Penrith Regional Gallery & The Lewers Bequest Autumn Exhibition Suite 2018

Penrith Regional Gallery & The Lewers Bequest

Introduction

Autumn Exhibition Suite

Patrick Hartigan, *Island* 2018. Courtesy of the artist

Welcome to the Gallery's Autumn suite of exhibitions: 5 x 5 – *The Artist and the Patron, tactile and Bill Henson: Paris Opera Series, selected works.*

Each year the Gallery seeks opportunities to exhibit and mentor Western Sydney artists and curators. This Autumn we present two shows by early career curators, Micheal Do and Marian Simpson.

Micheal Do is a recipient of the Copyright Agency's curatorial residency for 2017, funded through Museums & Galleries NSW. His exhibition 5 x 5 – *The Artist and the Patron*, looks to the relationship between collectors and artists, and the driving forces and impulses behind private art collection.

Five Sydney based collectors were invited to nominate an artist from their own extensive collections, with whom they shared a particular affinity and had collected works over a period of time. The five pairings include art advisor and Artspace Board Member, Amanda Love, and British artist Tracey Emin; lawyer and NAVA Chair James Emmett and artist Julian Meagher; philanthropist, Lisa Paulsen and artist and critic Patrick Hartigan; physician and Director of Holdsworth House, Dick Quan and Indonesian artist Uji 'Hahan' Handoko Eko Saputro; and Anonymous – 'the private collector' and artist Nigel Milsom.

tactile is the first solo curatorial outing for the Gallery's Exhibition Manger, Marian Simpson. It has been undertaken as a professional development opportunity, and to enhance the Gallery's offer to both younger audiences, and those with sight impairment. In *tactile* (Lewers House), you will find the work of artists, Emily Parsons-Lord, Pip and Pop, Hiromi Tango and Hannah Toohey, all of whom are principally concerned with materiality, form and audience encounters with works of art. Their work tempts and sometimes denies the impulse and desire to feel the work between one's fingers or under one's

feet. In *tactile*, the usual rules of engagement with a work of art do not apply. You are invited to stand close, to touch, to feel, to sit, to sniff, to enjoy a sensuous encounter.

With respect for the artist's great generosity in making these works available for audiences to interact with, we invite you to touch and enjoy your interactions with all artworks – but please be gentle, guidance provided.

In *tactile* (Lounge Room Gallery) you will find artist Troy Emery's multi-coloured, shaggy and pom pom creatures - animals under Perspex boxes which seemingly beg to be petted, to enjoy the sensation of silken cord running through ones fingers or the soft bobble of pom poms. Here we ask you to look, but do not touch!

In Ancher House we present a selection of works from Bill Henson's photographic series Paris Opera. These works were donated to the Gallery by Michael and Jill Hawker in 2016 through the Australian Government's Cultural Gifts program.

Please also enjoy the touch portals on the Main Gallery's verandah exterior. Poke your hand through the holes to experience different material surfaces and sensations. This work was created with Art Club workshop participants, lead by educator, Christine Ghali – a weekly workshop of young artists living with disability. They ask you to extend your reach and learn to experience the world as they do.

Due to site air-conditioning upgrades, the Gallery's Autumn exhibition suite has a staggered opening. 5 x 5 – *The Artist and the Patron*, and *Bill Henson: Paris Opera Series, selected works* will open from Saturday 24 March, while *tactile* will open Sunday 8 April.

Dr Lee-Anne Hall
Director
Penrith Regional Gallery & The Lewers Bequest
March 2018

Cover Image: Patrick Hartigan, *His and hers*, 2008 (detail) Courtesy of the artist

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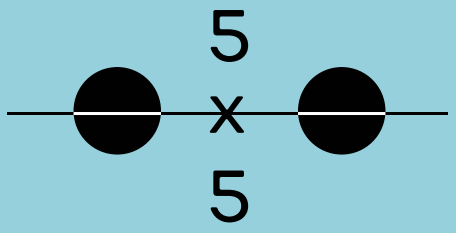


THE ARTIST AND THE PATRON

Micheal Do

Curator

Collecting the Collectors

The desire to acquire, possess and collect cuts across socio-economic status, cultural upbringing or age. In the contemporary era, hunter-gatherer behaviour takes new forms, whether it be as accessible as postage stamps, as esoteric as Tibetan Kapala skulls or as expensive as jumbo-jets. Collecting may be for individual pleasure or take the form of patronage, combining aesthetic appreciation with a desire to support art and creative practice for wider social benefit.

For the exhibition 5 x 5 - the Artist and the Patron, five Sydney based collectors were invited to nominate an artist from their own extensive collections, with whom they shared a particular affinity and had collected works over a period of time. The five pairings include art advisor and Artspace Board Member, Amanda Love and British artist Tracey Emin; lawyer and NAVA Chair, James Emmett and artist Julian Meagher; philanthropist, Lisa Paulsen and artist and critic Patrick Hartigan; physician and Director of Holdsworth House, Dick Quan and Indonesian artist Uji 'Hahan' Handoko Eko Saputro; and Anonymous – 'the private collector' and artist Nigel Milsom.

By studying the development of these pairings, a discrete world of private art collecting, involving idiosyncratic bonds, practices and relationships, is revealed. The practice of private art collection spans differences in

reasoning, capacity and behaviour. There are those whose principle impulse is aesthetics or deriving joy from a work, those who allow quantity to prevail over quality, and those who view art as a commercial investment, including self-managed superannuation funds. Some private collectors have opened up their contemporary art collections to the public in the form of private museums such as the Museum of Old and New Art (MONA), Tasmania, and White Rabbit Gallery, Sydney. Collectors' motivations can vary considerably: philanthropy, relationships with prestigious institutions and social capital. And yet, a collection is more than just a list of worldly objects; it not only says who I am, but proclaims to the world, where are we going?

Within this collecting paradigm is the act of patronage – the philanthropic support and promotion of art as foundational to quality of life. Historically, there exist a number of more known artist-collector relationships that have offered patronage and support to visual artists, serving as the fulcrum for artistic brilliance. The patronage of sixteenth century Italian statesman Lorenzo de' Medici enabled Raphael and Leonardo to devote themselves to their art. New York costume jewellers Victor and Sally Ganz helped usher Jasper Johns from emerging artist to pop art legend. Melbourne patrons John and Sunday Reed invited a young Sidney Nolan inside their world, creating a consummate creative union. These works – Leonardo's Sistine Chapel, John's American Flags and Nolan's Ned Kelly series – continue to be revered today, across different generations, geographies and histories.

5 x 5: the Artist and Patron recognises the cultural significance of these types of relationships by exploring the trajectories of five artists and their parallel collector/patron relationships. These five Sydney-based private collectors, who in their own way are changing and making the complexion of Sydney's art world, have been asked to nominate works by a single artist drawn from their personal collections, along with a recently acquired artwork as part of this project. These recently acquired works seek to extend the patronage and respect inherent in these pairings, while drawing upon the ideas, processes and influences that have continued to guide each artist and collector's practice. By studying the development of these pairings, 5X5 maps the careful ties of this discrete world of private art collecting, revealing a cocktail of idiosyncratic bonds, practices and relationships.

The Private Parts

Over the past two decades, the global art market has exploded with the rise of commercial über-galleries such as Gagosian Gallery, Hauser & Wirth, Perrotin and David Zwirner alongside commercial art fairs including the leading firm Art Basel and its iterations in Switzerland, Hong Kong and the U.S.A; Frieze, New York and The Armory, New York. Arts economist, Dr. Clare McAndrew valued the global art market in 2015 at US$63.8 billion[1]. Coinciding with the exponential commercialisation of art are budding collectors seeking

1 This study was done in in partnership with Art Basel and UBS. However, this figure can be contested as there is minimal sales information for private sales, which make up approximately 50% of the market. According to Dr. Clare Andrews' report, defining what constitutes a gallery below a certain level is a difficult task and is a factor that will change this figure. McAndrew, Clare. The Art Market 2017. https://www.artbasel.com/about/initiatives/the-art-market. Date Accessed: 1 Feburary 2018.

the professional counsel and advice of art consultants. The enterprise of Sydney based art consultant Amanda Love bridges close-knit relationship between artists, their artworks and gallerists with art collectors around the world. She offers her clients advice, recommendations and opportunities to engage with artists and collect their art. As an art consultant, Amanda yearns for good, old-fashioned connoisseurship, something that can seem at odds with today's fast moving, highly transactional art market. Her best piece of advice to any newly arrived collector is "stop buying". To paraphrase Love, through time and visiting art galleries and exhibitions, one trains and develops an 'eye' for art that demands to be owned, compelling its prospective owner, rather than bought without serious desire. "The best thing about art is most of the relationship you can have with it is free, just by looking. You can look at the world of art displayed in museums for nothing."

For Amanda Love, the works of British artist Tracey Emin are an example of works that compel. Following a chance meeting at the Art Gallery of New South Wales fifteen years ago, the pair have developed a lasting friendship that traverses the globe. Labeled as one of the *enfant terribles* of contemporary art by critics, Tracey Emin's works are often semi-autobiographical, drawing from the darker parts of contemporary life, teasing out private details with biting humour and metaphor. One infamous example entitled, 'My Bed', first exhibited in 1995, gives a snapshot of her life after a traumatic relationship breakdown. It offers an unconventional and uncompromising self-portrait through objects, in which the artist herself is absent. Originally made in Emin's Waterloo council flat in 1998, it was included in her Turner Prize exhibition in 1999. However, the work is often read through sensationalist news headlines highlighting obscenity and the work as a debauched mockery of art. Love explains that people's engagement with Emin's practice often stops at this superficial, sexualised reading. Take for example, *Everyone I Ever Slept With 1963-1995 (1995)*, a tent upon which Emin inscribed the names of all the peoples who she had ever 'slept with'. The list includes her grandmother and her two unborn fetuses, thus speaking to the inherent intimacy of all types of bedfellows.

Working now primarily in painting and drawing, Emin's work in 5X5 reveals the poignant moments of companionship that Love and Emin share. In Mere Bear (2011) Emin reworks Amanda Love's husband, Andrew Love into a polar bear - a gentle and comforting sight. The same attachment is evident in *New Sydney (2012)* a drawing of a figure in deep rest, curled up on a couch. These drawings, gifts from the artist as a gesture of gratitude for Love's hospitality, feature Emin's signature raw and energetic mark-making.

Included in 5X5 are also stand-alone artworks that detail a different aspect of Emin's practice. *The Leg* (2005) depicts a near nude photographic self-portrait of the artist. Long before the digital age of the selfie, Emin has used the photographic medium to capture moments of rawness _revealing part of what it is to be the finite, imperfect creatures that we are. Theseimages speak to a whole generation of artists and art historians who have publically explored the confines of one's private emotions. This can be echoed with the neon work, *Save Me* (2018). In this ongoing series, Save Me is blown in Emin's signature handwriting, emphasising the desperation of her plea. Charged with this emotion, the pink glowing neon whispers invocations of agony, pain, and ultimately hope.

In what is perhaps the most personal response to this exhibition's call for new work, Emin has painted reworked memories from Amanda Love's childhood following a trip to Love's hometown of Wollongong. Contained within four postcards are scenes of girls climbing trees, riding horses and visiting schoolyards - a world that speaks to Emin's own childhood in Margate, United Kingdom. These images fit comfortably with Emin's slower pace of life. Nowhere is this more evident in these postcards, restlessly alive and loaded with touching sentiment. In this pairing, it is evident that the works collected are ingrained within a deep encounter and mutual respect between two friends, rather than just additional items in a worldly list of things.

Sharing as caring

"I always say to people: there is the Ming and there is the Qing, and there's usually that pendulum that swings back and forth. But we now live in the Bling Dynasty, and I'm celebrating the Bling Dynasty."

Collector Dr. Dick Quan exhibits the collector's classic thirst and enjoyment of the chase. Arguably one of the few Australian doyens of the international art world circuit, Quan is eclectic in his tastes and centrifugal in his style. His interest in contemporary art formed through his involvement with a group of Australian–Chinese diasporic contemporary artists, including artist Lindy Lee, who rose to prominence in 1990s Australia. He was a foundational supporter of Sydney's 4A Centre for Contemporary Art, and served on its board in 1998. Since then, Quan has carved out a reputation as a man with an agenda: to push the tastes of the Australian public by promoting artists, and their collaborators (and their conspirators) from across the world.

Most recently, Dr. Dick Quan has developed an art treatise called, PRACCA (Pacific Rim Aesthetic Climate Change Artists). PRACCA is a rejection of the previous Trans-Atlantic centers of contemporary artistic production, like New York, Paris and London (known as the North Atlantic Rim) as the taste making capitals of contemporary art. Instead, he offers the view that in the digital age the newer, developing or recently developed 'cities of the world' of the Pacific Rim (including Los Angeles, Mexico, Chile, Sydney and much of Asia) have access to the same historical, artistic content and references as artists working in the North Atlantic Rim. The internet provides an even playing space. As such, these PRACCAs are co-opting these references and combining them with visual language from their own cultures. The results are artistic works that rival and often supersede North Atlantic Rim artists in importance and taste making. Contemporary Indonesian art (made post Suharto-era) fits squarely into Quan's PRACCA matrix. It was while developing his treatise that he found himself drawn to Indonesian artists working in Yogyakarta (or 'Jogja') - traditionally one of the three artistic centres of production in Indonesia.

Dick Quan first encountered Jogja artist Uji 'Hahan' Handoko Eko Saputro's work at Queensland Art Gallery | Gallery of Modern *Art's Asia Pacific Triennial of Contemporary Art* in 2012. He says of the artist, "For me, a successful artist resonates on every level. It's about cultural connectivity and cultural resonance. Hahan can resonate with high art... He can resonate with a guy who buys a t-shirt... I like his irreverence ... and he has fun. I think that's a very important element of his work." Much of Hahan's practice offers a critical take on the international art market

that is often both comic and serious, without the former diminishing the latter. Most potent is the *Trinity* series (2013), Hahan's sculptures tell the story behind the complex interactions of the Indonesian market through three central figures: the curator, the artist and the collector.

Using the vocabulary of his heritage, Hahan combines references to street art, Biblical stories and Javanese mythology in this work. *The Devout* (2013) reads as an overwhelmed and fatigued artist, frantically painting to keep pace with demand, while *The Almighty* (2013) looks from afar, excited to collect the new work commissioned for him. Serving as an intermediary, *The New Prophet* (2013) curator figure stands between the two works, rendered with the faces of Dr Jekyll and Mr Hyde. On one side, the honourable curator figure clutches onto art history, whereas dollar signs ring greedily in the eyes of his alter-ego. When asked about the works, Hahan responds, "I see often curators are not concerned about the progress or the discourses of the art world... They are simply using their time and opportunity during which any works by any artist can be anyone's money. A pure and simple business..."

From one *Almighty* collector to another, Dick Quan's collecting practice on a number of levels parodies some of the purist rules of contemporary art collecting. "I'm really interested in disparate tastes. So I would collect many different tastes simultaneously because I don't have that filter of 'good taste' or 'bad taste'. I'm just more interested in things that challenge aesthetics and taste." In a show of democratic appreciation, Quan is known to collect the entire gamut of an artist's production, including collaborations, merchandise and fundraising works. Hahan's pop cultural collaboration is represented in the exhibition: a Hurley t-shirt. He extends this across his collecting to include commemorative porcelain plates by Japanese superstar artist Yayoi Kusama, artist books by South Korean artist Haegue Yang and designer collaborations such as that with fashion star Raf Simons' collection for his eponymous brand using prints taken from paintings of American artist, Sterling Ruby. "I want to tell those companies 'if you support artists then I will support you'. And that's part of collecting – *the schmutter*. And I'm not afraid of it and I'm not precious about it."

