1919 with A Knapp) and in Florence and Rome (1923-26) and then immigrated to Australia in 1950. He was a WW11 prisoner in Poland where his entire family died in concentration camps. Throughout his artistic career he had forty-five solo exhibitions and took part in group shows throughout the world, including representing Australia in the San Paulo Biennale, 1961 and 1965. Feuerring's works are represented in many Australian State galleries as well as public collections in Europe and Israel. 'Abstract' was exhibited in the Lilac City Exhibition, 1958 – the winning entry for that year.

Lynne Flemons, *Mapping Shadows II and III*, 2015, Watercolour, pencil and graphite on paper, 38 x 46 cm



‘Mapping Shadows II and III’ were developed by Flemons in response to her time spent walking, collecting objects, drawing shadows and researching the topography of Lake George (Weereewa) while the lake bed was dry. The works contain images of the escarpment, water, shadow, bones and shards of Aboriginal tools forming poetic references to the current and past land-use practices associated with the lake. This history of place, infused as it is with the ephemeral elements of cloud and shadow have informed the artist’s relationship with this incredible geographic feature.

Dorothy Freeman, *Apples*, 2011, Colour intaglio, 32.5 x 38.5 cm, Donated by the artist



Dorothy Freeman is a Southern Highlands Printmaker who is inspired by still life. Initially trained in the art of oil painting, Freeman was later captivated by the medium of printmaking. 'Apples' was exhibited in 'VARIO print Exchange', a Southern Highlands Printmakers exhibition at the Gallery in 2011. Freeman's mastery of working with oil painting and printmaking in tandem has resulted in her production of painterly prints, due in part to the multi-layering of colour. The SHP are a group of incredible printmakers who have exhibited regularly at with us.

Dorothy Freeman, *L'Orange Japonaise*,
2011, Print, 22.5 x 29.5 cm, Donated by the
artist



Influenced by artists such as Van Gogh and Matisse with her compositions, Freeman believes that still life is a theme that allows her to express design, colour and a sense of personality. As such, printmaking has been a fantastic vehicle for Freeman's ongoing exploration of ideas and themes in her art practice. 'L'Orange Japonaise' is a print that was made using two plates of Mitsui fine zinc made in Japan that resonates calm with its subtle colour palette.

Merrick Fry, *Eroded Gully (Fenced)*, 1975,
Acrylic on board, 120 x 107 cm



Merrick Fry trained at the National Art School in the early 1970s. In 1972, he was awarded the National Art School Drawing Prize. He has created numerous works across drawing, painting, sculpture, and installation. Fry's work, 'Eroded Gully' is an early painting that represents the impingements of man on the landscape, specifically eroded gullies caused through removal of trees for pasture land. Rather than a romantic view of landscape, Fry's depiction captures the harsh quality of the heat of the sun bleaching out the natural colour of the landscape, juxtaposed with the man-made fence.

A-F Fulgence, *Who Was Fitted With Collar And Chain*, 2008, Oil on AA grade plywood, 120 x 110 cm, Donated by the artist



Anne-France Fulgence is based in the Kangaroo Valley. She has exhibited at the Gallery in exhibitions such as 'Seeking Images' (2009), 'Hunting dogs' (2010) and 'So much more than a big sheep' (2014). In this work, Fulgence's large scale hunting dog – solemn eyes, skewed snout, loving expression of man's best friend – incite an affectionate connection with the viewer. There is beauty and savageness, a viciousness and great sadness in this painted image where the hunting dog is both domestic animal and natural predator, highlighting a duality that exists in all living beings.

Helen Gauchat, *Still Life with Grey Stripes*, 2016, Oil on canvas, 30 x 30 cm



Helen Gauchat has travelled extensively around the world and held exhibitions in Switzerland and Indonesia. Inspired by the Japanese philosophy of wabi-sabi, Gauchat finds beauty in imperfection. Her paintings reflect subtle yet dynamic energy, drawing on both Eastern and Western sensibilities where she captures fleeting moments of light and shadow falling over her handmade ceramics; exploring presence in a still moment. Gauchat's art practice is three fold. Having firstly created the ceramic pieces, she then choreographs their placement, emulating a practice similar to Chanoyu – the Japanese ritual of preparing and serving tea, before capturing the still life in painting. This work is humble, and yet a real treat.

Helen Geier, *Summer House – Still Life*
Series, 1988, Pastel on paper, 60 x 80 cm,
Donated by the artist



Helen Geier, Canberra based, has an artistic career that spans four decades. She initially trained at the National Art School, Sydney (1960s), has widely exhibited nationally and internationally. 'Summer House – Still Life series' is a work that exemplifies Geier's complex processing of images and perspectives where she presents a multi-focal image – geometric forms are layered both physically and conceptually in preference to a one point perspective – to create an amalgam of pictorial forms, space and linear perspectives. This work was exhibited in the Gallery's exhibition 'Spirit of Place' in 1988.

Holly Grace, *Leaf Form With Tree Pattern*,
2007, Blown glass, 30 x 5 cm, Donated
through the Australian Government's
Cultural Gifts Program by Colin Simson



Holly Grace, a Melbourne based glass artist, has frequently travelled to Scandinavia to learn the craft of glass making and increase her understanding of the material's behaviour. In 2017, she was artist in residence at Canberra Glassworks. She uses the camera to document landscape, often using the photographs as source material for her glass blowing and engraving. Glass forms created by Grace are used as surfaces for translating light, and rendering intricate imagery on and into the surface of blown glass vessels and objects.

Leon Hall, *Untitled (Beach Scene)*, n.d,
Acrylic on board, 45cm x 50 cm, Donated
by the Estate of Peter Constant



Leon Hall, a Sydney based artist, began his career as a silkscreen printer in the 1960's. After his role as Creative Director at Colgate-Palmolive, he pursued a career as a full time artist. Hall was a finalist in the 2015 Archibald prize for his self-portrait. However, he is best known for his evocative landscape paintings, capturing quintessential Australian scenery. 'Untitled (beach scene)' depicts a woman with a telescope and two figures looking out to sea. Hall's use of subdued colours departs from the usual vibrant hues associated with the Australian landscape. The dark, sombre hues evoke a sense of transiting seasons, namely summer into autumn.

Treahna Hamm, *Scarred for Life and Heightening of Terror*, 1999, Ink on Paper, 69 x 23 cm



Treahna Hamm, based in Victoria, is a possum skin cloak maker, printmaker, sculptor, weaver, and painter. In 1999 she completed a three-month residency in Germany where her arts practice related to Icarus themes – risk-taking, flying too close to the sun, leaping off cliffs, soaring and crashing. Her residency also coincided with the NATO offensive against Yugoslavia. She stayed in a house, fifty kilometers from the NATO base, that had been bombed during World War II with the devastating aftermath still visible. Listening to NATO planes overhead, the experience of war was still very real and ever present for Hamm. These two works were created as part of an installation for the Gallery's touring exhibition 'Icarus' (1999-2001).

Henry Hanke, *Brass, Copper and Glass*, n.d.
Oil on Masonite, 50.5 x 61 cm



Henry Hanke (1901-1989) was a painter of many genres such as figures, nudes, landscapes, still-lives and portraits. He won the Archibald prize (1934) with his self-portrait and the inaugural Sulman prize (1936) for his painting 'La Gitana'. In 'Spring Morning' Hanke's mastery with oil painting has been composed as a lusciously bright day filled with hope and sunshine, captured in a coastal scene with figures. While Hanke is best known for his landscapes and portraits, his still life, 'Brass copper and glass,' is a gorgeous painting where reflections dance off surfaces and colour, into our view.

Steven Hartup, *Shearers Quarters, Collingwood Station and Woolshed Board: Woollogorang*, 2005, Photograph, 27.5 x 35 cm



Steven Hartup aims to discover form, shade and shape in the natural and manmade environments that he captures in his photography. For Hartup, photography as a medium provides a rich, intense visual language whereby the resolution and documenting of subject matter is interpreted through black and white prints. Exhibited in 'Wool Away' (2005), Hartup's photographs, produced as large format prints are exemplary of the still popular black and white medium in photography today. 'Shearers Quarters, Collingwood Station' and 'Woolshed Board: Woollogorang' are exhibited close to our sheep corner in 'Bustle'.

Beth Hatton, *Endangered Species #3: Quoll*
(*Dasyurus Viverrinus*), 1993, Woven wool
rug, labels, 146 x 88 cm



Sydney based textile artist, Beth Hatton was born in Canada and immigrated to Australia in 1976. Hatton's works explore themes of man's place in environment, meanings of materials, textile history and recycling. The work 'Endangered Species #3: Quoll' is a woven rug that represents the effects of colonisation on native animals. Like many works in our collection, this one speaks to the human impact on the natural world for better and for worse. We hold many excellent textile works, a testament to our first director, Jennifer Lamb. Several have been included in 'Goulburn Bustle'.

Beth Hatton, *Dread Naught*, 2006 ,
Redanther wallaby grass, cordyline, wood,
emu feather, 70 x 160 x 6 cm,



Using introduced and native plant materials Hatton has stitched 'Dread Naught' as a replica of a weapon, the gun, often used to control wild or native animals. This weapon form is presented as if unravelling back to its natural state, suggesting man's vulnerability to environmental forces. Hatton has exhibited at the Gallery in 'Discerning Textiles' (1993), 'Below the Surface (1996)', 'Lake Mungo Revisited' (2000) and 'Divide and Context' (2013). This work is incredibly detailed and reveals Hatton's phenomenal skill is using an array of weaving and stitching techniques.

