



**Elwyn Lynn**  
*Cloud Burst and Burnt Land, 1989*



## Curating the COFA Collection

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ISBN: 978-0-7334-2814-2



## Curating the COFA Collection

Ivan Dougherty Gallery

24 September – 24 October, 2009

Curating the COFA Collection is an academic project that forms part of the Exhibition Management and Curatorial Studies subject in COFA's Master of Art Administration.

The exhibition is a University Art Museums Australia (UAMA) Exhibition Project showcasing the research-intensive and collection-based programs of eight of Australia's leading university art museums.

Curating the COFA Collection is an associated event of Art & About 2009, presented by City of Sydney



Above: **The Kingpins**, still from *Welcome to the Jingle*, 2003  
Image courtesy the artists and Kaliman Gallery, Sydney

Cover Image: **Pablo Picasso**, *La Crâne de Chèvre Sur la Table (Goat's Skull on the Table)*, 1953

## Introduction

The COFA Collection provides a diverse and insightful view of recent Australian art and is an important research and teaching resource for COFA staff and students. The Collection has been built with acquisitions and bequests over a period of three decades, and continues to grow annually. The Collection is displayed in teaching, library and administration areas throughout the campus: this exhibition is the first time that selections from the Collection have been shown together in an exhibition setting.

*Curating the COFA Collection* is a University Art Museums Australia (UAMA) Exhibition Project showcasing the research-intensive and collection-based programs of eight of Australia's leading university art museums: University of Melbourne, Monash University, University of Queensland, Queensland University of Technology, University of Western Australia, Curtin University, University of South Australia and University of New South Wales.

Assembled by students in the Master of Art Administration program, this exhibition presents only a small selection from the entire Collection. Many works were selected on the basis of their COFA connection: some of the artists represented here have studied at COFA, others have lectured and some, including members of The Kingpins, have studied and now teach at COFA.

The exhibition includes work from major Australian artists who had a special connection with COFA over many years, such as James Gleeson, Robert Klippel and Elwyn Lynn. Of a younger generation, Mambo's Chris O'Doherty (aka Reg Mombassa) and new media artist Dennis Del Favero are familiar faces on the COFA campus. The different generations of Papunya Tjupi artists have been exhibiting at Ivan Dougherty Gallery in recent years, while contemporary trailblazers Rosemary Laing and Julie Rrap have lectured in the past and retain a close connection with the art school.

The purpose of the COFA Collection is to develop and maintain a distinctive art collection closely related to the profile and activities of the art school, and to enhance the environment for students, staff and visitors. This exhibition is part of a curatorial program of documentation, interpretation and display aimed at maximising accessibility to and appreciation of the Collection.

The Master of Art Administration degree combines wide-ranging knowledge of the visual arts with skills in management, marketing and finance, as well as exhibition and curatorial practices, writing and documentation, and legal and theoretical studies. The program aims to equip graduates for leadership positions within the arts.

Under the direction of Felicity Fenner, senior curator and lecturer at COFA, each work in *Curating the COFA Collection* has been researched by a postgraduate student in the Exhibition Management and Curatorial Studies class. Their research and writing can be found within this catalogue and on wall texts in the gallery spaces.

On behalf of the student exhibition team, we hope you enjoy this insight into 'our' Collection.

Michael Wilton  
Master of Art Administration student

## Betsy and Rajah

These two paintings are by chimpanzees. Betsy was a famous chimpanzee who lived and worked from 1951 to 1960 in the Baltimore Zoo, USA. She established 'a new and dramatic approach to... ape picture making... in the form of finger-painting', which won her great publicity.<sup>1</sup> In 1957 Betsy participated in a chimp art exhibition at London's ICA, curated by animal behaviourist Desmond Morris, and in 2004 her work was the subject of a retrospective at the American Dime Museum in Baltimore.

Finger painting has been traditionally employed by child psychiatrists as a method of revealing self expression. Betsy's intricate finger painting embodies the same primal mark obsessively pursued by the Abstract Expressionists. Termed 'the Picasso of the primates, the Jackson Pollock of the apes' in her obituary, Betsy's digits naturally precede our human fingers – and perhaps her marks do too.<sup>2</sup> Yet did Betsy have an aesthetic judgement of her own mark? Or was she merely being used 'as a brush' by her handler?<sup>3</sup>

We do not know much about Rajah's place or date of birth, but we do know that he undertook drawing and painting under the direction of Morris. Unlike Betsy, Rajah used a brush to produce this painting. And whereas Betsy's finger marks are clearly accentuated, Rajah's brush marks are soft and nearly untraceable, perhaps due to the lightness of the watercolour medium.

Rajah's marks are prominent and follow a rhythmic pattern, creating a central focal point with little other engagement to be found elsewhere. There is a sense of the physicality of his gestures and one can imagine the movement of his full brushstrokes as they hit the surface of the white paper in repetitive green strokes, creating an abstracted spontaneous eruption in line with human action painting.

Mariela Brozky

## Kevin Connor

Kevin Connor, born in 1932 in Sydney, is best known for his expressionist paintings of urban landscapes. He studied painting and drawing in Sydney; since then he has carved out a career that has spanned many decades and seen success both locally and internationally. He was awarded the Archibald Prize twice, first in 1975 then again in 1977. His 1975 entry, a portrait of The Honourable Sir Frank Kitta, won amidst controversy after the original winning portrait by John Bloomfield was disqualified. The 1977 portrait was of fellow artist Robert Klippel, whose sculptures are also represented in this COFA Collection exhibition.

Connor was later awarded The Sulman Prize in 1991 and again in 1997. He is considered one of Australia's finest draughtsman and was also awarded the inaugural Dobell Drawing Prize in 1992. In 2006 his work was the subject of an exhibition at the Art Gallery of New South Wales that explored the range of his draughtsmanship in sketchbooks, drawings and studies for paintings and sculptures.

The portrait of artist Frank Hinder was a gift to the College by Connor. The portrait captures elements both of Connor's portraiture and urban landscapes. The process of building up layers of paint unevenly across the canvas, then scratching away the pigment in areas to create line and texture, is a technique characteristic of Connor's practice. The gestural quality of the paint's application, combined with the exuberant colour palette, here produces a lively work filled with movement.

Kevin Connor was a lecturer at Alexander Mackie College and The City Art Institute between 1976-1987, both early manifestations of the College of Fine Arts that exists today. He continues to live and work in Sydney, the city which has for decades provided the inspiration and subject-matter for much of his work.

Samantha Murdoch

## Alan Constable

Alan Constable is a Melbourne based practising artist associated with Arts Project Australia, a not-for-profit group committed to supporting people with disabilities to create art. Though legally blind, this has not stopped Constable from creating beautiful, visually strong and textural works of art that have been exhibited throughout Australia and beyond.

