

WINTER EXHIBITION SUITE 2018



INTRODUCTION

Our Winter exhibition suite represents an important moment of reconciliation for the Gallery with the local Aboriginal community. We honour National Reconciliation week (27 May-1 June) with exhibitions, education and public programs, including foremost, a 'Smoking Ceremony' in the Gallery garden, performed by Aboriginal elder, Graham Davis King. This ceremony is offered as gesture of 'cleansing', which will allow us to move forward in respectful relationship together.

Reconciliation begins with truth telling. To shine a light into the dark corners of our country's past requires courage. The exhibition *Black Mist Burnt Country – Testing the Bomb – Maralinga and Australian Art*, is a powerful example. Herein, curator JD Mittmann has brought together the work of over 50 artists to reveal a shameful episode in Australian history.

For many Australians, the period of British nuclear testing at Maralinga in the South Australian desert from 1956-1963, belongs to the distant past. Wrapped in secrecy, few outside the military knew the extent of what took place. In recent decades we have come to know much more of the testing itself, and also learn of the long term impact of the testing through the account of witnesses such as the Anangu Pitjantjatjara people of Maralinga and those servicemen present.

One first-hand account of Maralinga has a very local connection.

James or 'Jim' Henderson as he was known to many, passed away at the age of 84 in March of this year. For many years, Jim was a member of the Friends of Penrith Regional Gallery & The Lewers Bequest. He was a person of many skills with extraordinary life experience; notably, he spent time at Maralinga as a member of the Australian Army during the British nuclear testing. Jim had previously spent time in active service in Korea with 'C' Company third Battalion, before returning to Australia in the mid-1950s. Back in Australia, Jim was posted to Maralinga. With the permission of Jim's wife, Lynda Henderson, I would now like to read an excerpt from Jim's self-authored memoir.

"I didn't realize at the time that the most dangerous part of my Army service would come after I left Korea. After returning to Australia I was posted to Maralinga, where Australia was about to begin a series of atomic bomb tests on behalf of the British. They still had delusions that they were a major power that should have their own atomic bomb. The precautions taken about radioactivity, if you could call them that, were amazingly poor and I imagine that a very high proportion of individuals at those tests subsequently died, young. When the bomb had been exploded, some troops went in immediately afterwards to collect some gear, well within the explosion area, because somebody wanted to test it.

Later on, I was put in charge of the entry and exit into the actual bombed area. The protective gear was a simple white suit, probably canvas. We were in the middle of the desert and these suits proved very hot to wear. As soon as they were out of sight, the men took the suits off as they were just too bloody hot and they did not understand the danger they were putting themselves in.

I went out there later to the bombsite for various jobs. It was obvious that I was regarded a freak for not taking my suit off. I suspect that the death rate later was appalling. My job was mainly to help give people showers. Incidentally, somebody whom I forget but he was British, said that he saw some Aborigines walking very close to where the bomb had been let off. When asked what they were wearing, he replied 'skins!'" JIM HENDERSON



Karen Standke *Road to Maralinga II*
Oil on canvas, 3x 112 x 85 cm, 2007, copyright: the artist

This chilling account reveals much about the attitude of British and Australian governments and military high command to the safety and well-being of the Anangu Pitjantjatjara, and military servicemen. It also reveals an attitude, where once the desert was seen as 'empty' devoid of meaning and spirit – as a suitable place to test and subsequently pollute the land.

Times have changed. Australians are no longer naïve with regard to the deep and harmful inter-generational legacy of nuclear weapons. And, it must be said; Artists have, and continue to play a role in educating fellow citizens about this and other contentious social and environmental issues.

A fine historical example of artist activism is to be found in Ancher House, where a selection of 11 posters produced by Western Sydney Community Arts Workshop, Garage Graphix are exhibited. A screen-printing collective which operated community art programs and projects, Garage Graphix developed a ground-breaking program for Aboriginal artists working in the local community. The posters displayed at the Gallery represent a fraction of the screen prints produced in the 1980s by collective members, notably, Alice Hinton-Bateup and long term resident artist, Marla Guppy. In consultation with various schools and community groups, these posters gave voice to local, sometimes global issues and concerns.

In the Lounge Room gallery is a video installation, *Possum Skin Cloak* by local Blue Mountains artist and Barkanji man, John South. This work is a poetic evocation of place, totem and spirit. Members of the audience are invited to rest upon a possum skin cloak while viewing a digital film of mist enveloping the mountain folds. The mist connects mother earth and father sky as it falls to settle upon the possum skin cloak.

In Lewers House Gallery is *Cosmic Noise*, an installation by Blue Mountains artist, Vicki Browne. In this work the sound of the universe across time is made apparent. Hanging discs and spheres, light refracted through glass, and twinkling, glittering sound connect the audience to the elemental history of deep time. I urge you to see this very beautiful piece of work as it contemplates the phenomenal accident of our existence.

Dr Lee-Anne Hall

Director

Penrith Regional Gallery & The Lewers Bequest

May 2018



Hilda Moodoo & Jeffrey Queama *Destruction II*

Synthetic polymer paint on canvas, 101 x 122 cm, 2002, Santos Fund for Aboriginal Art 2002, Art Gallery of South Australia, Adelaide, Courtesy of the artists



