



# HOME OPEN

Fremantle Artists and their Collections



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**Fremantle Artists and their Collections**

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27 November 2010–23 January 2011

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Fremantle Arts Centre

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**Fremantle  
ArtsCentre:**

# With collections from

Amanda McHenry  
André Lipscombe  
Annette Seeman & John Teschendorff  
Brian McKay  
Christine Gosfield  
Eveline Kotai & Giles Hohnen  
Gisela Züchner-Mogall  
Harry Hummerston  
Holly Story  
Jane Martin & George Haynes  
Jánis Nedéla  
Jocelyn Gregson  
Max Pam  
Megan Salmon  
Michele Sharpe & Jurek Wybraniec  
Nien Schwarz  
Pam & Tony Jones  
Paul Uhlmann  
Penny Bovell  
Perdita Phillips  
Pippin Drysdale  
Poets of the Machine  
Richard Gunning  
Ruth & Trevor Vickers  
Susanna Castleden & Bevan Honey  
Tanya Schultz  
Theo Koning  
Therese Howard  
Trevor Richards  
Twenty Eleven

**Jim Cathcart**  
Director  
Fremantle Arts Centre  
City of Fremantle

## Foreword

*Home Open: Fremantle Artists and their Collections* evolved from an initial idea of Colin Story that Fremantle artist, Holly Story, shared with me over lunch 18 months ago. It has that characteristic of many good arts projects that through telling a specific local story, larger universal themes are illuminated.

*Home Open* is a generous exhibition where art and artefacts jostle together in robust, accessible arrangements to ask questions about home, family, architecture, the nature of creativity and the particular reality of Fremantle as a community that embraces artists.

The project needed the curatorial perspective and insight of the insider. Chris Hill is a well-known collector of Fremantle artists and arts writer. Having lived in Fremantle for 30 years, Chris also had the relationships and the sense of knowingness about local artists. Bevan Honey, respected, long-standing local artist and member of Fremantle Arts Centre's team and Consuelo Cavaniglia, artist, curator and former Fremantle Arts Centre staff member came together with Chris as co-curators. They began the enormous task of curating this project by forming a sort of SWAT team and conducting numerous research home

visits. Chris, Bevan and Consuelo have been an inspired, cohesive unit and have worked hard to realise *Home Open*.

Photographer Bo Wong's beautiful portraits and details are essential material that complete the story by portraying the artists and their art and artefacts at home. Bo's images open the door for the viewer. The participating artists' self-portraits, using disposable cameras, appear on the artists' biographies pages and add to the story.

Philip Goldswain's multi-disciplinary approach, incorporating architectural history and visual arts commentary in his excellent essay places the project in a larger context and Chris Hill reflects astutely and intimately on the exhibition and the local Fremantle story.

Graphic designer Isabel Krüger has dealt with an enormous amount of visual and text material to craft this beautiful publication that is integral to the meaning and success of *Home Open*.

Fremantle Arts Centre, a part of the City of Fremantle, is itself a player in this story. Most of the 30 artists in *Home Open* have long-standing, active relationships with Fremantle Arts Centre and have either shown here, had

studio residencies, worked on projects or teach or have taught in our Learning Program. For more than 35 years Fremantle Arts Centre, along with The Moores Building and the studios at Old Customs House, have been part of the essential infrastructure that makes Fremantle a place where these artists thrive.

Thank you to the Project Team of Chris, Bevan, Consuelo and André Lipscombe, Isabel Krüger, Kathryn Doust and Jasmin Stephens (to July 2010) who, with me, have worked on developing and steering this project.

Thank you to the State Government for their long standing, generous financial support of Fremantle Arts Centre thorough the Department of Culture and the Arts.

The biggest thank you is for the participating Fremantle artists for being so generous in lending us their valuable art and artefacts, responding to constant requests for information and tedious paper work and welcoming the curators into their homes.

Home Open is a rare treat and if you don't connect with the project's highest intentions, you might, if nothing else, get some great home decoration ideas.

**Chris Hill**  
Co-Curator

## Home Open

*Home Open: Fremantle Artists and their Collections* allows us a glimpse into the homes of Fremantle artists. Artworks and other objects have been selected from thirty collections, and each collection is displayed in its own space in Fremantle Arts Centre galleries. We have worked together with the artists to select which works to include, and we have arranged the works in such a way that they reflect their owners' home environment. Visitors will not only see some fine art and interesting objects, but they will also gain some insight into the personal worlds of the artists who live amongst us in Fremantle. Artists are important to us because of the objects they make, not what they acquire, but we can learn much about people from visiting their homes, and perhaps by looking at the things that artists surround themselves with we can learn something new about them, and about the art they create for us. So from *Home Open* we can learn about Fremantle artists and their work, but there is also much more that we can take away from this exhibition.

Many of the works in *Home Open* were made in Western Australia, and from some collections we have been able to make selections that

present small slices of local art history. For example we included works from the early 1970's from Eveline Kotai and Giles Hohnen's collection, and then a selection of works by Eveline Kotai spanning the years 1983 to 2005 from Amanda McHenry's collection. Other examples from Western Australia are Pippin Drysdale's Indigenous paintings from Balgo, and artist Twenty Eleven's collection of works inspired by street art. But there are also many works from further afield. We have included Jánis Nedéla's collection of erotic and elegant *Shunga* woodblock prints that were made in Japan over one hundred years ago, and Christine Gosfield's collection of *ex-votos* and other religious icons she has collected on regular visits to Mexico and Texas.

There is great diversity amongst the collections represented here, both in media, age and where they were made. There is also diversity in how the various artworks and objects were acquired: some were received as gifts or swaps, some were purchased from galleries or through the internet, some were bought from op shops, and at least one item was rescued from a street throwout. On our visits to the artists' homes we were

also struck by the differences in how their works were displayed. Pam and Tony Jones have so much art in their home that almost every square inch of wall is covered, with recent acquisitions stacked on the floor. By contrast Trevor Richards and his wife Mary have a more minimal approach, reflected in the selection here of a single work by Holly Story hung above a classic 1950's sideboard. Several artists have arranged work from their collections such that the arrangement itself can be seen as an artwork. An example is Therese Howard's collection: a range of objects, from small contemporary sculptural works to antique oil paintings, exquisitely arranged around a fireplace in the main gallery.

We can learn something from the diversity we see in these collections. We can learn that when it comes to buying art and displaying it in the home there are no rules we have to follow, that we can loosen up, follow our instincts and not be guided by trends or fashion. We can learn that it is possible to be creative with how we arrange the things we choose to have around us, and that like many of the artists here we can find beauty in the commonplace and unexpected.

Fascinating networks of relationships are reflected in the works that many of the artists in *Home Open* have collected. We see relationships between artists, for example, in Theo Koning's selection of works by a group of fellow artists he has been playing snooker with for many years. We have duplicated a wall from Annette Seeman and John Teschendorff's home that displays small works collected over more than 25 years, each work by a friend or colleague. And Jane Martin and George Haynes include a wonderful portrait by well known English artist Anthony Whishaw who was George's tutor when he was an art student in London in 1960. From these and other collections in *Home Open* we can see that objects we collect, particularly artworks, can be important links to the past; they become a valuable part of our personal history.

As well as personal relationships, we can also see here relationships between what an artist collects and their own art practice. Anyone who knows Jurek Wybraniec's work will recognise a connection with the brightly coloured Japanese *Manga* figures he collects; and the magical environments created by Tanya Schultz are reflected in her collections

of crocheted rugs and coloured glass vases. Perdita Phillips presents three small paintings but also one of the more unusual collections in *Home Open*, a stack of geological rock specimens. These rocks are highly relevant to her own art which is strongly related to the land, and each one triggers for her memories of a particular place or circumstance.

*Home Open* also tells us something about Fremantle. In his recent book *Fremantle Impressions*, Ron Davidson describes South Fremantle twenty five years ago as being notable for 'cheap rents and anti-nuclear campaigners', and it is no surprise that artists, as well as students, teachers and academics, moved to Fremantle, joining the European migrants who had been here for generations. The city had character and property was cheap; in 1976, Brian and Jo McKay bought their house in Fremantle for \$24,000 which was then less than three times the average annual wage. The multicultural atmosphere and the buzz created by an artistic milieu soon attracted the rest of us, and the inevitable gentrification has taken place. Today, there is movement to the fringes, and not many younger artists can afford Fremantle property;

remarkably, the McKay's house is now worth not three times but closer to fifteen times average annual earnings.

So the city is changing, but *Home Open* is evidence that art is still very much alive in Fremantle. The artists participating in this exhibition not only live in or around the city, most also have links to one or other of the art establishments that continue to make Fremantle a vibrant arts community. Most have at some time exhibited, taught or worked at Fremantle Arts Centre, and many have also exhibited at The Moores Building; many have had residencies at Old Customs House or had studios elsewhere in Fremantle; many are represented in the City of Fremantle Art Collection; and two artists, Jurek Wybraniec and Trevor Richards, were founding members of AC4CA, the group responsible for the large wall paintings that have invigorated parts of the inner city. The artists' comments suggest that they feel a strong attachment to Fremantle, and they clearly think it is a good place to live and make art.

Commercial and public galleries provide us with opportunities to see and collect the work that these Fremantle artists make, now *Home Open* provides us with an opportunity to see what they themselves collect and choose to live with.