Artists with disabilities are generally referred to as Outsider Artists, suggesting that their work is based on their own life experiences and that they are mostly untrained as artists. 'Outsider Art' was coined in the early 1970s by the British art historian Roger Cardinal 'as an English-language equivalent to Jean Dubuffet's *l'art brut* (raw art), referring to the marginal status of these artists in relation to society at large'<sup>4</sup>.

Outsider Art remains a minor genre within the domain of contemporary mainstream art. This is due to society's discomfort with psychological disturbance - even today the mentally ill are kept mostly out of sight. Making an interpretation of these works based on the judgement that they're created out of psychological disturbance is simplistic and does the works an injustice.

Constable's method of painting is to build up texture and bright colour through layering. Here, the composition depicting students in a classroom reveals, among other traditional traits, perspective and foreshortening with foreground, middle-ground and background differentiation. There is a flatness to the figures reminiscent of the work of Post-Impressionist painters Van Gogh (whose mental state was also questioned), Gauguin and Matisse.

Constable, like other artists from the APA, depict life through their eyes, based on their own experiences. Given the emotive and pictorial quality of the work, we might wonder why their art is still struggling for recognition and funding within the broader art world.<sup>5</sup>

Racheal Samuels

## Liz Cuming

Boisterous patterns, drawn in vivid aqua, orange, pink and yellow crayon create a frenetic energy against the dark tonal area of black and rich browns. Weaving across these tonal depths are deep purple swirls and scarlet red markings. Two columns of shimmering white are drawn down the painting, creating reflective highlights in *Ile St Louis*. This work reveals the artist's great understanding of colour, composition and pattern making.

Cuming has studied extensively in the fine arts, receiving her Master of Fine Arts from COFA in 1990. Over the last two decades she has lectured in TAFE and at the University of Newcastle, at the Art Gallery of New South Wales and at COFA. Cuming has also exhibited in group and solo exhibitions consistently since 1984. Her work is represented in the collections of Artbank and many regional galleries.

Artists' immediate environments often provide inspiration and subject matter for their work. Liz Cuming was awarded artist residencies at Paul Haefliger Cottage, Bathurst, in 1999 and at Bundanon on the Shoalhaven River in 1994, making work in response to each unique location. The work in the COFA Collection was undertaken during a 1992 residency at the Cité Internationale des Arts. While it draws its subject matter from urban Paris, Cuming's more recent practice is inspired by the Australian outback, where she now lives and works for much of the time: 'Life is focussed on painting, exhibiting, and running a small arts-focussed tour operation for those wishing to explore remote areas and visit indigenous communities and art centres. The outback is a real magnet... My work has long been inspired by landscape - experiencing fabulous natural spots is a great battery charge and escape hatch from city life.'<sup>6</sup>

Madelein Jones

## Dennis Del Favero

Dennis Del Favero is a new media, video and photographic artist. He is an Associate Professor at the College of Fine Arts, Director of iCinema Centre for Interactive Cinema Research, a Queen Elizabeth II Fellow, and Senior Fellow at ZKM, Germany. Del Favero has exhibited extensively in Australia and overseas with solo exhibitions at the Sprengel Museum in Hannover, the Münchner Stadtmuseum in Munich, ViaFarini in Milan and Neue Galerie, Graz. His work has been included in many major national and international group exhibitions, most recently in the 2008 Adelaide and Seville biennales.

Del Favero's work often derives from horrific events and explores notions of memory, truth and fantasy. The artist ensures that the viewer of his work is unlikely to remain unaffected by either the subject matter or the way in which it is rendered in his characteristically haunting, unsettling film narratives.

Del Favero's two suites of work in the COFA Collection continue his interest in horrific subject matter and are to be approached as narratives.

The subject matter of *Motel Vilina Vlas* derived from accounts of victims of so-called rape motels in Bosnia, where Muslim women and girls were held prisoner. Few women wished to talk about what happened in these places, as they feel such shame imposed upon them by their abusers, and by themselves.

*Parting* depicts a story of abuse and disfigurement, of a young boy alone and vulnerable. *Embrace* offers sexual imagery aligned more with desire and fantasy than with the terrifying loneliness of a victim. The works explore the concept of reality dependent on the perspective, or role, of the different protagonists. The abuser, for example, is likely to not experience the impact both psychologically and physically on the victim, instead perceiving the reality as a fantasy, as an isolated, abstracted event.

Lucy Day  
Intern, Ivan Dougherty Gallery

## Max Ernst

Max Ernst was born in Germany in 1891 and became one of the leading modernist painters in Europe during the first half of the 20th century. Many of his paintings reflect the terror he experienced during World War II, rendered as Surrealist narratives in drawings, prints and paintings. The work in the COFA Collection is a grotesque impression of life during World War II, a period of great turmoil in the artist's life.

In 1922 Ernst joined the artistic community at Montparnasse in Paris. Along with other Surrealist artists, he experimented with free association and in 1925 invented a graphic art technique called Frottage, which used pencil rubbings of objects as a source material. With the help of fellow artist Miró, Ernst pioneered Grattage, which involved scratching at the surface of a painting; and Decalcomania, which involved altering a wet painting by pressing a second surface against it and taking it away.

In 1939, he was interned in a French prison camp, falsely accused of being a spy. Thanks to the intercession of poet Paul Éluard and journalist Varian Fry, Ernst was discharged a few weeks later. He returned only to discover that his lover Leonora Carrington had suffered an emotional breakdown and sold his house for a bottle of brandy, leaving him homeless.

Ernst and his new lover, American heiress Peggy Guggenheim, moved to America in 1941 and were married in 1942. His marriage to Guggenheim did not last and he married artist Dorothea Tanning in California four years later, in a double ceremony with Man Ray and Juliet P. Browner. In 1953 Ernst and Tanning moved to a small town in the south of France, where the artist continued to work until his death in 1976.

Irina Markovsy

## Merilyn Fairskye

*Red/Brown (Nurse Waltrud Wagner, Vienna, 1988)* is characteristic of Sydney artist Merilyn Fairskye's diverse art practice that has over many years encompassed a wide range of media, including photography, drawing and video-based works. Selected for numerous awards and grants, Fairskye's work explores identity through landscape and the human links we make through our environments with each other. Her works have been widely exhibited and are held in collections nationally and internationally. As one piece in a prolific career, this triptych in the COFA Collection examines many of the ideas that have fascinated Fairskye throughout her practice.

*Red/Brown (Nurse Waltrud Wagner, Vienna, 1988)* incorporates a portrait of Waltrud Wagner and a German museum, rebuilt after the destruction of World War II. This work represents a period of intense creativity for Fairskye, who as an artist was interested both in the woman represented and in the reclamation of a culture through architectural reconstruction.

