



## RECENT ACQUISITIONS

Port Phillip City Collection 2011-2014

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Port Phillip City Collection 2011-2014  
Exhibition dates: 18 December to 15 January 2014

The Gallery, St Kilda Town Hall  
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Open 8.30am to 5pm Monday to Friday (except public holidays)  
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Front cover

BRUNO BENINI

*Janice Wakely Wearing Cole of  
California Swimsuit,*  
South Melbourne Beach 1963  
c-type photograph edition 2/15  
34 x 28cm

Back cover

ROSE NOLAN

*YOUSEEWWHATIMSAYING*  
(twice over print version) 2012  
silkscreen print  
100 x 70cm



the Gallery  
ST KILDA TOWN HALL

Rupert Bunny



# THE PORT PHILLIP CITY COLLECTION IS SYMBOLIC OF A LOCAL COMMUNITY THAT IS DEEPLY INVESTED IN THE PRESERVATION OF THE HISTORICAL WHILST PROVIDING A PLATFORM FOR THE NEW AND EXPERIMENTAL.

The City of Port Phillip's Collection Policy has clear criteria for new acquisitions and has consistently shaped the Visual Art Collection for nearly 35 years. Mapping the demographic, social and environmental changes that have occurred in the City, the acquisition process recognises the need for keeping an already significant collection active whilst continuing to support the work of contemporary artists. Acquired works are produced by artists who live or work in the City, provide an interpretation of the local culture and urban environment or reflect the sensibilities and current concerns of its residents.

Given the City's rich urban fabric, it is not surprising that the artworks featured in this catalogue demonstrate a significant creative output from emerging, mid-career and established artists. Varied in their range of interpretation and media, the works provide audiences with an opportunity to reflect upon diverse themes and viewpoints, from the personal to the universal.

Ruth Maddison's photographs provide a glimpse into her local community during the 1980s. While the daily lives of her subjects are continuing preoccupations for Maddison, Jenny Watson explores imagery drawn from inner desires and personal experience, such as her love of horse riding. Heather B Swann's figurative sculpture is inspired by the seemingly blithe photographs of Jacques Henri Lartigue's somersaulting niece, yet it conveys a profound sense of physical and emotional vulnerability. In contrast, Giulia McGauran's preoccupation focuses on a single body part – the tongue. Familiar to us all, yet strangely grotesque, the tongue is served (together with an Australian garden snail) to the viewer as a desirable delicacy.

In several works language sourced from the public domain as well as graphic markings and structures observed in our environment are evident. Photographic works by Julie Shiels record the artist's text interventions on abandoned objects by stencilling them with quotations. Rose Nolan's *YOUSEEWWHATIMSAYING*, a statement regularly overheard by the artist in a New York subway, is a typographic statement that explores both sight and speech. Nick Selenitsch creates a language out of familiar forms by incorporating the visual graphics of games and civic markings to make artworks. *Park* by David Jolly reflects his on-going fascination with urban and abstract motifs such as signs and structures that describe the local environment. And Marco Fusinato's *Mass Black Implosion* traces straight lines from each note on every page of an avant-garde musical score to a single, arbitrarily chosen coordinate. The score is thereby transformed into diagrams resembling collapsing galaxies.

The Port Phillip City Collection includes numerous artworks, dating back to 1855, depicting the local landscape. Robert Grieve's *St Kilda Junction* provides a pictorial retrospective of the busy intersection in the mid-1950s, activated with billboard structures and road signs. In Christopher Kerley's *Port Melbourne*, the ships are conveyed in terms of their architectural structure and formation within the landscape. In contrast to the absence of figures in Kerley's work, Bruno Benini transforms South Melbourne Beach and Station Pier into a fashion shoot. Anne Judell's work is imbued with a subtle luminosity and translucency whilst Kathy Temin's *Model for an Indoor Garden*, with its large synthetic fur formations, is monumental yet soft; luxurious yet playful. Peter Daverington takes the genre of landscape and merges it with new technologies, creating 3D or moving image paintings.

Works that reflect local, national or international social justice issues are an important collecting priority for the Port Phillip City Collection. Callum Morton's preoccupation with the built environment speaks poignantly to the broader social issues associated with public housing. The works of Victorian Indigenous artists Maree Clarke, Brook Andrew and Reko Rennie are characterised by a concern for cultural perceptions - concurrently the devolution (lost language, art, material culture, land or country) and the reclamation of Indigenous cultures.

The contrasts and interconnections evident in this round of recent acquisitions is an indicator of the way in which the City of Port Phillip has evolved since 1980. Bringing new work into an existing art collection supports the work of local artists and also documents current perceptions and experiences. In 2014, it is significant (and timely) that the City of Port Phillip has strengthened its support of Aboriginal cultures with the creation of a new strategy. The *Aboriginal and Torres Strait Islander Arts Strategy* aims to support the production and promotion of Indigenous art within the City, increasing Aboriginal content in art, film and music. It is the first stand-alone document of its kind in Victorian local government and will have resonance well beyond the perimeters of this community.

