

1/15 Peter m/ke xxx

RECENT ACQUISITIONS

Port Phillip City Collection 2015-2016

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Port Phillip City Collection

Exhibition dates: 30 November 2016 to 11 January 2017

The Gallery, St Kilda Town Hall

99a Carlisle Street

St Kilda Vic 3182

Open 8.30am to 5pm Monday to Friday (except public holidays)

T (03) 9209 6777

www.portphillip.vic.gov.au

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Front cover

PETER MILNE

Roland S Howard, The Model of Youth,

Swinburne College 1977

archival fibre based paper; inkjet print

30 x 20cm

Back cover

STEPHEN BENWELL

Vase 2011

porcelain and decorative
pigment stains

18.5 x 16 x 16cm



the Gallery
ST KILDA TOWN HALL

Rupert Bunny



**MICHAL ANELA
STEPHEN BENWELL
LYNNE BOYD
BINDI COLE CHOCKA
MICHAEL COOK
JOY HESTER
BEN MCKEOWN
PETER MILNE
MARY LOU PAVLOVIC &
KETUT SUAKA
DAVID RAY
ANSELM VAN ROOD
KEN WHISSON
MAX CASEY
KATE JUST**

WITH THE EVOLVING DEMOGRAPHIC AND STREETScape OF THE CITY OF PORT PHILLIP IT CANNOT BE OVERSTATED HOW HISTORICALLY, CULTURALLY AND ARTISTICALLY SIGNIFICANT THE PORT PHILLIP CITY COLLECTION REMAINS AS AN EVER-DEVELOPING VISUAL TOUCHSTONE FOR THE MUNICIPALITY.

With a focus on supporting local artists, the City of Port Phillip Visual Art Collection has developed over three decades through an active acquisition program. During this time the Collection can be seen as a gauge of the changing demographic and urban landscape of the City. It has also provided residents with an appreciation of current local and international art trends and artistic perceptions of contemporary political, environmental and social issues.

The Visual Art Collection now extends to more than 525 artworks. Forming part of the Port Phillip City Collection, it comprises heritage works dating from the mid 1800s and contemporary artworks that include works on canvas, works on paper, photography, sculpture, mixed media, textiles and ceramics, and the Public Art Collection which consists of site specific works of art such as sculpture, street furniture, signage and architectural features.

The Visual Art Collection includes artworks that belonged to the former St Kilda Collection, established in 1980 in recognition of St Kilda's history of enticing artists of national significance such as Sidney Nolan, Albert Tucker and Joy Hester who all lived and worked in the City as young artists from the 1940s. The artistic identity of the area was enhanced with a new cohort of artists making it their home in the 1970s and 1980s. The community was justifiably proud of its rich cultural heritage and the then St Kilda Council recognised that patronage, through an acquisition program, would further foster this artistic environment. The constituents of the municipality would also derive benefit from the development of an organic and ultimately valuable art collection. The strong artistic development of this community continues today through donations to the collection and the annual acquisition of artworks created by artists who live or work in the Port Phillip area, or artworks that demonstrate innovation and relevance to the local culture and environment. Within these limitations of targeted collecting criteria the quality of the collection is, nevertheless, quite remarkable.

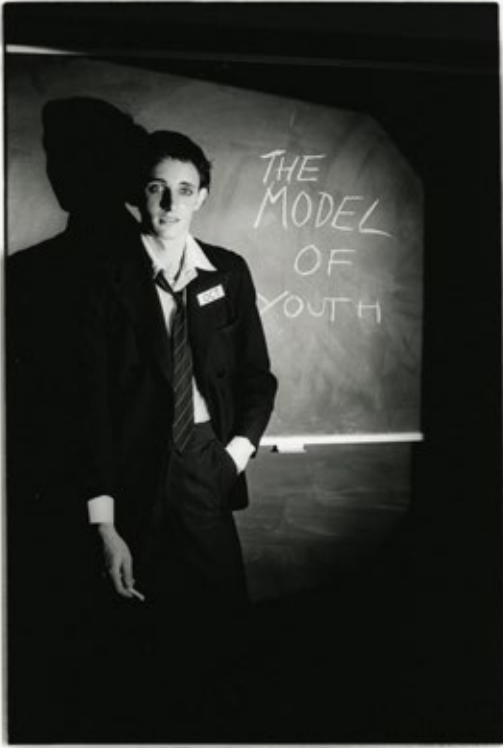
The artworks collected in this acquisition round were selected over a three year period. Despite the lengthy procurement period and range of media, they curiously (and unintentionally) reveal a tendency towards the expression of narrative content through figuration.