Wagner's face, split across two panels, morphs into a sinister imagining but also symbolises the realities of a woman convicted for playing God and murdering elderly patients under her care. Her face maps the journey of a woman driven by personal power who is also performing acts of mercy. The third panel, a German Museum, came to represent the salvaging of German culture; the act of cementing a history in solid materials. This element contrasts with the gaze of Wagner. Her identity and history are built into the lines of her face. The museum is reborn, Wagner is sentenced. Fairskye's surfaces hint at an unravelling story, at the creation of identity and history.

Tegan Sullivan

## James Gleeson

James Gleeson (1915-2008) began his career in the 1930s and was influenced by the work of Salvador Dalí. Although regarded as one of Australia's greatest artists and foremost Surrealist, it wasn't until he was 68 years old that Gleeson took to the easel full-time. He spent much of his life working in the arts as an administrator, critic, curator, author and lecturer. This included roles at Sydney Teachers College, the National Gallery of Australia, the *Sun* and the *Sun-Herald*.

Gleeson's work from the 1930s clearly references the identifiable aesthetic of early Surrealist expression: non sequitur images in a dreamlike narrative. By the 1940s he began to adopt a style of his own, incorporating images of war and ancient mythology. Through to the early 1980s, these themes are represented largely by figures in a surreal landscape, especially the male nude. But by the early 1990s, these figures are mostly gone as his work focuses on dreamscapes of an epic nature. It is perhaps this work for which he is best known.

Gleeson traditionally worked in oils with his preparatory sketches in charcoal; it was almost exclusively in the late 1970s that he produced the types of collages that we see in the COFA Collection. This series of collages from 1978 is indicative of Gleeson's preoccupations at the time, with references to the male nude and mortality. The medium of collage allowed the artist to juxtapose disparate thoughts and images as they might appear in dreams, while the titles allude to his dialogue with literature and philosophy. His work of this period remains influenced by the psychoanalysis of Freud and Jung, describing the human condition from a surrealist perspective.

Michael Wilton

## Frank Hinder

Frank Hinder was born in Sydney, travelled to Europe and continued his fine art studies in America from 1927 to 1934. His artistic career spanned commercial artistry, theatre, stage and set design, lithography and painting. However he is most esteemed for his drawing abilities and involvement with the second wave of Australian modernist and abstract artists.

Philosophy was important to Hinder and he notes that Hambidge's theory of Dynamic Symmetry was important to the ideas underlying his work. Rhythm in point, line, surface and solidity derived from Pythagoras' philosophies were heavy intellectual influences on his work.

Alongside sculptor Eleanore Lange in 1939, Hinder organised an exhibition that was considered the first in Australia to display art based on abstract principles. The exhibition was called Exhibition 1 and was held at David Jones Art Gallery on Market Street. It included painting by like-minded artists Rah Fizelle, Grace Crowley and Ralph Balson, and the sculptures of Gerard Lewers, Margel Hinder and Eleanore Lange. Critics noted that the works were still content driven and deemed them semi-abstract.

*Riverbank* was made whilst Hinder was teaching at the National Art School. It was acquired by the College of Fine Arts two years after the artist's death and a year before Margel Hinder died. According to the title it depicts a riverbank, probably near the property of Gerard and Margo Lewers, whose Nepean River home the Hinders often visited on the outskirts of Penrith. As lifelong friends and fellow artists, Frank and Margel Hinder's works retained a strong dialogue with that of Gerard and Margo Lewers.

Alexandre Paige

## Margel Hinder

Margel Hinder was born in New York, grew up in Boston and came to Sydney in 1934, along with husband Frank and their only child Enid. Margel was a prolific sculptor, whose modernist persuasions were influenced by her visits to exhibitions in European and American museums which included the works of Gabo, Brancusi and Hepworth. As a young woman she was also interested in architecture, modern dance, engineering, music and theatre – all of which held the same principles of her art: constructivism, movement, balance, structure and aesthetics.

Hinder studied in clay from the model at Boston Museum of Fine Art and after seeing an exhibition in early 1934 showcasing a female artist and wooden sculptural works, decided to try carving. At the end of the World War II through to the early 1950s Hinder carved wood and stone with bird motifs. These works were about content, solidity and balance, reminiscent of Brancusi and heralding primitive, abstracted and simplified modernist forms. Margel Hinder met Gerard Lewers in 1936 and they shared an interest in creating rounded abstract forms. The artist's shift to the less sensuous woods and more spontaneous, experimental metal media began in the mid-fifties.

Renee Free, Senior Curator of the Hinders' retrospective at the Art Gallery of NSW in 1980 described her work as 'anti-classic', 'always trying to get away from a centre, from gravity' yet 'intuitively wayward in the use of materials.' Indeed, she struggled to get away from solid shape, constantly seeking asymmetry.

In 1961 Hinder was awarded the Blake Prize for sculpture. Her work was included in the Second International Sculpture Exhibition in Paris and she won the Civic Park Foundation Competition for the now James Cook Memorial Fountain in Newcastle. She was also commissioned to create a number of public art works in Sydney and elsewhere.<sup>7</sup>

Alexandre Paige

## Ian Howard

Ian Howard has a long connection with the College of Fine Arts, first as a student at the then Alexander Mackie College of Advanced Education in the late 1960s, as a teacher in the late 1970s, and now as Dean.

Howard's main body of work consists of rubbings, photography, sculpture and installations using war-related objects and sites. His practice is profoundly influenced by his time as a student during the Vietnam War when he was struck by the 'complete split' between the world of the art school and the 'real world' of the war. Howard's response has been a career-long exploration of the links between objects and power expressed in work that examines relationships between civilian and military cultures. His subjects have included the Berlin Wall, the Pentagon and Enola Gay, the B-29 bomber that dropped the atom bomb on Hiroshima.

*Full-Timers* is more personal, comprising photographs of thirty-one of his colleagues at Alexander Mackie standing outside their homes with their families. Creating this series provided Howard, who had recently returned from overseas to teach at the College, with an opportunity to get to know his fellow teachers. Included with the portraits is a 1960s blueprint of plans for the current COFA site that Howard found dumped in a bin on the site. The work provides a visual map of the college in 1982. This has particular resonance a generation later, as Howard oversees the next major development of the COFA campus.

