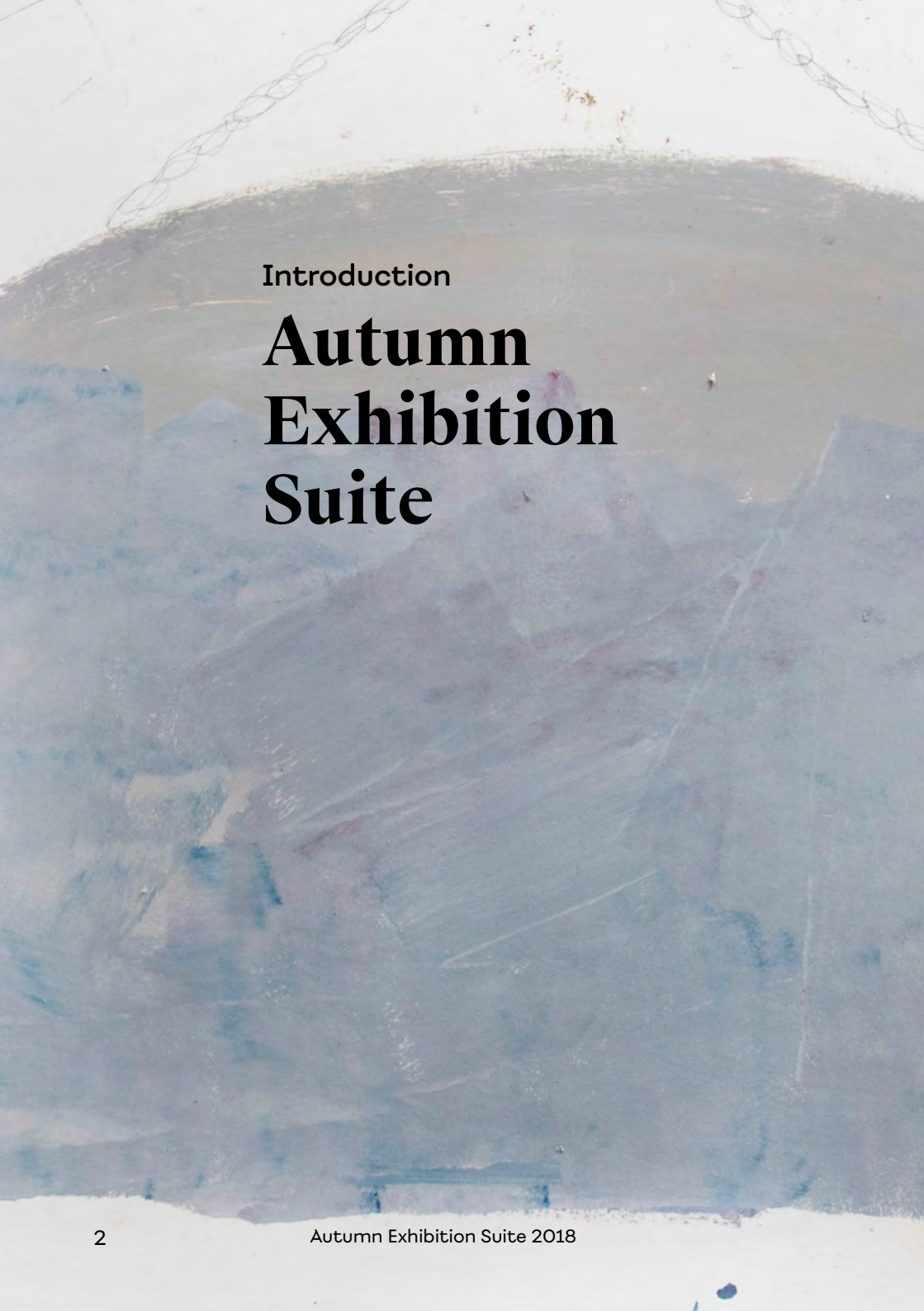


An abstract painting featuring dark, textured brushstrokes in shades of blue and black on the left, and lighter, more textured areas in beige and white on the right. The background is solid black.