The thematic preoccupations of identity and connection that reflect upon notions of belonging and place are explored in a number of meaningful and distinctive ways. The landscapes depicted by Lynne Boyd and Ken Whisson demonstrate their identification with place through scenes of Port Phillip Bay. Mary Lou Pavlovic explores her cross-cultural connections to Bali and Hindu symbolism whilst Michal Anela travels to his imaginary world of Atlantis. David Ray and Stephen Benwell's whimsical, yet considered, hand built ceramic works reference Neo-Baroque traditions and Greek and Roman Antiquity. Conceived with elegance and humour; they merge the boundaries between sculpture, ceramics and painting.

The genre of portraiture is a feature of this round of acquisitions. The formality of Maxwell Casey's portrait of W E Wells, a South Melbourne Mayor, produced during the mid-1940s contrasts with Joy Hester's strikingly emotive portrait of Albert Tucker from the mid-1950s. Peter Milne's documentary style photographs of friends in the 1970s and 1980s provide a fascinating glimpse into youth culture and identity during that period. The neutral detachment of Anselm van Rood's self-portrait is a manifestation of his exploration into his religious identity while the work of Kate Just, 2013 Rupert Bunny Foundation Visual Art Fellow, consists of powerful and provocative portraits of local women that provide a commentary on violence against women and families. Bindi Cole Chocka, Michael Cook and Ben McKeown examine historic and contemporary issues of Aboriginal identity, urban dislocation and cultural perceptions of what it means to be Aboriginal in contemporary Australia.

These new artworks also draw attention to a number of areas of collecting priorities for the Port Phillip City Collection: photography from the 1970s and 1980s, ceramics, works by Indigenous artists, works that reflect national or international social justice issues and historic works from the early twentieth century. With the evolving demographic and streetscape of the City of Port Phillip it cannot be overstated how historically, culturally and artistically significant the Port Phillip City Collection remains as an ever-developing visual touchstone for the municipality.

Louisa Scott 2016



1/10 Peter Milne

PETER MILNE

Roland S Howard, *The Model of Youth*, Swinburne College 1977

archival fibre based paper, inkjet print

30 x 20cm

Peter Milne's images formed part of the *Juvenalia* exhibition held in Melbourne in 2015. From 1976 (aged 16) Milne began to photograph school friends such as Gina Riley and Rowland S Howard. He subsequently took images of the renowned band *The Boys Next Door* lounging in Nick Cave's bedroom in his parents' house, parties, trips to the country, outings to the beach, rehearsals and a full length photo essay, *A Day in the Life of Rowland S Howard*.

Not only do the images have historical documentary value in that they evoke memories of a particular era of youth culture in late 1970s and early 1980s, they also reveal the remarkable cohort of Milne's friends. The photographs feature an impressive group of creative and talented individuals including Anita Lane, Tony Clark, Polly Borland, Paul Kelly and Mick Harvey as well as Milne's many other friends and family. Despite his youth at the time, Milne's images invoke a sophisticated sense of playfulness and intelligence through their compositional strength, intimacy and rawness.

Acquired in 2015



PETER MILNE

Mick Harvey, St Kilda Beach 1977
archival fibre based paper, inkjet print
20 x 30cm

PETER MILNE

Paul Kelly, Espy Hotel, St Kilda c1988
archival fibre based paper, inkjet print
20 x 30cm





