

Into Abstraction II: Interconnections



MACQUARIE
University

10 MAY – 3 JULY 2017

A Macquarie University Art Gallery exhibition



ACKNOWLEDGEMENTS

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INTO ABSTRACTION II:

INTERCONNECTIONS

LOTTIE CONSALVO,

JAMES DRINKWATER,

ILDIKO KOVACS,

LILY KELLY NAPANGARDI

AND GLORIA PETYARRE

10 May – 3 July 2017

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Sydney, 2017

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TITLE: *Into Abstraction II:*

Interconnections –

Lottie Consalvo, James Drinkwater,

Ildiko Kovacs, Lily Kelly Napangardi

and Gloria Petyarre

CURATORS: Rhonda Davis

and Kate Hargraves

The second part of this exhibition series explores the legacies between the original and hybrid forms of abstraction in relation to contemporary practice. Current tendencies have opened-up the arena of abstraction prescribing narrative and meaning with interconnections – Western Modernism and Aboriginal art shaping different approaches that have brought abstraction to the fore once again.

CATALOGUE DESIGN: Paper Monkey

COPY EDITOR: Jacqui Stone

INSTALLATION TEAM: Mark Davis
and Cameron Oldfield

We would like to acknowledge and give a special thank you to all the artists in this exhibition. We also acknowledge our partner Nanda\Hobbs Contemporary for their tremendous support: Ralph Hobbs and Raj Nanda.

We would like to thank the following people for their great assistance and ongoing support:

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Lottie Consalvo would like to acknowledge Dominik Mersch Gallery for her representation in Sydney and NKN Gallery in Melbourne.

Into Abstraction II: Interconnections – Lottie Consalvo, James Drinkwater, Ildiko Kovacs, Lily Kelly Napangardi and Gloria Petyarre

10 MAY – 3 JULY 2017

A Macquarie University Art Gallery exhibition
in partnership with Nanda\Hobbs Contemporary

CURATORS: Rhonda Davis and Kate Hargraves

COVER:

Gloria Petyarre

Body Paint

1996

synthetic polymer on canvas

88.0 x 120.0 cm

Donated through the Australian Government's Cultural Gifts

Program by Helen Eager and Christopher Hodges, 2017

Macquarie University Art Collection

Photograph Effy Alexakis, Photowrite

Courtesy the artist and Utopia Art Sydney

Into Abstraction II

Despite the American art critic Clement Greenberg's fateful prediction of modernism's endgame, abstract art has continued to thrive and mutate in various strands over the past four decades, thereby demonstrating how its efficacy and complex visual coding continues to respond to the prevailing conditions of contemporary social, economic, political and cultural dimensions.

Many of the indices of the Western tradition of abstract expressionism can be recognised in the contemporary artists crediting abstraction, with its endless possibilities, that succumbs to painting as both subject and object, narrative and non-objective.

*Are we to mark this day with a white or a black stone?*²

In 1950, American artist Robert Motherwell opened his treatise *Black or White* using the above quote from the character Don Quixote. At the end, Motherwell claimed: 'If the *amounts* of black or white are right, they will have condensed into quality, into feeling.'

Australian abstract artist Lottie Consalvo's salient paintings exude a sensuousness and texture that mix the right amounts of black and white. The monumentality of the forms arises like apparitions from deep space and or time, reminiscent of the aesthetic grounding of women's Dreamings. Enmeshed within these new works is a sense of the unknown, the invisible and the intangible. Striking a balance between message and imagination with the reimaginings of time and place, Consalvo's works engender an altered reality.

The restricted black and white palette creates the highest contrasts of opposing dark and light, a chief *modus operandi* used by the American abstract expressionists. Consalvo works across performance, video, painting and photography, expending much of her energies into painting. But it is the performance element that activates her canvas surface as a physical presence that motions various physiological states. The strangeness of natural phenomena and the transience of objects falling have spawned a whole series of works reflective of being within and looking 'from the inside'. The iconography of Consalvo's paintings largely stems from 'stones and arches often symmetrical yet extended gestures in the building of vastly empty spaces'.² *Until my Body Falls*, 2017, embodies both the strength and fragility of structure and form. The entire architectural structure of the painting is so finely synchronised that it instils a poetic silence. The effects are mesmerising and abundant with associations.

The manifestation of altars, shrines and sacred places in Consalvo's works conjures the spiritual, which also harks back to the preoccupations of the avant-garde in the twentieth century. The relationship between landscape, history, memory and human agency lies at the heart of Lottie Consalvo's practice.

Gloria Petyarre is one of the original and foremost artists from Utopia who used batik in the 1970s and canvas and paint from the 1980s onwards in relaying the efficacy of women's Dreaming and song cycles – her mode of production engendered within an intercultural context. The intensity of Petyarre's marks emphasises the process involved in the ritual of 'painting up' bodies for ceremony.

The process is direct, sequential, intense and a felt experience – akin to the trademark of modernist aesthetics. Petyarre's *Body Paint* series openly transmits the skin marks onto a black ground; the orange shapes deftly retrace the curves of the women's upper body to become the *Awelye*. The motifs are specific to women's ceremony that 'involves the intricate painting of women's upper breasts, chest and arms with ochre if the ceremony is public, the thighs and stomach of the women if it is less so or for healing purposes'.³ Petyarre's abstraction contains ritual responsibilities pertaining to law, culture, people, place and ceremony.

Lily Kelly Napangardi is Warlpiri from the Central Desert around Yamunturrngu region. Her painting tradition is based on ownership and authority. In 1971, we witnessed the flourishing beginnings of the Papunya Tula Art Movement when the arrival of the inspirational art teacher Geoffrey Bardon to the Papunya settlement changed everything. Those incredible moments are now a well-documented story. The early Papunya paintings gained worldwide recognition around the major art centres of New York, Paris and London; their acceptance was largely based on Indigenous iconography 'looking' similar to minimalism and abstraction. The strength of the Western Desert Movement – which intrinsically grew out of the Dreaming – allowed room for adaption and innovation to the changing sociopolitical and economic circumstances.