Collectors have long embraced the idea that the owners of cultural treasures are only temporary custodians and ownership should never be to the exclusion of all others. With this view in mind, Dick Quan has always been very open to inviting the public inside his collection through the form of loans, donations and projects like this one. Located in East Sydney on the edge of Hyde Park, Quan's medical practice Holdsworth House is one of the playgrounds he uses to share his world with others. "I like people to think and I think memory is very important. I like when people remember things. And I think a lot of people remember things they find repulsive... I like to show tough work." In reciting several anecdotes, Quan notes that his patients often complain about certain works - they're ugly or too provocative. However, he notes tastes change rhythmically with time and, more often than not, people learn to love those works, illustrating how collecting can shape and make tastes. "The works create emotions you didn't know you even had!" As a passion project, Quan has also repurposed a private industrial site into a white cube to exhibit a rotating schedule of artists, creating new 'cultural cross currents' and 'setting new

aesthetic benchmarks'. For Quan, this is a more private playground for his friends and close family to experience a small slice of his contemporary art collection.

Found Objects

All collections come about by interactions of chance, fashion and personal taste. Sydney-based collector Lisa Paulsen began her collecting journey after a chance encounter with the artwork of preeminent Australian artist Rosalie Gascoigne. Since purchasing a work of Gascoigne's on the advice of art consultant Amanda Love, Paulsen has gone on to develop a preeminent private collection of Australian and New Zealand artists. Confident in her aesthetic judgment and commitment to artists, Paulsen is a staunch advocate for Australian artists, having sat on the board of the Museum of Contemporary Art, Australia from 2011–2017.

Paulsen's relationship with artist Patrick Hartigan began through a chance interaction through the introduction of Peter Fay, consummate collector, curator and general arts enthusiast. Fay staged an exhibition, *an intersection of collections*, in Paulsen's harbor side home and included Hartigan's painting *Village Man on the Television* (2008). Paulsen fondly remembers telling her husband, "This work (included in this exhibition) is not going to leave the house." In an interesting parallel, Hartigan, like Gascoigne, uses found and discarded materials as the basis of his paintings. For the collector, developing thematic threads when selecting the works to exhibit in her home is core to her collecting; concordantly, Paulsen's home has been architecturally designed to best showcase art. "I always think about relationships and the context, and if I have that in my collection, what does it say? ... Does it have a friend? Can it mate with something?" Entering the home, Hartigan's works are prominently positioned. The moodiness of the two disembodied coats in *His and Hers* (2008) are placed against a set of motorcycles helmet sculptures from Patricia Piccinini's *We Are Family series* – works that anthropomorphise motorcycle helmets with a sense of ominous possibility. Here, the two pairings are passionately engaged, nervously alert and psychologically unsettling - gesturing towards a changing, or even vanishing, world. Feeding into this mood, a pair of Clare Milledge's *Hinterglasmalerei (reverse glass)* paintings, fecund with references to shamanistic rituals and pre-history, that hang on the opposing wall. This commitment to storytelling often differentiates a true enthusiast from a spectator who is content to merely receive works.

Elsewhere, Patrick Hartigan's works are placed in a way to promote thoughtful and incidental encounters: by the bed, in the washing room and against a sideboard. These encounters are designed to contextualise art as part of everyday life, emphasising how people live with the things they buy in order to enhance their surroundings. Hartigan captures the sound, breath and soul of his subject, while rearranging them with his unique painterly touch. The contorted nude figure of *And Or* (2013) is rendered in a cubist composition, using wispy brush strokes that pay homage to the modernity of Picasso or Braques. The male figure and figures in *Village Man on the Television* (2008) and *Men c1950s* (2009), derive from childhood and family nostalgia, transmuting the hopes and aspirations of that time, into the men's facial expressions. These references to history, art history, and to some extent, Paulsen's own history, are familiar and provide her with details and textures to ground her home.

Familiarity operates on a

number of levels within this artist-collector pairing. When discussing the possibilities of a new work to show alongside Lisa Paulsen's existing collection of Hartigan works, the pair very amicably settled on two: the first works Paulsen ever saw, *My Comb Will Take Me...* (2004), an assemblage of a photograph, comb and found foam piece; the other work, Hartigan's most recent painting, *Island* (2018) an enamel painting on found masonite. In a bookend of sorts, both works - one rooted in a shared history, the other motioning towards towards their shared future - speak to the ongoing mutual support and admiration of both Paulsen and Hartigan; a testament to lifelong associations formed through chance.

Old friends

Marking a twenty-five-year relationship, artist Julian Meagher and collector James Emmett have the longest standing association of all the collector-artist pairings showcased in 5X5. Their journey begins when they went to high school together. The pair would become closer friends when Emmett's partner, Peter Wilson commissioned Meagher to paint Emmett's portrait during their university years (included in this exhibition).

In historical patronage models, imperial, or wealthy families commissioned artists to create scenes of imposing authority beneath which the proper order of society could proceed untroubled. This basic model of artist and commissioning client resulted in some of the world's most important artworks: Michelangelo's fresco in the Sistine Chapel was commissioned by the Vatican; Leonardo Da Vinci was commissioned by Florentine Lorenzo de'Medici to create *The Last Supper*; King Charles I commissioned Anthony van Dyck to create portraits to assert his place in his court. These are few examples of a centuries old tradition, which stretches beyond the Western art canon and into the geographies and histories of many cultures around the world.

The works included in this exhibition span the entire period of the Emmett and Meagher's art collecting/ art making histories. Interestingly, Meagher admits that some of these earlier works are no longer representative of his current practice, revealing the temporal nature of collecting. Often new acquisitions redefine the collection or an artist's output as a whole by casting new light on past works or acquisitions and suggesting possible directions for the future. Nevertheless, this relationship timestamps their shared experiences as they developed into their adult selves. For James, this would be a contributor to his public roles as the former Chair of Artspace, Sydney, and current role as Chair of the National Association of Visual Artists (NAVA), through the "conversations, the discussions, the agreements and the disagreements" over the course of their friendship. This reciprocity is a trait that endures the test of time throughout many artist-collector relationships. In referring to the examples above, these patrons nurtured and supported their artists in more ways than one, often extending their influence to promote them in other spheres, and in the case of Michelangelo, the Medici even used their influence to extricate him from legal woes.

In conversation, Julian Meagher admits he no longer so readily accepts commissions, having relegated this practice to his earlier career. Reflecting on the process, he calls it a "leap of faith" for any interested collector. "the best commissions I've ever done are for collectors who know they will get the best

painting when there are zero specifications during the process: you can't make the dice land 6. Then you have the other end, 'it doesn't match the carpet... don't do this... it doesn't match that." Meagher's experience with this process has been fraught. He retells a funny anecdote where clients in Los Angeles, U.S.A asked him to paint their daughters using images they provided to him, "the images they sent were extremely touched up, Kardashian style! I lost a part of me I'll never get back during that commission, I'm nervous like a rescue puppy now when it comes to commissions.'" As a result, the new work for this exhibition is a painting selected from Meagher's studio – a sentimental portrait of Meagher's grandmother and her daughters.

The quiet Influencer(s)

Within the art world, there are invisible actors – often benevolent, occasionally mischievous – who remain in the shadows supporting artists, gallerists and institutions without ostentation from an arm's length. This is the case for "the private collector" – a Sydney based patron, who wishes to remain anonymous. His in-depth collection follows the trajectory of several important Australian artists, including Adam Cullen, Dick Watkins and Robert MacPherson, collected for pure enjoyment – "art is in the eye of the beholder... People often say, 'I don't like it' and that's okay. I never bought pieces hoping someone else would like it."

Interspersed throughout his water view apartment are a series of important works by Nigel Milsom. Considered as one of Australia's great contemporary portrait painters, Milsom's paintings are intensely felt, magnetic renderings of his subject matter that often seem to pulse with an electric current. Figures appear within dark backgrounds, gliding before our eyes like a masque: thrilling, dreamy and tinged with danger.

There tends to be a romantic view, or theory, that torment and sorrow, whether of the artist themselves, or the world around them, are the necessary conditions for great art. Without determining this conclusively, there are a striking number of instances where creative energy has followed up periods of distress and disjuncture. Nigel Milsom is an artist often placed in this category. In 2015, Milsom was awarded the prestigious Archibald Prize, an annual prize for portraiture with a $100 000 prize, for his portrait of Sydney Barrister, Charles Waterstreet. True to his dark rendering of the law, Nigel Milsom was incarcerated on the night of the Archibald's prize giving for armed robbery. Included in this exhibition is his winning work, *Judo house pt. 6 (the white bird)* (2015). The private collector describes the inky, disconcerting rendering of Waterstreet, hovering apparition-like, in the shadows. Here, Milsom's gestural and dramatic brushwork complicates the world of portraiture for his audience – placing them on an emotional tightrope – unsure where this ghostly figure has emerged from or what business he is doing here.

There is a view in the art market that influential dealers, not their collectors, make the market. Informing Milsom's success and "the private collector's" collecting practice, is the legendary gallerist, Kerry Crowley of Yuill Crowley Gallery, Sydney. Operating various galleries for over 35 years, Crowley has provided ongoing support and nurturing of Milsom's practice. It was through Crowley that "the private collector" discovered Milsom's work. "What I respect most about Kerry is her commitment to her artists... and what Kerry does

is she helps one develop that personal taste. I've been to other galleries and I don't see the same true commitment and insight that I find with her." Most dealers in the business are passionate about the works of art they offer, and are often only too happy to open their doors and welcome the curious.

For "the private collector", his collection extends beyond contemporary art, and into the realm of ceramics, incense burners and other oddities collected from his travels. When carefully arranged together, these collective items inform one another, creating new identities, relations and histories traversing through culture, time, psychology and memory. "I appreciated the culture. Collecting doesn't need to be something visual on the wall such as a painting. It includes ceramics, bronzes... They're small things that you find enjoyable, and you have the opportunity to purchase...They also remind of a particular point in time... Taking you back..."

Go, See, Think

The worlds of art collecting can often feel like a merry-go-round: brightly spinning, teetering noisily up and down, following the art world's fashions and fads. Negotiating this discrete world takes skill and commitment. 5X5 addresses these impediments to understanding by providing a rare glimpse into five artist/collector relationships. By revealing the dialogue between the objects within their collections, we discover the aesthetic attitude of these artist/collector pairings and their perceptions of the world – a process that also reveals idiosyncratic bonds, practices and relationships. While 5X5 does not present an encyclopaedic account of collecting practices, the exhibition does offer an account of what happens when contemporary art is placed at the core of our living experience. In these cases, the merry-go-round offers us moments of attention, thought, contemplation and depth – qualities that are in short supply in our increasingly fractured and balkanised world. Ultimately, the offer of understanding collecting can only be by way of invitation: go, wander, rummage, examine, experience and dare I say, buy. Visit exhibition openings; introduce yourself to artists, gallerists and most importantly, see as much as you can. Let the exhilaration, the disturbance, the power, the pleasure and the beauty of the merry-go-round take you for a ride.

Micheal Do
Curator

5
x
5

THE ARTIST AND THE PATRON

ARTIST

Tracey Emin

Tracey Emin

b. 1963, Croydon, United Kingdom
Lives and works in London, United Kingdom

(collected by Amanda Love)

British artist Tracey Emin's work is often semi-autobiographical, and draws from the darker parts of contemporary life, often teasing out its private details with biting humour and metaphor.

Emin has been exhibited extensively internationally. Recent solo exhibitions include *Love is what you want*, Hayward Gallery, London (2011), *Praying To A Different God*, Amanda Love Art, Sydney (2010), *Walking with Tears*, Royal Academy of Art, London (2009) and *Tracey Emin: Those Who Suffer Love*, White Cube, London (2009). Group exhibitions include: *Watercolour*, Tate Britan, London (2011), *The Body in Women's Art Now*, New Hall Art Collection, Cambridge, London (2010). She is collected in major collections around the world including: Tate Britan, London, Art Gallery of NSW, Sydney, Hara Museum, Tokyo, Camden Arts Centre, London, Musem of Contemporary Art, Los Angeles, Museum of Modern Art, New York, Walker Art Centre, Minneapolis and Centre Georges Pompidou, Paris.

5 x 5

THE ARTIST AND THE PATRON

ARTIST

Patrick Hartigan

Image: Patrick Hartigan, *Island* **2018. Courtesy of the artist**

Patrick Hartigan

b. 1977, Sydney, Australia
Lives and works in Sydney, Australia

(collected by Lisa Paulsen)

Sydney artist Patrick Hartigan is a painter whose practice spans drawing, assemblage and the moving image. His paintings, brushy renderings of classic genres (portraits, nudes, interiors, still lifes), pull childhood and familial nostalgia from the comforts of memory and push artist legacies around (a Picasso head, a Modigliani nude, various permutations of Brancusi) as fresh material. This core forms constellations in his exhibitions with imagery that is emotionally and formally more abstract and more sparing. Predominantly oil on found supports, his recent paintings demonstrate a sculptural mindfulness, incorporating dimensions of depth and time beyond the flat plane.

Hartigan was awarded a Doctor of Creative Arts by the University of Wollongong in 2016. Group shows include *Harvest*, The Commercial Gallery, Sydney (2017); *Casual Conversation*, Minerva, Sydney (2015); *Solitaire*, curated by Anthony Fitzpatrick, at Tarrawarra Museum of Art, Melbourne (2014); *Octopus 13 – on this day alone*, curated by Glenn Barkley at Gertrude Contemporary, Melbourne (2013); *MCA Collection: New Acquisitions in Context*, Museum of Contemporary Art, Sydney (2010); *avoiding myth & message: Australian artists and the literary world*, curated by Glenn Barkley, Museum of Contemporary Art, Sydney (2009); *I Walk the Line: New Australian Drawing*, curated by Christine Morrow, Museum of Contemporary Art, Sydney (2009). Hartigan's work is in the collections of The Art Gallery of Western Australia, Perth; The Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, Auckland; Monash University Museum of Art, Melbourne; The Museum of Contemporary Art Australia, Sydney; The National Gallery of Australia, Canberra; and Wollongong University Art Collection.

Courtesy of The Commercial, Sydney

Patrick Hartigan, *His and hers*, **2008. Courtesy of the artist**

5 x 5

THE ARTIST AND THE PATRON

ARTIST

Julian Meagher

Julian Meagher, *Alone in the Sun*, **2015. Courtesy of the artist**

Julian Meagher

b. 1979, Sydney, Australia
lives and works in Sydney, Australia

(collected by James Emmett)

Julian Meagher's paintings examine the myths and legends that shape contemporary Australian identity. Within his oil paintings, scenes of bushmen, drinking culture and ritualised masculinity can be found. He explores the heights and lows of these subjects in eerie daydream-like scenes, painted with care and nuance.

His recent exhibitions include: *Everybody Talks In Their Sleep*, Edwina Corlette Gallery, Melbourne (2015); *Alone in the Sun*, Edwina Corlette Gallery, Brisbane (2015); *Drinking with the Other Sun*' Olsen Irwin Gallery, Sydney (2014); *The Sky Still Breaks*, Merry Karnowsky Gallery, Los Angeles (2013); *The Space Between Clouds and Mud*, Edwina Corlette Gallery, Brisbane (2012); *Pressure Makes Diamonds*, Aratong Galleries, Australian High Commission, Singapore (2012); *As a Matter of Fact, 52 Tins flight QF1*, Art Vault, Mildura, Victoria (2012); *Fhloston Paradise*, Merry Karnowsky Gallery, Los Angeles (2012) and *Lust*, Brenda May Gallery, Sydney (2011).

Meagher has been finalist multiple times in the Archibald Prize, Eutick Memorial Still Life Award, Doug Moran Portrait Prize, Mosman Art Prize, Salon des Refuses, Metro Art Prize, Blake Prize for Religious Art and the RBS Emerging Artist Prize.

Julian Meagher, *The Offering*, **date unknown. Courtesy of the artist**

5 x 5

THE ARTIST AND THE PATRON

ARTIST

Nigel Milsom

Nigel Milsom

b. 1975, Albury, Australia
Lives and works in Newcastle, Australia

(collected by a private collector)

Nigel Milsom is one of Australia's pre-eminent painters. His approach to painting imbues equal parts drama, elegance and an intense focus on his subject matter. He often uses black canvas as a departure point for his paintings, layering them with intent and measured brushwork to create scenes of intrigue and enchantment. The works on exhibition form some of Milsom's most recognizable and celebrated works, including his inky, disconcerting rendering of Sydney barrister Charles Waterstreet, for which he won the 2015 Archibald Prize.