**Penrith Regional  
Gallery & The  
Lewers Bequest  
Autumn  
Exhibition Suite  
2018**

Penrith Regional Gallery & The Lewers Bequest



Introduction

# Autumn Exhibition Suite

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

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

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

# Contents

<b>Introduction</b>	<b>p. 2</b>
<b>5 x 5 – the Artist and the Patron, essay by cur. Micheal Do</b>	<b>p.6</b>
<b>5 x 5 – the Artist and the Patron – Artist and Collector Pairings</b>	<b>p.24</b>
<b>5 x 5 – the Artist and the Patron – Collector interviews</b>	<b>p.50</b>
<b>5 x 5 – the Artist and the Patron – List of Works</b>	<b>p.100</b>
<b>tactile</b>	<b>p. 106</b>
<b>tactile – Artist Biographies and Statements</b>	<b>p. 109</b>
<b>tactile – List of Works</b>	<b>p. 132</b>
<b>Bill Henson – Paris opera Series, selected works</b>	<b>p. 134</b>
<b>Bill Henson – Paris opera Series, selected works – List of works</b>	<b>p. 141</b>
<b>Education</b>	<b>p. 142</b>
<b>Public Programs</b>	<b>p. 144</b>
<b>Acknowledgements</b>	<b>p. 145</b>

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 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).

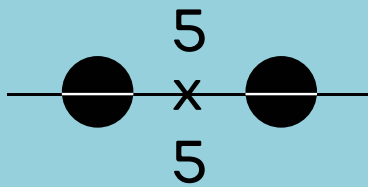
In historical patronage models, imperial, or wealthy families commissioned artists to create scenes of imposing authority beneath which the proper order of society could proceed untroubled. This basic model of artist and commissioning client resulted in some of the world's most important artworks: Michelangelo's 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



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



Tracey Emin <i>The Swimming Horse</i> 2017 watercolour on paper 9.5 x 15 Courtesy of Collection of Amanda Love (Love Collection)	Courtesy of Lisa Paulsen Collection	2008 oil on board 21.5 x 29.5 4000 Courtesy of Lisa Paulsen Collection	Julian Meagher <i>Alone in the Sun</i> 2015 oil on linen 183 x 150 Courtesy of James Emmett and Peter Wilson Collection
Tracey Emin <i>Why I Never Became A Dancer</i> 1995 super 8 mm, shown as video, colour and sound 6 mins, 32 secs Courtesy of Collection of Amanda Love (Love Collection)	Courtesy of Lisa Paulsen Collection	Julian Meagher <i>Peter Wilson (commission)</i> 2006 oil on canvas 61 x 46 Courtesy of James Emmett and Peter Wilson Collection	Nigel Milsom <i>Adam Cullen (bird as prophet)</i> 2010 oil on linen 195 x 143 Courtesy of Private Collection
Patrick Hartigan <i>And or</i> 2013 oil on board 40 x 50 Courtesy of Lisa Paulsen Collection	Patrick Hartigan <i>Men c1950s</i> 2009 oil on board dimensions variable Courtesy of Lisa Paulsen Collection	Julian Meagher <i>Untitled</i> date unknown pencil and graphite on paper 61 x 46 Courtesy of James Emmett and Peter Wilson Collection	Nigel Milsom <i>Judo house pt.6 (the white bird)</i> 2015 oil on linen 232 x 190 Courtesy of Private Collection
Patrick Hartigan <i>Auction Catalogue on the Island of Drawing</i> no date collage and ink on paper 92 x 115 x 6 Courtesy of Lisa Paulsen Collection	Patrick Hartigan <i>Island</i> 2018 enamel and pencil on Masonite 92 x 93.5 Courtesy of Lisa Paulsen Collection	Julian Meagher <i>James Emmett (commission)</i> 2004 oil on canvas 137 x 72 Courtesy of James Emmett and Peter Wilson Collection	Nigel Milsom <i>JUDO HOUSE PART 7 (THE WHITE LIGHT)</i> 2017 watercolour on paper 25 x 37 Courtesy of Private Collection
Patrick Hartigan <i>His and hers</i> 2008 oil on board 21.5 x 29.5	Courtesy of Lisa Paulsen Collection	Julian Meagher <i>The Offering</i> oil on canvas 155 x 170 each (framed dyptich (Courtesy of James Emmett and Peter Wilson Collection	Nigel Milsom <i>JUDO HOUSE PART 7 (THE WHITE LIGHT)</i> 2017 watercolour on paper 25 x 37 Courtesy of Private Collection
	Patrick Hartigan <i>Village man on the television</i>		