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In *Keeping the Devil Down* (1999), Watt extended her mythic approach to painting to her own life. She adapted a traditional image of St Michael trampling the Devil to a portrait of her partner whose name is Michael. A young man is trampling a mummy-like figure. He holds up on high a portrait of woman, or perhaps a magic mirror in which her face is reflected. The action takes place, on the shore at a sandy estuary on a bright sunny day. This is an elegant allegory of courage and conviction conceived in the manner of the illustrations to mediaeval romance manuscripts.

Jo Darbyshire (b.1961), also developed a mythic approach to her painting. In her seashore portrait *Looking West* (1999), she pictured herself on the beach looking out over the Indian Ocean with a series of three shark egg-sacks in a frieze above her. As she noted:

*Looking West* is a self-portrait. It is about that special time of day, sunset, at the beach in WA. This is a time of peace, transition between night and day. It could also represent a sense of West Australian identity—looking west—to the sea rather than inland. The Port Jackson shark eggs can symbolise birth, a difficult birth.25

The Collection also holds one of Darbyshire’s more recent works, *Two Up* (2004). This is one of a sequence of studies of the complex, highly organised forms of plankton and other small sea creatures. Darbyshire is fascinated by this organisation as an inspiration for painting that is, at once, abstract and, undeniably realistic.

Concetta Petrillo (b.1955) is also interested in emblematic or symbolic modes of presentation, but in her work this derived from the Christian imagery and painterly strategies that were developed by the great European masters in the renaissance and post-renaissance period in Italy. She is particularly interested in the
chiaroscuro effects, the dramatic deployment of directional light and shade that were perfected by the early seventeenth century Italian painter Caravaggio.

Caravaggio used these effects in relationship to the human figure, so that the emergence of a limb or a face from a deep dark shadow that contained little or no visual information could be made to coincide with a significant moment in the Christian narrative. These high contrast lighting effects were generally reduced to a cliché by the advent of photography.

Petrillo, however, was able to recover their original power for her artistic concerns which were inspired by the coming of age of her sons and the pain and paradox of male children in general. Christian iconography has always presented images of children and the family as a powerful metaphor for human purpose. Petrillo picks up on this imagery at a time when there are no longer any secure boundaries of gender, religion or destiny. This can be a dangerous and disturbing adventure, but she negotiates it superbly.

She works in the space between painting and photography—the visual territory in which each enhances the power of the other. Her carefully observed coloured photographs ground the images of her sons in conventions that originate in painting. She often works with photographic conventions in her paintings, where the break between free ‘expressive’ painting and the internal tonal coherence of photographic forms often has subtle psychological implications.

In her triptych, On the Cusp of Change (2003), all these resources are in full play. The ‘change’ of the title is that of a child to man, but this work is by no means a sentimental souvenir. On the contrary, the conventional cultural definition of masculinity has never been so vexed, so contradictory.

The left-hand panels shows the naked torso of young boy against a dark background, his arms folded, his elbows on the barely visible ledge before him, which just reflects the light from his forearms. His left hand grasps his right upper arm, his right fist propped up his chin. This pose is reminiscent of one of Titian’s or Raphael’s familiar putti, elbows propped up on a cloud as he gazes down to the religious drama below. These images, however, are flooded with daylight. Petrillo’s boy is lit from the right by a single bright beam; his right eye socket and right arm are sunk in shadow. His introspective gaze seems fixed on some point in the infinite darkness that surrounds him.

She achieved this sense of depth by using a positive print on transparent film. The same is true for the right-hand photograph which shows a teenage boy wearing a gym vest, with a gold medallion round his neck and blonde highlights in his hair. His image, however, fills the frame. It is cropped top and bottom and lit from the front in a way that suggests a completely different presence. He stares directly into the camera. A naive viewer might simply see before and after images made to indicate the rite of passage that must be undertaken at puberty.

In fact there is much more to both these apparent portraits. Both are generally familiar in popular culture, both are images which require recognition and the consent of one’s imagination, both echo the familiar and widespread attempts to give form and meaning to our experience by others.