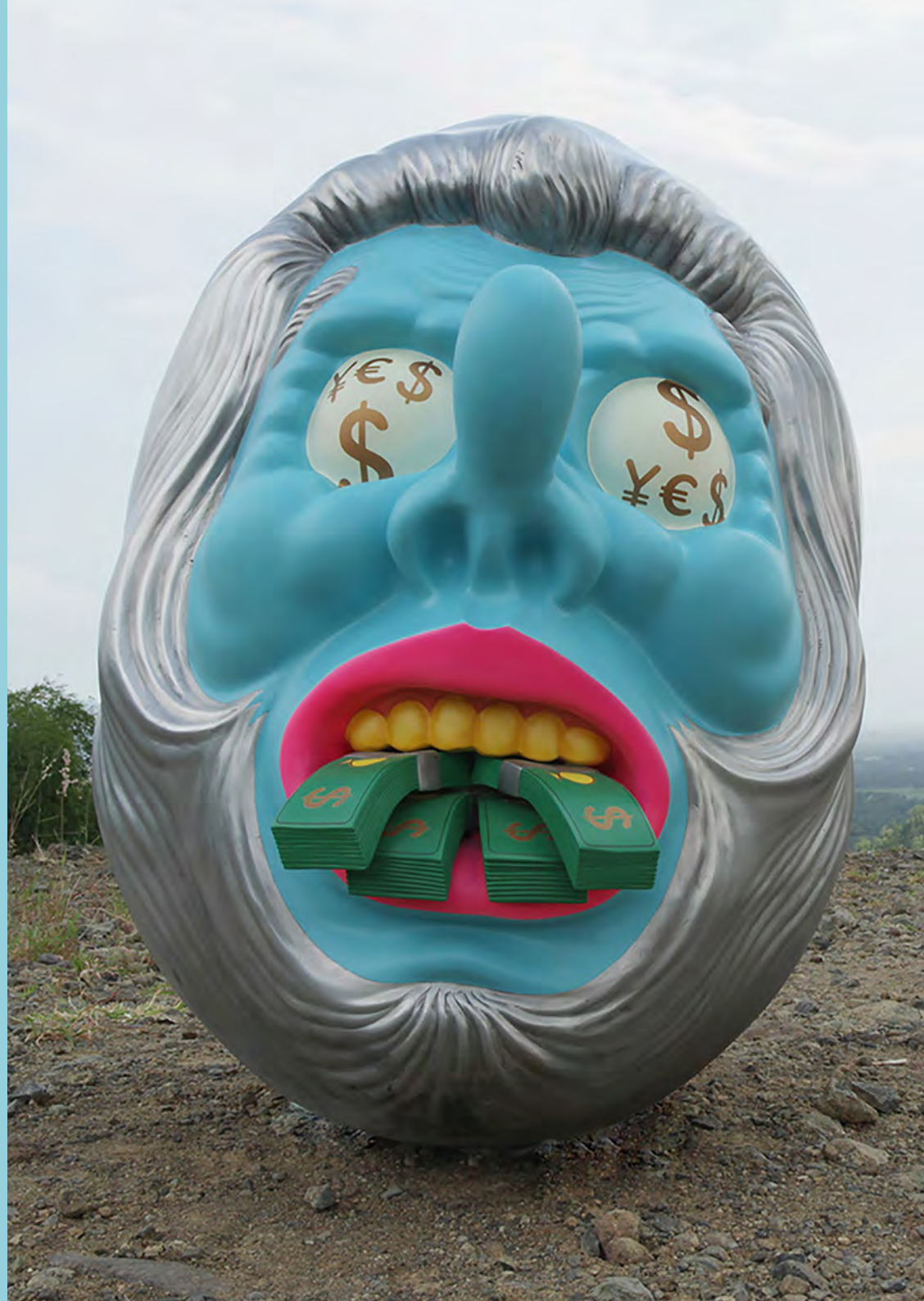
His recent exhibitions include: *Untitled (Judo-House, Part II),* YuillICrowley, Sydney (2009); *The Rubber Room*, YuillICrowley, Sydney (2008); *Living on Luck*, National Art School Gallery, Sydney (2007); and Choir, First Draft Gallery, Sydney (2006), *Ironic Expressionism*, Virginia Wilson Art, Sydney (2006); *Star of Track and Field*, Campbelltown Arts Centre, Sydney (2005); and *The Barnyard Show*, Francis Baker Smith Gallery, Sydney (2004). Milsom won the Art Gallery of NSW's Sulman Prize in 2012, the Doug Moran National Portrait Prize in 2013 and the Art Gallery of NSW's Archibald Prize in 2015.

5 x 5

THE ARTIST AND THE PATRON

ARTIST

Uji Handoko Eko Saputro a.k.a Hahan



Uji Handoko Eko Saputro a.k.a Hahan

b.1983, Kebumen, Indonesia
lives and works in Yogyakarta, Indonesia

(collected by a Dick Quan)

Indonesian artist Uji Handoko Eko Saputro a.k.a Hahan's art-making explores the intricately balanced relationships that exist within the art world ecology. Using the vocabulary of his heritage, Hahan combines references to street art, Biblical stories and Javanese mythology to create works that are outlandish, bright and bombastic. Working across a number of mediums, his works are heavily coded art world imagery that incorporate intertextual references to comics, film, street culture and music.

Hahan works collaboratively with other artists, forming and participating in several complementary artist projects including punk band, 'Punkasila'; electronic music collective 'Anusapatis' and vocal group 'N.E.W.S'. His is also one of the founders of the Indonesia artist collective, 'Ace House Collective' which seeks International collaborations with artists working across different disciplines. Hahan's recent exhibition history includes 'Jogja Calling', 4A Centre for Contemporary Art, Sydney, Australia (2016), 'Welcome Mate' at Project Gallery, Queensland College of The Art, Griffith University, Brisbane, Australia (2013), 'Asia-pacific Triennial of Art' Queensland Art Gallery l Gallery of Modern Art, Queensland, Australia (2012), '3 Projects by Danius Kesminas and Collaborators' at Monash University Museum of Art, Melbourne, Australia (2011), 'Beastly Of Indonesia Contemporary Art 2010' at HIVOS, The Hague, Netherlands (2010) 'Sorry, no canvas today' at Sigiarts, Jakarta, Indonesia (2009).

Uji Handoko 'Hahan' Eko Saputro, "The New Prophet" (2013), from the series: 'TRINITY', auto paint and acrylic paint on aluminium, 100 × 75 × 100 cm. The credit line should read: Image courtesy the artist and Arndt Art Agency (A3), Berlin.

Uji Handoko 'Hahan' Eko Saputro, "The Almighty" (2013), from the series: 'TRINITY', auto paint and acrylic paint on aluminium. Courtesy of the artist and Arndt Art Agency (A3) Berlin

Uji Handoko 'Hahan' Eko Saputro, "The Devout" (2013), from the series: 'TRINITY', auto paint and acrylic paint on aluminium. Courtesy of the artist and Arndt Art Agency (A3) Berlin

5 x 5

THE ARTIST AND THE PATRON

COLLECTOR INTERVIEWS

Amanda Love

All interviews, Micheal Do

Amanda Love is widely regarded as one of the arts' most active and committed benefactors, advocators, and strategists. Over the past twenty years, she has built up a significant collection of Australian and international contemporary art, and has pioneered contemporary art collecting initiatives in private, corporate and public realms worldwide. She was previously a member of the Board of Directors of the Biennale of Sydney and played a founding role in the Art Gallery of New South Wales' Contemporary Collection Benefactors and Photography Collection Benefactors and the Museum of Contemporary Art's Director's Working Circle. She currently serves on the board of Artspace, Sydney. This interview takes place at her office in Woollahra, Sydney surrounded by a number of intimate Tracey Emin artworks.

Amanda on Tracey Emin

M: ***Amanda, tell me about Tracey.***

A: Well, we've known each other for almost 15 years – since 2003 really. That's when we first became friends. Since then, I've spent a lot of time staying with Tracey, and she's spent a lot of time staying here. She's become a friend of the whole family. We've just spent three weeks with her over the summer, and I'm flying out on Wednesday attend her opening in Brussels. Andrew, my husband, and I will be there on Wednesday, afterwhich we'll fly with Tracey to her house in the South of France and spend a weekend there with her and some friends, before I go to Istanbul and Lyon, and then continue on to the European Fall art scene. I'll then meet up

again with Tracey in New York in November, where she has an apartment, as do I. So, you see, during the year, the whole family has spent a lot of time with Tracey - she was here for about 3 weeks over Christmas.

M: ***So she really is part of the family.***

M: ***Tracey has had such a formative role in shaping global art history. In meeting her and understanding her and seeing this relentlessness, did that change your perception of her work?***

A: Well it allowed me a much greater understanding of the work. I think most people are familiar with Tracey's reputation. Most people just know about *The Bed* and not much else about her practice. When you meet her and come to know her, she reveals a completely different side of herself and her practise. And so there are two things. One is knowing the rest of her practice. And the other is knowing her as a person. It really does enable you to understand the practice a lot more, even though I do think the practice stands for itself when examined.

For instance, when you first hear about *Everyone I've Ever Slept With*, her famous tent work – which was sadly burnt in the warehouse fire of 2004 – you think 'Oh, everyone she's ever slept with, ha ha, that's Tracey Emin'. But of course she's inviting you to into that tent, and if you do actually engage with the work and go into the tent you see that there are all kinds of names written on the inside of the tent, including her grandmother and her two unborn foetuses. So, the work isn't about 'everybody I've ever had sex with' but actually about intimacy and 'everyone I've ever cared with'. Her work is much more about that, not just the superficial sexual element which a lot of people just see first and don't go any further.

M: ***Where do you hang your Tracey works Amanda?***

A: *Love Happens - Like Lightning* is the neon she made for our garden because she always stays out the back in our guest loft and swims in the pool. When she was here in the Summer of 2003 she had just broken up with her boyfriend, the arts=ist Mat Collishaw. It was raining all the time and there was lightning, which prompted that phrase "Love Happens – Like Lighning".

Going back to one of the reasons Tracey and I became friends – I'm sure one of the real reasons we became friends was because of that Summer in 2003, when she was here for the Art Gallery of NSW. My name is Amanda Love, we lived in a house that had a swimming pool, we had an abortion clinic opposite at the time, and the church next door has these declaratory signs that are very much in the form of her work. And I think with a name like Love, it was destined to be.

Elsewhere in the house, there's an embroidery work up high in our bedroom, *With You I Breathe*. She made it for the commercial solo exhibition of her work we had here at the house in 2010 called *Praying to a Different God* and my husband bought it for me as a present.

We have another work in the hall, a small painting, which she gave Andrew and me for our 30th wedding anniversary. If you come down the stairs to the lower hall we have *Oh Fuck Her*, which was the first work of Tracey's that I purchased, back in 2005. Then we have the little *Trying to Find You* piece which is over the Louise Bourgoise drawing, just outside my office here. And then in my husband's study we have Tracey's portrait of him as a polar bear which was given to him for his birthday one year - because we all think that Andrew is a polar bear. We also have a little triptych that she made here when she stayed here one cold summer – and it's called the 'Sydney Triptych'. A cold Sydney summer of sweet drawings.

Amanda on exhibiting her collection

M: ***Amanda, moving away from Tracey and more about collecting, what makes the cut for you? How do you decide what goes up? Is it a relationship thing, is it personal experiences, shared memories with particular artworks?***

A: The process for the Love collection is not thematic, other than we generally try to benchmark Australian art alongside

international art that we find engaging and relevant. I'm always interested in art that has something more than just the visual – the work has to have a visual presence, but also a philosophical or a political or conceptual underpinning.

But quite frankly, in terms of buying work or putting work up, it's kind of constructing myself against the negative. I don't want any "thing" in my life - at all really - let alone a whole lot of art that I have to be responsible for! So, I'm left with the works that absolutely compel me to have to deal with them. I never go out looking to buy a piece of art, I go out looking at art all the time, hoping to goodness that I won't find anything that forces itself into my mind and certainly into my desire level. In terms of hanging the work, I really like to keep the logic of the space. I like the collection of the hang to have a coherence - a conceptual as well as a visual coherence. I don't buy works for a specific room or colour or theme or thematic resonance. I just buy the works that insist that I buy them – and then it's a matter of trying to work out where they will go in a visually logical and calm way that creates a sort of energetic hang and then also how they fit conceptually with each other. You'd know that from curating – it's push and pull.

Amanda on advising her clients

M: ***Amanda I'm curious about how you approach your own collection, it's almost anti-collecting; what type of advice do you give to your own clients in shaping their own collections?***

A: Well, usually I tell them to stop buying. To not buy. I would be a much more successful art advisor if I just told them to buy things. Normally with new collectors I'll advise not to buy anything for a year or however long they can hold out. The more you look and the more you look then the more you will become engaged and the more you will understand what it is that you're doing. It's also because buying is just a small part of the relationship you have with art. The best thing about art is most of the relationships you can have with it are free.

You can look at museums where the world of art is displayed for you, for nothing. Acquiring is only a tiny part of the art experience – so I urge people to take it slowly and take it seriously and enjoy the process over a long period of time if possible.

The more you look the more your relationship with art changes. It's good to have that play out over your life and if possible the people with whom you live that life – family and friends. Collecting for yourself is one of the most enjoyable things about having an art collection. And so in terms of anti-buying, if I can assist other people to buy well, then that's also satisfying for me. In my head, I feel like I have a big collection, which is dispersed all over the world. I think one of the most luxurious things about my job is that it allows me not to be myself all the time. I really enjoy helping collectors articulate their particular aesthetic so I can then find that sweet spot between what's objectively worthwhile paying attention to (the art that is being inducted into the canon of art history) and where that intersects with a collector's personal taste. So clients can form a collection according to their particular tastes and what they're interested in, but that is also objectively worthwhile.

Amanda on collecting as a pursuit

M: ***How have collecting practices changed in the last 10 or 20 years? What are the biggest things that you've seen, shifts or ruptures in how people approach it.***

A: I think it's much more pragmatic and professional now. The contemporary art market is its own phenomenon – there is an increased understanding of collecting practices, of global collecting practices, and of the diversity of collecting practices. There's a much greater understanding of the way art can be used as soft power.

I think collecting has become much more a way of life for a greater number of people than it was in post war Australia and Britain. I mean collecting has long been a way of life in Europe, and in periods like the quattrocento. Increasingly,

certainly in terms of the UK and Australia, and in Latin America and China, collecting has become much more professional, and a much greater part of people's lives, in a professional systematic way.

M: ***Absolutely, there's almost a study to it now. I wouldn't go as far to say a science, but there's definitely a rigor that's there now – it's not just about acquiring things.***

M: ***Do you have any interesting moments or anecdotes about your collection?***

A: Our Jenny Watson, which is currently on loan to the MCA for the retrospective *The Fabric of Fantasy*, used to hang in my daughter Madeleine's room. It's called *Self Portrait with Piggy Bank* and a perfect painting for a little girl to have in her bedroom. One night she came running into our bedroom saying 'mummy, mummy, daddy, the painting has fallen on top of me! We bolted in there saying "Oh my god! Is it alright?" She laughs about this now.

Amanda on how she began working in the arts

M: ***And Amanda, where did it begin for you? Has art always been part of your life?***

A: Art was always my thing at school. But then, as an intelligent child from a middle-class family, it wasn't really seen as a proper job. So, I initially studied Arts at university majoring in politics and psychology (but not art history) which made it impossible to get a job given that I didn't want to teach. Then, because I could, I studied law. I majored in intellectual property, and thinking that would be close enough, dealing films and music and other artistic and aesthetic concerns.

I worked internationally and then came back to Australia and worked for Allen & Hemsley – one of Australia's top law firms,. But the reason I chose them was because they had a brilliant art collection. After a couple of years I just felt that this still wasn't enough, I wanted to deeply engage with art; to live and breathe it. And so I went back to university and did my masters in art history, while I was having children. I reinvented my career where I didn't have to compromise on who I was or what I worked with – and became an art advisor.

