

01. MARCUS BEILBY (1951–)

Portrait of the artist as a young man 1978
acrylic paint on canvas, 51 x 71 cm
Acquired with funds from Ken Myer, 1978

'It's about the image, not about the process. The process is important, but it's about the image and getting there, that's the important thing.'
– Marcus Beilby, 2007.

Marcus Beilby produced this, his only self portrait to date, when he shared a studio above an army surplus shop in High Street, Fremantle with artists Ken Wadrop and Ray Beattie in the late 1970's. Together they gained national recognition as young artists, following an exhibition of their photo-realist work at the Art Gallery of Western Australia and Art Gallery of New South Wales in 1980, titled *High Street Studio Realists*. Beilby is a prolific realist painter who is held in public collections in Australia and overseas.

02. SANDRA BLACK (1950–)

Pierced porcelain bowl 1995
porcelain, 12 x 14 cm
Acquired from Crafts Council of WA, 1995
Represented by Perth Galleries

'I think the thing that I really like about porcelain is a certain sensuality of it. It's a very silky body to work with. It's also got a very strong character. In fact, I always call it a feminine character.'
– Sandra Black, 2007.

Sandra Black is a well known craftsperson who has maintained a studio in Fremantle since 1985. She began producing limited edition pieces for exhibition and later made a very popular range of domestic ware from porcelain and bone china. This vessel is drawn from a successful body of work inspired by the patterns and intricate detail of coral, where Black employs fine carving and polishing techniques to reveal the strength and translucence of the porcelain body.

03. SUSANNA CASTLEDEN (1968–)

Trace 2003 (detail)
screenprint unique state, 105.5 x 152 cm diptych
Acquired from the Fremantle Print Award, Fremantle Arts Centre, 2003
Represented by Galerie Düsseldorf

'My practice at the moment is still based very much in landscape and place. It's still to do with plotting and tracking, marking and tracing evidence of existence in a place.'
– Susanna Castleden, 2007.

Susanna Castleden is a Fremantle based printmaker who has developed an impressive body of work dealing with the relationship and meanings between landscape and language; the value, history and patterns of naming landscape, which frame our interpretation of post settlement Australia. *Trace* contrasts the impact of introduced species upon remote Western Australia compared with that of native fauna, by mapping recorded water features.

04. PIPPIN DRYSDALE (1943–)

Desert sands I, II & III (Pinnacle series) 1995
porcelain, 21 x 18, 19 x 19.5, 14 x 15 cm
Acquired from exhibition *I won't wish, I will*, The Door Gallery, November, 1995
Represented by Perth Galleries

'The bowl has always been a huge challenge for me. So, over these thirty years, I have always loved the bowl and taken it through a kind of total metamorphosis of change, I suppose.'
– Pippin Drysdale 2007.

Desert sands I, II & III were acquired from a body of work exhibited in Fremantle following Drysdale's return to Australia from a period as Artist in Residence at The Banff Centre of Art in Calgary, Canada. It was in this ground breaking exhibition, that Drysdale combined her love of colour and linear decoration with a move towards presenting groups of vessels which interact and resonate as a whole. Drysdale has developed a successful international career working from a modest studio in Fremantle since 1974.

05. CHRISTINE GOSFIELD (1950–)

9/11.... defining home 2001 (detail)
enhanced silver gelatin print,
60 x 450 cm diptych
Acquired from exhibition, *Old Customs House*, Moores Building, 2002.

'I made it as a kind of gut reaction to the September eleven thing. I wanted to put everyone back together again.'
– Christine Gosfield, 2007.

Kalgoorlie born Christine Gosfield, lived and worked in USA from 1968 where she studied photography and film before moving to Fremantle with her husband Lucky Oceans in 1981. An active photographer and community teacher, Gosfield's large scale photographic portrait work was produced in response to the 9/11 terror events in New York and Washington in 2001. Gosfield's piece creates a vehicle for contemplation and community engagement, where the audience participates in recognising connections between people who share a common relationship. Gosfield supports interaction with the work, encouraging audiences to respond to the images and leave notes or comments for other community members.