RIGHT:
Lottie Consalvo
Until my body falls
2017
acrylic on board
180.0 x 120.0 cm
Collection of the artist
© Lottie Consalvo, Licenced by Viscopy, 2017



Normally, we would associate Lily Kelly Napangardi's works with containing *kuruwarri* traces – the embodiment of the ancestral marks and traces associated with their activities during the creation period. Instead, *Tali – Sandhills Dreaming*, 2006, depicts the undulation and feeling for Country through a specific Dreaming place/site. The work shines with an optical luminosity that shimmers with a vibrancy unveiling topographical features of the landscape that would normally escape the eye. The work is a contemporary expression of the artist's feeling for and knowledge of Country. Interestingly, artists are now more reluctant to provide the Dreaming story with each painting, a standard practice that has been defied and evidenced with Lily Kelly Napangardi's recent works. Rather, the paintings should transmit the experience of looking and seeing, to feel the living essence of the works as an enactment of the ancestral beings and not simply representations.

The formalist criteria we affiliate with modernist aesthetics has increasingly become part of the critical analysis and interpretation of Central Desert art. 'There is a marked movement away from so-called 'iconic' figuration to a form which has no perceivable 'icons' at all ... at least to the Western eye, far more 'abstract' than the classic 'dot, circle and line' work of Papunya Tula'.⁴

James Drinkwater's highly energised expressions of place that grip the surface of his works function as narratives that emerge from his everyday encounters. He has embarked on many journeys both here and overseas responding to his immediate surroundings in producing works that correlate with the 'concept of intimacy' espoused by American artist Willem de Kooning to 'draw the viewer into the arena of the painting'.⁵

European modernism has left a potent legacy in Australian art practice and, having a cyclic effect, is currently enjoying a revival as evidenced in the work of James Drinkwater. Prodigious, his work brings freshness to the legacies of modernism – aspects of Matisse cut-outs reinvented and reshaped into what seems like a loose surface weave a structured grid that takes account of every mark made. Drinkwater shares common ground with several artists in the Macquarie University Art Collection such as Rosalie Gascoigne, Tony Tuckson and Fred Williams. When approaching landscape, Drinkwater's propensity for using the vertical axis allows the gestural marks to flow and evolve, opening up the topographical features of the landscape from multiple perspectives reminiscent of Tuckson and Williams. The frenetic action painting and 'taking the line for a walk' stems from the influences of John Olsen.

Drinkwater has foraged and reinvented those lines to make his own: ‘I’m drawn to the curly, scribbly line because it is possibly the most childlike of lines. As artists, we all try to go back to a state with no inhibitions but, like Cy Twombly, maintain great sensibility.’⁶

James Drinkwater embraces the landscape genre with exuberance and energy. Though his work is largely studio-based, his practice takes account of being within the site/place working on studies that are then reconceptualised and finished in the studio. Historical lineages are also reaffirmed. The transformative qualities that Drinkwater employs – rubbing back and scumbling the ground – are techniques that heed to the work of Fred Williams in his layering of marks and formation of encrustations. The multidimensional perspective is also a hallmark of Williams’ work – honing in on the abstract and capturing the transient and concrete qualities of those shapes and lines reconstitutes the spatial that supports the ‘looking’ rather than looking through and beyond the work.

For Drinkwater, 2014 was an important period of focused reflection as he undertook the *Boy with red ball* series in his studio. It represented a transitional phase when the artist was stepping between the grounds of abstraction and figuration. The series comprises a narrative that on the one hand is rarely intimate, and on the other augments a distancing effect that we often associate with abstraction. *Boy with red ball* was always intended to remain intact, and this year the artist has donated the entire series, which will enter the holdings of the University Art Collection. The series in its totality shows the new inflections Drinkwater has brought to abstract painting in this country. It forms a synthesis of influences from minimalism and zombie formalism to the ‘New York School’ and romantic French painting.

These hybrid forms of abstract art combine Western modernism, Indigenous iconography and influences from our own local and national histories. The works are important legacies from artists represented in this exhibition. The intercultural exchanges and dialogue have expanded the repertoire that makes abstraction in Australia so compelling.

**RHONDA DAVIS AND
KATE HARGRAVES**

ENDNOTES

¹ Miguel de Cervantes, 1615, *Don Quixote de la Mancha*, vol. ii, ch. 10.

² R Davis, email correspondence with the artist, 25 April 2017.

³ Jennifer Loureide Biddle, *Breasts, Bodies, Canvas: Central Desert Art as Experience*, University of New South Wales Press Ltd, 2007, p. 28.

⁴ Ibid. p. 30.

⁵ Diane Waldman, *Willem de Kooning*, Thames and Hudson, 1988, p. 91.

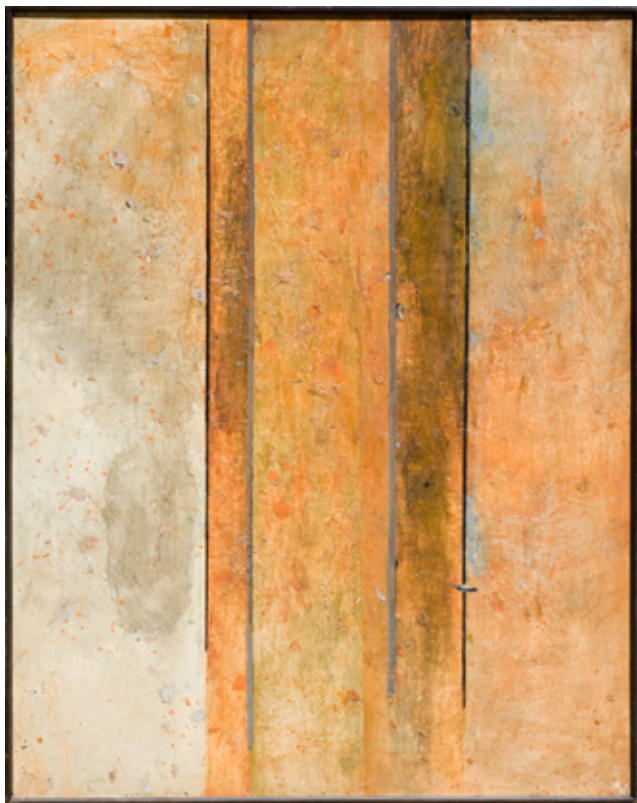
⁶ Ken McGregor, ‘James Drinkwater: Walking with giants’, Badger Editions, 2017, p. 91.