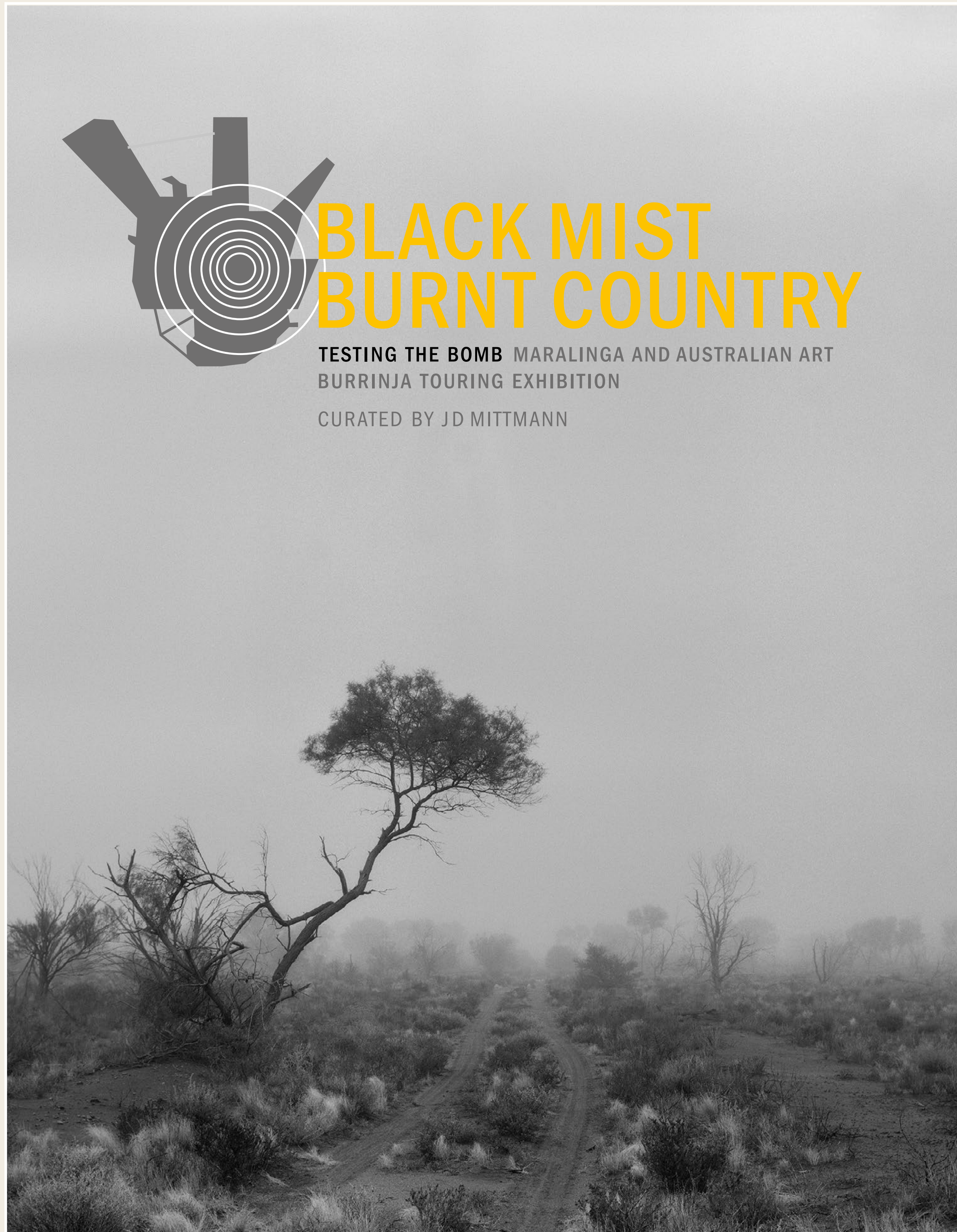
Pam Debenham *No Nukes No Tests*

1984. Screenprint on paper.

Copyright courtesy of the artist and image courtesy of the National Gallery of Australia, Canberra

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BLACK MIST BURNT COUNTRY

TESTING THE BOMB MARALINGA AND AUSTRALIAN ART
BURRINJA TOURING EXHIBITION

CURATED BY JD MITTMANN

Paul Ogier *One Tree*

94 x 117 cm, 2010, copyright: the artist

“WE CAN NEVER PRETEND THAT WHAT HAPPENED IN HIROSHIMA HAS NOTHING TO DO WITH US.”

JAPANESE PHOTOGRAPHER HIROMI TSUCHIDA¹

6 AUGUST 1945. A new aeon dawns on humanity: nuclear age. At 8.15am local time the *Enola Gay*, a United States B52 bomber, drops 'Little Boy', the first uranium bomb, onto the unsuspecting Japanese city of Hiroshima. Within a radius of 800m the destruction is complete. Over 70,000 die instantly.

Most Australian male artists served in the armed forces, unless they were rejected for health reasons like Drysdale was, but only few experienced active service. Affected by the events of W/WII, either as active participants or as witnesses, the Heide artists created a number of works decrying the tragedy and lamenting the human condition. Arthur Boyd, John Perceval,

Albert Tucker and Joy Hester “were all afflicted by the times, the threat and encroachment of war”, wrote Patrick McCaughey.² “Out of that they produced an art that was new to Australian consciousness, which both accepted and railed against the tragic element in human existence.” Danila Vassilieff, Noel Counihan, Stellar Dilger and James Cant were other artists to focus on the human cost of (nuclear) war.

The nuclear age, and British atomic testing in Australia in the 1950s in particular, were rarely addressed directly in art. In part, the reason might be found in the secrecy surrounding the atomic trials program and

in the generally positive attitude towards the tests among the Australian public. The Australian media responded indeed enthusiastically to news of the tests. Polls in the mid-1950s showed broad majority support hoping for Australia's ascent into the nuclear age and for a future as a 'middle power'.

Only after the United States dropped the first hydrogen bomb at Bikini Atoll in March 1954 did public support slowly wane. Strong public protest evolved in the UK and resulted in the Campaign for Nuclear Disarmament (CND) in 1957. Living in London at the time, Sidney Nolan became alarmed, and retrospectively added a mushroom cloud, as a reference to the British atomic tests in Australia, to a painting in his seminal *Central Desert* series.

Nolan had painted the series after extensive travels in outback Australia, and 47 paintings were shown to great acclaim at David Jones Gallery in March 1950, which Jane Clarke described as “one of the most important events in the history of Australian painting”.³ At the time, James Gleeson wrote admiringly about Nolan's *Central Desert paintings* in *The Sun* newspaper.⁴ He commented:

“He makes us feel the oppressive fascination of these stark unpeopled immensities of windworn rock and bitter soil. And through them all runs the central

¹This is an abbreviated excerpt of the curator's essay in the exhibition catalogue. Available to purchase at the gallery shop.

theme of grinding heat." Central Desert: Atomic Test is no exception. But unlike the rest of the paintings in the series, in this an ominous mushroom cloud rises into a blue sky filled with toxic fall-out.

Arthur Boyd, another Australian modernist painter, included the mushroom cloud in several works. It appears as a tiny and distant phenomenon on the horizon in two paintings of the Shoalhaven series from the late 1970s, as a subtle and general reminder of the horrors of war and total destruction.

Boyd was conscripted into the army in 1941 and later became a pacifist. He participated in protest marches to Aldermaston, the nuclear research facility in England, and in exhibitions commemorating Hiroshima, and protesting against the Vietnam War. He said about himself: "For a long time I was obsessed by war, all those dark thoughts about the individual slaughter in the First World War, people with their legs hacked off and throats cut. Then war got more mechanical and more scientific and more awful."⁷

Harold Frederick Weaver Hawkins (1893–1977) was educated at Camberwell School of Arts and Crafts but WWI put an end to his plans to become an art teacher. He was seriously wounded in the Battle of the Somme at Gommecourt in 1916 and almost lost his right arm. Despite many operations he never regained full movement and had to retrain himself to paint with his left hand.

After extensive travels with his wife and three children through Europe and the Pacific, he migrated from the UK to Australia in 1935, where he exhibited widely. "Hawkins's ambitious, sometimes mural-sized, modernist allegories of morality for an age of atomic warfare and global over-population had been so uncommon in Australia when painted that most of his fellow artists were embarrassed by his art," Daniel Thomas remarked.⁸

In his 1947 painting *Atomic Power* a fighter pilot stands lost amidst a complex field of ruins casting a long shadow. Multiple plumes of smoke rise as two human survivors drag themselves from an area of intense white light while another mushroom cloud grows into the blue sky. The pilot appears in a phase shift, which gives the painting a surreal impression. It's as if the shockwave has become visible. The foreground is burned with shadows of men, women and children, reminiscent of Picasso's *Guernica*. A human skull, a widely used symbol in art for mortality and death, lays aside, discarded, replaced perhaps by the powerful dark matter, uranium, the pilot now holds visibly in awe.

Warfare became a recurrent theme to which Hawkins returned in a number of murals. He brought to Australia an educated and sophisticated artistic practice. "*Atomic Power* exposes war as the consequence of irrationality and man's intolerance. With its confronting 'end-of-the-world' symbols it makes for interesting study against the background of Australian surrealist painting in the 1940s. It shares with those works strong and resonant

imagery and a sense of disintegration and dislocation. Yet Weaver was not out of sympathy with the spirit of Australian Surrealism. He believed that surrealism could too quickly deteriorate into an escapist reverie," commented Eileen Channin.⁹

While the trauma of both world wars preoccupied a number of artists, direct references to the threats of the atomic age, the looming arms race and more specifically the British atomic tests in Australia of the 1950s were rare. Australia of the 1950s was closely aligned to the British mother country. Robert Menzies a conservative and anglophile Prime Minister, single-handedly allowed the British to test atomic devices for weapons development in Australia. While the British worked feverishly to join the nuclear 'megaton club' of the US and USSR, a worldwide protest movement against atomic weapons slowly formed.