The central image in this triptych appears to be an unusual teenage bedroom scene, in which chaos these attempts often take place. Indeed it might be said that they usually produce it. The composition is plainly derived from an annunciation scene. The young boy to the left is acting as the angel announcing the advent of manhood to the teenager who is rising on the bed, his arm stretched towards the child in an eerily familiar gesture. Petrillo has isolated these two ‘photographic’ elements in a chaotically painted background; objects piled on top of one another retreat into the distance as if the room were a great gallery or a stage set. There is a smashed object at the foot of the bed which suggests a television.
In the last two decades, photography has undergone a renaissance as a medium for visual artists. This has occurred partly because various processes have emerged that enable the relatively cheap reproduction of large scale colour photos, beginning with the cibachrome process and ending most recently with the laser light printer which operates like a dot matrix device but uses lasers on colour sensitive paper. The most important innovation, however, has been the advent of digital photography, and the digitised image which is currently revolutionising the use of photography by artists.

The Collection owns a small group of photographic artworks which chart these changes. They include a number of conventional black and white prints by Max Pam (b.1949), who has worked with considerable international success for over thirty years, within the photographic categories elaborated by Cartier-Bresson and other members of the Magnum group and their associates.

His *The Human Eye* (1990), is a silver gelatin print showing a cast of the eye with a hand-written label on the plinth beneath it. One can just glimpse behind it the hands and arms of the person holding it up for the camera. The Parisian surrealists were fascinated by objects such as these which they frequently sought in the once famous flea market. They published many informal photographs of them. Pam is following in that tradition though his poetic object is far more likely to have been found in India as, like Cartier-Bresson, he is a frequent and curious traveller.

*Herat* (1971) shows two of the towers of the ancient fortified city of Herat in Afghanistan with a group of turbaned tribesmen at their base. It was taken soon after the excavation of the site had begun. It is in the classic form of travel photos that first appeared in the nineteenth century. The monument of a lost civilisation stands abandoned in a wild rocky
landscape. The puny heirs to its greatness cluster round the base of the ruin. Pam, however, has also appreciated the overwhelming alien quality of this site, a surreal otherness far beyond western sentimentality. Pam also finds surrealism in his own environment. In Jack and the News, Perth (1987), a young boy standing in a bathroom holds up a newspaper showing the headline 'Volcano Horror'. The perspective of black and white floor tiles and the light flooding through the window in the background contribute a visible sense of chaotic dissonance to complement the disturbing news. Thanks to the media we do not live even a single moment without disaster close at hand.

Digital photography has opened up opportunities for photographer-artists to work at close-hand with local experiences and events. One such is Graham Miller, whose work concerns the suburban environment and the lives lived there. His 'compressed cinematic frames' were much influenced by the cinema still and by the stories of the American writer Raymond Carver, as he observed in 2007:

It seems to me that Carver's vision of ordinary blue collar people living lives of quiet desperation taps into a sense of contemporary isolation that reflects the anomie, uncertainties and vulnerabilities of existing in a world changed after 9/11, and on a planet which contemplates an undecided environmental future. These compressed cinematic frames try to articulate something of the soft lament that Carver alludes to. The characters are troubled, but not irretrievably lost; they carry a dignified endurance and a sense of bruised optimism. These people are survivors. They have a desire, as we all do, to be transported from darkness into light.26

The Collection's *Frank* (2006), an archival inkjet print, is typical of the work in his 2007 exhibition *Suburban Splendour*. It is at once a portrait of an aging grey-bearded man surrounded by the icons and attributes of his life, standing with one hand on the open window of equally aging car parked in the courtyard of a loan office and pawn shop, whose large sign proclaims it to be 'The Money Traders', and the first scene in a surprising road movie. The tops of the pinetrunk power poles reflected in the windows of the loan office seem to be marking out the first metres of this mysterious journey in the sunset sky.

Pippa Tandy (b.1951) is one of the recently emerged photographers who work with the irony and spectacle of inner city life. Her *East Perth Is Living* (2003), is a view of the East Perth development across the Armadale railway line and the Graham Farmer Freeway. The claims of the advertising hoarding are instantly contradicted by the train emerging from the left and the brutal clutter of roofs beyond the line. Like Graham Miller, she is happy to use an archival inkjet to print her work.

