

...ne Nitrate $C_{17}H_{19}NO_3 \cdot HNO_3$
...and properties: White powder when
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...ainers: $\frac{1}{8}$ -, 1-oz.

...Medicine.
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...sses; poisonous
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...le in water;
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...es: U.S.P.
...ainers: $\frac{1}{8}$ -
...z. bottles

...Medicine.
...oad ship
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...producing a denser casting.

...tain Balm. See Eriodictyo
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...uble in alcohol; soluble
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...e habit, unofficial).

...ipping regulations: None.*
...See Cod-liver oil.

...insulating properties, prevents
...producing a denser casting.

...tain Balm. See Eriodictyo
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...uble in alcohol; soluble
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...ipping regulations: None.*
...See Cod-liver oil.

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...l.
...shell.
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...y produc
...m electric furnaces
...are mineral kyanite. Avail
...orms: bonded refractories and re

...cements.

WAAAM!



IT'S WOMEN'S ABSTRACT ART MAN!

...wer Oil. See Ylang ylang oil.
...reen. See Copper acetoarsenite.
...anker Oil. See Menhaden oil.

Bonded Refractor
"Mullfrax." E
transmission e
... averages 15 B.t.u. per sq.
...ft. per in thickness per °F. per hour; porosity.



IT'S WOMEN'S ABSTRACT ART MAN!

Author: Max Dingle

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**WAAM an exhibition from the
M G Dingle and G B Hughes Collection**
A bequest to the Shoalhaven Regional Art Collection
1 December 2016 to 28 February 2017
Jervis Bay Maritime Museum
Woollamia Road, Huskisson, NSW





The M G Dingle and G B Hughes Collection, acquired over the last fifty years, has a strong focus on art created by women. Initially this was not a deliberate policy, just as there was no initial plan to build a collection. Both of us had a passion for art and both felt that we should support/encourage:

a) artists who were just starting out b) were producing great work c) had not received any recognition. In practice the latter two parts of this formula biased the purchases towards women artists and also meant that we purchased more works than if we had put available funds into the higher priced work of “recognised” artists, most of whom were male. It was only in the mid 1990s that, in the process of changing houses, we started taking stock of the art works and realised that:

- a) it could be called a “collection” and
- b) that there were strong themes that held it together.

The works fitted within two main thematic descriptors: abstraction and art created by women.

The works in the collection come from artists who have experimented with methods and materials, from photocopy through to traditional oil painting on canvas. Some artists experiment with materials, from Margaret Dredge using hessian, plaster and oil paint to give texture and sculptural effects to *St Joan* in 1964, Grace Burzese using bees wax and oil paint on *Temple* to achieve surface texture in 1994 and Jane Gillings using found plastics to make the sculpture, *Emotional Rollercoaster* in 2009. The end results show that these artists are in command of their materials. Similarly the artists working with electronic copying

show boldness and a sense of adventure. Many of the works in the collection capture experimentation in mid stride. With some artists there is a progression of their art through time, such as the work of Margaret Dredge (1928 – 2001) which ranges over sixteen works, from *Ajax* and *St Joan*, both from her first solo exhibition at Peter Burrows Gallery, Melbourne 1964, to the third last completed work to come out of her studio, *No’s Doorway* from 1997. All these things, for me, bring the collection to life.

ABSTRACTION. Why abstraction? Because it is a deeper way of seeing an object or landscape. Abstraction is in the detail, it is natural, look closely at the detail on the bark of a tree or the detail in the detritus of multiple posters left on a wall in an urban environment. It can also be how an artist sees the world through an emotional or psychological filter. I appreciate great art and can see that a landscape or portrait is well executed and can see whether or not it is a great painting. I know that I cannot live with such a work on my wall without it “disappearing”, fading with familiarity. Whereas with a great abstract work, one that appeals to my sensibilities, I never get bored, it never “disappears”, every time I go past I see something new, something to intrigue afresh.

WOMEN. It is really appropriate that this exhibition is being staged in the Jervis Bay Maritime Museum exhibition spaces as Gavin Hughes (1937 – 2008) was the architect who designed these spaces and also volunteered at the Museum for nearly twenty years. As well the museum is home to the *Lady Denman*, the ferry named after the fifth Australian Governor General’s wife Lady Gertrude Denman who was active in women’s rights issues, including the promotion of women’s suffrage. The Museum and its first exhibitions were developed by Vera Hatton, the inaugural Curator, with design by Gavin. Vera took pride in that the Museum was opened by Kay Cottee and during the first few years after that event, all exhibitions were opened by women.