**LEFT:**

Lily Kelly Napangardi
Tali - Sandhills Dreaming
2006
synthetic polymer on canvas
207.5 x 136.5 cm
ABLKW102RC
Donated through the Australian Government's
Cultural Gifts Program by Marie Vyalkova, 2017
Macquarie University Art Collection
Photograph Effy Alexakis, Photowrite
© The artist licenced by Aboriginal Artist's Agency Ltd



LEFT:
James Drinkwater
Boy with red ball
2014
oil on hardboard
63.5 x 61.0 cm
Donated through the
Australian Government's
Cultural Gifts Program by
James Drinkwater, 2017
Macquarie University
Art Collection
Courtesy the artist and
Nanda\Hobbs Contemporary



ABOVE:

Fred Williams (1927–1982)
Trees
 1963
 oil, tempura on hardboard
 151.5 x 119.0 cm
 Purchased Rudy Komon Art Gallery, 1984
 Macquarie University Art Collection
 Photograph Effy Alexakis, Photowrite
 © Estate of Fred Williams



RIGHT:

Tony Tuckson (1921–1973)
Two White Lines (Vertical) on Red
 1970–1973
 synthetic polymer on paint on hardboard
 213.5 x 122.0 cm
 Purchased Watters Gallery, 1977
 Macquarie University Art Collection
 Photograph Effy Alexakis, Photowrite
 © Tony Tuckson/Licenced by Viscopy, 2017

ILDIKO KOVACS: INNOCENCE LOST

When I am painting I am looking for form that comes out of the unexpected ... There comes a moment when everything falls into place and the painting feels right and complete.

Ildiko Kovacs, 2015¹

Ildiko Kovacs is an astute, master performer. Her abstract paintings are inspired, and indeed inspiring, accomplished performances. Colour, line, form, texture, layered depth of paint, optical construction and voids lead the viewer into a beguiling, enlightening odyssey across the framed rectangle or square and into an explorative, visual wonder of the picture plane. The experience is refreshing, exhausting and life affirming – as it should be for any work that seductively captures the imaginative innocence of the viewer and then catapults them into an intriguing, tantalising, brave new world of perceptive, sensual rapture. Not long after the initial experience, one is instinctively drawn by the almost unrestrained desire to repeat the immersion again and again, securing not only sensual rewards but intellectual insights into Kovacs' imagined worlds – innocence is lost and knowledge gained.

Praise for Kovacs has certainly recognised the magical mystery and experimental marvel of her work, together with its inherent investigative rigour in the pursuit of knowledge. Wayne Tunncliffe, head curator of Australian art at the Art Gallery of New South Wales, has characterised Kovacs' work as 'gestural brilliance'.² John McDonald, art critic/reviewer for the *Sydney Morning Herald*, states: 'In the spirit of the early modern masters she is a seeker after truth, who has approached painting in a speculative, experimental manner'.³

RIGHT:

Ildiko Kovacs

5 Circles

2004

acrylic on Masonite

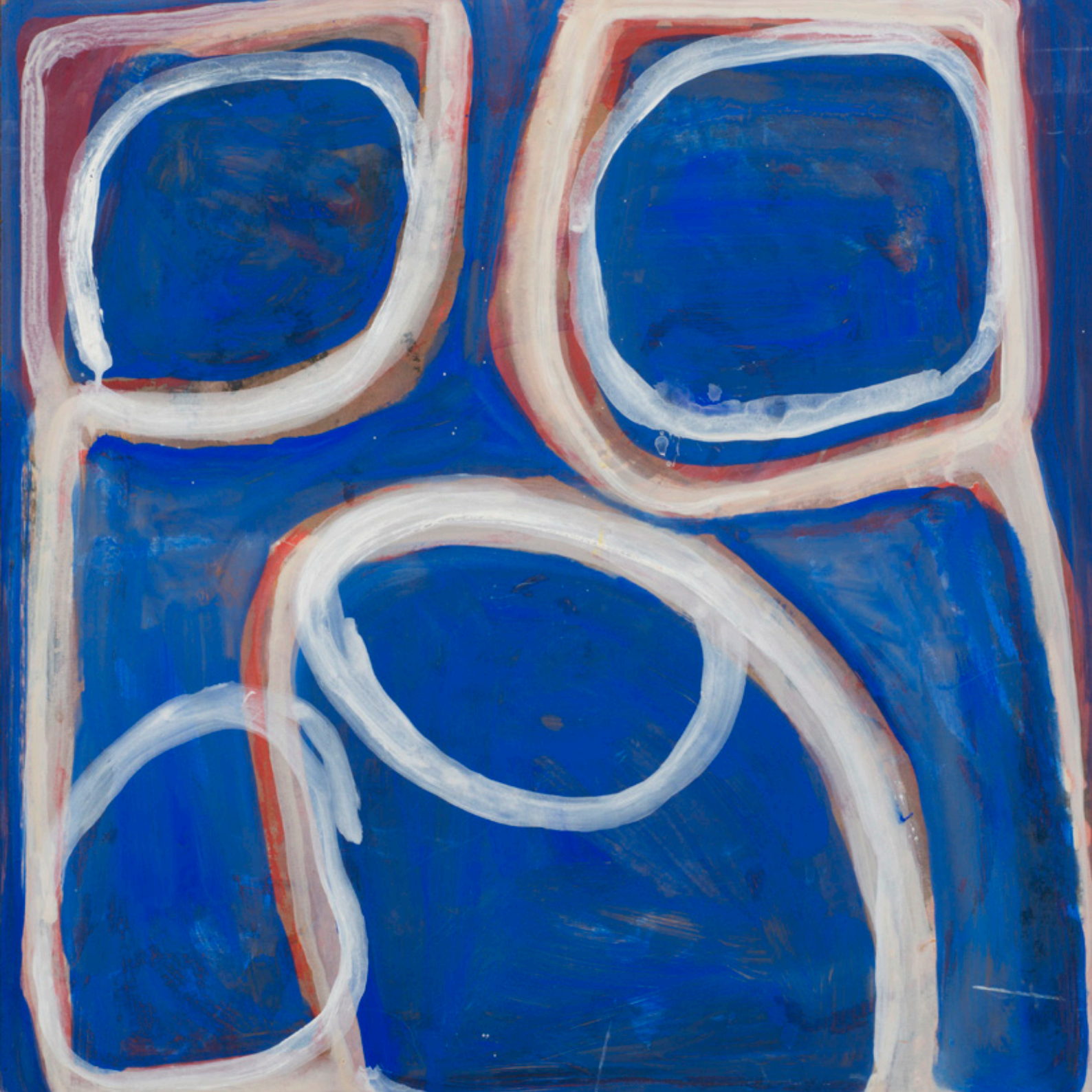
60.0 x 60.0 cm

Donated through the Australian Government's Cultural Gifts Program by Ildiko Kovacs, 2016

