

EDUCATION KIT



C20

100 YEARS OF
AUSTRALIAN
ART FROM
THE TMAG
COLLECTION

Gordon Bennett (b. 1955)
*Home décor (relative/absolute) -
flowers for Mathinna 1998*
acrylic on linen

ACCESS ART

TMAG

Tasmanian Museum
& Art Gallery



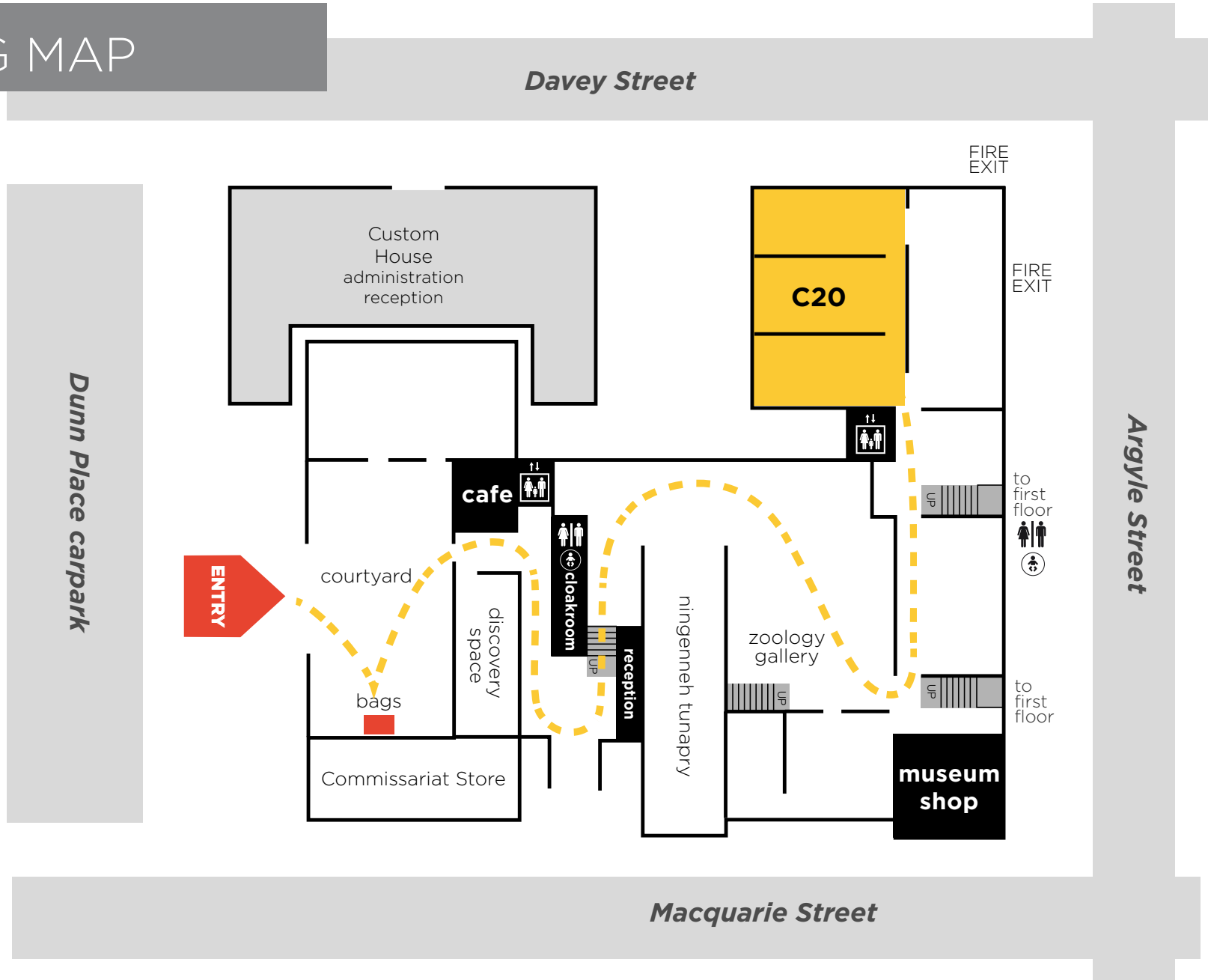


Artist unknown, Anindilyakwa people, Groote Eylandt
daduna-kanupa (frogs) c. 1948
earth pigments on bark

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TMAG MAP



PREFACE

Overview of the exhibition

C20: 100 years of Australian art from the TMAG collection is an exhibition celebrating Australian art and design from the twentieth century. It features some of the finest works from the Tasmanian Museum and Art Gallery's Art and Decorative Arts Collections, including key works by such notable Australian artists including Russel Drysdale, Emily Kame Kngwarreye, Sidney Nolan, Arthur Streeton, Albert Tucker, Philip Wolfhagen and many more. Indigenous art is important element of this exhibition.

C20 opened to the public on the 17 September 2010 and will continue until June 2011. Due to the duration of this exhibition and issues of conservation, works on paper (including photography) and textiles have not been included. The exhibition predominantly showcases painting, accompanied by a selection of sculpture, ceramics, furniture and jewellery.

C20 spans three galleries. Its lay-out follows a loosely chronological journey through the twentieth century, supported by informative wall texts and labels. Gallery

One spans Australian Impressionism and the Arts and Crafts movement through to early Modernism. Gallery Two retraces Figurative Expressionism, the pioneering days of Australian studio pottery and mid-century movements including Colour Field, Abstraction and the influence of Pop Art. Gallery Three has a landscape focus and reflects the rise to prominence of Aboriginal art, and the Postmodernism of the late 1980s and 1990s.

While the selection of works illuminates some of the significant art movements of that century, teachers should be aware that the TMAG's art collection (like any museum collection) is not comprehensive in its coverage. Particular strengths of this exhibition include Figurative Expressionism, Abstraction, contemporary Aboriginal painting, Australian Impressionism and Tasmanian Modernism.

Relevance for students

The Arts

This exhibition sheds light on a pivotal period in the development of Australian art and culture. It provides a valuable opportunity for

students to view firsthand works by some of our nation's best recognised artists. Further, it provides a context from which today's art can be better understood and more deeply appreciated.

Society and History

Many of the works in this exhibition directly address the social and political history of this country. Other works provide a window into the personal concerns, ideas, influences and values of that time. The art of *C20* presents distinctly Australian experiences and evidences how our nation's sense of identity has evolved. Students can evaluate for themselves the contribution that art and design makes in our understanding of society and history.

