



# RECENT ACQUISITIONS

Port Phillip City Collection 2010 – 2011

30 NOVEMBER TO 29 DECEMBER 2011

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**the Gallery**

ST KILDA TOWN HALL



The Gallery

St Kilda Town Hall

99a Carlisle St, St Kilda Vic 3182

Open 9am to 5pm

Monday to Friday

T +61 03 9209 6777

[www.portphillip.vic.gov.au](http://www.portphillip.vic.gov.au)

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The Port Phillip City Collection has been an indicator of the City's diverse urban character and the significant creative output of the local community for over thirty years.

Works are acquired for the Collection annually. A committee of artists, critics and curators review potential acquisitions and make purchase recommendations to Council. Acquired works must show an identifiable relationship with the culture of the City of Port Phillip or be produced by an artist who has lived or worked within the City.

The artworks featured in this round of acquisitions are significant for the range of inspirations, representations and interpretations to be found within the various genres, including landscape, figurative representation, the natural world and technology.

Marc McBride enters a fantasy world in response to specific text through his illustrations for a book cover. Peter Daverington's fantasy world is represented in the form of a majestic landscape conjured from the imagination. Arthur Powell's artist books, by way of contrast, depict site-specific local vistas in Albert Park, St Kilda and Port Melbourne.

Cathy Henenberg and Katherine Boland explore the urban landscape; Henenberg examines the silence of Elwood at night through photography and Boland focuses on the marks people make in the City's laneways. In *Virgin in the Enclosure*, Josephine Rowbury treats space metaphorically to allow contrasts and interconnections – between parts and wholes; the domestic and the

personal; between the application of paint, surface and content and between landscape and figurative work – and the possibilities for the way in which these contain each other.

The figurative works can be appreciated through their references to the stylistic developments that have marked the history of Western art. Lisa Roet's beautifully drafted etching is reminiscent of Renaissance anatomical studies, while the deep shadows and shaft of light evident in Paul Cox's still image from the *Evening Light* series demonstrates the influence of the Dutch Masters on his work. Heather Shimmen and Kate Just, on the other hand, resist traditional modes of representation in their ongoing preoccupations with female identity: Shimmen often positioning 'the feminine' within an historical context and Just exploring its link to nature to symbolically reflect a range of personal experiences.

Penelope Davis re-creates an element from the natural world, a jellyfish, using silicone casts of waste associated with contemporary technologies (including cameras, computer parts, mobile phones, wiring and electrical parts) to critique contemporary attitudes towards the preservation of our environment. Conversely, Matthew Gardiner immerses himself in complex technologies and robotic programming to create an oribotic (robotic origami) floral bloom.

The process of using consistent selection criteria to bring these new pieces into an existing collection not only endorses the work of 'local' contemporary artists but also documents current artistic perceptions and experiences. By illustrating shifting influences on contemporary arts practice over time, the City has assembled a collection that is distinctively Port Phillip. Yet, despite the emphasis on the acquisition of works produced by local artists, the Port Phillip City Collection has resonance and significance well beyond the perimeters of the community.

Louisa Scott  
Curator, City of Port Phillip, 2011



Heather Shimmen

*Jezebel 2011*

watercolour and ink on paper

76 x 57cm

*When embarking on this image for the carpet as part of the 'Weaving Art and Change' project I realised that it required a mark that was spontaneous and one that might translate into the woven line. The concept harkens back to a long standing one in which the female is portrayed metamorphosing and fracturing within the page she inhabits. She is a female with multiple possibilities. Heather Shimmen 2011*



Sunita Tamang, Phulmaya Tamang, Sahili Tamang

*Handwoven Tibetan Wool Carpet: Nepal 2011*

hand woven Tibetan wool, 100 knots per square inch

178 x 178cm

Based on Heather Shimmen's *Jezebel*, this carpet is one of eight that was exhibited at fortyfivedownstairs, Melbourne, as part of the 'Weaving Art and Change' project. This ongoing not-for-profit project was developed through collaboration between selected Australian artists and weavers from Kumbeshwar Technical School in Kathmandu, Nepal, as a social enterprise project to raise funds for development projects and create opportunities for adults who are disadvantaged by the caste system, gender discrimination or are physically disabled. The designs of the project artists drew on their existing work whilst offering an opportunity to explore the potential offered by working in a new medium. At the same time they were challenged by the idea that their work would be reinterpreted in a culturally different environment beyond the control of the studio.