06. GEORGE HAYNES (1938–)

Outback, South Fremantle 1983
charcoal on paper, 65 x 130 cm
Winner of *Festival of Perth Invitation Drawing Prize*, Fremantle Arts Centre, 1983

'It's like the touch on a piano or how you move your hand, that's where the art is, I feel.'
– George Haynes, 2007.

George Haynes a leading artist of the last thirty years, has captured with remarkable sensitivity and skill the intense 'Perth light' bathing his (then) house and back garden in South Fremantle. Haynes is a highly regarded draughtsman, painter and teacher, who influenced a generation of Western Australian artists to reconsider working in the landscape 'plein-air'. He was trained at Chelsea School of Art in London and moved to Perth in 1962 before establishing a studio in Fremantle in 1982.

07. BEVAN HONEY (1968–)

In progress 1998
charcoal and estapol on board, 86 x 122 cm
Acquired from exhibition, *Silo: scenes of a port city*, Fremantle Arts Centre, 1999
Represented by Galerie Düsseldorf

'I love architecture. I think architecture is really important to the way that we live and the way that we think about ourselves.'
– Bevan Honey, 2007.

Bevan Honey taps into Fremantle's industrial past, present and future with a construction of charcoal and MDF board. Drawing upon his deep interest in his attachment to place, materiality and making, Honey has created a brooding image to mark the loss of a prominent historical landmark at Fremantle Port. The geographical coordinates of the actual site are front and centre of the image providing further evidence to the actual site.

08. THEO KONING (1950–)

Images from Port Fremantle 1990–4 (detail)
twelve assemblages of found materials,
325 x 250 x 15 cm variable
Acquired from exhibition, *Rough Image*, Fremantle Arts Centre, 1994
Represented by Perth Galleries

'A lot of my sculpture is about arranging things. It's about finding objects and then about placing them in the context of each other so that they work.'
– Theo Koning, 2007.

Dutch born Koning arrived in Perth in 1953 and after completing his art studies in 1974 settled in Fremantle. A talented and intuitive maker, Koning is admired for his playful and pared down sculpture and assemblage made from found objects and materials. His popular installation of figures and ships presented here, conjures a tableau of passing ships to produce an iconic motif of a working port.

09. JEREMY KIRWAN-WARD (1949–)

Colourblind #1 1997
acrylic paint on canvas, 50 x 50 cm
Acquired from exhibition, Perth Galleries, 1998
Represented by Perth Galleries

'Its about what happens when you put one edge next to another or one colour next to another, and its got to do with scale and all of those various aspects of the structure of painting.'
– Jeremy Kirwan – Ward, 2007.

Jeremy Kirwan – Ward produces thinly painted surfaces of jarring and subtle chromatic contrasts. His distinct interest in colour rather than the materiality of paint draws on his long held exploration of light, informed by the early influence of revered Western Australian painter George Haynes. *Colourblind #1* provides insight into the progress of Kirwan-Ward's painting process. It represents an important breakthrough for the artist showing the transition from modelled paint surfaces of the easel painter, to the controlled process of applying layers of paint to flat or tilted canvases, which he produces now.

10. BELA KOTAI (1947–)

Large jar with bound neck 1986
stoneware, 65 x 55 x 55 cm
Winner of *Invitational Ceramics Award*, Fremantle Arts Centre, 1986
Represented by Perth Galleries

'This work is really about the tension of the surface (glaze), it's skin.'
– Bela Kotai, 2007.

Bela Kotai has a deep and formative connection with the Fremantle Arts Centre site from when it operated as an annex to Fremantle Technical College in the 1960's. Kotai is recognized as a practicing senior Western Australian artist for finely made sculpture and monumental ceramics. He also influenced the development of ceramics in Western Australia through his teaching and workshops he conducted while participating in the Fremantle Arts Centre's Arts Access Program which operated between 1976 and 1996.