**Philip Goldswain**  
Associate Dean in the  
Faculty of Architecture,  
Landscape and Visual  
Arts at The University of  
Western Australia

## Interior Prospects

The artist's studio has long been a place of fascination. As working spaces they are the subject of countless books, one of the markers of the 'creative economy' and, most obviously, a place of artistic investigation. As historical artefacts the studios of Francis Bacon, Jackson Pollock and Constantin Brancusi have been re-constructed, moved or transformed into museums as if a vestige of the 'aura' of the creative process might still be discernable to a visitor. However, rather than these artistic crucibles, *Home Open: Fremantle Artists and their Collections* presents a more nuanced, less romantic view of the interior life of artists. The exhibition offers an opportunity to indulge in a kind of benign domestic voyeurism and for curious speculation on the relationship between what an artist makes, how they live and what they might surround themselves with. The premise of *Home Open* allows us to revisit the history of collecting and exhibiting from the curios found in 18th century wunderkammern to the peerless eccentricity and spatial complexity of Sir John Soane's house. By gathering together objects, both everyday and high art, as well as documenting these artistic interiors the exhibition presents

the contingencies of quotidian life, the obsessions of collecting and the modest displays of domestic curation of artist's lives lived in Fremantle.

### **Institutionalised and domesticated**

How might we bring together these artworks and objects, intended for personal and domestic consumption, but now displayed in a public place? There is a history of domestic art collections being institutionalised – Henry Frick's New York mansion, Penny Guggenheim's Venetian canal-side palazzo or John and Sunday Reed's modest weatherboard in suburban Melbourne. More recently in Melbourne, Corbett and Yueji Lyon have built for themselves a compelling hybrid of private house and public museum to display and live amongst their remarkable collection of contemporary Australian art. The process of transferring fragments of people's collections from their home to Fremantle Arts Centre is not unproblematic. Fremantle Arts Centre is itself an institution domesticated, a former mental asylum based on an 'inflated' or over scaled residential type. In their book *George Temple-Poole* John and Ray Oldham suggest

that the building brings to mind the 'country houses' or the 'regional architecture of the Cotswold.' They go on to describe Poole's southern extension (now the main exhibition spaces of the Fremantle Arts Centre) as resembling a 'comfortable manor house of the Elizabethan' period. The buildings contain domestic elements such as the Poole designed fireplaces, the addition of verandahs and dormer windows. Despite these domestic allusions, and the individual significance of the selected artworks and objects, the removal of the objects from their place in the context of an entire collection produces a tension. The scale and particularities of a house and the life lived there is displaced instead by the history and codified norms of an institution. To address limitations exhibition curators Chris Hill, Bevan Honey and Consuelo Cavaniglia commissioned photographer Bo Wong to record these Fremantle interiors from where the objects originated.

### **Imaging artists and their collections**

The most compelling of Wong's photographs are those that feature both the artist and their home as a version of the double portrait where

the genres of architectural photography and studio portraiture are collapsed together. Wong captures a series of spaces that are framed by the camera and the architectural elements of the house. Despite photography's propensity to compress space Wong maintains the layered depth of the house by photographically organising a series of complicated interiors where doors frame further space; rooms are glimpsed or suggested by open doors but blocked from view. Spatial narratives are established that suggest a series of connected spaces with relationships to one another rather than isolated rooms. We are permitted into the public areas of the house, only occasionally do we stray into a bedroom.

There is the temptation to read the interior (and the photographs are almost exclusively interiors) as a kind of psychological portrait. Instead I would like to consider the dialogue established between the collector, the space of the house and the object. Wong's images allow the interiors to be studied as artefacts in their own right. In Gisela Züchner-Mogall's house the dark timber door frames and the eclectic collection of furniture are able to be read as part of a domestic composition. Similarly, it

would seem impossible to remove an element from the precise composition on Trevor Richard's mid century sideboard.

**Exhibiting** · Wong's photographs illustrate the range of responses to exhibiting objects within the home. Eveline Kotai and Giles Hohnen have a dedicated exhibition space while Annette Seeman and John Teschendorff have a 'friends' wall', a tight grid of small works along one side of a corridor. Here, unlike a conventional gallery, the work is organised by 'association' rather than medium or subject or chronology. Pam and Tony Jones' walls heave under the density of work that has accumulated there, more reminiscent of the 19th century salon than any contemporary exhibition space. Others such as Trevor Vickers and Pippin Drysdale have less discrete collections where the art sits comfortably alongside the objects of everyday life. The bright yellow vases in Tanya Schultz's collection of art glass caught by the camera draws our eye to the same luminous colour found in more prosaic objects - the yellow lid of a Vegemite jar, a sponge balanced on the sink, teabags, a cake tin, a lemon in a bowl - and imbues them with a new significance.

Other architectural elements of the house become co-opted for the display of collections - dado lines, built-in furniture, mantelpieces, door pelmets, tops of cupboards and windowsills. Twenty Eleven's television becomes a looping video installation in the living room. Christine Gosfield's Deco-era sideboard is transformed by her collection of Mexican ex-votos. It becomes a hybrid of a cult altar and 18th century wunderkabinette but instead of displaying the scientific curios of Enlightenment rationality it becomes a repository of myth, a celebration of death and the acknowledgment of the importance of memory. Slipped underneath its glass top are a collection of back stage passes and concert tickets which bear witness to other kinds of celebration, ritual and hedonism.

The photograph's ability to capture and make permanent the incidental means that other connections are made between people and their collections. An image of Jurek Wybraniec blurs domestic life and the collection. He sits on a sofa, wearing a black jumper with a singular white star; behind him on the wall is a large red star. A bright yellow plastic sheet, perhaps with the words 'ephemeral' on it, hangs between

them - is it art, a curtain, a room divider? The sheet hangs next to wall painted with blackboard paint which allows it to be covered in chalk scribbled quotes from family and friends. In others the container of the house becomes important as attention is drawn to their decorative ceilings, walls, stone or timber floors covered with rugs. But there are other moments where the house overwhelms the collection contained within. Richard Gunning's modest paintings are almost subsumed by the detailed interior of patterned wallpaper, terrazzo floor and articulated cabinet work of his mid-century bungalow.

**Portraiture** - Equally diverse are portraits of the artists. They range in style from regal poses of Züchner-Mogall and Theo Koning to the relaxed lounging of Jane Martin and George Haynes on their well worn chesterfields. Wong photographs Penny Bovell in a pose that mimics that of the figures in one of the double portraits that she has contributed to the exhibition. The photograph becomes another double portrait this time with her dog. Wong also succeeds in capturing the intimacy of the artist with their collections. Paul Uhlmann flicks through his artists' books as if explaining

to the viewer the circumstances of its making, the paper quality, the relationship between image and text. Like Harry Hummerston's *The Box Print Project* collection, which holds work from graduating printmaking students and their staff, these collections require their owner to lead us through them, bound up as they are with personal history and as an archive of time and place. Jánis Nedéla lays out his collection of Japanese Shunga woodblock prints for us to inspect, satisfying the voyeur in us all.

### **Collecting and transforming**

Latent within many of these collections are ideas that resonate through the history of collecting and display. Architect Sir John Soane's Lincoln Inn's Field residence (and later museum) is one which brings together the ideas of home, collecting and the transformative influence these have on one another. Begun in 1792 it might be considered as the obsessive apogee of the collector's house with its artefacts, models and artworks overwhelming the original Georgian townhouse. This required Soane to buy neighbouring properties, allowing the extended buildings to house his entire

remarkable and diverse collection. A section drawn through the centre of the house in 1810 depicts a three storey volume displaying an array of plaster casts, building fragments and architectural ornamentation. Discreetly in the bottom left corner of the drawing is a miniature version of the same section, this time depicted unadorned by Soane's collection. It is an infinitely poorer space without the visual or spatial complexity brought to it by the collector's vision. The prosaic structure of the house seems to be physically transformed when occupied by the collection, taking on the memories and reverberations of these architectural spolia. It becomes a condensed Grand Tour where time and space is folded into one single agglomerated structure.

What Soane's house illustrates on a grand scale takes place every day in domestic Fremantle. Objects imbued with all kinds of obscure and arcane significance find their way into people's homes. Rather than the grand ambitions of an architectural education that Soane sought to impart via his house, for most people their objects and their associations with their friends, their making, their historical worth, and the nature of their finding, their

evocation of other cultures or even their banality make their lives richer. Accumulatively, these objects would constitute a significant collection of art worthy of their own museum. Rather than simply being institutionalised *Home Open* provides the opportunity for different kind of history to be written about these objects, a history embellished by the lives lived around them.

**At Home**





I started collecting coloured glass vases about 15 years ago – I just love the colours, forms and surface quality of them. They get moved around from place to place in our house, re-configured and re-grouped. Sometimes we arrange them in rainbow patterns or combinations of certain colours. Other collections I live with include small artworks by friends, patterned crochet blankets, ceramic deer, Japanese paper balloons, and my partner Chad's ever-expanding record collection.

**Tanya Schultz**









What is a book?

My collection consists of books, which have been mainly made by hand. I know most of the artists whose works are in my collection. I know most of the places where the books were made. They are an evolving archive of story, text and images and the wonder of making.

