

An abstract painting featuring thick, expressive brushstrokes in a variety of colors including orange, yellow, blue, purple, and black. The composition is dynamic and layered, with some areas appearing more saturated than others. The overall effect is one of intense energy and emotional depth.

**VICKI
VARVARESSOS**

**PAINTING IN THE SAME LANGUAGE:
A DIFFERENT VOCABULARY**



COVER IMAGE
COUPLE (BLUE DRESS)
1990 Acrylic on board 153x123cm

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PUBLICATION SPONSOR



INTRODUCTION

Vicki Varvaressos is one of Australia's leading established painters, with works held in regional, state, national and international collections. Despite this, her presence in regional galleries in NSW is limited to representation in a number of collections, inclusion in group exhibitions and only one other major solo show; at Maitland Regional Art Gallery in 2014. This exhibition of works by Varvaressos shows the breadth and variety of her art over the past 40 years.

Varvaressos studied at the National Art School in the early 1970s, and her early works focused on figurative media representations of women and reflected contemporary feminist concerns. Her work continued in a figurative style until early 1990 when her output eased its way into abstraction with the first solo exhibition of these works in 1991. Since then Vicki has continued to work in both styles, with some paintings seemingly transitioning in-between. This exhibition has the aim of investigating that slippage between the two styles, as well as looking at the development of the artist over the 40 year period. It looks at this art trajectory via twenty key works, with the earliest work produced in 1977 through to a work

finished late 2017 and takes on board the artist's own words, "abstraction is just a different painting vocabulary but it is the same language"¹.

The exhibition also introduces an artist whose art shows that there is not a huge gulf between different styles and that lots of artists build bridges. Over time the artist's figurative pieces have developed a less obvious political focus and as the abstract elements evolved, both abstract and figurative styles have been explored and developed. It should be said though, that when painting Varvaressos does not always end up with the style of work contained in the initial germ of an idea; "I can suddenly change my mind. If I am doing an abstract and I can decide this is a figure and put a figure in or the other way around... it is where the painting takes you."²

The earliest works in the exhibition **Bang Lang** 1977, **Re-think your face** 1978 and **"Why, Dr. Paget, what are you doing here?"** **said Rose**. 1983 are examples of the artist's early politically charged art with 'in your face' titles; the latter two from advertising and articles in magazines such as **Womens Day**; material that exploited and promoted an image of women



WOMAN WITH HANDS CLASPED
1991 Acrylic on board 122x60cm

as a blank canvas for cosmetics and fashion, material that deservedly was the subject of Varvaressos's satire. Just out of the National Art School and rearing to make a visual point; "These are paintings I painted in my 20s and I have always felt that satire was a young person's thing and, as you get older, things get more complex and interesting, in some ways and there's undercurrents and things happening, and I change with that... I didn't set out to make political statements but obviously those things are reflected in what I was painting."³

Over time the satire and the "message" have become less up-front while highlighting human nature and the question of what it is to be human, including ways of thinking, feeling, and acting. "These questions are important because human nature can be regarded as both a source of normal conduct or ways of life, as well as presenting obstacles or constraints on living a good life. A question of what it is to be human."⁴

Even in the figurative paintings, the "figures" are put into perspective, both emotionally and figuratively by a background of abstracted colour applied in confident brush strokes by an artist who obviously finds the act of painting a source of

BANG LANG
1977 Acrylic on board 151x152cm

immense satisfaction, even joy. In paintings such as **Milky Figure** 1989 and **Couple (blue dress)** 1990, the figuration while still strongly, humanly, emotive has merged with / become those broad brush strokes. "My works got broader and looser, those ones like... **Motherhusk**, that very much was perhaps just looking at a blank canvas... the same with **Couple (blue dress)**, they're very gestural, very physical but they're still.. I'm still painting what I'm involved with at the time."⁵

Yellow Tangle Tango 1991 and **White Ribbon** 1992, from the period when Varvaressos's first fully abstract exhibition was shown at Watters Gallery in Sydney (1991), are both very expressive, almost three dimensional, paintings that are so related to the 1993 **Woman with thing in the air** that when you look from one to the other there is no bridge to be built between abstract and figurative, they are as inter-related as the royal families of Europe. The suspicion is that the figuration aspects of **Yellow Tangle Tango** and **White Ribbon** just happen to be out of frame; both works carry the same human / emotional content as the more obviously figurative content of **Woman with thing in air**.