Louisa Scott 2014



## BROOK ANDREW

*Paradise 3 (Yellow)* 2011  
rare postcards, sapele and neon  
24.5 × 28.5 × 8cm

Brook Andrew's *Paradise 3 (Yellow)* is part of a series that includes a collection of rare ethnographic postcards of Indigenous peoples sourced from various countries from the past century. Imbued with irony, the work remarks upon the challenging effects that time and cultural perceptions have on important global issues; in particular the evolution, or devolution, of Indigenous cultures.

Andrew incorporates curious archival material to remind us of the colonial view through which much of this history is documented, and frames it in a neon glow which is oddly characteristic of a more modern age. The rare postcard diptychs encased in blocky frames and bordered by lurid neon is a striking visual device. This postcard diptych conjures powerful intertwined histories.

*Acquired in 2013*



BRUNO BENINI  
(1925-2001)

*Models at Station Pier: Vida Elekna, Lynn Richmon, Terry Taylor and Gay Vardi 1962*

silver gelatin photograph

edition 2/15

28 x 36.5cm

Born in Italy in 1925, Benini migrated to Australia with his family when he was ten years old. He studied science at Melbourne Technical College (now RMIT University) and worked for a brief period at General Motors Holden at Fishermans Bend. He joined Peter Fox Modern Photography Studio in Melbourne in the early 1950s and subsequently worked as a male model with Helmut Newton and Henry Talbot, before establishing himself as a fashion photographer.

Predominantly shot in black and white, Benini's photographs were highly sought after by fashion editors and regularly appeared in major newspapers and magazines. His use of background and movement created a distinctive look exemplified in *Models at Station Pier* and *Janice Wakely Wearing Cole of California Swimsuit, South Melbourne Beach*. His wife, Hazel, a New Zealand-born artist and display designer, had significant input into the creative process, designing sets and props for Benini. Janice Wakely was a model turned photographer with whom Benini shared his studio.

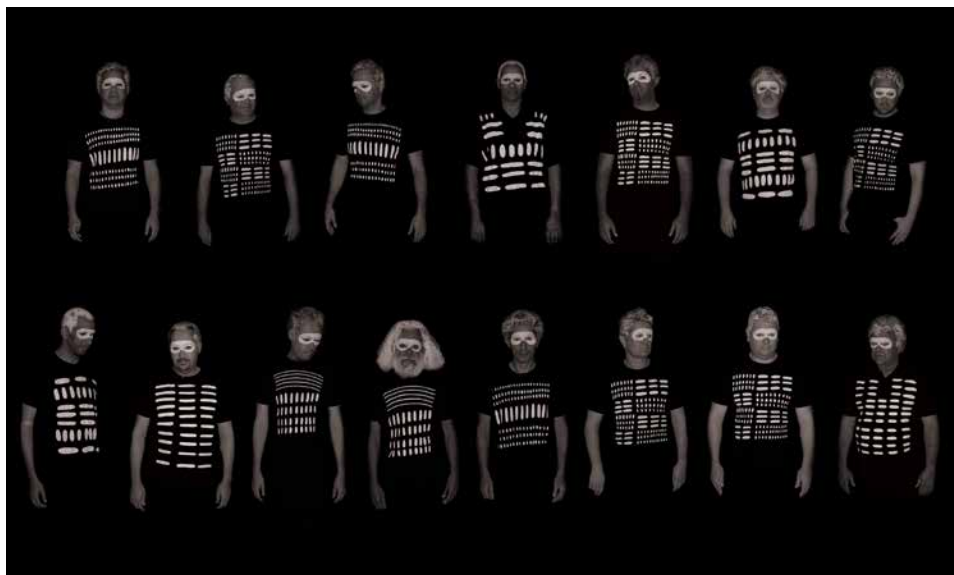


BRUNO BENINI  
(1925-2001)

*Janice Wakely Wearing Cole of California Swimsuit, South Melbourne Beach 1963*  
c-type photograph  
edition 2/15  
34 x 28cm

Benini became one of a group of influential émigré commercial photographers working in post-war Australia. He produced a remarkable and comprehensive photographic archive and is regarded as one of Australia's most elegant and refined mid-20th Century fashion photographers.

*Acquired in 2013*



## MAREE CLARKE

*Men in Mourning 3 (Ritual and Ceremony series) 2012*

digital print

123 x 200cm

Maree Clarke is connected to the traditional lands of the Mutti Mutti, Wamba Wamba, Yorta Yorta and Boon Wurrung peoples. Clarke's multidisciplinary practice is focused on a commitment to the reclamation and celebration of Victorian Indigenous art and customary material culture, language and art lost during the colonisation of Victoria.

*Men in Mourning 3* explores the traditional ceremonies of grief and mourning of Clarke's Victorian Aboriginal ancestors. This poignant photographic image of fifteen men bearing ritual markings of mourning reflects upon the collective grief for missing people, stolen Country, lost languages and silenced culture, as well as resilient survival.