Back in those days there weren't any art advisors other than perhaps Jeffrey Deitch. From there it just took a life of its own. These days I do spend almost of every minute of every day looking at or engaging with art, artists collectors, curators and writers here and all over the world– and I've been doing that for the last 25 years. And I must say it's an absolute privilege.

M: ***So absolutely no regrets then.***

A: No! None!

M: ***Spiritually, intellectually, artistically.***

A: Totally. Absolutely. You talk about moments when you think, "I can't believe I did that". And I feel so grateful for the fact that I did and for the support that I had from my husband in doing so. He was in business and I was a lawyer. He went from having a glamourous wife who was wearing La Croix and going to work in the top of the MLC Centre, to someone who was at home, pregnant, wearing a tracksuit and rabbitting on about Derrida.

M: ***I'm keen to hear your thoughts on de-accessioning works. You've talked about gifting them on to galleries to fill their own collections and their own gaps. I've noticed that some people almost pride themselves on saying...***

A: Well yes, some people pride themselves on saying "I've never de-acquisitioned a work". I don't feel like that at all because I feel that the collection is a part of our life and we've changed because of what we have. I want to follow that and I want to follow that to its logical conclusion. So no, I don't feel bad about de-acquisitioning a work if it no longer speaks to me. That doesn't mean that it's no longer a brilliant work, it's just that if it doesn't fit in. But I do usually give them away. And I've always bought with the canon. I enjoy that

relationship that art has with the canon – I know that I'm politically incorrect to even talk about it but I find that really interesting, so I've always bought with that in mind. So, I'm always happy to give works to museums. And then of course that extends the looking, I love it actually, because then you can look at your own works in somebody else's collection.

5 x 5

THE ARTIST AND THE PATRON

COLLECTOR INTERVIEWS

Julian Meagher and James Emmett

All interviews, Micheal Do

Reminiscing about their origins

M: ***So where did it all begin?***

Jules: At the beginning, it does feel like that don't you think?

James: It's funny, I actually can't remember, I can't put my finger on where it began. As you know we were at school together – but we weren't close friends at school.

Jules: I wasn't as good at Greek and Latin as James was, I was stuck in the art department the whole time.

James: I wasn't remotely artistic; Jules was very much the star of the year on all matters artistic. There were other fantastic artists that were in the same year, so I don't want to carve that out but Jules was always, right from primary school onwards had a technical mastery of...

Jules: I was good at colouring in.

James: he was good at colouring in and a good draftsman!

M: ***in the lines or outside the lines?***

Jules: In the lines! it's taken me about three decades to paint outside of the lines ... I'm still trying to shake it. It's hard to fight personality.

James: I guess it was when I came back from England, I reconnected with a bunch of people who are now very close friends. And over the course of our early 20s, we became a tight knit group. I guess at the same time getting to know Jules as a grown up, I came to appreciate art ... I mean I've always been a great admirer of technical mastery in art and that was extremely stron in Jules's work.

Jules: I was very traditionally trained and I think that's why I did that portrait of you. I did state portraiture over in Italy and I came back I think when I was 21 and I think that's when Peter said can you, you know...

M: ***And that was the first painting?***

Jules: Yes, and it was funny because in school I used to always get teased, "Oh, you can't paint portraits, you're shit, you can

only paint landscapes". And I remember thinking, "screw you I'm going to learn how to paint portraits really well."

So, I kind of went and got heavily into portraiture, and the irony is now these later shows are now all landscapes. It's finally taken 30 years to come full circle, to finally feel comfortable painting landscapes.

James: I actually didn't know that, because I have always thought of you as an incredibly accomplished portraitist first.

Jules: So, that's what I started doing, and then I also think we became very close because you and Peter were very strong supporters of Chalk Horse Gallery. And when I started painting which was around when I was 26, 27, (Sydney artist) Jasper Knight, who was a great friend and mentor, and he gave me a studio space at the beginning. Chalk Horse Gallery started up around that time, which I eventually became part of, and that became my art family. They were instrumental in getting me through those very tough, early five years. And they still are very important people I lean on. James and Peter would come to a lot of the shows, and were good supporters of the gallery.

James: We were the close friends that loved who always loved spending time with the art family.

> **M:** ***In interviewing different collectors relationships I have discovered different catergories of collectors: some people appreciate art from afar and are happy to let it exist in the world and just say "this is the one I like". But then there are other people where artists/ collectors becoming friends and family is really part of the appreciation process.***

Jules: I think especially for emerging art, I think in the early stages of everyone's career and early collectors – it's all based on connections, love, passion. Not based on status, finance –it's a bit more pure, a bit more passionate – I think. That's the nice thing about buying emerging work. I think you do form a bond that has nothing to do with 'I own that famous person's work and everyone knows how much it's worth on my wall'. That's a whole different side of collecting that you just avoid by buying emerging art. So I think that there is a certain type of person that buys emerging art.

James: I guess it feeds into the relationship – because in the process of acquisition there's always this slight commercial anxiety, that within the relationship that there's an overlay where the people are there to sell paintings, and it is probably stronger with emerging artists – but is the total genuineness of the relationship.

Jules: Because I think it can get a little bit cloudy.

James: And I don't mean to be unkind about the big, successful gallerists, but without question there's always this slight feeling at the back of one's mind that at least part of the relationship is a commercial one. And there's nothing wrong with that, commercial relationships are totally ingrained in art and there's nothing wrong with the commercial aspects to art, but one of the wonderful things I think Peter found about our relationship with Chalk Horse in general and our relationship with Jules in particular, is that it comes from a solid base of real friendship that stands entirely independent of the fact that we collect work from Chalk Horse and the fact that Chalk Horse is there to sell work as well as to foster it.

Jules: I don't think the boys ever pushed too much onto you guys even though you bought a hell of a lot of stuff. I don't think anyone ever really rang you up and said 'This is a great artist'.

James: Never

Jules: It was more you just got to come and discover it and make a decision based on what you saw.

James: And again, I guess it's the genuineness point. When it's the expression of views about good artists that are common and are fantastic, but again one of the best things about Chalk Horse – and I guess Chalk Horse was hugely important in our aesthetic development if I can put it this way – is that it wasn't a matter of talking to just people in Chalk Horse, it was about talking about artists generally. People were just passionate to talk about which artists were great and what exciting artists were emerging or established that they'd

seen recently. Peter and I felt that that relationship with Chalk Horse in general and particularly with Jules has been, something hugely important to us personally because he is a very good friend, but also a hugely important thing to our development as appreciators.

James on how he and his partner, Peter Wilson collect

> **M:** ***I'd like to talk about the "couple" part of collecting. How do yourself and Peter approach it? Is it consensus based? Are there "straight to the pool room" moments?***

James: For the most part, I guess part of the great thing is because we've been together since we were 20, we've sort of grown up as collectors together. We've grown into each other's approach to art in a lot of ways. It's not absolute consensus, but there's always an absolute no-questions-asked right to veto. So you can certainly point to art pieces that one or the other of us was certainly more enthusiastic about.

Jules: Have either of you ever vetoed something and then it's still been purchased? Have you vetoed a veto?

James: When I say 'no questions asked' that's not quite right because we've certainly pushed back on a veto and turned around. There are one or two, where it's probably as close to that as it gets.

Jules: and they're the ones that go to chambers is it?

James: No - the two in chambers at the moment, they're kind of too perfect for chambers. But you're right, there are a couple, and it wouldn't be fair to identify them, but there are certainly a couple where one has been exceptionally enthusiastic, and the other has said look "I think different".

Jules: It's a great question, because most people have partners and art is such a personal thing – it's so rare that say if you had a show, that two people will ever want that same one. I mean any marriage is a compromise, but it's funny that it comes down to buying art as well. Occasionally my wife says ' I don't think I can live with that one, maybe it can go into the studio?'. So I bring them in here.

James: It's funny and while that does happen a little bit, more often we'll walk into a show and we'll agree on the pick of the show – and it's not necessarily the most popular. The image that we picked up from a Stella Gibbons novel that we often use into the relationship generally, is that we got together when we had 'puppy bones', and that we grew into each other as the bones hardened. So, I think that perhaps inevitably but maybe not inevitably, we have taken on so much of each other's taste and values. I think that the collection on both sides, if we had lived separately and made independent choices – I know mine certainly would have been very different, and I guess now, while it's hard to describe the style of things that we like, we do have a surprisingly happy number of overlapping reactions both positive and negative – when it's just the two of us and we're not shy about saying "that was shit!" And that's about any kind of art – whether it's music, theatre. I hope we're more respectful in other people's presence, but we have quite surprisingly similar reactions, and I guess that's the consequence of 18 years in each other's company.

On the portrait Peter Wilson commissioned of James Emmett

> **M:** ***And what's happened to the things your purchased when you had puppy bones? I noticed the portrait of you that Jules painted – in pride of place really.***

Jules: I can't believe that stuck up there for two decades. Every time I walk in there I'm like "Jesus Christ what is this painting doing here, it's the oldest one around!"

James: of course it's going up!

Jules: also you haven't changed that much in 20 years...

James: that's the main reason yeah, it's to reassure people

that the portrait is not growing uglier and more deformed as I get older.

Jules: If I painted you as a 40-year-old and you hadn't grown up. That's funny.

James: But yeah, there are certainly some pieces that we are less totally in love with. But when I think back over it, some of our favourite pieces of art are the ones that we acquired in our early 20s.

M: ***have you ever sold anything?***

James: No, and touch wood that we'll never have to. We certainly don't regard it in any way as a financial investment. When we're trying to reconcile ourselves to a particularly big purchase we say 'Oh, it's alright we're acquiring assets', but we know in our hearts that the money is going out the door, and that we're getting something that we desperately want.

Jules: You'll be buried with that asset. Is that drawing that I did going in? of that roman-

James: of Peter?

James: oh yeah that one is going in.

Jules: that's the best one you guys have! That drawing is a cracker.

M: ***Why didn't you turn it into a painting?***

Jules: No way, it was a moment on some computer paper, nothing more'. I love seeing that when I visit your place. Most the ones I've drawn under the influence are terrible – I wake up the next morning and I wish I'd never done them. Of all the works you've got of mine, I really want that one to go in for some reason.

Julian on being a studio artist

M: ***Jules what's it like for you as an artist? When you have to paint or draw someone that you know. Does that shape your creation?***

Jules: I don't really do that much nowadays, you know. I guess I kind of stopped doing a lot of commissions, and much more hide myself away in the studio here and make a show, or paint for me. I do miss that a little bit, meeting someone, and making a work about them.

James: Again, you were one of those artists in your 20s who would have a sketchbook and settle down in the corner of a room and draw people.

Jules: I think that was also before I became professional. It's in my blood, it's in my bones – I love drawing and painting. It's one of those things where if I have a free moment that's what I want to do with my life. And now that I do it all week long, it comes around to Friday night and I'm spent "there's no way I'm going to do a drawing"! You know, I want to read a book, or talk to someone – not think about mark making, I've done my head in all week. So, I think that's the only thing that's changed. I still love drawing, probably more than talking.

M: ***Like a defence mechanism?***

Jules: Yeah, I used to hide behind it a lot. And I used to draw heaps when I used to travel- doing that was a good way to meet people and a good excuse to sit in a café for 8 hours.

M: ***It's quite disarming actually.***

Jules: Things always end up happening, if you start drawing. You end up back at someone's house, someone's cooked you dinner – something good always happens. Very different from taking photos for some reason.

James: That's a very good point.

Jules: Maybe it's the circus trick aspect of it, who knows.

Actually, you know what, I think it's that it's very beautiful to watch someone make something. Everything is so immediate and in your face now and onto the next thing. There's something meditative about – it's the meditation of that surface, and as a viewer you get to be part of that for a moment when you watch someone make something. I think that's why all those programmes on TV where you watch someone make a painting – they always rate pretty well because rarely do you get an insight in to how a painting is built. I would love to watch musicians make a song, I think that would be phenomenal. To see how organic it is, and how it moves backwards and forwards until they end up with the final product- we only ever hear the final product. I guess that goes for all art forms. I guess with visual art it's so accessible to watch the process.

M: ***And that's why when working in this industry, the studio visits are the best part.***

Jules: They're the best. I could just go into everybody's art studio and just look at their palettes. Everyone sets their palettes up differently, it blows my mind! The palette is like a character almost, in terms of how they lay everything out – some people never clean their brushes, some people are meticulous about it. But yeah I love that about studios, they're special spaces.

M: ***James, having grown up around artists, tell me a bit about your arts advocacy roles.***

James: I guess in a funny way, that in my mind stands completely separate from Peter and my passion as collectors – and we're both organised in art organisations, for me the first one was Artspace, Sydney (gallery). The advocacy is in my mind, a little bit more intellectual, because I passionately believe that we don't value our artists enough and that they ought to be at the centre of our culture – and for some of us they are and for some of us they're not. I am thrilled to be part of pressing that, and I'm sure there must be a causal connection between having been a passionate collector and having ended up as the chair of Art Space. In my head they're very different things. Collecting for me and appreciating art generally is a private, personal matter. Almost more than a collective one, I tend to do it a lot on my own or one or one rather than in groups, whereas the other is the advocacy and supporting organisations is a much more public thing and that's driven by what I think society's response should be towards artists. It could be because I think that they are in many cases and should be in all cases at the heart of Australian culture. And that's something that I'm very passionate about but very differently passionate about I suppose.

Julian Meagher on the commissioning process

James: Ollie Watts of Chalk Horse taught us about the standard line that Peter and I wheel out now and again which is the "I'm just looking for something red to go over the sofa".

Jules: Look, I understand the whole colour thing. I wouldn't like some crazy shitty colour to go with another thing. Balance is important in your daily living. But my issue is once you commission...

James: It's intruding on any artistic aspect

Jules: When I commissioned a work from a mate many years ago, I wanted it mainly black – it arrived half white, half black. 'I wanted it all black only because it was resins, so it's going to go yellow over time' – of course it has discoloured a bit now but what to do. Once you commission a work you live with the outcome ...

M: ***it's a leap of faith***

Jules: It's a leap of faith. And you should know that artist's work well enough, that artist's style well enough that whatever they make will be treasured. Even if it's not what you wanted it's what the artist wanted to paint. And that's what most collectors can't wrap their head around. The best commissions that I've ever done have no restraints. And they're ending up with all my best work. Because I just think

"I'm going to go to town". They don't argue with price, they don't screw me down and they get cracking work.

They're the ideal commissions and then you have the other end "it doesn't match the carpet", "they don't do this, they don't match that" etc etc. I did some portraits for this family over in LA when I showed over there to help fund it. I had some people I met and they said can you paint our daughters. I photographed them at their mansion and then they said "No no, we'll send you the photos". And then they were all touched up Kardashian style. A part of me was never the same after that commission. They had already paid me half upfront so I went ahead with it, they loved one of them but then the other one they said "It doesn't look right, can you fix it".

M: ***What did you do, did you paint them?***

Jules: I painted them, I needed the money! It's hard to say no in the early years. That money can pay for the studio rent, you can buy your materials for a show. If you're painting a show you don't make any money for five or six months.

James: That's what a lot of collectors don't realize – or realize and take advantage of.

Jules: and also if you're painting a commission, you're taking a week out of that artist's schedule when they could be painting for someone else who is going to love it more, or painting for a show. That's why some of the good dealers that I know actually tell people that artists only make a certain number of works a year. By you commissioning one, you're taking a work out of circulation. And so make sure that everyone feels good about it, otherwise buy something from the show. But that's a hard thing to educate everyone on. I think until people have run ins or have a bad experience or a dealer gives someone a talking to.

James: But you're right, it should be a matter of dealers giving people a talking to and many people have this philosophy that it should be just taken for granted that when you commission you are handing over the artistic decisions to the artist.

But you're right, there does need to be a greater education and a greater appreciation of just how much arts practioners give to the industry.