11. EVELINE KOTAI (1950–)

Council workers 1990
charcoal & graphite, 129.5 x 178.5 cm
Represented by Perth Galleries

'I am not a conceptual artist. I am a responsive artist, responding to the environment or to the work (process) itself.'
– Eveline Kotai, 2007.

Eveline Kotai is a significant artist of her generation who has lived and worked in Fremantle since 1989. She is best known for her drawing, print and textile works where she intuitively responds to the formal qualities, media and process of drawing. Kotai is regular exhibitor locally and was awarded the Mark Howlett Foundation Studio Commission in 1998.

12. BRIAN MCKAY (1926–)

HIM Prison 1831–36 1988
oil and acrylic paint on canvas,
152.5 x 214.5 cm
Commissioned by Fremantle Arts Centre for the *Fremantle Postcard Collection Project*, funded by Australian Bicentennial Authority, 1988
Represented by Galerie Düsseldorf

'The icon of the historical buildings in Fremantle that affected me was the Roundhouse. I have (in this painting) tried to convey something of the foreboding presence the building must have held for those sentenced and incarcerated in the tiny dark cells.'
– Brian McKay, 2007.

In the early 1980's McKay produced a body of work inspired by the Roundhouse, the first gaol and colonial building built by convict labour in Fremantle (1830-1831). Influenced by his experience of Moorish architecture in North Africa and Spain, McKay was able to interpret the panopticon form of the Roundhouse as an ambiguous symbol of elegance and pre-industrial brutality. McKay described that he was deeply affected by the monumental form and sensual stone surfaces of the Roundhouse. McKay's connection to Fremantle dates back to 1943, when he served in the Australian Navy during WWII. He has lived and worked in Fremantle since returning from London in 1976.

13. MARY MOORE (1957–)

On location 1985
linocut and stamps ed. 4/35, 45.5 x 63 cm
Acquired from *Praxis*, 1985

'Basically I started off as a drawer, a graphic, strong image based person and I still am that. I think in the world in terms of images. I am (in this print) using drawing as a documentary tool and travelogue, trying to describe a place – a postcard situation.'
– Mary Moore 2007.

On Location is a playful autobiographical work which records an embarrassing moment for the artist during her Australia Council Studio Residency at Paretai Italy, in 1985. Moore's snap shot of the Piazza Della Signoria in Florence is economically drawn to capture an iconic destination complete with cues of tourists and Michelangelo's David.

Mary Moore has resided in Fremantle since 1977 and studied printmaking at the Royal College of London 1979-80. This print was produced for the *Praxis Print Folio*, a fundraiser project, which also included prints by Brian McKay and Theo Koning.

14. JĀNIS NEDĒLA (1955–)

Parallel intervals 2006
artist's book, 29.5 x 43.5 cm
Acquired from the artist 2007
Represented by Galerie Düsseldorf

'It's called *Padomju Latvija*, and it basically means - think about Latvia. The idea was to show all the pages at one glance, so you get a glimpse of what could be on each page. It starts to tell a different story.'
– Jānis Nedēla 2007.

Jānis Nedēla is an established Fremantle based artist who is of Latvian descent. This work is drawn from a large body of 'interventions' into the book where the artist tears, folds or punctures existing pages while keeping the original structure of the book in tact. *Parallel Intervals* is an elegant reworking of a second hand picture book titled *Padoma Latvija*, made by the artist during a period working in Latvia in 2006. Originally produced as a promotional product for the then communist

State, Nedēla has transformed each page and consequently the relationship of the book's contents to the reader. While making a precise political gesture, Nedēla shares in the pleasure of a creative act.

15. KATHLEEN (KATE) L. O'CONNOR (1876–1968)

(d. Self portrait II with hat) c.1928
oil paint on card on masonite, 60 x 49.5 cm
Gift of Lady (Bridget) Lee Steere, 1978

'I don't paint things out of my head. My impression of something is what I see. Nearly always what I see, I paint. I don't pretend to make things up out of my head, no, I don't think I do that.'
– Kathleen O' Connor, 1965.