*Acquired in 2014*







ROBERT GRIEVE  
(1924-2006)

*St Kilda Junction* 1956  
oil on board  
65 x 90.5cm

Born in Melbourne in 1924, Grieve was a painter, printmaker and teacher. He studied in Japan and developed a deep connection with Japanese culture. Grieve's work is represented in many Australian and international galleries, ranging from Museum Vilnius in Lithuania to Fukuoka Art Museum in Japan. He died in 2006 at the age of 82 leaving an extraordinary diversity of work in every media.

At the time *St Kilda Junction* was made, Grieve was a teacher at Swinburne Technical College. The work expressively illustrates the transition from the Junction's early incarnation to its orientation towards modernisation where billboard structures and road signs activate the site as a significant Melbourne intersection.

*Acquired in 2014*



## DAVID JOLLY

*Park* 2011  
oil on glass  
33.5 x 44.5cm

David Jolly's paintings intimately chronicle the world around him. Jolly begins the process by gathering photographic and video documentation. He then paints selected scenes onto glass panels. The shift between the 'snapshot' aesthetic of the original documentation and the slowly rendered paintings reveal striking poetic narratives.

*Park* reflects Jolly's ongoing fascination with urban markings and their environment. One of a series of paintings entitled *Artists' Proof #1*, it depicts the site of the Australian Grand Prix at Albert Park. Avoiding the race itself, the painting focuses on its provisional structures - the metal fences and concrete hoardings - against a backdrop of the local park landscape and distant architecture.

*Acquired in 2014*



## ANNE JUDELL

*White IX* 2008-2009  
acrylic wash and chalk on paper  
86 x 116cm

Anne Judell's art practice is informed by her interests in Buddhism, Tai Chi, meditation, philosophy, science and her environment. A distinctive feature of Judell's method is the amount of time taken to create a drawing or painting, with individual pieces sometimes taking several years to complete. *White IX* is crafted in pastel, oils and wax with layer upon layer of tone. Judell's work is intensely built up and scraped away until the images hold paradoxes and contrasts of denseness and translucency, illumination and obfuscation, simplicity and complexity, and coolness and heat. The subtle surface of the work is permeated with an interior luminosity and vibrational energy.

*Acquired in 2013*





## CHRISTOPHER KERLEY

*Port Melbourne* 2013  
oil on board  
19.5 x 46cm

*Port Melbourne* featured in Christopher Kerley's first solo exhibition, *A Suburb Somewhere*, which explored themes of alienation and dislocation in suburban environments. Kerley's work is based upon observation and imagination.

If a suburb is a particular category of inhabited space, then notably lacking in Kerley's work is the presence of the human figure. Instead, his work depicts the liminal spaces of the suburbs. The habitation of these spaces is only hinted at by the presence of objects such as rubbish bins and cars; and in *Port Melbourne*, ships as architectural structures. The absence of the human figure, at sites that have an obvious function, reinforces the sense of alienation.

*Acquired in 2013*



## RUTH MADDISON

*Greetings from Blanche Street.*  
*Extracts from a Photo Diary*  
*1985-1993; Kath Langridge*  
pigment print from scanned  
negative  
39 x 38cm

Ruth Maddison's large body of photographic work, from the mid-1970s onwards, documents the daily lives of her subjects within their homes and communities; and also speaks to Maddison's own interests and personal history.

Maddison and her family moved to Blanche Street, St Kilda in 1985. At the time, twenty per cent of the residents in the little street of twenty one houses were aged in their mid-seventies to early eighties and had been living there for up to sixty years. Maddison discovered a remarkable sense of community, as well as a street on the brink of cultural, economic, architectural and demographic change. Between 1992 and 1993 four of the oldest residents passed away, one survived a stroke and no longer lived in the street, and one resident moved into aged care.

In the same year that Maddison moved to Blanche Street she photographed a women's dance at the St Kilda Town Hall. These unassuming pictures are profound in that the medium provides an ideal vehicle to engage inclusively with various groups within a community, regardless of class, age or gender.

*Acquired in 2013*

RUTH MADDISON

*Greetings from Blanche Street.*  
*Extracts from a Photo Diary*  
1985-1993: Michael  
pigment print from scanned  
negative  
38.5 x 38cm



RUTH MADDISON

*Greetings from Blanche Street.*  
*Extracts from a Photo Diary*  
1985-1993: Auction Day at #49  
pigment print from scanned  
negative  
40 x 38cm





Women's Dance St Kilda Town Hall 1985

Ruth Maddison



Women's Dance St Kilda Town Hall 1985

Ruth Maddison



Women's Dance St Kilda Town Hall 1985

Ruth Maddison

## RUTH MADDISON

Women's Dance at the St Kilda  
Town Hall 1 1985  
archival pigment print  
35 x 23cm