Innovation and Design

The decorative art component of this exhibition gives insight into the influences, aesthetics, materials and processes that inspired Australian designers of the twentieth century. From handmade domestic objects to industrially-produced commercial items, students can examine changing approaches to craft and design and map these against the fine art of the era.

PREFACE

Introduction to this resource

This education kit aims to support teachers in bringing their students to the Tasmanian Museum and Art Gallery to see the exhibition *C20*. The questions and activities have been written with Grade 7 to college students in mind. However, the concepts and approaches in this kit also provide primary teachers with useful tools for their visit.

The exhibition itself follows a chronological layout. Informative wall texts in the galleries focus on the historic and biographical narratives behind the artists and their works. This interpretive approach is particularly suited to mature audiences and students of art and Australian history.

For school groups, however, the challenge is to meaningfully engage with this large exhibition in a single visit. To this end, this education kit identifies four thematic threads each of which runs through the three galleries, across both fine and decorative art works.

These themes are:

Nature and Place

The Everyday

Identity and Emotion

Figure and Space

These themes are by no means exhaustive. They indicate the many paths into this rich exhibition. *C20* certainly warrants return visits, if possible, and the multiple themes outlined in this kit provide ideas for different interpretive approaches teachers and students may take each time they visit.

How to use this resource

Each theme is like a trail through the exhibition, providing stopping points for group discussion and personal response. It is envisaged that prior to their visit, teachers and students will choose one theme that is of greatest interest to them and their studies. It should therefore not be necessary to print out the entire education kit, only a selection of it.

A map at the beginning of each section indicates where key works will be found. However, many other relevant and interesting works will be encountered along the way. The three to four art works featured in each theme merely provide punctuation for your journey.

A 'Feature Work', represented by a full-page colour image, concludes each theme. This focus point is designed to support a deeper level of engagement and exploration of the theme through discussion, research and art making. While this learning process may begin in the gallery, the 'Create' section provides suggested ideas for extension through art making back in the classroom.

Should you or your students wish to research works not covered by this education kit, a full list of the works in *C20* is included at the end of this kit.

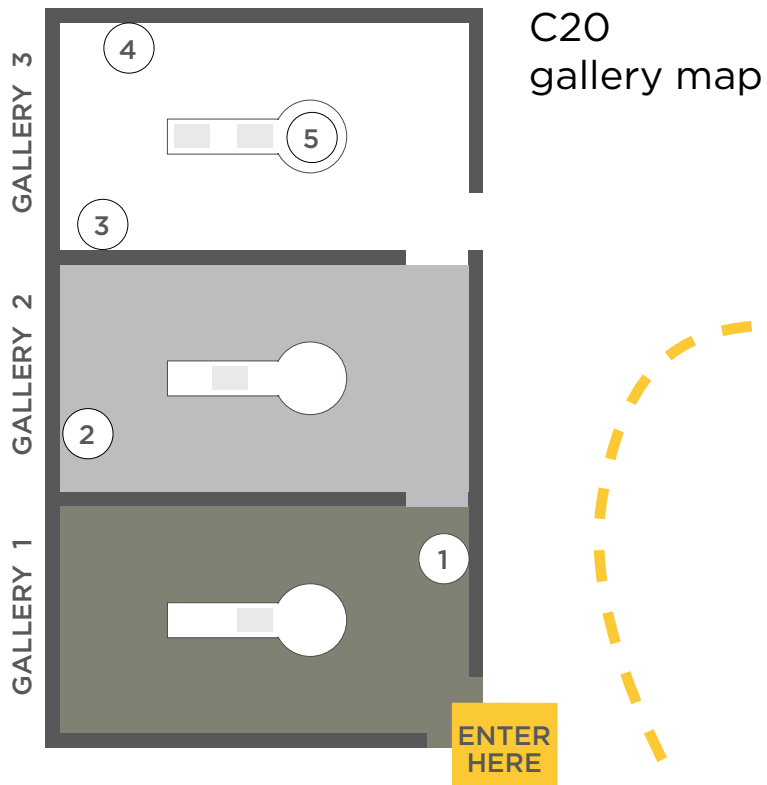
NATURE AND PLACE

EXPLORE

Exploring a sense of place has always been important in Australian art and design. At the heart of this theme is artists' desire to comprehend human relationships to the Earth and the meaning of belonging. Art works that engage these ideas may utilise natural materials, depict a specific location or landscape, collect data, record sensory impressions or depict the personal, spiritual or historical narratives that invest a site with significance.

1 *daduna-kanupa (frogs)* c. 1948

is a bark painting from Groote Eylandt, the largest island in the Gulf of Carpentaria, 50 kilometres off the Northern Territory coast. It shows a frog, his wife and children near their ancestral waterholes. Can you identify which frogs are the father, the mother and the children?



The artist has not shown every detail of this place, only certain important elements. Why do you think the waterhole is important to these frogs? Why might the waterhole be important to the artist? Is it for the same, or different reasons?

Think about how the frogs might help the artist to locate waterholes. What does it mean to share a place with other living things?

Artist unknown, Anindilyakwa people, Groote Eylandt
daduna-kanupa (frogs) (detail) c. 1948
earth pigments on bark

EXPLORE



Donald Friend (1915–89)
Hill End landscape c. 1950
oil on canvas laid on composition board

2 When Donald Friend travelled to the once-prosperous gold fields of Hill End in New South Wales he found the township in ruins. He became very fond of that place, returning again and again to paint it and explore the surrounding landscape. Imagine what it would feel like to step inside the painting ***Hill End landscape 1950***. What can you hear, feel and see as you walk around? Look closely at the painting and consider which aspects of this place the artist has responded most strongly to. What sort of atmosphere does he convey? Speculate about why Friend may have formed such a strong connection to Hill End.

3 Judy Watson visited her grandmother's ancestral country, Waanyi country in north west Queensland, two years before she painted ***fertility stone 1992***. Discuss how this painting represents place and personal connection to land.

If we say something is 'fertile' we mean that it is capable of creating new life. How does this idea relate to the Earth? How does this idea relate to the human body? Is stone something you usually associate with fertility?

Look at the raw edges of the canvas. Why do you think Watson has not stretched the canvas or put a frame around it? Do you feel it communicates a strong connection between this work of art and the land?



Judy Watson (b. 1959)
fertility stone 1992
powder pigment, pastel and charcoal on hessian



Irene Briant (b. 1934)
Reliquary (one element of *Requiem*) (detail) 1998
wire gauze, emu eggs and feathers, mixed media

4 The subject of ***Reliquary (one element of Requiem) 1998*** by Irene Briant is *Dromaius novaehollandiae diemenensis*, the extinct Tasmanian emu. A 'reliquary' is a container used to hold sacred relics. Study the form and arrangement of this installation. How does it reflect the idea or atmosphere of a ritual?