PETER MILNE

Polly Borland, at Home, Beaconsfield Parade, St Kilda early 1980s

archival fibre based paper, inkjet print

30 x 20cm

PETER MILNE

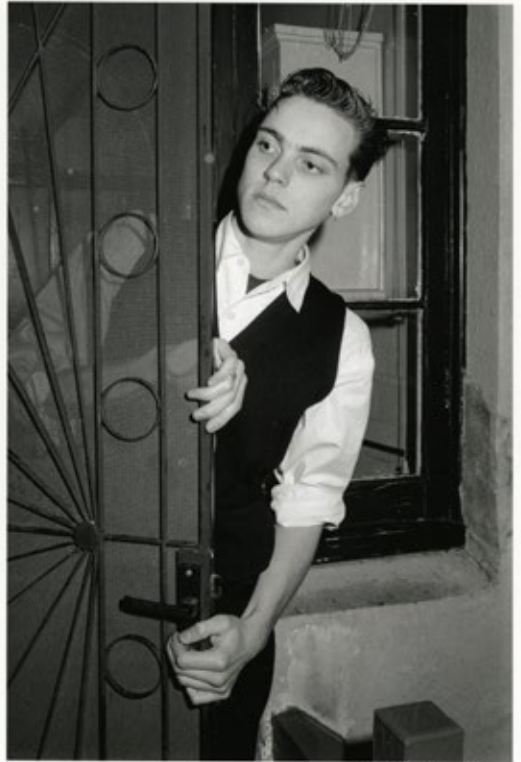
The Boys Next Door, First Photo Session After Rowland

Joined, Nick's Bedroom, Caulfield early 1980s

archival fibre based paper, inkjet print

30 x 30cm





PETER MILNE

Murray White late 1980s
archival fibre based paper; inkjet print
30 x 20cm

Peter Milne 1988 1/15



PETER MILNE

Nick Cave c1980s
archival fibre based paper; inkjet print
29.5 x 30cm

Peter Milne 1988 1/15



Peter m/nc K&K 1/15



PETER MILNE

*Tony Clark and Lisa Creswell, The Venue,
St Kilda mid-late 1980s*
archival fibre based paper, inkjet print
20 x 30cm

PETER MILNE

*Nick Cave and Rowland S Howard, After
a Birthday Party Gig, St Kilda 1982*
archival fibre based paper, inkjet print
30 x 20cm



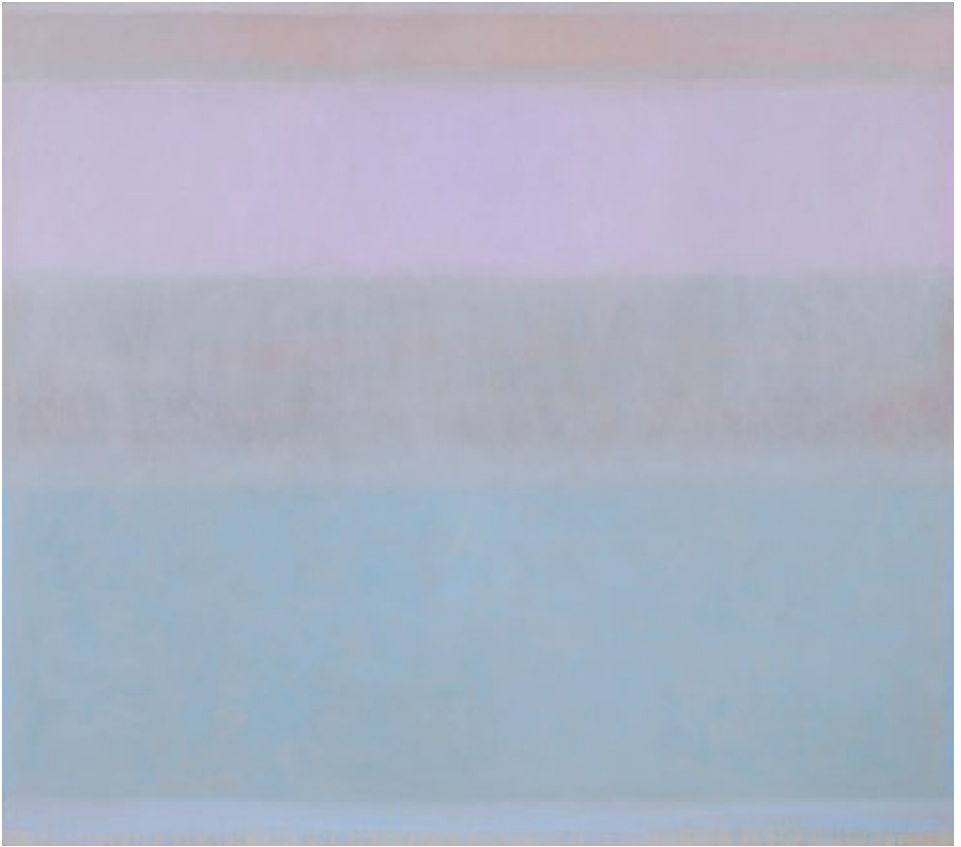
MICHAL ANELA

Large Coral Hybrid #1 2015
white raku paper clay, multi
turquoise earthenware glaze
35 x 15 x 15cm

Born in Warsaw in 1978, ceramicist Michal Anela practises in Melbourne using drawing as a mapping technique for his ceramics. During his education he travelled extensively, working as an artist's assistant. His first exhibition was held in 2015 at the Angela Robarts-Bird Gallery at Gasworks Arts Park, where he held a residency. In the same year he exhibited at The Gallery, St Kilda Town Hall and Brightspace Gallery.