## RUTH MADDISON

Women's Dance at the St Kilda  
Town Hall 3 1985  
archival pigment print  
35 x 23.5cm

## RUTH MADDISON

Women's Dance at the St Kilda  
Town Hall 6 1985  
archival pigment print  
42 x 29.5cm

Acquired in 2012





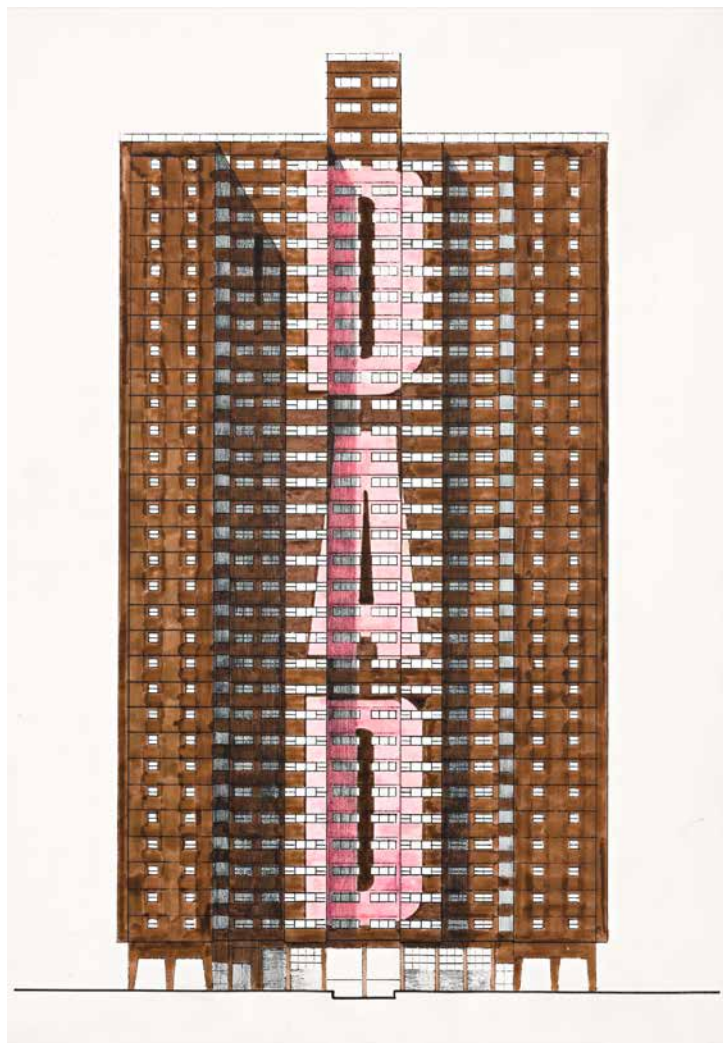
## GIULIA MCGAURAN

*Colonial Taste: Brunch* 2014  
digital photograph, flex print  
56 × 80cm

*Colonial Taste: Brunch* was created as part of a study into colonial taste in relation to the Australian understanding of French cuisine. The work was originally created for an exhibition at the Alliance Française, a cultural centre and language school based in St Kilda.

*Colonial Taste: Brunch* derives from a larger body of work that focuses on the mouth's visceral appearance and function with a specific focus on the intriguing yet repulsive tongue as an isolated muscle within constructive narratives. Simultaneously familiar and otherworldly, the tongue is depicted as a delicately textured surface, a sensual object – a delicacy.

*Acquired in 2014*



## CALLUM MORTON

*Untitled* 1992  
pencil, fibre tipped pen and  
ink on paper  
75 x 57.5cm

From his earliest drawings and prints, Morton's work is concerned with the encounter between the reading of architecture and its effacement by signage. This preoccupation later takes form in a range of models at varying scales.

Like Morton's architectural installations and sculpture, *Untitled* explores the emotional and social impact of the built environment and draws upon notions of history, absence, drama and humour. *Untitled* is from a series of works in which Morton applies colour and pattern or text to the façade of public housing buildings. The monumental size of the text 'Dad' splattered across the tenement building in such a publicly visible way speaks to the broader issues associated with public housing.