Macquarie University Art Collection

Photograph Effy Alexakis, Photowrite

Courtesy the artist and Martin Browne Contemporary





LEFT:

Ildiko Kovacs

Way Through

2009

oil on Masonite

82.0 x 61.0 cm

Donated through the Australian Government's
Cultural Gifts Program by Ildiko Kovacs, 2016

Macquarie University Art Collection

Photograph Effy Alexakis, Photowrite

Courtesy the artist and Martin Browne Contemporary

While the artist's early work strongly suggests seminal abstract expressionist influences – such as Tony Tuckson, particularly in regard to bold, vertical, linear vigour – Kovacs' later aesthetic practice owes much to her travels within remote, outback Indigenous communities. Kimberley artist Rover Thomas, and Clifford Possum Tjapaltjarri – as well as other Indigenous artists of the Western Desert Movement – quickly come to mind. However, Kovacs avoids emulation or pastiche. Instead, motifs result through a seeking of 'action as performance' as paint and surface are played upon through the artist's conscious and unconscious gestures, movement, momentum and energy. Utilising roller, brush, palette knife and hand, Kovacs marks, skims, smears, pulls, slips, rubs back, glides, skates, halts and pirouettes her way across, above and into the picture plane. A skilled understanding of colour, its tonal ranges and its symbiotic interplay with the narrative of line, form, shape and texture complements such a 'drama of actions'. The result is often, unquestionably, mesmeric.

Five Circles, 2004, is a work executed prior to Kovacs' desert wanderings between 2008 and 2010. Here, graphic, bold, curvilinear gestures emerge as powerful forms in conflict with each other, yet also generate a juxtaposition of visual harmony through their confinement upon and within the picture plane. The strength of visual tension is accentuated further through Kovacs' use of complementary colours – a red/orange and Prussian blue. The former underlies the white curvilinear forms, while the blue operates as background. The result is a delicate visual pulsation that implies forward and backward movement and a subtlety of depth to the picture plane. Simultaneously, the viewer's eye is forced to wander along the course of white ribbon creating and connecting forms. Visual elation and exhaustion result.

Sun Burst, 2009, and *Way Through*, 2009, both suggest an aerial observation across a topographical surface – arguably, the artist's desert sojourns into the physical spaces and aesthetic of Indigenous communities are at play as muse. In *Way Through*, forms are interlayered, separated by both solid and translucent thick lines of colour (whites, reds and pinks) – metaphorically, a landscape is being constructed. The striking use of black and grey shapes contoured by such linear perimeters is intricately counterbalanced by the use of dot lines that either outline existing forms or generate new ones. These assist in delineating another layer of aerial contours or boundaries within an implied landscape. In *Sun Burst*, shape and form dominate, as do colour and tone. The artist's characteristic use of continuous line is heavily reduced. Again, metaphorically, an aerial landscape is suggested – though the viewer is closer to ground level than in *Way Through*. However, Kovacs' aesthetic in these two works, while suggestive of the figurative in regard to landscape, continues to

be firmly abstract – the manipulative, rhythmic flow and ebb of spatial arrangements organised through line, form and colour, as well as the visual energy generated, being the focus.

In *Milky Way*, 2013, the viewer's attention is no longer drawn earthwards towards the cartographer's realm, but upwards. Denuded of colour, *Milky Way* – as one would expect – is bursting with fluctuating luminosity and erratic patterns of flowing energy interwoven amid an infinite blackness. A process of attempting to know the unknown and the unknowable is reinforced through the artist's dominant central, linear form – the figure 8: the symbol for infinity. Though vertically placed within the portrait orientation of the picture plane, rather than horizontally, no visual ambiguity exists – within the context that the viewer is looking upwards into the night sky, orientation becomes relative. The mystical or spiritual is on display – the almost accidental, haphazard process of creativity and creation. Here, Kovacs is relying on her aesthetic gestural processes and 'intuition to bring the unseen into the seen'.⁴

In both *In Good Form*, 2015, and *Floating Ribbon*, 2015, the artist's 'internal rhythms and emotions ... on a human scale'⁵ are presented. Wide, rolled ribbons of solid and translucent colours, intermixed with white, joyfully dance across the surface of each – the sensual exotic of the arabesque reverberates. Tonal and textural values are skilfully discrete in their support of suggested released movement and energy within the picture plane. While in *In Good Form* the twists of lines are tight in their turns and multilayering, cascading almost immediately into each other, *Floating Ribbon* – as its title suggests – is a study of gentle, curvilinear grace that achieves a lightness of being. Like *Five Circles*, executed 11 years earlier, in *Floating Ribbon*, Kovacs has again shown her interest in the use of complementary colours blue and orange. This time, however, the blue displaces the orange as a colour element of the ribbon (the curvilinear) – the orange becomes background. But the visual pulsation that results is greatly

heightened on this larger scale work. Such homage to suggested movement through line and colour underpins the painting as one with the artist's aim to 'work with the rhythm of the body [her own]'.⁶ The artist and the painting, in its execution – its creation – become one.

The works of Ildiko Kovacs are first and foremost performances that convey the viewer into her highly personalised aesthetic of abstraction. Here, Kovacs is the master performer. The experience is such that the viewer gains understanding and insight into what is visually possible – the 'unseen becomes seen' and aesthetic innocence is lost. And that is a good thing.

