

XANANA
GUSMAO'S
SON HAS A
TATTOO OF HIS FATHERS
FACE ON HIS CHEST

HOW MANY
THAT I
BOTTLE
ENOUGH

Sustaining the art of practice

25 June – 20 August 2022 | Lawrence Wilson Art Gallery

SUSTAINING THE ART OF PRACTICE

Countless interdependent systems exist between people and the environment. *Sustaining the art of practice* explores the ecologies that support public expression. I seek to highlight how works of art in this exhibition are part of shimmering networks that extend outward and beyond the walls of the Gallery.

Sustaining the art of practice considers bodily intelligence and affectivity, how we move through space and our engagement with people and objects. Artworks exist as tangible traces of the corporeal body, which allow for the body of the maker and the body of the viewer to be in dialogue via the work of art. Inputs of shock, pain and other immediate and visceral responses remind us of the connection between mind and body. Artists Maria Kozic and Jody Quackenbush seek to elicit responses to fleshy and disconcerting bodies, while Angela Stewart and Ruth Tuck demonstrate their capacity to record the idiosyncratic ways in which their sitters occupy space via portraiture. Viewers and artists alike share an archive of bodily sensations and both Stewart and Quackenbush align their experiences with art historical precedents in Sofonisba Anguissola, Frida Kahlo and Camille Claudel. Nalda Searles and Barbara Haddy draw from familial and intergenerational links to place, while Lydia Young's photographs document unique colours and Country in depictions of her family on Ngaanyatjarra lands. The exhibition also includes work of long-time friends, artists and academics: Helen Grace, Narelle Jubelin and Margaret Morgan.¹ Their professional and private lives continue to interweave as they pursue their respective practices across several continents.

The prevalence of works that refer to fabric and textile traditions in this exhibition is in recognition of the capacity of stitched material to retain bodily traces of both the maker and those who have worn or touched the fabric. Marcelle Riley and Amanda Bell transform the present by stitching together experiences of the past. They, with Raquel Ormella and Narelle Jubelin, utilise textile traditions to expand outwards from the experience of individuals to speak of the personal *and* universal.



Marcelle Riley, *Bibool Yok (Paperbark girl)*, 2017, calico with natural dyes, embroidery thread, lavender pillow, artist's dilly bag and 2 clay pinch pots, 47 x 24cm

The impetus for this exhibition was to acknowledge relationships that can sustain us through catastrophic moments, cycles of despair and jubilation. Of communities that are able to accommodate a multitude of voices and opinions that often jar and butt up against each other. Sometimes conflicting, sometimes cooperative and sometimes collaborative. What remains most important is the capacity to create, to challenge, to present a multitude of different ways of being and of experiencing the world. As we manage our personal and social responsibilities, we also sustain the many communities and networks of which we are a part. I thank you for having skin in this game.²

Lee Kinsella
Curator

1. Another of this circle of friends is artist, Susan Norrie. Norrie's paintings are also on display in the Lawrence Wilson Art Gallery.
2. See Adrienne Westenfeld, "Nassim Nicholas TALEB", *Esquire* magazine, 2018, p 52, "There is less "skin in the game" today than there was fifty years ago, or even twenty years ago. More people determine the fates of others without having to pay the consequences. Skin in the game means you own your own risk."

LIST OF WORKS

The works below are from the University of Western Australia's Cruthers Collection of Women's Art, unless noted otherwise.

Alison Alder

Visual Arts Board poster, 1985, screenprint on paper, 75.8 x 51cm

Alison Alder and Julia Church

True Bird Grit, 1982-83, illustrated book, screenprint on paper, 40 pp, 51 x 38cm

Amanda Bell

Undoing, 2022, video projection on found objects, dimensions variable. Commissioned by The University of Western Australia in 2022. Courtesy of the artist.

Julia Church

Ordinary women standing up for themselves (Australian Prostitutes Collective), 1986, screenprint, 57.6 x 75cm

Helen Grace

Landscape/scenic views, 1983, photographs, postcards on newspaper, diptych, 57.8 x 84cm each
Christmas dinner, 1979, sepia-toned silver gelatin prints, 53 x 43cm

Barbara Haddy

To sea, 1978-1998, acrylic and oil on Masonite, diptych, 244 x 248cm overall
115 degrees 36' 48" E 1600hrs, 1983, screenprint, 55 x 38cm
Woman, mirror, fear at sunset, 1983-84, oil on canvas, 150 x 63cm

Subject and dream; subjective, dreamt, 1980 - 1989, multiple screenprints, monoprint, gold ink, gold leaf, stitching, thread piercing, collage, 78 x 101cm. Purchased using funds from Sheila's Champions Donor Circle, 2020.