Kathleen O'Connor is an artist of national significance and one of Western Australia's foremost modernist painters, whose career spanned over sixty years. This accomplished self portrait was produced in Paris, in the late 1920's when the artist was immersed in the Bohemian lifestyle of the artists' quarter on the Left Bank. Best known for her still life subjects, O'Connor references in the background of this work, a favoured red and black Algerian carpet which was prominently included in significant paintings of the period. Kathleen O'Connor returned to Perth from war torn Europe in 1948 and established a studio at 40 High Street, Fremantle. Three years later, in 1951, unable to endure the stifling provincialism of Perth, she returned to France.

This painting was one of forty-three works gifted to the City of Fremantle in 1978 by Sir Ernest Lee-Steere on behalf of his mother, Lady B. Y. Lee-Steere, the artist's sister.

16. SHANE PICKETT (1957–)

Waagle and Yondock story 2004
acrylic paint on canvas, 120 x 90 cm
Acquired from exhibition, *Walyalup Dreamings*, Moores Building, 2004
Represented by Mossenson Galleries

'The Waagle itself is a whole lot stronger in the fact that it looks after the fresh water. The fresh water of the land itself is important to the growth of trees, fruits, berries, vegetables and what not, as well as for consuming by the animals and people. So the Waagle is quite important in protection of all that.'
– Shane Pickett, 2007.

Shane Pickett is an established award winning Nyoongar artist who has influenced a number of prominent Nyoongar artists through his teaching and cultural skills. He makes painting about his strong connection to the creative spirit of his people and the land. Pickett's *Waagle and Yondock story* is a work incorporating a central figurative element balanced against a landscape referencing early 19th Century illustrations of Fremantle at the time of European settlement. The Waagle is depicted here at the point of rising up to strike the invading Yondock, dramatically representing the struggle that exists between salt and fresh water in the stories of the region.

17. TREVOR RICHARDS (1954–)

Field map II 1998
acrylic & oil paint, sand on plywood,
155.8 x 162 cm
Acquired with funds from the John Francis Boyd Bequest, 2004.

'It's not an intellectual stimulus that provides the idea for the work. The actual process creates the work itself, rather than it being an image that is rendered on a surface.'
– Trevor Richards, 2007.

Trevor Richards has lived and worked in Fremantle for thirty years. He has maintained a professional association with Fremantle both in terms of his studio and public art practice with the group known as the *Australian Centre 4 Concrete Art*. Richards is known for his post-minimalist practice dominated by an investigation of painted objects and installation using a limited palette of Blue, Yellow, Orange and green (BYOG). *Field map II* was included in an exhibition at Perth Institute of Contemporary Art in 2004 and was produced at the height of Richard's interest in creating subtle, densely textured formal paintings.

18. BRAD RIMMER (1954–)

Pinhole silo 1997
sepia toned gelatin photograph
36.2 x 44.2 cm
Acquired from the artist, 2003

'I have always loved the Magritte with the hat.'
– Brad Rimmer, 2007.

Brad Rimmer, although not a resident of the city, has a strong connection to Fremantle through his role coordinating Foto Freo and association with the Fremantle Arts Centre. Strongly inspired by the photorealist painting of Ken Wadrop, Rimmer's pinhole photograph stages a nostalgic moment for the old 1940's grain silo on North Quay, prior to its demolition in 2000.

19. MEGAN SALMON (1964–)

Partin lace top & sculpted pleat skirt 2007
tea dyed cotton washaway lace silk, tea dyed organza and buttons, 60 x 37, 93 x 47 cm
Acquired from the artist, 2007
Represented by Galerie Düsseldorf

'What I really find fascinating is actually cross cultural things, so basically (I am) working with the wonderful rhythmical Jimmy Pike (designs) and putting it right next to a very structured Japanese creation. It's really exciting me and I'm making it work. I like the jolt between the two cultures.'
– Megan Salmon, 2007.