The inspiration for this work came after Briant saw specimens of the extinct emu in the TMAG collection. Consider why the museum collects, stores and exhibits items from the natural world. Does the meaning or value of these items change when an animal becomes extinct? What does *Reliquary* say about nature and place in Tasmania?

FOCUS WORK

Peter Adams (n.d.)
Cathedral bench 1996
Huon pine, dolerite fieldstone, steel fasteners



FOCUS WORK

5 *Cathedral* bench 1996

Key words: balance, unity, spiral, site, natural environment

“I try to heal humankind’s relationship to the Earth—my choice of means is wood and stones... These materials have a vibration, a story we can tap into, that we as humans should learn from in order to find our meaningful place in the world”¹
– Peter Adams

Discuss & Consider

Peter Adams is a Tasmanian-based artist who is passionate about natural materials. His way of working emphasises the unique qualities of each material he uses. Use your imagination to compare the textures, colours, forms, weight and temperatures of Huon pine versus dolerite stone. Put these observations down in words. Reading over your list visualise an environment that displays all those qualities. How would it feel to be in that place?

Consider if this bench was made of coloured plastic, glass or polished steel. What would it look like? What would it feel like to sit on? In what sort of place would you put that bench?

Cathedral is composed of evenly spaced, stylised, geometric forms. It is balanced and symmetrical. Would you agree that Adams’ has achieved ‘design unity’, meaning that every piece appears to belong together? What is the effect of the centre stone? How might design unity relate to Adams’ desire to preserve the Earth’s natural environment?

Usually benches are for sitting on but we know we can’t do this in an exhibition. Do you think it is necessary to sit on this bench to fully understand the artist’s intention? Discuss the positive and negative aspects of *Cathedral* being in TMAG’s collection. If you could locate it elsewhere, where would you place it?

Create

- Everyone has a special place they visit regularly. Start recording the changing qualities of your special place, as well as your thoughts and feelings when you go there. Over a period of time, capture images, words, movements and sounds using a visual diary, camera or recording device. Decide on the most effective way to present the material you collect to produce a finished artwork that conveys what that place means to you.

- Find a bench in your school or a public space. Study its materials, location and placement. Who uses it? What does it feel like to sit on? Consider ways that it could be modified to make it more reflective of its location. Brainstorm a series of designs then refine your best concept. Make a mock-up of your modified bench design by creating a scale model or render it in 3D using a computer program. Write an artist’s statement outlining your inspiration and explaining how your design relates to its surrounding environment.
- Take a walk and carefully collect a small number of found objects; they might be natural or man-made. Back in the classroom examine your found objects closely and create a detailed visual study of each using photography, illustration or another method. Make notes on the unique qualities of each found object. Construct a sculpture or collage that highlights the natural form of one item. Employ the principles of design unity to ensure the final work appears balanced and harmonious.

Endnotes

¹ Peter Adams quoted in Marie Geissler, “Objects of Contemplation”, *Craft Arts International*, no.42, 1998

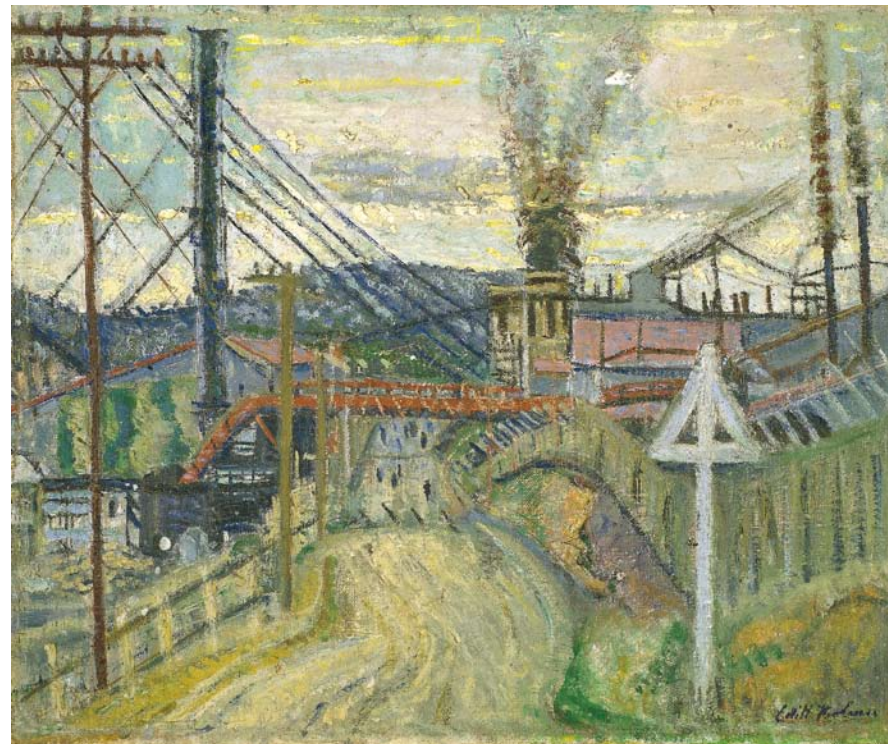
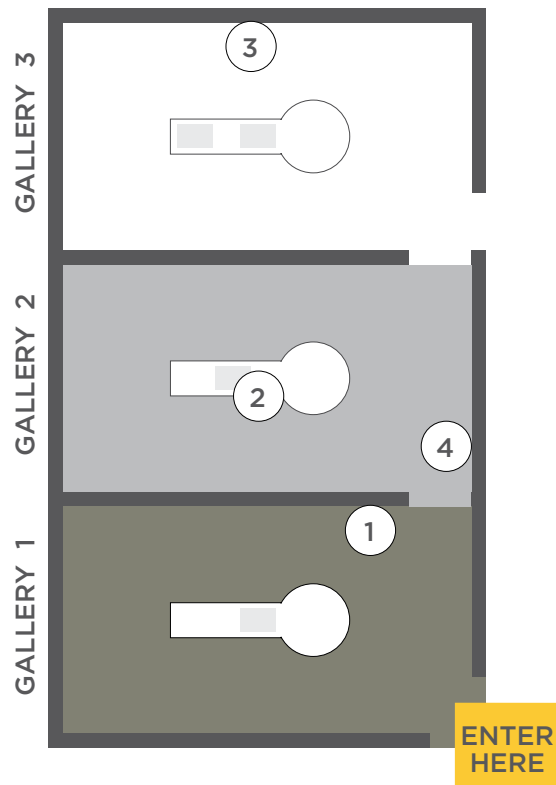
THE EVERYDAY

EXPLORE

What inspiration can be found in the familiar routines, objects and environments of daily life? Within this theme we explore how certain artists investigate their immediate surroundings to uncover new perspectives and expressions of value and beauty within everyday experience.