Developing strategies (with Bronowski), 1987, striped cotton cloth, stitched and foam-padded, 180 x 48cm

Meditation, 1988-2012, screenprint edition printed 1988, woodblock river map image integrated in this unique state 2012; screenprint and woodblock on Arches tan, 54 x 92cm

Mapping, 2012, mixed media print - screen and monoprint on Rives BFK, watercolour on Arches Tan; papers spliced/bonded, jig-saw style, 78 x 140cm

Found artefact (A tribute to Margaret Owen AOM), 2021, Chinese ink, watercolour, tempera on Oriental scroll paper, triptych, 120 x 150cm overall

Narelle Jubelin

The photographer, 1987, petit point needlework in found frame, 70.2 x 70.2cm

Foreign affairs - Solomon R. Guggenheim Collection of non-objective paintings, 1990-91, petit point embroideries in nine found frames, 74 x 80cm overall

Por Timor/ Principal, 1997, metal lettering, 12 x 32.8cm overall

Maria Kozić

Master pieces (Mondrian), 1986, oil on wood relief, 183 x 122cm

Self-portrait, 1987, colour screen print on paper, 79.8 x 66cm

Kozić works below gift of Sally Jackson

Viral Pulse by the MK Sound Machine, 1992, CD

Happy Birthday greetings to Sally from Maria and Philip, c. 1983, screenprint and pen on paper, 40 x 32.2cm

Screen scream, c. 1984, 2 colour screenprint on white paper, 68 x 68cm

Sally! Happy birthday, c. 1985, screenprint, 29.5 x 21cm

Maria Kozić's Wester Spaghetti Venice Biennale '86, 1987, soft bound exhibition catalogue, 21 x 29.7cm

Stuffing Film: Genre, 1987, monograph series, 93 pp soft bound, 30 x 21cm

Stuffing Art: Graphics, 1990, monograph series, 120 pp soft bound, 30 x 21cm

Things #1, 1988, illustrated book screenprint and offset-lithograph, stapled bound with light coloured card cover (glued), 29.7 x 21cm

The Incredible Melting Man, n.d., 2 colour screenprint on white cotton T-shirt, 60 x 86cm

The Murders in the Rue Morgue, n.d., 3 colour screenprint on white cotton T-shirt, 62 x 90cm

Unknown monster, n.d., 3 colour (purple, red, yellow) screenprint on white cotton T-shirt, 83 x 86cm

The Thing, n.d., 3 colour (brown, yellow, red) screenprint on white cotton T-shirt, 59 x 86cm

"The Trip", n.d., 2 colour screenprint on white cotton T-shirt, 62.9 x 80cm

"Faster Pussy Cat Kill Kill", n.d., 2 colour screenprint on white cotton T-shirt, 65 x 95cm

[Eeek!], n.d., colour screenprint on blue paper, 64 x 43cm

Perfect match - Liz and Lassie, 1984, colour screenprint, 76.4 x 62cm

Margaret Morgan

Suspension (of disbelief), 1987, oil on linen, 30.7 x 30.8cm

[Untitled], 1990, oil on linen, 21 x 21cm

Subway faces, 1989, sketchbook, 16 x 11cm (22cm open)

Raqueil Ormella

Pick me, 2002-03, lace and cotton printed flannel fabric, 106 x 188cm

Golden soil #2, 2014, nylon, 92 x 152cm

Xanana Gusmao's son has a tattoo of his father's face on his chest, 1999, felt, wood, 90 x 200cm

Jody Quackenbush

Self portrait as Camille Claudel (reflected in Perseus' shield), 2019, Giclee print on Hahnemuhle photo rag paper, Photo by Miles Noel, 85 x 61cm.

Strong garment III, 2019, fabric, metal, plastic, dimensions variable

Octopus/deep sea creature mask, 2013, fabric, embroidered flowers, fake pearls, found plastic, dimensions variable

Northbridge butcher's shop, 2012, Giclee print on archival paper, ed 1/10, 42 x 59cm

Marcelle Riley

Bibool Yok (Paperbark girl), 2017, calico with natural dyes, embroidery thread, lavender pillow, artist's dilly bag and 2 clay pinch pots, 47 x 24cm

Nalda Searles

Woodcutters shoes, 2005, artist's father's slippers with rubber bands from cycle tyres covered with sandal wood shavings from beneath his lathe (gifted to the artist), 25 x 37.5cm

Angela Stewart

Is this my other as others see me, 1991, oil on board, 92 x 152cm

Two Annie Q Medley, 2 Frida Kahlos, 1995, Cibachrome overlaid with oil, 85.3 x 67.7cm

Joan London reading the New Yorker 31.10.2021, 2021, pastel, charcoal on Saunders Waterford paper, 88 x 68cm. Courtesy of the artist.

Joan London, 2000, pastel, charcoal on rag paper, 80 x 96cm. Courtesy of the artist.