Large Coral Hybrid #1 is part of the *Back to Atlantis* series. In this body of work Anela is concerned with two spheres of consciousness – the dream state and reality. The environmental fragility and natural beauty of the coral reef has inspired his forms through sculpture, functional vessels, drawings and prints.

Donated by the artist 2016



Lynne Boyd is a Melbourne based painter who has been producing artworks of the Port Phillip Bay since the 1990s. *Lilac Time: Port Phillip Bay* is a work from the series *Twixt*. The initial inspiration comes from a fragment of the poem *A Southern Night* by Matthew Arnold (1822-1888):

Some girl who here from castle-bower
With furtive step and cheek of flame,
'Twixt myrtle-hedges all in flower
By moonlit came

Lynne Boyd's interpretation of *Twixt* is located in the realm of landscape and memory, between places and spaces in time. Boyd's intention is to paint a landscape that is somehow in the process of forming and yet dissolving as it disappears from sight or view. The use of multiple transparent washes that simultaneously drip through and dissolve other layers has the visual effect of evoking a poetic glimpse of the scene.

The title *Lilac Time* refers to both the paint colour and memories of the scent of lilacs in springtime.

Acquired in 2015

LYNNE BOYD

Lilac Time: Port Phillip Bay 2009-10
oil and pencil on linen
122 x 137cm





STEPHEN BENWELL

Vase 2011
porcelain and decorative pigment stains
18.5 x 16 x 16cm



STEPHEN BENWELL

Statue 2010
earthenware and frit stains over engobe
19 x 6.5 x 4cm

From its earliest phase, Stephen Benwell's practice developed as a direct challenge to local and international pottery traditions and the 'art versus craft' debate. He typically combines the traditional technique of the studio based craft production of ceramics with contemporary conceptual painterly and sculptural concerns. Colour, line and form hold equal importance in his work. Benwell's vessel forms, whilst often referencing Classical Antiquity, draw on an array of art-historical periods and styles and his small figurative works show the influence of eighteenth century figurines. *Vase* and *Statue* are both enlivened with decorative pastel stains applied in a painterly manner. Benwell's restrained technique of fixing these stains and maintaining the vibrancy of colour under extreme firing temperatures is both demanding and technical.

The Port Phillip City Collection holds three of Benwell's works showcasing the three main materials with which he has worked throughout his career. These have all been created in his St Kilda studio, where he has worked since 1986.

Acquired in 2015





JOY HESTER (1920-1960)

Portrait of Albert Tucker c1955
ink on paper
31.5 x 20cm

Joy Hester was born in Elsternwick. Her father was a banker and her mother a teacher. She was educated at St Michael's Anglican Grammar Girls School in St Kilda and completed one year of an arts and crafts course at Brighton Technical School. She attended the National Gallery School and was a founding member of the Contemporary Art Society in 1938.

Between 1938 and 1947, Hester was part of a stimulating and innovative circle of painters – among them Sir Sidney Nolan, Arthur Boyd, Albert Tucker and John Perceval – known as the Angry Penguins. She was the only female artist in the group which met regularly at Heide.

She married Albert Tucker in 1941 and they had a son, Sweeney. By 1948 she had left Tucker and their son, and was living with artist Gray Smith in Sydney and later moved back to Victoria. John and Sunday Reed adopted Sweeney and Tucker set off for Europe and America in 1947. Hester did not divorce Albert Tucker until April 1959 and married Smith later that year. She died from Hodgkin's disease in December 1960.

Hester primarily produced drawings and sketches. On the occasions that she produced paintings, she favoured the medium of brush and ink. She worked rapidly and usually chose the human face as her motif, focusing on the eyes. This portrait of Albert Tucker from 1955 is unusual in that it was painted several years after their separation. The work is painted with a gentle incisiveness and the intense emotion and psychological state of Tucker is registered with quick sure expressionistic brushstrokes, a technique influenced by German Expressionism.