*Full-Timers* shows how individuals declare their place in the world through the objects they own and reflects the artist's interest in the split between the personal and the professional. It was originally shown in the exhibition *Property as Landscape* at Watters Gallery in 1983.<sup>8</sup>

Sarah Evans

## The Kingpins

The Kingpins are an all female artist group, based in Sydney. The foursome, made up of COFA graduates Emma Price, Angelica Mesiti, Técha Noble and Katie Price, formed in 2000, while also involved in the Surry Hills based artist collective and exhibiting space, Imperial Slacks. In less than a decade since their formation, The Kingpins have undertaken projects at major institutions worldwide, such as Art Basel, Miami, Musée D'art Moderne in Paris, the MCA in Sydney, the 2006 Liverpool Biennial and the 2004 Gwangju Biennale, and Mesiti has recently been awarded the 2009 Blake Prize for Religious Art.

Born from the Sydney drag king competition scene, the Kingpins feed their own musical influences back into their art through the use of video and live performance, public interventions and sculptural installations. As constructed characters, they pilfer and genderfuck their way through the dress-up bins of consumerism, art history, society and politics. The Kingpins have created a dressed up, dragged around, pop-culture mash that takes aim squarely at the head of the clashing worlds of corporate and popular culture.

The two channel video installation *Welcome to the Jingle* provides a Gwar fuelled cock-rock roar; a soundtrack and Twisted Sister-esque onslaught that is mirrored by the blond haired, blue eyed, white boy athletic troupe diligently and rhythmically invading the Starbucks spaces of the Sydney CBD. In matching branded uniforms, The Kingpins make their one-night-only synchronised way through six of the coffee franchises of the city, a surprise drag intervention that lasts in each homogenised space as long as any coffee jingle would, each Starbucks coffee house as sore and culturally vacant as the pimples on the Kingpins faces.

Julie Burke

## Robert Klippel

Robert Klippel was born in Sydney in 1920 and is praised as a true innovator in Australian art. He was not born into an artistic family, but was very interested in building model ships when he was a young boy. This childhood hobby led him to study sculpture at East Sydney Technical College (now the National Art School). During a career spanning 60 years of prodigious creativity, Robert Klippel worked with many well-known artists. For example, when studying in London, he worked with Australian Surrealist painter, James Gleeson, collaborating on some works with him. (Gleeson's work is also represented in the COFA Collection.)

Klippel was good at creating sculptures using everyday, found and junk materials, such as wood, stone, plastic toys, machine parts and so on. During the 1960s to 1990s, Klippel's works evolved from figurative sculpture into abstraction, from Surrealist wood carving to extraordinary found object assemblages. He is also famous for the great diversity of scale of his work, from the very small to the oversized - and his mature work was usually untitled, identified instead by simple number sequences.

*Opus 605* in the COFA collection was made in 1987 and is a typical work of Klippel's using junk materials, cast in bronze. *Opus 668*, in contrast, though made in the same year, is an entirely wooden construction. Together these two small works reveal something of Klippel's sculptural prowess across a diversity of materials.

Robert Klippel died in 2001 at the age of 80. His influence and contribution to contemporary Australian art are widespread and profound.

Qianchi Liu



**Robert Klippel**  
*Opus 668, 1987*



**Rosemary Laing**  
*NASA - Dryden Flight Research Center #1, Hull Interior of Space Shuttle Carrying Aircraft, 1998 - 99*

## Rosemary Laing

Rosemary Laing's visions of dramatic paradoxes and sites of surreal flight are counted among the iconic images of contemporary Australian photography. As both a COFA graduate and former COFA lecturer, Laing's inclusion in this selection from the COFA Collection is very appropriate. The elaborate performances and installations captured in Laing's cinematic frames reflect her conceptual approach to the medium of photography. This interdisciplinary aspect of the work is reflected in her formal art education.

Initially focusing on art education and painting, Laing studied in Brisbane and Tasmania before relocating to attend Sydney College of the Arts and eventually COFA, where she completed her Master of Fine Arts, being awarded first class honours in 1996. She stayed on at COFA as a recipient of four consecutive research grants between 1994 and 1997. Laing's exhibition career reflects the early steps of many COFA students and alumni, with her first solo shows in Sydney hosted by Avago, First Draft and Artspace. Around a decade later, Laing headlined international shows, had a solo exhibition at Sydney's Museum of Contemporary Art (*The Unquiet Landscapes of Rosemary Laing*), and exhibited in Robert Storr's curated international exhibition at the 2007 Venice Biennale.

*NASA - Dryden Flight Research Center #1* exhibits the trademark panoramic frame and the crisp, clean and filmic dramatic production qualities of Laing's oeuvre. The persistence of the tunnelling perspective forces a sense of depth beyond the limits of the space research centre, in a possible attempt to stretch one's perception of infinity from the incomprehensibility of outer space, to the smallest grains of the photographic surface.

Alison Groves

## Elwyn Lynn

Elwyn 'Jack' Lynn (1917-1997) was born at Canowindra near Orange, studied at the University of Sydney, and was self-taught as an artist. He was a schoolmaster in Sydney secondary schools until 1968 became a prominent advocate of the art of his time through the Contemporary Art Society and as editor of its *Broadsheet*, and was appointed Curator of the Power Gallery of Contemporary Art at Sydney University from 1969 to 1983, where he built up a international collection now within Sydney's Museum of Contemporary Art. Lynn was also a prolific writer, as art critic at the *Australian* for many years, and as author of several notable books on artists including Sidney Nolan.

He first went overseas in 1958, and it was in the Spanish Pavilion at the Venice Biennale that he discovered artists successfully creating 'matter' paintings that he had been attempting. Antoni Tàpies in particular was a revelation, in his use of texture to build works that were iconic, timeless and redolent of Spain. Fellow Spaniards Rafael Canogar, Manuel Millares and Antonio Saura also impressed, as did the German texture artists such as Emil Schumacher and Bernard Schultze. Lynn discovered that PVA was the magic ingredient and took a whole can back to Australia. He was then able to develop his own version of the genre creating effects inspired by elements in the landscape of his native, often parched land.

*Cloud Burst and Burnt Land* and *Australia* are fine and typical examples of his practice. The former possibly emerges from deeply etched memories of growing up in the bush where conditions veered from deluge to drought. The sense of the title is cleverly embraced in both the construction, choreography and colouring of the work. Lynn's 'Australia' has none of the hubris of Baz Luhrmann's recent similarly titled manifestation, encapsulating instead a wry and understated national awareness, emblematic of the acute difficulties of imposing any bureaucratic system, postal or other, on a harsh untamed land.

Nick Waterlow OAM  
Director, Ivan Dougherty Gallery

## Gary Manson

*Gravity* by Garry Manson landed on the pavement outside Ivan Dougherty Gallery in the same way other adventuresome, often outlandish, objects (the Eiffel Tower, for example) were permitted by the suspicious, the precious and the wary of their day. That is, they were strictly to be temporary installations.