Inspired by anti-Vietnam War protests, and feminist and land rights movements, in the late 1960s and early 1970s a new generation of artists voiced its concerns

and political opposition. In several screen printing workshops across the country students and artists produced protest posters concerned with a variety of topics: Pam Debenham, Toni Robertson, Dianna Wells, Bob Clutterbuck, Chips Mackinolty, Colin Russell and Wendy Black among these.

At the time, the general perception of a nuclear future was positive. Toni Robertson reflects on this in a series of poster prints titled *Royal Nuclear Show* – an exercise for the resensitised consumer, which was exhibited at the Experimental Art Foundation in 1981. The poster serves as a propaganda tool, 'selling' the nuclear mythology as progress, well-being and social harmony. But Robertson questions the positive message: *Nuclear Power – What will it be like?* (no.6) depicting a world of nuclear militarisation (no.3); life is lived among fall-out shelters in the shadow of a Harrisburg theme-park (no.4); and in a police state (no.5).¹⁰ But, "potential dangers and contradictions of the nuclear power industry are neutralised (naturalised) by the pleasures of consumption and the slickness of presentation".¹¹



Rosemary Laing *One Dozen Considerations – Emu - Totem I*
C-type photograph, 49 x 76 cm, 2013, copyright: the artist

With Daddy, What did YOU do in the Nuclear War (1977), a collaboration of Robertson with Chips Mackinolty, the artists re-appropriated a WWI recruitment poster by British book designer and illustrator Savile Lumley (1876–1969). Before 1916 the UK had no conscription and only a small standing army. At the onset of WWI the government found itself confronted with the enormous task of gathering large numbers of able-bodied men. Through staged events, leaflets and posters like Lumley's, considerable social pressure was brought on men to enlist. As suggested in Lumley's original poster, in the future children would hold their fathers to account for the service they performed for their country.

In this version Robertson and Mackinolty amend the original print. Sitting in an armchair, the father faces the viewer with a pensive look across his face. His son playing with toy soldiers is depicted with a hump on his back and a stunted right arm. His sister features a third leg. She sits on her father's knees and points to a page in her book, which shows a picture of the iconic mushroom cloud, crossed out with a large red cross. She innocently asks the question, "Daddy, what did You do in the Nuclear War?" Obviously taking her clues from the book's graphic and seemingly unaware of her own abnormalities, she questions the parents' generation's responsibility, or lack thereof, to prevent nuclear war. The unusual physical features of the children point to long-term genetic defects as a result of exposure to radiation and atmospheric fall-out. What did we do to stop nuclear weapons?

Pam Debenham turns the message into a simple yet powerful and timeless graphic with *No Nukes No Tests*. Debenham (b.1955) produced a variety of screen prints, among these the iconic No Nukes in the Pacific, which features mushrooms clouds and palm trees on a Hawaiian-style shirt and refers to the continued French atomic tests in the Pacific at Mururoa which fuelled fears of radioactive fallout in Australia.

While these works document the political climate of the 1980s, the depressing anxiety of those years is hardly reflected. NATO strategies of 'Mutually Agreed Destruction' (MAD), 'Nuclear Deterrence' and 'Flexible Response' as preventers of WWII hung like Damocles' proverbial sword above of the heads of humankind.

I was in high-school in 'West-Germany' when mid-range Pershing II missiles were stationed in Mutlangen, Neu-Ulm and Neckarsulm, and hundreds of cruise missiles were positioned in Western Europe. While trying to move on par with the USSR and Warsaw Pact's nuclear capabilities (in particular the superior SS-20 medium range missiles), this was NATO's strategic attempt to trade for the reduction or elimination of those weapons.¹² It made Europe an immediate and central theatre in case of nuclear war, and reduced the response time down to minutes. Protests and demonstrations were rampant in the 1980s; Easter Sunday marches attracted hundreds of thousands across Europe.

Nuclear Armageddon seemed unavoidable. The predictable howl of air raid sirens at midday every Saturday and the existence of fall-out shelters at

high schools and public buildings were grim reminders of imminent danger. This zeitgeist was also reflected in literature, film and music of the era, as Mick Broderick illustrates in another part of the exhibition catalogue. From Nena's 99 Red Balloons to Sting's *Russians*, and in Australia Midnight Oil's 1982 album *10, 9, 8, 7, 6, 5, 4, 3, 2, 1* many were concerned with nuclear (dis) armament.

The arms race was in full swing, and Australians had played their part in it – the trials programs in Australia had led directly to the production of the British nuclear weapons Blue Danube and Red Beard. Australians, for the most part, were either unaware or oblivious to this reality. Singer-songwriter Paul Kelly (b.1955) wrote in his 2010 biography that he had never heard about the tests until the Royal Commission into the British Atomic Tests was launched in 1984.¹³

A series of investigative media articles, as well as a 1981 television documentary titled *Backs to the Blast* directed by Harry Bardwell, triggered the Royal Commission investigation. As Elizabeth Tynan illustrates in her essay earlier in the exhibition catalogue, these media reports raised concerns about unaccounted amounts of highly toxic plutonium that had contaminated large parts of the test range at Taranaki as part of the so-called Vixen B 'minor trials' from 1960 to 1963.

Additionally, an increasing number of veterans, originally bound to secrecy through the Crimes Act, came forward and reported health issues allegedly connected to exposure to radiation and radioactive

debris during and after the tests. Avon Hudson was one of those who blew the whistle on the neglectful treatment of service personnel. Jessie Boylan (b.1986) portrays him at his Balaclava home among research papers for his book *Beyond Belief: Australia's Veterans Speak Out*, which he co-authored with Roger Cross. She interviewed Hudson, a RAAF veteran and witness of the Vixen B trials, and extensively documented his life in photo and video.

Under increasing political pressure, the Labor Government under Prime Minister Bob Hawke set up a Royal Commission to unearth the full story of the British atomic tests. Led by Justice James McClelland, the Commission set out to lift the veil of secrecy the British had placed on the program, to find out about the true nature of the test program at Maralinga and Emu Field, and to address issues of responsibility. The findings were scathing and emphatically criticised the lack of concern for the health and safety of service personnel and Aboriginal people in particular. The Report made a number of significant recommendations, among others, requesting compensation to be paid and urging the return of Aboriginal lands to the Traditional Owners after a thorough clean-up of the test sites.

The story of atomic testing at Maralinga is the story of dislocation of Anangu Pitjantjatjara and Kokatha people from their lands in the Great Victoria Desert and from the United Aborigines Mission station at Ooldea. Alongside the actual nuclear explosion, both events feature prominently in a number of paintings by Indigenous

artists from the 1990s onward. Four paintings were selected for this exhibition from a group of over 40 works, which had been produced for the book *Maralinga – the Anangu Story*, a collaboration of Adelaide author Christobel Mattingley and the Anangu Pitjantjatjara in Yalata and Oak Valley in 2009. Paintings by Hilda Moodoo, Maureen Smart, Yvonne Edwards and her son Terence tell the story of dispossession, illness and death: Anangu are pictured being gathered by authorities and driven away on trucks; men in white protective suits appear while a fierce atom bomb goes off in the distance.

