



RECENT ACQUISITIONS

Port Phillip City Collection 2016-2018

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Exhibition dates: 5 December 2018 to 22 January 2019

Carlisle Street Arts Space

St Kilda Town Hall

99a Carlisle Street

St Kilda Vic 3182

Opening hours

Monday, Tuesday, Wednesday, Friday 8.30 am to 5 pm

Thursday 8.30 am to 7 pm (during exhibition)

Closed public holidays

Contact



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www.portphillip.vic.gov.au/carlisle-st-arts-space.htm

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Front cover

POLLY BORLAND

Untitled III (Smudge series) 2010

cibachrome photograph

edition 3 of 3

49 x 44cm

©Polly Borland and Murray White Room,
Melbourne

Back cover

KENT MORRIS

Boonwurrung (St Kilda):

Sulphur Crested Cockatoo

(Unvanished series) 2017

archival print on rag paper

edition 6 of 8

120 x 80cm



Carlisle Street
Arts Space



**ALBERT TUCKER
ALLAN MITELMAN
ELLANA BOBENKO
SARAH CROWEST
POLLY BORLAND
MANWEL CASSAR
EMMA HAMILTON
JULIE IRVING
MARTIN KANTOR
MICHAEL KLUGE
RICHARD STRINGER
KIRSTY BUDGE
ANDREW SIBLEY
JOHN MEADE
BELLE BASSIN
DAVID HUGH THOMAS
KENT MORRIS
VIVIENNE SHARK LEWITT
JENNY WATSON
PENELOPE DAVIS
STEPHEN HALEY**

UNWAVERING IN ITS COMMITMENT TO SUPPORT LOCAL ARTISTS, THE CITY OF PORT PHILLIP HAS AMASSED A REMARKABLE ART COLLECTION OF MORE THAN 560 WORKS, ACCUMULATED THROUGH AN ACTIVE ACQUISITION PROGRAM OVER NEARLY FOUR DECADES.

During the 1970s and 1980s, the artistic identity of the St Kilda area was enhanced with a new cohort of artists making it their home. Council believed that a formal acquisition program would further foster this artistic environment. The strong artistic development of this program 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 and have an innovative approach to their practice.

The artworks collected in this acquisition round were selected over a three-year period by Council's Art Acquisition Reference Committee and represent a broad range of media. They also provide us with an appreciation of current perceptions and narratives in artistic practice.

Michael Kluge's photographs explore the interior spaces of well-known landmarks in the City of Port Phillip's historically rich built environment while Martin Kantor captures the then up-and-coming, but now well-known, identities in Australian culture from the 1980s and 90s. Emma Hamilton's works depict photographic diagrams that calculate the sun's position in the Norwegian landscape, where time is measured by light in its abundance or absence at different times of the year. David Hugh Thomas also documents his travels but they are a little closer to 'home'. His *Self Portrait* records his travel to and from the Boyd Studio from his home in St Kilda over a three-year period. Like Hamilton, time is an important premise for an understanding of the work.

The thematic preoccupations of identity and connection that reflect upon notions of memory,

belonging and place, are conveyed in distinctive ways by this cohort of artists. Mapping his connections to Country, Kent Morris examines historic and contemporary issues of Aboriginal identity through the observation of native birds within the reconfiguration of structures in the built environment. The title of Kirsty Budge's work *Thank you very much for your kind donation, give me 20 bucks or I'll punch your face in* is a play on the catchy Cadbury Roses television jingle from the 1980s and her memories in the school yard where the captivating musicality of such jingles was the product of comical rewording. In *The Bottled Memories* series Jenny Watson investigates the mechanisms of memory and how it is triggered. Words, associations and fragments are stored in glass, like a scientific specimen. Letters float free from the words; the memories and events they signify are deposited at the bottom of the bottle.

Figurative works, exploring the human condition or interactions are also represented in this acquisition round. Albert Tucker's *Self Portrait* (1939) is a penetrating study of self-observation. This diminutive work is a highly significant addition to our collection. Andrew Sibley was a dedicated figurative painter and was preoccupied with the keen observation of people around him. His *Portrait of Dalia Millingen* depicts his long-time friend, her reading paused at the moment of interruption. Drawing on traditions of fable and symbolic narrative Vivien Shark LeWitt depicts the amorous liaison of a couple in an idyllic landscape whilst Manwel Cassar's *Cricketers, Caulfield Park* captures the type of sporting scene observed on summer weekends across many of Melbourne's ovals.

Polly Borland's photographs, with Nick Cave as the concealed identity, invite the viewer to see the human form in unfamiliar ways, infused with both humour and an unsettling disquiet. John Mead's *Family Outing*, fabricated in foundry-cast aluminium, is a playful and innovative reference, in shape and scale, to members of a family group. Belle Bassin's work hovers between sculpture and performance; *Confetti* shows the choreographed performance of the complex arrangement of 'animate' sculptural panels, enlivened by the slow movement of a performer from within them, making perpetually changing formations.

Sarah crowEST's textile work, with its geometric forms and text, painted and stitched onto Belgian linen, is thought-provoking and reflects her continuing interest in materiality, sustainability and feminism. Richard Stringer is also concerned with materiality. *House on Fire* is made from 'alabaster', a term applied to the replica souvenir statuettes one finds in the tourist stalls of Athens or Florence. His use of this material is a play on the association between an original artwork to that of a de-historicised replica.