Miriam Craig, a COFA student, writing in ART WRITE, noted that in Varvaressos's paintings there is "a reflection of her keen passion for humanity. Relationships, interactions and behaviours resonate in works that both confront and provoke. Whether politically charged or intimate and contemplative, Varvaressos has used her art to comment on human experience in all its chaos and glory." A wrenching example of this comment is **Woman with Dead Child** 1994, a work that is hard to contemplate without an emotional catharsis.

While Varvaressos includes portraiture in her oeuvre, and has won the Portia Geach Memorial Award in 2002 for her work **Self portrait with painting**, her facescape series, **Face (green)** 1996 included in this exhibition, reflects an internal exploration of the face, "what I've always been interested in, is space and even if it is the face, I've always wanted to break it up and sort of travel through it... there are landscapes in those faces, that is why I call them face-scapes."⁶ As Marcel Proust noted⁷, "The world of the possible is more extensive than the real world." Varvaressos's internal explorations create worlds that are richer than reality; there is no need for people to pose or for objects to be set up in front of the easel.



Over time the artist has developed and become more subtle, the figurative works are less manipulative, the meaning and interpretation more a matter for the viewer. Varvaessos becomes the silent observer who distances herself from the condemning confrontation of previous years. She now uses her art to explore rather than expose.⁸ In ***Lingerie Torsos*** 2004, from the “Dolls and Figures” exhibition held at Watters Gallery in 2005, the two figures have either a blank faced stare or downcast eyes, requiring the viewer to fill in their own interpretation. Later abstract works such as ***Lavender Block*** 2017 and ***Gumgrey*** 2017, while still reflecting an emotional approach and joy in the act of painting are less full, the content pared down, compared to ***Yellow Tangle Tango*** and ***White Ribbon*** from some 25 years previous.

The exhibition also includes a very recent work, ***Cat Painting*** 2017, which in fact was still on the easel when I first visited the artist to start the curatorial investigation into a long and very distinguished artistic life. The cat, a commanding presence beside an enigmatic woman, and the drama of limited colour, provide all the visual information required for the viewer to complete their own narrative. I immediately requested that it be included in this survey; a request that was granted.

With a history of exhibiting the works of contemporary Australian artists, and a strong focus on female artists, Shoalhaven Regional Gallery continues to build its exhibition program through exhibitions of the works of artists such as Margaret Dredge and Elisabeth Cummings and group shows that include works by Bronwyn Oliver, Grace Burzese, Rachel Douglas, Aida Tomescu and many others. This exhibition is well positioned to ensure the successful reception of Varvaessos’ works with our audience, and the catalogue is of course also crucial for increasing understanding of the artist, her art and in getting insights into an open minded approach to art and various styles. Rather than just a survey over a period this way of looking at Vicki Varvaessos’s art; investigating the slippage between two styles, figurative and abstraction, as well as looking at development of the artist over the 40 year period, adds to State and National dialogue, exhibitions and representations, and will stand as a reference for future research.

MAX DINGLE

Curator

September 2018

Max Dingle is an artist, curator and writer based in the Shoalhaven. He studied at the National Art School in Darlinghurst in the early 1970s and also had a twenty five year career working at the Australian Museum and the Australian National Maritime Museum before focusing on his own art practice as well as volunteer curatorial work for the Shoalhaven Regional Gallery, Nowra.