Digital technology has also had an impact on what might be called 'high art' photography, a photography that is totally engaged with the aesthetics of the mechanical image and its history, that has little or nothing to do with the immediate context. Christopher Young (b.1974) makes his work with a large format conventional plate-film camera; ironically these are relatively cheap second-hand since the digital revolution. Once developed, however, the negatives are scanned at very high resolution then digitally manipulated before being printed on a light laser. The extraordinarily sharp resolution this produces lends itself to the monumental architectonic stillness for which Young aims in his large images.

Young displays them two or three together; often a portrait is presented alongside an interior, though this is not intended to challenge the viewer to resolve the two in a coherent work. Rather he aims to engage the tension
between the images to reveal the network of contradictions and affiliations that underlies contemporary life. The Collection recently acquired two works from his Drei series (2008). The left-hand image (#43) is a black-and-white close-up of an older grey-bearded man, cropped to the upper-left corner and lit so that every crease and wrinkle on his face can be scrutinised as if it were a landscape viewed through binoculars. The right-hand photograph shows an abandoned office space with a bright red fire extinguisher visible across the room.

The folded asymmetry of the bearded male face opens the possibility of reading the history of its lines and creases as one might note chips and cracks in paintwork. The overwhelming surfeit of presence in these works, for which Young has worked so hard, has little do with likeness, a lot with a human condition. It compliments the office interior to its right with its Mondrian-like construction and the open door which frames the fire extinguisher perfectly placed on the floor to balance the horizontals and verticals around it.

Young is fascinated by heroic photographers such as Cartier-Bresson and Walker Evans. This image recalls Evans’ picture of the open entrance to the house of the Burroughs family from his portfolio in the book Let us Now Praise Famous Men. It is a more complex scene, but Evans is also working towards a sense of overwhelming presence, balancing the volumes of a water jar and an oil lamp in the empty door frame.

An open door is always an invitation to cross a threshold. It marks the space between. Another way to approach these images would be to see the pair as a movie montage, except that one is invited to remain between the two, beyond the narrative. Young has found a means to evade the tyranny of the image and its single received meaning. His works are themselves doors, invitations to enter and explore.

Other work in the Collection suggests how digital photography might change the visual arts in the next few years. In 2004, Darren Siwes (b.1968) produced a series of photographic works during a residency in Perth. Amongst them was 1901, a cibachrome print of a photograph of the old building on the Churchlands campus with figures of the artist and his wife ‘ghosted’ onto it. In the same year Carl Broman, a graduating student of ECU produced Aberration, a series of
four photographs on aluminium, based on images of shop windows and the reflections in their glass. In Aberration 1 a woman presses her face against the glass of a fashion shop. Shop dummies and clothing expand into a moving fog of colour.

The Collection owns a minor work by an artist of national significance that can help locate recent local developments in a wider context, Hysteria Sadomasochism Hunger (the illusion of the end) #3 (1995), a large-scale copper etching by Mike Parr (b. 1945). From the 1980s onwards Parr worked on a long series of self-portrait drawings and prints based on the tension between aberrant photographs from his performances, drawings made from the mirror, and memory drawings. This print is a self-portrait of the artist at work drawing in the illuminated mirror and drawing-board that he constructed for this work. His hand and pencil can be clearly seen. The marks that frame the image are caused by the residual gum from the packing tape used when the plates were shipped to the artist. Parr decided to leave them so that they would form part of the etched plate and the final composition.

As digital technology slowly evolves, it will become increasingly difficult to decide that any work is or is not a photograph. Other media too will merge into an ongoing state of indeterminacy. The much vaunted ‘death of painting’ has not occurred, but painting nonetheless has lost any hint of a separate identity, a tally of techniques and agendas which are peculiar to it alone. The work of Concetta Petrillo anticipates this development. It becomes much more clear, however, in many of the latest works to enter the Collection.

The diptych Illegal Landscapes (Yellowed coagulations, eastern view; 2004) by Penny Coss (b. 1961), follows Petrillo’s practice of eliding photographic conventions with forms that are pure painting. Coss, unlike Petrillo, is primarily a sensual gestural
painter whose inspiration comes largely from the urban and suburban parkscape. Despite this, the left-hand section of the left panel of *Illegal Landscapes* is a broad interpretation of a black and white photographic image of parkland. The remainder of the panel is an overall translucent blue-black that works to suggest the fugitive light of a moonless night. The right-hand panel is similarly divided in reverse, a rough golden section, but this division is simply built into broad areas of poured and brushed paint, predominantly acid yellow, that make it up. The upper-right-hand corner contains a broadly expressed reference to sky and distant hills. Taken as a whole this work is a subtle meditation on the ways in which the painting is necessarily conditioned by experiences of all kinds; the vertical division between the two panels may be understood as that between night and day, carefully hoarded information and delirious sensual excess. These internal divisions set up further contrasts of expectation that amplify the possibilities and paradoxes of painting.