Several artists work with a non-figurative approach. Allan Mitelman has developed his own objective language, using a range of printmaking techniques to create the infinite network of fine lines and tiny dots to achieve the subtle and evocative surfaces of his works. Emerging artist Ellana Bobenko, draws upon folkloric traditions of colour, music and dance as inspiration for the layering of marks, line and colour in *Alma in Pink and Green*. And Julie Irving's mixed media work is an experiment with surface – scored with deep and shallow gouged areas, scratches, areas of void and meandering lines.

We congratulate Penelope Davis and Stephen Haley, the 2015 Rupert Bunny Foundation Visual Arts Fellowship recipients, on the successful realisation of their collaborative project, *Reverse Photography*. The project addressed two fundamental shifts of the contemporary age; rapid global urbanisation and the emergent digital age. Using a universal symbolic system, Davis and Haley took virtual objects and images found as photographs on the internet and turned them into actual objects by using 3D printing technology. The artists then used the transparent objects to make photographs. The routed forms were also scanned back into the computer and used to create new abstract, highly layered compositions, such as *Storm*. In each iteration, the images recall and invert photographic functions to produce a strange new type of photograph.

These new acquisitions enhance several areas of collecting priorities for the Port Phillip City Collection and ensure that the art collection remains an ever-evolving visual touchstone for the municipality.

Louisa Scott 2018
Curator

Albert Tucker was born in Melbourne on 29 December 1914 to John Tucker and Clara (née Davis). His grandfather and namesake Albert Lee Tucker, MLA, was mayor of Fitzroy. Albert left school at a young age but by 1934 he was working at John Vickery's commercial art studio in Collins Street where he mingled with Melbourne's artistic community. In 1933 he attended evening classes at the Victorian Artists Society (VAS) and exhibited for the first time in the same year. In 1937 he attended classes at the George Bell School but soon left, preferring to direct his own learning. Along with Bell and other discontented artists Tucker was instrumental in establishing the Contemporary Art Society in 1938. From the late 1930s, Tucker's art was increasingly influenced by Surrealism. His interest was endorsed by the art he saw in the 1939 *Herald* Exhibition of French and British Contemporary Art, which featured works by Dali, Ernst, de Chirico and Picasso.

Known as one of Australia's foremost artists and a key figure in the development of Australian modernism in Melbourne, Tucker was primarily a figurative painter, concerned with the human condition. His works responded to the world around him and his own life experiences, and they often reflected critically on society. *Self Portrait* (1939) is one of many self-portraits made by Tucker, that trace his stylistic development over the years through their penetrating studies of self-observation. Albert Tucker lived at 55 Blessington Street, St Kilda, with his wife Barbara from 1980 until his death in 1999, aged 84.

Acquired in 2016

© Albert & Barbara Tucker Foundation. Courtesy of Sotheby's Australia.

ALBERT TUCKER (1914-1999)

Self Portrait 1939
pencil and pen on paper
17.5 x 12cm





ALLAN MITELMAN

Untitled 2011

hard ground etching printed in two
colours from two copper plates

38 x 28.5cm

edition 10 of 15



Allan Mitelman, one of Australia's foremost abstract artists, utilises a range of printmaking techniques to create the subtle and evocative surfaces of his works. These works were part of a suite of twelve etchings, produced when Mitelman was awarded the APW Collie Print Trust Printmaking Fellowship at the Australian Print Workshop in 2011.

The etchings are purely abstract but despite their minimal compositional elements, there is an uninterrupted geometry of fine lines, tiny dots and layering which results in an unusual vibrating energy. When viewing the work there is an impulse to conjure associations to other things, landscapes or perhaps even other galaxies. Yet, they have an authority of their own that allows us to exercise our own imaginations. They invite unhurried and repetitive contemplation and accordingly, an appreciation of their hue, texture and refinement.

Acquired in 2018

ALLAN MITELMAN

Untitled 2011
hard ground etching, crayon
resist and aquatint with
chinecollé printed in two
colours from two copper plates
38 x 28.5cm
edition 9 of 15



ELLANA BOBENKO

Alma in Pink and Green 2018
acrylic and oil on canvas
71 x 71cm

From an early age, Ellana Bobenko was surrounded by folkloric character dance, colour and music. An abstract painter, her approach to painting and drawing is instinctive and undertaken with a sense of immediacy. She finds inspiration in the toil and frustration of the process, embracing chance and spontaneity. As a professional dancer, her fervour for movement is translated to *Alma in Pink and Green* by the physicality of layering marks, line and colour on canvas, building layer after layer until the idea of Alma Park emerges.