From the beginning this work was a challenge. *Gravity*, weighing in at over two old fashioned and very heavy tons was available to Manson if he could remove it from East Sydney Technical College. Edged along on steel pipes then levered into an ancient and protesting bread delivery van of ¾ ton capacity, the granite monolith, that always remained horizontal, made its way to COFA (then called City Art Institute).

In 1982 Manson had been invited to make a work for Ivan Dougherty Gallery's contribution to the 4<sup>th</sup> Biennale of Sydney, *Vision in Disbelief*. Remarkably he and fellow artists Dobrilla Stamenkovic and Les Golabek did the installation over a weekend before the Biennale opened, 'sans' mechanical assistance. Digging the depression, pushing, shoving and part burying the monolith, relaying the brick pavers, all by hand, certainly produced disbelief in passers by and local residents. Everyone agreed it was quite OK if it was only an artwork, and a temporary one at that.

By the morning after the opening and in the days and evenings now stretching back 27 years, *Gravity* was seen in a changed and changing light. Did it fall from the sky, from the rooftop of the Gallery, was it an art terrorist statement, or did some itinerant builder just leave it there, too heavy to remove? Temporary as it was supposed to be, this vision in disbelief has earned the stature of a significant work of art, a familiar touchstone to COFA's past with a permanent place assured in its new future.

Professor Ian Howard  
Dean, College of Fine Arts

## Chris O'Doherty, aka Reg Mombassa

Chris O'Doherty's contribution to Australia's cultural landscape and national consciousness throughout his career both as a visual artist and musician is indelible. Born in New Zealand in 1951 before immigrating to Australia with his family in 1969, O'Doherty attended the National Art School, obtaining a Diploma of Painting in 1977. In 1976 he formed the hugely successful rock group Mental as Anything with four other art students, releasing 11 albums and 27 singles, and began his prolific career at Mamba Graphics in 1986.

The artist's iconic Australian landscapes deserve to be taken very seriously: they explore Sydney suburbia and the identity of its inhabitants with an insightful mix of nostalgia, melancholy, cautious optimism and dark humour. Much of O'Doherty's body of work comprises of miniature landscape paintings, introspective and quietly contemplative of the landscape they depict, reflective of his time spent touring with Mental as Anything throughout his adopted homeland.

*Untitled* was created for a fundraiser exhibition for the Fred Hallows Foundation, in which well-known artists were asked to donate for auction a composition based around the image of an eye. O'Doherty's depicts a solitary ute traveling through a powerfully surreal and eerie countryside, evocative of an extra-terrestrial landscape, minimal and bland yet somehow exciting and exotic. In the sky above burns an open eye dancing shadows across the strangely distorted landscape. Time has little meaning as the eye invites both a warm optimistic sunrise, and a sunset with all the promise of a lonely night in the cold, nightmarish dreamscape. The tiny painting, like a fleeting memory or thought, draws the audience in to contemplate its fragile and sublime beauty, grasping onto the edge of the conscious.

Daniel Williams

## Robert Owen

Robert Owen studied sculpture at the National Art School, Sydney, graduating in 1962. He lived in Greece (1963-1966) and London, returning to Sydney in 1975. Owen has been exhibiting work for over 40 years incorporating over 24 solo and 50 group exhibitions in Australia and overseas. In 2003 he received the Australia Council Visual Arts/Crafts Emeritus Award for lifelong service to the visual arts. Owen works in a variety of mediums including painting, photography and sculpture, and it is the latter that he is more widely known for.

Throughout his practice, Owen uses diverse materials and avenues exploring the expressivity of materials, light and colour. His sculpture, often minimalist in form, contrasts to his paintings' rich platter of abstraction and colour as shown in *Different lights cast different shadows*, created for the second Balnaves Foundation Sculpture Project at the Art Gallery of New South Wales. This incorporated Owen's *Tears of History*, a black granite floor sculpture 'distilling the sorrows of recent Australian history and race relations'. It was exhibited with *Transitions of night (Lake Mungo)*, 1999-2004, a suite of abstract paintings that provided a poetic juxtaposition to the granite sculpture.

Owen's photographic practice is less known but equally concerned with revealing poetic depths within abstract, minimalist aesthetics. *Clothesline* displays a well-balanced narrow viewpoint of a small amount of undergarments on a clothesline. The relationship between the undergarments and the space on the line contributes to the poetic composition of these objects. *Orange Wall* similarly creates a relationship between the photograph and the viewer. The vivid colours are concentrated in both hue and by the size of the photograph within the frame. The minimalism and bold composition allow for the subject's true expressive qualities to be felt.

Robert Owen lives and works in Melbourne, contributing major public art works around Australia, including at Sydney's Olympic Park.

Lucy Day  
Intern, Ivan Dougherty Gallery



**Phillipus Family**  
Phillipus Family Painting, 2009

## Papunya Tjupi

Papunya is a small, predominantly Aboriginal community about two and a half hours drive northwest of Alice Springs. It is typical of most remote communities: it has a school, a police station, a general store but not much else. Mail arrives once a week, supplies fortnightly. Yet there is one remarkable fact about Papunya: it is home to the nationally acclaimed Papunya artists.

The story of painting in Papunya goes back to 1971 when school teacher Geoffrey Barden worked with some of the men in the community to transform the designs from their traditional, ephemeral sand paintings into murals and canvases using acrylic paints. The Papunya Tula Company was formed the following year. Soon after its inception, the Papunya Tula Company moved away from the Papunya area to be based in Alice Springs. Many of the original artists were from distant parts of Central Australia and moved back to their homelands. Although the Papunya Tula Company has continued to represent many important Indigenous artists, it has focussed more on artists from the Pintupi and Kintore language groups while Papunya itself, synonymous for many with contemporary Aboriginal art, has been without an art centre.

The Papunya Tjupi (Tjupi meaning 'honey ant') paintings are a significant part of the College of Fine Arts Collection. In 2005 the artists approached COFA in an appeal to finally establish a long-overdue art centre at Papunya. The campaign had been running since the 1970s, but finances were never secured. Drawing on COFA Professor Vivien Johnson's expertise and assistance, Papunya Tjupi artists were launched onto the national stage in 2007 with Ivan Dougherty Gallery's exhibition *Papunya Tjupi: A New Beginning*. The artists have since gone on to exhibit nationally with much success, including a second exhibition at Ivan Dougherty Gallery in 2009, *Building Papunya Tjupi*. Until recently COFA rented a house from the Northern Territory government, which functioned as a temporary arts centre for the community. The new Art Centre was finally opened earlier this year.

COFA has acquired a collection of Papunya Tjupi paintings from both exhibitions at Ivan Dougherty Gallery. The selection in this exhibition illustrates a collision of the old and new: working with modern media allows intricate detail and vibrant colours, while each striking composition tells a story about aspects of traditional Indigenous life in the central desert region. It is interesting to view the paintings from a distance, as they visibly change, becoming even more luminous.