Acquired in 2015



Born in Lilydale in 1927, Ken Whisson studied at Swinburne Technical and received tuition from émigré artist, Danila Vassilieff, at the Koornang School in Warrandyte in 1945 and 1946, exposing Whisson to the influential generation of Melbourne expressionists. In the 1970s Whisson lived in Acland Street, St Kilda but moved to the Italian city of Perugia in 1979. He continued to exhibit annually in Australia, building a significant reputation.

Whisson is renowned for his unique vision and independent style. His major themes span landscape, identity, politics and relationships to those which consider the natural, built and cultural environments. In Perugia, the themes of displacement and memory also became prominent in his work.

Whisson produced many sketches of the Port Phillip Bay area from the 1950s to the 1990s. The two works acquired for the collection are from his pre-Perugia period and are characteristic of his pen and ink drawing technique from this time: intuitive, effortless sketches, marks and notations of things seen and experienced. *St Kilda* is depicted with an emphasis on merging topographic and single point perspective. The reverse of this work depicts a female figure in a landscape that is sketched with spontaneity whilst *Untitled* is portrayed with an assured fluidity, implying a fleeting moment in time.

Acquired in 2015

KEN WHISSON

Untitled 1974
ink on paper
37 x 53.5cm



KEN WHISSON

St Kilda 6 December 1953
pen and ink on paper
37.5 x 26cm



KEN WHISSON

Reverse side St Kilda
6 December 1953
pen on paper
37.5 x 26cm



Ben McKeown won the 2011 Victorian Indigenous Art Award with the work *Untitled 2010*. McKeown's magnified Polaroid image shows an unidentified Aboriginal man hiding his face with two elongated hunting boomerangs.

McKeown's earlier work is inspired by a quest for belonging and is oddly motivated by the genealogical research of Norman Tindale, an anthropologist who conducted ethnographic investigations in the 1920s and 1930s. Tindale's beliefs contradicted widely held opinions at the time. He studied hundreds of Aboriginal people, including McKeown's ancestors, proposing that Aboriginal people were not entirely nomadic, had a strong affinity with 'place' and had contemporary and historical origins that included land ownership. These ideas play out through McKeown's fascination with the themes of identity, the act of concealing, dislocation in personal histories, the effect of urbanisation and how he finds 'his place' (far from his original place) within a city and its suburbs. In this work the boomerangs no longer function as hunting objects but remain powerful symbols of masculinity and what it means to be a contemporary Aboriginal man.

Acquired in 2015

BEN MCKEOWN

Untitled 2010
C type polaroid on Fuji Flex
paper on aluminium
127 x 107cm



Born in Melbourne, Maxwell Casey studied at the National Gallery School in Melbourne. A portrait and landscape painter, he exhibited widely throughout Victoria, won numerous art prizes and was, for a short time, associated with the Heidelberg School artists. In 1944 he was a finalist in the Archibald Prize for his work *Sketch Portrait: Elliot Wells*.

The subject of this painting, William Elliott Wells (1901–1985) served as Mayor of South Melbourne from 1944 to 1946. Known as W. Elliott Wells, he married Emiline May Walter in 1925. This portrait hung in the family home at Beaconsfield Parade, Middle Park. Wells was instrumental in establishing the Meals on Wheels program in South Melbourne, the first of its kind in Victoria. He continued a long family tradition of service to the community. His father, Ernest Alfred Wells (1868 -1950), attended Albert Park Primary School and was a builder. He served as Mayor of South Melbourne from 1906-1907 and 1919-1920. His grandfather, known as William E Wells (1837-1930), was an architect and builder and served as Mayor in 1886.

Donated by Hugh Malcolm Walter and Family 2015

MAXWELL CASEY (1917-2005)

*Portrait of Councillor
W Elliott Wells* 1944
oil on linen
71 x 60.5 x 3.5cm

In Michael Cook's photographic series of five works, titled *Object*, the setting is an opulent drawing room occupied by beautifully dressed dark skinned people in period costume and a naked white female variously posed (across the series) as the support for furniture items (lamp, table, vase, stool, ashtray).