Is it possible that the quiet delight, which I find within these pages, is a collective soul in formation?

**Paul Uhlmann**



*Shunga* (Spring Pictures) – the erotic art of Japan during the Edo period (1603–1867).

What fascinates me about *Shunga* is the unabashed celebration of sex as part of a fulfilled sensual life. This is the art of a complex multi-layered culture in which sex was never shameful and where the imagery was to be enjoyed, whether graceful, severely elegant, exaggerated or comic.

At its most refined, *Shunga* has come to be recognized as one of the greatest evocations of sensual pleasure in the art world. It can also be laugh-out-loud comical – something that appeals to my sense of humour. I have been collecting these works for a number of years, seeking them out where possible, and they form an important part of my collection.

János Nedéla







... infinitas gracias  
... mi baqueta se alivia  
... como se le quitaba

acajete

1917

I have accumulated things over the years and have both held on to things that are tied to memories as well as picked up objects that have interested me from the many places that I have visited in my travels.

Concert tickets tucked under the glass top of the cabinet in the hallway are tied to the constant in my life – music. The many retablos, crosses, milagros and ex-votos around the house are about family, protection, love and home. These are not about religion but about people's belief and hope, about small miracles, personal moments and universal truths.

I'm indiscriminate in the way I collect them, some are exquisite ex-votos from the early 1900's others \$2 plastic souvenirs from the Day of the Dead, others again are gifts. I have travelled extensively in Mexico and Texas and I like to be with and to observe people, which is tied to my work as a photographer, so the things that I have accumulated are about connecting to others.

**Christine Gosfield**



A few of the works from our collection – a collection that has grown instinctively and organically over the years reflecting different chapters in our lives.

Anthony Wishaw was my tutor at Chelsea Art School in 1960–61. His painting that you see here (through the doorway) encapsulates the ethos of the Art School at that time. A strict, almost Euston Road School approach to the drawing, combined with a Sickertesque restraint in colour – this of course makes the work all the more powerful. The frame was made by the artist, and I take comfort in his carpentry being as bad as mine. This painting and its frame have a character and feeling that remains deeply ingrained in me.

Theo Koning provides a lighter touch – he plays Chopin to Wishaw's Beethoven. Theo captures a whirling dog, in tight formal geometric shapes made from scraps of flotsam. The play of action, stillness, and junkiness brings a chuckle. One is happier in its presence.

The associations I have with the Giles Hohnen picture go back 45 years – this is how long I have known GJ. But it also takes me back to Margaret River. Yes, I have seen the last rays of the sun departing that landscape, but never translated quite like this. It's a poetic image with considerable grunt. I reckon I got the bargain when we swapped pictures.

## George Haynes & Jane Martin











What you see from my collection in this exhibition only takes in one part of the works that adorn the walls and surfaces of my house – focusing on Eveline Kotai.

I met Eveline in 1980, having already known Giles Hohnen for several years. I saw her work for the first time around 1983 and remember enjoying the intuitive use of colour in her paint and pastel work. The exquisite use of colour in her depiction of objects gave them new life, distinguishing them from the everyday. I enjoy the softness of the edges between colour planes in Eveline's work, and the distinctive gentle touch and sensitivity in her mark making.

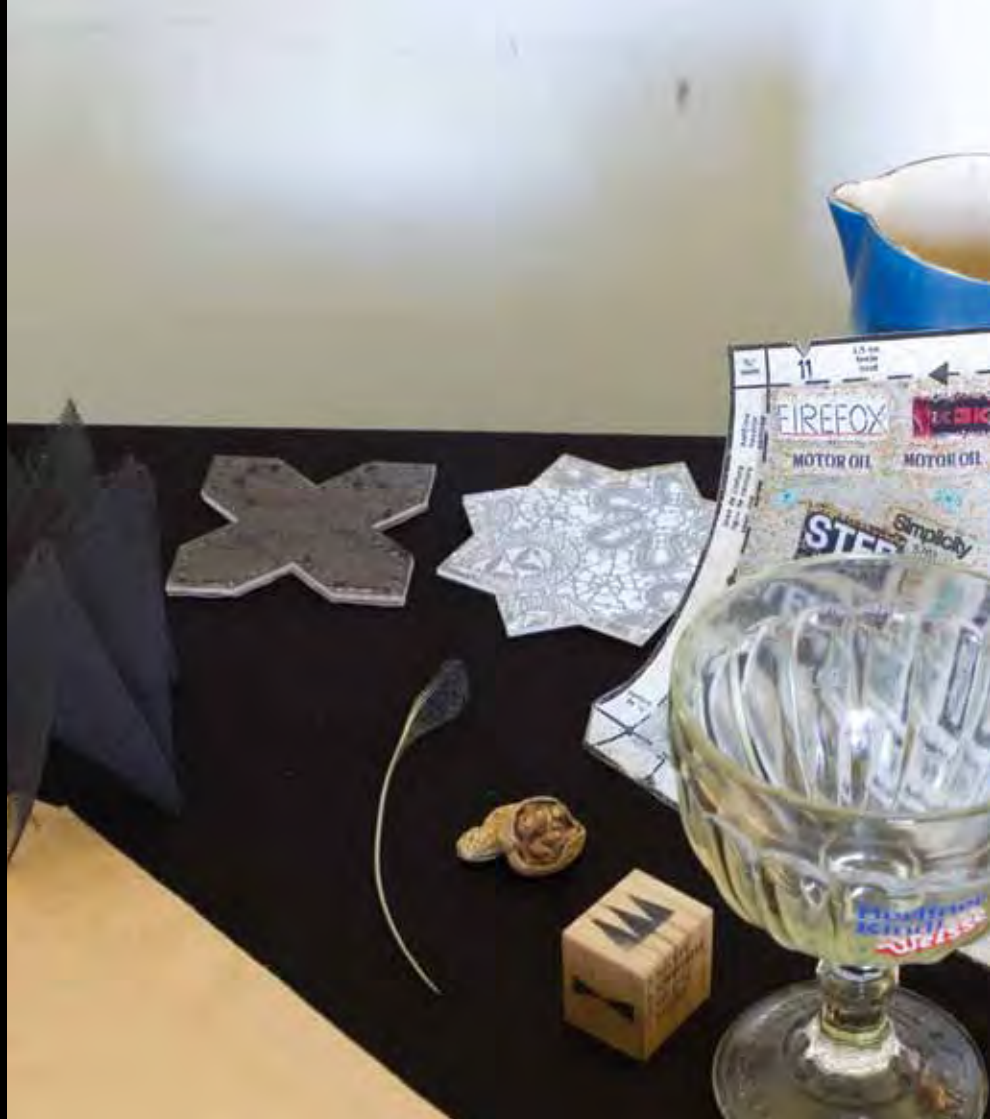
Over the years it has been interesting to watch her work move away from representative images towards abstraction, while still expressing similar qualities. I do love Eveline's work, and although this small collection doesn't show every nuance of its progression, it does give us a few glimpses.

**Amanda McHenry**





Poets of the Machine's collection of objects are selected from amongst things found, given, taken with and without permission. They crossed the world with such treasure secreted about their persons, hoarding disparate objects like the kleptomaniac Enfants Terribles of Jean Cocteau.





We arrived in Fremantle twenty-six years ago, first to Lilly Street, then the Knutsford Street enclave and now Bellevue Terrace...it was then, and remains, a long way from Melbourne.

We have always been collecting stuff...Annette Indonesian and South East Asian textiles, dolls from South West Africa, Spode china and books. John, Australian and Asian ceramics, Sebato and South West African carving and more books. Works on paper and canvas, prints and paintings have always been collected or traded over the years and although we do own several gallery sized pieces, more often than not smaller works have been acquired...an acknowledgement perhaps of scale and of domestic space.

The wall of work began at Knutsford Street when we noticed that all the pieces in the original installation were made by artists that we knew as friends, or at least acquaintances...the game now continues in Bellevue Terrace. Most works are from WA, some are from local heavyweights, national icons; others from occasional artists, recent graduates and students...all have attracted our interest and engaged some level of emotional response...as artists and as collectors, what more could we ask?

## Annette Seeman & John Teschendorff





It is a real delight to have the opportunity to publicly air this small group of artworks, not only because I think they are dazzling in their own right but because they all have value for me beyond their aesthetic appeal. Not the least being that, apart from John Lunghi who I never met, all the artists are cherished long-term friends.

The John Lunghi silkscreen print was bought for me by my parents in the mid seventies (upon my request) and I've always loved it. It felt thoroughly modern and I suspect for me it was an emblem of a world somewhat removed from my teenage suburban life.

Fred's (Gilbert) painting is an exuberant celebration of being young that never fails to make me smile. Thomas' (Hoareau) painting of Broome is a small gem of plein air painting. Michele's (Sharpe) luminous paintings have always struck a chord with me. And André's (Lipscombe) view of Fremantle - clearly the product of prolonged looking - emphasises the rhythms in features such as the rooftops, one of which belongs to our family home.

## Richard Gunning



I have slowly accumulated artworks rather than actively sought works in order to build a collection.