Steven Holland, *Willow Pattern*, 2004,
Sheep skulls, gouache, gloss medium,
Dimensions variable



Steven Holland is an artist from Michelago, NSW. In the face of devastation on the land and its people and animals, Holland decided to create beauty on sheep skulls found on his property. The skulls, which are a symbol of this devastation, are hardly discernible in the work 'Willow Pattern', beautifully decorated by the artist. This work speaks to the idea of beauty in death as much as it's symbolic of drought and hard times for rural communities. This work was displayed in the Gallery's art in public sites exhibition, 'Conversions' in (2004) and 'So much more than a big Sheep' (2014).

Anthony Hood, *Creek Scene*, 1904,
Watercolour on paper, 54.5 x 44 cm



Anthony Hood (1881-1916) is the pseudonymous name for Jesse Jewhurst Hilder (J.J. Hilder) who was a printmaker, draughtsman and painter. He studied art with Julian Ashton at the National Art School, Sydney. He is known for his delicate, sensitive landscape watercolours, enthusiastically received when first exhibited in the early years of the twentieth century. Tragically, he died at a young age from tuberculosis. 'Creek Scene', a beautiful, atmospheric watercolour work is imbued with all the promise of such an aspiring and talented artist of his time, another significant work from the Moffitt Bequest, 1956. One can start to see the threads of our collection - Ashton, Hood, de Maistre and Wakelin were known to each other.

Cherry Hood, *Untitled #12* and *Untitled #14*,
2002, Etching

18.5 x 18.5 cm, Donated by the artist



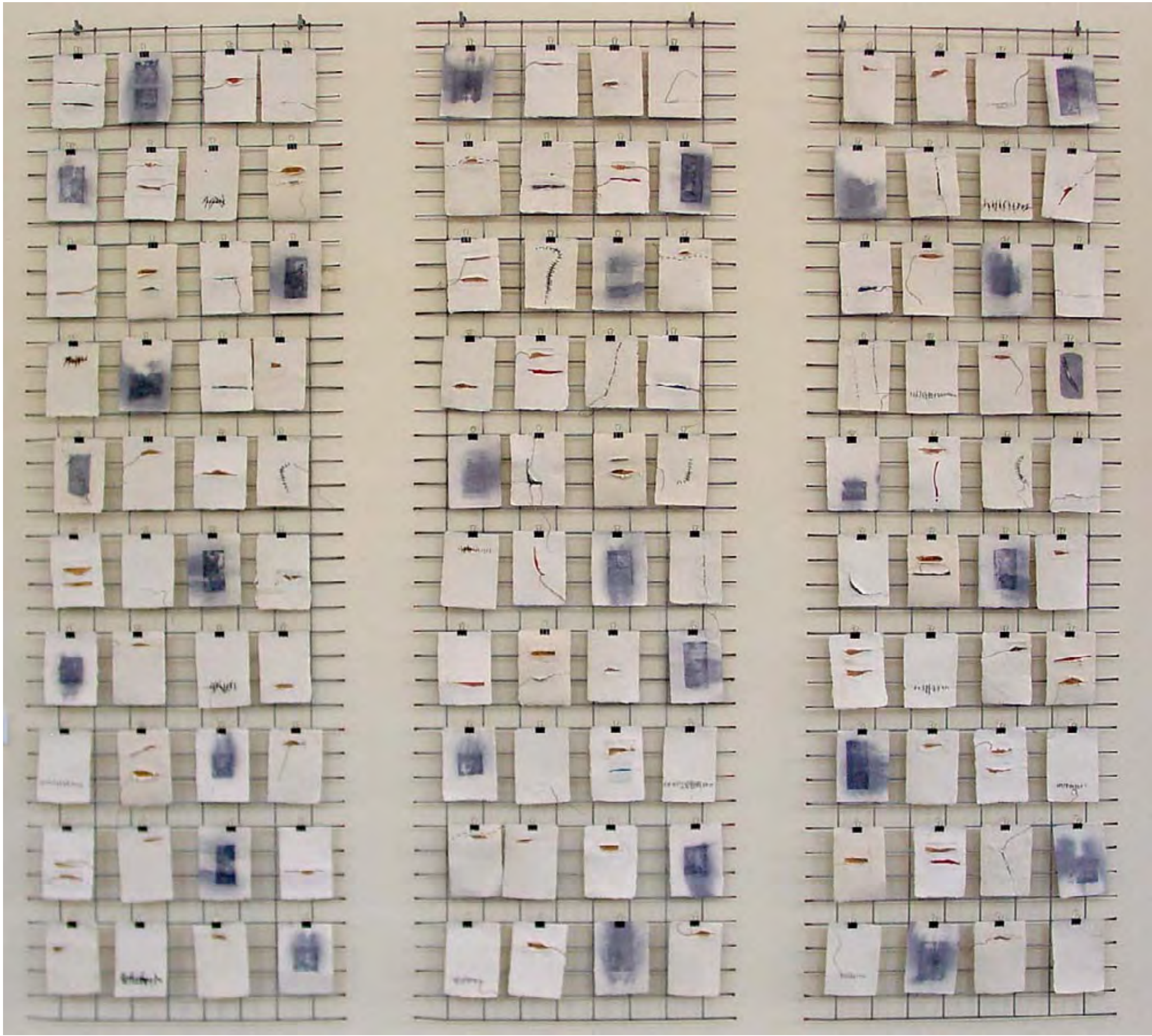
Cherry Hood is an artist well known for her portraits of children in watercolour. These two etchings, 'Untitled #12' and 'Untitled #14', while small in scale, depict Hood's mastery and deftness with capturing the essence of youth. As powerful images of an angelic boy and girl, the viewer can feel the stare of the piercing gaze and haunting expression of each child. Most notably, Hood won the Archibald prize in 2002 with her portrait of young pianist Simon Tedeschi.

Cherry Hood, *Honey*, 2011, Oil on paper mounted on canvas, 30 x 35 cm



Since moving to the Southern Tablelands, the work of the artist has incorporated images and concepts of the land and lifestyle. 'Honey' is a work that displays a high level of technical skill in the medium of oil painting – a beautiful use of colour, a natural colour palette and texture – imagery that is full of emotion. It is an exquisite painting of one of Goulburn's obvious hallmarks, sheep. Placed carefully in 'Bustle' amongst other wonderful works of livestock, we wanted to share the love so many artists have had for this subject and hope you do too.

Liz Jeneid, *Word Midden*, 1996, Handmade paper ink, linen thread, welded mesh, clips, 205 x 198.3 cm



Liz Jeneid, a Southern Highlands printmaker, is based in the Illawarra region. Her art practice includes drawing, painting, paperworks, artist's books, printmaking, sculpture and installation. The work 'Word Midden' was made in response to the exhibition theme, 'Below the Surface' and presented at the Gallery in 1996. In this work, Jeneid's aim was to focus on the unsaid, the hidden and the secrets that most of us encounter in our public and personal lives. Embedded in the work on sections of postcard size are bits of information between sheets of handmade paper, sometimes visible and at other times with just a hint of the content.

Robert Johnson (1890-1964), *Mt Stromlo from Red Hill, Canberra*, n.d. Oil on canvas on board, 38.1 x 45.7 cm



New Zealand born Robert Johnson immigrated to Sydney, Australia in 1920, after training at the Elam School of Art, Auckland. He found the Australian colour and landscape intensely interesting and quite different from his homeland. He frequently painted his works in the open, often camping, with the aim to use the best light as he became familiar with the landscape he was painting. Johnson's work 'Mt Stromlo from Red Hill, Canberra' is notable for the artist's mastery in rendering the effects of reflected light in shadows as well as his sense of colour within the balanced composition of Red Hill (foreground) and Mt Stromlo (far distance).

Hamish Karrkarrhba, *Mimih Spirit*, 2010,
Beach hibiscus (*Hibiscus tilaceus*), ochre
pigment, 109 x 10 x 10 cm



Hamish Karrkarrhba is a Kuninjku artist, known for his carved mimih spirits, lorrkon and bark painting. Karrkarrhba has exhibited regularly since the late 1990s at leading art galleries around Australia and his work can be found in collections both nationally and internationally.

Dimity Kidston, *Banksia Medley*, 2009,
Tapestry, 120 x 120 cm



Dimity Kidston, based in Canberra, is a ceramic and textile artist who designs bright, handcrafted Sgraffito ceramic home wares and unique hand woven tapestry pieces. She is passionate about form and function, aiming to create unique, beautiful objects for the home that are both decorative and durable. Design motifs incorporated in her bold and contemporary works frequently include native Australian leaves, pods and flowers. 'Banksia Medley' was first exhibited at the Gallery in 2010 in the 'Joseph Banks: A Regional Response' exhibition and is another fine example of textiles in our collection.

Valerie Kirk, *Leaf and Root*, 2009, Woven tapestry, 37.5 x 36.5 cm



Kirk explores the endless creative processes and possibilities of tapestry in her textiles practice. Studying Art and Design at Edinburgh College of Art, Kirk immigrated to Australia in 1979 working as a weaver at the Victorian Tapestry Workshop. In 1991 she moved to Canberra to take up the position of Head of Textiles at the Australian National University. Kirk's tapestries are intricate and delicate explorations of nature and the fusion of cultural identity upon immigration to a new country. Kirk's work is paramount in exploring the significance of textile and tapestry work throughout cultures on an international scale.