In one way this exhibition should not have to highlight in the title that all works are by women artists. Art should not be a matter of gender, great art is great art, no matter the gender of the creator. Unfortunately it is the case that women are still marginalised in the art world. Less so today in 2016 than even five years ago but a few examples indicate there is still a long way to go before positive discrimination can be consigned to history.

- Of the Archibald Portrait winners over the last 50 years, more than 80% have been men. One only has to look at the 51-year-old Portia Greach Award, to

name one, to see that is not due to the lack of women painting portraiture. We should probably also note that the 2016 Archibald, Wynne and Sulman prizes were all awarded to women; hopefully because they were the best rather than trying to make up for the past.

- While the *Dictionary of Women Artists in Australia* (Max Germaine 1991) manages to list over 2200 women artists up until 1990, in *The Art of Australia* (Robert Hughes 1966) less than 10% of artists mentioned are women, a lot only in passing as ... a student of ... or in the context of their artist husband. Later art histories have improved slightly; in *Art in Australia* (Christopher Allen 1997) almost 20% of artists mentioned are women. In *Australian Art: A History* (Sasha Grishan 2013) a good number of women artists are noted but still much less than 30%.
- As noted by the Guerrilla Girls, feminist activist artists: *In the Metropolitan Museum in New York less than 3% of artists in the Modern Art section are women but 83% of nudes are female.* Australian art museums and galleries would be similar.

Be that as it may, this exhibition, in the first instance, is not meant to be a political feminist statement but a look at a Collection that contains a high proportion of art, which happens to be created by women. If the exhibition is taken as a political statement and it highlights inequality within art, then I will be pleased, however the art was acquired because we considered the works to be great art, that they gave pleasure and stimulated the way we looked at the world. Each and every piece allows a glimpse of the passion of artists, who have encapsulated their thoughts, imagination and ways of viewing Australia, and put this energy into works of art.

Max Dingle

August 2016

Notes:

- Max Dingle is an artist, independent curator and writer living in the Shoalhaven on the South Coast of New South Wales. www.maxdingleart.com
- The M G Dingle & G B Hughes collection is a bequest to the Shoalhaven Regional Gallery Collection and the people of the Shoalhaven; a formal deed of agreement was signed with Shoalhaven City Council to that effect on 27 June 2008. www.mgdinglegbhughescollection.com



IT'S WOMEN'S ABSTRACT ART MAN!

LIST OF ARTISTS

- | | |
|---------------------|-------------------|
| Grace Burzese | Annasophia Larsen |
| Virginia Coventry | Sandra Leveson |
| Pamela Cowper | Joanne Makas |
| Liz Cuming | Maggie McCormick |
| Elisabeth Cummings | Sue McLean |
| Rachael Douglass | Bronwyn Oliver |
| Margaret Dredge | Raquel Ormella |
| Hannah Dupree | Judy Overheu |
| Vivienne Ferguson | Miranda Parkes |
| Jane Gillings | Robyn Quinn |
| Jenny Herbert Smith | Peggy Randall |
| Anna Herold Pola | Katherine Rooke |
| Melanie Howard | Sue Smalkowski |
| Caroline Karlsson | Carly Snoswell |
| Nicole Kelly | Aida Tomescu |
| Jan King | Anabel Walters |
| Tara Klein | Siena White |