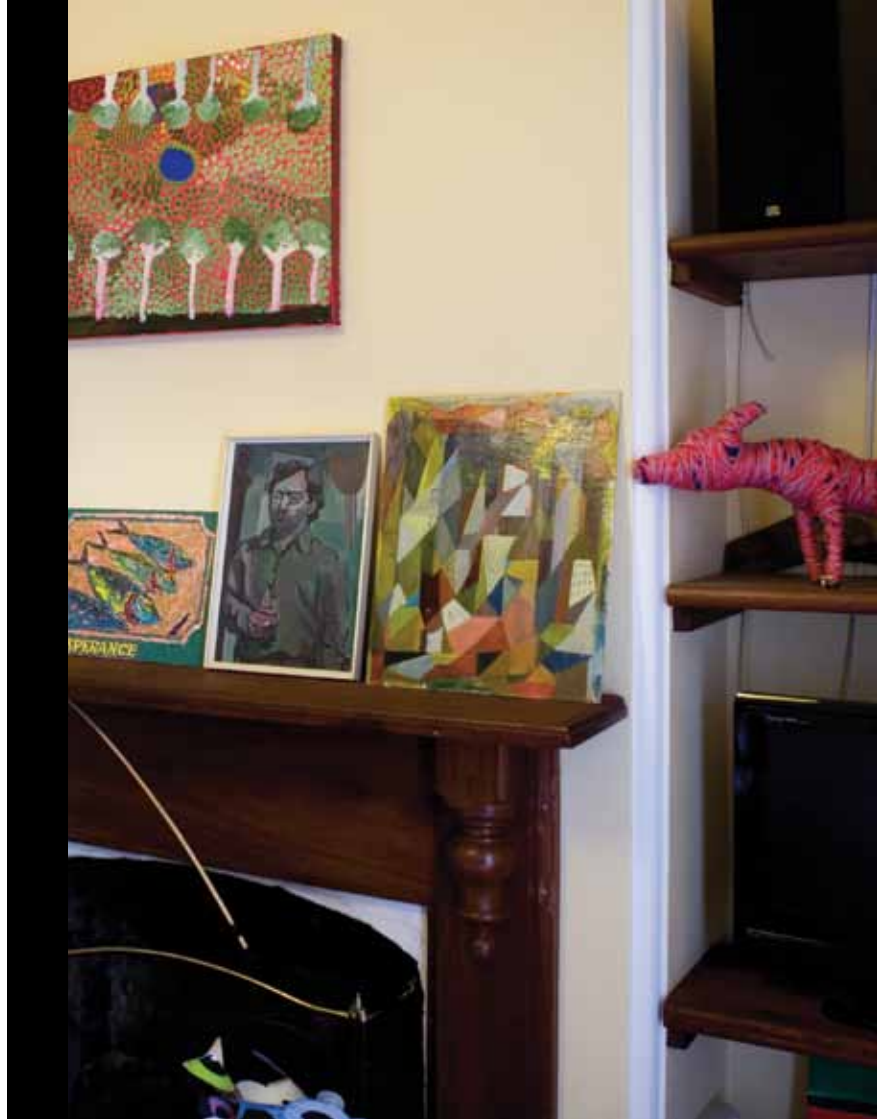
The paintings selected for this exhibition represent the spirit of the holding overall, in that they connect me to significant experiences and memories of the people who made them.

I grew up with my father's paintings around me and they later came into my care when he died suddenly in 1989. Roy Lipscombe was a self-taught painter – a reclusive character who never exhibited or mixed with other hobbyists and always painted at night. *Refuge* continues to impress me and always finds a place at home; unframed, propped on a bookshelf or mantelpiece.

## André Lipscombe









The objects or paintings I have are a reflection of family and friendships, of history and an idea of beauty. In their arrangement they take part in my examination of Still Life.

An object. One, two or three objects. More.  
Related? By what? Or no, not at all, but possibly?  
By shape or by colour? And where should it go?  
It is bassalt, in that, unlike anything else. How will it fit, unshining and dark? Different. But wait, in its difference it is similar. I assert it belongs right there. One solution, but no, never, it is after all by instinct alone. Isn't it?

From Samuel Beckett's *The Unnamable*.....  
'What am I to do, what shall I do, what should I do, in my situation, how proceed? By aporia pure and simple? Or by affirmations and negations invalidated as uttered, or sooner or later?  
Generally speaking. There must be other shifts. Otherwise it would be quite hopeless. But it is quite hopeless. I should mention before going any further, any further on, that I say aporia without knowing what it means.'

Haha! And neither do I. Yet I wondered, could I write a linguistic Still Life?

**Jocelyn Gregson**







As a young boy, Tony had in his possession a collection of pen and ink drawings by his grandfather Victor Pickering Jones who was an accountant and 'Sunday Painter'. This album of drawings plus the family's large collection of art works that adorned the walls of the family home in Mosman Park were the catalysts for our existing art collection.

We bought our first artwork in 1967, before we were married – an Ivor Hunt watercolour from an exhibition of his in Claremont. The thrill of collecting the painting and meeting the artist himself was memorable and indelible.

Our art collection surrounds us, engulfs us, moves and excites us and is a reminder of artist friends old and new. It is a provocation to memory of events and people that were and are important to us and our family.

An almost subconscious process seems to be at work in the preferences expressed in the collection. A body of figuration both in the paintings and the sculptures could be isolated. There seems to be a cluster of portraits. There is no hierarchy of media.

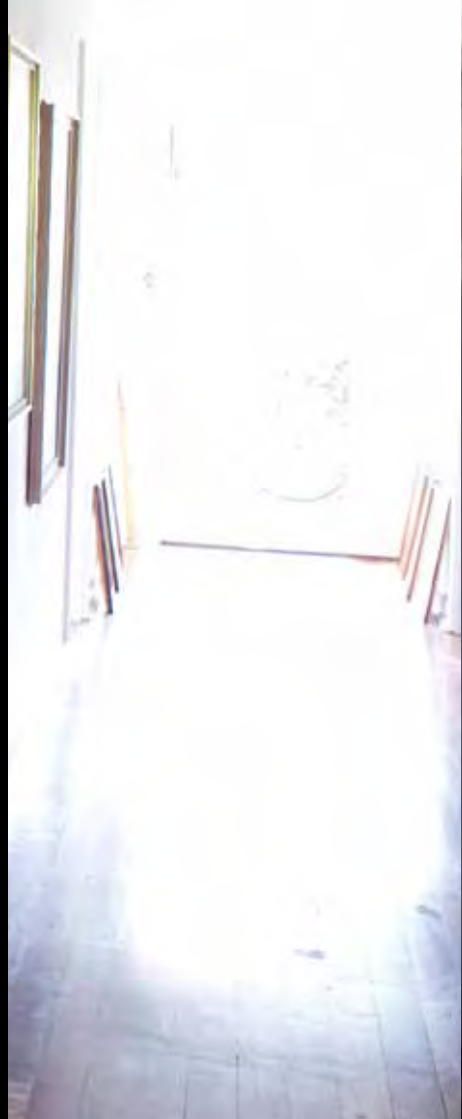
Our collection grows from exhibitions, auctions, artists, students as well as swaps with friends and colleagues, and shows no sign of abating.



i am fortunate enough to have been surrounded by amazing artists and musicians throughout my adult life. over time these people have grown to become some of my closest friends, my peers and some of my biggest influences. my collection is a very personal one consisting largely of works by these people. i have never met a musician who enjoys silence, or a writer who does not read. the same can be said for artists, i have never met one who can live without art in their life.

## Twenty Eleven









Why Collecting? Why Not? My husband Hellmut and I simply love art. Everyone we know collects something, even those who don't think of themselves as collectors. Collecting reveals something about how we see the world, what we find beautiful or amazing, stunning or sublime. There might be as many reasons for why people collect as there are varieties of emotions. Consequently the opportunity to view what others have collected has a special resonance.

Akio Makigawa's *Recollection of memory IV* is our first 'big' work and we bought it in 1998. We had saved money for a second car and never regretted our change of plan to give art preference. The works we have collected are often tied to memories and experiences and are treasured belongings we choose to live with. I'm taken back to Walter Gropius who said: 'The mind is like an umbrella – it functions best when open'. The principle evident in this quotation and our passion for art remains our guideline for collecting.

## Gisela Züchner-Mogall





There is stuff you acquire that you know you like, and there are things that you are given by someone who knows and likes you. We have always bought artwork and artefacts for each other. Often there is great energy invested by one or the other in choosing an object or an image, but frequently the work presents itself for a compulsive acquisition that is short on disbursement and long on reflection.

**Susanna Castleden & Bevan Honey**





The two artworks chosen for this exhibition, although created thousands of kilometres and four decades apart, have a number of aspects of the creative process in common.

Mike Brown liked to work (at this time in Sydney in the early sixties) with found objects. Usually something that had been through the life it was made for and been discarded – in this case the masonite board with a hole in it – and subject matter not usually found in the 'art' context.

Theo (Koning) has taken odd sections of painted wood – possibly from street collections – and transformed them with an 'art' sensibility.

The Georgian mirror seemed to find a natural place between the two as it has been stripped and shows the joints, thereby making the manufacturing process both obvious and mysterious.

## Ruth & Trevor Vickers





We like our things because, well, Michele gave her doll collection away when she was 10 years old and is taking the opportunity to compensate now. Jurek has long been enamoured of Mr. perverse/political/provocative Fassbinder, and cites Looney Tunes and the animation 'Kimba' of his youth, as the genesis for his compulsion to accumulate Anime dolls. We both medicate ourselves with objects.