The artists represented in *Curating the COFA Collection* are just a few of the many who have works in the Collection. They include elders and younger artists, male and female: William Sandy, Lyn Ward, Morris Major Tjangala, Maylene Marshall, Valerie Lynch, Nellie Nangara, Amos Anderson, Natalie Nakamarra, Ewari Nangala and members of the Phillipus family.

## Phillipus Family

The large collaborative work, *Phillipus Family Painting*, is a particularly beautiful example of melding of tradition and innovation. Painted by Long Jack Phillipus Tjakamarra, one of the few surviving original Papunya Tula artists, and his family, this work is an example of the strong artistic and family ties that exist in the Papunya community.

Long Jack Phillipus is a founding member and board member of the new Papunya Tjupi Art Centre and a renowned Indigenous artist who has played an important role in encouraging emerging artists at Papunya. The passing on of traditional knowledge and the continued development of living culture is a key aim of the Art Centre and this multi-generational collaborative work is a tribute to its success.

The success of Papunya Tjupi Arts has been invaluable to the community. In their own words: 'The small achievements of Papunya Tjupi Arts since our inception have given the community a sense of pride and realisation that their culture, art, and craft are important. We have offered an alternative to substance abuse, boredom, and unemployment.'<sup>19</sup>

Adela Zverina and Dale Maxwell-Smith



## Pablo Picasso

Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Ruiz y Picasso (1881-1973) was a Spanish painter, draughtsman, and sculptor. Commonly known as Picasso, he is one of the most recognised figures in 20<sup>th</sup> century art. He is best known for co-founding the Cubist movement and for the wide variety of styles embodied in his work.

Picasso was exceptionally prolific throughout his long lifetime. The total number of artworks he produced has been estimated at 50,000, comprising 1,885 paintings, 1,228 sculptures, 2,880 ceramics, around 12,000 drawings, many thousands of prints, and numerous tapestries and rugs. His work is often categorised into periods. The most commonly accepted periods in his work are the Blue Period (1901-1904), the Rose Period (1905-1907), the African-influenced Period (1908-1909), Analytic Cubism (1909-1912) and Synthetic Cubism (1912-1919).

The aquatint in the COFA Collection depicts a goat's skull rendered in a style typical of Picasso's Cubist approach, with geometric shapes determining the skull's structure. The skull is intriguing and mysterious, its highlighting created in white to illuminate the eye, parts of the jaw and menacing horns. The elaborate background shading acts as a cushiony, dark bed of illumination providing an ominous backdrop to the skull, which is propped against the surface of a table. The sharp angles, shadows and dramatic lighting create a three-dimensional effect, compelling the viewer to investigate every side of the object, relishing every angle and detail.

Rui Zhong

## Carl Plate

Carl Plate (1909-1977) was born in Perth to a German father and English-born mother, moving to Sydney in 1913. He studied under Raynor Hoff and Fred Leist at East Sydney Technical College, and his sister Margo Lewers (also represented in the COFA Collection) was also an artist to achieve prominence.

In 1935 Plate travelled to Europe via Cuba, Mexico and the USA. In London he mixed with many influential artists and writers including Henry Moore, TS Eliot and Herbert Read, and saw the 1936 International Surrealist Exhibition, which changed his view of the world. 'Life itself is surreal. Its essential quality has always appealed. Not as a style but an attitude.'<sup>10</sup> It is primarily in his collages that this is revealed. His better-known painting practice, from the 1930s to the 1970s, was largely forged in abstraction with at times vestiges of Cubism and Abstract Expressionism. 'Each picture is a fresh exploration of form, not of a repetitious formula,' wrote Daniel Thomas in 1963.<sup>11</sup> And much later, in 2009, ADS Donaldson expressed his admiration: 'Carl Plate was one of Australia's most distinguished and accomplished mid-century artists. The galleries he showed in, the exhibitions he was part of, and the artists he was hung beside were the bright lights of their day.'<sup>12</sup>

Plate's work was quite unlike any other artist in Australia of his generation. *Dark Forms Light Segments*, is a substantial and imposing painting, a generous gift of the late James Agapitos and Roy Wilson, that exemplifies Plate's oeuvre. Fissured shapes abound, amidst the disarming presence of imagined and shifting tectonic plates, as if seen from above. The landscape and its myriad of appearances certainly inform this vision but the unique abstract language he developed combined a European awareness and sensibility with an acute understanding of the psyche of the place he lived.

Nick Waterlow OAM  
Director, Ivan Dougherty Gallery



**Ken Reinhard**  
*Have you checked the still life, 1965*

## Ken Reinhard

Born in 1936, Ken Reinhard AM is a modernist painter and sculptor, a respected and prize-winning Australian Pop artist since the 1960s. His professional career began with a flying start in 1964, when he won no fewer than four art prizes, including the prestigious Sulman Prize and the Mosman Art Prize. More awards followed into the 1970s. His early art works juxtaposed the eroticism of the nude against the hi-tech wizardry of the machine - the hot against the cool. In the 1970s, abstract patterns and pseudo machine-like structures were contrasted with nudes, conceptually and visually enhancing the work. In the 1980s and 1990s, Reinhard deliberately made pictures that were not easily accepted. He coined the term 'WYSIWYG' - 'what you see is what you get'. His point was that there is no significant meaning, no deep or correct psychological way to read the paintings.<sup>13</sup>

Reinhard's art combines abstraction and figuration. In *Have you checked the still life*, he uses three colours to present space. Different shapes and objects construct a full plane of realism and abstractionism. Reinhard has always enjoyed the stylish presentation of two competing elements, often formal and sometimes contextual, but above all else his main focus has been to evoke the seduction of contemporary popular culture.

The artist has a long history with UNSW's College of Fine Arts: he was appointed Foundation Head of Alexander Mackie College of Art Education in 1974, was Director when the art school was known as City Art Institute, oversaw its integration with UNSW in the late 1980s and eventually retired from his position as Dean and Director of COFA in 1998. Ken Reinhard continues to live and work in Sydney, exhibiting regularly at Robin Gibson Gallery.

Bai Hua



Julie Rrap, *Puberty*, 1984

## Julie Rrap

Julie Rrap was born in Lismore, NSW in 1950 and currently resides and works in Sydney. She is an accomplished academic, having received a BA from the University of Queensland and undertaken subsequent studies at the National Art School, Power Worksheds at University of Sydney, and photo-media at City Art Institute (now COFA). Julie Rrap is represented by Roslyn Oxley9 Gallery in Sydney and Arc One Gallery in Melbourne. She has been exhibiting since the early 1980s; in 2007 her work was the subject of a monograph by Victoria Lynn and a survey exhibition at Sydney's Museum of Contemporary Art.