Crossing Paths 2001
acrylic on board 137 x 137 cm



Temple 1995
acrylic & beeswax on linen
150 x 120 cm

GRACE BURZESE

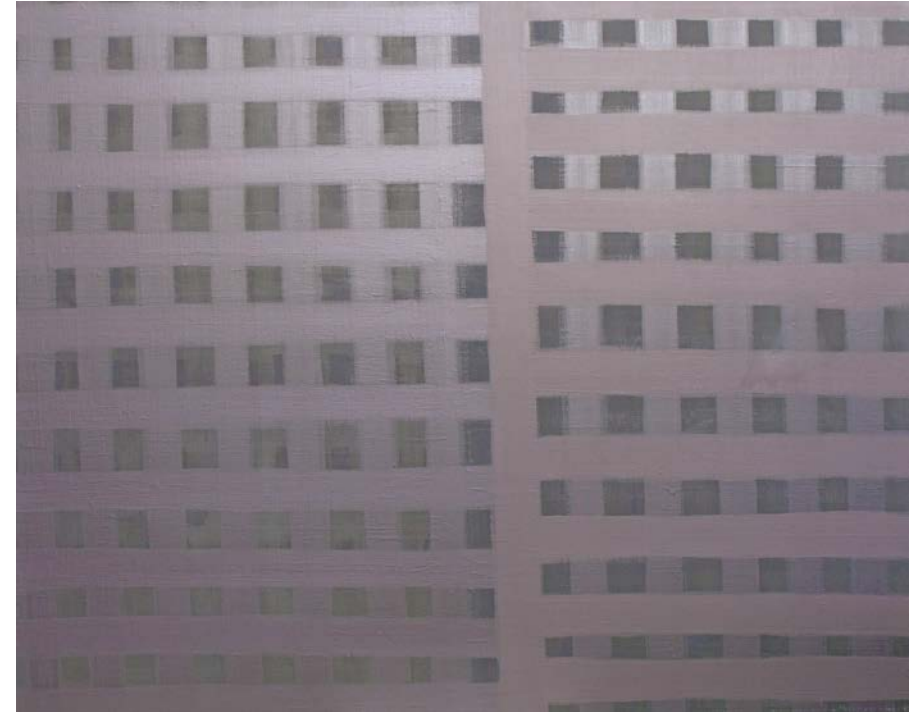


Lines of Violet 1997
acrylic on linen 59 x 58 cm



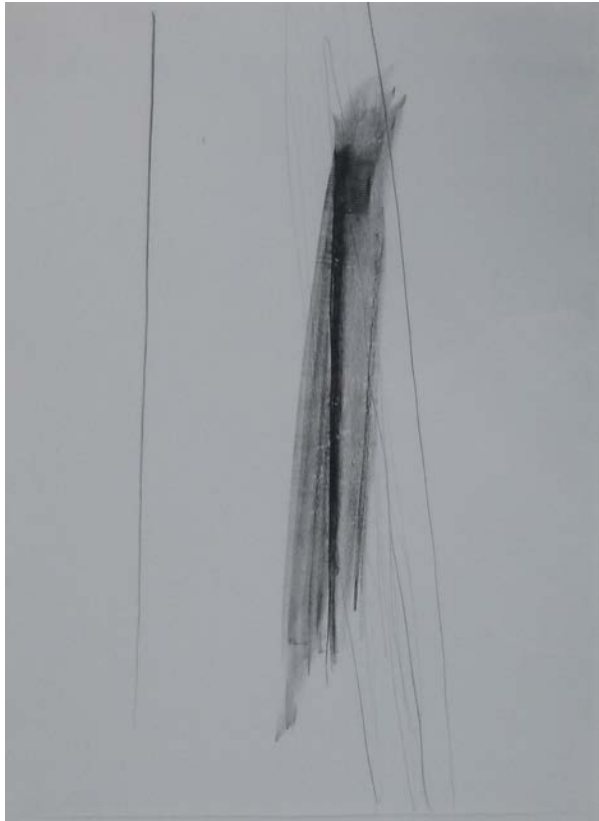
Bones 2002
acrylic on canvas 64 cm diameter