Jasper Knight, *Wallpaper*, 2015, Enamel, gloss acrylic, Perspex and Masonite on board, 150 x 450 cm, Donated through the Australian Government's Cultural Gifts Program



Jasper Knight, based in Sydney, makes work that recalls industrial landscapes and objects. Knight's distinctive use of robust lines, vivid colours and unconventional painting surfaces has rendered an immediately recognisable and much loved style. 'Wallpaper' with its primary colours, is reminiscent of Mondrian or Pop Art – yet Knight's expressive use of industrial materials such as Masonite, vinyl and enamel paint characterises the painting as a more robust, structural work. Knight is quite a draughtsman, his ability to capture complex objects in few lines has always impressed us and this work is big, bold and brilliant.

Jasper Knight, *Big Merino*, 2011, Enamel on board, 60 x 60 cm



The Big Merino, an iconic statue that represents and celebrates our region's prosperous and extensive fine wool industry, is also a tourist attraction. Standing proud at 15.2 metres tall and 18 metres long, it welcomes visitors to Goulburn. Knight's 'Big Merino' was exhibited at the Gallery (2014) in 'So much more than a big Sheep'. As a work it pays tribute to the revitalisation of what could have become a disused and abandoned building and highlights the relationship of reliance that exists between human interaction and constructed space.

Waratah Lahy, *Big Merino*, 2003, Oil on beer cans on Masonite, 23 x 32.5 cm



Canberra-based artist Waratah Lahy, graduated with first class Honours (Bachelor of Arts degree) and was awarded the ANU University medal in 1998, then completed a Doctor of Philosophy (Visual Arts) in 2007. She was winner of the M16 Art Space Drawing Award (2018) and also a finalist in the Grace Cossington Smith Art Award (2018) and the Splash McClelland Contemporary Watercolour Award (2018). Exhibited at the Gallery in 'So much more than a big Sheep' (2014), Lahy's iconic work 'Big Merino' pays homage to the famous icon and Goulburn's long history of the fine wool industry dating back to 1832. This small-scale work suggests an ironic deflation of the 'size' of the real 'Big Merino'.

Cathy Laudenbach, *From the Belanglo State Forest Series, No. 3, 2006-2009*, Pigment print from negative on archival bamboo paper, 80 x 100 cm



Cathy Laudenbach is a photo media artist based in the Northern Territory. This work is from a series of works that explore landscapes tainted by traumatic events. Using documentary photographic practices, Laudenbach's pictures investigate notions of ongoing trauma and its continued presence in landscape after the event. Her artworks are highly emotive and unsettling for viewers, often recounting recent events, still present in the viewer's memory. She has worked as a Photomedia lecturer for the Australian National University and in 2017 undertook an Art Coordinator post with Wadeye Arts in the Northern Territory. This work was exhibited in 'Seeking Images', a TAFE Teachers Show held at Goulburn Regional Art Gallery in 2009.

Charlotte Lebrocque, *Do You Really Want To Herd Me*, 2016, Raku clay with glaze, 52 x 42 x 30 cm



Charlotte Le Brocque, a ceramicist based in Sydney, studied at the National Art School and was the recipient of the prestigious Sabbia Gallery Prize in 2014 on completion of her studies. Le Brocque's funny, off-beat characters convey a range of human emotions. Her animal and human sculptures often display shocked, scared or surprised expressions on their faces. Her aim is to make work that has a sense of fun and light heartedness and for people to feel happy when they experience her work. 'Do you really want to herd me' is quintessentially characteristic of Le Brocque's work and sits beautifully in our ode to the Big Merino corner of 'Bustle'.

Jon Lewis, *Aussie Soldier in Ainaro Hospital Ruins*, 2012, Silver gelatin print, 80 x 100 cm



Jon Lewis, based in the Southern Highlands, NSW documented with his camera the first few years of an emerging nation, to share the stories and experience of the East Timorese. Lewis's photograph of an unidentified Australian soldier standing inside the remains of Ainaro Hospital depicts poignantly the devastation caused by civil unrest. Ainaro, a mountain town, southwest of East Timor was hit hard during 1999-2000 when its health clinics, hospital and schools were all levelled by militia groups.

Sydney Long ARE, *The Land of the Lavender*, 1923, Etching with aquatint, 26.2 x 35.2 cm, Donated through the Australian Government's Cultural Gifts Program by Richard King



Sydney Long (1871-1955) was a local artist born in Goulburn who moved to Sydney to study art at the Art Society New South Wales School. He is best known for his decorative Art Nouveau style and mythological subject matter; a combination uncommon amongst realism landscape artists of the time. Long's mastery of aquatint imbues his etchings with a lucid and romantic ambience and a deep sense of nostalgia for time and place. These works were exhibited at the Gallery (1990) in 'The Etchings of Sydney Long: The Richard King collection'. The works exhibited in 'Bustle' include 'The Land of the Lavendar' 1923, 'The Lagoon' 1928, 'Old Sydney' 1923, and 'The Harbour St Ives' 1924.

Keith Looby, *Ourselves – The Blessed Half Made*, 1968, Oil on canvas, 151 x 131.5 cm,
Donated by Robin Wallace-Crabbe



Keith Looby, based in Sydney, trained at the National Art School, Sydney in the late 1950s before sailing to Naples, Italy. He travelled throughout Europe and the United Kingdom visiting galleries and museums while he painted for the next seven years. An award-winning artist, he has won the Archibald Prize (1984) with a portrait of Max Gillies, the Blake Prize for Religious Art (1973) and the Sulman Prize (1974). 'Ourselves – the blessed half made' is an early, large figurative work of Looby's that portrays his mastery of painting surrealist imagery with figures and landscape.

Kaye Mahoney, *2.5 Dimensional Composition*, 2011, Oil on Plexiglass, 40 x 35.5 cm, Donated by the artist



Born in Thailand, Kaye Mahoney has lived in Italy, Australia as well as spending time in places such as Moscow, Tokyo, Kuala Lumpur, New Guinea and twenty years spent in New York. Upon her return to Australia she exhibited at the Gallery in 'Moving Imagery' (2011) and 'Chinese Whispers' (2014). The work '2.5 Dimensional Composition' is a colourful abstraction painted on thick Plexiglas that conveys harmony and serenity. It is a work of ethereal beauty as it seemingly moves out from the picture plane towards the third dimension by virtue of Mahoney's multilayered and double-sided painting technique.

Henri Mallard, *Untitled*, c.1930, Printd from the original stereo half negative, 27.5 x 33.5 cm, Gift of Gael Newton AM



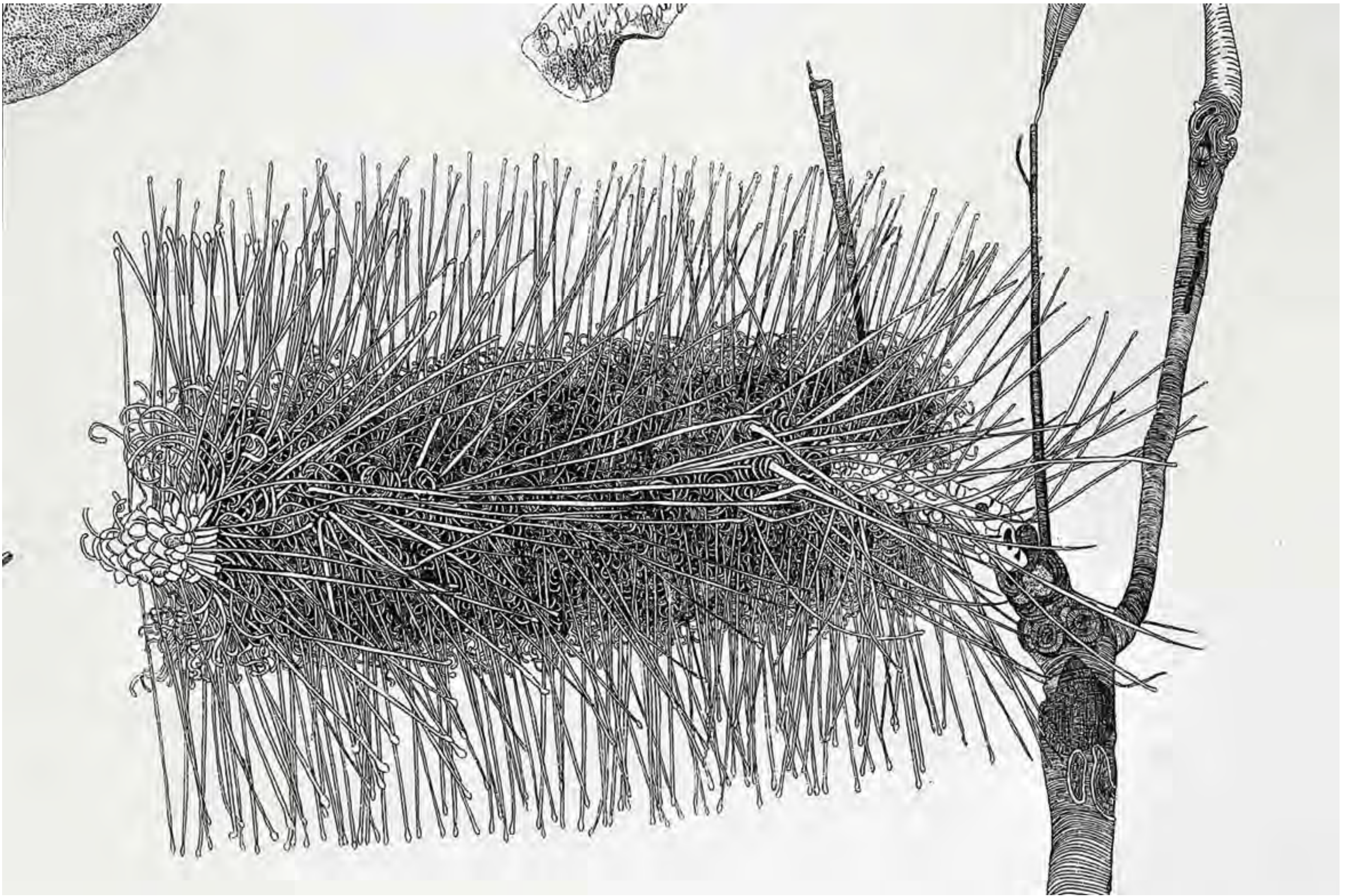
Henri Mallard (1884-1967) was an Australian born photographer of French parents. Through the medium of photography, he documented innovative and technological development of his time, most notably, the building of the longest single arch span bridge in the world. The Sydney Harbour Bridge was as innovative in its construction methods as it was modern in its design – from the use of railway sleepers to position vertical hangers to manually rolling asphalt to avoid cracking under the Australian sun. Mallard's photographic record in this work is an iconic image that connects us to the birth of this world famous icon and the people that built it, both as a documentary and pictorial image.