The dislocation from country and its subsequent destruction are dominant and recurring themes in the Anangu narrative. While a younger generation know the traditional lands only from stories and occasional visits, the trauma of forced removal from sand dunes country to the lime stone coast remains a vivid memory among an older generation. In May 2016 a painting project at Yalata provided an opportunity for an inter-generational exchange. Numerous paintings were produced, and the collaborative canvas *Maralinga Tjurkurpa* has been included in the exhibition. Cynthia Charra, Polly Charra, Verna Gibson, Edwina Ingomar, Glenda Ken, Teresa Peters, Carmel Windlass, Mellissa Windlass, Ann Marie Woods and Natasha Woods worked on it, guided by Elders Mima Smart, Margaret May and Rita Bryant.

Few Anangu remain who experienced the tests 60 years ago. Yvonne Edwards (who sadly passed away in 2012) was six years old at the time of the Buffalo series. "Grandfather and Grandmother telling lots of stories. They had to live at Yalata. Their home was bombed. That was their home where the bomb went off. Really frightened. They thought it was mamu tjutja, evil spirits coming."¹⁴ While Anangu witnessed the bombs go off on their land from a distance, many returned and traversed the land in subsequent years, especially when the Yalata community was commissioned to dismantle some of the remaining infrastructure at Maralinga. Mabel Queama said: "We walked to Taranaki. We been there. Couldn't sleep that night. Coughing all night. Coughing, coughing, coughing. Couldn't walk much. Now everyone at Oak Valley has breathing problems."¹⁵

Yvonne Edwards recalled: "I don't know why I am still alive. I went everywhere at Maralinga. Everywhere I shouldn't have. Nobody told us. ... We didn't know the place was dangerous, poisoned. One of our sons, Teddy, got very sick. He was just a baby. He was taken back to Yalata and later to Adelaide because he was still sick. My husband got sick later, couldn't see properly. His eyes. Died of lung cancer, spreading fast. Cancer all over his lungs. ... All Anangu men who worked at Maralinga are finished now. Lost a sister too from cancer. In her 20s. And an uncle in his 40s from cancer. And an auntie from cancer. Two of my sons died in their 40s from cancer. Sometimes I cry at night."¹⁶



Kumintjarra Brown, *Frogmen*
Synthetic polymer paint, natural ochre and sand on canvas,
122 x 92 cm, 1996, copyright: the artist estate

*This is an abbreviated excerpt of the curator's essay in the exhibition catalogue. The full essay is printed in the exhibition catalogue *Black Mist Burnt Country* and is available in the gallery shop.

FOOTNOTES

- 1 Tsuchida, Hiromi. Hiroshima, Tokyo 1985, p.5
- 2 McCaughey, Patrick. Why Australian painting Matters, p.199
- 3 Clarke, Jane. Nolan – Landscapes & Legends, p.109
- 4 The Sun, Sydney, 31 March 1950
- 5 Gaynor, Andrew. An odd, angry protest: Sidney Nolan's images of contemporary political events. Unpublished thesis, University of Melbourne, 2007
- 6 Smith, Geoffrey. Sidney Nolan – Desert and Drought, p.94
- 7 Hawley, Janet. Leaving the Landscape, in the Good Weekend, The Sydney Morning Herald, 9 May 1998
- 8 Thomas, Daniel. Hawkins, Harold Frederick (1893–1977), Australian Dictionary of Biography, National Centre of Biography, Australian National University – <http://adb.anu.edu.au/biography/hawkins-harold-frederick-10457/text18547>, published first in hardcopy 1996, accessed online 29 January 2016
- 9 Chanin, Eileen, Steven Miller, The Art and Life of Weaver Hawkins – Weaver Hawkins Memorial Retrospective Exhibition, 1995, p.62
- 10 The first major reactor accident occurred at Three-Miles-Island, Harrisburg, Pennsylvania, in 1979
- 11 James, Rod. Nuclear (R)Age, The Bomb in Australian Art, Clayton, 1993, p.10
- 12 NATO's 'Double Track' strategy paid off with the 1988 INF Treaty (Intermediate Nuclear Forces), which regulated the removal and destruction of launcher and rocket motors, but not the elimination of nuclear warheads
- 13 Kelly, Paul. How to Make Gravy, p.304
- 14 Mattingley, Christobel. Maralinga's Long Shadow: Yvonne's Story, Melbourne 2016, p.43
- 15 Mattingley, Christobel. Maralinga's Long Shadow: Yvonne's Story, Melbourne 2016, p.65
- 16 Mattingley, Christobel. Maralinga's Long Shadow: Yvonne's Story, Melbourne 2016, p.67

LIST OF WORKS

Adam Norton
Prohibited Area

2010
acrylic on board,
wooden poles and bolts
122 x 91 x 3
Courtesy of the artist and Gallerysmith, Melbourne

ADi
In Anticipation of Marcoo

2015
oil on canvas
89 x 41 x 10
Courtesy of the artist

Albert Tucker
Hiroshima

1947
water colour on paper
26 x 35
Courtesy of Australian War Memorial



Hugh Ramage *Taranaki*
Oil on canvas, 42 x 37 cm, 2014, copyright: the artist

Arthur Boyd
Jonah on the Shoalhaven
– *Outside the City*

1976
oil on canvas
177 x 185
Courtesy of the Bundanon Trust Collection

Belinda Mason
Yami Lester

2012
3D lenticular holographic photograph
60 x 90 x 1.5
Courtesy of the artist

Blak Douglas
Maralinga Tjarutja

2016
synthetic polymer on canvas
120 x 200 x 4
Courtesy of the artist

Craig McDonald
Maralinga Test Dummy

2010
bronze
38 x 24 cm
Courtesy of the artist

Hilda Moodoo and Jeffrey Queama
and Pitjantjatjara people,
South Australia
Destruction I

2002
synthetic polymer paint on canvas
119 x 98
Courtesy of the artists

Hilda Moodoo and Jeffrey Queama
and Pitjantjatjara people,
South Australia
Destruction II

2002
synthetic polymer paint on canvas
101 x 122
Courtesy of the artists

Hilda Moodoo
Maralinga Bomb

2009
acrylic on canvas
44.5 x 55 x 4
Courtesy of Maralinga Tjarutja Inc. representing the Oak Valley and Yalata Communities