## Michele Sharpe & Jurek Wybraniec











Home is an investment. I don't mean in the obvious sense that a bank likely owns a substantial part of the property. It's another type of investment, it might sound corny, but I have to agree, 'Home is where the heart is'.

A home is more than a roof over head. It defines a space in the universe as a particular place by giving it a name and address. Giving this place the respected identity of home, whether temporary, mobile, or more permanent, makes it a nest, and simultaneously also a portal through which we ponder and navigate external forces.

Sentimentality clouds rationality (inherited goods are shipped from overseas at great expense - old china and glassware, childhood portraits, and reproductions of medieval town maps that bear little resemblance to their modern namesakes we were born in). But for all the stuff lugged across lines of longitude, latitude, and time zones, pride of place is reserved for our encounters with this part of the planet, which we now call our home.

**Nien Schwarz**





I loathed school. As reflexive therapy, I spent trance-like hours staring at the large illustrated map of the world on the wall behind the teacher's desk, wishing I were in Babylon or Vladivostok, anywhere other than South Yarra Primary School. Since that time maps have always had the power of magic for me. It's not just the cartographic compression of a region and the potential for travel that fascinates me. There is also the exquisite rendering of the mass of continents; the ink blue to pale turquoise gradations of the depths of oceans; the green, gold, brown and purples of the plains, uplands and mountains; the lipstick and mascara typography of the naming of every millimetre.

Italy of course looks great and South America is really attractive, but for pure sexiness there is only Australia. I would absolutely describe myself as an internationalist, whatever that means. When it comes to collecting maps I'm very parochial. The moment I first saw the surpassing beauty of Susanna Castledens powerful black and white map of Australia at an exhibition at the Fremantle Arts Centre some years ago I knew I was destined to have it. My wife, Jann Marshall, acquired it without my knowledge and gave it to me as a birthday present. Map collecting doesn't get much better than that.

**Max Pam**





Works I've collected over the years have been acquired as a direct result of personal connections with the artist and a passion for intriguing and beautiful things. I would love to buy art from every artist friend I have – as a way to affirm their creative pursuit and as a sign of respect for their choice in producing art, in an environment that generally makes this a difficult and financially precarious thing to do. The collection rewards with pleasure on so many levels. In time, some of these artworks, those gathered and given to our children – will leave our home and hopefully form the kernel of their own flourishing art collections. Eventually, if not inevitably, some works may stray from the fold – hopefully they'll find new homes. As I'm happily reminded by Hippocrates, after all 'Art is long, Life is short'.

**Therese Howard**







The majority of works in my art collection were acquired during the eighties with my late husband Mark Howlett. Our combined passion for art and architecture manifested in many exciting ways in the decade we shared together.

Creative relationships became important when selecting works for the *Home Open* exhibition because the subject of many works in my collection is portraiture of friends and family. For me the collection represents love, friendship and celebration but it is also an entity which provokes reflection on the nature of collecting, the meaning of possessions and legacy.

**Penny Bovell**

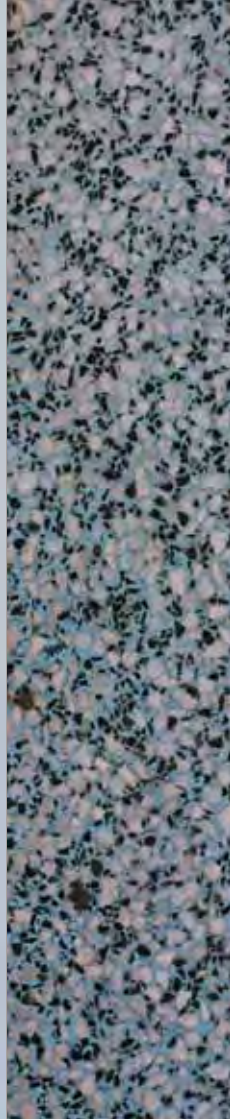


Art in houses goes beyond the role of decorating empty walls – it provides visual stimulus and spiritual sustenance in private places of residence. I get a lot of pleasure and inspiration from my daily interaction with other artists' work around the house. I also enjoy how these artworks find their space within the house and interact with items of furniture. The colours of walls, floors and furnishings contribute to this rich visual field. Rather than the rapid fire experience of viewing art in galleries and museums, this engagement is slow; over many years and changes in personal circumstances, full of memories and connections to friends and colleagues.

## Trevor Richards











The accumulation of our 'collection' has been mostly organic in nature. There have been occasional purchases, but mostly we've been inspired to swap works with our artist friends – often when there's been an exciting new direction, but also when there's been a recognition of an artwork that has grown stronger over time.

These artworks have become markers for stages in our lives – both in our relationships and in artistic developments that may parallel our own.

Also, while growing up with these artworks as backdrops to their lives, our children and their friends naturally form connections to them (and the artists who made them), connections that will no doubt kindle an ongoing awareness of the subtle significance of having artwork in the home.

## **Eveline Kotaj & Giles Hohnen**





My involvement in the arts for over five decades has shaped the way I have collected artwork – what is selected for this exhibition is indicative of this. My collection includes work by friends, ex-students and colleagues whose work I admire.

Alan Roberts' *Self Portrait*, for example, was purchased in 1983. I had set a conventional exercise in self-portraiture for an art class, where as reference students were to use a Polaroid photograph of themselves. This painting astonished me for the inner turmoil it revealed in this outwardly calm and well adjusted young man.

Brian Blanchflower's *The Ghosts of Mark Rothko* on the other hand, is a series of six works that I bid for and won in an auction. These remarkable works were presented for auction for a fundraising event for Praxis, where members were asked to produce six works in the popular Heidelberg tradition of the 6x8 cigar box lid.

Other works, like Tom Gibbon's *Untitled*, were a gift from the artist, this one kindly made in 1983.

**Brian McKay**







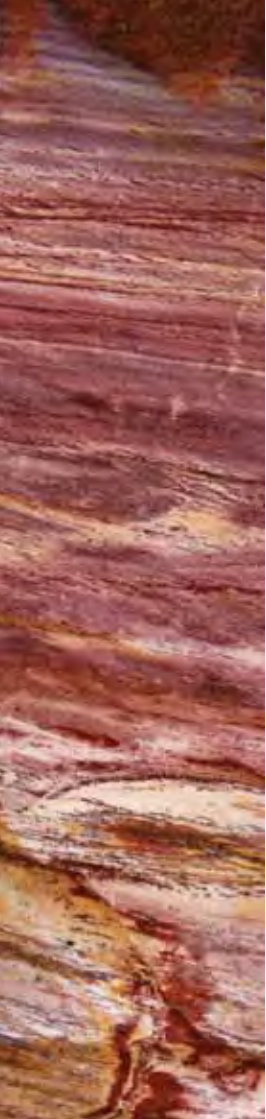


The pieces from my collection seen in this exhibition are particularly dear to me. They were all collected around the same time – the mid to late '80s – and are all small and intense works. They were made by artist friends I held in the highest regard and I see them as rare gems which not many people would have seen. I'm delighted to have the opportunity of sharing them in a new context.

**Megan Salmon**

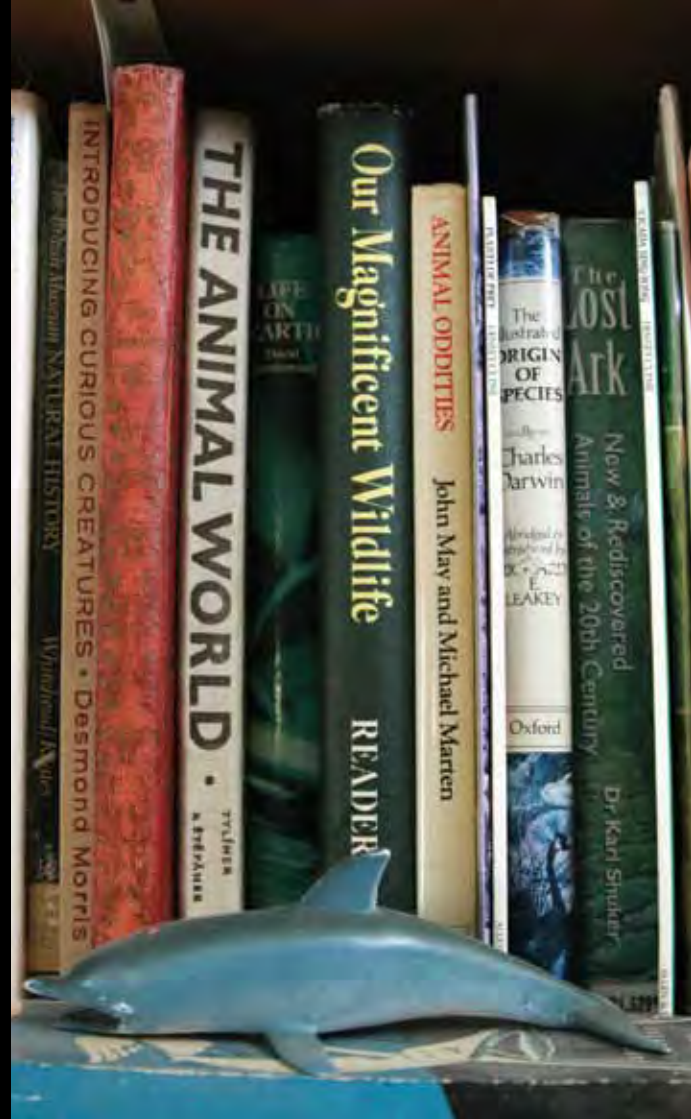






In the middle of the night a painting falls and hits my head and creates a scar on the bridge of my nose. A painting seen as a toddler on the wall of my nanna's lounge is my introduction to surrealism. A silverfish-eaten watercolour from a great aunt and a pile of rocks from the backyard all represent lives of collecting.