Paul Uhlmann (b. 1962) also works with the premise that painting is always more than itself. Like Coss, he is interested in the process of painting and in painterly echoes of the landscape, but for him the sensations produced by a single integrated paint surface are the ultimate goal. Even so, he recognises that the source of this visual delight is always linked to the world of visual experience as a whole and to the tradition of representational painting which gave rise to the possibility of such sensations. His *Senses as if at night (to Corot; 2002)* is dedicated to the great nineteenth

Mike Parr, *Hysteric Sadomasochism Hunger (the illusion of the end) #3 (1995)*

Penny Coss, *Illegal Landscapes (Yellowed coagulations, eastern view; 2004)*
century French landscape painter, who pre-dated and prefigured the impressionists in his development of tonal landscape painting, decades before the advent of photography. In *Senses as if at Night*, Uhlmann uses patches of saturated greens and brown, applied so that they bleed together into a lustrous surface. He is also aware of the effect that each patch of colour has on the image as a whole. His careful contrasts of horizontal and vertical dispositions open up an indeterminate space within the image, much as Monet did in his late 'nymphaeas'. In 2007 he observed:

> I see my work as a means of thinking and understanding through the process of doing. Such action follows a methodology which allows scope for invention and chance. Negation and destruction also play a role as the image finds its form. This destruction in the creative process is a reflection of the pace of life in modern society, the obsession with the new, the constant destruction and renewal of cities. Conceptually I am interested in revealing the almost primordial inner darkness of the self and relating to the very real experience of an Australian nocturnal vastness. Conversely this darkness is also consumed by excessive light.

Like Coss, Uhlmann is interested in painterly implications of night time sensations. In such painting, the figure of night offers the closest possible relation to painting as a purely sensual process, a painting without a subject. Unfortunately this risky visual synaesthesia always carries with it the possibility of a sightless sterile painting. Uhlmann’s *Shimmer* is so delicately balanced that one might hold one’s breath before it.
There are a number of works in the Collection by artists who are more direct, even humorous in their appropriation of photography. The painting *All Ways* (2000), by Garry Pumfrey (b.1972), shows a crushed Coca Cola can, much enlarged, as a swirl of red, white and metallic silver in the manner of the American photorealists whose strategy was to paint a photograph as intensely as if it were a real object in itself, so provoking intense irony. In 2001 Pumfrey commented:

I focused on colours, design principles, identity and how they relate to the levels of recognition in pieces of rubbish found on the ground. As a painting it looks at the juxtaposition of the 'ephemeral' and the immortal. The life span of the packaging is brief in its intended state, then mindlessly discarded to then be immortalised as a painting.28

The entire artistic career of Jánis Nedéla (b.1955) appears to have been dedicated to avoiding the problems of painting and indeed the problem of any image. From the beginning he was interested in finding ways to make art that did not depend on the many individual decisions that a painter must make in the course of making one painting. He found his solution in the world of books and codes. In brief, he used chance procedures to generate codes in various texts which he then used to determine the number and order of colour, letters and paintmarks in his work. This was the perfect way to avoid trivial decisions. In 1996, he began a series entitled *Enigma*, in reference to the well known variations by Elgar, and the Nazi coding device used in the Second World War.

The Collection owns one work from the first Enigma exhibition which is simply titled #2. It is a thick sheet of MDF into which the artist hammered bullethead nails at various angles. He then covered the entire assemblage
with dense white acrylic paint which had the effect of unifying the work. Under exhibition lighting the nails cast shadows of different lengths at every angle. A complex text-like pattern appears, a mysterious cuneiform network that compels the viewer to attempt to read it in some way.

In the second Enigma exhibition in 1999, Nedéla used assemblages of coloured pencils in relation to various coding processes. He also followed up the logic of his work by destroying pencils so that their components could be used to make artworks. As he recalled in 2007, the business of sharpening the pencil for his assemblages suggested that he might also use the by-products.