Jules: How we change that, who knows. I mean, it's a cultural thing, that's the thing your parents need to instill in you in the way that they talk about art, or the way they take you to see a show as a kid, how much reverence they give to it. If parents walk around, looks at someone's work and says 'Oh, I could do that, my child could do that'- there you've just, killed that kind of belief.

M: ***And I think people always think artists are dancing bears, it's always more more more. And you just think if you call the tradie out, that's the rate, it is what is it.***

Jules: That's the funny thing for artists. I mean we don't always help ourselves either, but it's because we're at the mercy a lot. I don't know, we all struggle, financially, we're all insecure, we're pretty vulnerable as a people. So, we can't punch back very hard.

James: I suppose, one of the things I love about NAVA is at least it does a bit of punching.

Jules: I'd much rather hire a boxer for my fights, and that's why I'm happy NAVA is around- that's their role, that's why we need them.

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THE ARTIST AND THE PATRON

COLLECTOR INTERVIEWS

Lisa Paulsen

All interviews, Micheal Do

Reflecting on her collection

M: ***In terms of collecting art, Lisa, what is your approach? Are you always looking for a theme, or is there a thread that runs through the collection, or is it things that jus strike you and take you?***

L: Well initially when I first started collecting, it was all about works that sort of struck me immediately. At that time, I didn't really think about relationships within my collection.

But more and more and more, this is what I think about whenever I see a work of art – where does that work sit in the context of my collection? That's why I now only collect Australian and New Zealand work.

I'm not going to collect international art anymore. Although when I saw that Martin Creed wall work (referring to an exhibition of Martin Creed at Fine Arts, Sydney, 2017) how gorgeous was that! But you have to be strict, and I'm going to absolutely stick to that now – my collecting manifesto in a way. I always think about relationships and the context, and if I have that in my collection what does it say? Does it have a friend? Can it mate with something? Because I really like it when that happens. Something can seem very disparate, but often there's a relationship to be uncovered. Say for example a Louise Weaver work and a Pat Brassington photograph. I've got those two works that I'm looking forward to hanging next to each other when I can, when I have the space.

M: ***That's the thing about art, often things can look quite similar but be conceptually worlds apart. And things that are conceptually close can look completely different.***

L: That's exactly right. And the more I get to know about artists, their practices and their interests; you're better equipped to make those associations in the same way that a professionally trained curator does.

M: ***Lisa what has prompted the shift away from collecting internationally to a focus on Australian and***

New Zealand art?

L: I wanted to have a more concentrated collection. And I just felt if I'd started with more knowledge, at an earlier time, if I'd set out with a concept in mind when I started collecting, perhaps I would have retained that goal of mixing Australian and international art. But what I was ending up with was a big collection of things that just didn't have strong enough relationships with one another. And I found that dissatisfying.

It would be different if you've got bottomless pockets. You can't have everything, so you have to be very...

M: ***Judicious.***

L: Absolutely, judicious. So, the more I started going to art fairs and things like that, you realize you're running into thousands of dealers and artists, and then it just becomes so complicated to keep on top and everything sort of starts to look a bit itty bitty.

On text based works

M: ***And who do you collect for Lisa? What motivates you?***

L: Oh, it's definitely for me. It's my vision, and I certainly wouldn't collect something or purchase something unless I loved it. It's a bonus when my husband likes it, that's a really nice bonus. I'm very drawn to sculpture, I seem to be drawn in more and more. And, I really like texts work, text based works.

M: ***And has that always been the case?***

L: I like poetic kind of text based works.

M: ***And what is it that strikes you about text-based works?***

L: Well my favourite one I've got is a Vernon Ah Kee 'What you inherit is what you have to reckon with'. And I just think about it all the time, because I think it has a very powerful message and it works on so many different levels. It's only a very small work, he does make works on a very big scale.

On collecting influences

M: ***Lisa, is there anyone that you look to as being particularly formative in shaping your collection?***

L: That's easy, so that would be Amanda (Amanda Love, sydney based art consultant), which is why it's really nice that the two of us are in this show together. I consulted with her professionally at the beginning of my collecting. I've learned so much from her.

M: ***And what prompted you to consult professionally rather than go out and buy?***

L: Well, I was basically starting from scratch, and of course, I didn't really start out thinking that I would become a collector. But it took me all of five minutes to get the bug. My first purchase of significance was a Rosalie Gascoigne.

M: ***Oh sure, so this is where the texts may have started.***

L: Yes, and also Robert MacPherson.

M: ***There's something so quintessentially Australian about Rosalie's street signs...***

L: and Robert McPherson as well. I guess those two artists are my art world heroes – my hero and heroine.

On how collecting has shaped her home life

M: ***And Lisa, how has art impacted your family? I know your daughter works in the field. And share what you will or nothing at all.***

L: Initially my interests were something that caused a lot of friction, but as the years have gone by, the family has really been strengthened through its engagement with art. We've

met lots of lovely people, it's something that my husband sort of always says – he really enjoys socialising with people in the art world. He may not always love what the artists produce but he finds it's a very convivial world for us.

And I say that recognising that for many artists, life is a struggle. I don't want to underestimate for them what their lives are like in comparison to us on the receiving end. We're very lucky. I feel very fortunate when I wander around and look at the works that I have at home and I just feel so fortunate to be able to live with these amazing creations.

I could never create anything like that. I couldn't do it if I stood on my head. And I think that's the point again that I was making when we were driving here, and I'd be more than happy for you to use that as a quote in a way... In a hundred years, nobody is going to be interested about I said about politics, our social conditions or even the trends of today. But in a hundred years, these works will be remembered – a catalogue of those things.

M: ***Absolutely. Do you think there's an endpoint for you Lisa?***

L: I can't see it at the moment. I still feel as if I have a way to go. What I'm looking most to most now is rehanging works that I have in storage. I'm really looking forward to that.

On how to hang a work:

M: ***What criteria do you have for hanging a work? Is it like making a particular exhibition in your home at a particular time, or works that have particular sentimental value to you?***

L:I'd like to tell a story of how the works relate to one another, or how I see them relating to one another. It may not necessarily be what the artist might have done if given the opportunity. I think that I can create some interesting conversations.

M: ***And that's a point which interests me – how people live with their art. Often as a curator you think about those conversations, you think about the historical, social, even the friendship relationships amongst the artists and what they're doing – and for someone who doesn't have those agendas and wants to purely live with them to bring joy to their lives – That's very interesting to me. I'm always thinking what's in someone's bedroom? What's in their bathroom?***

L: Why did they put that there, and all that. The other thing too is that there are a couple of works that I've always dreamed about acquiring – five or six or seven years sometimes. But then you go to an exhibition and something just leaps out and pushes in front of another that's patiently on the list.

On her professional roles in the arts:

M: ***Let's talk about your professional work in the arts – sitting on boards and giving back to the community, your time with the Museum of Contemporary Art, Australia etc.***

L: I like to think that I'm a bit of a connector and a good team player. When I was on the board of the MCA, there were a lot of people with different skills. I feel very fortunate that I had the time to put into supporting some of the staff members on the philanthropic team. But really, I feel like I've received more than I've given. Just in terms of wonderful experiences and fantastic encounters with all sorts of interesting people and all sorts of interesting places. It's been so rewarding.

M: ***I remember you telling me about the Stuart Ringholt tour. (Lisa participated in one of artist Stuart Ringholt's naked tours of the MCA)***

L: That was great fun. There was an article about it in the Financial Review.

M: ***Do you think that was something that you would have***

conceived of doing at the very beginning?

L: No, definitely not. One of the main reasons I did that was because I know Stuart and I've read his book. So, therefore I understood very well his premise. It made a lot of sense in a way. So I was prepared to join the artist on that journey, push a boundary and do something that you wouldn't ordinarily be doing. It was very interesting. There are some people that you couldn't pay a million dollars to do it – they just wouldn't do it. And I found it perhaps even easier than I thought it would be.

M: ***And would you do it again?***

L: Yes, I would do it again, I don't know that I feel an urgent need to, but if it was going to be beneficial some way shape or form for the artist as well.... I really respect him – and it's not just about the performance work, Stuart just makes some beautiful work and that also convinced me because he's just so clever. And it was funny, we had a lot of fun and it was amusing but serious.

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THE ARTIST AND THE PATRON

COLLECTOR INTERVIEWS

Private Collector

All interviews, Micheal Do

On collecting art

M: ***What was the first artwork that you collected?***

PC: The first pieces I collected were of early Australian landscape, from about the 1940s to 1960s, purely because at the time, I was looking at Australian ceramics of the 1930s as well, which I still collect. It was just a continuation from there. I then met Kerry Crowley (gallerist and art advisor) and she exposed me to more contemporary pieces, different things that I wasn't aware of.

M: ***And when did you meet her?***

PC: I've known Kerry and her family maybe for 30 years? Through her I found Adam Cullen. He was the 'bad boy' of Australian art – dragging around dead animals, rotting pieces of meat, chained up at his ankles and things like that. But when you met him, and saw a different side of him – he's quite engaging. You could see that he was struggling with a lot of personal things. The things he created were drawn from these emotional times, often so personal that people would think "I have no idea what it is".

For me, it's not so much understanding what's the reason behind the art but more of an emotional connection you have when you see something that you find so engaging and so beautiful. Initially it might be the visual context of first seeing it, but then it's something else on a different level that actually connects with you as well. So the pieces I have, I can still wake up every morning and still feel exactly the same way when I see them as I did the first day that I saw them. I've probably bought half a dozen or so of Adam's pieces, and artworks by Robert McPherson, Dick Watkins, Catherine Burchell. And then Australian photography too.

On living with art

M: ***What's the first thing that you see when you wake up, art-wise?***

PC: Art-wise, is an Adam Cullen painting called Angry Cat. It's an angry tiger–morphed–cathead, with teeth gouging down. On the other side wall is another Adam Cullen piece, about 220 by 180cm, and it's this mad scientist sitting back in this chair with this muscled guy standing beside him, who's created him. Those are either side of my bed ... and that's what I wake up to. So every morning I have those, which some people find disturbing when they see them, but I don't see the disturbing side of them. I just see the beauty of it. And if you know a little history of each piece, then you don't see so much the horrific drama or the violence; you can actually see the beauty in what was Cullen trying to capture at the time.

People often say, "I don't like it" and that's okay. Art is purely in the eye of the beholder. I didn't buy this hoping that somebody else would like it. I bought works of his because I find them amazing, and I'm just at the lucky stage where I can afford to own them. I'd rather a piece be looked over than overlooked, that's what I always say. You can come in, you can say "Yes I like it" or "No I don't like it", and I think that's a positive reaction. It's when you walk into a place and don't even acknowledge something, then I think that's a failure on your side, not on the person presenting or the gallery that's showing it.

On gallerist Kerry Crowley

M: ***Tell me more about Kerry, what have you learnt from her, her eye and the way that she operates as a dealer?***

PC: I consider her to be very focused on the artists that she represents, and what I respect most about Kerry, her commitment to the artists that she has. She will never lower her standards to sell a piece, or to engage an artist which is more commercially viable because they have mass appeal. If she doesn't believe in the artist and what they're trying to do, then, sometimes to her detriment, she won't represent them. She helps them become visible in the right circles – at major galleries, the state galleries and the National Gallery. She believes that's far more important than selling to anybody to bring in a dollar.

M: ***The thing I admire most about Kerry is her commitment to her artists. It's never been just stock to her.***

PC: To be honest I find that, if anything, I've been spoiled with support by having Kerry as a friend. I think she doesn't push you to choose something. She lets you appreciate, and she understands that a lot of the time it just comes down to personal taste, and what Kerry does is she helps one develop that personal taste. At other galleries I've been to, I don't see the same true commitment and insight that I find with her.

On artist Nigel Milsom

M: ***Tell me about Nigel, what do you see in his art? What do you personally find so pleasurable in his art?***

PC: That is difficult to explain ..."What makes it a good piece of art?" or "Why do you have that on your wall?" It's a bit like a tie. If you buy something like a tie, it's something that actually creates a feeling when you wear it. And for me, art is something that not only emotionally engages the eye, but also emotionally engages the soul. It's cliché, but if you see something that makes you happy, and you have the opportunity to continually see it, you know that it's something that you should have in your life.

M: ***On the other end, I think collecting can also be understanding things and having them just exist in the world, not necessarily having to own them.***

PC: That's very true. For me, sometimes people call my collecting hoarding. I think you go through your life in different stages, and you find things that bring you more enjoyment. They're like friends who bring you emotional enjoyment. I'm happy to say it's a very selfish act, to own art to display on my wall... when it should and could be somewhere else so other people can see it.

M: ***And what about the portrait that you have that Nigel painted of Adam Cullen? Where does that one hang?***

PC: That one's in my lounge room. He painted that piece for the 2015 Archibald Prize. It just captures some aspects of Adam physically, but also some of the darker side of Adam Cullen as well. I think if you ever saw the painting that Nigel did of Kerry that captures a certain aspect about Kerry – if you know Kerry, you'll know THAT'S Kerry.

He has an amazing way of painting, where he can play with shade, light and brushstroke application. You see something and you think, "this is brilliant. How can somebody create something so beautiful and so real?" There are a lot of good artists, but there are not many great artists. Nigel is a great artist.

On being friends with artists

M: ***And Tim do you have a relationship with Nigel?***

PC: I've met him. But I've never felt I needed to know what was in their mind when they painted something. I'm not academic about it; I don't need to understand where an artist was when they decided to paint. I just respect them for what they are producing and creating, and a lot of the times you don't have personal things in common.

M: ***So sometimes they can actually harm your appreciation of the art. Nigel has had a wayward past...***

PC: Adam Cullen had a pretty colourful life as well. I think its just part of the history of the artist. You don't have to accept whether what he did was right or wrong. It was wrong, and he did it, there was the armed robbery. There were so many circumstances around that that were involved and complicit in the end result but at the end of the day he's gone through that stage where now he's resurrecting his work and starting to produce great pieces again.

I certainly agree, I mean for me, no matter in jail or out of jail he's still a great artist, and sometimes that just creates more history behind the person himself. Initially Adam Cullen was seen as this radical, far-right extremist, shooting guns and things and tying animals to his ankles and dragging them around and things. But at the end of the day, Adam Cullen is regarded as an extremely important Australian artist, and in time, it'll be similar with Nigel.

On collecting objects of joy

M: ***Tell me about the other things you collect, because so much of it isn't art.***

PC: It all depends what you consider art. I collect early 1930s Australian ceramics by Sydney potters, Emily and Eric Bryce Carter. I've been collecting them for about 25 years or something.

M: ***You also like antiquities, bear rugs and lion rugs.***

PC: I've gone through this stage where I was living overseas, where I was buying lots of Chinese incense burners and urns – purely because I appreciated the culture. I think that art is so broad – it doesn't have to be something visual on the wall, it can be ceramics or a bronze piece. Again, it is a very selfish thing, they're all small things that you find enjoyable and you have the opportunity to pick up in your travels. Sometimes that's what it is, but also, it's the emotion of what is happening in your life at that point in time when you were there and you saw this piece. That may mean that you were with close friends, and you buy something that reminds you of a great time with good friends, travelling.

On focusing a collection

M: ***Tell me about focusing a collection – you have a number of works by single artists.***

PC: I think you get to a certain point where you can make a choice to collect across a number of things, or focus on one

or two. It sometimes comes down to the point in your life where something has occurred or someone has introduced you to a new artist. When I first saw Nigel's work and I was like "Oh my gosh, this is the most brilliant thing I've seen since Adam Cullen". So, I haven't consciously strayed away from a certain direction or insights provided by her, but I've kept my mind open to other artists from other areas and other ages as well. Yet I keep coming back to something that I find just enjoyable and that tends to be current Australian contemporary artists.

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THE ARTIST AND THE PATRON

COLLECTOR INTERVIEWS

Dr Dick Quan

All interviews, Micheal Do

M: *Where and when did you first encounter the artist Hahan?*

D: I first found Hahan when I started looking at all the Indonesian 'Jogja' artists. And the first one I became aware of was Eko Nugroho, and then when Eko sort of really took off I was looking at a whole lot of the other 'Jogja' artists, including Hahan. The crystallizing moment was when he was exhibited at Queensland Art Gallery I Gallery of Modern Art's Asia Pacific Triennial of Art in 2012. They showed the resin maquettes for the Trinity (2013) works found in the Penrith show.