VIRGINIA COVENTRY



Second Nature 1996
acrylic on canvas 88 x 110 cm

VIRGINIA COVENTRY



Unbounded No9 1994
lithograph on rag paper 59 x 74 cm

PAMELA COWPER



Red Track 2001
mixed media 32 x 32 cm



Side Link 2001
mixed media 32 x 32 cm



Kuringai 1993
oil on canvas 150 x 120 cm



Bundanon X 1994
oil on canvas 76 x 60 cm



Kimberly Waterhole 2002
oil on canvas 51 x 56 cm



Untitled (Stove top) 2000
oil on canvas 62 x 70 cm

RACHAEL DOUGLASS



Tsunami 2000
forged & welded steel 60 x 60 x 40 cm



Avesbury Solstice
2000 steel
50 x 53 x 41 cm

MARGARET DREDGE



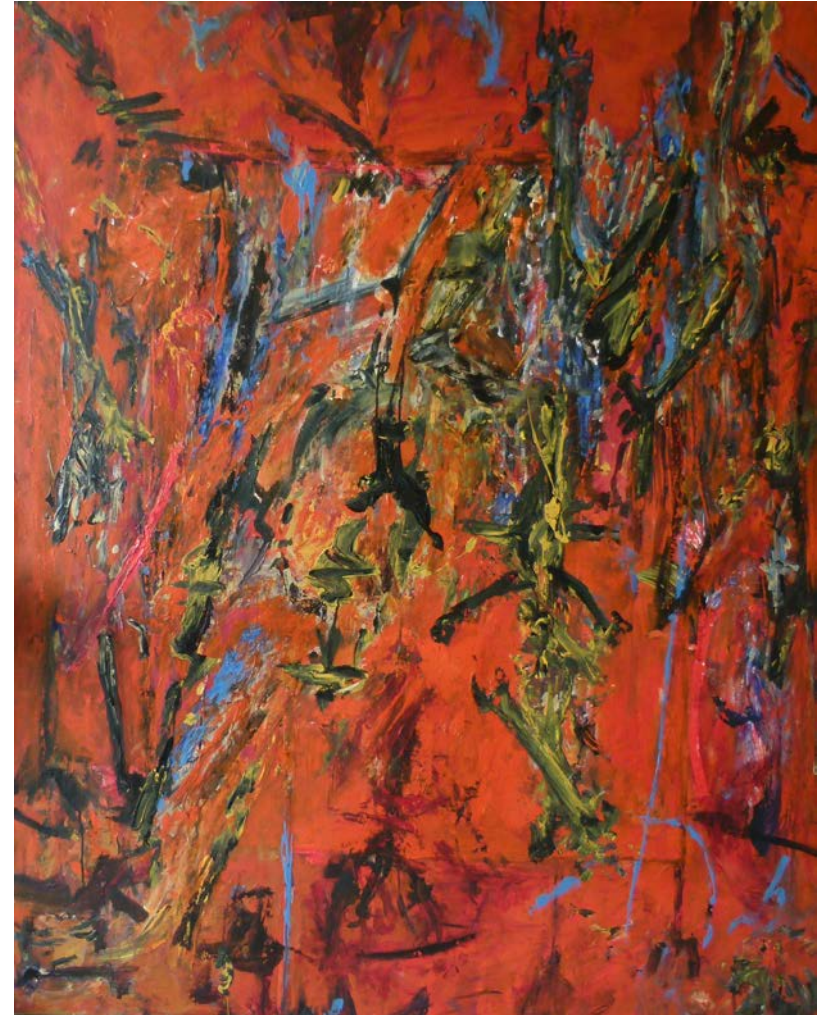
Death of Patroclus 1964
oil on board 93 x 124 cm

MARGARET DREDGE



St Joan 1964
oil on board 122 x 183 cm

MARGARET DREDGE



No's Doorway 1997
acrylic on canvas 122 x 152.5 cm

MARGARET DREDGE



Untitled (Black & Brown) 1991
acrylic on canvas 122 x 182 cm

MARGARET DREDGE



Ajax 1964
oil on board 76.5 x 114 cm

MARGARET DREDGE



Untitled (Black & White) 1967
oil on board 70 x 48 cm



Untitled (Grey & Black) 1985
152 x 61 cm

MARGARET DREDGE



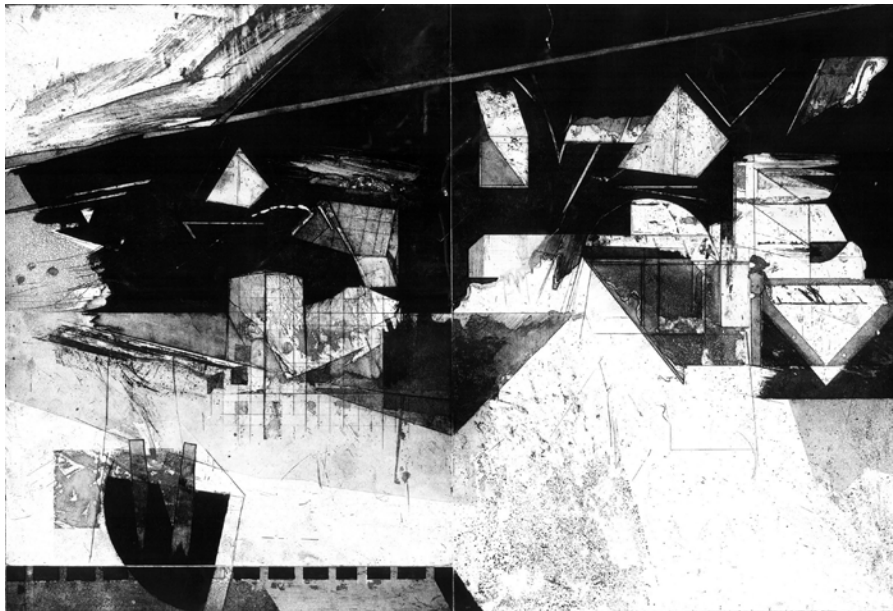
Untitled (Orange & Blue) 1970
acrylic on board 43 x 183 cm