*Acquired in 2012*



ROSE NOLAN

*YOUSEEWWHATIMSAYING*

*(twice over print version) 2012*

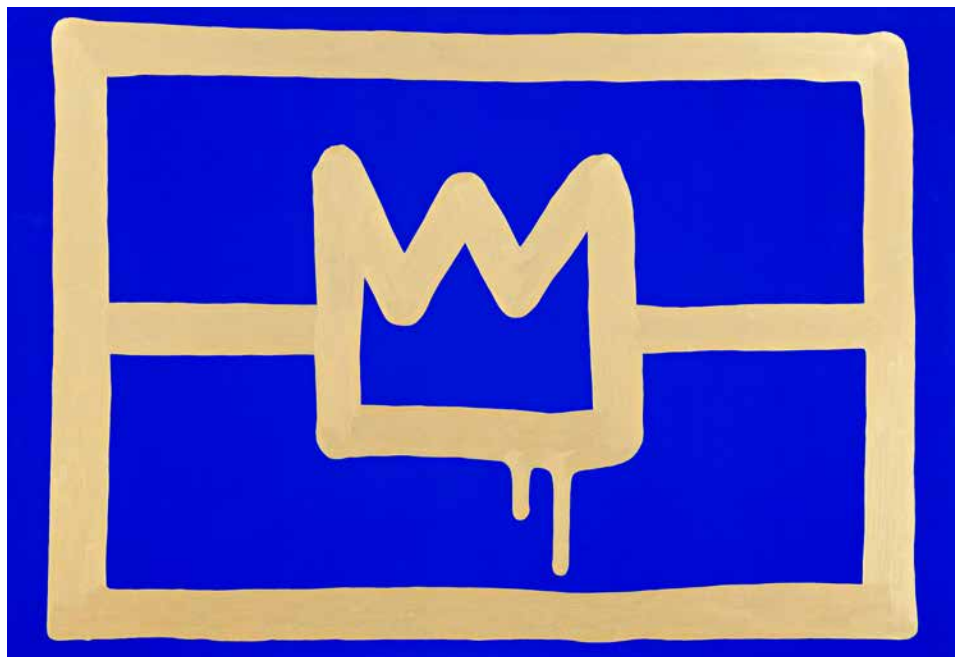
silkscreen print

100 x 70cm

Inspired by the aesthetics of early twentieth century Russian Constructivism, Nolan typically employs simple, utilitarian materials to create posters, pamphlets and banner-like works, as well as large scale installations.

This print edition is the third treatment using the text *YOUSEEWWHATIMSAYING* – a statement regularly overheard in a crowded subway during a six month residency in New York. The first version was a series of stacked canvas boards painted during this residency at the International Studio and Curatorial Program in Brooklyn in 2010 and the second was a large scale wall painting for MUUMA / Monash University Museum of Art in 2012. *YOUSEEWWHATIMSAYING* is a typographic statement that exploits two faculties – sight and speech. It asks the viewer to allow for a slippage between reading and seeing to participate. In its abstracted and ruptured typographic form, the work solicits an exchange as a potential script for two voices.

*Acquired in 2013*



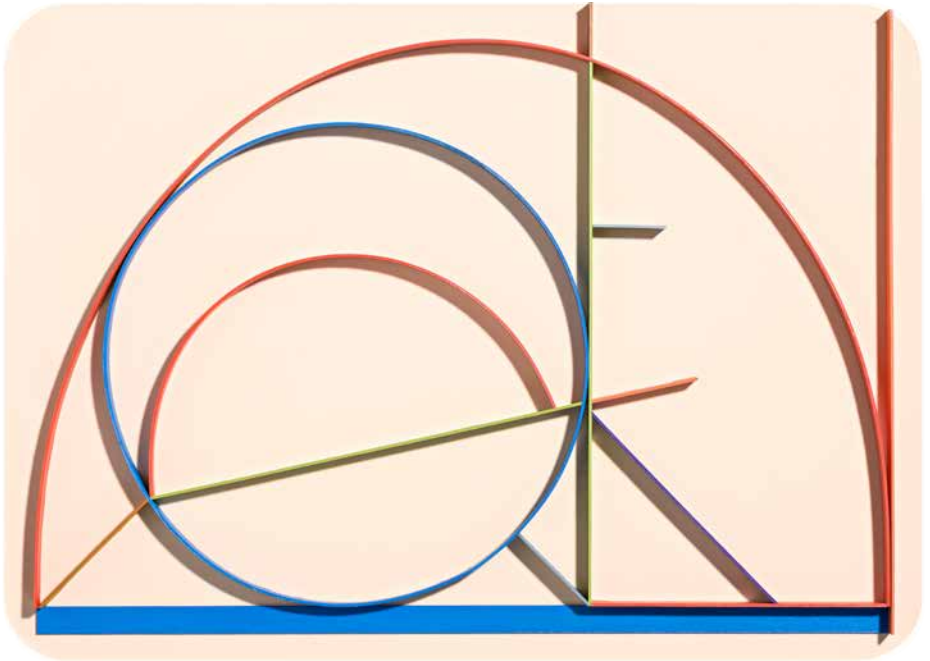
## REKO RENNIE

*King and Country* 2014  
acrylic and pigment on linen  
140 x 200cm

Reko Rennie regularly affirms the presence and authority of Aboriginal identity through the forms in his work and his recognisable language around it. Three forms appear, insistently, in various media in Rennie's practice: the Aboriginal flag, the diamond and the crown.