Acquired in 2018



SARAH crowEST

*DON'T TUNE OUT IF YOU HEAR
SILENCE* 2016

synthetic polymer paint and
biro on Belgian linen
138 x 102cm

In recent years crowEST's works have appeared in a cycle of oscillating movements between stretched-canvas formats and unstretched-linen hangings which constitute 'paintings' in the form of apparel. *DON'T TUNE OUT IF YOU HEAR SILENCE* is one of a group of seven pieces that was exhibited at TarraWarra Biennial 2016, *Endless Circulation*. Referring to a break in transmission, the 1980s London pirate radio station Dread Broadcasting Corporation used the phrase "don't tune out if you hear silence". Although it was an appeal to stay tuned, it inspired other meanings for crowEST. Encountered as a minimalist abstract canvas, the working apron, now existing in a different form as a stretched two-dimensional work, is situated on the continuum between an artwork and a functional textile. There are quiet hints (pockets, straps) of a past life or potential future incarnation as apparel but this is not emphasised.

Acquired in 2018



POLLY BORLAND

Untitled XXXIII (Smudge series) 2010
cibachrome photograph
edition 3 of 3
49 x 44cm

POLLY BORLAND

Untitled III (Smudge series) 2010
cibachrome photograph
edition 3 of 3
49 x 44cm



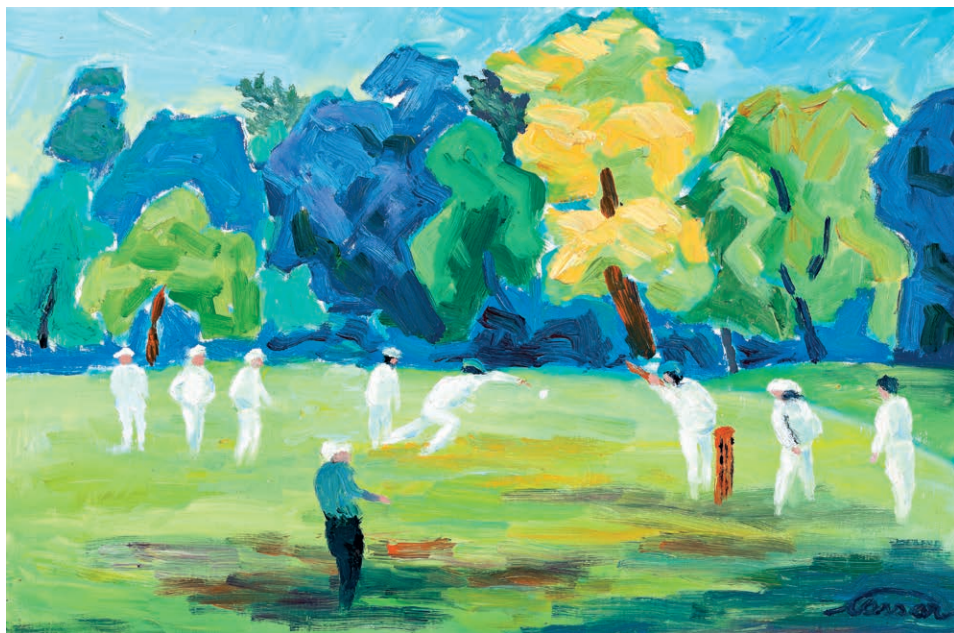
Polly Borland's photographic practice has spanned commercial, documentary and fine art. The recent period of Borland's practice is characterised by an exploration of more abstract and surreal imagery, inviting the viewer to see the human form in unfamiliar ways. Equally disturbing and hilarious, Borland often creates images that deny the subject/model their likeness or even an inkling of their true character. She does this through the use of visual devices, costume and light. Reminiscent of the theatre, Borland's DIY costumes and props reflect her interest in circuses and dress ups. When Borland does use props, she frequently disrupts their intended form, using them back to front, or not as they were intended. Musician, actor and author, Nick Cave, modelled for Borland on the *Smudge* series and in the foreword of the catalogue wrote:

'... So it was that I went around to her house in Brighton. We played dress ups. Polly squeezed me into body stockings, rubber bathing caps, crotch-accentuating leotards; she shoved ping pong balls down the front of a lycra tankini, attached cow udders to my face, rouged my nipples, pulled shredded pantyhose over my head; wigs were put on backward – electric blue ones, blonde ones, horrid ones made of rusted steel wool; she glued phallic noses to my forehead, fright-wigged me, squeezed me into glam rock boob tubes..'

[Nick Cave, in *Smudge*, Polly Borland (ed., Ignacio Andreu (Barcelona/New York: Actar, 2010), 1]