ENDNOTES

¹ Artist quote - Tracey Clement “ArtGuide” May 2017

² Artist quote - Joe Eisenberg “Vicki Varvaessos: the story so far” 2014 ISBN978.0.9874919.9.2

³ Artist quote - Joe Eisenberg “Vicki Varvaessos: the story so far” 2014 ISBN978.0.9874919.9.2

⁴ C. D. C. Reeve “Political Theory” Vol. 27, No. 4 (Aug., 1999), pp. 435-446

⁵ Artist quote - Joe Eisenberg “Vicki Varvaessos: the story so far” 2014 ISBN978.0.9874919.9.2

⁶ Artist quote - Joe Eisenberg “Vicki Varvaessos: the story so far” 2014 ISBN978.0.9874919.9.2

⁷ Proust to Violet Schiff – ‘ Night at the Majestic’ , R Davenport-Hines Faber ISBN 978.0.571.22009.0

⁸ Geoffrey Legge, Director, Watters Gallery



LINGERIE TORSOS

2004 Acrylic on canvas 122x107cm

VICKI VARVARESSOS

When Vicki Varvaressos enrolled in the National Art School in Darlinghurst, only a short distance from her childhood home of Bellevue Hill, it was like entering another world. In 1970 Sydney's inner city was commonly regarded as a slum. Her childhood had been spent in Bellevue Hill, a neighbourhood of large freestanding houses embedded in magnificent gardens. She was soon introduced to narrow streets with few trees, terrace houses, cramped flats, public drunkenness, street prostitution, and other open manifestations of poverty. But there was a vitality missing from suburbia. She soon moved to digs nearby and became one of the activists trying to save the city from the developers who saw derelict houses as an opportunity to build high rise luxury apartments and reshape the inner city away from bohemian grunge. She joined the Darlinghurst Residents Action Group, working with other artists who were making posters and other visual protests.

At the National Art School, the overwhelming majority of students were women, but only the male students were treated with respect by both the institution and most of the teaching staff. The widespread assumption was that unless they were planning on becoming school teachers, the women students had enrolled in

art as a faux bohemian finishing school before settling down as wives of either "real" artists or professional men.

In Varvaressos's memory most of the artists who were teaching at the National Art School were more concerned with their own professional careers and did not see the need to do much more than express mild approval at student efforts. The one exception was Peter Blayney. "He was one of the few who were actually professional, who took the job seriously," Varvaressos recalls. "I remember Peter would talk to you, look at your work – and talk to you as though you were an artist, not just as though you were one of the female members of the class." Blayney's highly finished allegorical paintings, with their references to art historical precedents, bear no resemblance to the work his students produced. His importance to Varvaressos and other students he taught was the respect he gave to them, the suggestion that these early efforts may well be the first steps in a distinguished career. Years later in the mid-1980s, when she was teaching at the City Art Institute, she in turn became a similar influence on a younger generation of artists whose work looked nothing like her own.

It is hard to explain to younger generations the all-pervasive prejudice against women artists that persisted from the 1940s until the mid-1970s, when the visual arts establishment belatedly felt the impact of second-wave Feminism. The assumption that women artists were without value was so entrenched at the National Art School that one year when the judges for the annual prize for the top graduating student saw there were two equally graded contenders (and one was a woman), the prize was given to the man – “because he was getting married, and he’d need the money”. In 1973 the Art Gallery of New South Wales presented *Recent Australian Art*, a major survey to celebrate the opening of the Sydney Opera House. It showed the best and brightest, the newest and freshest of Australian art. There were forty-six artists, only one of whom was a woman.

As with most women of her generation, Vicki Varvaressos married young, when she was 22. Her husband, Paul Redding, was at first a medical student who was less than happy in his studies. With Varvaressos’s encouragement he left medicine and enrolled in a degree in philosophy, which led to a distinguished academic career. This change of direction

meant that for many years they led a decidedly financially precarious existence.

As she completed her time at the National Art School, Vicki Varvaressos considered her future. Graduates were being encouraged to go to the Alexander Mackie College and become high school art teachers. Although the income was tempting Varvaressos rejected this path as she realised that “if I went down that path, I’d never paint”, and by then she knew this was the path she needed to follow. Instead she looked for odd jobs that would still give her the time and energy to paint.

One of those jobs was to influence the way she considered the presentation of fashion and through this, her art. She was living in Baptist Street, in Redfern and an advertisement in the local paper asked for someone to repurpose goods from a department store. “It was a subsidiary of David Jones, but they were department stores in rural areas and Canberra and they were called Miser Jones,” she says. “My job was putting those awful plastic things on items, just stabbing them with a plastic gun.” It was not the kind of employment designed to give faith in the consumer society. She escaped from this particularly

deadening form of employment when the weaver Margaret Grafton, who she knew from the Darlinghurst Residents Action Group, was awarded a grant to develop a major tapestry commission and asked Varvaressos to become her studio assistant.