MARGARET DREDGE



Forward March 1966
oil on board 92 x 92 cm

Nomadic Journey 1981 etching 120 x 92 cm



HANNAH DUPREE



Bush Rhythm 2003
acrylic on linen 200 x 120 cm

VIVIENNE FERGUSON



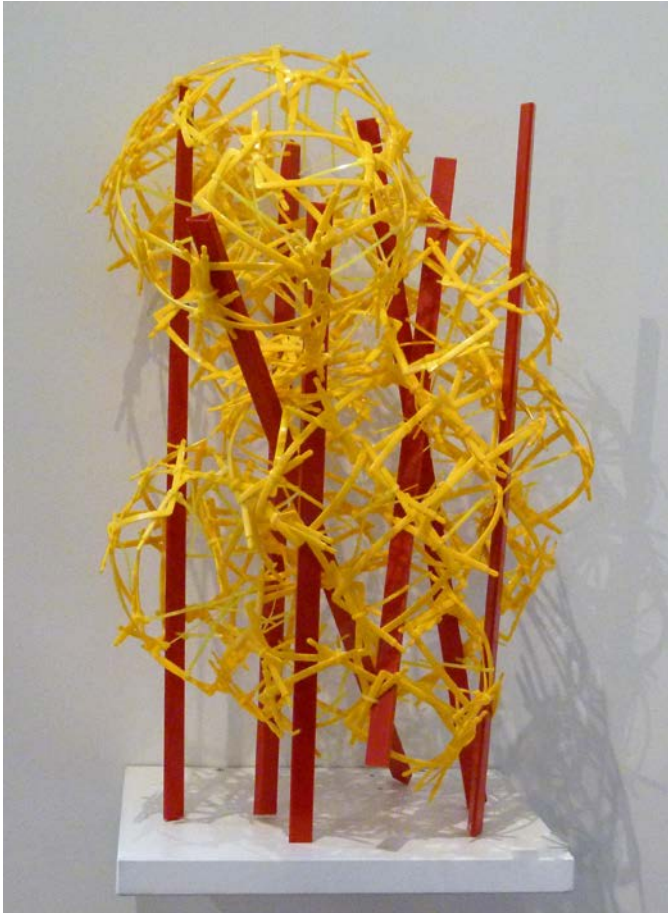
Goings on 1999
acrylic on canvas 110 x 90 cm

VIVIENNE FERGUSON



No such thing 2000
acrylic on canvas 152 x 152 cm

JANE GILLINGS



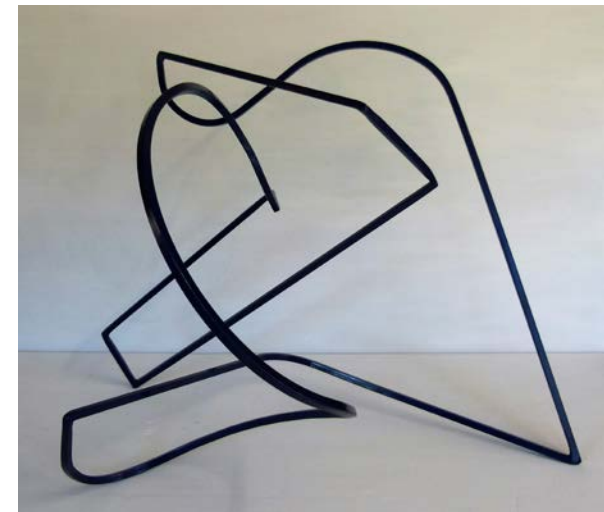
Emotional Rollercoaster 2009
plastic (found material) 51 x 35 x 32 cm