In *Object (Table)* the naked white female's body is presented as the structure to hold up the table which is laid with delectable items for high tea. Her wrist is tagged with string and a label inscribed "TABLES FOR SALE", similar to a price tag for a slave auction in the style of advertisements from the 1800s. Slavery was part of Australia's sugar industry (1863-1904). The back wall features a painting of Dido Elizabeth Belle (1761-1804). Born to a slave in West Indies, her father was Captain John Lindsay, an English naval officer. Dido was sent to live with her father's uncle, Lord William Murray, Earl of Mansfield, and in his household she was raised as an equal with Murray's daughter, Elizabeth. In the painting, attributed to Johann Zoffany, c1778, the two girls appear in similar clothing to signify their equal status. This references the influence of Lord Mansfield who, as Lord Chief Justice, handed down a judgement which ultimately led to the outlawing of slavery in the United Kingdom in 1772.

Photographed at Labassa mansion, the series depicts a contradiction in its role reversal of interracial ownership. Whilst the use of black and white images suffused with a sepia tone might imply that the issue of objectification of race is historical, these images are demeaning and reinforce the ongoing contemporary issues of long term discrimination and lack of recognition of injustices experienced by Aboriginal people.

Acquired in 2016

MICHAEL COOK

Object (Table) 2015

inkjet ink on Hahnemuhle
cotton paper
140 x 99cm





Bindi Cole Chocka is a Melbourne based artist of Wathaurung, Jewish and English descent. *Wathaurung Mob* is part of the 2008 photographic series *Not Really Aboriginal*. The series arose from Cole Chocka's experience of being light skinned and Aboriginal, and the surprising responses that she has received throughout her life to this perceived anomaly. Cole Chocka did not fit the stereotype of what being Aboriginal might mean to the general Australian population: living in a remote community and being dark skinned. She has always lived in Melbourne however her traditional land takes in Ballarat, Werribee and Geelong and extends west to Derrinallum. Her grandmother raised her with a sense of pride about being Aboriginal and Cole Chocka, quite rightly, has never questioned her Aboriginal identity, regardless of where she lives or the colour of her skin.

The series of portraits depicts her light skinned relatives, their faces painted with 'Blackface' make-up which is still available in Melbourne shops today. 'Blackface' typecasts were historically created for white audiences and misappropriated characteristics from diverse cultural groups around the world in order to caricature people of colour. Cole Chocka references 'Blackface' in order to invite the viewer to reassess prevailing cultural definitions of associating Aboriginal identity merely through skin colour.

Acquired in 2016

BINDI COLE CHOCKA

Wathaurung Mob 2008
pigment ink on rag paper
150 x 125cm



Mary Lou Pavlovic's work was created during a research fellowship that she undertook in Bali from 2012 to 2015. Pavlovic is interested in multiple cultural readings of the work in terms of the cross cultural collaboration and the Western art historical association of flowers with feminine beauty. She worked in collaboration with a Balinese Hindu traditional woodcarver; Ketut Suaka. He carved aspects of their combined work that refer to specific and stylised official Balinese Hindu *patra* (patterns). The ornamental and stylised flowers in Suaka's carvings represent the lotus, a fundamental symbol of beauty and Balinese Hinduism.

The resin poles combined with Suaka's carving demonstrate the Hindu concept of *lingga yoni*. This is often characterised in Hindu sculpture and imagery as a long vertical object juxtaposed with a more horizontal object, symbolising opposing forces in the world that become one. *Lingga yoni* is an aspect of harmony for Balinese Hindus. The term references Shiva (male) and Shakti (female) who symbolise the eternal process of creation and regeneration, the union of male and female principles and all existence.

Acquired in 2015

MARY LOU PAVLOVIC

*Feminine Flowers and
Flowers for Balinese
Hinduism 2015*
resin, wood, artificial
flowers, pvc pipe,
125 x 5cm diameter
82.5 x 5 cm diameter



DAVID RAY

Urn 2 2015
earthenware, enamels, gold,
decals and resin
52 x 32 x 18cm

David Ray's work echoes strong influences derived from 18th century European factory ceramics such as Wedgwood, Sèvres and Spode. Creating Neo-Baroque ceramics and incorporating an abundance of colour and textures into his handcrafted vessels, Ray is interested in the idea of ceramics as both functional objects and ornaments of value, exploring this duality through critical observation of contemporary consumerism and perceptions of identity.