She was living in Victoria Street at Kings Cross when developers determined to demolish the old houses to build skyscrapers along the escarpment. The tactics they used were best described as brutal. Varvaressos became active in the Green Bans movement, determined to save inner Sydney from developers as money combined with political power and criminal intent. Many of the activists were making silk screen posters to spread their messages, but her medium has always been paint. She relished the tactile quality of the medium, the way that big sweeping brush strokes can evoke mood as well as image as she combined social critique and a painterly style. These early paintings combined acute commentary with a passionate expressive treatment in intense pigments. “It was the only way that I could still express things that were going on was to use images”, she recalls.

Living so close to the centre of all that was passionate and political, it was understandable that her first exhibition was at Watters Gallery, at Riley Street in Darlinghurst. At the time Watters was Australia’s leading avant garde art gallery. Its formidable reputation came from the way that Frank Watters and Geoffrey Legge remained open to new ideas and experiences, which included being prepared to look at the art of unknown young artists.

Daniel Thomas, the most influential curator at the Art Gallery of New South Wales who also had a small column in the *Sydney Morning Herald*, did not usually write on an artist’s first solo exhibition but he noted that Varvaressos’s work showed “devastating individual observations of ethnic Sydney types, men in ugly moustaches.”

The month of her exhibition coincided with an event that showed Varvaressos a darker side of Sydney as Juanita Nielsen, who had fought to save Victoria Street vanished, believed murdered on the orders of people unnamed. “It was horrible, horrible,” she says. “I can’t believe the idea that a woman could be murdered for objecting to development.

CAT PAINTING
2017 Acrylic on canvas 122x122cm

And then at the same time, Wendy Bacon and Teresa Brennan, I think they were sent bullets in the mail.” In the heightened intensity of the times, the images of the artificially constructed society that became fodder for her art, were reflected in the intensity of her colours – hot pink, intense greens and pure turquoise. In broad descriptive strokes she mocked the lines of advertising in women’s magazines – **Make your face the focal point this season** shows a woman examining her image in the mirror while to one side a figure quoting one of Ingres’ portraits calmly contemplates eternity.

Her second exhibition drew on the contrast between the image and the substance, which was noted by the critic Sandra McGrath who wrote in *The Australian*:

Technically she uses a loose, painterly, almost De Kooningesque brushwork with which she renders expressionistic faces or figures in crowds.

There are quasi-portraits of Bob Hawke, Fraser, Kerr and Princess Grace. But unlike some of Larter’s early pop political satire, the effect is not direct...

Nancy Borlase, writing in the *Sydney Morning Herald*, also likened her deliberately rough painterly approach to that of De Kooning, and while she was wary of Varvaressos’ politically aware subject matter she admired her wit, writing:

Her paintings are of pimps, pin-ups, policemen, protesters (with whom she has an obvious rapport), politicians and prostitutes of all kinds, depending on how broadly one interprets the term. Her faces are public masks and private exposures, her message is political but with a sense of humour.

Borlase had called Varvaressos a “young developing artist”, and in 1978 she was able to add depth to her knowledge of art and the world when they moved to Paris where her husband was undertaking postgraduate research. On returning to Sydney they lived in Clapton Place in Darlinghurst, just opposite the car park for the old ABC building. Although the apartment was small there was a balcony where she grew spinach. It was a reminder that when she was child she had always enjoyed being in the garden, growing things. Plants and flowers began to appear in her work, a continuing reminder of the importance of the natural world.



The first major critique of Varvaressos’s work was written by the feminist art historian Janine Burke and published in *Art and Australia* in 1982. The cover image was a close-up detail of her satirical examination of the media creation of femininity, **Easy Going Hostess**. Burke saw Vavaressos as an artist whose work sprang from “a controlled anger”, an assessment that is disputed by the artist. “Maybe it was my gesture she found angry, or maybe the fact that the things I was talking about, I was concerned about” she says. “Like those titles that you’d find in women’s magazines, the nonsense in just picking up those things, but not anger.”