Jennifer Kemarre Martiniello, *Long Multistrand Loop Weave Dillibag #1*, 2014, Glass, 45 x 22 x 8 cm



Jennifer Kemarre Martiniello, an Arrernte artist based in Canberra, combines the traditional Aboriginal practice of weaving with the European practice of glass making. For Martiniello, hot blown glass provides interplay of form and light that is very evocative of the light and form seen in traditional woven works, whereby she experiments with various weaves through the use of single, double straight and double twisted glass canes. Martiniello's sculptural glass form 'Looped Multistrand Loop Weave Dillibag' has inherent beauty and elegance as a reinvented utilitarian object in the hard, polished medium of glass, as well as being a vehicle for cultural expression and cultural continuity.

Robyn Mayo, *Plants from the New World*, 2003, Etching, 50 x 100 cm, Donated by the Artist



Robyn Mayo is a Tasmanian-based artist who is inspired by fauna, flora and the broader landscape. Her renderings of plants are impressionistic rather than literal. This work is one of a series of three etchings where Mayo chose navigators and their discoveries of Australia's fauna and flora as inspiration. English navigator, William Dampier, collected plant specimens from the west coast of Australia in 1699. Now over 300 years old, these specimens, held in the Fielding-Duce Herbarium at Oxford University were loaned to the Western Australian Museum in 1999 (the 300th anniversary of Dampier's voyage). Mayo drew the frail, dried specimens in the museum and then transferred these drawings to an etching plate.

Kerry McInnis, *Catchment 2*, 2005, Oil on canvas, 61 x 61 cm, Donated by the artist



Kerry McInnis, a Hawaiian born artist immigrated to Australia in 1974 after art studies in the USA and France in the early 1970s. Locally based, McInnis has been a finalist in numerous art prizes and was a winner of the Bega (2005) and Wingecarribee (2011) art prizes. She exhibited at the Gallery in 'Waterworks' (2005), 'Climate Change' (2007), 'Six Pack' (2012) and 'Weereewa' (2012). McInnis's work 'Catchment 2' depicts an evocative image of the dry eroded banks of the Molonglo catchment environment, a poignant reminder of human responsibility for water as a reservoir of life that dies as it dries.

Sandra McMahon, *Restrictions and Reflections*, 2001, Gouache on paper, 23 x 188 cm, Donated by the artist



Sandra McMahon, based in Tamworth, NSW has worked extensively in Regional New South Wales – as Director of Tamworth Regional Art Gallery, Curator at the Western Plains Cultural Centre, Dubbo and as Education and Public Programs Officer with Goulburn Gallery. She exhibited at the Gallery in 2001 and 2006. McMahon's installation work 'Restrictions and Reflections' was made in response to the themes of feminism and disillusion from Miles Franklin's novel, 'My Brilliant Career' and shown in the Gallery's Exhibition 'Reflections on Miles Franklin's My Brilliant Career' in 2001.

Danie Mellor, *A New Geography I*, 2007,
Press mould earthenware with underglaze,
120 x 50 x 4 cm, Donated through the
Australian Government's Cultural Gifts
Program by Danie Mellor



Danie Mellor, based in the Southern Highlands, NSW, has Indigenous cultural heritage through his mother's side of the family, from the North Queensland rainforest area. He works in a wide range of media – printmaking, drawing, sculpture and installation. His work incorporates his ongoing interest in the intersection of different cultural perspectives. In 2009 Mellor won the 26th Telstra National Aboriginal and Torres Strait Art Award. Ceramic works 'A New Geography I' and 'A New Geography II' are large-scale boomerangs that speak of an object that is highly commodified– exported, transported, translated and interpreted. For Indigenous Australians it is probably one of the most unique and important tools and survival depended on its skilful use.

Max Miller, *Mamukala- Kakadu*, 1999,
Hand coloured line etching, 14.5 x 22
cm, Donated through the Australian
Government's Cultural Gifts Program by
Max and Janie Miller



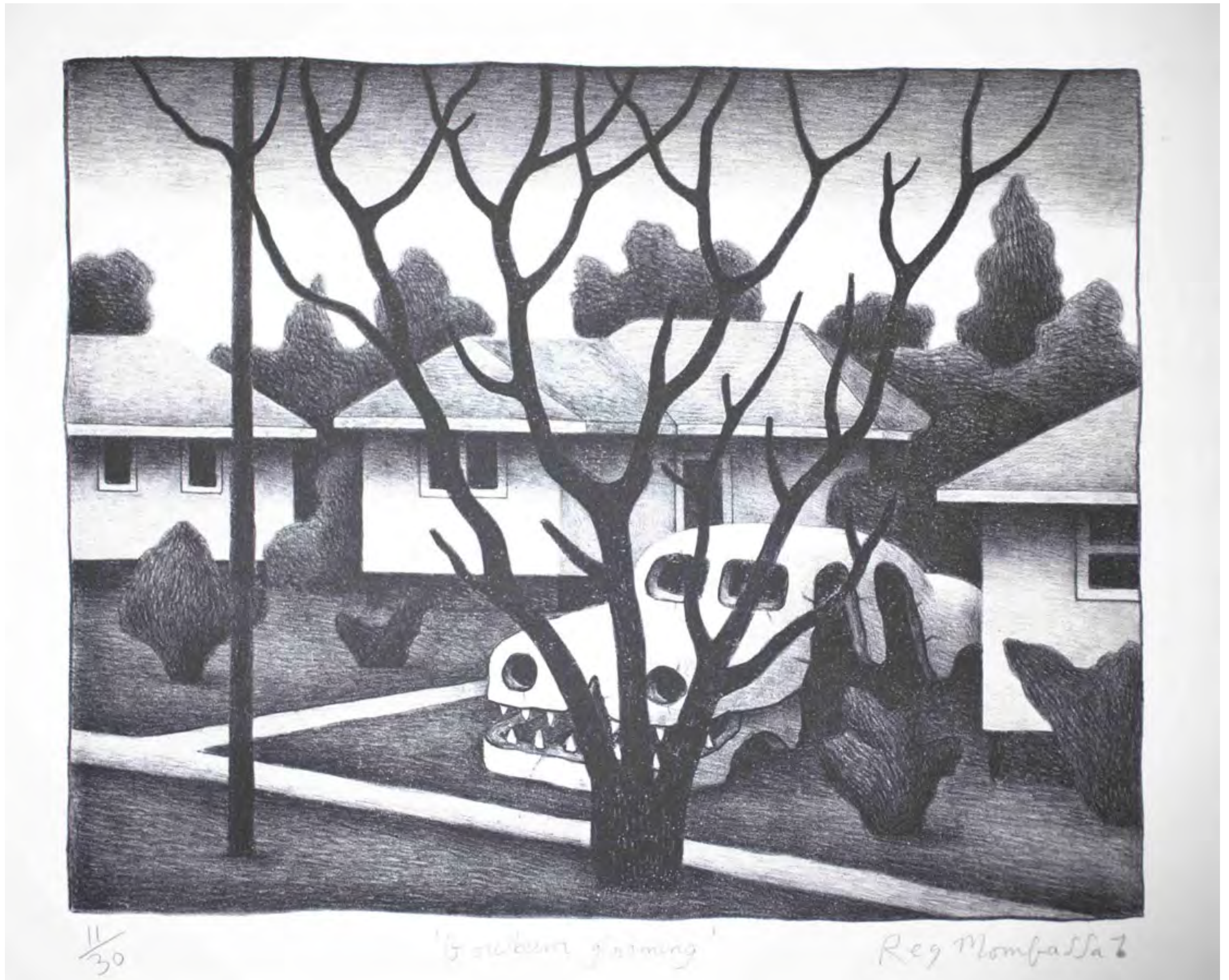
Max Miller studied extensively both in Australia and internationally, including the Julian Ashton School, Sydney. His heritage of country and love of wilderness connects him with spirituality of his indigenous heritage. Winner of the Wynne Trustees Watercolour prize (2015), Miller has also been a finalist in the Wynne prize (1979, 1985 and 2016). This series of watercolour etchings of country centred in the Northern Territory also includes 'East Macdonnell Ranges' and 'Near Trepina Gorge'. Together, they exemplify Miller's mastery of etching to capture the essence of the beautiful, natural environment combined with the evocation of spirituality of nature.