1 Edith Holmes lived most of her adult life in the Hobart suburb of Moonah not far from the zinc works that still operate in Lutana today. Examine her painting ***Zinc works c. 1945-50***. Why would this site be an attractive subject for this artist? How challenging would it be to paint?

C20 gallery map



Identify which colours and shapes appear most often. Describe the textures that Holmes creates. Do these elements suggest that the zinc works are beautiful or ugly?

Edith Holmes (1893-1973)
Zinc works c. 1945-50
oil on canvas laid on cardboard

EXPLORE

2 Merric Boyd's **Table jug 1945** was designed to be used in the home. What would you use it for? Boyd sold many of his ceramic pieces in department stores and shops. If you were to see this jug in a shop would you call it art? Why or why not?



Merric Boyd (1888–1959)
Table jug 1945
earthenware, glazes

3 In *Dusty Porsche, Hemmant scrap metal, rue du Bourg-Tibourg 1996* Ian Howard presents three seemingly unrelated photographic images. Each one features one or more metal objects. Do you find his subject matter attractive? How would you describe the feeling of this work?

Howard intentionally lets the viewer create their own meanings from his images. Can you think of a social issue he might be exploring through this work? Invent an alternative title to this work that would prompt viewers to think about this issue. Does it work best as a statement or a question? Why do you think some artists choose not to spell-out the meaning of their work to viewers?

Ian Howard (b. 1947)
Dusty Porsche, Hemmant scrap metal, rue du Bourg-Tibourg window 1996
superscan on vinyl



FOCUS WORK

Rick Amor (b.1948)
Tina ironing 1973
oil on canvas



FOCUS WORK

4 *Tina ironing 1973*

Key words: focal-point, interior, domestic, Pop Art

“I tried a style a week when I was a student... The gem that John Brack gave us was that you stay away from art movements and follow your own course. It takes longer but ensures a lifetime of Art.”¹

– Rick Amor

Discuss & Consider

Rick Amor has said that the Australian painter John Brack was an important mentor to him. In this exhibition there are many examples of artists who have worked together and learnt from one another. Compare *Tina Ironing* to the painting *John and Betty* (1969) by John Brack, both located in Gallery Two. Is there any evidence of Brack’s influence on Amor? Consider painting style, colour, composition and subject matter.

Tina Ironing has several compositional focal points; elements designed to catch the viewer’s attention and direct their eye through the painting. Amor has created these through high contrast, varied scale, diagonal lines and the inclusion of complex shapes. Identify the focal points in this painting. Use these to determine the primary focus of the image. Give reasons to explain your choice. Does your awareness of the primary focus point influence your interpretation of the painting?

Amor shows us an interior view of his home where his wife Tina is engaged in domestic chores. He has depicted her without a face. Visualise Tina’s mood as she irons clothes. Imagine that you can read her thoughts.

Examine the other objects in the room. What else does Amor tell us about Tina and the house they live in?

The influence of Pop Art is evident in the flat colours and simplified forms in this work. Yet, in the quote above Amor says to “follow your own course”. Research the recent work of Rick Amor. How has his approach to painting changed? To what extent do you think Amor has succeeded in following his own course as an artist?

Create

- Assemble a collection of objects that reflect your daily life. Organise an exhibition of everyday objects in your classroom. Consider how each object’s design and meaning can be enhanced through its presentation and lighting. Write a curator’s statement to explain the reason for including each object.
- Design a woodcut using Rick Amor’s work as reference. Employ simplified, geometric forms and compositional focal points. Print your image and examine its stylistic qualities. How deeply has Amor’s work influenced your usual style? What does the result show you about yourself as an artist?
- Pick a mundane activity from your daily life, such as lining-up in a queue. Create a beautiful image or artwork from this experience. What will it tell future viewers about contemporary life?

Endnotes

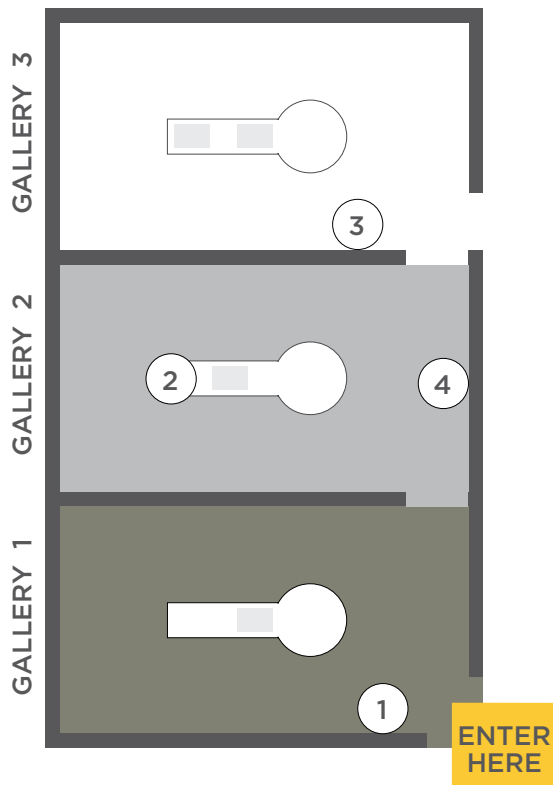
¹ Rick Amor, interview on ABC TV Sunday Arts, 13 April 2008.

IDENTITY AND EMOTION

EXPLORE

Throughout this exhibition there are many examples of artists exploring how Australians, as individuals and as a society, feel and think about themselves. At the core of this investigation are questions about who we are, how our self-awareness is created and to what extent emotions can be communicated through art.

C20 gallery map



1 As a class discuss the notion of a 'portrait'. What does this term mean? Must a portrait look exactly like the subject or can it be made in other ways?

Examine ***The onlooker* 1905** by Emmanuel Phillips Fox. Carefully observe the woman's clothes, facial expression, posture and surroundings—what can you discover about this person? What sort of life does she lead? How do you think she behaves?

Compare *The onlooker* with other images of women in the exhibition. Explain how differences in clothing and posture influence your perceptions of their identity.

Emanuel Phillips Fox (1865–1915)
The onlooker 1905
oil on canvas laid on composition board

EXPLORE

2 Mimic the pose of one figure in Oliffe Richmond's **Original plaster cast for Figure group 64 1964**. How does it feel? Even without facial expressions these figures are full of emotion. Describe the mood of each figure in this group.