Popular media continued to be a source of nourishment, but as her work matured she gradually moved towards more internal and contemplative paintings. Her fluid brushstrokes became looser, almost gestural – and then transformed into abstraction. When she first showed Frank Watters this new direction in her art, “I told him that maybe I’d perhaps always been a repressed Abstract Expressionist.”

Her abstract paintings where the first gestural stroke can lead to a work taking on a life of its own, are painted in tandem with her continued fascination with the human figure, especially the face. “Every now and then you just want to come back to the human,” she says. The human body gives a sense of structure in composing a painting, but then abstract art has its own enticements, especially the sense of starting a work with a single stroke of the brush, and not knowing where it will end up. She has often spoken of the need to dive right into the work without preparatory sketches or drawing. In her paintings such as **Yellow Tangle Tango**, paint lead and swirls, showing a relish for the contrast of colour and line. Other abstracts are more meditative, quieter considerations of how shape and colour may work together in harmony.

Sometimes the simplified shapes of her figurative paintings achieve an almost Joy Hester-like apparent simplicity, where a single brush stroke can evoke moods like the yearning of bodies in tandem in **Couple (blue dress)** where the woman arches as she yields to the man’s embrace, the stark definition of **Milky Figure**, or the intense gaze of **Facescape (plum)**. When she comes to paint her self-portraits she does not wish to dominate the composition. This can be seen most effectively in the painting that won the 2002 Portia Geach Prize, **Self-portrait with painting**, which is both a tribute to a much loved painting she had sold and a study of the artist’s relationship to the work she has made.

As her paintings have evolved over the years, so too have her colours changed. The tones became darker, and then sometimes pastel light, but always more muted. In her most recent paintings there is no sense of the concentration of colour that characterised her first exhibitions

“You don’t notice changes in your work,” she says.” I remember being shocked looking at my early work. The colour! It was so intense, those hot pinks and reds and things.”

In 2010, after many years of living in terrace houses, Varvaressos finally achieved a house with a large backyard, which she has transformed into a magical garden. Her paintings have always shown a sense of exchange between art and nature. Sometimes this may be with flowers, as in the enigmatic **Self-portrait with protea and paintings**. Others are more conventional still lifes, but always there is a sense of the continual interchange between natural world and the human psyche.

JOANNA MENDELSSOHN

Joanna Mendelsohn began her professional career at the Art Gallery of New South Wales and later worked for the Newcastle Region Art Gallery and the S.H. Ervin Museum and Art Gallery. As the award-winning art critic for The Bulletin and in other publications she has written extensively on Australian art including for The Conversation and was one of the instigators of Design & Art Online (www.daa.org.au). Her previous books include The life & work of Sydney Long (1979), Lionel Lindsay: An artist and his family 1988) and Letters & Liars: Norman Lindsay and the Lindsay Family (1996). She is currently an honorary associate professor at UNSW Art & Design, where she was for many years Program Director for Art Administration.

Her most recent book is Australian Art Exhibitions: Opening Our Eyes (Thames and Hudson 2018) which she co-authored with Catherine De Lorenzo, Catherine Speck and Alison Inglis.

ENDNOTES

*Quotations are from the author’s interview with Vicki Varvaressos in July 2018.

**VICKI
VARVARESSOS**

**PAINTING IN THE SAME LANGUAGE:
A DIFFERENT VOCABULARY**



LEFT
BANG LANG
1977 Acrylic on board 151x152cm

RIGHT
**"WHY, DR PAGET, WHAT ARE YOU
DOING HERE?" SAID ROSE**
1983 Acrylic on canvas 126x174cm