Peter Daverington

## *Through the Looking Glass Chamber 2010*

oil and enamel on canvas

122 x 91cm

*Through the Looking Glass Chamber is the depiction of an alternative world – a fantasy landscape in saturated colour. In a world where the rational mind dominates, I want escape. For me, the imagination is the only frontier that remains and with this landscape I am staring at it, preparing myself for the journey ahead.*  
Peter Daverington 2011

Peter Daverington is the recipient of the 2011 Rupert Bunny Foundation Visual Arts Fellowship.



Paul Cox

## *Untitled 2010*

type C photograph

42 x 60cm

Well known as a film director, Paul Cox also creates still images. Inspired by the Dutch Masters, deep shadows embrace the figures in the *Delia* series exhibited in his 2010 exhibition *Evening Light*. Created at the end of the day between the hour of 5pm and 6pm, the naked form in this particular image by Cox is choreographed by the use of mirrors, decorative pattern, deep shadows and a single shaft of light.



Arthur Powell

*Artist Sketch Books: St Kilda; Port Melbourne; Albert Park 2009*

pen, ink and/or pencil on paper

14 x 274cm each

*They are not grand landscapes but small works dense with layers of local interest that I see around me. Pen plays on paper in vigorous and immediate strokes and documents the changing face of the City of Port Phillip in a magical sequence of tight frames that flow together with liveliness and spontaneity. Arthur Powell 2011*





Penelope Davis

## *Smack* (detail) 2011

71 x 41 x 41cm (includes box)

silicone, nylon thread, nylon coated stainless steel, plastic button, perspex box

*In Smack, my latest body of work, jellyfish forms have been assembled from a collage of components. These elements include the detritus of contemporary technologies – including cameras, computer parts, mobile phones, wiring and electrical parts – combined with organic source material such as leaves and seaweed, many sourced from the community garden plots surrounding my studio. Selections of these materials are cast using silicone and then sewn together to create forms that resemble jellyfish. The resulting swarm – or smack, as the collective noun is properly known – is displayed as an installation of semi transparent, suspended forms... The central motif of the jellyfish is a vehicle to examine critical contemporary issues of consumption and environmental degradation.*

Penelope Davis 2011



Kate Just

## *The Garden of Interior Delights* 2008

hand and machine knitted wool and acrylic yarns, stuffing, plastic inner tube, cardboard, wood, wire, tape, plastic tubing, rope, found metal cymbal, found lampshade  
central hanging work: 380 x 200 x 50cm; ground pieces: dimensions variable

*The Garden of Interior Delights is a knitted and sculptural reworking of the strange pink fountain from the first panel in Hieronymus Bosch's painting The Garden of Earthly Delights (c.1500). Bosch's paradise is a fantastical one; featuring wildly imaginative structures and a natural environment abundant with fruit, waterholes and happily cavorting, naked humans... I was intrigued and drawn to its uncanny resemblance to the female ovaries and fallopian tubes. Its pink fleshiness, orifices, folds and liquid spray seemed to signal the vital female role in reproduction and creation, tucked away behind other, more dominant narratives. My own interest in recreating this work as a large scale knitted sculpture was to unleash its kitsch potential as a highly tactile, suggestive female symbol.* Kate Just 2011