Observe the colour, texture and form of this sculpture. How do these elements create emotion in this work?

3 **Home décor (relative/absolute) – flowers for Mathinna 1998** by Gordon Bennett appears to be made up of numerous overlapping images structured by a colourful grid. In creating this painting, Bennett has appropriated art works (a number being from TMAG's fine art collection) as well as reproducing some of his own past work. Appropriation, a universal postmodernist technique of the 1980s is described as "the practice of creating a new work by taking a pre-existing image from another context...and combining that appropriated image with new ones".¹ Explain how you feel the meaning of the original artworks change when Bennett places them into a new context. Discuss the ethics of appropriation.



Oliffe Richmond (1919–77)
Original plaster cast for Figure group 64 1964
painted plaster

Mathinna (1835–56), shown here in a red dress, was a young Tasmanian Aboriginal girl aged four when she was taken from her parents and later 'adopted' by the Governor of Tasmania, Sir John Franklin, and his wife, Lady Jane for their own self-promoting purposes. She was abandoned to the misery of the Queen's Orphan School when the Franklins returned to England in 1843. One of numerous Tasmanian Aboriginal children 'adopted' by colonists, Mathinna was torn between two cultures, and accepted by neither. She died tragically at the age of 21. Carefully examine the text and images in this painting. Identify examples of interaction or relationships between Indigenous and non-Indigenous people. What evidence is there of tension or conflict between cultures?



Gordon Bennett (b. 1955)
Home décor (relative/absolute) – flowers for Mathinna 1998
acrylic on linen

The red flowers Bennett 'gives' to Mathinna are based on a print by Margaret Preston. Preston was an Australian modernist who promoted the appropriation of Indigenous motifs in art and design in order to develop what she saw as a "distinctly 'Australian' art".² Discuss what you think is meaningful about Bennett's act of returning this imagery to Mathinna.

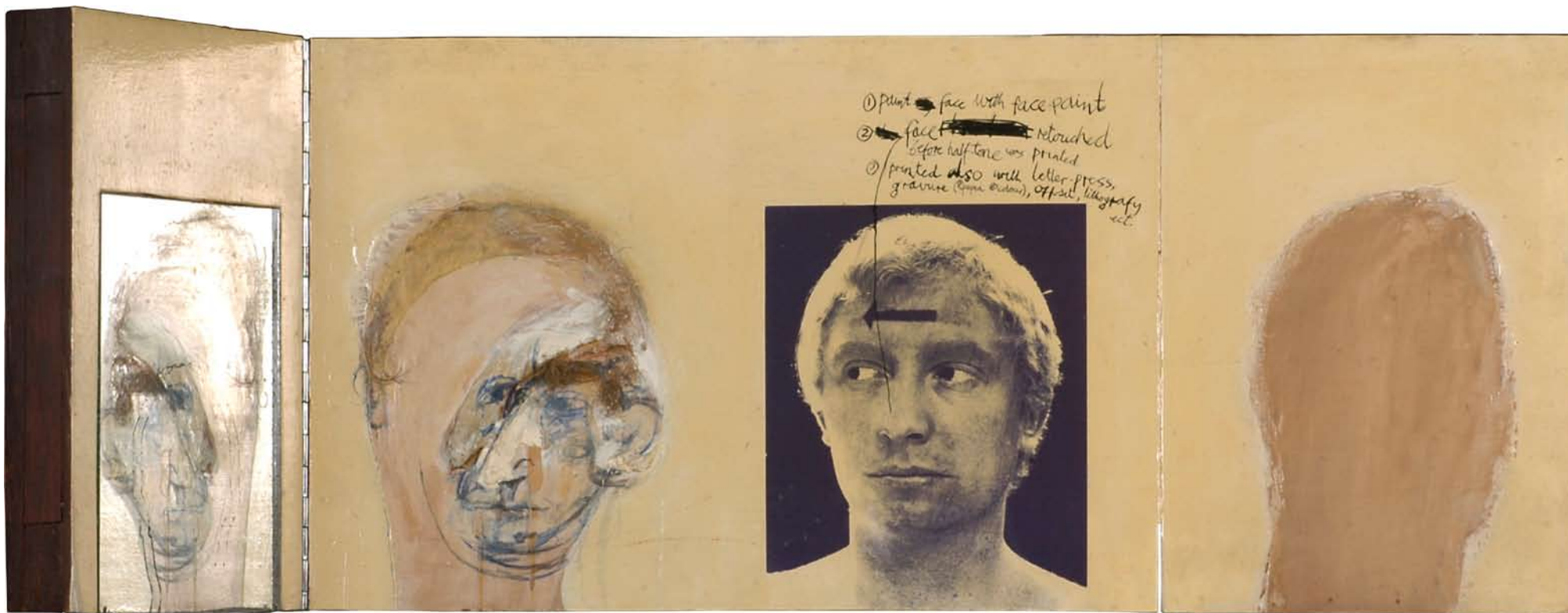
Endnotes

1 Robert Atkins, *ARTSPEAK: A Guide to Contemporary Ideas, Movements, and Buzzwords 1945 to the Present*, 2nd ed., Abbeville Press, 1997.

2 Kelly Gellatly, *Gordon Bennett*, National Gallery of Victoria, 2007.

FOCUS WORK

Brett Whiteley (1939–92)
Me (September 1965) 1965
oil, screen print, hair, mirror and felt pen on hardboard



FOCUS WORK

4 *Me (September 1965) 1965*

Key words: self-portrait, mixed media, abstract, representational, duality

“If you want to be an artist go to an art supply house and get some ink, some paper and pens, a calligraphy brush and charcoal... Then try and cheat and deceive and lie and exaggerate and most particularly distort as absolutely, as extremely as you can.”³
– Brett Whiteley

Discuss & Consider

Brett Whiteley was interested in the concept of ‘dualism’; the idea that something has two distinct or opposite sides. We often use dualistic ideas when we describe art works. For example: bright/dull, hard/soft, warm/cold, light/dark. What dualisms can you find in *Me*? What range of emotions might be associated with these qualities?

Me contains four self-portrait images where Whiteley has varied his materials and method to give each an individual character. What does the artist achieve by showing us more than one self image?

Whiteley has experimented with realism, distortion and abstraction. Research these art terms and produce a definition for each. Investigate the use of distortion by figurative painters such as Francis Bacon and Pablo Picasso. Which aspects of the human character do you feel are best explored through distortion? Does *Me* support this research? Explain.