Acquired in 2018

©Polly Borland and Murray White Room, Melbourne



MANWEL CASSAR

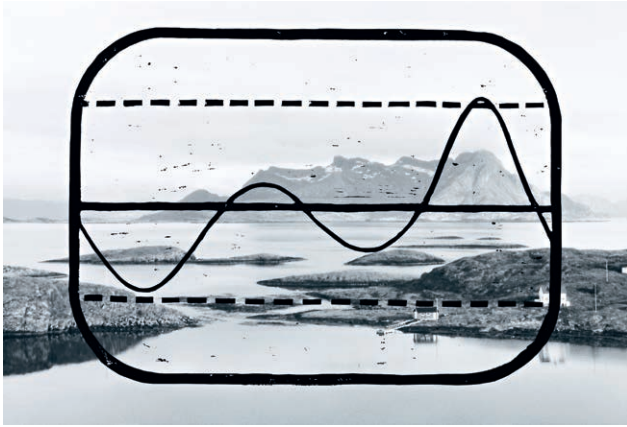
Cricketers, Caulfield Park 2015

oil on canvas

32.5 x 48cm

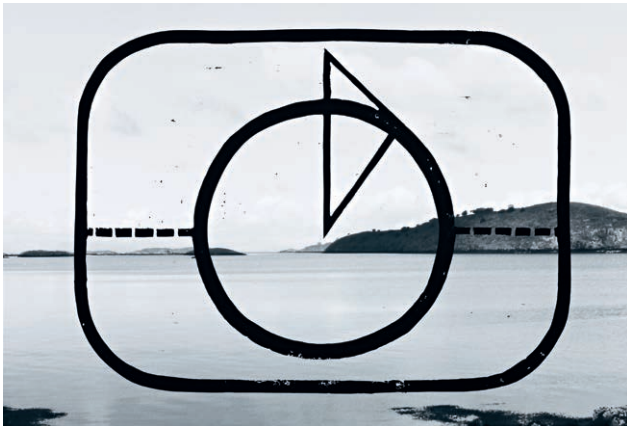
Born in Malta, Cassar was employed as teacher at the government school in Msida. Cassar emigrated to Australia in 1955 and was employed first as a teacher before joining the Federal Civil Service. He published a large number of poems in Maltese and was a member of the Australian Poetry Lovers Society. He studied painting at RMIT and graduated with a Master of Arts from Victoria University in 2015. Cassar has a deep appreciation for the human form and for nature. *Cricketers, Caulfield Park* depicts the type of sporting scene observed on summer weekends across many of Melbourne's ovals. The work is rendered in unnaturally bright hues, with thick impasto brushstrokes and painted in a free and abstract manner that conveys the action of the ball in mid-air after it has been struck by the cricket bat.

Acquired in 2017



EMMA HAMILTON

*Diagram for Navigation
(Time in the Landscape) 2017*
lino print on inkjet photograph
on cotton rag
edition 1 of 6
39 x 55cm



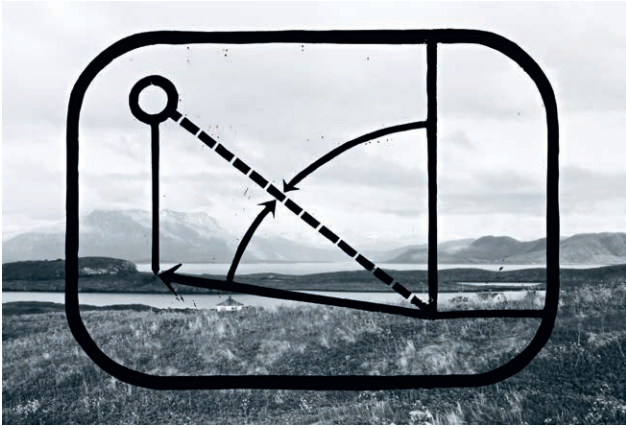
EMMA HAMILTON

*Diagram for Navigation
(Location of the Arctic Circle) 2017*
lino print on inkjet photograph
on cotton rag
edition 1 of 6
39 x 55cm

Diagram for Navigation was developed at Fordyprningsrommet Fleinvær, at a residency undertaken by Hamilton on a remote Norwegian island above the Arctic Circle in the archipelago of Fleinvær. The all-encompassing landscape dominates life there; time is measured by light in its abundance or absence at different times of the year.

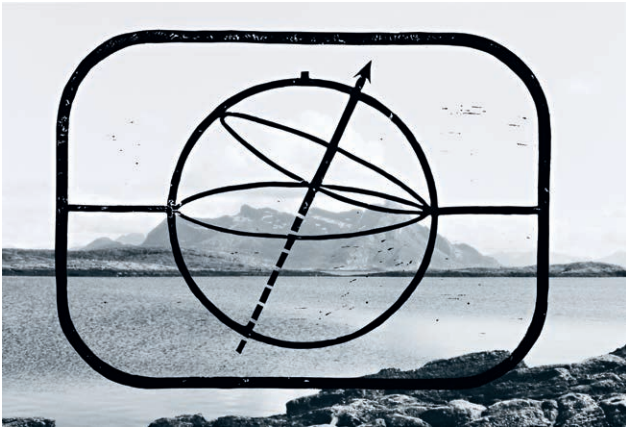
The series of lino prints applied onto photographs of the Norwegian landscape depict diagrams that calculate our position in landscape, and so directly interrogate the disparities between the diagrammatic language of calculations and the landscape itself. The works place our scientific modes of understanding landscape in direct intersection with the terrain of the Norwegian island. Through the camera, scientific observation meets visual observation, recording an image that simultaneously embodies the two. The juncture between artificial forms of measurement and the natural world shows a disconnected but sometimes striking relationship.