Cathy Henenberg  
*At the Dark End of the Street:  
Elwood at Night #4, 2008*

archival pigment print  
46 x 46cm

*Photographing at night, juxtaposing light and shadow within compositions devoid of human presence, accentuates solitude, stillness – but not necessarily emptiness nor alienation. There are pleasures in solitude, and the hours spent alone, focusing on the quotidian, paradoxically seem to strengthen my attachment to place; a heightened sense of belonging. For me, exploration of these settings at night evokes greater intimacy with place and object; the fence, the tree, the house, the canal become localised, familiar, known, occupied and meaningful. By creating these images, previously ignored locales and objects have come to represent a shared history and memory of place.*  
Cathy Henenberg 2011

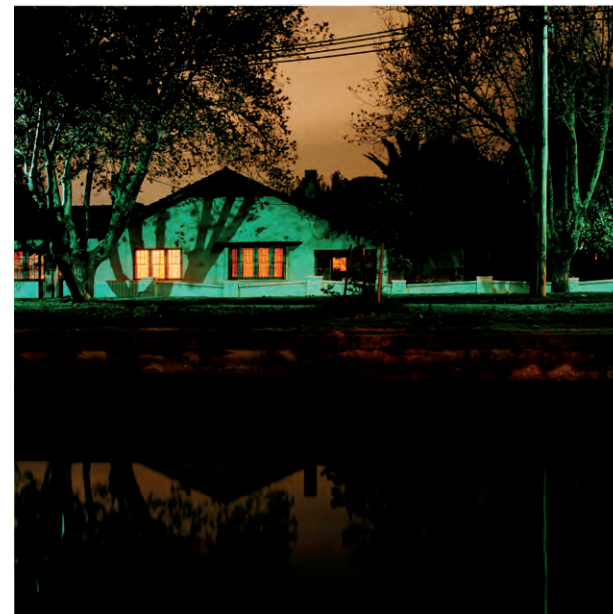


*At the Dark End of the Street:  
Elwood at Night #13, 2008*  
archival pigment print  
46 x 46cm



*At the Dark End of the Street:  
Elwood at Night #7, 2008*

archival pigment print  
46x 46cm



*At the Dark End of the Street:  
Elwood at Night #15, 2008*

archival pigment print  
46 x 46cm





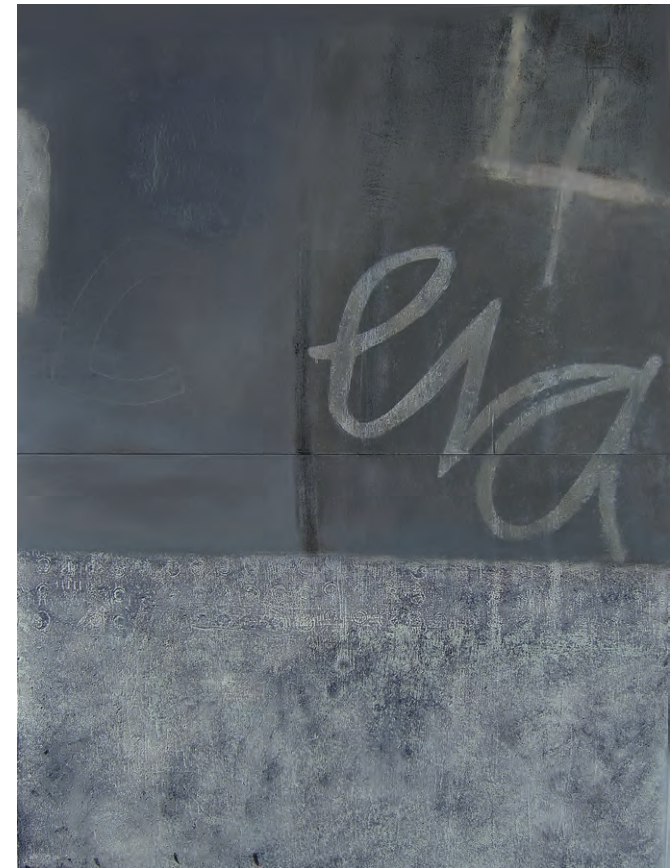
Lisa Roet

## *The Mark of No Human Hand I 2011*

hard ground etching

drawn on the plate by Lisa Roet, printed by Martin King, Australian Print Workshop  
136 x 101.5 cm