Brett Whiteley produced many self-portraits during his life. Research some examples, compare and contrast these self-portraits with *Me*. What changes and continuities do you notice? Why do you think self-portraiture was so important to Whiteley?

Create

- Do you know someone with a rich and complex personality? Consider the experiences and factors that have made that person who they are. Plan a mixed-media portrait that uses the techniques of repetition and variation to depict their complex identity. See how alive and dynamic you can make your image.

- Think about a mood, emotion or headspace that you have personally experienced. Create an abstract sculpture from a ball of clay that embodies this feeling. Explore the relationship between the kinds of actions you perform on the clay (e.g. stroking, ripping, dropping, rolling etc.) and the visual effects it produces.
- Find a portrait from a previous time in history that you relate to. Appropriately alter it, making alterations to produce a new image that reflects your own experience of this time and place. Write an artist statement acknowledging the original image and explaining your process and intention.

Endnotes

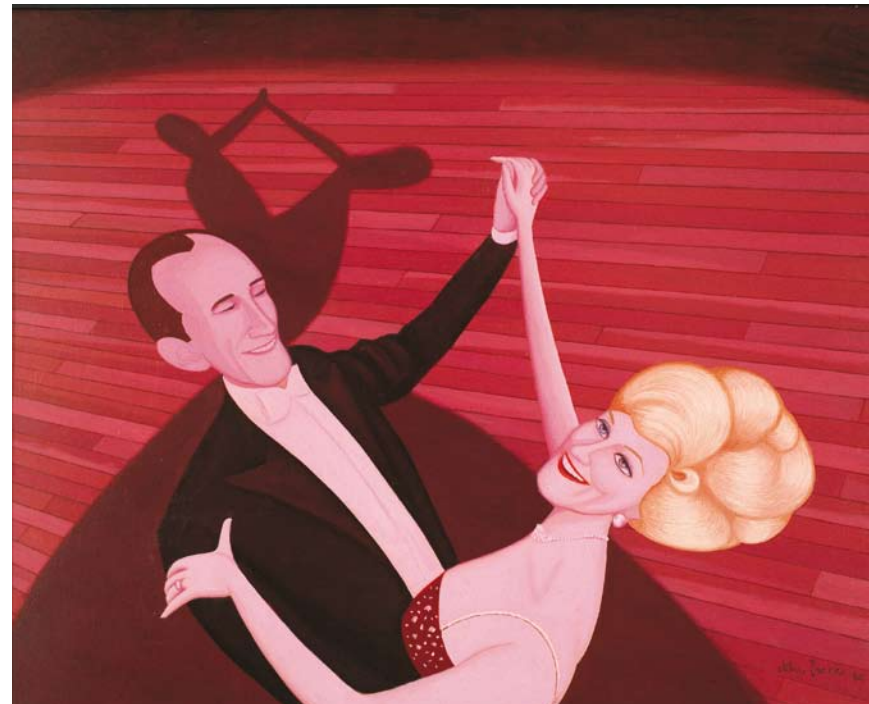
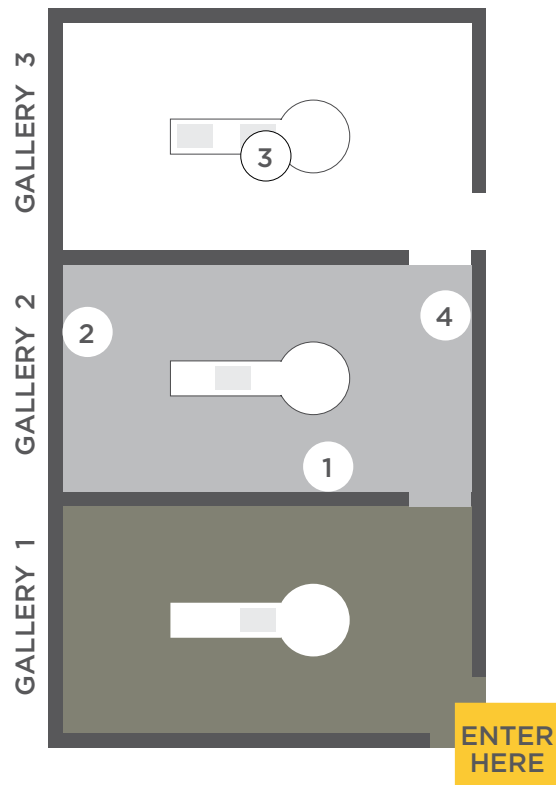
³ Brett Whiteley, cited in *Difficult Pleasure: A Portrait of Brett Whiteley*, Featherstone Productions, 1989.

FIGURE AND SPACE

EXPLORE

During the twentieth century both artists and art viewers became increasingly conscious of the important role context plays in our understanding of a subject. This theme explores context, or the different approaches artists take to placing or referencing the human figure, and examines the meanings created through those choices.

C20 gallery map



1 As *John and Betty 1969* reveals, John Brack was fascinated with the ritual and culture of competitive ballroom dancing. Observe John and Betty's appearance and the way they interact. What do you think attracts some people to ballroom dancing? Look at Betty's neck, arms and fingers. Describe their form. Do you find the stylisation of her body beautiful or disturbing?

We seem to be looking down on John and Betty from the position of a spotlight. Observe the shadows and the arc of darkness across the top of the painting. What effect do these shadows have on the sense of space? What effect do they have on the mood and atmosphere?

In your opinion is Brack a neutral observer of John and Betty, a critic or an admirer? Explain.

John Brack (1920–99)
John and Betty 1969
oil on canvas

EXPLORE



Ian Fairweather (1891-1974)
Flight into Egypt 1961
synthetic polymer on paper laid
on hardboard

2 Examine Ian Fairweather's *Flight into Egypt* 1961. The background is a rich texture of earthy colours and the surface is covered in a network of black brushstrokes. What shapes and forms do you see in this abstracted image?

This painting is inspired by the biblical story of Joseph and Mary crossing the desert with their infant son Jesus. Look again now that you know this story: can you see the face of the donkey Mary rides on?

Imagine how it would feel to flee from danger into a desert. Notice how the landscape and figures merge and how densely Fairweather fills the picture plane. What does this convey about their journey?



Ragnar Hansen (b. 1945)
Flask 1978
silver

3 A flask is a small container usually used to carry liquid. Study the shape and surface of Ragnar Hansen's *Flask* 1978. Pretend to hold an imaginary flask. Observe the negative space created in and around your palm and fingers. Do you think Hansen's flask would be pleasurable to use? Why or why not? In what ways does Hansen's design reference the human form?