A recurrent theme in Rrap's practice is her investigation into the manner in which the female body is represented throughout Western art history, media and culture. The artist makes conscious reference to 19<sup>th</sup> and early 20<sup>th</sup> century European art in her work. The COFA Collection's *Puberty* was originally part of the series *Persona and Shadow* (1984), in which Rrap challenged notions of representations of the female subject in Western art. Harkening back to the likes of Edouard Manet's *Olympia* (1863), with her shockingly confrontational gaze at her traditionally male viewer, by posing nude Rrap accomplishes the same confrontational effect in *Puberty*.

In her work from this period, Rrap challenges notions of the male gaze as dominant and the female subject as passive, both conceptually and in the deliberate choices she makes in constructing the image. In *Puberty*, she employs the technique of photographic collage, reconfiguring fragments of an image to create an alternative rendering of her naked body. Her nudity contrasts against a painterly backdrop and her eyes glare intently at the viewer. Rrap asserts that the manipulation and restriction of the separate components in the image are a visual metaphor for the restrictive representations of women in art.

Jackie Milanov

## George Schwarz

'In the early 1980s I lived around the corner from George and thought he must have been a drug dealer – in that neighbourhood, who else could look so wild, drive a Jag and ride a BMW? When I enrolled at art school I discovered he was, in fact, an artist'.<sup>14</sup>

George Schwarz has been exhibiting his photo-based works for over 50 years, most recently at Stills Gallery, Sydney, since 1992. He has a good eye for talent and is known for supporting young artists, which he has done for many years. For almost 30 years Schwarz was a much loved lecturer at the College of Fine Arts, where he provided inspiration, guidance and a fresh perspective on life and art-making for hundreds of photography students.

Influenced by Surrealism, the subconscious world of dreams, by poetry and music, Schwarz's work embraces the techniques of photo assemblage, these days through digital methods. His works have a poetic, heartfelt style. In his own words: 'These images come to me unbidden and speak for themselves in a sort of visual poetry, or songs without words. They approximate the dreams and visions making up the texture of my days; occupying the spaces between clear brilliant austerity, muted shades of the past and the beautiful sombre nuance of the real'.<sup>15</sup>

Schwarz combines the present and a yearning for the past through the residue of memory. The importance of photography as a medium to record time is central to many of the images, including portraits and in those of places. This work in the COFA Collection is a portrait of a young lady, the image bathed in water to create a visceral sensation that conveys tremendous emotion.

Hua Lei

## Richard Tipping

Richard Tipping is an Australian poet and artist born in Adelaide in 1949. He began his career as a published poet, with his first book in 1972, *soft riots*. His love of word-play soon merged into art, with the creation of 'visual poetry' – a whimsical manipulation and incorporation of text with images. Tipping has called these works 'artpoems' – a hybrid of text and context, image and word. To create these artpoems Tipping has employed a diverse range of media over his career, including printmaking, photography, carved wood and stone, bumper stickers, badges and even neon lights.

Recently Tipping has exhibited at Bondi's *Sculpture by the Sea*, and in solo shows in Sydney, Newcastle and New York. He is currently a lecturer in Communications at the University of Newcastle.

In 1980 Tipping taught a unit on 'subvertising' text at the City Art Institute (now COFA), with students satirising well-known advertising icons such as Coca-Cola. Concurrently the BUGA-UP group (Billboard Artists Using Graffiti Against Unhealthy Promotions) staged a successful offensive against the tobacco industry, succeeding in having cigarette ads banned in Australia, which was a case study for the class. It is at this time that the sculptures and prints from his *Word Works* exhibition were acquired by the COFA Collection.

*Radio* and *Error in the Mirror...RROR* (both 1979) are granite sculptures that play with our expectations of materials and form in relation to the object. *Radio* is a granite block in the shape of an old wireless, with the word radio inscribed upon it. It prompts us to wonder if it resembles a radio and is named as such, does the object then become one?

Ali van der Linden

## Vince Vozzo

Vince Vozzo is an audacious and uncompromising sculptor. His persistence and devotion to sculpture presents him as a pugnacious warrior safeguarding the humanism and permanence of art.

Born in Sydney in 1954, Vince Vozzo studied art at East Sydney Technical College (now the National Art School) and Alexander Mackie College (now COFA) between 1975 and 1977. Vozzo's works have won some of Australia's most prestigious awards including the Wynne Prize and the Blake Prize.

Vozzo approaches each new work with sketches and proclaims that drawing is the beginning of ideas. His work is influenced by teleological philosophy and Vozzo's oeuvre is a crystallisation of his personal life, art history and spirituality. *The Children Must Love* was created in 1979 when Vozzo was a student at Alexander Mackie College. The sandstone sculpture, commemorating the International Year of the Child, was scrupulously carved from a discarded block of sandstone.

*The Children Must Love* comprises a central father figure encircled by three children, each extending their arms and embracing him. The serene expression of the father echoes the affection and peacefulness of the children, evoking a sense of tranquility and calm. The father's inveterate arms create a poetic juxtaposition with the voluptuous and sensuous bodies of the children, while the closed eyes and tilted heads formalize Vozzo's artistic etymology. The idea of the sculpture was based on Vozzo's reading of William Blake's *Songs of Innocence* (1789). The poems were written from the perspective of children, encapsulating their innocence and celebrating love.

'In both the finished work and the process of its making, Vince Vozzo finds an antidote for all the imaginary ills that lead us to underestimate the aesthetic power and longevity of a few simple forms.'<sup>16</sup>

Ricky Lau

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## Acknowledgements

For many students in the Exhibition Management and Curatorial Studies class, this is the first exhibition we have been involved with as curators, so advice and assistance received from professionals in the field has been invaluable.

Many thanks to the guidance of lecturer Felicity Fenner, and to all the artists who willingly provided and shared information about their works in the COFA Collection.

Belinda Webb, Curator of the UNSW Art Collection, and India Zegan, Assistant Curator, have worked hard to facilitate loans of art works housed at the University's main campus, advising on aspects of registration and handling. Nick Waterlow OAM, Director of Ivan Dougherty Gallery, has provided knowledge of and research into works in the Collection.

All the catalogue texts are researched and written by the curatorial students in Felicity's class, with the exception of those kindly contributed by Lucy Day, Professor Ian Howard and Nick Waterlow. We are very grateful also for the support provided by Ivan Dougherty Gallery staff Adrian Davies, Yvonne Donaldson and Margaret Farmer.