*The Mark of No Human Hand I is an etching that was made as part of a body of work produced early in 2011 during my Australian Print Workshop Collie Print Trust Printmaking Fellowship. This body of work titled, The Mark of No Human Hand was loosely based on a story by Edgar Allan Poe called Murders at the Rue Morgue. The murdered woman displayed marks on her body that were described as 'the marks of no human hand.' Investigation into the murder revealed that the perpetrator was an escaped Orangutan, originally collected by a sailor on an expedition to Borneo. This body of work ties in with my ongoing interest in the relationships between humans and nature through the metaphor of the ape. Lisa Roet 2011*



Katherine Boland

## *Argyle Street 2008*

mixed media on inscribed board

120 x 160 cm

*With their peeling, layered history and urgent, covert messages, the walls and facades of the streets of St Kilda represent a fascinating and tangible record of the passage of time. I have responded to the bold visuals of street language and its contrastingly obscure messages by building-up layers of paint on scorched and inscribed timber panels, stripping back layers to reveal hidden layers beneath. New 'tags' replace the old and so it goes on as the primal urge of human beings to 'make their mark' continues as it has since prehistory. Beyond their functional familiarity, walls provide an emotional palette that resonates with the complexities of communication and memory. Katherine Boland 2009*





Marc McBride  
*Book Illustrations for the  
 'Tunnels of Ferdinand'*  
 by James Moloney 2003

acrylic on cardboard  
 72.8 x 102 cm

Marc McBride creates the illustrations for the *The Tunnels of Ferdinand* (by James Moloney) in a traditional way using acrylic on cardboard rather than developing the illustrations digitally. McBride (also known as Edgar Wishbone) has illustrated over one hundred and fifty book covers, ten picture books and countless magazines and has a design background in both advertising and film. Well known for his imaginative illustrations for the *Deltora Quest* series of books (by Emily Rodda), he has also written and illustrated several books himself, including *World of Monsters*, *How to Draw Monster Battles* (2009), *How to Draw Dangerous Beasts* (2010), and *How to Draw Mythical Creatures* (2010).



Josephine Rowbury  
*Virgin in the Enclosure 1994 -1997 (Midden Series)*

oil and acrylic on canvas

167 x 305cm

(Two other works from the Midden series are already held in the Port Phillip City Collection)

*Layering is intrinsic to the making of the Midden series of paintings with a wish to engage with landscape in a particular way so as to link the personal (micro) to the broader (macro) elements. The medieval tapestry series The Lady and the Unicorn was an inspiration for the colours employed in the work: the blue for the virgin; the red symbolising the passion and the blood; and white to depict the veil and the boarder of the work – the first and final boundary the enclosure. The emblematic large symbol of the Mound becomes the Earth. The Enclosure becomes the wall and the midden, the fragment. It's about parts and wholes and how in some way they contain each other. The Field painters of the 1960s weren't driven by content but were concerned with paint and surface. My objective in this series was to balance field work with content. Josephine Rowbury 2011*