Megan Salmon is fine arts trained, Fremantle based fashion designer who has positioned herself amongst the leading designers in Western Australia. Since 2000, she has forged a reputation for creating small run high fashion garments in addition to her production range to local and overseas markets. Her typically structured and patterned garments are influenced by a sculptural and Japanese aesthetic. Produced in 2007, this delicate cotton top carry's *Partin* (Desert Flowers), a Jimmy Pike print, to create an elegantly patterned companion to a transparent pleated silk skirt. Both are dyed and hand made by Salmon in her Fremantle studio.

20. HELEN SMITH (1962–)

Yellow linear puff 2006
oil paint on canvas, 150 x 150 cm
Acquired from Goddard de Fiddes Gallery, 2007

'What the puffs are, are actually the painting in the space between hard edge grids. Another thing that interests me as far as painting goes, is the fact that perhaps it (painting) could be metaphysical and have a physical effect on the viewer.'
– Helen Smith 2007.

Helen Smith is a designer, photographer and painter, enjoying a longstanding association with Fremantle both in terms of her studio practice, exhibition and public art projects, more recently with the group *Australian Centre for Concrete Art* (AC4CA). Smith is known for her intensely coloured minimalist formal paintings framed by an investigation of painting processes in making softly jarring 'feminised' stained and powdered paint layers of pink, yellow and blue. Smith

works the surfaces by rubbing out thin paint layers to reveal the canvas support, and more recently masking elements to create contrasting hard and soft edged patterns within yellow and pink colour fields.

21. HOLLY STORY (1953–)

Harvest 2007
unique screenprint, dyed wool blankets and wooden chair
96.4 x 42 x 42 cm
Acquired from exhibition, *Skin Deep*, Turner Galleries, 2007

'The work is very much coming from Deep River, because I am still processing that whole experience, and I am fascinated by that question of what makes you feel at home. In *Harvest* there are textile forms like the Kangaroo Paw which are stylized in the manner of a textile pattern. I'm using it as a way of saying, I know this plant intimately and it has become a part of me.'
– Holly Story, 2007.

Holly Story is an established Fremantle based artist who has a practice closely connected to her intimate experience of WA's South West forest (Walpole region). Found materials, recycled textiles and the application of printmaking and appliqué techniques in combination with natural dyes/pigments sourced from native plants define the materiality of the work, which express a subtle feminine and ordered aesthetic. Many of the plants which Story uses are confined to the Walpole area. In *Harvest*, Story explores the evolution of the 'invaders' mentality to the bush; collecting and reusing old blankets, the artist transforms ideas about skin, comfort and protection (from the world) by dying and overprinting each one and stacking them on a simple wooden chair.

22. JUREK WYBRANIEC (1958–)

The Painting and its double (*Despair, blue+pink combo # 18*) 2002
enamel paint on canvas, 121 x 182 cm diptych
Acquired from Goddard de Fiddes Gallery, 2004

'It's about de-personalising the work, but at the same time there are very subtle shifts that do make it quite personal. There is a real consciousness of how the pink is applied to the surface. Even though they are mechanical and repetitive, they are one offs.'
– Jurek Wybraniec, 2007.

The Painting and Its Double (*Despair, Blue + Pink combo #18*) is drawn from an open ended series of near identical painted panels, which are often exhibited in groups of eight. The work, empty of meaning with it's repetition of rectangular spray painted motifs, transcends the 'void' offering a perversely coloured, joyous experience for the viewer. Wybraniec is a Fremantle based artist who over the last ten years has produced striking bi – chromatic compositions in yellow, blue and pink combinations employing a wide range of materials from canvas to photography, plastics and pegboard. The works are both seemingly austere and upbeat and light-hearted manufactured surfaces. Wybraniec is an active member of the *Australian Centre for Concrete Art* (AC4CA) who has contributed to making a number of important public art works in Fremantle.