And to me a really successful artist is one who resonates on every level. It's about cultural connectivity and cultural resonance. Hahan can resonate with high art, which we've seen in 'Energy V'. He can resonate with a guy who buys a t-shirt (referring to Hahan's collaboration with the surf brand Hurley). I like his irreverence ... and he has fun. I think that's a very important element of his work.

He's not just one of those European, Germanic – what I call the Northern Pacific Rim artists who – "I'm so serious". I don't believe in that. I think in the post- Koonsian era (referring to Jeff Koons) you need to connect at all those many levels. I'm very interested in the idea of using Zines to propagate an artists' work, and artists having to sell all their other schmutter in order to survive. So it's ingenuity and a struggle, and I think the struggle you can always see in the work. That imparted in all of Hahan's work is a need to struggle, to survive. They work so hard those Indonesian artists, and I admire their struggle.

Dr. Dick Quan on his art history theory PRACCA

Most recently, Dr. Dick Quan has developed an art treatise called, PRACCA (Pacific Rim Aesthetic Climate Change Artists). PRACCA is a rejection of the previous Trans-Atlantic centers of contemporary artistic production, like New York, Paris and London (known as

the North Atlantic Rim) as the taste making capitals of contemporary art. Instead, he offers the view that in the digital age the newer, developing or recently developed 'cities of the world' of the Pacific Rim (including Los Angeles, Mexico, Chile, Sydney and much of Asia) have access to the same historical, artistic content and references as artists working in the North Atlantic Rim. The internet provides an even playing space. As such, these PRACCAs are co-opting these references and combining them with visual language from their own cultures. The results are artistic works that rival and often supersede North Atlantic Rim artists in importance and taste making. Contemporary Indonesian art (made post Suharto-era) fits squarely into Quan's PRACCA matrix.

M: ***Tell me more about PRACCA***

D: PRACCA! I love it. Because I just think no one has looked at it as a movement. These are the artists of the post MTV generation. They're the ones who Google the Internet. They can be informed by cross currents of culture that goes on in any given country. Once upon a time you used to have to study using textbooks and teachers. Now artists can teach themselves and can go to the best museums on earth, research the best libraries now using the Internet. You can see through Hahan's work, lots of cultural cues from many, many cultures. That he collects images from lots of different cultures and aesthetics- and appropriates it in his own way.

M: ***And where's Indonesia's place in PRACCA schema?***

D: I think the post reformasi era in Indonesia to me is really interesting. And to me it marks a history in Asia. I think Indonesia is an underestimated neighbour of Australia. Part of collecting and loaning works is that I also want to help inform people of the sophistication and culturally relevant this work is not just in Indonesia but globally. And there are many Indonesian artists.

M: ***And the fact that we have such access to them as a close neighbours.***

D: Well we should have more access to them! I really love the fact that many Australian artists are now seeking that International collaboration. The world is about collaboration.

Artists like Tony Albert are going to Jogjakarta and collaborating with Indonesia artists, just as Australian Abdul Abdullah and his brother, Abdul-Rahman Abdullah are visiting Indonesia as a place for inspiration and collaboration. And to me these guys are shaping Australian art, and Australian art is helping shape Indonesian art.

On collecting and his search for works

M: ***Tell me about of your collecting. What's the trajectory been? I'm just keen to know a little bit more about whether there are any key influences or formative moments or course corrections?***

I don't think I course correct or have anything in mind. I'm interested in works that define a time. I'm an image hoover. I like to hoover up as many images and then find the images that resonate with me – sort of like collecting the iconic image.

M: ***And where do you find these images? Where do normally look?***

D: Well unfortunately, I must say Biennales and art fairs, which is a big cliché I think. Having studied a little bit of contemporary art in university. I studied medicine, but at my university I had to do art topics in my first three years, and I did all art topics. I always felt that – and I think Australian art education has come a long way since then – but I always found there was this stilted, Eurocentric agenda. But that was in the 80s... I just hope that my collecting is reshaping and helping in some way and displaying the art.

I truly believe art is not alive unless it's shown. So, I'm very pleased when curators borrow the work and show them

in their galleries. As you know some of these works were displayed at Bathurst Regional Gallery or Adelaide at the Art Gallery of South Australia. It gives me great pleasure to decentralise that sort of reverence to anything that was done in Europe and especially in New York that is somehow 'superior'. I want to have that sort of dynamic, democratic, visual equipoise between.

M: ***diplomatic too.***

D: Yes, and I agree, and that's part of what I'm collecting. And I'm also collecting a very important part in Asian-Pacific history. Who knows what will ultimately happen to these works, whether they'll be thrown into the dustbin. It doesn't bother me, but it gives me great joy to share them and I love sharing.

On being a temporary custodian

M: ***On that note, do you collect forever, Dick? Will you hold onto these objects?***

D: I'm not quite sure because I just think you don't own anything. And that's what I've said in many interviews. I don't own anything, I'm a temporary custodian. And the best works will be passed on. Because when one is long gone, it's up to the next generation and generations after to either consign them to the visual dust bin or it will be shown perpetually if it holds up as good art.

I think to determine this, it's much more difficult that ever because there are so many more people that consider themselves as artists. Art is an industry; it's a commodity. I don't know which works will be the ones that last. And it doesn't disturb me or worry me what people will do or think of the work –everyone is entitled to their own view.

But as my collecting goes, Hahan is one of those artists that sets himself apart. I think he's done some amazing things and I think throughout the whole Speculative Entertainment project, and his current exhibition, Wall Street Gymnastics – he's having fun. He can laugh at himself – and I think there's a lot to laugh about art at the moment. It's a big joke. From the Damien Hirst in Venice (*Treasures from the Wreck of the Unbelievable*) to Jeff Koons doing Dom Perignon champagne bottles. It's not all serious and I think it resonates more with people when it's lighter.

M: ***And Hahan is in on the joke.***

On social media

M: ***Tell me your views on social media and artists.***

D: Look, you can't ignore what goes on. I think that a good artist needs certain skills these days because 'accomplished' just doesn't cut it anymore. 'Accomplished' means a factory in China churning out Mona Lisas. I think it's one of the skills an artist has to master. I always say to people that I skillset for an artist to be a good artist always keeps getting longer because there's so many more of them and it's so much more difficult to cut through. I think that managing their online presence makes them a greater artist.

M: ***As someone on the receiving end of art, how to do you use that as a tool?***

D: Well I can view the art online. And I think works look good online – I know I'm going to horrify some people in saying it – will resonate with more people. There are not that many collectors of art, but there are many admirers of art. And a lot of people, including art professionals, whether it be curators or academics, would see a work online before they would encounter it in real life. Of course the physical encounter with the work is very important...

M: ***That's an interesting point you raise about contemporary collecting. Sometimes it's just enough to know, understand and appreciate, but not own. And of course, owning something is a very different experience to knowing about something.***

D: I think that you're right. You can own something, but as I said before, I don't think anyone owns anything. You're more a custodian of the object because you can't stay alive forever. I think a work in a good collection, gives the work a greater context. It is my duty, when I own something, to share it so that more people can see the work.

I think successful collecting is when I've given the artist and the gallery the funds to stage the next greatest work. And so, I don't see it as ownership, I see it as an investment in the artist to create even better work. And there are times when I see the artist plateau or I see the artist turns their practice into industrial production, which is when I lose interest in the work because the artist doesn't need my help as much.

So to me, the most successful thing that I've done is say for instance if I found that by purchasing these works (referring to the "Trinity series") has lead Hahan to do even more ambitious works like the one I see at National Gallery of Victoria's Triennial, then I've been successful. Because if I hadn't bought the drawings that became the large painting, that became the ambitious sculpture, he could not have funded it. And galleries usually support their artist through their sales.

> **M:** ***Some people often shudder when you talk about commerce. But commerce and art for a very long time have been bedfellows.***

D: Oh look I'm so with you. It really gives me the shits when I hear people who go "Oh, commerce". Like hello? It was just for a blink in history when people didn't care about the value of works. The modern museum is only an invention of the last 150 years. It didn't exist before then, and before all the artists were asking for more commissions. They all had studios, they churned the works out! Of course some artists were not so good as others, but I don't even worry about that.

As you can see here, there are some works that are purely editioned and commercial works. But ultimately, good work has a cultural resonance. Works, I think, that you need to explain after having to read a whole book about it, to me are not as successful. And if an artist wants to make it – all be it to them. Good on them, if they want to put it on a t-shirt that's sold to 1 million people let them sell it to one million people.

It's like artist Yayoi Kusama – like who would say that she's any less of an artist for having pumpkin keychains. I think I've got a Yayoi plate there. Because being Chinese I think there's an irony to my collecting too. Because in Asia, porcelain is much more valuable than the painting – whereas in the West it's all about the painting. If you look around here I collect porcelain versions of artists' work. Koons, Stingel and Kusama and they're all limited editions.

On collecting the contemporary

> **M:** ***I get the sense that so much of your collecting is contemporary; it's of the now. You live in, within and around the ideas of the now. When you look back on things that maybe have lost their cultural relevance, are there any regrets?***

D: You don't live life regretting things. I just think that really good things are always appreciated, so it's like the call of the wild, some objects turn into dodos. I've bought lots of works where the artist haven't gone anywhere for whatever reason. But I still think that it's like buying music – there's no problem with having the one hit wonder, and there's no problem with having the ABBA. Right? There are one hit wonders and I think that in the modern world there's a lot more one hit wonders than not, but that doesn't mean that they're bad. Sometimes people place a lot of importance on people who have been popular for the last 50 or 100 years. But on a timeline, most people can only think of one or two artists each century who resonate.

If you look at the Pop Art era – you know just maybe 40, 50 years ago, Warhol probably thought Rauschenberg and Jasper Johns were the masters of the era. And now people perceive the masters to be Warhol and Lichenstein. And in the future, who knows Johns may come back.

But to me, I look for the iconography that defines the era. I like the patina of age. I like the patina that things that fall out of fashion get. It's like wearing 1950s clothes once in a while, it still has its' charm.

The conversation returns to part of his collection on display to his clients at his medical practice:

M: ***Have you had any crazy responses?***

D: Oh no. It was really weird because I used to have those two behind my desk (referring to two early photographs by Patricia Piccinini). And they hated it. But when I removed them, the same people would be like "What happened to them? I really liked them!". Or when something that they thought was really controversial and they hated hated hated it. And then after a couple of years when the aesthetics had moved in that direction, I would get less complaints and more complements. Aesthetics move and people's taste change. I like showing tough work.

M: ***What prompted you to hang the work in your work space?***

D: Well, there are many reasons... As I've said I like sharing it, but not enough museums wanted to borrow them, so I decided I was going to put it up. Of course at work I can't put up the toughest work, but I also don't put up the weakest work either. So at work I have Abdul Abdullah's paintings which are a bit, tougher.

I like people to think and I think memory is very important. I like when people remember things. And I think a lot of people remember things that they really found repulsive or...

M: ***have a reaction to.***

D: Art used to be about beautiful and the sublime, whereas now you could have the sublimely ugly –create emotions you didn't know you had.

M: ***I love what you were saying at the practice, how you prefer the ugly because it's so much more interesting than the beautiful or the sublime.***

D: I'm actually interested in the objectification of the ugly, and how you have to have counter points. So I love works of great beauty, but I also love works of incredible ugliness.

M: ***To push bad taste to the point of good taste***

D: I never liked that binary viewpoint. I always think that it's more like the Asian Yin-Yang. I always say to people: there is Ming and there is Qing, and there's usually that pendulem that swings back and forth. But now we live in the Bling dynasty, and I'm celebrating the Bling dynasty. People say that it's the Asian century, but I remind them that the Asian century was for the last 5000 years. And that for 200 years with the advent of the battling gun and the British and French and American colonialism we had an intermission. It's not that they've arrived, it's that they're back. And I think the new cities of the Pacific Rim demonstrates to me a much more vibrant aesthetic challenge than some of the more recent artistic centers. It's the Bling dynasty, so now I'm collecting the Bling dynasty!

5 x 5

THE ARTIST AND THE PATRON

LIST OF WORKS

(ALL MEASUREMENTS ARE H X W X D IN CM)

Tracey Emin
Cold Summer
2010
monoprint on paper
15.5 x 19
Courtesy of Collection of Amanda Love (Love Collection)

Tracey Emin
Day School
2017
watercolour on paper
9.5 x 15
Courtesy of Collection of Amanda Love (Love Collection)

Tracey Emin
Dear Love Bugs
2010
monoprint on paper
15.5 x 19
Courtesy of Collection of Amanda Love (Love Collection)

Tracey Emin
Girls in a Tree
2017
watercolour on paper
9.5 x 15
Courtesy of Collection of Amanda Love (Love Collection)

Tracey Emin
Mere Bear
2011
monoprint on paper
15.5 x 19
Courtesy of Collection of Amanda Love (Love Collection)

Tracey Emin
New Sydney
2012
monoprint on paper
15.5 x 19
Courtesy of Collection of Amanda Love (Love Collection)

Tracey Emin
Night School
2017
watercolour on paper
9.5 x 15
Courtesy of Collection of Amanda Love (Love Collection)

Tracey Emin
Save Me
2018
neon
136
Courtesy of Collection of Amanda Love (Love Collection)

Tracey Emin
Sparrow and Sparrow Bottle
2003 - 2007
bronze 12 x 10
Courtesy of Collection of Amanda Love (Love Collection)

Tracey Emin
The Crystal Ship
1997
DVD
4 minutes single channel
Courtesy of Collection of Amanda Love (Love Collection)

Tracey Emin
The Swimming Horse
2017
watercolour on paper
9.5 x 15
Courtesy of Collection of Amanda Love (Love Collection)

Tracey Emin
Why I Never Became A Dancer
1995
super 8 mm, shown as video, colour and sound
6 mins, 32 secs
Courtesy of Collection of Amanda Love (Love Collection)

Patrick Hartigan
And or
2013
oil on board
40 x 50
Courtesy of Lisa Paulsen Collection

Patrick Hartigan
Auction Catalogue on the Island of Drawing
no date
collage and ink on paper
92 x 115 x 6
Courtesy of Lisa Paulsen Collection

Patrick Hartigan
His and hers
2008
oil on board
21.5 x 29.5
Courtesy of Lisa Paulsen Collection

Patrick Hartigan
Late Spring
no date
oil on board
40.5 x 31.7
Courtesy of Lisa Paulsen Collection

Patrick Hartigan
Men c1950s
2009
oil on board
dimensions variable
Courtesy of Lisa Paulsen Collection

Patrick Hartigan
Island
2018
enamel and pencil on Masonite
92 x 93.5
Courtesy of Lisa Paulsen Collection

Patrick Hartigan
My comb will take me…
2004
toothless comb, foam piece, photograph
54 x 20 x 2
Courtesy of Lisa Paulsen Collection

Patrick Hartigan
Village man on the television
2008
oil on board
21.5 x 29.5
4000
Courtesy of Lisa Paulsen Collection

Julian Meagher
Peter Wilson (commission)
2006
oil on canvas
61 x 46
Courtesy of James Emmett and Peter Wilson Collection

Julian Meagher
Untitled
date unknown
pencil and graphite on paper
61 x 46
Courtesy of James Emmett and Peter Wilson Collection

Julian Meagher
James Emmett (commission)
2004
oil on canvas
137 x 72
Courtesy of James Emmett and Peter Wilson Collection

Julian Meagher
The Offering
oil on canvas
155 x 170 each (framed dyptich
(Courtesy of James Emmett and Peter Wilson Collection

Julian Meagher
Alone in the Sun
2015
oil on linen
183 x 150
Courtesy of James Emmett and Peter Wilson Collection

Nigel Milsom
Adam Cullen (bird as prophet)
2010
oil on linen
195 x 143
Courtesy of Private Collection