I started keeping the pencil shavings. I had electrical shavers and winding shavers and manual shavers. They all gave me different textures. If you used a manual shaver it was like peeling an apple, you try to get these nice little curls. If you used the one clipped to a desk that is still operated with a little handle it gives you a cross between a shave and almost dust. An electric one is almost like grinding, grinding things away. I found uses for each one of these. There were the occasions when bits of pencil ends broke off. I never threw them away. They just could be useful and they were. They ended up becoming little statements in themselves. You could cover the whole surface of a panel, the whole background with shavings, and then empty the broken colour sticks, the leads, over it. You removed the outer to expose the inner.39

The Collection also holds No 12 (1999), which is composed of grated leads and shavings from coloured pencils. A remarkable deep golden light emanates from the surface, but the chief significance of this work is as a form of universal code or perhaps a code in a lost language that could
contain any and every possible meaning in its coloured shards.

The art practice of Martin Heine (b. 1957) is the most advanced, the most radical attempt to respond to the effects of digital technology, photography and the realisation that painting could never stand on its own, independent of other experiences. He divides his time between Perth and Munich and is thus in close touch with current international artistic debates.

Heine paints literally from the back of the canvas in order to 'disclose' liberating spheres of creativity. A decade of research led him to this method. He began by painting on flyscreens but now uses a high-tech mesh prepared for silkscreen printing. He pushes paint through the mesh from the back of the painting in accordance with a template that he has generated using his computer to manipulate photographs or his own drawings digitally, so that their representational codes are shifted to a point at which they require an entirely new way of looking from the viewer.

Heine sees the notion of reversal as a conscious act in opposition to a mainstream, market-based art that slavishly follows fashionable critical trends. He calls his work Reverse Iconography Painting®. In his practice, Heine first paints what is painted last in conventional painting. At this moment, visual art works in a contrary manner to conventional painting, where one places paint onto the canvas like make-up.

According to Heine, his Reverse Iconography Paintings work in two ways. The first is based on the artistic importance of the memory of what has been painted a moment before. Secondly, the artist does not know for certain 'how' the painted act flows and finishes. For Heine, every brushmark disappears into a void and goes to the core of art, increasing the liberating drive through creative difference. Reverse Painting allows the artist and the work to operate on two levels, behind and through the canvas. He believes this is the only remaining

Martin Heine, Landscape, reverse study (inversion 120) (2006)

Diokno Pasilan, Hoypoy Street 1 (2008)
authentic means for the artist to combine ideas and physical material effectively.

Heine’s Reverse Iconography Paintings expand the idea of painting in ways that cannot be achieved in any popular way of painting. Heine points to the possibility of ‘reversal’, a reversal of post-modern individualism back to the situation where the artist performs behind the canvas and out of public appearance. The work, not the artist’s ego, once again becomes the dominant element in the art process.

The Collection owns one of his recent works, Landscape, reverse study inversion 120 (2006), a bleak rocky landscape that frames a distant oceanic plain and a horizon to the left. This image began as a photograph from the Nazi campaign and siege at Stalingrad. Heine’s procedures have restructured and reallocated its imagery so that it appears as a solid residue of memories and events, inscribed through every possible kind of time from the geological through to the moment of action and even the suspended possibility of action. This crusted ‘canvas’ holds the traces of catastrophic history suspended forever in a silent landscape.

Despite difficult times the Collection has maintained its commitment to represent recent artistic developments in Perth. It has maintained its relationship with Marcus Beilby (b.1951), as with other mid-career artists. His Meanwhile out the back of the Mexican Restaurant (2006), was acquired in 2006. Beilby studied at Claremont School of Art. In the 1980s, he became a member of the High Street Studio Realists. In 1980 he commented that:

the object of [my] paintings is to communicate as directly and honestly as possible a sense of contemporary time and space. They have derived from an art school flirtation with American photo-realism and have moved to a more literal and symbolic imagery.  

Beilby uses photographs as references for his work. Many of his subjects are ‘staged’ for these photographs.