Alison, 1642, 2022, 2022, Ilford high gloss and oil paint, oval mounted on Aluminium, triptych, 90 x 64.5cm each. Courtesy of the artist.

Eveline Kotai as she me, 2000, oil on board, 62.5 x 62.3cm. Courtesy of the artist.

Ruth Tuck

Double self portrait #1, 1980, oil on Masonite, 69 x 60cm.

Double self portrait #2, 1980, oil on Masonite, 69 x 60cm

Roy Dotrice in 'Brief Lives', 1975, watercolour, 97.5 x 64.5cm

The Astrologer, Bonnie Mathers, lecturing using her natal chart, 1979, watercolour, 108 x 73cm

Roses and artist, 1982, watercolour, 71.5 x 52.5cm

Lydia Young

Untitled, 2016, 6 pigment prints on Hahnemuhle hemp paper, 30 x 42cm each. Purchased using funds from Sheila's Champions Donor Circle, 2020.

Kenisha Young, 2016, pigment print on Hahnemuhle hemp paper, 30 x 42cm. Purchased using funds from Sheila's Champions Donor Circle, 2020.

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Cordite Poetry Review collaboration
KIN, video with hardcopy of poems



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Maria Kozic, *Perfect match - Liz and Lassie*, 1984, colour screenprint, 76.4 x 62cm Cruthers Collection of Women's Art, The University of Western Australia. Gift of Sally Jackson. Copyright and courtesy of the artist.

CURATOR'S ACKNOWLEDGMENTS

Always was, always will be Aboriginal Land

I am a non-Indigenous person who lives, works and nurtures my family on the traditional lands of the Noongar nation.

Special thanks to the authors, artists and poets for their remarkable insights and generosity, and their many supporters. Thank you to Professor David Sadler, Deputy Vice Chancellor (Education), Jo Faulkner, Associate Director, (DVCE), and my LWAG colleagues for their part in the realisation of this exhibition and associated programs. I would also like to acknowledge Helen Carroll, Curatorial Advisor to the Cruthers Collection of Women's Art and the Sheila Foundation Limited (SFL) for supporting the Cruthers Collection of Women's Art at The University of Western Australia.

Cordite Poetry Review collaboration thanks to Dr Elfie Shiosaki and Kent MacCarter

Finally, thanks to Jude Adams, for giving me the nudge.

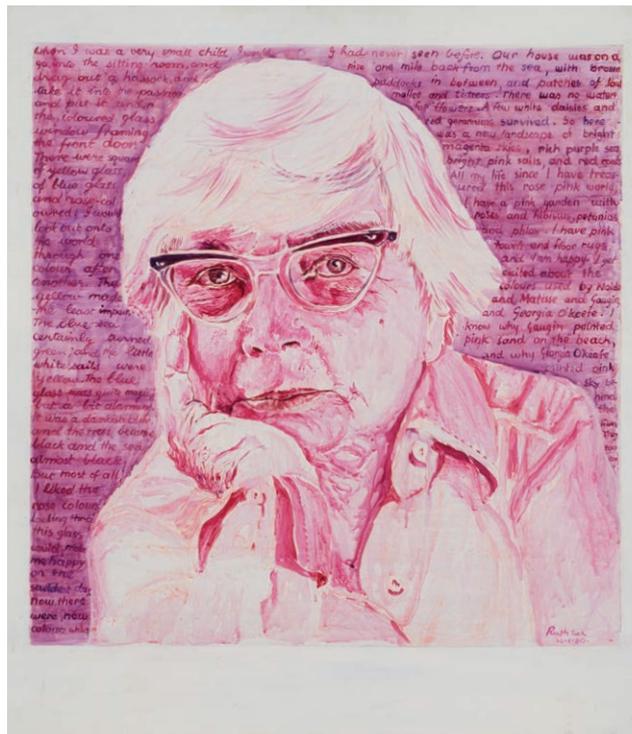
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Cover image:

Raquel Ormella, *Xanana Gusmao's son has a tattoo of his father's face on his chest*, 1999, felt, wood, 90 x 200cm. Cruthers Collection of Women's Art, The University of Western Australia. Copyright and courtesy of the artist.

Signwriter: Jae Criddle



Ruth Tuck, *Double self portrait #2*, 1980, oil on Masonite, 69 x 60cm, Cruthers Collection of Women's Art, The University of Western Australia. Copyright and courtesy of the artist's estate.



The University of Western Australia would like to acknowledge that this exhibition takes place on Noongar boodjar, and that Noongar people remain the spiritual and cultural custodians of their land, and continue to practice their values, languages, beliefs and knowledge.

LAWRENCE WILSON ART GALLERY
OPEN TUES - SAT 12 - 5PM
FREE ADMISSION
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