Acquired in 2018



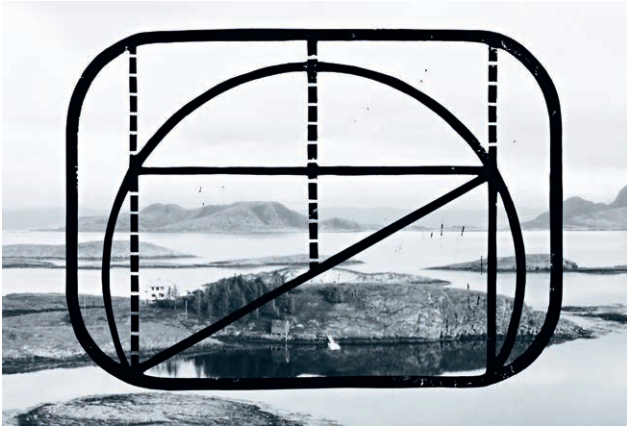
EMMA HAMILTON

*Diagram for Navigation
(Location of the Sun) 2017*
lino print on inkjet photograph
on cotton rag
edition 1 of 6
39 x 55cm



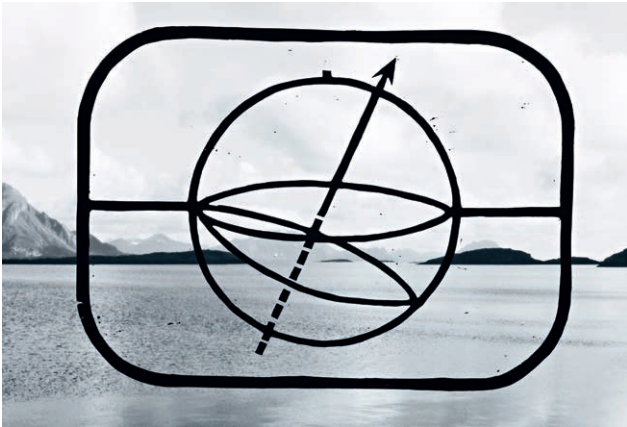
EMMA HAMILTON

*Diagram for Navigation (Path of the
Sun at the Summer Solstice) 2017*
lino print on inkjet photograph
on cotton rag
edition 2 of 6
39 x 55cm



EMMA HAMILTON

*Diagram for Navigation
(Location of the Horizon)* 2017
lino print on inkjet photograph
on cotton rag
edition 1 of 6
39 x 55cm



EMMA HAMILTON

*Diagram for Navigation
(Path of the Sun at the
Winter Solstice)* 2017
lino print on inkjet photograph
on cotton rag
edition 1 of 6
39 x 55cm



Julie Irving's formal artistic training was undertaken at the National Gallery of Victoria Art School and the Victorian College of the Arts. She began exhibiting her artwork in 1976 and has participated in numerous solo and group exhibitions in Australia and internationally.

Irving is not given to affixing meaning to her work. Yet, the white surface, scored with deep and shallow gouged areas, scratches and areas of void, along with its meandering dark line, is reminiscent of an aerial view of the landscape. Irving has described her practice, saying, *'pictures happen because you start; because of excess. You're looking for approximation. When you start, things go wrong. You try to fix it. Then it ends. The picture is then; nothing else; it pictures.'*

Acquired in 2017

JULIE IRVING

Untitled 2016
mixed media on paper
76.5 x 56cm



MARTIN KANTOR
(1960-2015)

Untitled (Tony Clark) 1987
gelatin silver photograph
edition A/P
20.5 x 21cm



MARTIN KANTOR
(1960-2015)

*Untitled (Victorian Tapestry
Workshop)* 1986
posthumous type C photograph
edition 6 of 20
20.5 x 18.5cm



MARTIN KANTOR
(1960-2015)

Untitled (Robert Rooney) 1987
gelatin silver photograph
edition A/P
22.5 x 22.5cm



MARTIN KANTOR
(1960-2015)

Untitled (Pel Mel at Espy) 1982
posthumous C type photograph
edition 5 of 11
27 x 40cm

For over twenty years Martin Kantor's photographs captured his subjects in a unique and creative fashion. The images acquired by the City of Port Phillip formed part of an exhibition and book *Photo by Martin Kantor* (2017) and are portraits Kantor took between the late 1970s and 2002. The subjects of his photographs predominantly featured the then up-and-coming, but now well-known, identities in the field of Australian culture from the 1980s and 90s. In the 1980s, there was an upsurge of creative energy in Melbourne and Kantor positioned himself at its centre capturing artists (such as Robert Rooney and Tony Clark), gallerists, musicians, politicians, and other well-known subjects. Some of his best photographs documented the emerging artists of the period but he also earned a reputation as a live music photographer. Whilst it doesn't depict the actual gig, his photograph of the members of the punk band, Pel Mel, at the front bar of the Esplanade Hotel perfectly embodies the atmosphere of the Espy during the 1980s. He also worked as photojournalist for *The Australian*, owned by his uncle, and had an impressive eye for composition, demonstrated in the beautiful portrayal of the Victorian Tapestry Workshop (now Australian Tapestry Workshop).

Acquired in 2018



Michael Kluge focuses on subjects that occupy a distinct space. He values the ordinary and the overlooked and has a finely tuned knack for capturing the essence of his subjects. The concept of time is central to Kluge's work. He privileges old objects, people who are seemingly unremarkable but have fascinating stories as well as locations that are of historical interest. *Behind the Façade* is a photographic series that explores the interior spaces of well-known landmarks and less familiar structures in the City of Port Phillip's unique and historically rich built environment. In an era of constant transition, distinctive features and unusual aspects about each building's former or current usage are captured. While many of the street view exteriors of these buildings are familiar to us in our day-to-day movements around the City, their interiors, tucked inside, remain largely unknown.