Hugh Ramage
Antler

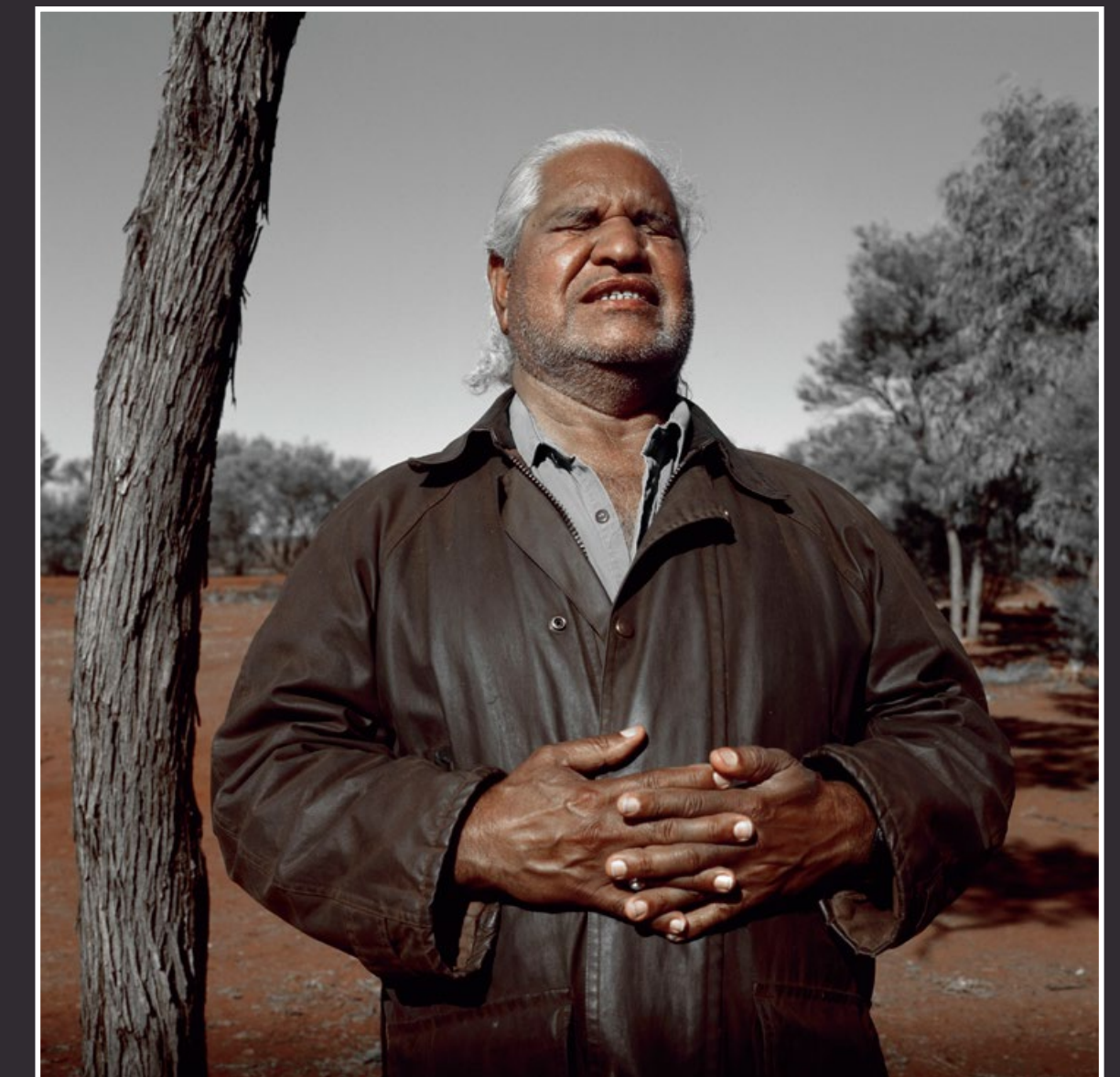
2014
oil on canvas
40 x 35
Courtesy of the artist

Hugh Ramage
Taranaki

2014
oil on canvas
40 x 35
Courtesy of the artist

Hugh Ramage
Totem

2014
oil on canvas
40 x 35
Courtesy of the artist



Jessie Boylan *Yami Lester at Walatinna Station,*
South Australia Digital inject print, 85 x 85 cm,
2006 copyright: the artist

Ian Howard
B 29 Superfortress fuel line clamp

2016
Metal, rubber, plaque and stand
1.5 x 5 x 3.5
Courtesy of the artist

Jessie Boylan
Avon Hudson

2014
digital inkjet print
71 x 85
Courtesy of the artist

Jessie Boylan
Yami Lester

2006
digital inkjet print
85 x 85
Courtesy of the artist

All measurements are in **h x w x d** in cm



Kate Shaw Charcoal, UK: Maralinga
Acrylic and resin on board, 120 x 240 cm, 2012, copyright: the artist

Jessie Boylan and Linda Dement
Shift (with Linda Demnet)

2016
four-channel video
duration:
Courtesy of the artists

Jonathan Kumintjarra Brown
Maralinga

1992
acrylic, sand and lizard skeleton on linen
167 x 106
Courtesy of the Ebes Collection

Jonathan Kumintjarra Brown
Frogmen

1996
acrylic and sand on canvas
122 x 92 x 2.8
Courtesy of Private Collection

Jonathan Kumintjarra Brown
Black Rain

1995
acrylic and sand on canvas
244 x 90 x 3.9
Courtesy of Private Collection

Judy Watson
Bomb Drawing 1

1995
Ink and water colour on paper
50 x 40 x 3
Courtesy of the artist and Milani Gallery, Brisbane

Judy Watson
Bomb Drawing 5

1995
Ink and water colour on paper
50 x 40 x 3
Courtesy of the artist and Milani Gallery, Brisbane

Karen Standke
Road to Maralinga II

2007
oil on canvas
3x 112 x 85 x 4
Courtesy of the artist

Kate Downhill
Operation Hurricane

2013
acrylic on dress fabric laid on canvas
101 x 76 x 3
Courtesy of the artist

Kate Shaw
Charcoal Maralinga UK

2012
acrylic and resin on board
120 x 240 x 3
Courtesy of the artist

Kim Bowman and Susan Norrie
Black Wind
(collaboration with Susan Norrie)

2006
musical composition and video
loop/still from the video
duration: tbc
Courtesy of the artists

Lance Atkinson
Maralinga Fields of Thunder

1999
acrylic on canvas
173 x 130 x 1.9
Courtesy of Chris Guille and Jack Kirby

Luke Cornish (ELK)
Wake Up to the Stink

2009
spray enamel on board
151 x 87 x 4.5
Courtesy of Private Collection

Merilyn Fairskye
The Day After (Tower)

2015
pigment print
36.4 x 53 x 3.7
Courtesy of the artist

Merilyn Fairskye
The Day After (Bridge)

2015
pigment print
36.4 x 53 x 3.7
Courtesy of the artist



Kate Downhill Operation Hurricane
Acrylic on dress fabric laid on canvas, 101 x 76 cm, 2013, copyright: the artist



Blak Douglas *Tjarutja Tragedy*
Synthetic polymer on canvas, 100 x 200cm, 2016, copyright: the artist

Mick Broderick
Counts Per Minute (CPM): Alchemy
2016
glass, Maralinga soil, atomic glass fused and transmuted from soil near ground zero
dimensions variable
Courtesy of the artist

Mick Broderick
Counts Per Minute (CPM): Semiosis
2016
aluminium frame and replica sign
dimensions
Courtesy of the artist

Mima Smart
Untitled
2009
acrylic on canvas
34.5 x 42.4 x 4
Courtesy of the artist

Pam Debenham
No Nukes in the Pacific
1984
screen print on paper
88 x 62
Courtesy of the artist

Pam Debenham
No Nukes No Tests
1984
screen print on paper
76 x 51
Courtesy of the artist

Pam Debenham
Hiroshima 40 years
1985
screen print on paper
51 x 76
Courtesy of the artist

Paul Ogier
One Tree
(former Emu Field atomic test site)
2010
carbon pigment on rag paper
72 x 90
Courtesy of the artist

Reginald Rowed
Hiroshima
1946
water colour on paper
48 x 63
Courtesy of the Australian War Memorial

Reginald Rowed
Rebuilding Hiroshima
1946
water colour on paper
51 x 66
Courtesy of the Australian War Memorial

Rosemary Laing
One Dozen Considerations
– Totem 1 – Emu
2013
c-type photograph
49 x 76 x 6
Courtesy of the artist and Tolarno Galleries, Melbourne

Terence Edwards
End of Ooldea Mission
2009
acrylic on canvas
44.5 x 55 x 4
Courtesy of Duane Edwards

Tjariya Stanley
Puyu – Black Mist
2015
acrylic on canvas
101 x 123 x 2.5
Courtesy of Margo Birnberg and the artist

Toni Robertson
The Royal Nuclear Show 3
1981
screen print on paper
77 x 51
Courtesy of the Australian Government's Cultural Gifts Program by Amanda Martin
Flinders University Art Museum Collection, Adelaide.