Catalogue design: Dale Maxwell-Smith

List of works

Betsy  
*Untitled* circa 1958  
 acrylic on board  
 47.5 x 64 cm  
 signature verso 'a Betsy original'  
 Gift of the Oscar Edwards' Collection

Rajah  
*Tiki* (not dated)  
 watercolour  
 36.5 x 31.5 cm  
 Gift from Oscar Edwards' Collection

Kevin Connor  
*Portrait of Frank Hinder* 1978  
 oil on canvas  
 230 x 213 cm  
 signed lower right and dated '78

Alan Constable  
*Untitled (Classroom scene)* 2008  
 acrylic on canvas  
 66.5 x 102 cm  
 Gift of Stuart Purves, Australian Galleries

Liz Cuming  
*Île St Louis* 1992  
 mixed media on paper  
 57 x 76 cm

Dennis Del Favero  
*Motel Vilina Vlas* 1995  
 (selection from) parts 1-12  
 edition 3/3  
 type C prints mounted onto aluminium  
 12 prints: 190 x 200 cm, 190 x 100 cm,  
 170 x 150 cm

Dennis Del Favero  
*Parting Embrace* 1997  
 (selection from) parts 1-5 *Parting*  
 and parts 6-10 *Embrace*  
 edition 3/3  
 type C prints mounted onto aluminium  
 10 prints: each 150 x 100 cm

Max Ernst  
*Untitled*  
 lithograph  
 edition 407/500  
 58 x 48 cm  
 signed lower right

Marilyn Fairskye  
*Red-Brown (Nurse Waltrud Wagner, Vienna 1988)*  
 1988  
 Conté, photocopy and screen-print on paper  
 triptych: 86 x 233.5 cm (overall)

James Gleeson  
*Untitled (What is considered to be irrational today usually  
 turns out to be tomorrow logical)* 1978  
 collage and acrylic on paper  
 70 x 51.5 cm  
 signed and dated  
 Gift of James Agapitos and Ray Wilson

James Gleeson  
*Untitled (To dare to be without daring! To be a stilled point!  
 That is the Nirvana Trap. On the other and - I would like...!)*  
*That is the Faustian Trap. J.G.* 1978  
 collage and acrylic on paper  
 70.8 x 50.8 cm  
 signed and dated  
 Gift of James Agapitos and Ray Wilson

James Gleeson  
*Untitled* 1976  
 collage and acrylic on paper  
 74.7 x 55.8 cm  
 signed and dated  
 Gift of James Agapitos and Ray Wilson

Frank Hinder  
*Riverbank* 1947  
 lithograph  
 edition 19/40  
 31.8 x 31.5 cm  
 signed lower right and dated '47

Margel Hinder  
*Little bird* c.1980  
 bronze, granite base  
 edition 1/4  
 19.5 x 20 x 11 cm

Margel Hinder  
*Maquette for Flight* c.1961  
 solder, Maple wood base  
 6 x 14 x 5 cm

Ian Howard  
*Full-Timers* 1983  
 tinted colour photographs  
 32 prints: each 27.3 x 32.5 cm

The Kingpins  
*Welcome to the Jingle* 2003  
 two-channel digital video transferred to DVD  
 5:25 minutes

Robert Klippel  
*Opus 605* 1987  
 bronze  
 20.8 x 6.2 x 4.4  
 signed at base

Robert Klippel  
*Opus 668* 1987  
 painted wood  
 89 x 32 x 29 cm

Rosemary Laing  
*NASA - Dryden Flight Research Center #1,  
 Hull Interior of Space Shuttle Carrying Aircraft* 1998-99  
 type C print  
 edition 1/3  
 54 x 120.5 cm

Elwyn Lynn  
*Cloud Burst and Burnt Land* 1989  
 mixed media on canvas  
 150 x 150 cm

Elwyn Lynn  
*Australia* 1990  
 mixed media on canvas  
 150 x 150 cm

Gary Manson  
*Gravity* 1982  
 sandstone  
 38 x 228 x 47 cm

Chris O'Doherty  
*Untitled* 1993  
 pastel on paper  
 17 x 17.5 cm

Robert Owen  
*Orange Wall, Burano, Italy* 1978  
 Cibachrome photograph  
 edition 3/10  
 24 x 15 cm

Robert Owen  
*Clothesline, Burano, Italy* 1978  
 Cibachrome photograph  
 edition 1/10  
 23 x 15 cm

Papunya Tjupi artists  
 all acrylic on canvas  
 76 x 51 cm:

Amos Anderson  
*Bush Tucker* 2006

Valerie Lynch  
*Bush Onion (Yalka)* 2006

Maylene Marshall  
*Untitled* 2006

Natalie Nakamarra  
*Bush Sultana* 2006

Ewari Nangala  
*Women Dancing* 2006

Nellie Nangara  
*Two Women at Illpilli* 2006

William Sandy  
*Emu Story* 2006

Morris Major Tjangala  
*Possum Story* 2006

Lyn Ward  
*Wallaby Dreaming at Tjuningpa* 2006

Gifts of the Continuing Education Program, COFA

Phillipus Family  
*Phillipus Family Painting* 2009  
 acrylic on canvas  
 182.5 x 150.5 cm  
 Gift of the Continuing Education Program, COFA

Pablo Picasso  
*La Crâne de Chèvre Sur la Table (Goat's Skull on the Table)*  
 1953  
 colour aquatint  
 edition 73/150  
 plate size 50.5 x 65.5 cm  
 paper size 55 x 74 cm  
 Lacourrière Studio stamp in paper, lower left  
 signed lower right 'Pablo Picasso'  
 numbered lower left

Carl Plate  
*Dark Forms Light Segments* 1964  
 oil on canvas  
 125 x 186 cm  
 signed and dated lower left  
 Gift of James Agapitos and Ray Wilson

Ken Reinhard  
*Have you checked the still life* 1965  
 acrylic on masonite board  
 46 x 76 x 2.8 cm

Julie Rrap  
*Puberty* 1984  
 Cibachrome photograph  
 183.5 x 105.5 cm

George Schwarz  
*Untitled 13 from Vita Brevis Est series*, 2006  
 digital print  
 edition 1/3  
 40 x 40 cm

Richard Tipping  
*Error in the mirror - RROR* 1979  
 granite  
 20 x 20 x 3.5 cm  
 engraved on applied plague: R Tipping  
 Gift of the Visual Arts Board of the Australia Council

Richard Tipping  
*Radio* 1979  
 granite  
 edition 5/11  
 20 x 25 x 17 cm  
 engraved on applied plague: R Tipping  
 Gift of the Visual Arts Board of the Australia Council

Vince Vozzo  
*The Children Must Love* 1979  
 carved sandstone sculpture  
 74 x 57 x 66 cm

Vince Vozzo  
*The new man* 1981  
 carved sandstone  
 42 x 20 x 16 cm