LEONARD JANISZEWSKI

Curator
Macquarie University Art Gallery



LEFT:

John Coburn (1925–2006)

Entrance

1968

synthetic polymer paint on canvas board
75.6 x 60.5 cm

Donated under the Taxation Incentives
for the Arts Scheme by Patricia and
Malcom Coppleson, 1999

Macquarie University Art Collection
Photograph Effy Alexakis, Photowrite

© John Coburn, Licenced by Viscopy, 2017



ENDNOTES

¹ 'Ildiko Kovacs: Currents', Art Almanac, 22 June 2015. Available at: www.art-almanac.com.au/ildiko-kovacs-currents/ Accessed 18 April 2017.

² 'Nancy Groves, 'Australian artist Ildiko Kovacs wins \$80,000 Bulgari art award', *The Guardian*, 23 April 2015. Available at: www.theguardian.com/artanddesign/2015/apr/23/australian-artist-ildiko-kovacs-wins-80000-bulgari-art-award Accessed 18 April 2017.

³ John McDonald, 'Ildiko Kovacs/Simone Fraser', 19 May 2011. Available at: <http://johnmcdonald.net.au/2011/ildiko-kovacs-simone-fraser/> Accessed 18 April 2017.

⁴ 'Onda (2015): Ildiko Kovacs', Art Gallery of New South Wales collection. Available at: www.artgallery.nsw.gov.au/collection/works/123.2015/ Accessed 18 April 2017.

⁵ Julie Power, 'Bulgari Art Award 2015 winner Ildiko Kovacs is riding a wave to Italy', *Sydney Morning Herald*, 23 April 2015. Available at: www.smh.com.au/entertainment/art-and-design/bulgari-art-award-2015-winner-ildiko-kovacs-is-riding-a-wave-to-italy-20150423-1mrjd1.html Accessed 18 April 2017.

⁶ *ibid.*

LEFT:

Dougie McCale
Texas
1998
natural ochres on canvas
120.0 x 120.0 cm
Donated through the Australian Government's
Cultural Gifts Program by Jaeger Art Pty Ltd, 2016
Macquarie University Art Collection
Photograph Effy Alexakis, Photowrite
© Dougie McCale, Licenced by Viscopy, 2017



ABOVE:

Lottie Consalvo
From the sun to the moon
2017
acrylic on board
180.0 x 120.0 cm
Collection of the artist
© Lottie Consalvo, Licenced by Viscopy, 2017



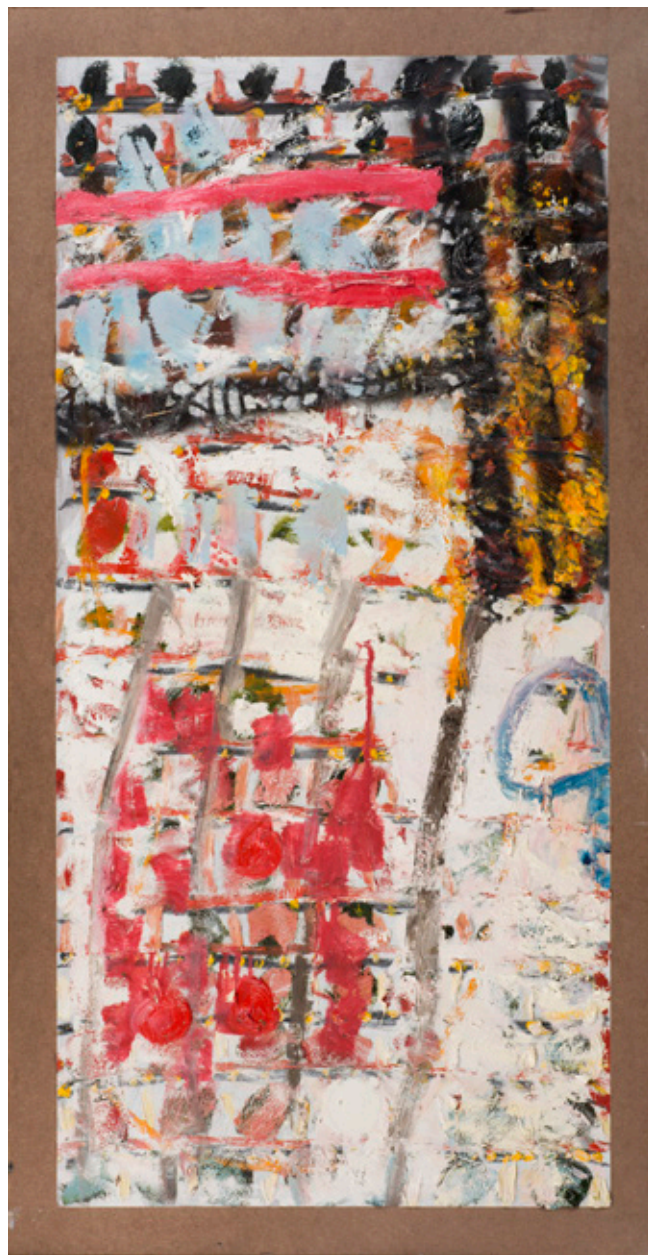
ABOVE:

Lottie Consalvo
Beyond my everything
2017
acrylic on board
140.0 x 122.0 cm
Collection of the artist
© Lottie Consalvo,
Licenced by Viscopy, 2017

RIGHT:

Lottie Consalvo
Falling moons
2017
acrylic on board
140.0 x 122.0 cm
Collection of the artist
© Lottie Consalvo,
Licenced by Viscopy, 2017







FAR LEFT:

James Drinkwater
Long Day, Endless Gaze
 2014
 oil and charcoal on hardboard
 122.5 x 63.5 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection
 Photograph Effy Alexakis, Photowrite
 Courtesy the artist and Nanda\Hobbs Contemporary

MIDDLE:

James Drinkwater
The Link
 2014
 oil on hardboard
 122.5 x 63.5 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection
 Photograph Effy Alexakis, Photowrite
 Courtesy the artist and Nanda\Hobbs Contemporary

LEFT:

James Drinkwater
The Sun over the Water
 2014
 oil on hardboard
 122.5 x 63.5 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection
 Photograph Effy Alexakis, Photowrite
 Courtesy the artist and Nanda\Hobbs Contemporary





FAR LEFT:

James Drinkwater
Mother + child with Beaming Sun + Hearts
 2014
 oil and charcoal on hardboard
 200.0 x 93.8 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection
 Courtesy the artist and Nanda\Hobbs Contemporary