Rennie's recent works have focused on traditional motifs and signifiers of royalty: kings, crowns and regalia utilised to reference an alternative sovereignty of Aboriginal people. The Crown is a symbol of authority and in *King and Country* it refers to the authority of Aboriginal people as the original 'royalty' of Australia 'who wear their own crown'. The clarity and simplicity of Rennie's form in *King and Country* speaks plainly of Rennie's belief in Aboriginal sovereignty, his connection to the Kamilaroi people, and the unity of all Aboriginal groups.

*Acquired in 2014*



## NICK SELENITSCH

*Untitled (Relief)* 2012  
museum board, PVA  
35 x 49cm

Through a variety of media - installation, drawing, sculpture and public artworks - Nick Selenitsch creates a language out of familiar forms by incorporating the aesthetics and motifs of games, sports and civic markings to make artworks that toy ambiguously with the rules and procedures of their source.

*Untitled (Relief)* continues Selenitsch's engagement with abstract forms, inspired by spatial rule structures and the demarcation lines of sporting fields (four-square, tennis and hopscotch), as well as markings encountered on roads and parking lots. Made at the same scale and with the same materials as urban planning models, this quiet and elegant wall relief is meticulously created, with a precision of form, juxtaposition of geometric shapes and colour; and nuances of shadow that combine to create an engaging sculptural abstraction.

*Acquired in 2012*



## JULIE SHIELS

*All That Remains (The Things People Told Me series)* 2005  
digital print on Museo Portfolio rag  
63.5 x 89cm



## JULIE SHIELS

*I Like My Time* (*The Things People Told Me* series) 2005  
digital print on Museo Portfolio rag  
65 x 90.5cm

*All That Remains* and *I Like My Time* are part of the series *The Things People Told Me*, that records Julie Shiels' ephemeral text interventions on urban waste. Over the last nine years, Shiels has transformed hundreds of abandoned objects on local streets with stencils of quotations and truisms sourced from the public domain, and occasionally by Shiels herself.

Originally the photographs were intended as part of the project documentation process; however over time Shiels realised that they were a significant body of work in their own right.

Shiels always stencils the furniture where she finds it and takes a photograph straight afterwards. As such, these images reproduce the prevailing light and weather conditions. The end result is that this work reflects the banality and uncertainty of everyday life just like the texts and pieces of furniture on which they have been applied.

*Acquired in 2014*





## HEATHER B SWANN

*Lump and Sticks #5* 2013

metal, paper, resin, binder, pigment  
and marble dust

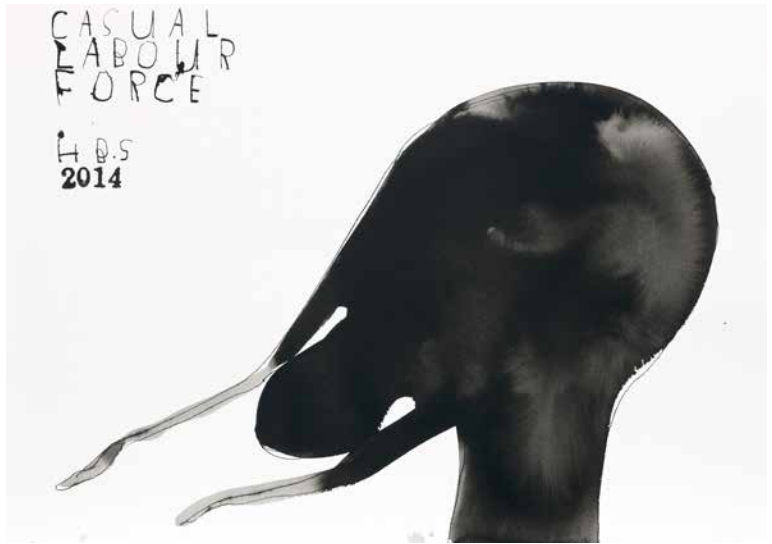
44 x 25 x 67cm

The small sculpture form is part of a series of five figurative works entitled *Lump and Sticks*, with each figure illustrating a stage of intense introspection. An inspiration for this work was Jacques Henri Lartigue's photographs of his niece somersaulting in which Swann perceived an image of the human body reduced to a lump with two sticks. In this light, the work can initially be considered as a playful depiction of individuals suspended midway through their tumbling action. However, this reading belies the inescapable emotional resonance of the small, naked figure in its psychologically loaded posture that conveys a sense of vulnerability and isolation.

The spontaneous process of ink drawing allows Swann to create images that her parallel work in sculpture doesn't allow for: Swann's drawings are carefully composed in terms of balance and figuration, yet impulsive in the fluidity of application of ink, revealing the artist's highly developed observational skills. These figurative works, either folding into themselves or bent over in the process of work, combined with the witty juxtaposition of text, reveal something more serious and complex.