Toni Robertson and Chips Mackinolty
Daddy What Did You Do in the Nuclear War?
1977
screen print on paper
76 x 50
Courtesy of the artists

Toni Robertson
The Royal Nuclear Show 6
1981
screenprint, colour inks on paper
77 x 51
Courtesy of the Australian Government's Cultural Gifts Program by Amanda Martin
Flinders University Art Museum Collection

Trevor Nickolls
Revenge of the Stormboy

2011
synthetic polymer on linen
142 x 151 x 2.2
Courtesy of Private Collection

Warren 'Ebay' Paul
Toxic Australia

2015
acrylic, clay and metal
box 51 x 44 x 18
Courtesy of the artist

Weaver Hawkins
Atomic Power

1947
oil on hardboard
69 x 86
Collection: Art Gallery of New South Wales
– Purchased 1976

**Yalata artists **Mellissa Windlass,
Glenda Ken, Polly Charra, Cynthia
Charra, Carmel Windlass, Edwina
Ingomar, Verna Gibson, Teresa
Peters, Natasha Woods, Ann Marie
Woods. Assisted by Mima Smart,
Margaret May and Rita Bryant
(Pitjantjatjara Anangu)**
Maralinga Tjukurpa 2016

acrylic on canvas
174 x 139 x 25
Courtesy of the artists

Yvonne Edwards
Maralinga

2009
acrylic on canvas
34.5 x 42.4 x 4
Courtesy of Maralinga Tjarutja Inc. representing
the Oak Valley and Yalata Communities

This project has been assisted by the Australian Government's Visions of Australia program. It has received development assistance from NETS Victoria's Exhibition Development Fund Grant, supported by the Victorian Government through Creative Victoria.

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This project is supported through an Artist or Curator Residency grant. The Artist or Curator Residency program is supported by the Copyright Agency's Cultural Fund and is managed by Museums & Galleries of NSW.

The project is supported by Anangu Pitjantjatjara people in Yalata and Oak Valley Maralinga, in partnership with Yalata Community Inc.



Adam Norton *Prohibited Area* 2010
Acrylic paint on board, wooden poles and bolts,
240 x 122 x 7 cm, 2010, copyright: the artist

VICKY
BROWNE

COSMIC NOISE



Vicky Browne *Accidental Procedures*
2017 (detail). Photograph by Docqment



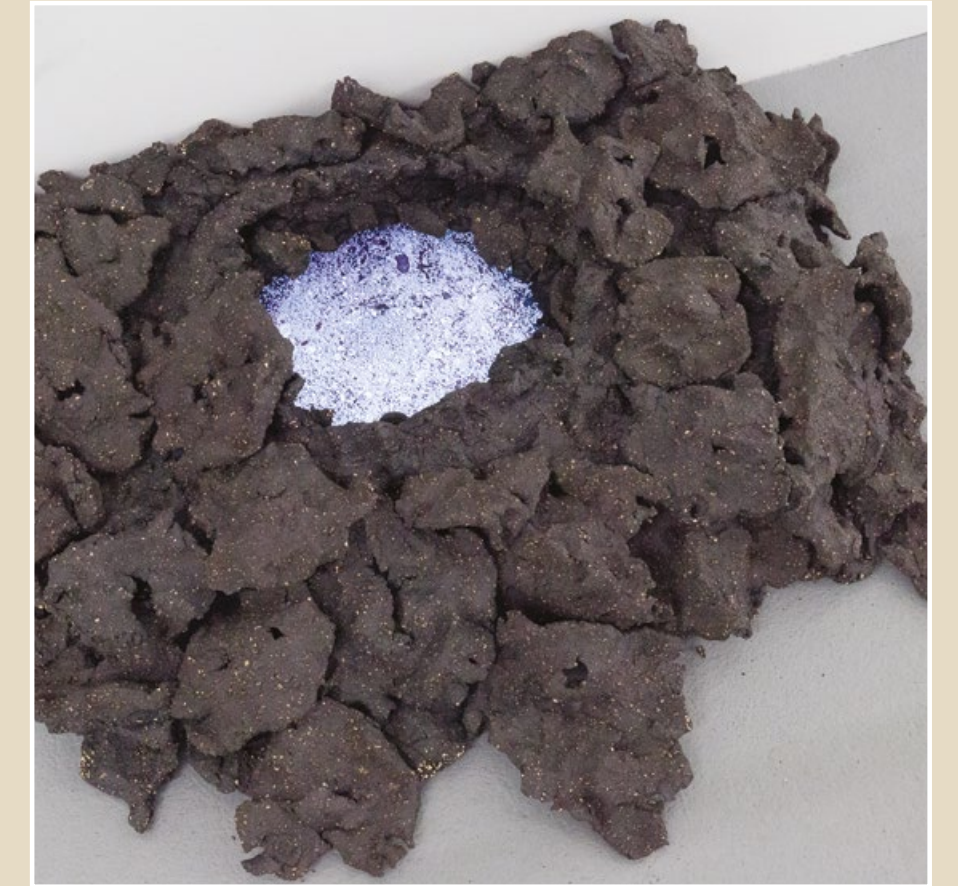
Vicky Browne *Handmade Portals*
2017 (detail). Photograph by Docqment



Vicky Browne *Handmade Portals*
2017 (detail). Photograph by Docqment



Vicky Browne *Material Sound*
2018 (detail). Photo by Micheal Moran for MAMA installation



Vicky Browne *The Great Void*
2017 (detail). Photograph by Docqment
All Images Courtesy of the artist and
Galerie pompom, Sydney.

Cosmic vibrations became known to mainstream culture through the Beach Boys' song 'Good Vibrations' (1966), a hit inspired by the flower power movement of Southern California. Vicky Browne's installation *Cosmic Noise* is filled with these good vibrations, yet within its nostalgia is the persistent knowledge that our planet is in crisis and that the matter that surrounds us is at the heart of this crisis. 'Cosmic noise' might then allude to bad vibrations, the type Brian Wilson was told could set off dogs barking and a material future without humans to hear it.

In Browne's installation objects seem to hark back to a simpler time when the belief in a cosmic eternity that included humans was still viable. In this time visions of and from space were significant in that they allowed us to see humanity as being a part of the vastness of the universe. The installation suggests an astronomical explosion, the big bang, that leads us to the celestial notion that life exists throughout the universe, held within space dust, meteoroids and far-flung planets.

Printed between 1968 and 1972, *The Whole Earth Catalogue* was a product guide for the burgeoning counterculture who were inspired to build their own world outside of the mainstream. The cover image was of the Earth as seen from space and the catalogue served as a guide for DIY culture. The objects within Browne's installation, stoneware ceramics, sticks, rope, glass and leather might well have been sourced from such a countercultural catalogue. Counterculture is a theme Browne returns to often, for example, she has employed a device used within the

Damanhur commune in Italy to translate plant communication. The Damanhurians aim to re-establish harmony on the planet by making conscious contact with lifeforms.

Noise, on a cosmic scale, is vastly different to the small sounds heard within Browne's installations. We come to know Browne's materials through their sound, her objects producing unexpected sounding outcomes and in doing so, the known and expected sound of the object becomes unknown and unexpected. On entering the gallery, we hear before we can

see and in *Cosmic Noise* what we hear is an orchestration of small barely audible noises. We can listen to the work as a sonic whole, or we can enter the installation and focus our attention on specific and often minute sounds. Each element of the work has its own micro-ecology. For example, a turntable plays a copper record, on which are the sounds of bells and birdsong, through a speaker made from sticks. As the platter spins a branch attached to the centre spindle slowly and gently taps metal pipes that hang from the ceiling. Live and recorded sound mingle. DR CALEB KELLY

LIST OF WORKS

Vicky Browne

Cosmic Noise

2016–2018 (on-going)

mixed media

dimensions variable

Courtesy of the artist and Galerie pompom, Sydney.