JENNY HERBERT SMITH

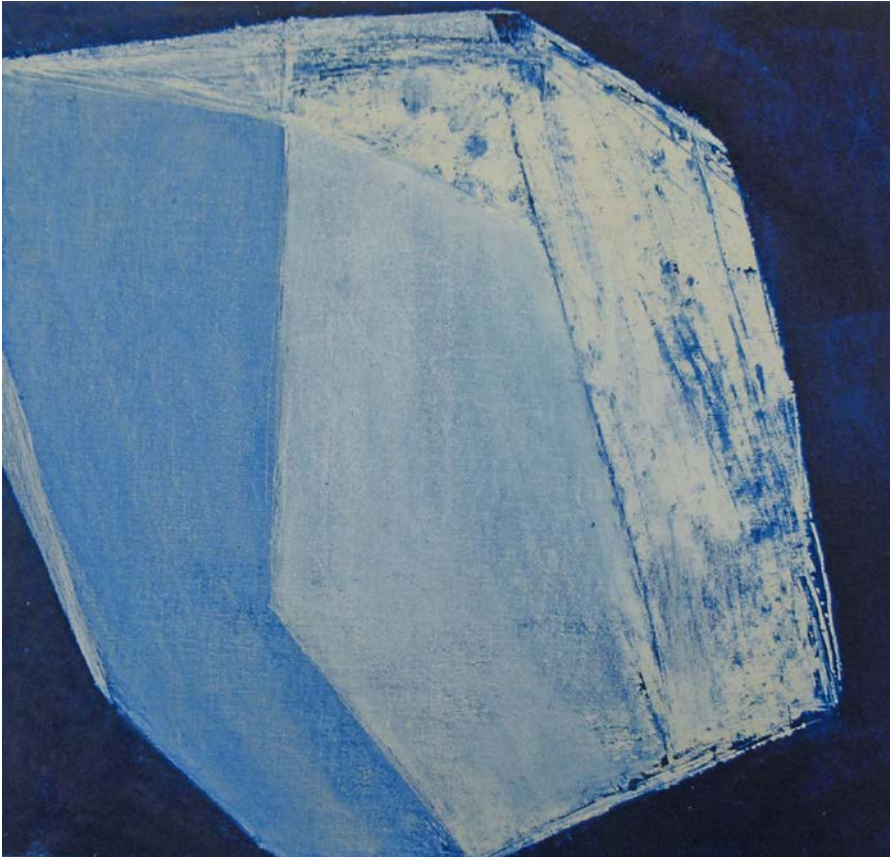


Attached Detachment 2010
steel 54x105x30cm

It will be alright on the night 2011
steel 58x69x66cm



ANNA HEROLD POLA



white orchid blue 2011
mixed media on board 59 x 62 cm

MELANIE HOWARD



Untitled (yellow circle) 1991
oil on canvas 190 x 190 cm

MELANIE HOWARD



Minds eye 1986
oil on canvas 100 x 80 cm

MELANIE HOWARD



Untitled (crystal)
c.1988 oil on canvas 46 x 61 cm

Untitled (shell) c.1988
oil on canvas 46 x 61 cm



CAROLINE KARLSSON

Off the Wall 2012
mixed media 30 x 24 x 24 cm



NICOLE KELLY



*Woman with
green thigh* 2008
oil on canvas
130 x 120 cm

JAN KING



Nude and the Mountain 1998
steel and slate 36 x 81 x 30 cm



