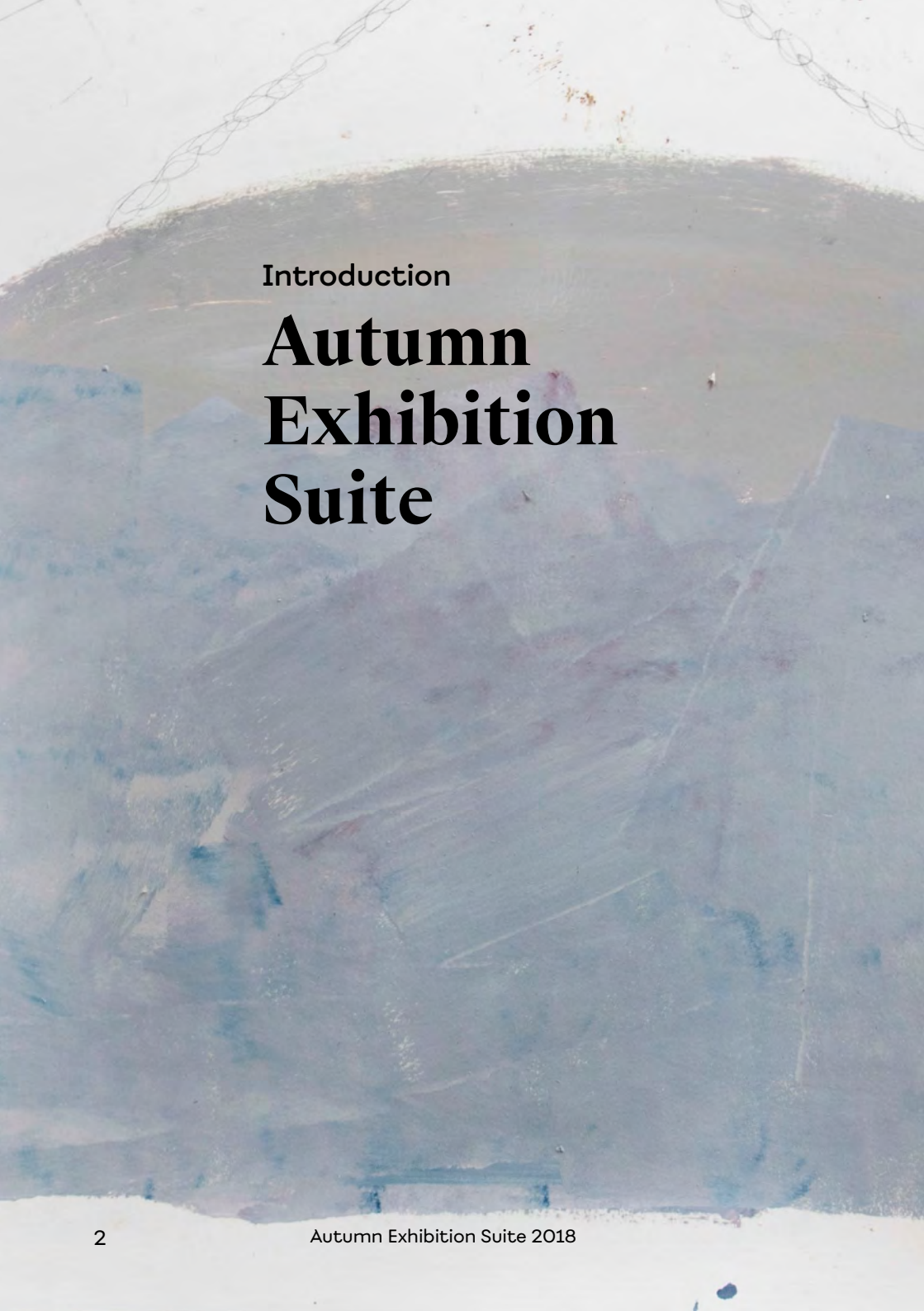


An abstract painting featuring dark, textured brushstrokes in shades of blue and black on the left, and lighter, more textured areas in beige and white on the right. The background is solid black.

**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

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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

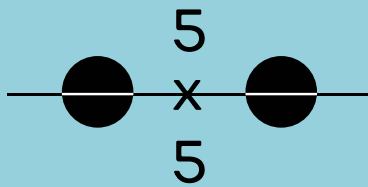
purchase...They also remind of a particular point in time... Taking you back..."

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



THE ARTIST AND THE PATRON

ARTIST
Nigel Milsom



Nigel Milsom

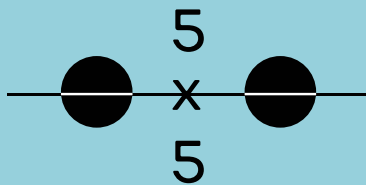
b. 1975, Albury, Australia
Lives and works in Newcastle, Australia

(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.



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 it's 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.

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>		

Nigel Milsom <i>NM JUDO HOUSE PRT 5 (FAITH HOPE & LUCK)</i> no date oil on canvas 60 x 100 Courtesy of Private Collection	<i>Dub Youth</i> 2012 silk screen and digital print 200 x 150 Courtesy of Dr. Dick Quan Collection	<i>collaboration</i> c2013 transfer print on cotton tshirt dimensions Courtesy of Dr. Dick Quan Collection	Courtesy of Dr. Dick Quan Collection
Nigel Milsom <i>Untitled (Judo House- part two)</i> 2008-09 2008-2009 oil on linen 195 x 143 Courtesy of Private Collection	Uji (Hahan) Handoko Eko Saputro <i>The Almighty (from the series: 'TRINITY')</i> 2013 polyester Resin & Air Brush 105 x 85 x 105 Courtesy of Dr. Dick Quan Collection	Uji (Hahan) Handoko Eko Saputro <i>Yes I'm</i> 2013 acrylic on canvas 180 x 180 Courtesy of Dr. Dick Quan Collection	Uji (Hahan) Handoko Eko Saputro <i>Untitled</i> 2012 india ink on paper 42.5 x 32.5 Courtesy of Dr. Dick Quan Collection
Nigel Milsom <i>Untitled (the incident)</i> 2007-2008 oil on canvas 130 x 98 Courtesy of Private Collection	Uji (Hahan) Handoko Eko Saputro <i>The Devout (from the series: 'TRINITY')</i> 2013 polyester Resin & Air Brush 90 x 112 x 127 Courtesy of Dr. Dick Quan Collection	Uji (Hahan) Handoko Eko Saputro <i>Untitled</i> 2012 editioned silk screen Courtesy of Dr. Dick Quan Collection	
Nigel Milsom <i>Untitled (the incident)</i> 2007-2008 oil on canvas 130 x 98 Courtesy of Private Collection	Uji (Hahan) Handoko Eko Saputro <i>The New Prophet (from the series: 'TRINITY')</i> 2013 polyester Resin & Air Brush 100 x 75 x 100 Courtesy of Dr. Dick Quan Collection	Uji (Hahan) Handoko Eko Saputro <i>Untitled</i> 2009 india ink on paper 42.5 x 32.5 Courtesy of Dr. Dick Quan Collection	
Nigel Milsom <i>Untitled (the incident)</i> 2007-2008 oil on canvas 130 x 98 Courtesy of Private Collection	Uji (Hahan) Handoko Eko Saputro <i>Tshirt from Hurley x Hahan</i>	Uji (Hahan) Handoko Eko Saputro <i>Untitled</i> 2010 india ink on paper 42.5 x 32.5	