The work of Diokno Pasilan, another artist interested in painting the local built environment is also represented in the Collection. Pasilan is an artist and musician who works from his studio in William street. One of his long-term projects is a major sequence of small paintings, such as Hoypoy Street 1 (2008), of the view from his studio window across the back blocks of Northbridge as they change in response to various developments and planning schemes.

It is remarkable that despite its limited resources, since its beginnings in the 1980s, the University Collection has managed to acquire sufficient examples of work by Western Australian artists to enable it to present at least an accurate outline of the changes in contemporary practice during its years of existence.
There has never been a period of such manifold and rapid change in the visual arts. Universities also face an indeterminate, if not a routinely uncertain, future. The Edith Cowan University Art Collection will soon be required to review the fundamental assumptions that have guided its progress to date. Much of the best contemporary art work to be seen in Perth is now in 'non-conventional' form, from performance to various digital media. In fact, it is becoming impossible to understand contemporary art without access to work in these forms, which are inherently difficult to present in spaces which are not dedicated to the display of artwork.

It may well be that the vitality, the excitement that contemporary practice offers is the best, if not the only way to engage an audience with the Collection as a whole. It is clear that a new collection policy will be necessary. Perhaps the University should acknowledge that it is no longer in a position to collect contemporary art. On the other hand it may be appropriate to review the capacity of the Collection to display all kinds of work. Universities are the oldest of all social institutions, far older than democracy or capitalism. They remain the first and best home for our culture.

Above: Richard Beer, Finale (from Circus Series; nd)
NOTES

Chapter One: Growing Together

1 This chapter and the following one, Finding a Way, concern works which were acquired by several independent collections. Although some minute books and other records from these early collections are available in the ECU collection, they are inevitably not as consistent or as complete as one might like, in particular in the area of acquisitions. The date of acquisition and the collection which originally acquired a work is indicated in the text, where possible. Some research on this problem was undertaken by Allison Archer in 2001 in preparation for a Book of Days, 2001 which was published by the Collection. This account relies in part on her research, but it should be born in mind that this research relies considerably on correspondence with original participants that cannot be verified independently. An account of the beginnings of the Collection is given in Chapter Five: Catching the Wave. The University Collection did not exist as a recognisable entity prior to the later 1980s. Readers wishing to pursue topics raised in this book should also be aware that there may also be difficulties with the online catalogue, which may be accessed through the link at: http://www.ecu.edu.au/ArtCollection/collections.htm

2 On Brackenreg, see David Bromfield, 'The Land of his Forefathers Johnny Cockles, John Barker, John Brackenreg and the representation of Aborigines in white visual culture in Western Australia in the 1930s,' in David Bromfield, ed, Essays on Art and Architecture in Western Australia, (Nedlands: Centre For Fine Arts, The University of Western Australia, 1988), 23-37. The author interviewed John Brackenreg in relation to this paper and other related research. For the early years of art in Perth see Janda Gooding, Western Australian Art and Artists 1900-1950, exhibition catalogue (Perth: Art Gallery of Western Australia, 1987)

3 On Van Raalte, see Arthur Spartalis, Henri van Raalte: Master Printmaker (Perth: Arthur Spartalis Fine Art, 1989)


6 See Allan W.Baker, correspondence with collection, 2001, quoted in the ECU online catalogue.

7 See Bryant McDiven, correspondence with collection, 2001, quoted in the ECU online catalogue.

8 See Bryant McDiven, 'Genesis of a Collection, a personal reminiscence', Artwords, 2 (1992): np. The article is described as "an amalgamation of this personal interview with Bryant McDiven and his wife Teddy ... together with a set of notes prepared by Bryant in 1986 on the history of the collection." It is not clear which collection McDiven wrote about since the University Collection did not exist until the late 1980s. Several partial typescripts of his reminiscences remain in the collection records.

9 See Rolf Harris, correspondence with collection 2001, quoted in the ECU online catalogue.

10 Norm Madigan, letter to Robert Vallis, 2000, quoted in the ECU online catalogue.

Chapter Two: Finding a Way

1 On Guy Grey-Smith, see Annette Davis, Guy Grey-Smith's Landscapes of Western Australia (Perth: Edith Cowan University, 1996), and Lou Klepac, Guy Grey-Smith Retrospective (Perth: Art Gallery of Western Australia, 1976).