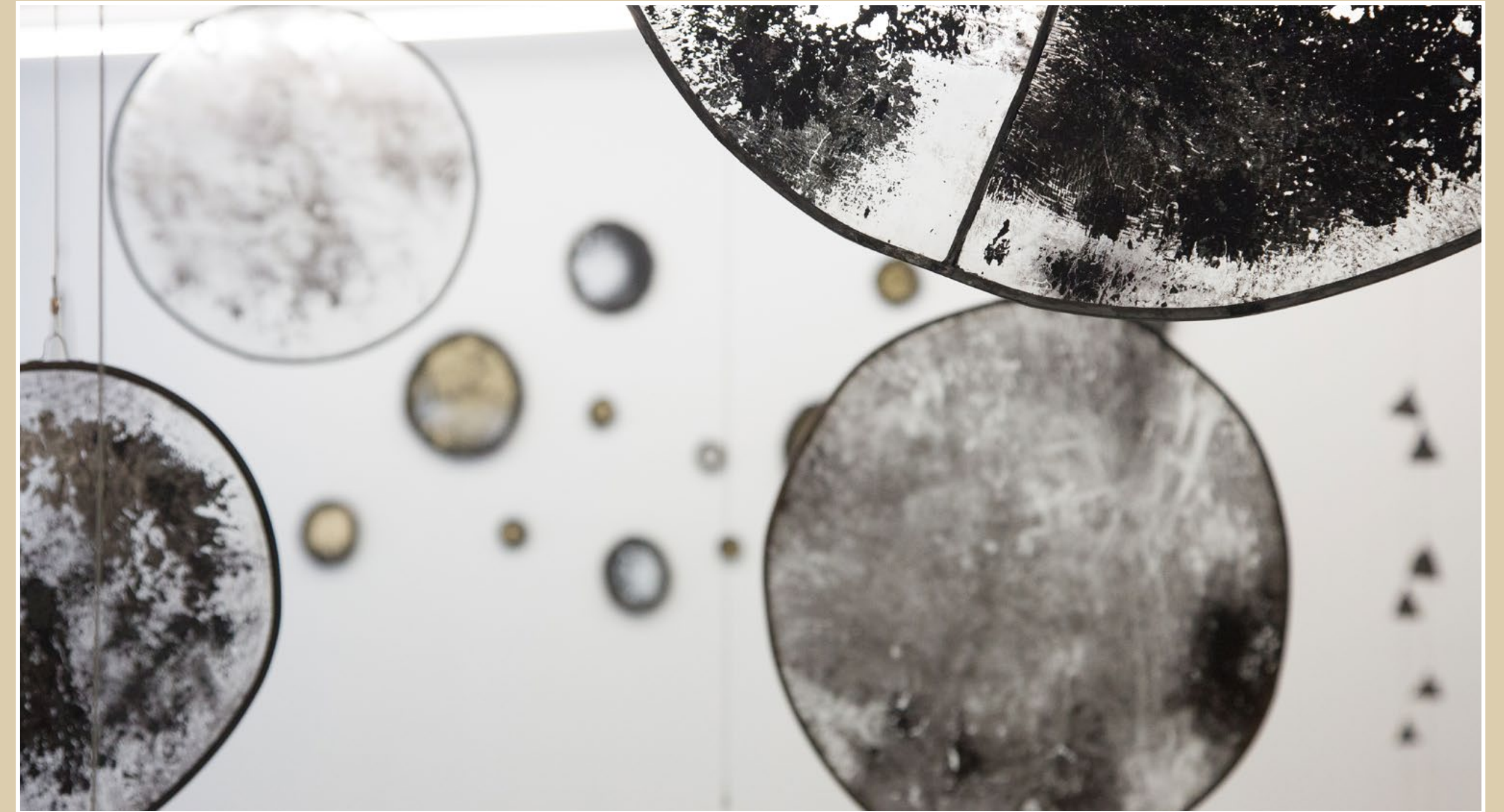
ARTIST STATEMENT

In 1965 scientists Penzias and Wilson were annoyed by a low, steady, mysterious noise that persisted in their receiver. A few months later they realised they were listening to cosmic microwave background radiation emanating from the big bang. What resulted (among other things) were recordings of a sound that was 13.7 billion years old. Around the same time Brian Wilson (note the same last name as one of the scientists) from the Beach Boys purchased a set of wind chimes. Wind Chimes make invisible forces audible via their materiality. Wilson felt these forces and their audibility were simultaneously compelling yet disturbing. Wilson's song *Wind Chimes* perfectly captures this tension. The musician lulled by the soft tinkling of the chimes is trying to fight an overwhelming desire to look at them. For Mr Wilson the wind chimes were somehow emitting a kind of cosmic horror. They seemed to contain something bigger than just their function and materiality. The chimes were magical. Listening to both the big bang recordings and to Wilson's *Wind Chime* song I was struck by the idea that these recordings were about making invisible forces tangible via their audibility. They make me think of materiality and how we are all connected. These ideas are informing the work in *Cosmic Noise*.

ARTIST BIOGRAPHY

Vicky Browne is based in the Blue Mountains. Her practice is concerned with familial sound technology, music culture and consumption. Her sculptural objects in *Cosmic Noise* seem to have come from an arts and crafts workshop rather than an electronics warehouse, for which doing rather than consuming was the key objective. There is a playful undercurrent to her work that addresses our use of technologies as a material that signposts popular culture.

DR CALEB KELLY



Vicky Browne *Accidental Procedures*
2017 (detail). Photograph by Docqment



Vicky Browne *Handmade Portals*
2017 (detail). Photograph by Docqment

John South

Possum Skin Cloak

*Transition between shadow
dawn yet awake
wrapped nights journey –*

*Awake, hypnotic bellbird –
within possum skin
sunlight betwixt shadow*

*Misty awakening
Falling and weaving serpentine river
landing becomes dew –*

ARTIST STATEMENT

The use of possum skins for cloaks is connected with South East coast Aboriginal groups often recorded when groups visited the plains from the highlands. Traditional practice and knowledge interwoven within the landscape. Dreaming myth born from the land reveals an understanding gained from vast time periods, ancient personal and family totemic connections. Linking Dreaming tracks between surrounding sites, wildlife and natural phenomena humans are part of the ecology. Traditional knowledge within the spirituality Dreamtime creation dispersing knowledge to groups along dreaming tracks about bush foods and medicine and plant and animal behaviour. Mythology distinguishing mist which are clouds descends to touch the ground as opposed to fog that rises from the ground. Connecting mist covered mountains to the mist descending become the mountain's possum skin cloaks. Personifying the mountains as an earthbound mother archetype interaction with the father sky, represented as clouds descending to become mist or the possum's fur cloak.

Transition towards an awakening is that brief moment in – between – hidden becomes revealed – never able to see the world again the same way. Waking up, leaving the night – time dream – world waking up to another world, a sky – world within the clouds.

LIST OF WORKS

John South
(Barkindji)
Possum-Skin Cloak

2015
video time-lapse,
possum-skin, coolamon
Courtesy of the artist

GARAGE GRAPHIX

Garage Graphix Community Arts Inc was a community art, design and screen printing workshop, based in Mount Druitt, Western Sydney (1981–1998). The 'Garage' was established by artworkers active in the women's movement, who were committed to enabling community members to express their own culture and beliefs and to illuminate issues of concern. In achieving its objectives, the Garage operated with collaborative decision making principles. In its time it was at the forefront of community arts practice and artist activism. It shared many of its attributes and political activism with like organisations across Australia including; Tin Sheds (University of Sydney), Redback Graphix (Sydney), Redletter Press, Another Planet Posters (Melbourne), CoMedia (Adelaide) and Megalo Press (Canberra).