*Acquired in 2014*





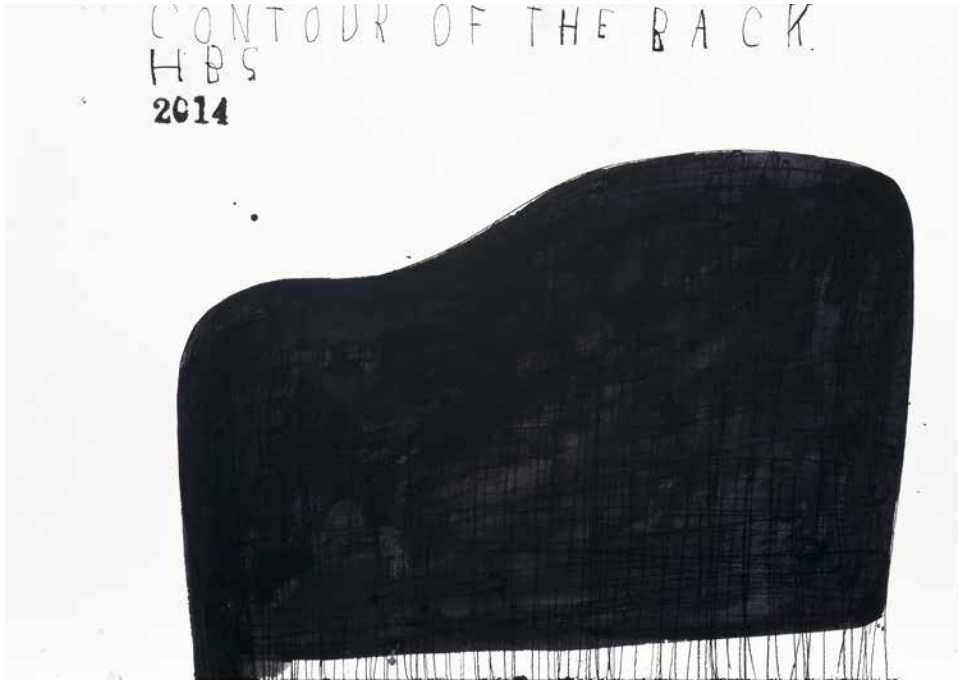
HEATHER B SWANN

*Casual Labour Force* 2014  
ink and wash on paper  
42 × 59,5cm



HEATHER B SWANN

*The Balance of It* 2014  
ink and wash on paper  
57.5 × 76cm



HEATHER B SWANN

*Contour of the Back* 2014  
ink and wash on paper  
42 x 59.5cm



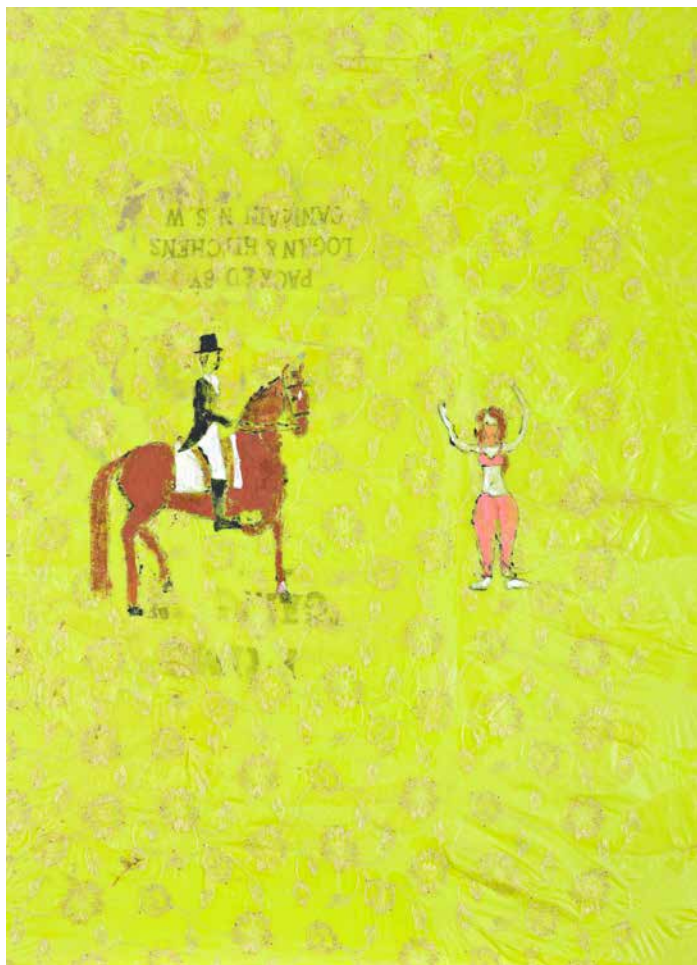
Throughout her work, Kathy Temin engages with ideas of identity, adolescence, memory and displacement, revealing a consistent interest in psychological spaces, situations as well as private and collective memories.

*Model for an Indoor Garden*, with its thickets of stuffed synthetic, topiary-like formations, is monumental yet soft, luxurious yet playful. Temin's sculpture is distinctive and embraces a hand-made, do-it-yourself aesthetic. At first, this re-imagined garden seems to be haphazard in its construction of MDF (referencing interior design from the 1970s) and fake fur: However, in her practice Temin is quite structured and consistent in the way she utilises the fur to suggest or reference other things, personal associations, situations or emotions.