Shirley Minyingarla, *Dilly Bag*, 2011,
Pandanus (Pandanus Spiralis), 37 x 17 x 18
cm



Shirley Minyingarla is an Indigenous artist from the Maningrida region, NT. Maningrida Arts and Culture is one of Australia's largest Aboriginal artists cooperative and represents over 700 artists. Weaving can take many forms: utilitarian and decorative, ceremonial and sculptural. Dilly bags are usually a tightly woven collecting baskets, often used to collect sugarbag, the native honey. As well as being of practical use, dilly bags are also of religious significance to Arnhem Land people. Using fibres from the plant species of the Pandanus genus dilly bags are popularly used by women to gather food and by men to help carry tools for hunting.

Reg Mombassa, *Goulburn Gloaming*, 2012,
Lithograph, 40 x 52 cm



Reg Mombassa is the pseudonym name of Chris O'Doherty, the Australian New Zealand-born artist and musician. He is a founding member of the band Mental As Anything but is widely known for his distinctive cartoonish, vivid colour style, known as Mambo designs. 'Goulburn Gloaming' examines the threatening and gloomy aspects of a suburban landscape. The word gloaming refers to dusk or twilight as people settle into their homes of an evening the barren trees obstruct the houses from the viewer's prying gaze. Menacing shapes start to emerge in the twilight such as the toothed car with no wheels and odd cut out figures on the side hints at the sinister and threatening.

Arlo Mountford, *The Triumph*, 2010, Single channel HD digital animation, 09:00 min



Arlo Mountford makes large-scale interactive installations that integrate sound, video and animation that reconceptualise an understood history of art and invite us to look at what we know and experience it in new and unexpected ways. ‘The Triumph’ takes the iconic moral painting ‘The Triumph of Death’ by Pieter Bruegel (1562) as its setting. With a moody, warm palette there is little distinction between land and sky – both burning with conflict, filth and horror. Mountford’s ‘The Triumph’ animates the various scenes depicted in the original painting, but with wry replacement and at a frenetic, unrelenting pace. This work entered the collection after Mountford’s survey here in 2018, ‘Deep Revolt’ which tours nationally from 2019.

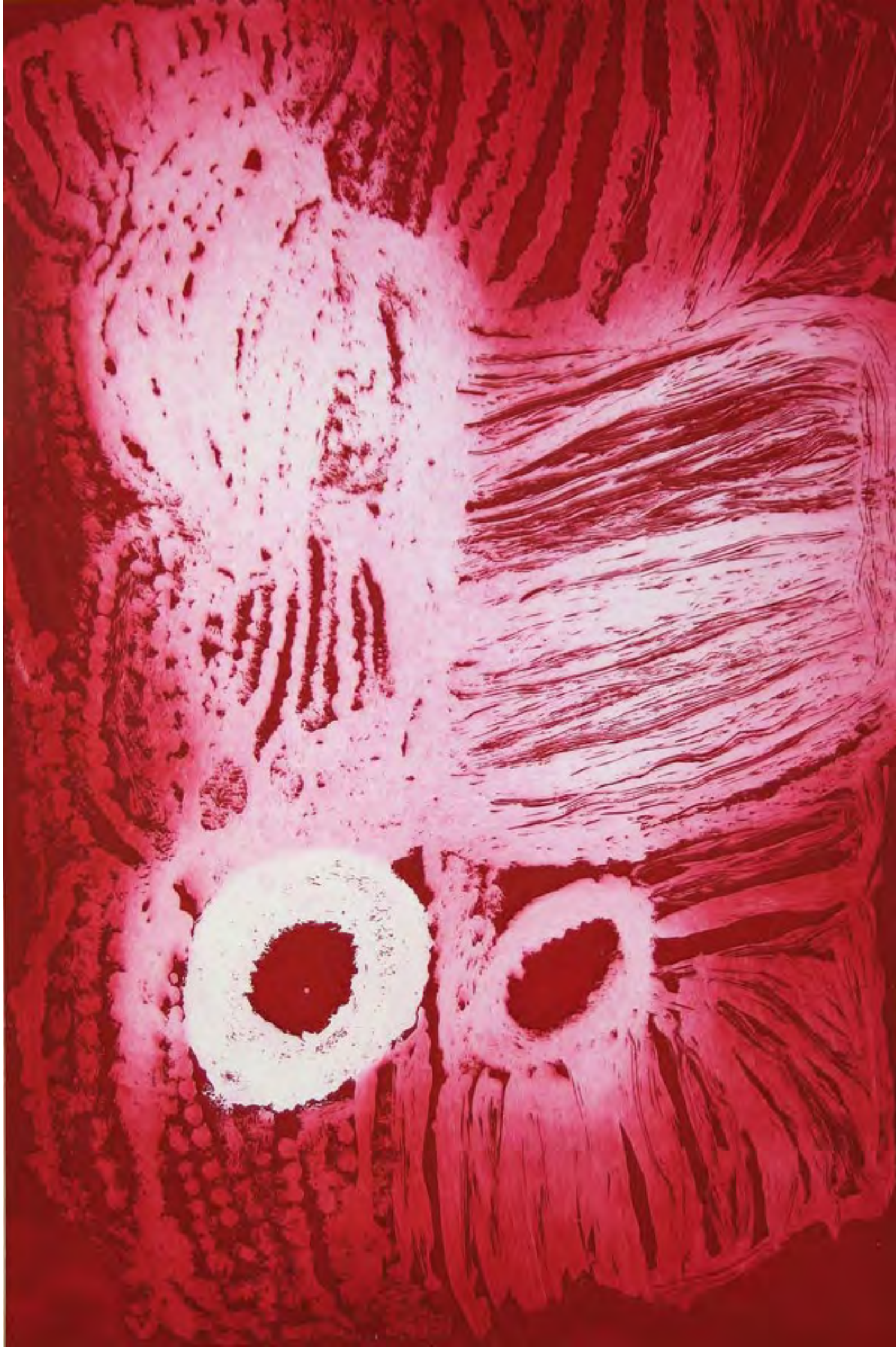
Kendal Murray, *Convey, Sway, Field Day Display* and *Produce Goose, On The Loose*, 2014, Glass, plastic, 14 x 15 x 7.5 cm, Donated through the Australian Government's Cultural Gifts Program by Kendal Murray in memory of Robert and Hazel Murray



Sydney-based artist, Kendal Murray has exhibited her works regularly since 1995. Murray produces miniature sculptures that are staged as dream-like narratives – short stories and tall tales are enacted in a range of playful and dramatic scenarios that are imbued with social, symbolic and personal meaning.

In the works: ‘Convey, Sway, Field Day Display’ and ‘Produce Goose, on the Loose’, a glass teapot and a grass-covered purse set the stage for each scenario, offering the delight of the unexpected, the puzzle of a question and the possibility of a dream escape into make-believe worlds. These works serve as a metaphor for playful and imaginative journeys.

Eubena Nampitjin, *Midjul*, 2012, Etching, 96 x 74 cm



Eubena Nampitjin (c1921-2013) was born in the Great Sandy Desert, Western Australia and came to painting late in her life, 1986, when women were becoming more broadly included in the growing art movement centred on Wirrimanu. In 1998, she was awarded the Open Painting prize in the Testra National Aboriginal and Torres Strait Islander Art Award. 'Midjul' is a work that reflects Nampitjin's fluid style and exuberant expressiveness with colour in the medium of etching.

Dave Nolan, *Bird on a Wire*, 2012, Etching and aquatint, 75.5 x 55.5 cm



Goulburn born, David Nolan, is a printmaking artist of the Wiradjuri people. The work 'Bird on a Wire' was exhibited at the Gallery in 'Freedom Lies Within' (2015) and is part of a series of prints, based on a life that was interrupted by the criminal justice system. This series also includes 'The Cell' and 'No. 31', displayed together in 'Goulburn Bustle'. It is a collective work that reveals unambiguously a truth drawn from memories and lived experience.

John Olsen OBE, *Bird & Grasshopper*,
Caring, *Cats & Fish*, and *Cat & Mouse*,
2008, Etching, Donated through the
Australian Government's Cultural Gifts



John Olsen, patron of the Bathurst Regional Art Gallery and winner of the 2005 Archibald prize. Indisputably one of Australia's most revered, talented and versatile artists, his lifetime of works includes oils, gouaches, drawings, etchings, ceramics, tapestry designs and ceiling paintings. His vision and passion for life and the landscape is a compelling trademark in his work. Olsen possesses a great wit that manifests in his imagery. For example, these delicate yet energetic etchings: 'Bird and Grasshopper', 'Caring', 'Cats and Fish', and 'Cat and Mouse' represent drawn life and imagery that resonates with the forces of nature.