## RUPERT BUNNY FOUNDATION VISUAL ARTS FELLOWSHIP 2009

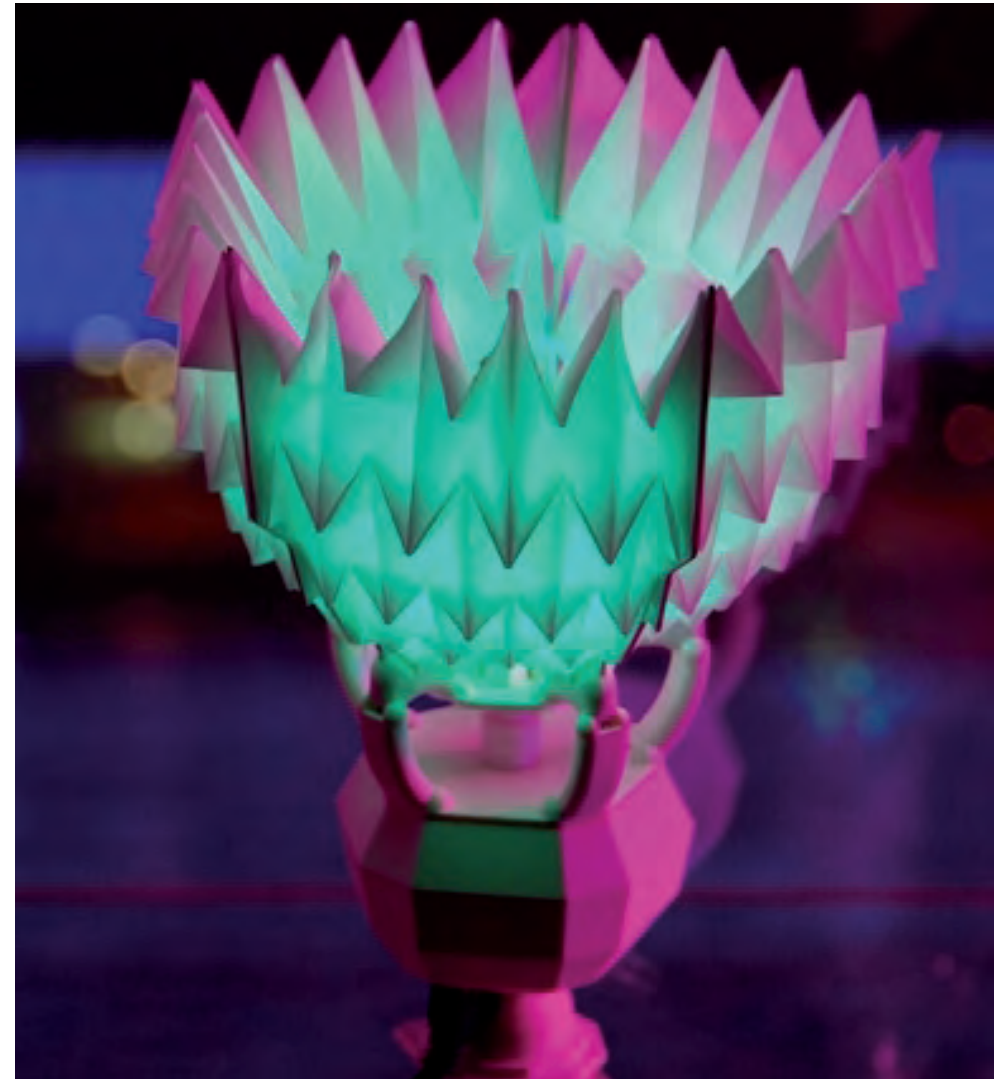
The City of Port Phillip recognises that artists play a vital role in sustaining a creative City and believes in assisting the development of exceptional artistic thinking and talent. The Rupert Bunny Foundation Visual Arts Fellowship (RBFVAF) is an award of \$25,000 presented to a recipient once every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

Matthew Gardiner

### *Oribotics (The Future Unfolds) 2010*

3D printed ABS, polyester microfibre, aluminium, electronics, acrylic, hardened steel  
28.5cm x variable (11.5 – 29.5 cm)

The 2009 Rupert Bunny Foundation Visual Arts Fellowship was awarded to Matthew Gardiner. Matthew's specialty is oribotics: the fusion of origami and technology to create origami that is controlled by robot technology (paper that will fold and unfold on command). The Award allowed Gardiner to participate in a collaborative Ars Electronica Futurlab residency in Linz, Austria that specialises in interactive design. During this time he developed new robotic production techniques to create work that is intuitive and more responsive in its folding motion and programming language. One oribot was donated to the Port Phillip City Collection. In its oribotic pattern, each fold is mechanically interconnected. As an object approaches, the oribot blossom opens causing 1,050 folds to actuate in the robot.







On behalf of the City of Port Phillip, the council pays its respects to the people and elders, past and present, of Yalukit Willam and the Kulin Nation. We acknowledge and uphold their relationship to this land.