*Acquired in 2012*

## KATHY TEMIN

*Model for Indoor Garden 2011*  
Synthetic fur, synthetic filling,  
steel, MDF  
150 x 65 x 65cm



## JENNY WATSON

*Rider and Belly Dancer (Chartreuse)*  
2011  
acrylic on rabbit skin glue primed  
canvas, jewelled and embroidered  
Malaysian chiffon, organza overlay,  
plastic model on plastic shelf

141 x 102cm

*Rider and Belly Dancer (Chartreuse)* is characteristic of Jenny Watson's vignettes. Watson explores imagery from personal experience which has led to recurring subject matter. For example, the artist has returned to the theme of horses consistently throughout her artistic career: An enthusiastic rider and lover of horses, Watson is interested in the sport of equestrian dressage as well as horse-racing.

Painted on collections of textiles acquired during her travels, Watson's minimal images convey only fragments of personality as they float between richly textured transparent layers of chiffon and organza. The sketchy application of paint and simple and accessible imagery has an expressive reservation that seems to mirror the effect of figures in dreams. The end result is a combination of naivety and sophistication, as well as vulnerability and defiance.

*Acquired in 2012*



## UNKNOWN

*Untitled (St Kilda Beach with View of Red Bluff in the Distance)* c1867  
watercolour, gouache and pencil  
on paper  
31.5 x 51.5cm

Photographic evidence within the Port Phillip City Collection supports the view that *Untitled (St Kilda Beach with View of Red Bluff in the Distance)* depicts 'Granny's shop' on the left-hand side of the work, the original structure of the Hegarty Baths and Gymnasium and Robe Street. The fenced area may have been the site of James Mooney's Royal Hotel. Granny's shop was a beloved local institution, especially for children, who purchased apples and lollies whilst visiting the beach. In 1864 a storm blew down Granny's shop and a community benefit was held to raise funds for its rebuilding. Granny died in 1872.

The work was generously donated to the City of Port Phillip. It came into the donor's possession via her mother when she moved to Albert Park in 1977 and it is believed that the work was painted by an aunt.

When accepted into the Collection, conservation treatment was undertaken to stabilise the artwork. The acidic mount and backing board were removed to prevent further deterioration, the surface of the work was cleaned and the work was reframed with archival components.

*Acquired in 2012*

# RUPERT BUNNY FOUNDATION VISUAL ARTS FELLOWSHIP

The City of Port Phillip recognises that artists play a vital role in sustaining a creative City and believes in assisting the development of exceptional artistic thinking and talent. The Rupert Bunny Foundation Visual Arts Fellowship (RBFVAF) is an award of \$25,000 presented to a recipient once every two years.

With an established background in graffiti art, mural painting and Turkish classical music (flute), Peter Daverington attained a MFA (Research) from the VCA in 2006 while also receiving their KPMG Tutorship Award. He has held numerous solo exhibitions in Sydney and Melbourne, and participated in many national group exhibitions, including the Fletcher Jones Art Prize, Geelong Gallery (2010), The Sulman Prize, Art Gallery of NSW (2010), Keith and Elisabeth Murdoch Travelling Fellowship Exhibition (2007 & 2008) and the Arthur Guy Memorial Painting Prize (2009). In 2009 he was awarded the John Coburn Award for Emerging Artists in the Blake Prize for Religious Art. He has received several project grants and successfully completed a variety of public art national and international commissions.

The RBFVAF allowed Peter Daverington to develop a series of works that merge traditional ways of making art with new technologies, bringing together his arts practice and musical experience with a newly developed skill of developing animation or 3D moving image paintings.

*Flux* is characterised by futuristic gridded networks that collide with a dramatically romantic landscape. Daverington's animation *Arcadia* presents sublime mountain ranges that rise from a web of endless voids, grids and staircases that seem to lead to nowhere, reminding us that human intervention within the natural landscape can be abrupt and unproductive.

Peter Daverington donated *Flux* and the related 3D moving image, *Arcadia*, to the Port Phillip City Collection in recognition of his award.



PETER DAVERINGTON RBFVAF FELLOW 2011

*Flux* 2011-2013  
oil and enamel on linen  
187 x 126cm

*Arcadia* 2012  
2 x HD Single Channel BluRay disk (8.54 minute loop) and 1 x USB stick  
presented in a black custom designed and hand-signed black clamshell box  
34 x 26 x 4cm (presentation box)

*Acquired* 2012



YOU  
SEE  
WHAT  
I  
SAYING  
SAYING

2/25 R.A. 2015

*The City of Port Phillip respectfully acknowledges the Yalukit Willam Clan of the Boon Wurrung. We pay our respects to their Elders, both past and present. We acknowledge and uphold their continuing relationship to this land.*