Ray's quirky pieces often have a sense of fragility and slap-dash indifference that plays out in *Urn 2*. This work draws upon traditional, finely honed techniques and skillsets, only to subvert and challenge the form. The artist's method of using blobs, shavings and flakes of earthenware to build up a form is enriched by gold, enamels and decals. The work is playful and a little chaotic yet reads as a sophisticated and antiquated object.

Acquired in 2015



ANSELM VAN ROOD

Self Portrait as a Jew 2013-2014
oil on canvas
76 x 60.5cm

Anselm van Rood moved to South America at the end of World War II with his family. His Jewish mother survived the Blitz in London and his father, who was half Jewish, survived four years as a prisoner of war in Colditz Castle in Germany. Both parents had lost relatives and friends in the war and decided not to disclose their Jewish heritage to the children, in the hope that it would alleviate suffering. So Anselm van Rood was brought up as a Gentile. His Jewish heritage was first mentioned in passing by his mother when he was seventeen. At the time it meant very little to him but when he moved to Melbourne 23 years ago he decided to purposefully investigate the significance of his Jewish heritage. His painting, *Self Portrait as a Jew*, formed part of this exploration. In the painting, van Rood presents himself dressed in the attire of the Chassidic male; dark suit, black hat and white shirt. The work is constructed with tonal neutrality, stylised structural forms and subtle shapes that define the treatment of the clothing and facial features.

Acquired in 2015



RUPERT BUNNY FOUNDATION VISUAL ARTS FELLOWSHIP

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

Kate Just is a visual artist best known for large scale knitted sculptures and mixed media installations that blend iconographic and historical accounts of womanhood with her personal narratives. Through her practice, Just explores ideas about feminist representations of the body as well as developing socially engaged projects and public works about urban community, female representation and violence against women.

Just was the recipient of the 2013 Rupert Bunny Fellowship for her proposal to undertake photographic mentorship and training and develop new work exploring women's safety and agency in public spaces. During the year, Just responded to issues of violence against women by creating a large-scale photographic series that engaged local women of all ages in poses of self-defence.

Twelve banners, four metres high, were installed on the façade of the St Kilda Town Hall. They depicted individual women from the local community who had all been affected in some way by violence. Confronting and provocative, these furious female depictions were presented kicking, clawing or simply screaming. The inspiration for these works came from the Ancient Greek Furies, deities of vengeance born of night and sky, who sought justice against those who had murdered their family members. And what they had to say did not go unnoticed amidst a busy thoroughfare.

Just also created a smaller panoramic print version of the banners and an accompanying neon text work, which were donated to the Collection. Along with the external banners and Just's knitted public banner projects, *HOPE* and *SAFE* (a series of knitted banners), these were exhibited in March 2015 at The Gallery, St Kilda Town Hall to coincide with International Women's Day.

Donated courtesy of the artist 2015



KATE JUST RBFVAF FELLOW 2013

The Furies (Panorama) 2015
ink on satin polyester
95 x 600cm



Furious 2015
neon
20 x 50 x 5cm

PUBLIC ART: PORT PHILLIP CITY COLLECTION

Public artworks enrich City of Port Phillip's public spaces and contribute to the City's reputation as a vibrant and creative place. Public artworks encourage discovery, contemplation, debate, participation, imagination and recognition of our local history, culture and society. They are among the most visible and accessible symbols of our civic and community culture.

Council has a long history of supporting public art and recognises that public art opportunities support the livelihood of artists. There are now more than fifty civic public artworks in the Port Phillip City Collection and a large number of privately commissioned artworks across the municipality in public spaces. Together they represent a substantial cross section of ideas and trends in public art.

WORKS ACQUIRED
2015-2016

WILLIAM EICHOLTZ

Record Requiem 2014
bronze and paint
45 x 31 x 36cm/45 x 31 x 39cm/33 x 33 x 33cm
Emerald Hill Library and Heritage Centre
forecourt South Melbourne

ALEX GOAD

Tethya 2015
fibre infused concrete, galvanised steel, fibreglass,
stainless steel fasteners, automotive sealer paint,
adhesives, LED lighting system
260 x 160 x 130cm
Corner of Fitzroy and Jackson Streets, St Kilda

CHRIS VASSALLO

(Lump Sculpture Studio)
Image opposite page
Social Collider 2014
raw copper, natural patina finish and LED lights
180 x 180 x 250cm
Balaclava train station, Carlisle Street, Balaclava





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