RE-THINK YOUR FACE
1978 Acrylic collage on linen 78x201cm



LEFT
TWO FIGURES (CHILD)
1989 Oil on board 137x122cm



RIGHT
MOTHERHUSK
1989 Oil on board 135x122cm

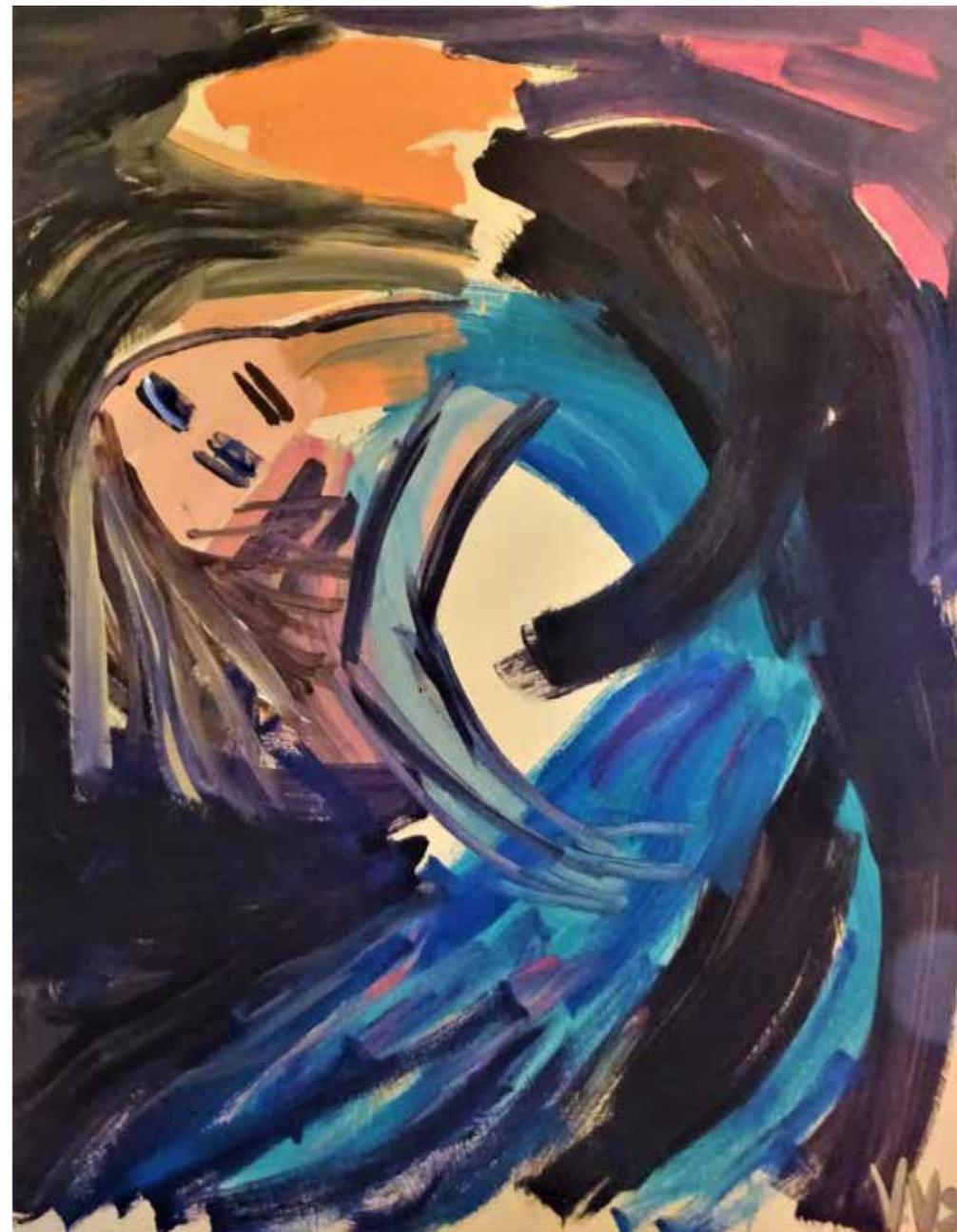
MILKY FIGURE

1989 Acrylic on board 152x122cm



COUPLE (BLUE DRESS)