MIDDLE:

James Drinkwater
The End of the Long day By the Sea
 2014
 oil on hardboard
 122.5 x 63.5 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection
 Photograph Effy Alexakis, Photowrite
 Courtesy the artist and Nanda\Hobbs Contemporary

LEFT:

James Drinkwater
The things we find when we Learn to see
 2014
 oil and charcoal on hardboard
 122.5 x 63.5 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection
 Photograph Effy Alexakis, Photowrite
 Courtesy the artist and Nanda\Hobbs Contemporary



LEFT:

Rosalie Gascoigne (1917–1999)
Landfall
1989
weathered and painted formwork on plywood
110.0 x 76.5 cm
Purchased Eva Breuer Art Dealer, 1997
Macquarie University Art Collection
Photograph Effy Alexakis, Photowrite
© Rosalie Gascoigne/Licensed by Viscopy, 2017

RIGHT:

Ildiko Kovacs
Sun Burst
2009
oil on plywood
122.0 x 94.0 cm
Donated through the Australian Government's
Cultural Gifts Program by Ildiko Kovacs, 2016
Macquarie University Art Collection
Photograph Effy Alexakis, Photowrite
Courtesy the artist and Martin Browne Contemporary

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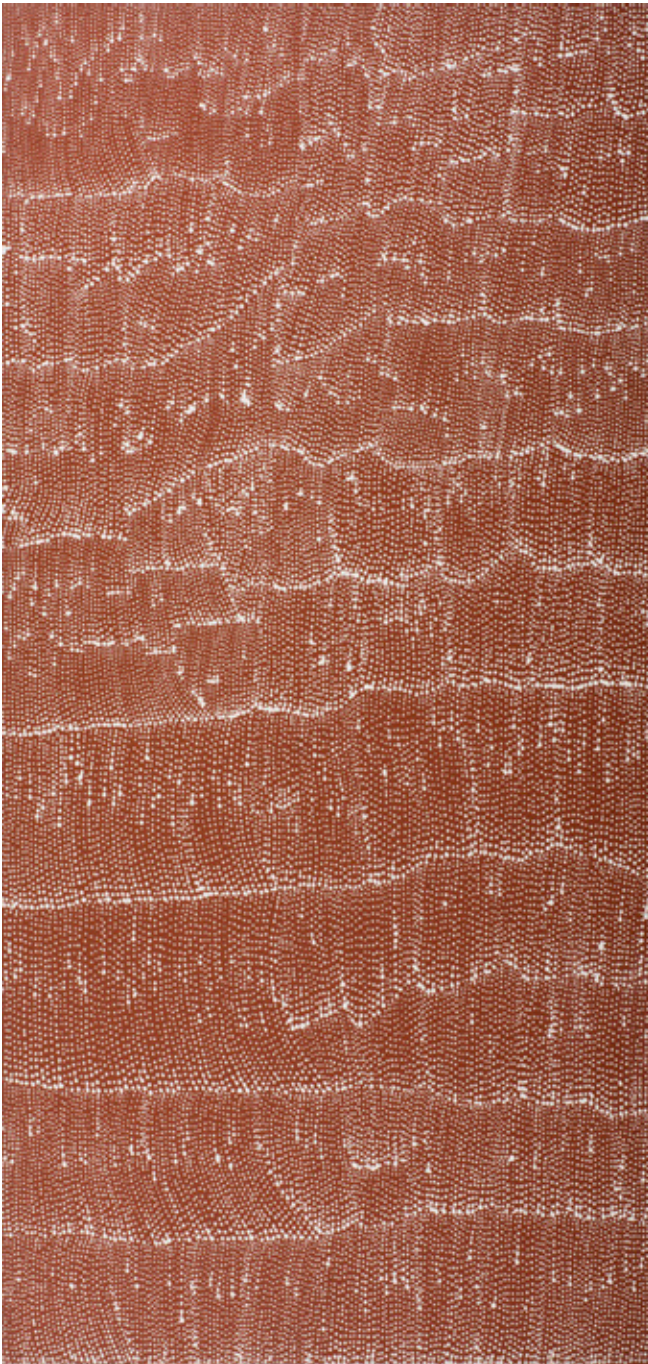
Ildiko Kovacs
Floating Ribbon
2015
oil on plywood
122 x 244 cm
Donated through the Australian Government's
Cultural Gifts Program by Ildiko Kovacs, 2016
Macquarie University Art Collection
Photograph Effy Alexakis, Photowrite
Courtesy the artist and Martin Browne Contemporary









**FAR LEFT:**

Ildiko Kovacs

In Good Form

2015

oil on plywood

150.0 x 220.0 cm

Donated through the Australian Government's

Cultural Gifts Program by Ildiko Kovacs, 2016

Macquarie University Art Collection

Courtesy the artist and Martin Browne Contemporary

LEFT:

Lily Kelly Napangardi

Tali – Sandhills Dreaming

2006

synthetic polymer on canvas

205.0 x 100.0 cm

ABLKN 72FAAA

Donated through the Australian Government's

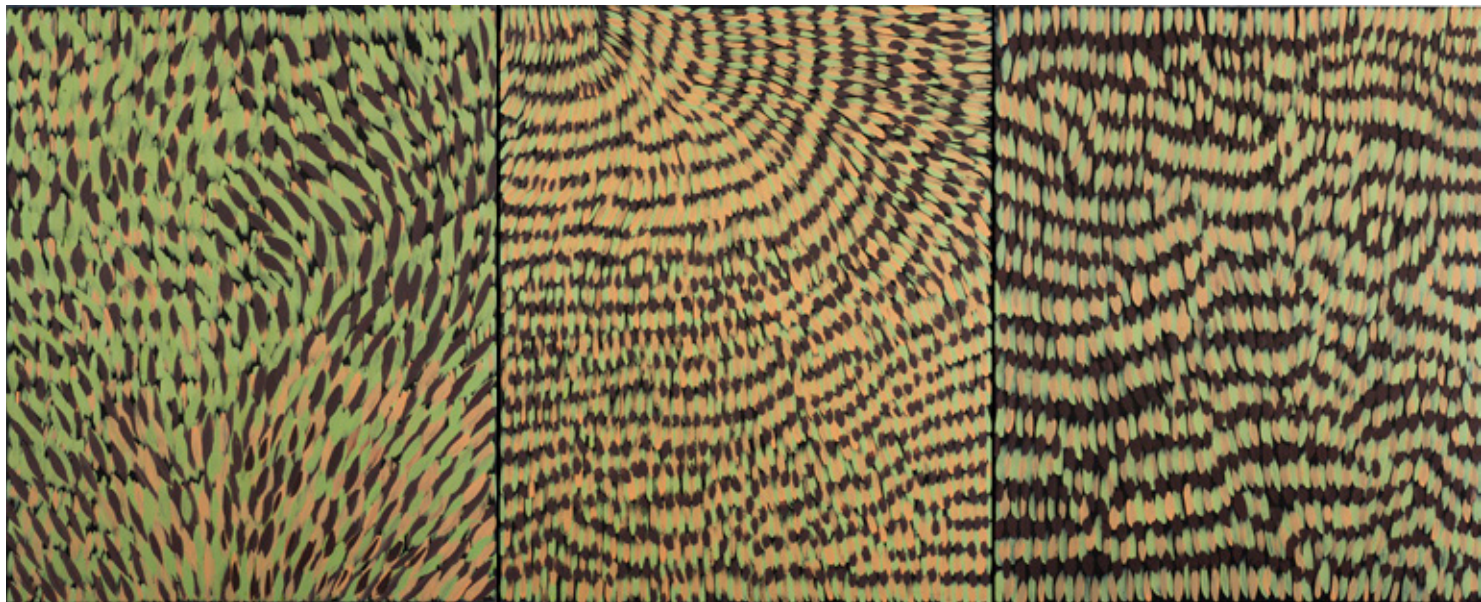
Cultural Gifts Program by Marie Vyalkova, 2017

Macquarie University Art Collection

Photograph Effy Alexakis, Photowrite

© The artist licenced by Aboriginal Artist's

Agency Ltd



ABOVE:

Gloria Petyarre

Leaves

1998

synthetic polymer on canvas

92 x 476 cm; 92 x 76 cm each of 6 panels

Donated through the Australian Government's

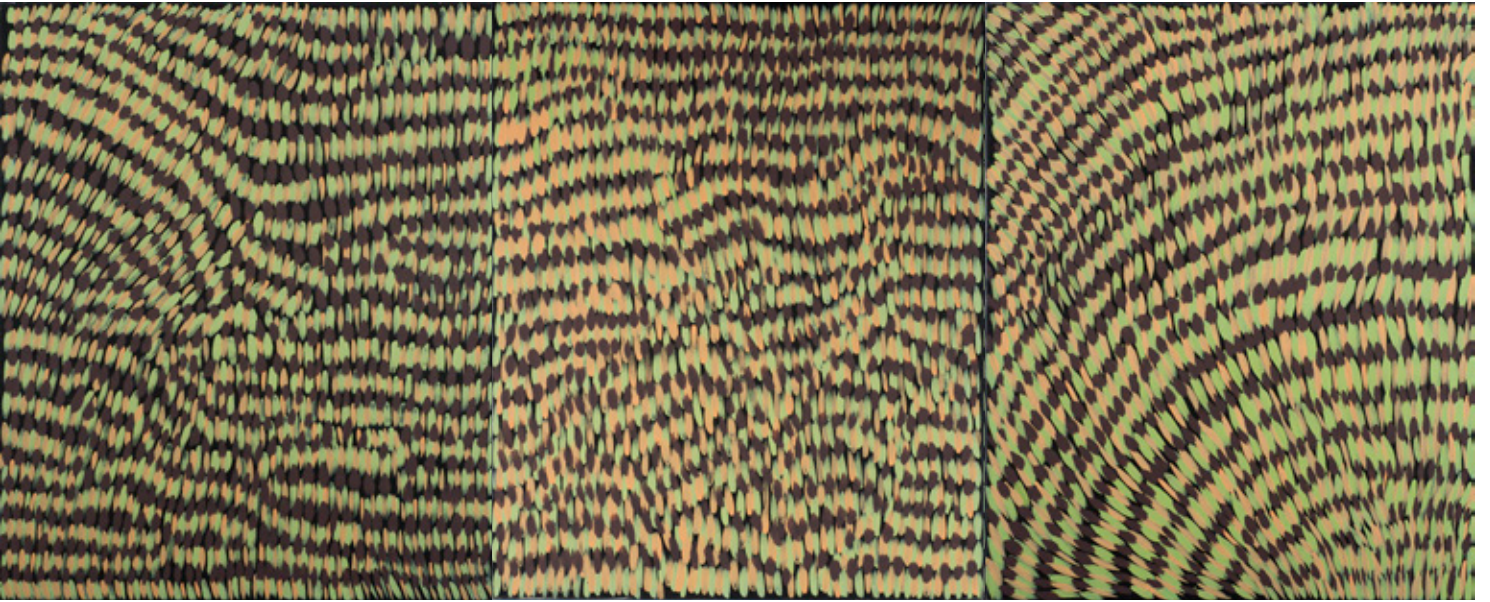
Cultural Gifts Program by Helen Eager and

Christopher Hodges, 2017

Macquarie University Art Collection

Photograph Effy Alexakis, Photowrite

Courtesy the artist and Utopia Art Sydney







LEFT

Brett Whiteley (1939–1992)

Gold Mining

1960

oil, pencil and polyvinyl acetate on paper on board

35.0 x 53.0 cm

Private Collection

Photograph Effy Alexakis, Photowrite

© Estate of Brett Whiteley

List of works

John Coburn (1925–2006)

Entrance

1968

synthetic polymer paint on canvas board

75.6 x 60.5 cm

Donated under the Taxation Incentives for the Arts Scheme by Patricia and Malcom Copleson, 1999