## Perdita Phillips





I started collecting other artists' work at art school. A Hans Arkveld print, works from fellow students Tony Hart, David Francis, Rodney Van der Merwe, John Paul. Later on when I was teaching I collected works from students. Michael Carlin, Jane Barwell, Susan Flavell, Fred Gilbert, Thomas Hoareau, Bryce Ritchie and Jon Campbell.

The works shown in *Home Open* however are from a group of artists I play snooker with – The Snooker Boys – Bryce Ritchie, Andrew Hayim de Vries, Trevor Richards and Frank Morris.

**Theo Koning**







I see in an abstract way so I can't really draw the landscape – I draw emotion and feeling from the landscape. That's what interests me in the work of the artists from Yuendumu, Haasts Bluff and Balgo. The works that I have from these areas in my collection are very valuable to me.

The Tanami Desert is such a unique place, a constantly shifting and changing environment, and the Aboriginal people for whom it is home, like the Warlayirti artists from Balgo and the Anmatjere people from the Mt Allen community, know it and respect it. That's how it's possible for them to create highly sophisticated and beautiful images of this country, images that have become important contributions to world culture.

**Pippin Drysdale**



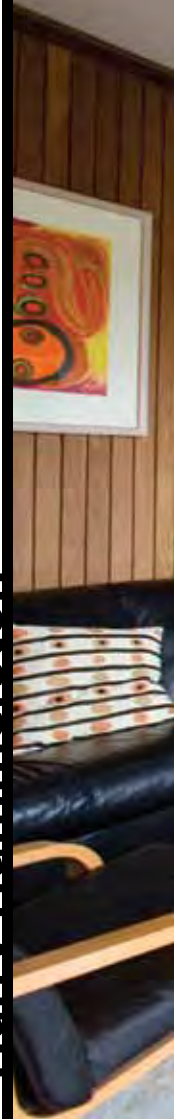


The works from my collection on display in this exhibition are all by students and staff studying or working in the Printmaking Department of the School of Art, Curtin University from 1988 to 1997.

Each year, graduating students majoring in printmaking and their staff, contributed a work to what was known as *The Box Print Project*. These sets of Box Prints are important to me as mementos of the people who have played a significant role in my life, as an educator and artist.

Two sculptural works that are also included are works that were gifted to me and that again connect to my time at Curtin University; one a Bruce Slatter, the other an Annabel Dixon work.

**Harry Hummerston**











I have always had a passion for textiles, and the culture of cloth is at the heart of my own practice.

Then, in the 1990's, I discovered contemporary visual art and as an art student I began swapping works with my peers and buying affordable things from their exhibitions.

Fremantle Arts Centre played quite a big role in my 'emerging' professional life and during my time at the centre I was introduced to Aboriginal art through the insightful programs initiated by John Kean and Thelma John. These interests all shaped the initial decisions made in purchasing work.

At some point things shifted from buying occasionally, to building a collection with my partner Colin. The range has now broadened considerably; he has a very keen eye and is adventurous in what he likes. We collect together now, but the early impulse to buy from artists we know, following their career over time, is still the guiding principal. The works in our collection give us great pleasure and are like old friends – familiar but still offering new perspectives on the world.

## Holly Story



# Biographies



**Amanda McHenry**

Amanda McHenry was born in Melbourne and moved to Western Australia in 1972. Her first residence was in North Fremantle – she spent the following 28 years plotting her return to the port town. She now lives in an inspiring old house with warm and welcoming spaces in the heart of Fremantle.

Amanda held a studio space in Artsources' Old Customs house for five years and now shares a large seven-room studio space in Cliff Street with a group of fellow artists. Her paintings have been exhibited in the Bunbury Biennale, the Joondalup invitational Art Award, Mine Own Executioner and in several solo exhibitions at Perth Galleries, Gunyulgup Galleries and Elements Art Gallery. Amanda's work is held in various private and public collections including Artbank, Woodside Petroleum and the West Australian Chamber of Commerce and Industry.



**André Lipscombe**

André lives with his family in a circa 1900's house filled with books, artworks and scattered St Kilda football club paraphernalia.

His involvement in the Fremantle arts scene has been a long and active one. He has generated many projects through Fremantle Arts Centre, the City of Fremantle Art Collection and various public art initiatives. Throughout the 1980's/1990's he was an active member of the Oddfellows group of painters.

André has held solo and group exhibitions in places such as the Cannery Arts Centre (Esperance), Lawrence Wilson Art Gallery and the Church Gallery. Collections include Curtin University, Shire of Esperance, UWA and various other public and private collections in Australia and overseas.



**Annette Seeman & John Teschendorff**

Annette, John and Marcel, their son, live in a house that is part federation, part colonial limestone grandeur, and part contemporary light-filled vastness.

Annette is Coordinator of the Bachelor of Arts Honors, Graduate Diploma and Masters' programs in the School of Design & Art, Curtin University. Annette's practice mainly engages textiles, sculpture and the use of found objects. She is represented by Gallery East.

John is currently Adjunct Professor of Art in the Faculty of Humanities, Curtin University. John's practice now centres around work on canvas and paper. He is represented in WA by Galerie Düsseldorf.

They have exhibited nationally and internationally including UK, USA, Canada, Italy, Israel, UAR, Indonesia, Thailand, Malaysia, Singapore and Japan. Their work is held in major public, corporate and institutional collections throughout Australia and in Japan, UK, USA, Israel, Malaysia, Thailand and Singapore.



**Brian McKay**

Since 1976 Brian has lived with wife Jo in a colonial era house on the ridge overlooking Fremantle. Many years ago, with the help of art critic and friend Donald Brook, he built a studio in the back garden where he works.

Brian has been a practicing artist for over fifty years. He has exhibited in the UK, China, Japan and shows regularly at the Galerie Düsseldorf in Mosman Park. In 1992 he was awarded the Order of Australia for services to the Arts and in 1994, the Australia Council Emeritus Fellowship.

His work is held in private collections across Australia and in State and Regional galleries, and he has been commissioned for many of the prominent public artworks seen across the city of Perth.



**Christine Gosfield**

Christine's house, currently in a state of disruption due to building work, has warm and generously sized spaces and an equally relaxed garden.

Christine's travels have taken her to Mexico, Texas, Chicago, Nashville and many other places during her 12 years in the U.S. and later as ongoing trips from her home base in Fremantle.

Her long career as a photographer and film editor has included developing a documentary film series on artists for the Metropolitan Museum of Art (New York), documenting live music performances and shooting cd covers for the Nashville music industry and working as a photojournalist for a variety of magazines and newspapers.

Christine's work has been distinguished by her uncanny ability to seize and elevate the candid moment. Characterised by its direct gaze and poignant clarity, her work is held in both private and public collections in Australia and abroad.



**Eveline Kotai & Giles Hohnen**

Giles Hohnen and Eveline Kotai live and work in Fremantle, having shifted there from Margaret River twenty years ago. They have converted a Super Deli in White Gum Valley to house two studios, a gallery and living quarters.

Eveline has had a long relationship with Fremantle Arts Centre having exhibited there in numerous solo and group exhibitions. Both her and Giles have been recipients of the Mark Howlett Foundation commission and are represented by Perth Galleries.

Their work is held in numerous public and private collections nationally and internationally including the National Gallery of Australia, Art Gallery of Western Australia, City of Fremantle Art Collection, Wesfarmers, Janet Holmes à Court Collection and Lady Cruthers collections.



**Gisela Züchner-Mogail**



**Harry Hummerston**



**Holly Story**



**Jane Martin &  
George Haynes**

Gisela lives in a lofty and elegant circa 1900 house. She was born in Germany, migrating to Australia in 1985 where she now pursues her interest in industrial materials, such as polypropylene, polyethylene, anodised aluminium, for the production of artwork.

Exhibitions have included group and solos at Gallows Gallery, Heathcote Museum & Gallery, Greenhill Galleries and Fremantle Arts Centre. Collection representation includes Bank West, City of Albany, Curtin University and various private collections.

Harry has lived in and around Fremantle since 1982 - his current residence is a bright 1950's double story, split-level house; classic wood panel features, wide windows and an integrated studio space.

Harry's exhibition history includes solo and group shows at PICA, Chiang Mai University Gallery (Thailand), Casula Powerhouse (NSW) and Fremantle Arts Centre. Collection representation includes Art Gallery of Western Australia, Lawrence Wilson Art Gallery, Janet Holmes á Court Collection, National Gallery of Thailand, National Gallery of Victoria, The Australian War Memorial and the Tasmanian Museum and Art Gallery.

Holly and Colin live in a cottage with high ceilings and the warmth of wood resonating throughout the house in floors, wall panelling and support beams.