FOCUS WORK

Richard Larter (b.1929)
Permeated systematic vulgar discontinuities 1972
acrylic on canvas



FOCUS WORK

4 *Permeated systematic vulgar discontinuities* 1972

Key words: high/low art, the nude, collage, popular culture

Discuss & Consider

Notice your initial response to this painting. How comfortable are you standing in front of it? Identify your feelings and consider the reasons behind them. What responses might other people have to this work? Consider different ages, cultural backgrounds and gender.

This image addresses an ongoing debate about the positive and negative effects of images depicting nudity. Explore the arguments on both sides of this debate.

Richard Larter believes that art should “provoke, excite, disturb and enchant” in order to attract and hold the viewer’s attention¹. Other than nudity, what devices has Larter used to engage us? Consider content, colour, composition and pattern.

To make this ‘painted collage’ Larter has collected a range of source material including comics, magazines, books and personal photos. The figures have then been removed from their original context and carefully positioned together against an abstract background. Observe how some images have been cropped and others overlap. What is conveyed by de-contextualising the figures then placing them all together?

Look more closely at Larter’s figures. Where are they looking? Analyse the group of figures on the left, as compared to those on the right. What impact does eye-contact have on you as the viewer?

A number of famous people are depicted here. Choose one you recognise. What do they symbolise? Speculate on why Larter has included them and discuss their significance in relation to the other figures.

The female figures with short hair are actually Pat Larter, the artist’s wife, creative collaborator and an artist in her own right. Richard has been painting Pat for more than forty years and the couple share a fascination with both high and low culture.

What might be meant by ‘high’ and ‘low’ culture? Think of examples from your own experience. Debate whether *Permeated systematic vulgar discontinuities* is high or low art.

Create

- Create a series of figurative drawings of the same model or subject over time. Experiment with different poses, angles and eye contact. Set these figures in a range of different contexts or environments by adding backgrounds. Give each work in the series a title that shifts how the figure is interpreted.
- Research Edouard Manet’s *Le déjeuner sur l’herbe* (The Luncheon on the Grass) (1862). Analyze the representation of male and female figures considering clothing, pose and eye contact. How relevant is this image to popular depictions of the male and female body today? Create a collage using found imagery that communicates your opinion. Use background, image placement, overlapping and cropping to create a composition that grabs our attention.

Endnotes

¹ Deborah Hart, Richard Larter, National Gallery of Australia, 2008.

COMPLETE LIST OF WORKS

Gallery 1

Arthur Streeton (1867–1943)
Melba's Farm 1913
oil on canvas

Bernard Hall (1859–1935)
Portrait of Alison 1923
oil on canvas

Charles Conder (1868–1909)
Bathers on the beach c. 1903
oil on canvas

Donald Friend (1915–89)
Two natives 1947
oil on canvas laid on plywood

Emanuel Philips Fox (1865–1915)
The onlooker 1905
oil on canvas laid on composition board

Frederick McCubbin (1855–1917)
Stone crusher, Richmond Quarry 1908
oil on canvas laid on plywood

Jack Carington Smith (1908–72)
Lucien Dechaineux 1956
oil on canvas

George Lambert (1873–1930)
The artist of the Geelong memorial figure c. 1924
oil on plywood

George Lambert (1873–1930)
Still life 1928
oil on canvas

Hugh Ramsay (1877–1906)
Self portrait (1902)
oil on canvas laid on plywood

Hugh Ramsay (1877–1906)
Still life (1901–02)
oil on canvas on plywood

Rupert Bunny (1864–1947)
The bathers c. 1913
oil on canvas

Walter Withers (1854–1914)
Evening, Eltham 1900
oil on canvas

William Charles Piguenit (1836–1914)
Beach scene early 1900s
oil on canvas

Dorothy Stoner (1904–92)
(The artist's studio, Paris) 1949–50
oil on canvas

Grace Cossington Smith (1892–1984)
Christmas lilies growing 1927–28
oil on cardboard

Grace Cossington Smith (1892–1984)
Ballet from the gods c. 1940
oil on cardboard

Max Meldrum (1875–1955)
The approaching storm, Sunbury, Victoria c. 1929
oil on canvas laid on hardboard

Roland Wakelin (1887–1971)
Still life with jug and fruit 1935
oil on canvas laid on card

Edith Holmes (1893–1973)
Mount Direction (1949)
oil on canvas laid on cardboard

Edith Holmes (1893–1973)
Zinc works c. 1945–50
oil on canvas laid on cardboard

Roland Wakelin (1887–1971)
Self portrait c. 1916
oil on card

Roy de Maistre (1894–1968)
The path (Botanic Gardens, Sydney) 1926
oil on canvas

Lucien Dechaineux (1869–57)
(Still life with hat and chair) 1943
oil on composition board

Dorothy Stoner (1904–92)
Fruits 1962
oil on canvas

Tom Roberts (1856–1931)
A morning on the Hastings River 1896
oil on canvas

Sydney Long (1871–1955)
The river 1896
oil on cedar panel

Artist unknown, Anindilyakwa people, Groote Eylandt
daduna-kanupa (frogs)
banguruk (bandicoots)
nunguana (shark)
Barnimbida, Duwarawara and Dugina-nutjana (Venus, Jupiter and their children)
c. 1948
earth pigments on bark

Dora Isobel Wade (1878–1922), Charles Henry Johnson (d. 1926) cabinetmaker
Carved hall seat 1902
Tasmanian blackwood, steel fittings

Sarah Squire Todd (1861–1959)
Fireplace surround 1910–15
Tasmanian blackwood

Grace Crowley (1890–1979)
Study of Olga c. 1928
oil on canvas

Mildred Lovett (1880–1955)
Portrait of Julian Ashton 1918
oil on canvas

Myer-Rocke (1931–?)
Side table 1938
Victorian ash, steel fasteners

AC Green (n.d.)
Dressing table 1930s
plywood, Tasmanian oak, glass, steel fittings and fasteners

Clement Meadmore (1929–2005)
Dining chairs c. 1954
laminated Queensland maple plywood, steel rod, rubber fittings, paint

Clement Meadmore (1929–2005)
Coffee table c. 1954
glass, steel rod, rubber fittings

Clement Meadmore (1929–2005)
Calyx lamp 1954
steel, paints, electrical fittings

Clement Meadmore (1929–2005): designer, Techno (Melbourne): manufacturer
Sling chair 1963 (design); c. 1980 (manufacture)
metal (chromed steel), leather

Gallery 2

Albert Tucker (1914–99)
Gamblers 1965
oil on composition board

Brett Whiteley (1939–92)
Me (September 1965) 1965
oil, screenprint, hair, mirror and felt pen on hardboard