Operated as a professional arts organisation, Garage Graphix employed artists and cultural workers to develop, train and mentor local community, students and artists in the collaborative production of posters. As seen in this exhibition, posters articulated and promoted a range of concerns and issues

including; education, health, environment and pollution, Aboriginal rights, deaths in custody and women's rights. In the 1980s the Garage further developed its capacity by operating a design service, and uniquely and importantly, an Aboriginal Arts Program. This mode of practice was supported by Commonwealth and State funding agencies across the arts, health and education sectors.

In the collaborative production of posters, many individuals participated in the processes of conceptual development, discussion, design, printing and distribution. Posters were first and foremost produced under the banner of Garage Graphix, using the equipped space and skills of the artworkers to varying degrees. Those individuals involved in the critical period of the 1980s when these works were produced, include long term Garage Graphix arts workers, Alice Hinton-Bateup, Maxine Conaty, Marla Guppy, Karen Vance and Lin Mountstephen.

The Gallery would like to thank Alice Hinton-Bateup for her critical insight, and generosity in the loan of artworks for display.



Adam Norton *Prohibited Area* 2010
Acrylic paint on board, wooden poles and bolts,
240 x 122 x 7 cm, 2010, copyright: the artist

LIST OF WORKS

Garage Graphix
with Alice Hinton-Bateup
Photograph by Tracey Moffatt
Aboriginal Australian Views

1987
screenprint on paper
50.5 x 76
Courtesy of Alice Hinton-Bateup

Garage Graphix and Aboriginal
students from Dunheved High
School
Aboriginal Week September '85

1985
screenprint on paper
75.5 x 49.5
Courtesy of Alice Hinton-Bateup

Garage Graphix
with Alice Hinton Bateup
Dispossessed

No date
screenprint on paper
49.5 x 74.5
Courtesy of Alice Hinton-Bateup

Garage Graphix
with Alice Hinton-Bateup
Lost Heritage

1987
screenprint on paper
51 x 76
Courtesy of Alice Hinton-Bateup

Garage Graphix with Alice Hinton
Bateup and the Aboriginal Student
Centre UNSW
National Aboriginal Week

1987
screenprint on paper
50.5 x 75.5
Courtesy of Alice Hinton-Bateup

Garage Graphix
Maybe You Don't Think

No date
Screenprint on paper
76 x 50.5
Courtesy of Alice Hinton-Bateup

Garage Graphix with Alice Hinton
Bateup, Marla Guppy, Communities
Evans High School and Dunheved
High School

Making a pathway against the odds
1988
offset print on paper
70.5 x 50.5
Courtesy of Alice Hinton-Bateup

Garage Graphix with Alice Hinton
Bateup and Evans High Aboriginal
Students

Black is our Colour
1987
screenprint on paper
75.5 x 50.5
Courtesy of Alice Hinton-Bateup

Garage Graphix with Alice Hinton
Bateup and Marla Guppy
We Have Survived

1987
screenprint on paper
65 x 50
Courtesy of Alice Hinton-Bateup

Garage Graphix with Garry Jones,
Alice Hinton-Bateup and Maxine
Conaty

Koori Culture

1988
screenprint on paper
50 x 71.5
Penrith Regional Gallery & The Lewers Bequest
Collection

Garage Graphix with Alice
Hinton-Bateup and Jenny Pitty
and Karen Vance

Women's Dreaming Continues

1988
screenprint on paper
50 x 68
Penrith Regional Gallery & The Lewers Bequest
Collection

GARAGE
GRAPHIX

All measurements are in **h x w x d** in cm
All works copyright courtesy Garage Graphix

EDUCATION

SCHOOL VISITS

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

Contact our Education Coordinator to arrange your visit.

Christine Ghali
Telephone 4735 1100
christine.ghali@penrith.city

SCHOOL HOLIDAY WORKSHOPS

Dates: 16-20 July 2018

Workshops 10am-12pm

Ages: 3-12 years

TERM CLASSES

Wednesday Drawing School

Dates: 1 August-19 September 2018

Every Wednesday 4-5.30pm

Ages: 8-12 years

ART ATTACK SATURDAY WORKSHOPS

Every Saturday 10-12pm

Dates: 4 August-22 September 2018

Cost: \$180 (term)

Mixed Media

Ages: 5-9

Illustration and Animation

Ages: 7-10

Tuesday Art Club

Dates: 7 August-11 September 2018

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

Tuesday 10:30- 12:30pm

Cost: \$120 (term)

Contact Education for participation details

Further Information

- All Materials provided
- Bookings are essential
- Telephone 4735 1100
- For more details visit penrithregionalgallery.org
- Email gallery@penrithcity.nsw.gov.au

PUBLIC PROGRAMS

FINISSAGE

Sunday 29 July (2-4pm).

Political Art and Artists in the Digital Age

Join us in a Sunday afternoon forum with some of Sydney's foremost artist activists to discuss the role and scope of political art in the digital age. How has social media changed the political landscape and artist commentary?

ACKNOWLEDGEMENTS

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

Smoking Ceremony:

Graham Davis King

Black Mist Burnt Country

Curator – JD Mittmann

Artists

Adam Norton

ADi

Albert Tucker

Arthur Boyd

Belinda Mason

Blak Douglas

Chips Mackinoly

Courtesy of Private Collection

Craig McDonald

Hilda Moodoo

Hugh Ramage

Ian Howard

Jeffrey Queama

Jessie Boylan

Jonathan Kumintjarra Brown

Judy Watson

Karen Standke

Kate Downhill

Kate Shaw

Kim Bowman

Lance Atkinson

Linda Dement

Luke Cornish (ELK)

Merilyn Fairskye

Mick Broderick

Mima Smart

Pam Debenham

Paul Ogier

Pitjantjatjara people, South Australia

Reginald Rowed

Rosemary Laing

Sidney Nolan

Susan Norrie

Terence Edwards

Tjariya Stanley

Toni Robertson

Trevor Nickolls

Warren 'Ebay' Paul

Weaver Hawkins

Yalata Collaborating Artists

Mellissa Windlass, Glenda Ken, Polly Charra, Cynthia Charra, Carmel Windlass, Edwina Ingomar, Verna Gibson, Teresa Peters, Natasha Woods, Ann Marie Woods, Mima Smart, Margaret May and Rita Bryant

Yvonne Edwards

Vicky Browne – Cosmic Noise (Lewers House)

Vicky Browne

Essay – Caleb Kelly

Galerie pompom

John South – Possum skin cloak (Loungeroom)

John South

Western Sydney University

Garage Graphix (Ancher House)

Alice Hinton Bateup

Marla Guppy

Maxine Conaty

Lin Mountstephen

Exhibition Team:

Director, Dr Lee-Anne Hall

Exhibition Manager, Marian Simpson

Lead Technician, Graeme Robinson

Gallery Assistant, Fiona Knoke

Education Team:

Education Manager, Naomi McCarthy

Education Coordinator, Christine Ghali

Marketing Team:

Marketing Director, Krissie Scudds

Marketing Coordinator, Malvina Tan

PR Coordinator, Joanne Grenenger



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Penrith Regional Gallery & The Lewers Bequest
86 River Road Emu Plains NSW 2750 | penrithregionalgallery.org