2 Davis, 6

3 This information was supplied by Philpot's daughter Valerie Fitch, in correspondence with the Collection 2001, quoted in the ECU online catalogue.

4 Davis, 7

5 Ibid. 8

6 Elise Blumann, letter to the Melbourne Sun, 1946, quoted in David Bromfield, Elise Blumann: Paintings and Drawings 1918-1984 (Nedlands: Centre for Fine Arts, University of Western Australia, 1984), 17

7 Trevor Smith, Robert Juniper, exhibition catalogue (Perth: Art Gallery of Western Australia, 1999), 32


9 Gray, 61

10 Ibid

11 Brian McKay, in correspondence with Collection, 2001, quoted in the ECU online catalogue.


13 See Bryant McDiven, 'Genesis of a Collection.'

14 Information on Regal Zonophone is a synthesis of several web pages, for example, http://www.regalzonophone.com.

15 On Miriam Stannage see Anne Gray, Swingtime, 80, and Seva Frangos and Mary Moore, Miriam Stannage: Perception 1969-89 (Perth: Art Gallery of Western Australia).

16 Stannage, quoted in Gray, 80

17 Ibid.
Chapter Three: Jewels in the Crown

1 The literature on the artists who are the subject of this chapter is now vast and far more than merely comprehensive. This text is concerned with the general context of their work only to the extent that it affects our understanding of their place here. Only the most helpful texts have been referenced, however old. The most recent work is often of little help.

2 The work was purchased as The Vision in 1979, from Blue Boy Galleries, Melbourne. By 1986 it was exhibited as The Ascension, No 21 of Selected Australian Works from the collection of the Western Australian College of Advanced Education. In 2003, research for the Melbourne exhibition, Sidney Nolan: Desert and Drought, caused this to be changed to the present title.


4 For Blackman, see Felicity St John Moore, Charles Blackman: Schoolgirls and Angels, a retrospective exhibition catalogue (Melbourne: National Gallery of Victoria, 1993), and the entry on Blackman in Alan McCulloch, Encyclopedia of Australian Art, Volume One (Melbourne: Hutchinson, 1984), 116-117

5 On Boyd, see Barry Pearce, with contributions by Hendrik Kolenberg, Deborah Edwards, Grazia Gunn, Arthur Boyd Retrospective (Sydney: Art Gallery of New South Wales, 1993).


7 Melbourne Herald, 23 April 1958

8 On Williams, see James Mollison, Fred Williams: a Retrospective, exhibition catalogue (Canberra: Australian National Gallery, 1987)


10 On Whiteley, see Barry Pearce, Brett Whiteley: Art and Life, exhibition catalogue (Sydney: The Art Gallery of New South Wales, 1995), and Sandra McGrath Brett Whiteley, (Sydney: Bay Books, 1979).

11 McGrath, 34

12 McGrath, 37

13 On Rees, see Renee Free in collaboration with Lloyd Rees, Lloyd Rees the last Twenty Years (Roseville: Craftsman House, 1990)

14 Copies of 'A New Ode to Arthur Boyd' were distributed with the press kit for Pearce, Op. cit.

Chapter Four: Shape and Space


2 Howard Taylor (Australian Film Institute, 1986), quoted in Snell, 53


4 On Makigawa, see David Bromfield, Akio Makigawa (Sydney: Craftsman House/Art & Australia, 1995) 14


6 Ibid. 7

7 Ibid. 113

8 Ibid.

9 Peter Dailey, correspondence with the Collection, 2001, quoted in the ECU online catalogue.

10 Hans Arkeveld, correspondence with the Collection, 2001, quoted in the ECU online catalogue.

Chapter Five: Catching the Wave

1 Memo from John Sherwood to David Hough, 13 August 1985, in the archives of the University Collection. The archives are not in the best of order, nonetheless they do offer an opportunity to form a useful impression of the difficulties posed by the evolution of several separate entities towards a single University Collection.