Kathryn Orton, *Beppo Street, Early Winter*,
and *Sydney Road to Rocky Hill 2009*,
Etchings, 15 x 54.2 cm, Donated by the
artist



Kathryn Orton is a local artist who has practiced in Wollongong, the Southern Highlands and Goulburn, teaching Fine Arts at TAFE Illawarra and printmaking at the University of Wollongong. Orton's etchings celebrate the conventional and familiar street scape, drawing the viewer's attention to the charm and fragility of the urban home. Orton's streetscapes explore quiet country towns and densely packed suburban streets documenting how places change over time. 'Beppo Street, Early Winter' and 'Sydney Road to Rocky Hill' were exhibited in the artist's solo show 'On the Streets' held at the Gallery in 2009. Orton's sharp eye for detail highlights small sections of local streetscapes.

Lindsay Pow, *Don't You Know My Dreams Will Come True*, 1981, Oil on canvas, 117 x 104.5 cm



Lindsay Pow is an award winning artist from Perth, Western Australia. Over the course of his long career he has produced many paintings depicting the landscape of Western Australia. In 1981 Pow was awarded First Prize in the Goulburn Lilac City Festival Exhibition, NSW for 'Don't you know my dreams will come true', subsequently acquired by the Gallery for the permanent collection. Pow is known for his large Pop-style paintings with screen dots and photographic images.

Humphrey Price-Jones, *Billy the Kid*, 2011,
Dry brush on paper, 45 x 30 cm



Humphrey Price-Jones is an internationally renowned wildlife painter who lives in the Southern Tablelands of New South Wales. He has presented solo exhibitions at the Gallery in 1993 and 2006. Humphrey's work features in numerous public and private collections in Europe, the Middle East, USA and Australia. 'Billy the Kid' was exhibited at the Gallery in 'So much more than a big Sheep' (2014). A keen observer of detail, Price-Jones combines painterly qualities of colour and texture with scientific observation of nature, working only from living specimens, never from photographs. 'Billy the Kid' revels in the minute and intricate details of a goat.

Claire Primrose, *In the Meantime* and *In the Meantime 3*, 2017, Graphite and ink on board, 20 x 51 cm



Claire Primrose is a local artist who won the Goulburn Art Award in 2016. Within her art practice she explores and tests the possibilities of alchemizing the landscape into the depths of her paintings and drawings. Her practice is heavily influenced by the surfaces, textures and colours that are so particular to the places she travels to and is inspired by. These elements of the landscape are collected and layered into her work both physically and metaphorically, with one small work taking over one hundred hours to complete.

Ben Quilty, *Torana*, 2007, Oil and aerosol on linen, 150 x 160 cm, Donated through the Australian Government's Cultural Gifts Program by Ben Quilty



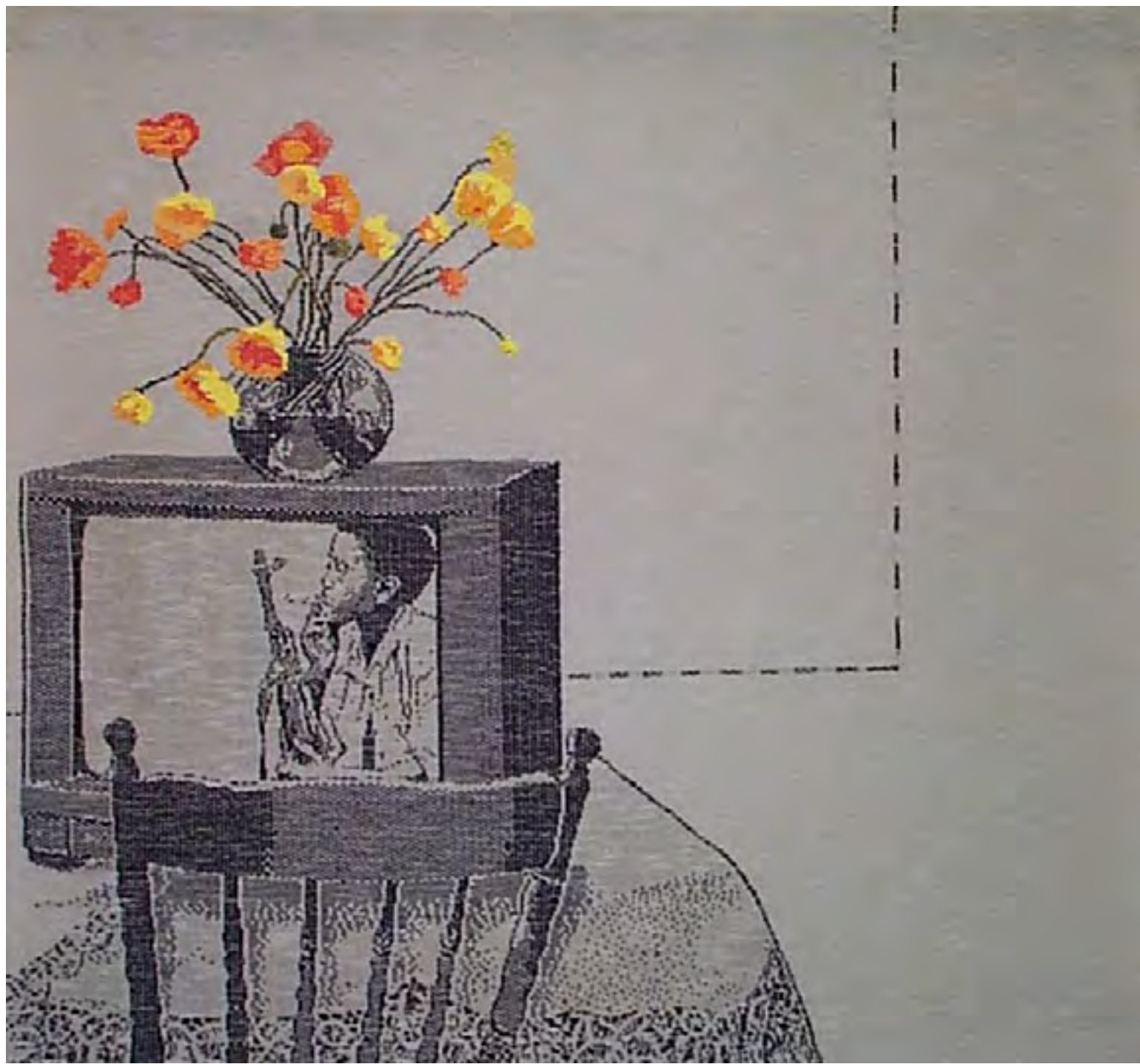
Ben Quilty is renowned for critically examining facets of Australian culture and history we readily accept without question. Upon first glance, Quilty's painting of the beloved Holden Torana conjures images of Australia from earlier decades, one that is still fondly engraved in many people's hearts and minds. Through closer examination, 'Torana' explores themes of mortality, masculinity, mateship, nationhood and identity. The iconic vehicle is a representation of male adolescence and young adulthood, as well as the rebellion and struggles with authority. Quilty has long supported our Gallery and had a survey show here in 2011.

Jackie Ranken, *Aerial Abstract 2, 3 and 4*, 2002, Lithographic print, 35 x 26 cm



New Zealand based artist, Jackie Ranken, grew up in Goulburn. An accomplished photographer, Ranken has published a book on her photography titled 'Aerial Abstracts'. This series of photographs were taken from an aircraft within sixty kms of Goulburn Aerodrome. The artist was in a plane, piloted by her father, and as the plane was flying in a circular loop pathway, Ranken positioned herself so that she shot each photograph when it the plane was positioned at the top of the loop.

Sue Rosenthal, *A Piece of War / War and Peace*, 1993, Textiles, supplementary weft technique: cotton warp, linen weft, 120 x 250 cm (dyptich)



Sue Rosenthal's work, the diptych 'A Piece of War / War and Peace' was made by Rosenthal for the Gallery's touring exhibition "Discerning Textiles" (1993-1995). Rosenthal was inspired by a newspaper photograph of an 8 year-old Somali boy smoking a cigarette and armed with an AK47 gun; the caption referred to the unlikelihood of this boy reaching his ninth birthday. Rosenthal compared it to an Australian lifestyle where children play with toy guns and sneak a cigarette in the backyard. It forms part of the Gallery's contemporary textiles collection, a legitimate art form, fostered and promoted during Jennifer Lamb's tenure as Director.

Rachel Roxburgh, *Untitled (Tea set)*, 2000,
Ceramic, 6 x 10 x 8 cm, Donated by Chris
Capper



Rachel Roxburgh BEM (1915-1991) was a painter, potter, architectural historian and pioneer of the National Trust. A retrospective exhibition celebrating her life and work was held at the Gallery in 1993. Her ceramicist mark is a painted 'RR'. 'Untitled (Tea Set)' is an exemplary work that reflects Roxburgh's sheer skill in working with ceramics. It really is a beautiful work, in twelve parts, that offers a reprieve in its homage to a domestic ritual.

David Ryrie, *Good Times With My Baby*, 2011, Pigment ink on archival art paper, 73.4 x 110 cm, Donated by the artist



David Ryrie is a photo media artist from the Southern Highlands, NSW. In 2016 Ryrie held a solo exhibition 'Sometime Before Now' at the Gallery and in 2017 participated in a three week residence in Collector, producing his exhibition 'Time Will Surely Tell' in 2017. 'Good Times With My Baby' depicts a nostalgia for the past and the human inability to disengage with it. The deserted petrol station and the rusty bowsers are relics from a time of buzzing activity. Now out-dated and disused, the bowsers remain a haunting reminder of the past, forever fixed to outlive the present. Ryrie's work, whilst somewhat dark at times is irresistibly beautiful and poignant.