Acquired in 2018

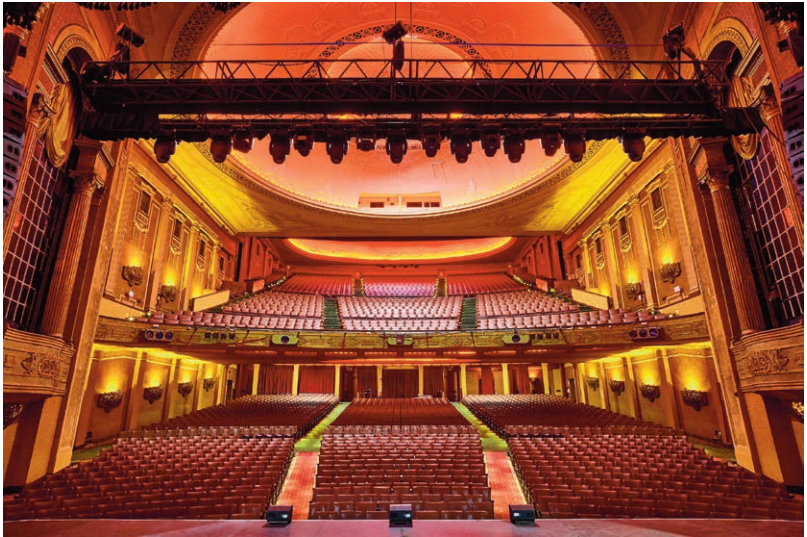
MICHAEL KLUGE

Unreal Flowers, Ripponlea
(*Behind the Façade* series) 2017
digital type C archival print
edition 1 of 10
55 x 80cm



MICHAEL KLUGE

St Colmans Church, Baladava
(*Behind the Façade* series) 2017
digital type C archival print
edition 1 of 10
55 x 80cm



MICHAEL KLUGE

GM Holden Social Centre, Port Melbourne
(*Behind the Façade* series) 2017
digital type C archival print
edition 1 of 10
55 x 80cm

MICHAEL KLUGE

Palais Theatre, St Kilda
(*Behind the Façade* series) 2017
digital type C archival print
edition 1 of 10
55 x 80cm



MICHAEL KLUGE

Luna Park, St Kilda
 (Behind the Façade series) 2017
 digital type C archival print
 edition 2 of 10
 55 x 80cm

MICHAEL KLUGE

Edgewater Towers, St Kilda
 (Behind the Façade series) 2017
 digital type C archival print
 edition 2 of 10
 55 x 80 cm



Richard Stringer began to consider sculptures as personal cultural objects through his work as a part-time archaeologist. This is an approach enhanced by the museum cabinet that shifts the emphasis from 'art' to that of 'artefact'.

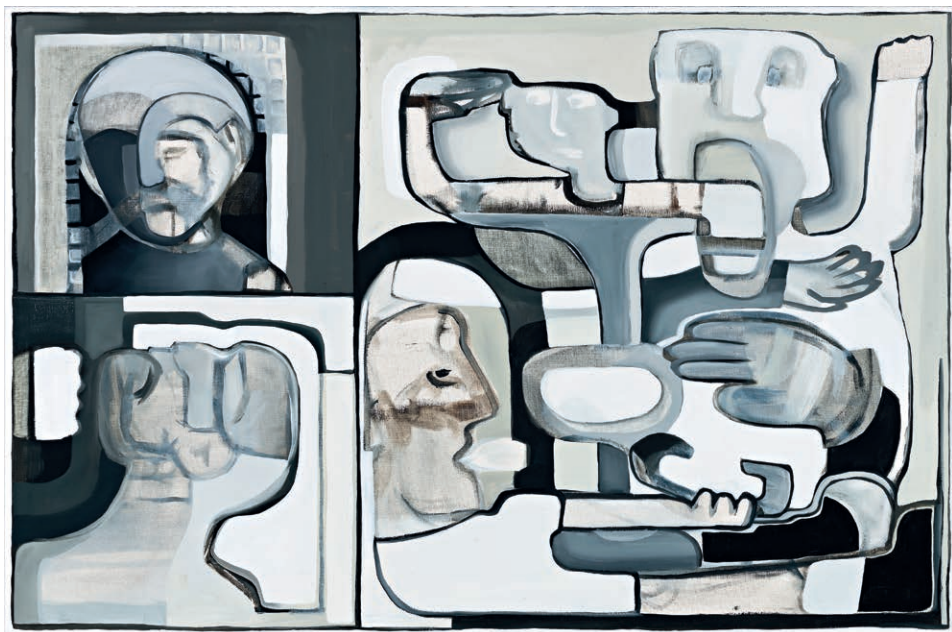
House on Fire is made from 'alabaster', a term applied to the souvenir statuettes of 'Athena' and 'David' one finds in the tourist stalls of Athens or Florence. Alabaster is, in fact, a composite material that replicates the original marble works. His use of this material is a play on the association between an original artwork to that of a de-historicised replica. Like the European souvenirs, the work is also produced in unlimited edition.