Nigel Milsom
Judo house pt.6 (the white bird)
2015
oil on linen
232 x 190
Courtesy of Private Collection

Nigel Milsom
JUDO HOUSE PART 7 (THE WHITE LIGHT)
2017
watercolour on paper
25 x 37
Courtesy of Private Collection

Nigel Milsom
JUDO HOUSE PART 7 (THE WHITE LIGHT)
2017
watercolour on paper
25 x 37
Courtesy of Private Collection

Nigel Milsom
NM JUDO HOUSE PRT 5 (FAITH HOPE & LUCK)
no date
oil on canvas
60 x 100

Courtesy of Private Collection

Nigel Milsom
Untitled (Judo House- part two)
2008-09
2008-2009
oil on linen
195 x 143

Courtesy of Private Collection

Nigel Milsom
Untitled (the incident)
2007-2008
oil on canvas
130 x 98

Courtesy of Private Collection

Nigel Milsom
Untitled (the incident)
2007-2008
oil on canvas
130 x 98

Courtesy of Private Collection

Nigel Milsom
Untitled (the incident)
2007-2008
oil on canvas
130 x 98

Courtesy of Private Collection

Uji (Hahan) Handoko Eko Saputro
Dub Youth
2012
silk screen and digital print
200 x 150

Courtesy of Dr. Dick Quan Collection

Uji (Hahan) Handoko Eko Saputro
The Almighty (from the series: 'TRINITY')
2013
polyester Resin & Air Brush
105 x 85 x 105

Courtesy of Dr. Dick Quan Collection

Uji (Hahan) Handoko Eko Saputro
The Devout (from the series: 'TRINITY')
2013
polyester Resin & Air Brush
90 x 112 x 127

Courtesy of Dr. Dick Quan Collection

Uji (Hahan) Handoko Eko Saputro
The New Prophet (from the series: 'TRINITY')
2013
polyester Resin & Air Brush
100 x 75 x 100

Courtesy of Dr. Dick Quan Collection

Uji (Hahan) Handoko Eko Saputro
Tshirt from Hurley x Hahan collaboration
c2013
transfer print on cotton tshirt
dimensions

Courtesy of Dr. Dick Quan Collection

Uji (Hahan) Handoko Eko Saputro
Yes I'm
2013
acrylic on canvas
180 x 180

Courtesy of Dr. Dick Quan Collection

Uji (Hahan) Handoko Eko Saputro
Untitled
2012
editioned silk screen

Courtesy of Dr. Dick Quan Collection

Uji (Hahan) Handoko Eko Saputro
Untitled
2009
india ink on paper
42.5 x 32.5

Courtesy of Dr. Dick Quan Collection

Uji (Hahan) Handoko Eko Saputro
Untitled
2010
india ink on paper
42.5 x 32.5

Courtesy of Dr. Dick Quan Collection

Uji (Hahan) Handoko Eko Saputro
Untitled
2012
india ink on paper
42.5 x 32.5

Courtesy of Dr. Dick Quan Collection

ENTER A SENSORY WORLD

Touch, one of the five senses, is fundamental to the way in which we perceive the world. We use it to distinguish between one object and another, or between ourselves and another. Touch also allows people to experience the qualities of an object – soft, small hard, hot, cold, smooth, gritty – and even come to recognise visual cues for certain textures or familiar sensations.

For an artist, the physicality of their work is a prime consideration. For a painter, the quality of the paint, the imprint left by the brush, the skills required to replicate form, texture, and light, all coalesce to create an artwork. When such works are displayed in an art gallery or museum they are accessible only by sight. Even if the texture of the paint, or the surface of a sculpture are on open display they cannot be touched which creates tension for the viewer. The artists in tactile have created works that do not just limit gallery experiences to what is seen. This is art that invites our touch.

tactile deliberately explores the tempting physicality of installations within the gallery environment. The desire to touch an object is a huge pull for any audience and this exhibition challenges and delights those expectations with a show that is as much visually intriguing as physically accessible. Featuring an array of visual landscapes, playing with material as much as form, Lewers House Gallery is transformed.

Enter this sensory world. For now, the gallery rules have changed: 'please don't touch' does not apply. Reach out and gently, carefully, delicately, make contact. The result will be a tactile sensation.

Marian Simpson

Curator

Troy Emery, *intergalactic company* 2018. Courtesy of the artist and Martin Browne Contemporary, Sydney

tactile

ARTIST BIOGRAPHIES AND STATEMENTS

Troy Emery

Troy Emery is an artist based in Melbourne, Victoria whose art practice encompassing sculpture, painting, drawing, and embroidery. Troy spent his youth in the regional city of Toowoomba, South East Queensland but relocated to Tasmania to attend art school. He graduated from a Bachelor of Fine Art (Hons) at the School of Art, University of Tasmania in 2005. Troy subsequently completed a Masters of Fine Art at Sydney College of the Arts, University of Sydney in 2010.

Troy's work is held in various private and public collections, including The National Gallery of Victoria, Art Bank Australia Collection, City of Townsville Art Collection, Goulburn Regional Art Gallery Collection, and Deacon Art Museum. Troy is represented by Martin Browne Contemporary, Sydney.

In 2012 he was the recipient of the Sandra Bardas Studio Grant. In 2014 Troy was a recipient of an Australia Arts Council residency in Tokyo and travelled to Japan in 2015 for a three month trip to research Japanese animal mascots. In 2014 Troy undertook two artist residencies, in Hill End NSW, and at The Australian Tapestry Workshop in Melbourne.

Artist Statement

My work explores animals as decorative objects as well as the aesthetics of trophy animals and plush toys. I use materials such as pompoms, tassels, tinsel, and yarn in pieces that intentionally confuse traditional sculpture with handicrafts.

These awkward materials are beautiful, colourful and alluring and can be overwhelming when used in excess, creating an attraction / repulsion dynamic to the work. This dynamic has a relationship to my interest in animals and animal forms, like those that might be cute and cuddly but simultaneously dangerous and sinister.

The role of surface and colour in the production of these sculptures is an exaggeration of the qualities sought after in exotic wildlife. The luscious textile pelt is a camp interpretation of the way skins and furs are cherished and fetishised. As natural specimens or species, my animal sculptures are impossible combinations of form, colour, and materials. They can only exist as hypothetical or mythological animals. These fluffy colourful forms are dream-like monsters that reference my childhood stuffed toys and my interest in the anthropological animal artefacts in museums and natural history collections.

Troy Emery, *Fluffy*, 2017. Courtesy of the artist and Martin Browne Contemporary, Sydney

tactile

ARTIST BIOGRAPHIES AND STATEMENTS

Emily Parsons-Lord

Emily Parsons-Lord makes cross-disciplinary contemporary art that is informed by research and critical dialogue with sciences, natural history, and politics. Her work often attempts to reconcile lofty vast infinities of our place in time and space, and slippages in to the political realities of being a human today. Employing tragi-humour, scale, and performance, Emily interrogates the materiality of invisibility, magic, and stories we tell about reality.

Based in Sydney, Emily's recent work includes recreating the air from past eras in Earth's evolution, recreating starlight in coloured smoke, multichannel video, and experimenting with pheromones, gallium, explosions, and chemistry. She has exhibited both nationally and internationally and participated in the The NSW Visual Arts Fellowship, 2017, Bristol Biennial – *In Other Worlds*, 2016, Primavera 2016, Australia's flagship emerging art exhibition, Firstdraft Sydney, and Vitalstatistix, Adelaide.

Artist Statement

The Great Dying

The history (and future) of the atmosphere on Earth is inexorably linked to the history (and future) of life.

252 million year ago ~95% of all species died out, those that survived evolved into the first Dinosaurs. The period is known as The Great Dying. It coincides with a dramatic spike in carbon dioxide and methane in the air, and drastically reduced oxygen, transforming the aerobic conditions for life on Earth, and acidifying the oceans. The rates of change during the Great Dying are lower than the rates of change to the air today due to human activity, and the rate of species extinction is similar.

The Great Dying is a minimalist installation. A single brass button when compressed releases the air recreated from the era known as The Great Dying for the viewer to breathe.

Emily Parsons-Lord, *The Great Dying* **2016**

Emily Parsons-Lord, *The Great Dying* **2016**
Courtesy of the artist

Pip and Pop, *Magic Moment* 2018 (detail). Courtesy of the artist

tactile

ARTIST BIOGRAPHIES AND STATEMENTS

Pip and Pop

Australian artist Tanya Schultz works under the name Pip & Pop to create immersive and colour-saturated artworks from an eclectic array of materials including sugar, glitter, sweets, artificial flora, crystals and every day craft materials. Her practice embodies both independent and collaborative processes across varying disciplines including installation, painting, wall-works and sculpture. Often ephemeral, her meticulously constructed and highly detailed works embrace notions of abundance, utopian dreams and fleeting pleasure.

She is fascinated with ideas of paradise and wish-fulfillment described in mythologies, folk tales and ancient maps.

Her work draws parallels between the illusory nature of imagined worlds and the promise and allure of the

commercial world, where we are enticed to partake in happy consumption. With playful

Pip and Pop, *Magic Moment* 2018 (detail). Courtesy of the artist. Photography by silversalt

working methods, the artist constructs and transforms everyday materials into excessive imaginary landscapes.

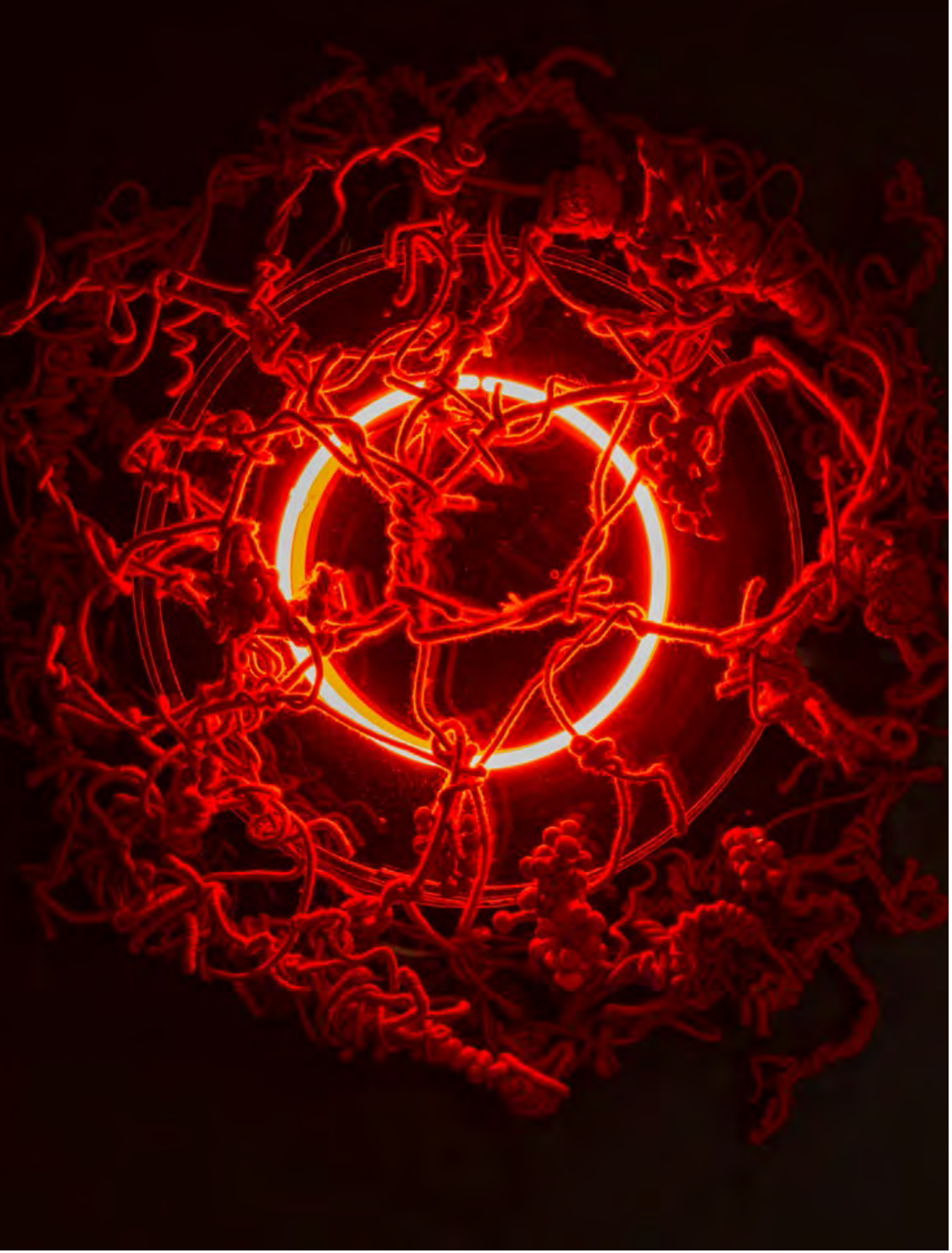
Tanya has exhibited her work throughout the world including Japan, Korea, Taiwan, Hong Kong, Mexico, Netherlands, Germany, UK and New Zealand. Her recent works include; Here comes Sunshine at Corey Helford Gallery, Los Angeles, Where there is a Flower at Daejeon Museum of Art, Korea; and Darkness will disappear at Adelaide Biennial of Australian Art. She has collaborated with many companies including Hermes, Romance Was Born, MT tape and Shinsegae Department Store.

Artist Statement

In my work, I create landscape works that refer to mythological paradises. For tactile, I imagined two creatures that might inhabit these landscapes and upscaled them so that viewers could encounter them on a more personal level and scale.

I drew upon several ideas for inspiration including mythological and utopian places; worlds made entirely of food (Dutch Luilekkerland, French Land of Cockaigne); anthropomorphic food (particularly in contemporary Japan and advertising); folk tales and mythologies of mountains that move; Korean folk tales of mountains that fall in love; rocks that come to life including Dutch sommeltjes: creatures that steal shiny things but turn into to rocks in the sunlight.

And of course I wanted to think about creatures that you wanted to touch, hopefully in a soft loving way. I'm hoping the larger one is huggable for small people.



Hiromi Tango, *Sixth Sense* 2018 (detail). Courtesy of the artist. Photography by silversalt

tactile

ARTIST BIOGRAPHIES AND STATEMENTS

Hiromi Tango

Hiromi Tango is a Japanese-Australian artist whose work spans sculpture, photography, installation and performance. Hiromi is dedicated to generate healing conversations through arts engagement. Reacting to an age in which human relationships are being eclipsed by the globalisation and virtualisation of communication, the artist's practice is often collaborative, performative and site-specific. Her immersive installations comprise vibrant sculptural accumulations of donated objects, materials and stories.

They become mnemonic traces of feelings and interactions, and the ensuing catalysis of emotion and recognition forms the affective crux of her art. In this way, although Tango's works are highly personal and autobiographical, they can also be read as universal tropes of collective experience. Over recent years, Hiromi Tango's practice has become increasingly focused on exploring neuroscientific concepts through arts engagement, posing questions around neuroplasticity, empathy and epigenetics in her quest to effect healing and well-being through arts. Often using metaphors from nature to represent brain processes, her works develop through a combination of research, reflection and ritual. Her works have been exhibited at major national institutions, including Art Gallery of South Australia as part of the Adelaide Biennale, Sydney's Museum of Contemporary Art, and the Ian Potter

Museum, Melbourne, as well as regional projects in Hobart, Cairns, Lismore and Western Australia. Her works have been featured at international exhibitions include Singapore Art Museum, Singapore, la Maison Folie, Mons, Belgium, Art Brussels, Art Basel Hong Kong and Singapore Art Stage.

Artist Statement

Sixth Sense is a project that has evolved over a shared interest in how we engage our many senses to experience art, inspired by the idea of creating tactile artworks that are meant to be touched, and to engage our senses beyond the purely visual.

Whilst my practice has always been classified as visual art, I have drawn on many different sensory experiences in addition to sight - both in the making of the work, and also in creating immersive audience experiences. Performance and movement, the incorporation of aural elements through sound using bells, the tactility of soft fabric sculpture, gentle light sources, and even aromatherapy, have all been employed in creating various works over the years.