Charles Blackman (b. 1928)
Theatre Party 1960
oil on hardboard

Clifton Pugh (1924–90)
The debris of a summer rain 1956
oil on plywood

Donald Friend (1915–89)
Hill End landscape c. 1950
oil on canvas laid on composition board

Ian Fairweather (1891–1974)
Flight into Egypt 1961
synthetic polymer on paper laid on hardboard

John Brack (1920–99)
John and Betty 1969
oil on canvas

John Olsen (b. 1928)
Summer in the you beaut country 1963
oil on composition board

John Perceval (1923–2000)
Jack-in-the-box 1943
oil and tempura on cardboard laid on composition board

Leonard French (b. 1928)
The serpent c. 1967
oil on composition board

Richard Larter (b. 1929)
Permeated systematic vulgar discontinuities 1972
acrylic on canvas

Robert Dickerson (b. 1924)

Man on beach 1956
oil on composition board

Russell Drysdale (1912–81)
Snake Bay at night 1959
oil on canvas

Bea Maddock (b. 1934)
Figure seated 1968
oil, pencil and acrylic on
composition board

Sidney Nolan (1917–92)
Baobab tree, Central Australia 1950
oil on hardboard

Rick Amor (b. 1948)
Tina ironing 1973
oil on canvas

Gunther Christmann (b. 1936)
Moss stone 1970
acrylic on canvas

David Aspden (b. 1935)
Orange 1971
acrylic on canvas

Robert Klippel (1920–2001)
Sculpture No. 764 1989
painted wood

Dick Watkins (b. 1937)
Negative 1991
acrylic on canvas

Ian Fairweather (1891–1974)
*Reclining figure or Woman
dressing her hair* 1961–62
acrylic on hardboard

Oliffe Richmond (1919–77)
*Original plaster cast for Figure
group 64* 1964
painted plaster

Oliffe Richmond (1919–77)
Original plaster cast for 'Sea God' 1962
painted plaster

Oliffe Richmond (1919–77)
*Original plaster cast for 'Striding
Man III'* 1960
painted plaster

Alan Cameron Walker (1865–1931)
Christening mug 1923
silver

Mylie Peppin (1907–2001)
Vase 1938
stoneware, glazes

Mylie Peppin (1907–2001)
Lidded jar 1953
earthenware, glazes

Maude Poynter (1869–1945)
Vase 1928
earthenware, glazes

Ernest Finlay (1876–1942)
Vase 1918
stoneware, slip, glazes

Merric Boyd (1888–1959)
Vase 1928
earthenware, glazes

Merric Boyd (1888–1959)
Vase 1949
earthenware, glazes

Merric Boyd (1888–1959)
Table jug 1945
earthenware, glazes

John Perceval (1923–2000)
Coffee pot 1949–54
earthenware, glazes

Arthur Merric Boyd Pottery: John
Perceval (1923–2000) and Arthur
Boyd (1924–1999)
Soup bowls c. 1950
earthenware, glazes

Arthur Merric Boyd Pottery: John
Perceval (1923–2000) and Arthur
Boyd (1924–1999)
Coffee set 1950s
earthenware, glazes

David Boyd (b. 1924) and Hermia
Boyd (1931–2000)
Plates 1955
stoneware, glazes

Gallery 3

Emily Kame Kngwarreye (1910–96)
Untitled (Awelye) (1994)
acrylic on synthetic canvas

Gordon Bennett (b. 1955)
*Home décor (relative/absolute) –
flowers for Mathinna* 1998
acrylic on linen

Irene Briant (b. 1934)
Reliquary (one element of
Requiem) 1998
wire gauze, emu eggs and
feathers, mixed media

Irene Briant (b. 1934)
Ossuary (one element of
Requiem) 1998
wire gauze

Judy Watson (b. 1959)
fertility stone 1992
powder pigment, pastel and
charcoal on hessian

Mande Bijelic (b. 1969)
England about 1790 1994
acrylic on canvas

Noel McKenna (b. 1959)
Tree in box 1994
oil and enamel on wood

Philip Wolfhagen (b. 1963)
Vanishing point IV 1995
oil and wax on linen

Richard Wastell (b. 1974)
Shed 1999
oil on canvas

Kristin Headlam (b. 1953)
*A gardener at midnight: black
garden* 1994
oil on canvas

Ian Howard (b. 1947)
*Dusty Porsche, Hemmant scrap
metal, rue du Bourg–Tibourg
window* 1996
superscan on vinyl

Bronwyn Oliver (1959–2006)
Web 1992
bronze and copper

Dora Isobel Wade (1878–1922),
Charles Henry Johnson (d. 1926)
cabinetmaker
Hall chair 1906
Tasmanian blackwood

Tim Jones (b. 1962)
Because 1991
wood, paint, iron, enamel, acrylic

Patrick Hall (b. 1962)
Tall stories from the art world 1993
carved MDF, enamel paint and
glass shelving

Ragnar Hansen (b. 1945)
Walking stick 1978
ebony, silver

Ragnar Hansen (b. 1945)
Flask 1978
silver

Ragnar Hansen (b. 1945)
Neck-ring 1978
silver, iron

Robyn Gordon (b. 1943)
Eucalyptus leaves necklace 1982
polymer clay, thread

Robyn Gordon (b. 1943)
Gum nut necklace 1983
polymer clay, metal thread, cast
silver, cast copper

Robyn Gordon (b. 1943)
Barrier Reef necklace 1982
polymer clay, thread

Mark Bishop (n.d.)
Bowl 1994
Huon pine, aluminium

Tony Stuart (b. 1962)
Celeste pepper mill 1995
Huon pine, anodised aluminium

John Smith (b. 1948)
Grain Wave tray 1995
Huon pine, perforated steel,
anodised aluminium

Phill Mason (b. 1950)
Towers for admiration (five rings)
1986
sterling/925 silver, gold, titanium

Phill Mason (b. 1950)
*Reliquary for a Once-Essential
Icehouse* 1994
stainless steel, 18 carat rose gold,
18 carat yellow gold, rutilated
quartz, peridot

Phill Mason (b. 1950)
Stacking eggcups 1996
sterling silver

Peter Adams (n.d.)
Cathedral bench 1996
Huon pine, dolerite fieldstone,
steel fasteners

Greg Gilmour (n.d.)
Tame buffalo chair 1989
steel and steel fittings, sassafras,
processed wood products,
leather, paints, plastic fittings

David Ralph (b. 1946)
Chair 1977
horizontal scrub (*Anodopetalum
biglandulosum*)

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