The sculpture itself is a simple ideogram that takes the protective device of a helmet but indicates that the source of danger comes from within.

Acquired in 2018

RICHARD STRINGER

House on Fire 2017-2018
alabaster (cultured marble) in
acrylic vitrine
67 x 57 x 57cm



Kirsty Budge's psychologically charged paintings are populated with humans and humour. The works connect personal narratives, thought patterns, observations and environments through real and imagined forms. *Thank you very much for your kind donation, give me 20 bucks or I'll punch your face in* is part of an ongoing exploration of the language of pop culture, sourced from childhood experiences in New Zealand and from the wider global community. The title originated from a television jingle for Cadbury Roses chocolates in the 1980s. The jingle was frequently reworded in the advertisements to accommodate various gift giving situations. This is perhaps the reason why, like so many others, this sweet little song became an unfortunate target for mischief. The sincerity conveyed in the original advertisements and the catchy music provided the perfect provocation for conversion into irreverent and comical lyrics in the school yard.

Acquired in 2018

KIRSTY BUDGE

*Thank you very much for your
kind donation, give me 20 bucks
or I'll punch your face in 2017*
oil on canvas
60 x 90.5cm





ANDREW SIBLEY
(1933-2015)

Portrait of Dalia Millingen 1978
oil on canvas
136 x 120.5cm

Andrew Sibley was born in Kent, England. He emigrated to Australia in 1948 with his parents and siblings and settled in Queensland, later moving to Sydney and then Melbourne in the 1960s. Sibley's career spanned more than six decades. During that time he was a dedicated figurative painter and teacher at RMIT and Monash University.

The subject of this portrait, Dalia Millingen, was born in Brussels in 1922 and married Dolph Henenberg in 1946. They emigrated to Australia in 1950 and settled in Melbourne where they connected with other European immigrants and began to actively create and participate in the vibrant intellectual and cultural milieu that emerged. They moved to Wattle Glen in the 1960s where they met Andrew and Irena Sibley. They became good friends from that time onwards and the Henenbergs purchased some of Andrew Sibley's work. In the early 1970s the Henenberg's marriage ended and in 1976 Dalia married Bill Millingen. In 1995 Bill and Dalia moved from Eltham to Elwood. This painting was commissioned by Dalia's second husband, Bill Millingen. Dalia continued her long-lasting friendship with Andrew and Irena up until her death in 2014.

Donated by the Henenberg family, 2017

© Andrew Sibley. Licensed Viscopy, Australia



JOHN MEADE

Family Outing (Set Pieces series)

2016

aluminium and auto enamel

35.5 x 24.5 x 44.5cm

John Meade works in an intuitive way, creating tightly orchestrated pieces that explore the metaphysical, the surreal and the erotic. Tapping into the real and the subconscious, playing with scale and expectation, Meade employs minimalism and messiness, the deliberate and the accidental, to explore extremes of form and intensities of emotion.

Family Outing was part of a series of seven works, *Set Pieces*, exhibited at Sutton Gallery in 2016. The works were fabricated in foundry-cast aluminium and incorporate additional materials and surface effects. *Family Outing* employs both a rigorous industrial geometry and soft organic form. Through these qualities Meade creates a playful and innovative intimacy, in shape and scale, of members of a family group.

Acquired in 2017



BELLE BASSIN

Confetti (Glass project) 2016
video

edition 2 of 5

8:23 mins

Belle Bassin is an experimental artist who pursues new formats and modes of presentation. Her work focuses upon the sentient dimensions of colour and form, and the possibilities and constraints of bodily movement within public space. Bassin is guided by an interest in early female Dada performance, particularly the works of Sophie Taeuber-Arp, and Bauhaus Modernist ideas of form and biomorphic abstraction.

An interplay between sculpture and performance, the *Glass* series arose from an intuitive geometric drawing that grew into ideas for sculptural, wearable forms that Bassin imagined dancing around people's bodies. Constructed from sewn fabric and wood these 'animate' sculptures are enlivened by the slow movement of a performer from within them, making perpetually changing formations. Bassin used three types of abstracted patterns, floral, wavy and crystalline. Filmed at the National Gallery of Victoria, *Confetti* shows the choreographed performance of the complex arrangement of wavy abstracted pattern and form on flat visual planes, fashioning the body as a site for abstraction.

Acquired in 2017

This work formed the first in a series of self-portraits for Thomas, who allows the paper to accumulate random marks over a long period of time, sometimes years, before the drawing 'begins' in earnest.

Thomas works in an improvisatory manner with an unknown outcome. The work grows compulsively with false starts, pauses, rapid escalations, and periods of dormancy. Time is an important aspect to production and this is documented in the use of date stamps and notations.

A preoccupation with mapping and orienteering is evident in the work, with pathways, roads and multiple journeys layered throughout the composition. Thomas has documented travel to and from the artist's studio (usually on bicycle) from his home in St Kilda via Albert Park to the Boyd School Studios in Southbank. Albert Park Lake and Emerald Hill are included, as well as the proliferation of high rise developments gradually occupying the empty spaces around the studio site. The Central Equity building is documented along with Thomas' personal thoughts about the changing urban and political landscape. An amalgam of landscape, interior thoughts and self-portrait, the work is a highly personal depiction of experiences, belonging and place.