Niomi Sands, *Anyone for Tea?* 2012, Carved soap, cotton, Dimensions variable



Niomi Sands, now director of Grafton Regional Gallery, NSW has created works that were installation based and explored the intersection between autobiographical and social/history memory. Sands' work 'Anyone for tea?' was exhibited in 'Kitchenalia' in 2014 and was inspired by Sands mother's collection of miss-matched china which was handed down from family and acquired over time. This crazy tea set is only ever used on special occasions and holds memories of times spent with family and friends sharing tea, scones and other home-made treats. These little darlings are crafted from soap and incredibly delicate. Admire and enjoy.

Jorg Schmeisser, *Untitled (Shell)*, 1998,
Etching, 12 x 12 cm, Donated by the artist



Jorg Schmeisser (1942–2012), considered an influential and critically acclaimed printmaker, produced etchings that set a benchmark for technical brilliance, aesthetic refinement, and conceptual richness. Initially born in Stolp, Pomerania (now Poland) Schmeisser studied printmaking in Hamburg, Germany (1962-1967). He immigrated to Australia in 1976, and was appointed as Head of the Printmaking Workshop at the Canberra School of Art, a position he held until 1997. His work, 'Untitled (shell)' is an exquisite etching that reflects his creative aesthetic technical virtuosity as a printmaker.

Carlene Thompson, *Tjulpu Putitja II*, 2016,
Stoneware with graffito, 50.5 x 18 cm



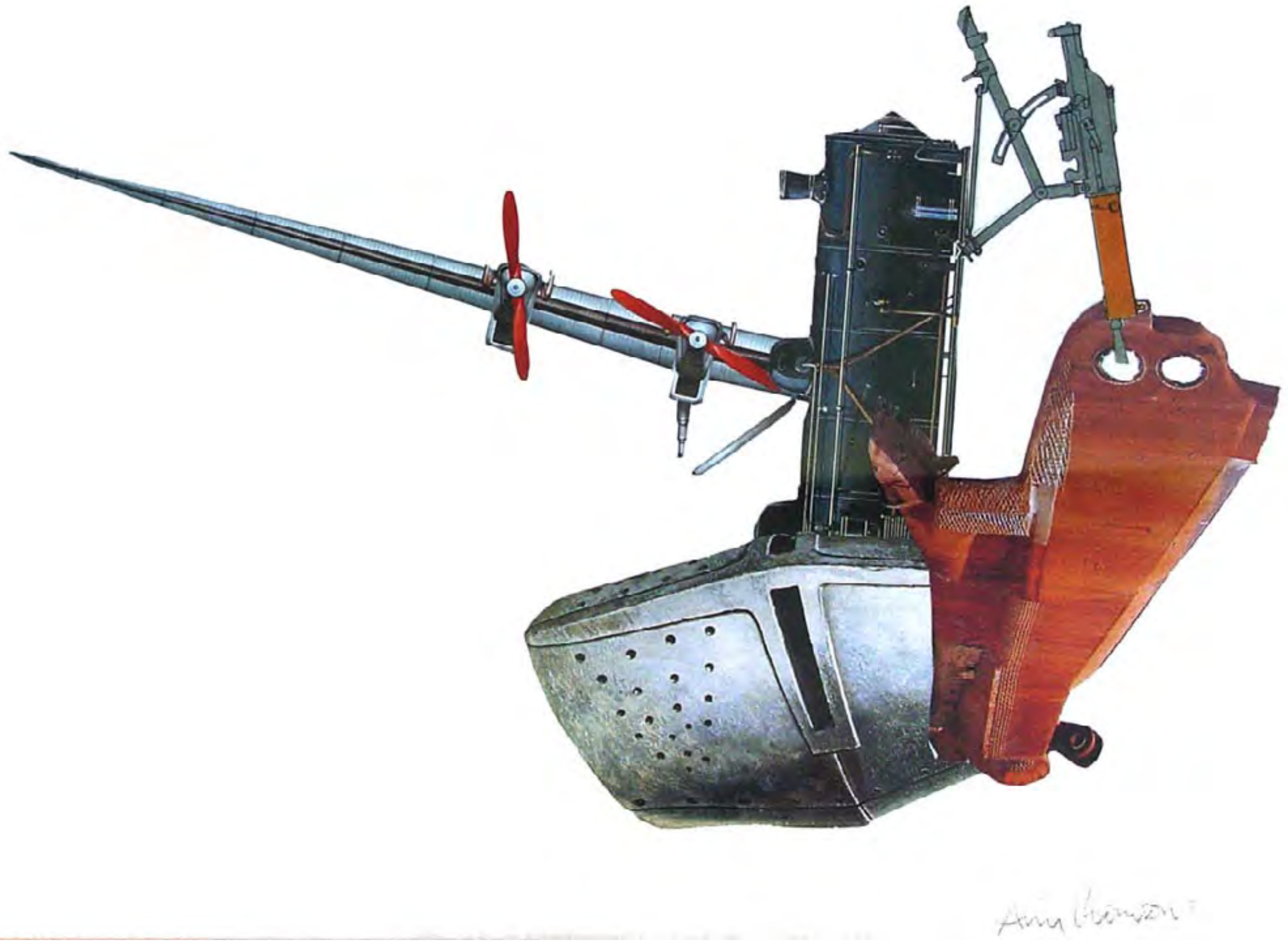
Indigenous artist, Carlene Thompson, of the Ernabella Community is also a part of Tjanpi Desert Weavers. She started painting at Ernabella in 2007, and then in 2009 began to concentrate on ceramics. She was a Finalist (collaborative) in the National Aboriginal and Torres Strait Islander Art Award (2016). ‘Tjulpu Putitja II’ is an exemplary work of Thompson’s contemporary and individual style in ceramics and has a dual surface, allowing the etching and imagery to really bounce off each other.

Tom Thompson, *Camping at Charleyong, Braidwood*, 1993, Pencil, 36 x 47 cm,
Anonymous donation



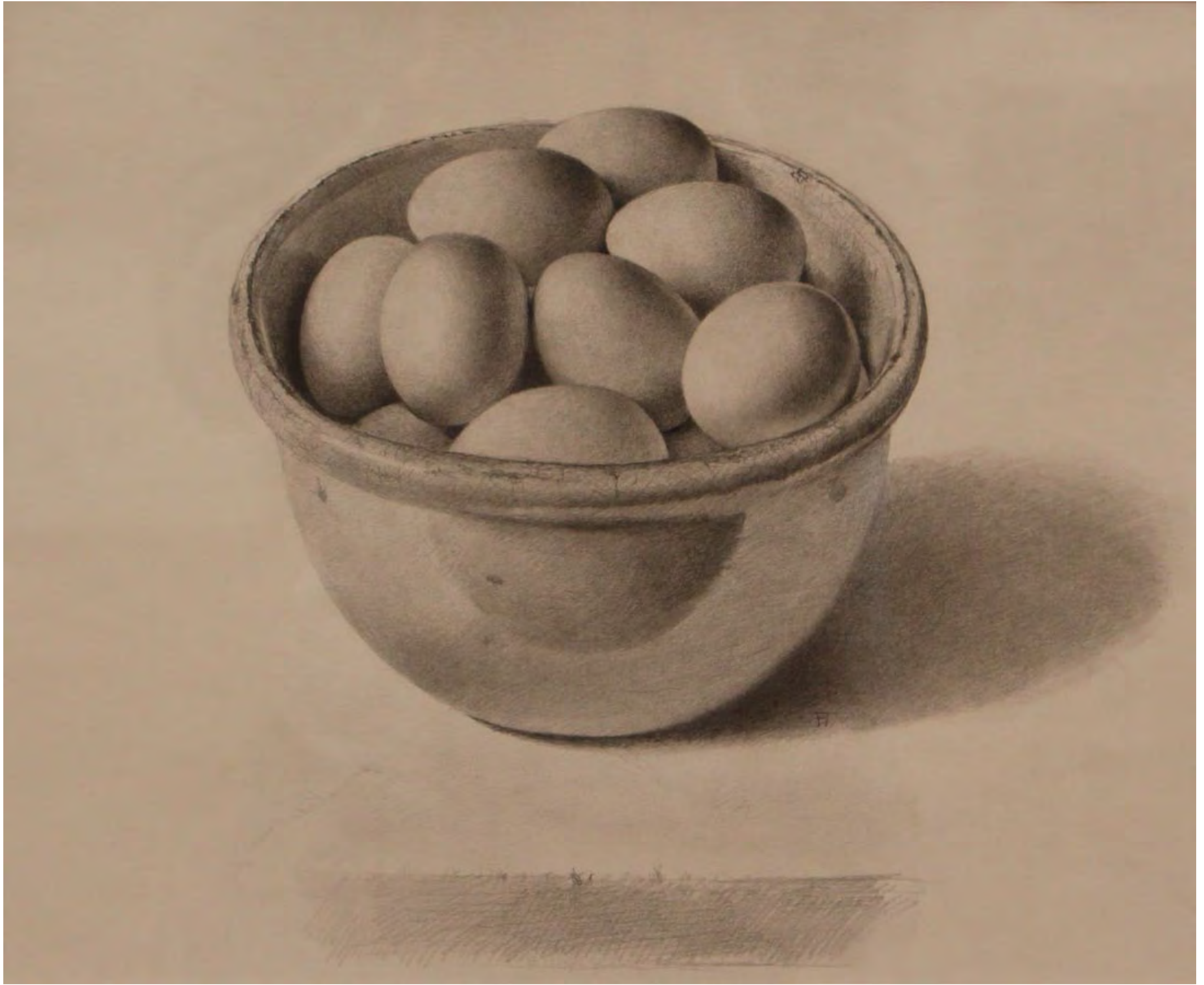
Sydney-based artist Tom Thompson is a draughtsman and painter, known for his large scale public murals in locations such as Parramatta City Council, Kingsford Smith International Airport and Australia House, London. 'Camping at Charleyong' is an exquisite and charming pencil drawing that shows Thompson's technical virtuosity with the medium.