Aurelia 1999
painted steel 156 x 40 x 17 cm

TARA KLEIN



Power to a definite going fourth 2002
acrylic on board 20x20cm

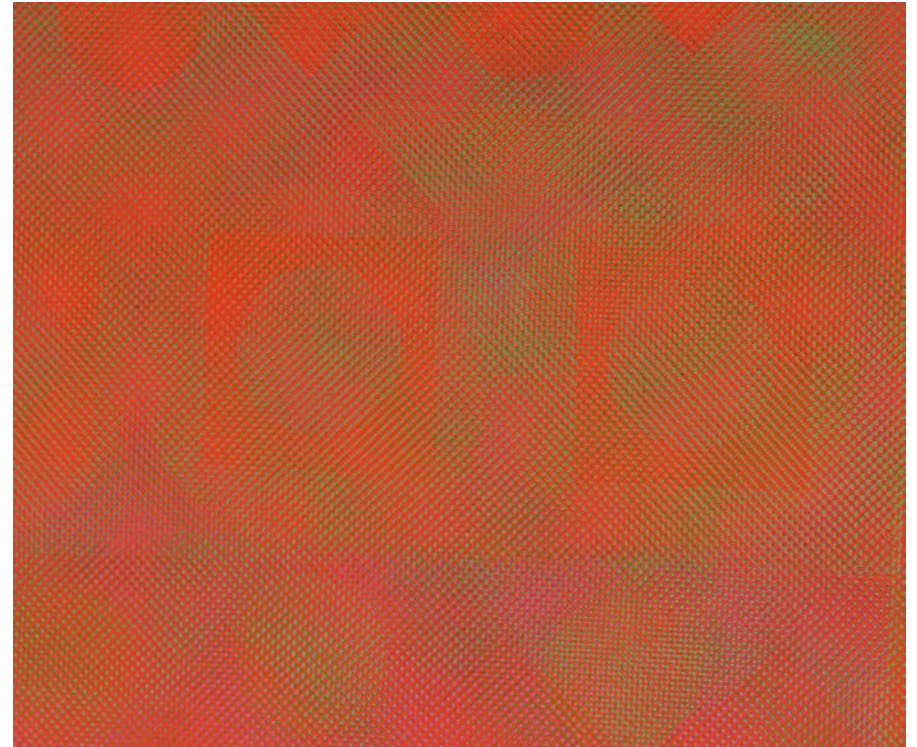


Hidden Place 2002
acrylic on board 20 x 20 cm



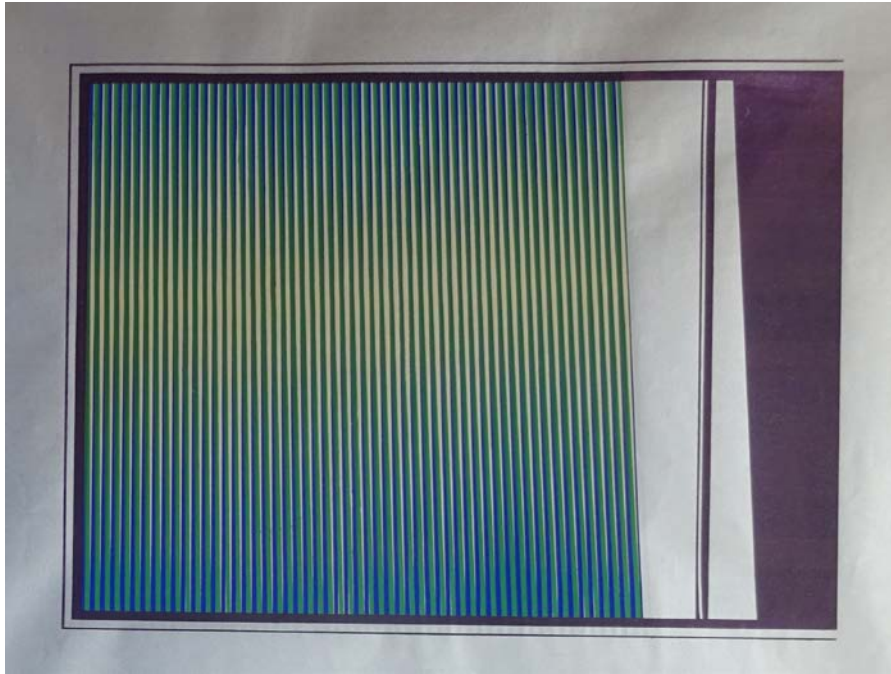
Glutinous 2002
acrylic on board 30 x 30 cm

SANDRA LEVESON



Untitled (optical art) c.1970
screen print 98 x 146 cm (detail)

SANDRA LEVESON



Untitled (Green/Blue stripes) 1967
screen print 95 x 80 cm

SANDRA LEVESON



Untitled (Blue & Silver) c. 1965
screen print 80 x 100 cm

SUE McLEAN



Untitled (Gourd & nails) c.1996
mixed media 50 x 25 x 5cm



Untitled (Shell) 1986
paper cane resin 200 x 30 cm (detail above)