Acquired in 2017



DAVID HUGH THOMAS

Self Portrait in the Studio 2014-2017
pencil, ink, watercolour, stamps,
and stencils on paper
78 x 63cm



KENT MORRIS

*Boonwurrung (St Kilda):
Sulphur Crested Cockatoo
(Unvanished series) 2017*
archival print on rag paper
edition 6 of 8
120 x 80cm



KENT MORRIS

*Boonwurrung (St Kilda):
Crow (Unvanished series) 2017*
archival print on rag paper
edition 3 of 5
150 x 100cm

Kent Morris aims to reconstruct the shapes and structures of the built environment to reflect the shapes and designs of the first people of Australia. He is interested in observing the rhythm and habits of native birds in a variety of spaces, how birds adapt and interact with the built environment and how this reflects change within ecological systems and, in turn, teaches us about the ways in which Indigenous cultures survive and adapt. In their songs and flight, which form an intrinsic part of Indigenous cultural knowledge and spirituality, Morris draws parallels to the complexity of contemporary Indigenous experience. To counter the absence of Indigenous cultural representation in the built environment, he reconstructs that environment. Created from single photographs the *Unvanished* series map his connections to Country which centre around where he lives, works, his ancestral Country, family and trade.

Acquired in 2018



VIVIENNE SHARK LEWITT

Untitled #3 (Man and a Woman with a Rabbit) 1988
soft ground etching on paper
edition P/P (printed by John
Loane, Viridian Press, from the
René Block Aus Australien print
portfolio, 1988)
100 x 70cm

In 1988, Edition Block issued *Aus Australien*, a portfolio of prints consisting of forty sheets by eight Australian artists (Richard Dunn, John Lethbridge, Mike Parr, Peter Tyndall and Ken Unsworth, John Nixon, Vivienne Shark LeWitt and Jenny Watson). The idea for the project came from curator René Block, the German coordinator of the Biennale of Sydney in 1984 and 1986. The portfolio represents a leading generation of artists who brought major developments in Australian art of the 1970s and 80s.

Vivienne Shark LeWitt is a painter and cartoonist whose works feature astute wit and subversive humour. LeWitt investigates art and literary histories, drawing on the traditions of fable and symbolic narrative that are typical of medieval allegory. In *Untitled #3 (Man and a Woman with a Rabbit)* a modern figure materialises in an eighteenth-century context, recalling idyllic scenes by Rococo artists. The focus of the composition, the two figures in the middle ground of a dreamy parkland setting, are gazing at a rabbit, which is escaping down the axis of the composition, as if to disappear. The naked male figure, lying face downwards, implies that an amorous dalliance has occurred between the two.



Jenny Watson's images in *The Bottled Memories* series express the peculiar mechanisms of memory, and how it is triggered by a particular smell or sound, a glimpse or a touch. The aquatints contain the most important aspects of Watson's personal history in the shape of memories that have formed, and continue to inform, who she is. Each work depicts words, associations and fragments that are stored in glass. Letters float free from the words, memories and events they signify. In *The Bottled Memories 4*, some of the letters settle to the bottom of the container, while others rise to the top. In the centre of this landscape of letters and markings is a figure on a horse. An enthusiastic rider and lover of horses, Watson returns to the theme of horses throughout her artistic practice.

Acquired in 2017

JENNY WATSON

The Bottled Memories 4 1988
etching, aquatint and
watercolour on paper
edition P/P (printed by John
Loane, Viridian Press, from
the René Block Aus Australien
print portfolio, 1988)
100 x 70cm

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/s biennially.

PENELOPE DAVIS AND STEPHEN HALEY, RBFVAF FELLOWS 2015

Reverse Photography

This project brings together the parallel concerns and interests of two established artists in a previously untried collaboration. Their project directly engages with key aspects of contemporary art practice, in particular, the two fundamental shifts of the contemporary age; rapid global urbanisation and the emergent digital age.

Photography snaps actual objects in the world converting them to abstracted, representations - images. Penelope Davis and Stephen Haley thought to invert this – to reverse photography – by taking virtual objects and images found as photographs on the internet and turn them into actual objects, using 3D printing technology. The artists took it a step further, inverting this once again by taking the actual, transparent objects to make cameraless contact photographs – photograms. This turned them once more into photographic images. In keeping with the increasingly abstract nature of the digital world, the images used were selected from the standard symbolic forms used in warning and information signage, particularly those of the American Institute of Graphic Arts (AIGA).

The forms were computer routed in Perspex and then used to create a series of photograms and, by playing in the darkroom, these were overlaid one on top of the other and exposed through various coloured gels. The routed forms were also then scanned back into the computer and used as textures to overlay created virtual forms in a 3D computer program and multiplied to create new abstract, highly layered compositions, such as *Storm*. In each iteration, the images recall and invert photographic functions to produce a strange new type of photograph.

Donated by the artists 2017



PENELOPE DAVIS AND STEPHEN HALEY
RBFVAF FELLOWS 2015

Storm 2017 (Reverse Photography project)
lightjet photographic print face mounted to Perspex
120 × 120cm
edition 1 of 5



The City of Port Phillip respectfully acknowledges the Yaluk-ut Weelam 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.