Ann Thomson, *In Mind to Fly*, 2001, Collage on paper, 31.2 x 40.7 cm, Donated by the artist



Ann Thomson has been painting for over sixty years. She has exhibited in more than forty solo shows; been a finalist of the Wynne (2006), Sulman (2000) and Archibald (2000) prizes; and has won the Wynne (1998) and Tatterstall's (2016) Art prizes. Her works are often filled with colour and movement which command the viewer's attention. With feeling and touch, she delves into abstraction in her unique way. 'In mind to fly' a collage work was exhibited at the Gallery in 'What's in the Toybox?' (2015).

Pamela Tippett, *Eggs*, 2006, Graphite on paper, 26.5 x 33 cm, Donated by the artist



Local artist, Pam Tippett's formal studies in drawing and painting were undertaken at Studio Simi in Florence where her training taught her 'to see' and gave her the skills and techniques admired in her paintings. Best known for her still life works, Tippett is also proficient in portraiture and landscape. She was a finalist in the Archibald prize (2004 and 2011) as well as several times in the Portia Geach Memorial Award, S H Ervin Gallery. Tippett's work 'Eggs' is a beautifully crafted drawing of the everyday, honouring the ordinary, and reveals her characteristic perfectionism and technical brilliance with portraying the subtle texture and sheen of the eggs. Instagram that.

Roland Wakelin, *Gore Cove From Balls Head*, c.1930, Oil on plywood panel, 41.5 x 53 cm



New Zealand- born Roland Wakelin (1887-1971) immigrated to Sydney in 1912, where he became a central figure in experimental, modernist Australian art in the early 20th century. Wakelin led an illustrious career as one of Australia's foremost modernist painters, in turn paving the way for abstraction in Australian art through colour-music synchronism. This technique leads to intensely coloured landscapes and simplified compositions. Wakelin's fundamental techniques are encapsulated in 'Gore Cove from Balls Head'. He creates a stark contrast between the red tiled roof against the steely industrial silos, hinting at the ominous, impending industrialisation poised to intrude quaint suburban Sydney life. Wakelin held several retrospective exhibitions with the Art Gallery of New South Wales and was a peer of Roy de Maistre.

Robin Wallace-Crabbe, *Polychrome Manikins*, 1983, Oil on paper, 63 x 47 cm,
Donated by Virginia Wallace-Crabbe



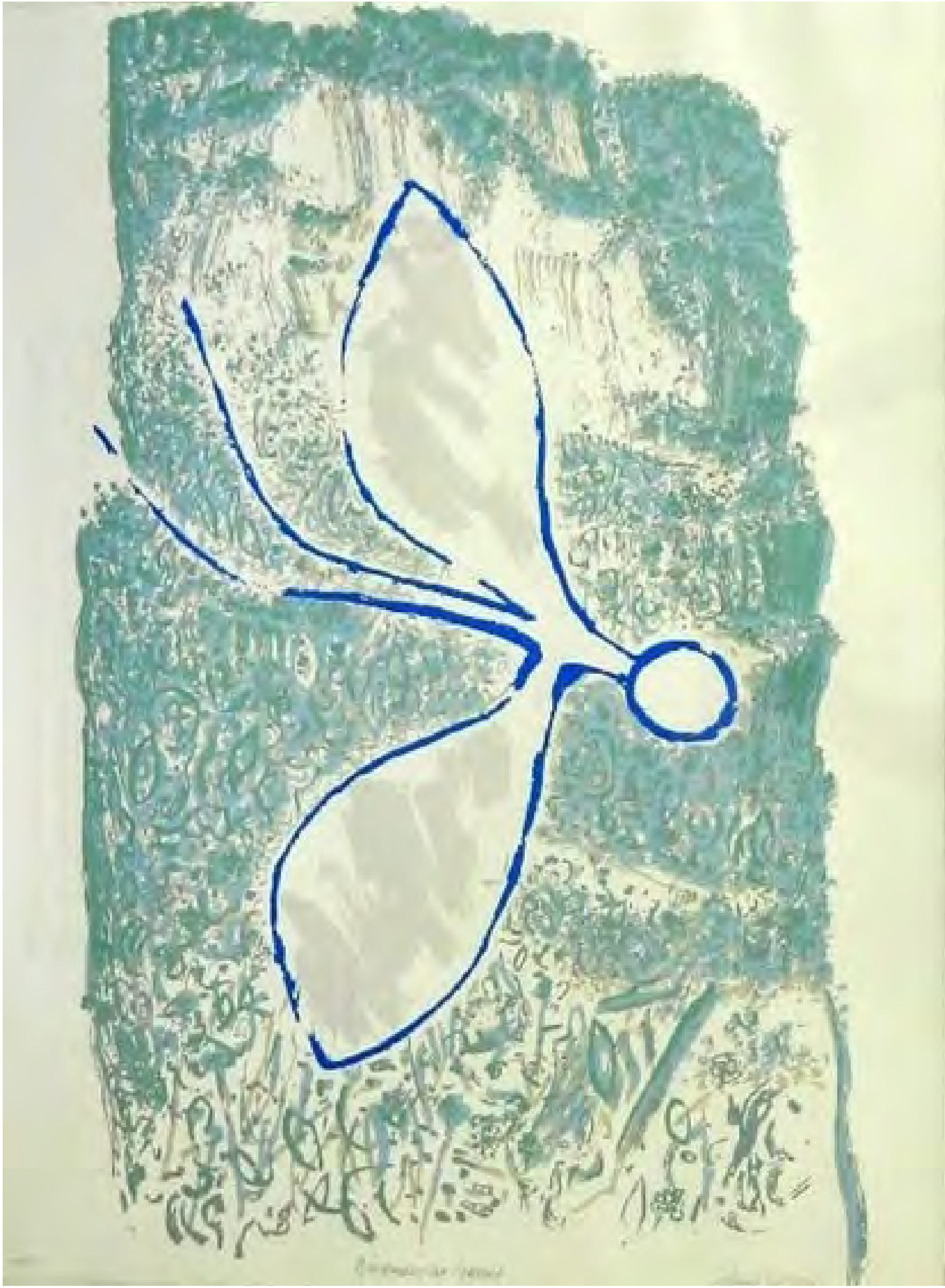
Robin Wallace-Crabbe, based in Braidwood, NSW has had a long artistic career that spans more than sixty years of exhibiting. Always experimenting, from abstract to realistic, Wallace-Crabbe has always tried to explore different ways with expressing ideas and with using different mediums such as charcoal and oil pastel drawings, etchings, linocut prints and paintings. The work 'Polychrome Manikins' is a playful, fun oil painting that portrays pseudo figures that may or may not be real, but invites us to ponder. The work holds a significant presence with its powerful line work and radiating colour.

Guy Warren, *Coming into Bungendore And Lake George (Car Drawing)*, 1992, Oil stick on paper, 56 x 76 cm



Born in Goulburn, 1921, Warren travelled extensively throughout his career, and found inspiration from the diversity of Australian and international landscapes. Warren is an Archibald finalist, educator and revered Australian painter. 'Coming into Bungendore and Lake George' is a work that represents Warren's interpretation of the many car journeys taken in rural Australia. Warren has been a significant contributor to the Australian arts for decades and has presented hundreds of exhibitions. The two works on paper in 'Bustle' show a keen sense for line work and mark making - Warren says design and patterning are a big part of his work.

Guy Warren, *Wingman as Icarus*, 1999,
Silkscreen print, 94 x 73 cm, Donated by
the artist



Warren's expansive body of work explores the integral and spiritual relationship between people and landscape. 'Wingman' is Warren's iconic motif representing the boundless human spirit. In Greek mythology, Icarus wished to escape from Crete but his arrogance and overconfidence led to his demise. Flying with a device fashioned of feathers and wax and ignoring his father Daedalus' warnings he flies too close to the sun, singes his wings and tumbles into the sea below. Whilst Warren's Icarus-like figure represents freedom, expansion and a person's spiritual and cosmic existence it is also a reminder of human frailty.

Artist Unknown, *Merrymaking*, Oil on Panel, 25 x 30 cm

Artist Unknown, *Harvest Home*, Oil on Panel, 25 x 30 cm



‘Merrymaking’ and ‘Harvest Home’, a pair of Dutch genre style oil paintings, came to the collection as part of the Moffit Bequest.

In 2018 these works underwent extensive conservation and were found to be dated early 17th century – the time in history that is considered the Dutch Golden Age of painting. The images, quaint and rendered in a small-scale are set off beautifully in gilded frames and depict scenes of everyday life. They are significant works that add much to the history of the collection and its beginnings in 1956. The Gallery was thrilled to have these works finally confirmed as true treasures and to share them with the public as part of ‘Bustle.’



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