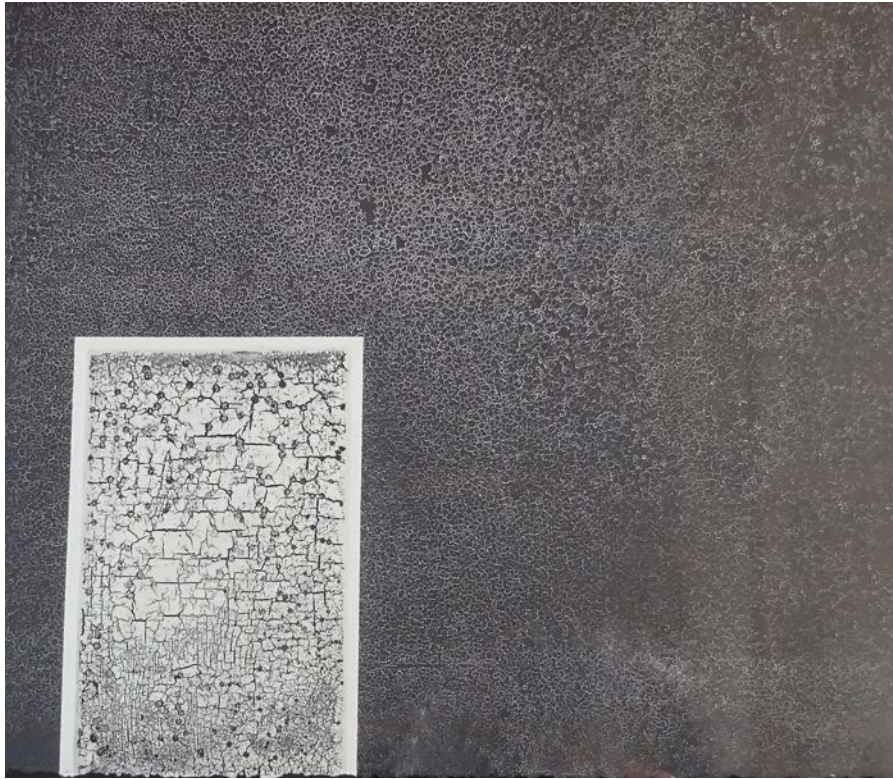
Blue Water II 1976
acrylic on canvas 168 x 162 cm



Three Forms 1993
oil on canvas 120 x 150 cm



Isador 2000
oil on canvas 80 x 180 cm



Desert Twilight 1990
etching 75 x 60 cm



More Room 1998
oil on canvas 80 x 100 cm

PEGGY RANDALL



Spain 1996
oil on canvas 80 x 100 cm

KATHERINE ROOKE



Memory Mapping #12 2014
light, masking tape,
Lambda print 42 x 29.7cm

SUE SMALKOWSKI



Refraction of light
2014 oil on canvas
122 x 122 cm

SUE SMALKOWSKI



What Remains? (triptych) 2006
oil on canvas 240 x 60 cm

CARLY SNOSWELL



Untitled (plastic ties) 2010
size variable up to 300cm high
x 300cm wide x 300cm deep

AIDA TOMESCU



Black to White 1993
ink on paper 80 x 100 cm

ANABEL WALTERS



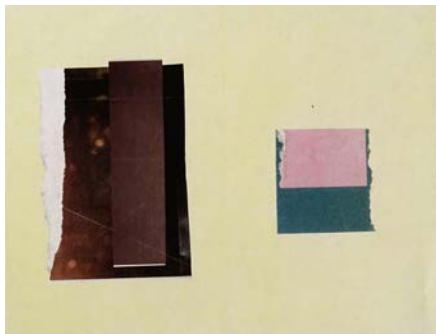
Angophora 2006
oil on canvas 91 x 121 cm

SIENA WHITE

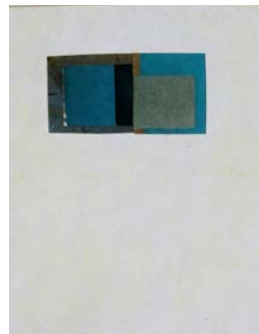


Category 172 2014
steel 76 x 52 x 36 cm

ANNASOPHIA LARSEN



Untitled (double page) 2010
photocopy 20 x 25 cm



Untitled (single page) 2010
photocopy 22 x 20 cm

JOANNE MAKAS



Lacing Space: Trying to find a rhythm between Art and Life 2013

1. "plastic sheet" edition 10/100
2. "boots" edition 6 / 100
3. "paint roller" edition 6/100
4. "palette on plinth" edition 7/100
5. "table cloth" edition 6/100
6. "painted timber" edition 8/100

MAGGIE McCORMICK



Untitled (Pack-Age) c. 2000
photocopy on matchbox 6 x 4 x 2cm

below:

Who's afraid of the Avant-Garde (room) c. 2000
electronic whiteboard art 21 x 30 cm

Who's afraid of the Avant-Garde (tree) c. 2000
electronic whiteboard art 21 x 30 cm

RAQUEL ORMELLA



JUDY OVERHEU



Computer art – red 2016
ink on paper 21 x 30 cm



Computer art – yellow 2016
ink on paper 21 x 30 cm

**JERVIS BAY
MARITIME
MUSEUM
& GALLERY**