Macquarie University Art Collection

Lottie Consalvo

Beyond my everything

2017

acrylic on board

140.0 x 122.0 cm

Collection of the artist

Lottie Consalvo

Falling moons

2017

acrylic on board

140.0 x 122.0 cm

Collection of the artist

Lottie Consalvo

From the sun to the moon

2017

acrylic on board

180.0 x 120.0 cm

Collection of the artist

Lottie Consalvo

Until my body falls

2017

acrylic on board

180.0 x 120.0 cm

Collection of the artist

James Drinkwater

At the water's edge

2014

oil and charcoal on hardboard

122.5 x 63.5 cm

Donated through the Australian Government's

Cultural Gifts Program by James Drinkwater, 2017

Macquarie University Art Collection

James Drinkwater

Boy with red ball

2014

oil on hardboard

63.5 x 61.0 cm

Donated through the Australian Government's

Cultural Gifts Program by James Drinkwater, 2017

Macquarie University Art Collection

James Drinkwater

Early Memory

2014

oil and charcoal on hardboard

180.4 x 122.0 cm

Donated through the Australian Government's

Cultural Gifts Program by James Drinkwater, 2017

Macquarie University Art Collection

James Drinkwater

First Marks, Stage 1

2014

oil on hardboard

60.0 x 50.0 cm

Donated through the Australian Government's

Cultural Gifts Program by James Drinkwater, 2017

Macquarie University Art Collection

James Drinkwater

First Marks, Stage 2

2014

oil on hardboard

60.0 x 50.0 cm

Donated through the Australian Government's

Cultural Gifts Program by James Drinkwater, 2017

Macquarie University Art Collection

James Drinkwater
In full Flight, (the first time the boy flies a Kite)
 2014
 oil on hardboard
 122.5 x 63.5 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection

James Drinkwater
Long Day, Endless Gaze
 2014
 oil and charcoal on hardboard
 122.5 x 63.5 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection

James Drinkwater
Mother + child with Beaming Sun + Hearts
 2014
 oil and charcoal on hardboard
 200.0 x 93.8 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection

James Drinkwater
Orange Sun, Red Ball
 2014
 oil and charcoal on hardboard
 84.0 x 61.0 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection

James Drinkwater
the artist first Stretcher, image destroyed
 1994
 reconstituted in 2014
 canvas, string, wood and tacks
 59.7 x 50.5 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017

James Drinkwater
*The Beach is really noisy today + that Lady Has
 a telescope*
 2014
 oil on hardboard
 140.0 x 110.0 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection

James Drinkwater
The End of the Long day By the Sea
 2014
 oil on hardboard
 122.5 x 63.5 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection

James Drinkwater
The Link
 2014
 oil on hardboard
 122.5 x 63.5 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection

James Drinkwater
The Sun over the Water
 2014
 oil on hardboard
 122.5 x 63.5 cm
 Donated through the Australian Government's
 Cultural Gifts Program by James Drinkwater, 2017
 Macquarie University Art Collection

James Drinkwater
The things we find when we Learn to see
2014
oil and charcoal on hardboard
122.5 x 63.5 cm
Donated through the Australian Government's
Cultural Gifts Program by James Drinkwater, 2017
Macquarie University Art Collection

Rosalie Gascoigne (1917–1999)
Landfall
1989
weathered and painted formwork on plywood
110.0 x 76.5 cm
Purchased Eva Breuer Art Dealer, 1997
Macquarie University Art Collection

Ildiko Kovacs
Floating Ribbon
2015
oil on plywood
122.0 x 244.0 cm
Donated through the Australian Government's
Cultural Gifts Program by Ildiko Kovacs, 2016
Macquarie University Art Collection

Ildiko Kovacs
In Good Form
2015
oil on plywood
150.0 x 220.0 cm
Donated through the Australian Government's
Cultural Gifts Program by Ildiko Kovacs, 2016
Macquarie University Art Collection

Ildiko Kovacs
Sun Burst
2009
oil on plywood
122.0 x 94.0 cm
Donated through the Australian Government's
Cultural Gifts Program by Ildiko Kovacs, 2016
Macquarie University Art Collection

Ildiko Kovacs
Way Through
2009
oil on Masonite
82.0 x 61.0 cm
Donated through the Australian Government's
Cultural Gifts Program by Ildiko Kovacs, 2016
Macquarie University Art Collection

Ildiko Kovacs
5 Circles
2004
acrylic on Masonite
60.0 x 60.0 cm
Donated through the Australian Government's
Cultural Gifts Program by Ildiko Kovacs, 2016
Macquarie University Art Collection

Dougie McCale
Texas
1998
natural ochres on canvas
120.0 x 120.0 cm
Donated through the Australian Government's
Cultural Gifts Program by Jaeger Art Pty Ltd, 2016
Macquarie University Art Collection

Lily Kelly Napangardi
Tali – Sandhills Dreaming
 2006
 synthetic polymer on canvas
 205.0 x 100.0 cm
 ABLKN 72FAAA
 Donated through the Australian Government's
 Cultural Gifts Program by Marie Vyalkova, 2017
 Macquarie University Art Collection

Lily Kelly Napangardi
Tali – Sandhills Dreaming
 2006
 synthetic polymer on canvas
 207.5 x 136.5 cm
 ABLKW102RC
 Donated through the Australian Government's
 Cultural Gifts Program by Marie Vyalkova, 2017
 Macquarie University Art Collection

Gloria Petyarre
Body Paint
 1996
 synthetic polymer on canvas
 88.0 x 120.0 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Helen Eager and
 Christopher Hodges, 2017
 Macquarie University Art Collection

Gloria Petyarre
Leaves
 1998
 synthetic polymer on canvas
 92 x 476 cm; 92 x 76 cm each of 6 panels
 Donated through the Australian Government's
 Cultural Gifts Program by Helen Eager and
 Christopher Hodges, 2017
 Macquarie University Art Collection

Tony Tuckson (1921–1973)
Two White Lines (Vertical) on Red
 1970–1973
 synthetic polymer on paint on hardboard
 213.5 x 122.0 cm
 Purchased Watters Gallery, 1977
 Macquarie University Art Collection

Brett Whiteley (1939–1992)
Gold Mining
 1960
 oil, pencil and polyvinyl acetate on paper on board
 35.0 x 53.0 cm
 Private Collection

Fred Williams (1927–1982)
Trees
 1963
 oil, tempura on hardboard
 151.5 x 119.0 cm
 Purchased Rudy Komon Art Gallery, 1984
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FIND OUT MORE

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