Their connection to Fremantle is marked by a long relationship to Fremantle Arts Centre both as a place that contributed to their art collection and for Holly in her vibrant involvement as an exhibiting artist and as curator and coordinator of various projects and exhibitions including the Fremantle Print Award.

Holly's gentle, elegant, detailed, textile works have been exhibited in galleries including John Curtin Art Gallery, Art Gallery of Western Australia, Helen Maxwell Gallery (ACT), Plimsoll Gallery (TAS), PICA, Museum of the National Territory (NT) and Turner Galleries.

Representation in collections includes Art Gallery of Western Australia, City of Fremantle Art Collection, Artbank, Western Australian Chamber of Commerce and Industry, Curtin University, UWA and numerous private collections.

George and Jane have two spacious studios under the same roof behind their 1960's brick house - a house filled with art and a notable coffeemaker collection.

Painting and drawing are a focus for both. Their numerous gallery exhibitions have included Gallery East, Greenhill Galleries and large international touring group shows. They have both been recipients of the Mark Howlett Foundation commission with George being the inaugural recipient. Their work is held in major collections including Artbank, Art Gallery of Western Australia, University of Texas (Mertz Collection), Wesfarmers and the Lawrence Wilson Art Gallery Collection.



**Jánis Nedéla**



**Jocelyn Gregson**



**Max Pam**



**Megan Salmon**

Jánis has lived in North Fremantle since 1998 in a bright, contemporary, split-level open-plan house.

Jánis' long and dedicated involvement in the arts has seen him take on the roles of gallery director, mentor, curator and much more. In his 28 year art practice text has always been a focus – outcomes have included collages and assemblages using books as their basic format.

In 2005 he was awarded a Creative Development Fellowship from the Department for Culture and the Arts and at the end of 2006, he returned from a two month residency at the Artists' Union in Latvia, which culminated in his exhibition *Books + Texts as an Object #2* at Gallery Bastejs. Collection representation includes Art Gallery of WA, Australian Capital Equity, Australian Library of Art, State Library of Queensland, City of Fremantle, Conservatorium of Music in Sydney, Curtin University, Edith Cowan University, Murdoch University and Wesfarmers.

His work was the subject of a major book 'CODES: The Art of Jánis Nedéla 1982–2007' by Dr David Bromfield.

Jocelyn's house is warm and timeless. She has easels in various rooms. Jocelyn's main interest for many years has been still life and she paints wherever the light or subject is – including the kitchen, lounge and garden.

Jocelyn has had a long relationship with Fremantle Arts Centre through the collection and exhibition program and importantly as one of the central figures in the learning program as a drawing and painting tutor.

Jocelyn is represented by Galerie Düsseldorf. Exhibitions include solo and group shows at Galerie Düsseldorf, Fremantle Arts Centre, Rex-Livingston (NSW), Mundaring Arts Centre and Macquarie Gallery (NSW). In 2006 she was awarded a Mid-Career fellowship from the Department of Culture and the Arts. Her work is represented in various public and private collections.

Max Pam has travelled extensively over the years – at present he lives in Fremantle in an apartment that offers wide views of the harbour, which in the 1970's served as his gateway to the world.

His photography has responded to the travels: Ethiopia, Tanzania, Mauritius, Madagascar, Europe, Australia – photography, drawing and collage forms travel journals. Max continues to travel developing photographic works for exhibiton and publication in various books and monographs. Exhibitions include Art Gallery of New South Wales, Photo Espana (Madrid, Spain), Art Gallery of Western Australia and Eaton Fine Art (Florida, U.S.A). His prints are in national and private collections in Australia, France, Great Britain Italy and Japan.

Megan lives in a 1910 apartment with high ceilings, a trio of Juliet balconies, panoramic views of Monument Hill and port glimpses.

A leading WA fashion designer over the last 15 years, Megan is known for a stylish, romantic aesthetic that combines original prints and sculptural forms.

A graduate of Fine Art Curtin University (1984) Megan is a painter with a strong expressionist style and is noted for her drawing.

Collection representation includes Art Gallery of WA, Powerhouse Museum, Murdoch, Curtin and Edith Cowan Universities and City of Fremantle Art Collection.

Represented by Galerie Düsseldorf, Megan has also shown paintings, textiles and fashion at Fremantle Arts Centre over the last 20 years.



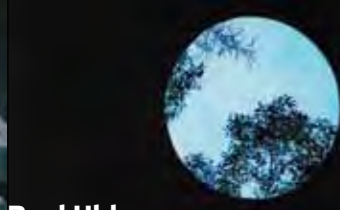
**Michele Sharpe & Jurek Wybraniec**



**Nien Schwarz**



**Pam & Tony Jones**



**Paul Uhlmann**

Jurek and Michele's veranda, enclosed in aluminium louvres, is the clean industrial entrance that welcomes you to their house, which by contrast is warm weatherboard. They have lived in Fremantle for twenty years.

Since 2001 Jurek has been contributing to the fantastic murals that have activated walls in Fremantle and beyond, through the Australian Centre for Concrete Art – of which he is a founding member. Jurek has explored fields of painting, design and installation for the past 25 years. He and Michele have both had studios at Artsource's Old Customs House and continue to work out of studios in the area. Known for her paintings, Michele currently makes non-traditional quilts using recycled textiles.

Nien's house is architecturally designed to bring the outside inside. A multi-level construction with a large glass wall opening up to a generous leafy garden, it resonates with a deep appreciation for observing seasonal changes. The foundation stones are nestled in the hollow of an old limestone quarry on the fringe of South Fremantle.

Nien has lived in many parts of the globe. With a keen interest in exploring the land helped along by years working as a field cook for geological mapping crews in the Canadian arctic and Australian outback, and her geophysicist father and husband, her impetus to explore and travel seems inevitable.

Her work is concerned with considerations of the earth's surface – exhibitions have included PICA, Spectrum Project Space, travelling exhibitions taking in regional West Australian galleries. Canberra Museum of Art (ACT), De Vaalserberg (Rotterdam, Netherlands), Surrey Art Gallery (Vancouver, Canada), Stargard Szczecinski Museum (Szczecinski, Poland).

Tony and Pam moved to Fremantle in 1981. They have had a close connection to the city since, with both being involved with Praxis and Fremantle Arts Centre, and Tony being a board member of both Artsource and Praxis. They witnessed the evolution of the Artists Foundation and its growth into Artsource.

Tony is well known for his public art work including the horse-mounted C.Y. O'Connor. Tony's exhibitions have included Gallery East, Victor Mace Gallery (QLD), Fremantle Arts Centre, Lawrence Wilson Art Gallery, Art Gallery of Western Australia and PICA. Representation in collections includes the Art Gallery of Western Australia, Janet Holmes á Court Collection, Curtin University, Murdoch University and the City of Fremantle Art Collection.

Known for her geometric and hologram-like jewellery Pam's work has been seen in exhibitions at Gallery East, Fremantle Arts Centre, Art Gallery of Western Australia, Art Gallery of Northern Territory (NT), Craftwest (FORM). Collection representation is in various private and public collections.

Paul lives in a weatherboard house in a tree-lined street. He hasn't always lived in Fremantle but his connection to the place has a long history – he has exhibited at The Moores Building and at Fremantle Arts Centre where he has also been involved in public programs and held a residency studio. In 2009 he held a major exhibition of new works at Fremantle Arts Centre as a culmination of a residency and his PhD body of work.

Paul's paintings, prints and books have been exhibited widely including at the Mornington Peninsula Gallery (VIC), La Trobe Gallery (VIC), Rotterdam Academy of Fine Art (Rotterdam, Holland), Helen Maxwell gallery (ACT), Gallery East and PICA.

His work is held in many private and public collections nationally and internationally including the Art Gallery of NSW, National Gallery of Victoria, Bankwest, the National Gallery of Australia and the City of Fremantle Art Collection.



**Penny Bovell**



**Perdita Phillips**



**Pippin Drysdale**



**Poets of the Machine**

A recent move to Beaconsfield meant Penny Bovell could be close to the warehouse space she leases in the industrial precinct of O'Connor. Her art collection is in storage while she prepares to build a new home.

Penny makes work about phenomena such as sky, air and space because she is interested in how these phenomena affect our senses and the cultural imagination. At present she is creating a body of work based on artificial clouds. Besides producing work for exhibition, her current public art project, *Infinitum* – an engaging, unfinished and infinite project, involves recreating her collection of books (about aerial phenomena) onto the extensive concrete facade of the new Kwinana Resource and Knowledge Centre. Exhibitions have included group and solo shows at Goddard de Fiddes, Lawrence Wilson Art Gallery, Art Gallery of Western Australia and Fremantle Arts Centre. Collection representation includes Parliament House (Canberra), Artbank, Art Gallery of Western Australia and City of Fremantle Art Collection.

A consummate wanderer, Perdita Phillips currently inhabits the front room of a split-level East Fremantle house, which on three sides, wraps around a magnificent and evolving garden.

Her connection to Fremantle has been a long and productive one – her first studio was at Artsource's Old Custom's House and first solo exhibition in The Moores Building. She has walked the streets of Fremantle documenting them in audio and image for the *strange strolls* sound art walking exhibition.