The Egg Chair is an example of a work that has many layers of visual intrigue, with its varied colours, surfaces, contours, and materials. But it can also be experienced on many levels. Close your eyes and run your hands over the surfaces. Are they cool, warm, soft, smooth? Let your fingers explore the crevices, and feel the textures. What does it feel like to be cocooned when you sit inside the chair? How does it sound when you run your hands over it? .

Hiromi Tango, *Sixth Sense* 2018 (detail).
Courtesy of the artist. Photography by silversalt

Hannah Toohey, *Soft Fibroma* 2018. Courtesy of the artist. Photography by silversalt

tactile

ARTIST BIOGRAPHIES AND STATEMENTS

Hannah Toohey

Hannah Toohey is a Western Sydney, textile and installation artist. Her work replicates the actions of laborious process and repetition, to extend the conventions of printmaking beyond paper. She experiments with medium to explore the idea of "print" and multiple in sculptural form. Since 2016 her her practice has utilised the visual qualities of the spreading of disease and spores to convey societal discord and unease.

In 2014, Toohey completed her Bachelor of Fine Art, Honours (First Class) at The National Art School. She was a resident at Parramatta Artist Studios in 2016 and 2017 and has held solo exhibitions at Gaffa Gallery and .M Contemporary. In 2017 she was a finalist in the Churchie Emerging Artist Prize, as well as exhibiting in a group shows at Casula Powerhouse and Artspace.

Artist Statement

Soft Fibroma, Soft Fibroma, 2018 seeks to question the discomfort and fascination we express towards bodies, both our own and others, which are superficially deemed to be ailing or unusual. Inspired by the common and completely innocuous skin condition known as acrochordia or skin tags, this installation recreates and confronts our repulsion and morbid fascination with body horror and disease.

Intended to be experienced from both the interior and exterior, Soft Fibroma, separates viewers by a translucent barrier, allowing each party to observe one another, whilst alluding to a sense of otherness and isolation. Drawing on the tension between the beautiful and grotesque, the tactility of the protuberances and appendages challenge the viewer to reach out and touch, or in turn, recoil from the contagion.

The artist would also like to thank Ben Eversfield, Sean Toohey and Margareta Toohey for their assistance with this project.

Hannah Toohey, ***Soft Fibroma*** **2018 (detail). Courtesy of the artist. Photography by silversalt**

tactile

LIST OF WORKS

All measurements are in cm (h x w x d)

All works courtesy of the artist unless otherwise stated.

Troy Emery
yellow headed pink wallaby
2017
polyurethane, polyester tassels
glue, pins
85 x 121 x 57
Courtesy of the artist and Martin Browne Contemporary, Sydney

Troy Emery
Fluffy
2017
pompoms, polyurethane, glass eyes, plastic earliners
57 x 45 x 23
Courtesy of the artist and Martin Browne Contemporary, Sydney

Troy Emery
The Beast
2013
acrylic yarn, polyurethane mannequin, pins and hot glue
43 x 80 x 30
Courtesy of the artist and Martin Browne Contemporary, Sydney

Troy Emery
second lump
2018
polyurethane, polyester tassels
glue, pins
52 x 66 x 37
Courtesy of the artist and Martin Browne Contemporary, Sydney

Troy Emery
intergalactic company
2018
polyurethane, polyester tassels
glue, pins
53 x 43 x 29
Courtesy of the artist and Martin Browne Contemporary, Sydney

Emily Parsons-Lord
The Great Dying
2016
compressed air, brass button, high pressure tube with one way valve, cylinder, regulator
dimensions variable

Pip and Pop
Magic moment
2018
polyurethane foam, polystyrene, foam-clay, rainbow string, plastic shreds, glitter, acrylic paint, pompoms, polymer clay, glue
Dimensions variable
Courtesy of the artist

Hiromi Tango
Sixth Sense
2018
textile and found material installation
dimensions variable
Courtesy of the artist and Sullivan + Strumpf, Sydney

Hannah Toohey
Soft Fibroma
2018
tarlatan
203 x 240 x 240cm

Bill Henson - Paris Opera Series, selected works

The *Paris Opera Project*

Bill Henson created the *Paris Opera Project* series in 1990. He was commissioned by Paris Opera to respond to the operatic experience within the Paris Opera House. Henson chose to evoke the feeling of attending the opera by photographing the audience, rather than the performance. After documenting onsite in Paris, Henson returned to his studio in Melbourne to create the final works with local models.

Henson's specific aim in the *Paris Opera Project* series is to generate, for viewers, a sense of listening to music. He pushes the painterly and cinematic references in order to create photographs that visually represent the physical feelings stirred by music. The use of intense colour hues suggest a heightened emotive state of listening to music and, juxtaposed with evocative moody night skies, alludes to a spiritual transcendence.

The five works on display are a selection drawn from a series of 50. The quantity and positioning of the original works were designed to reflect the rhythm and complexities inherent to musical scores.

The generosity of donors is a crucial factor in the Gallery's continual development of the permanent collection as a dynamic resource to bring quality contemporary works by renowned artists to our audience. These works from the *Paris Opera Project* series by Bill Henson were donated through the Australian Government's Cultural Gifts Program by the Hawker Family Trust in 2016.

Bill Henson
b. 1955, Melbourne Australia

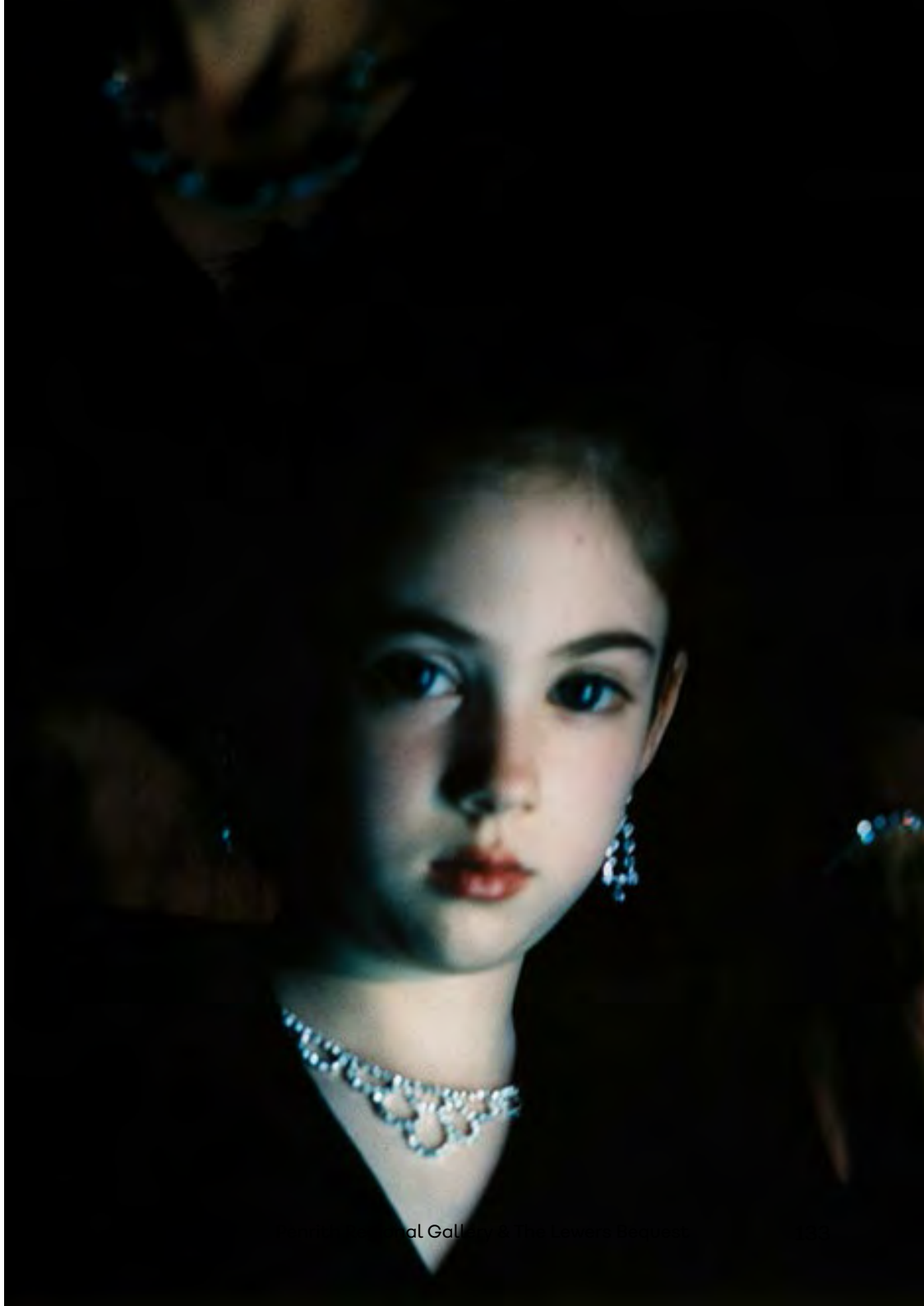
Bill Henson is a leading, internationally renowned Australian artist who uses the photographic medium as a way of capturing emotion in visual form. Henson was 19 years of age when he had his first solo exhibition at the National Gallery of Victoria in 1975. In 1995 he represented Australia at the Venice Biennale and his ongoing commitment to the arts saw him awarded with an honorary doctorate from the University of New South Wales in 2005. Henson has developed an extensive national and international reputation with exhibitions across the globe, including New York, London, Paris, Beijing, Tokyo, Montreal, Barcelona, Vienna and Amsterdam. He is represented in the collections of all leading Australian galleries and is represented in Australia by Roslyn Oxley9 Gallery in Sydney and Torlano Galleries in Melbourne.

Bill Henson *Paris Opera Project 1/5* **1990-91. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney**

Art Practice

Bill Henson's photographic practice is highly influenced by his early art training as a painter. He draws on the long history of art as a visual language by utilising art historical styles, such as portraiture and landscape painting. In particular, Henson has adapted the painterly techniques used in Renaissance paintings such as chiaroscuro (dramatic light to dark tonal contrasts) and bokeh (blurry imagery) as a means of evoking mood and drama within photography.

Henson combines the long-established traditions of painting with the relatively new cinematic qualities, such as cropped portrait close-ups and dramatic angles that generate a strong depth of field and a feeling of tension. Henson's images also create a sense of romanticism by evoking characteristics such as the film still. Designed to capture an image of heightened visual expression, the film still condenses a vast degree of content into a single image. As a result each individual work suggests a story that is partially told and encourages the viewer to complete.



Bill Henson *Paris Opera Project* **2/1 1990–91. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney**

Bill Henson *Paris Opera Project* 28/77 1990–91. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Bill Henson

Paris Opera Series, selected works

List of works

(all measurements are in h x w x d in cm)

Bill Henson
Paris Opera Project 44/157
1990-1991
type C photograph, edition of 10 + 2 A/Ps
127 × 127

Collection Penrith Regional Gallery & The Lewers Bequest. Donated through the Australian Government's Cultural Gifts Program by the Hawker Family Trust.

Bill Henson
Paris Opera Project 1/5 1990-91
1990-1991
type C photograph, edition of 10 + 2 A/Ps
127 × 127

Collection Penrith Regional Gallery & The Lewers Bequest. Donated through the Australian Government's Cultural Gifts Program by the Hawker Family Trust.

Bill Henson
Paris Opera Project 2/1
1990-1991
type C photograph, edition of 10 + 2 A/Ps
127 × 127

Collection Penrith Regional Gallery & The Lewers Bequest. Donated through the Australian Government's Cultural Gifts Program by the Hawker Family Trust.

Bill Henson
Paris Opera Project 28/77
1990 – 1991
type C photograph, edition of 10 + 2 A/Ps
127 × 127

Collection Penrith Regional Gallery & The Lewers Bequest. Donated through the Australian Government's Cultural Gifts Program by the Hawker Family Trust.

Bill Henson
Paris Opera Project 36/103
1990 – 1991
type C photograph, edition of 10 + 2 A/Ps
127 × 127

Collection Penrith Regional Gallery & The Lewers Bequest. Donated through the Australian Government's Cultural Gifts Program by the Hawker Family Trust.

Education

SCHOOL VISITS

Our Gallery's Education Programs offer outstanding opportunities for students to engage with the Gallery's changing exhibition program and heritage site, through lively syllabus linked exhibition tours, hands-on studio-based workshops and site visits.

Contact our Education Manager to arrange your visit.

Naomi McCarthy
Telephone 4735 8701
naomi.mccarthy@penrith.city

SCHOOL HOLIDAY WORKSHOPS

Dates: 23– 27 April 2018
Workshops 10am – 12pm
Plus Tots 10am – 11am
Ages: 3-12 years
Cost $12 - $30 per class

TERM CLASSES

Wednesday Drawing School
Dates: 9 May – 27 June 2018
Every Wednesday 4 – 5.30pm
Ages: 8 – 12 years

Art Attack Saturday Workshops
Every Saturday 10 – 12pm
Dates: 12 May – 30 June 2018
Cost: $180 (term)

Mixed media
Ages: 5- 9

Illustration and animation
Ages: 7 - 10

TUESDAY ART CLUB

Dates: 15 May – 19 June 2018

Studio based workshop program for adults who identify as living with a disability

Tuesday 10:30 – 12:30pm
Cost: $120 (term)
Contact Education for participation details

All Materials provided

Bookings are essential

Telephone 4735 1100

For more details visit penrithregionalgallery.org

gallery@penrithcity.nsw.gov.au

Public Programs

23 April, 9am - 12noon

A celebration of Margo Lewers' 110th birthday
Enjoy coffee and birthday cake at Café @ Lewers for $6

6 May, 2-4pm

Forum: The Artist and the Patron
Forum Facilitator: Edmund Capon AM OBE
Panellists: Dr Dick Quan, Lisa Paulsen, Julian Meagher

The history of art patronage stretches millennia. Once the privilege and duty of the great and powerful; kings, queens, emperors and the Church, patronage has supported the creation and preservation of great works of art through active commissioning and custodianship. Today's patronage takes place in the global marketplace, fuelled by commerce, investment strategies, gallerist brokers and tastemakers, and artist pivots - be they superstars or on the rise.

This forum considers the contemporary collecting environment and practices. It considers: relationships that are built between collectors and artists; How does one inform and influence the practices and taste of the other? What drives the urge to collect, to possess, to hold? Custodian or collector? Philanthropic or private impulse? How does the gallerist shape contemporary patronage?

17 May

Tactile – Accessible Guided tour (for individuals living with disability)
Bookings essential

18 May

Celebrate International Museum Day with a Curator Floor talk of our Autumn Exhibition suite

Acknowledgements

Penrith Regional Gallery & The Lewers Bequest would like to thank the following participating artists and individuals:

Artists:

5 x 5 – the Artist and the Patron

Artists:

Tracey Emin

Patrick Hartigan

Julian Meagher

Nigel Milsom

Uji (Hahan) Handoko Eko Saputro

Collectors:

Private Collector

James Emmett

Amanda Love

Lisa Paulsen

Dick Quan

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Edmund Capon

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Sofia Freeman

Sarah Hibbs

Georgia Hobbs

Charles Justin

Tony Kerridge

Darren Knight

Corbett and Yueji Lyon

Belinda Martin

John McGrath

Clinton Ng

Amanda Rowell

Mikala Tai

Georgia Vincent

Susan Wacher

4A Centre for Contemporary Asian Art

Heide Museum of Modern Art

Museums & Galleries NSW

tactile

Troy Emery

Emily Parsons-Lord

Pip and Pop

Hiromi Tango

Hannah Toohey

Martin Browne Contempoary, Sydney

Sullivan + Strumpf, Sydney

Marthese Pierce

Exhibition Team:

Director,

Dr Lee-Anne Hall

Curators:
Micheal Do
Marian Simpson

Exhibition Manager,
Marian Simpson

Lead Technician,
Graeme Robinson

Education Manager,
Naomi McCarthy

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Christine Ghali

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