1990 Acrylic on board 153x123cm



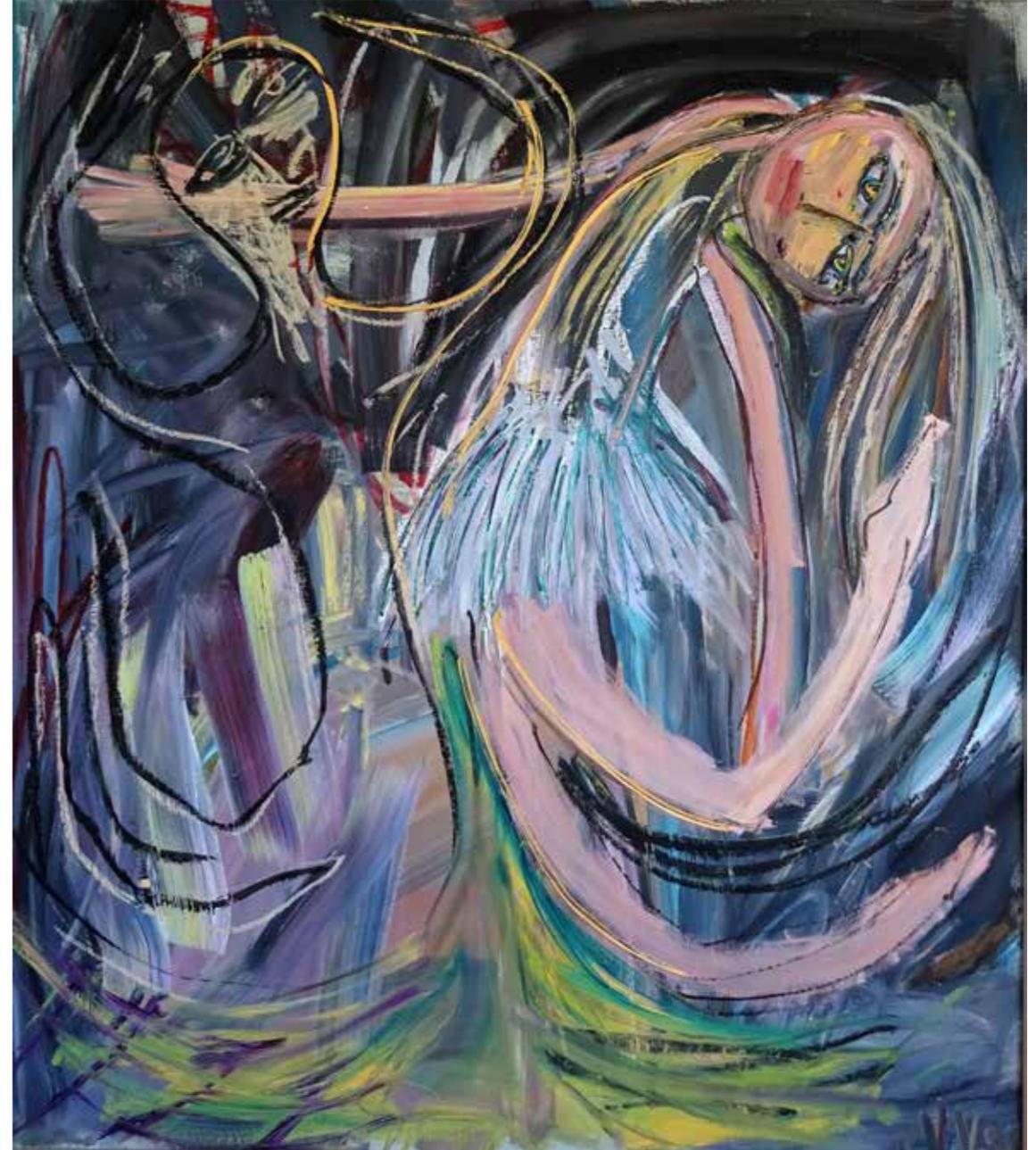
WOMAN WITH HANDS CLASPED
1991 Acrylic on board 122x60cm



YELLOW TANGO TANGO
1991 Acrylic on board 115x157cm



LEFT
WHITE RIBBON
1992 Acrylic on canvas 122x137cm



RIGHT
WOMAN WITH THING IN THE AIR
1993 Acrylic on board 138x122cm

LEFT

WOMAN WITH DEAD CHILD

1994 Acrylic and oil on board 137x122cm

RIGHT

FACE (GREEN)