Photography, sound recording and drawing form part of Perdita's approach to exploring experiences of place, environment and ecology. She has worked extensively in Western Australia and abroad with recent exhibitions including, In Vetland art and science residency and solo exhibition (Murdoch University), Open studio at the Walking and Art residency (Banff Centre, Canada) and Systems of Nature (Lawrence Wilson Art Gallery).

Pippin lives in a colonial cottage in the heart of Fremantle. She travels widely but she states "it's always been important to come back to my funny old shed in Freo and make the work".

Her accomplished ceramic pieces have been inspired by the colour, contrast and light of Australia and appreciated by visitors in galleries worldwide – including Mobilia Gallery (Boston U.S.A), Galerie Marianne Heller (Germany), Yamaki Gallery (Osaka, Japan), Samstag Museum (SA), John Curtin Gallery, Anant Gallery (Delhi, India).

Collection representation includes National Museum Scotland, Museo della Ceramica (Faenza, Italy), National Gallery of Australia, Tasmanian Museum and Art Gallery and numerous other public and private collections internationally.

Poets of the Machine have lived in Fremantle for the last ten years – the longest period they have stayed in any one place. Their house is a converted studio built in the '90s in the heart of Fremantle.

They have strong links to a number of arts organisations in Fremantle having exhibited at Fremantle Arts Centre and currently working in one of the studios. Their involvement with Artsource linked them in with artists in Basel (Switzerland) where they also have been studio residents over the years. Their international connections have generated some exciting collaborations that they continue to extend on. Poets of the Machine go across areas of definition blending writing, performance, installation, costume design and more.



**Richard Gunning**

Richard lives in a classic 1960's house with striking terrazzo floors and hand-painted wallpaper.

He graduated with a Bachelor of Fine Arts from Curtin University and over the years has lectured in every major Perth tertiary institution.

His figurative paintings have been shown in galleries including Galerie Düsseldorf, Fremantle Arts Centre, Lawrence Wilson Art Gallery and as a member of the painting group Oddfellows in various exhibition venues Australia wide.

Collection representation includes the Art Gallery of Western Australia, UWA, Curtin University, Murdoch University, Artbank, Janet Holmes á Court Collection, City of Fremantle Art Collection, Edith Cowan University, Westfarmers Collection, and the Chamber of Commerce and Industry.



**Ruth & Trevor Vickers**

Trevor and Ruth live in a welcoming weatherboard cottage, with a sunny garden tended by Theo Koning. They have recently built a spacious modern studio in the backyard from which they both work.

Trevor grew up in Perth, then moved to Melbourne in his early teens where he worked and painted. During a trip back to Perth he met Ruth who was on a working holiday from Britain. An early Australia Council grant took them to Europe for research and study - they stayed in England for the following twenty years. Returning to Western Australia in the mid-nineties they settled in Fremantle.

Trevor's minimal geometric paintings have been exhibited widely including Perth Galleries, Goddard de Fiddes, Lennox Street Gallery (VIC), Charles Nodrum Gallery (VIC), National Gallery of Victoria and Curwen Gallery (London, UK). He was also a recipient of the Mark Howlett Foundation commission. Ruth's focus is textiles, her works have been supported by the Western Australian Fibre and Textile Association and exhibited in various group exhibitions.



**Susanna Castleden & Bevan Honey**

Bevan and Susanna work out of their respective studios in Fremantle, where they also live with their daughters and a variety of animals. Both artists work with the notions surrounding the core idea of locative identity.

Exhibitions have included solos at Galerie Düsseldorf, PICA, Monash University (VIC), Tin Sheds (NSW) and group exhibitions at Plimssole Gallery (TAS), Art Gallery of Western Australia and Linden Centre for Contemporary Art (VIC). Collection representation includes Artbank, Edith Cowan University, National Gallery of Australia, Art Gallery of Western Australia, Art Gallery of South Australia and the City of Fremantle Art Collection.

Bevan and Susanna's involvement with Fremantle Arts Centre has been long and vibrant - they have held solo shows, participated in many group shows and contributed to a number of Fremantle Arts Centre projects in curatorial and organisational capacities.



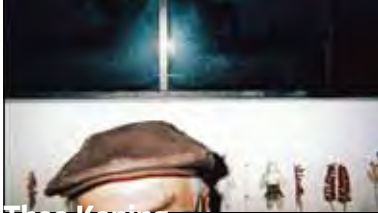
**Tanya Schultz**

Tanya lives in a workers' cottage with high ceilings and a long hallway with rooms leading off to one side, and ending in open living spaces - vast collections fill the house, coloured glass, figurines, records and crocheted blankets.

Tanya's practice encompasses painting, drawing, wall-works, sculpture and installation. She works both independently and also collaboratively with other artists. With Nicole Andrijevic she works as collaborative duo Pip & Pop to create hyper-coloured installations from an eclectic mix of materials, sugar, sand, found objects, origami, artificial plants and more.

Tanya has exhibited at PICA, The Japan Foundation (NSW), West Space (VIC), Fremantle Arts Centre, Federation Square (VIC), Aichi Triennale (Japan) and A-Things (Japan). She has recently undertaken a residency at PICA and in Japan, and will soon be exhibiting in Britain and Germany.





**Theo Koning**

Theo is a consummate collector of all things. His two-storey studio is in the yard of his weatherboard house in South Fremantle and opens up onto his wonderful and constantly evolving garden – the high point of his house.

Theo has lived and worked in Fremantle for thirty years. He is a prolific maker and his inventive works have been exhibited widely including exhibitions at Galerie Düsseldorf, Art Gallery of Western Australia, Art Gallery of South Australia, Lawrence Wilson Art Gallery and RMIT Gallery (VIC) and Fremantle Arts Centre; Theo was also a recipient of the Mark Howlett Foundation commission.

His work is held in many collections including Artbank, UWA, Murdoch University, Parliament House (ACT), National Gallery of Australia and the Art Gallery of South Australia collection.



**Therese Howard**

Therese lives in a federation style, two-storey house. A magnificent array of objects fill ledges and shelves, corners and mantelpieces.

Her connection to Fremantle has been long with working out of various studios over the years including the vibrant Cliff Street studio that she currently works out of with a group of fellow artists.

Therese has exhibited widely – her small and often highly humorous sculptures and meticulously installed bronzes have been shown in galleries including Sullivan & Strumpf (NSW), Hawksebury Regional Gallery (NSW), Grantpirrie (NSW), Goddard de Fiddes, Lake Macquarie Gallery, TarraWarra Museum of Art (VIC) and Fremantle Arts Centre.

Collection representation includes Artbank, Art Gallery of Western Australia, Ian Bernadt and Janet Holmes à Court Collection and other private and public collections nationwide.



**Trevor Richards**

Trevor Richards lives in an immaculate 1960's house with splendid terrazzo floors that extend their mesmeric patterns throughout the house. He has been living in Fremantle and practicing as an artist over many years, exhibiting locally, nationally and internationally.

Trevor was a founding member of the Australian Centre for Concrete Art – painting murals around the centre of Fremantle. He has been a recipient of the Mark Howlett Foundation commission. Exhibitions have included solo and group shows at Turner Galleries, Goddard de Fiddes, Lawrence Wilson Art Gallery, Art Gallery of Western Australia, Art Gallery of South Australia, Roslyn Oxley9 (Sydney), Hebel\_21 (Basel, Switzerland), H29 (Brussels, Belgium). Collection representation includes Artbank, Ian Bernadt, UWA, Murdoch University, National Gallery of Australia and City of Fremantle Art Collection.



**Twenty Eleven**

Twenty Eleven arrived in Fremantle with a back pack, a suit case and seven dollars in his pocket. He knew nobody and nothing about the city, had no plan and no place to stay. Ten years later, he still has no plan and only seven dollars to his name but the suit case and back pack have turned into a big, breezy house filled with art, a studio that is busy and incredible people around him.

Twenty Eleven's work takes his experiences and turns them into visuals that come out in paint, felt pen, photos and much more. His connection to his surroundings has also seen him pull spaces and people together through unique initiatives that have given local and national artists the opportunity to show artwork in innovative exhibition programs.

# Acknowledgements

## **Home Open Co-Curators**

Chris Hill  
Consuelo Cavaniglia  
Bevan Honey

## **Project Team**

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Twenty Eleven

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## **Fremantle Arts Centre Director**

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Government of Western Australia  
Department of Culture and the Arts



In the course of making *Home Open*, terrazzo featured in many of the homes that were visited and became the recurring visual link to Fremantle's multicultural heritage and social history. A concrete surface or tile which is polished to reveal marble chips and other aggregates, terrazzo was developed as a low cost flooring which used the left over material from more expensive stonework commissions. In *Home Open* terrazzo is a reference to Fremantle's subsequent status as a city, which like terrazzo, is composed from a colourfully broad cross section of elements, many of whom were artists.

Although not confined to Fremantle, much of the terrazzo found around the port city is unique in style. This can be attributed to Giuseppe Scolaro who emigrated from the Sicilian town of Capo d'Orlando in 1949. The inventive Scolaro recognised the opportunity to develop the terrazzo business and opened up a factory in Blinco Street which employed local people and supplied many Fremantle builders.

In 1960 Scolaro built a house on High Street in which Trevor Richards and Mary Burns now live. Many of the terrazzo images used for this project are taken from this house, with Trevor and Mary having also graciously contributed to this project as collectors.