2 Several differing copies of Werner's suggested objectives exist in the Collection's archives, including a handwritten draft. They indicate an impressive foresight and attention to detail.
Chapter Six: The Triumphant Years

2 Ibid. 53
3 Galliano Fardin, in correspondence with the collection, 2001, quoted in the ECU online catalogue
5 The literature, both scholarly and ‘commercial,’ on the development of Indigenous visual art over the last three decades is now voluminous and often controversial. The chief sources for this discussion are: Anne Marie Brody, ed. *Stories: Eleven Aboriginal Artists: Works from the Holmes à Court Collection* (Sydney: Craftsman House; 1997); Brenda L.Croft, *Indigenous Art* (Perth: Art Gallery of Western Australia, 2001); Michael A O’Ferrall, *Keepers of the Secrets*, exhibition catalogue (Perth: Art Gallery of Western Australia 1990); John E.Stanton, *Nyungar Landscapes: Aboriginal Artists of the South-West: the Heritage of Carrolup, Western Australia*, Berndt Museum Occasional paper No 3, University of Western Australia (1992); and Peter Sutton et al, *Dreamings: The Art of Aboriginal Australia* (New York: South Australian Museum and Asia Society Galleries, 1988). It has not been possible to consult more recent research.
6 On Knangwarreye see Brody, 75, and Croft, 67ff and passim.
8 Julie Dowling, in correspondence with the Collection 2001, quoted in the ECU online catalogue
11 Butcher Joe Nangan, quoted in the ECU online catalogue
13 The story is referenced in the ECU online catalogue.
14 On Queenie McKenzie, see Croft, 49, and Brody, passim.
15 Unsourced description referenced in the ECU online catalogue
17 Ibid. 88
18 Ibid. 88
19 Moore, in correspondence with the Collection, cited in ECU online catalogue
20 Lamb, in the catalogue to her first exhibition at Artplace Claremont, 1998 cited in ECU online catalogue
21 Salmon, in correspondence with the Collection, cited in ECU online catalogue
22 John Paul, in correspondence with the Collection, cited in ECU online catalogue
23 Ivan Bray, in correspondence with the Collection, cited in ECU online catalogue
24 Yvette Watt, in correspondence with the Collection, cited in ECU online catalogue
25 Jo Darbyshire, from catalogue of her 1999 exhibition at Fremantle Arts Centre, quoted in ECU online catalogue
27 Paul Uhlmann, writing in relation to his exhibition at Gallery East, 2007
28 Garry Pumfrey, in correspondence with the Collection, cited in ECU online catalogue
30 Marcus Beilby, in Gray *Swingtine*, 20, quoted from Lou Klepac, *High Street Studio Realists* (Perth: The Art Gallery of Western Australia, 1980) 14

**Suggested Reading**

*Waves* is not a reference book. Those interested in following up an aspect of the essay may find the following helpful:

- **Bromfield, David. ed.**  *Aspects of Perth Modernism 1929-1942*, Nedlands: Centre For Fine Arts, The University of Western Australia, 1986
- **Bromfield, David. ed.**  *Essays on Art and Architecture in Western Australia*, Nedlands: Centre For Fine Arts, The University of Western Australia, 1988
- **Brian Blanchflower: Works 1961-1989**, Perth, Department of Fine Arts, The University of Western Australia, 1989
- **Akio Makigawa, Sydney: Craftsman House, 1995**
- **Suitcase City: a study of the work of Thomas Hoareau**, East Perth, Brown, 1999
- **Croft, Brenda L. Davis, Annette. Gray, Anne.**  *Guy Grey-Smith's Landscapes of Western Australia*, Perth: Edith Cowan University, 1996
- **Swingtine: East Coast-West Coast**, Nedlands: Lawrence Wilson Art Gallery, 1997
- **Western Australian Art and Artists 1900-1905**, Perth: The Art Gallery of Western Australia, 1987
- **Guy Grey-Smith Retrospective**, Perth: The Western Australian Art Gallery, 1976
- **O’Ferrall, Michael A. Smith, Trevor.**  *Keepers of the Secrets: Aboriginal Art from Arnhemland*, Perth: Art Gallery of Western Australia, 1990
- **Robert Juniper, Perth: Art Gallery of Western Australia, 1999**
- **Spartalis, Arthur. Sutton, Peter., ed.**  *Henri van Raalte: Master Printmaker, Perth 1989*

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Some of the illustrations in this book have been taken from old archived photographs. While we have employed every possible means to ensure the quality of all illustrations, there may be some residual difficulties with aspects of reproduction. In addition, a small number of works have been very slightly cropped in order to eliminate irreparable shadows.