1996 Acrylic on canvas 61x61cm

PAGE OVER

BLACK SUN TRIPTYCH

2001 Acrylic on canvas 122x275cm





LINGERIE TORSOS

2004 Acrylic on canvas 122x107cm



SILVER SQUARE

2006 Acrylic on canvas 137x107cm



LEFT

BLUE TANG

2015 Acrylic on canvas 122x92cm

RIGHT

CAT PAINTING

2017 Acrylic on canvas 122x122cm





LEFT
GUMGREY
2017 Acrylic on canvas 102x102cm



RIGHT
LAVENDER BLOCK
2017 Acrylic on canvas 122x92cm

CURRICULUM VITAE

VICKI VARVARESSOS

Born, 1949, Sydney

STUDIED

1970-73 Studied National Art School, Sydney

SELECTED GROUP EXHIBITIONS

- 1981 **Australian Perspecta**, Art Gallery of New South Wales, Sydney.
- 1982 **Australian Painting and Sculpture 1956–1981: Survey from the Collection**, Art Gallery of New South Wales, Sydney.
- 1984 **Private Symbol: Social Metaphor, 5th Biennale of Sydney**, Art Gallery of New South Wales, Sydney.
- 1985 **Australian Perspecta '85**, Art Gallery of New South Wales, Sydney.
- 1987 **Art in Architecture: Selections from the New Parliament House Collection**, Canberra Contemporary Art Gallery.
- 1988 **Bicentennial Print Folio**, Australian National Gallery, Canberra.

SOLO EXHIBITIONS

- From 1975 to 2016 Watters Gallery, Sydney.
- 1980, 1981 Stuart Gerstman Galleries, Melbourne.
- From 1986 to 1998 Niagara Gallery, Melbourne.
- 1991 **Her Story: Images of Domestic Labour in Australian Art**, S. H. Ervin Gallery, Sydney.
- 1995 **In the Company of Women**, 100 years of Australian women's Art from the Cruthers Collection, Perth Institute of Contemporary Arts.
- 1997 **A Face in the Crowd**, National Portrait Gallery, Canberra.
- 1999 **The Innovators**, S. H. Ervin Gallery, Sydney.
- 2002 **Contemporary Australian Portraits**, National Portrait Gallery, Canberra Portia Geach Memorial Award Winner, S. H. Irvin.
- 2010 **Slow Burn** – a century of Australian Women artists, S. H. Irvin.

COLLECTIONS

- National Gallery of Australia
- National Gallery of Victoria
- Art Gallery of New South Wales
- Art Gallery of Western Australia
- Queensland Art Gallery
- Art Gallery of South Australia
- National Gallery, New Zealand
- University of Tasmania
- Allen Arthur Robinson
- Gold Coast City Art Gallery
- Shepparton Art Gallery
- Chartwell Collection, New Zealand
- University of New South Wales
- University of Queensland
- Heide Museum of Modern Art
- Geelong ArtGallery
- Artbank
- Warrnambool Art Gallery
- Wollongong Art Gallery
- New Parliament House, Canberra
- Woollahra City Council
- Baker & McKenzie
- IBM
- Wagga Wagga City Art Gallery
- Western Mining
- Joseph Brown Collection
- Newcastle Regional Art Gallery
- Orange Regional Gallery
- Moree Plains Gallery
- Maitland Regional Art Gallery

ACKNOWLEDGEMENTS

Shoalhaven Regional Gallery would like to thank all those who have contributed to this exhibition.

Thank you to the curator, Max Dingle who continues to volunteer his extensive knowledge and expertise to the Gallery. His exhibitions are always thoughtful, insightful and bring us new artists and opportunities to engage in new ways.

To the artist, Vicki Varvaressos, Watters Gallery and particularly Ian Gunn, Geoffrey Legge and Frank Watters for opening their archives and allowing us to access works created over 40 years.

Thank you to Honorary Assoc. Professor Joanna Mendelssohn for her essay. This piece gives great consideration and understanding to the artist and the works within the exhibition.

Thank you also to those who have helped bring this catalogue together

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