RICHARD GOODWIN NAVIGATOR EDUCATION

&
PUBLIC
PROGRAMS

AMERICAN
VISIONARY
JOHN F.
KENNEDY'S
LIFE AND TIMES

Penrith Regional Gallery & The Lewers Bequest
Winter Exhibition Suite
27 May – 20 August 2017

# 75 YEARS A CELEBRATION OF LIFE, ART AND EXHIBITION

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This year Penrith Regional Gallery & The Lewers Bequest celebrates 75 years of art practice and exhibition on this site. In 1942, Gerald Lewers purchased this property to use as an occasional residence while working nearby as manager of quarrying company Farley and Lewers. A decade later, the property became the family home of Gerald and Margo Lewers and their two daughters, Darani and Tanya. It was here the family pursued their individual practices as artists and welcomed many Sydney artists, architects, writers and intellectuals. At this site in Western Sydney, modernist thinking and art practice was nurtured and flourished.

Upon the passing of Margo Lewers in 1978, the daughters of Margo and Gerald Lewers sought to honour their mother's wish that the house and garden at Emu Plains be gifted to the people of Penrith along with artworks which today form the basis of the Gallery's collection. Received by Penrith City Council in 1980, the Neville Wran led state government supported the gift with additional funds to create a purpose built gallery on site. Opened in 1981, the gallery supports a seasonal exhibition, education and public program.

Please see our website for details at: penrithregionalgallery.org

### WINTER SUITE 2017

### Welcome.

This Winter Penrith Regional Gallery & The Lewers Bequest is proud to present two important exhibitions: Richard Goodwin – Navigator, and American Visionary: John F. Kennedy's Life and Times.

In the Main Gallery is the work of acclaimed Australian artist, Richard Goodwin. For over four decades Goodwin's practice has evolved and deepened to embrace performance, drawing, sculpture, architecture, public art and film. *Navigator* brings together works from Goodwin's key series: *Ulysses, Mystic Alien, Drone Dorje, Exoskeleton, Porosity, Prosthetic* and *Parasite*. Combined, they examine past and future, habitable and inhabitable space, machines and their intersection with human form and capability.

The artist juxtaposes a belief in the modernist project and its potential with a roaring disappointment in the capitalistic technocratic world we inhabit. This is revealed through the artist's use of form and materiality - high energy, explosive, near chaotic assemblages with cinematic references - the works pit the towering city with the ghetto, the fixed and complete with the lost and abandoned. Profoundly political, Goodwin's artworks construct a world view which both disturbs and compels us to look beyond heroic versions of the self and city. Throughout, the artist is provocateur, biographer, navigator.

Exhibited in Lewers House Gallery is *American Visionary: John F. Kennedy's Life and Times*. Curated by New York photojournalist Lawrence Schiller, the exhibition brings together a suite of 77 photographs of Kennedy's life, which reveal intimate family moments alongside some of the most iconic political images of the 20<sup>th</sup> century. Together they record a time of enormous social and political change, a time of hope and global tensions.

American Visionary is being held concurrently at the Smithsonian Art Museum, Washington. Supported in its Australian tour by the United States Government, Penrith Regional Gallery & The Lewers Bequest is honoured to be the first Australian gallery to exhibit American Visionary and in so doing help celebrate the 100<sup>th</sup> anniversary of John F. Kennedy's birth.

In association with *American Visionary* the Gallery will present two free public forums, on Sunday 28 May and 18 June. These forums, led by scholars affiliated with the United States Studies Centre, University of Sydney, are a consideration of Kennedy's legacy, concerning foreign policy, the US Alliance, Black American Civil Rights, and First Lady, Jackie Kennedy.

This Winter, look out too for our education, term and holiday programs. Therein, Richard Goodwin's artworks will provide the inspiration for student skills acquisition and the creation of three dimensional works.

As always our thanks to our friends and supporters, all of whom challenge and encourage us to produce exhibitions, education and public programs which are exhilarating and responsive to our broader community.

We look forward to hosting your visit.

Dr Lee-Anne Hall Director Penrith Regional Gallery & The Lewers Bequest May 2017

### RICHARD GOODWIN NAVIGATOR

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### Richard Goodwin - Artist Biography

With 42 years of practice as an internationally exhibiting artist and architect, Richard Goodwin has sustained a prolific and award winning practice provoking boundaries between art and architecture. In 1996 Goodwin established the Porosity Studio at the College of Fine Arts within the University of New South Wales where he currently holds the position of Professor of Fine Arts and Design. He teaches part-time via intensive, international and multi-disciplinary studios providing a unique context for the renegotiation of delineations between art, architecture and urbanism. A United Kingdom based series of Porosity studios have recently been fully sponsored by the British Council.

In 2002 Goodwin was awarded the prestigious Discovery Grant from the Australian Research Council to fund the development of his ideas on Porosity – a redefining of public space in cities leading to urban propositions of parasitic architecture. In 2008 he received his PhD for further Porosity research. This research continues today under a second Australian Research Council Linkage grant in collaboration with architecture academic Russell Lowe entitled, Real-Time Porosity: Using Computer Gaming Technology to Map and Analyse Pedestrian Movement in Public and Private Space.

Major prizes include: The National Sculpture Award 1985, The Sculpture by the Sea Prize 2003, Helen Lempriere Award 2004, the Blackett Award for Architecture in 2004, and the Wynne Prize from the Art Gallery of NSW 2011.

Goodwin's Architectural practice concentrates on parasitic connections between private and public space. Recent works include the Cope Street parasite and the Deepdene Parasite. Goodwin has also completed several public structures including four pedestrian bridges, one of which was constructed for the Olympic Games precinct in Sydney 2000.

His artwork is held in major collections including the Art Gallery of NSW, the National Gallery of Victoria and the Nuremburg Museum.



Richard Goodwin TaxiDermis 03 Model from Venice Architecture Biennale 2012

# MODELS, UNREAL OBJECTS & REAL THINGS

### Models, Unreal Objects and Real Things

As an artist, I am intrigued by Richard Goodwin's simultaneous construction of *Models*, *Unreal Objects* and the supervision/overseeing of *Real Things*.

### Models

Models of all kinds carry the paradox of illogical belief. That is, our senses tell us they cannot be 'real', but the scale differential actually works as a bridge to our acceptance. Goodwin uses this powerful function to undertake his most bold explorations. Buildings, penetrated and occupied by foreign objects: flying things landed, crawling things burrowed in, nascent pods bursting out. Although Goodwin has undertaken measured consideration of the porosity of buildings - the flow of pedestrians, the interconnectedness of spaces and surfaces etc., his models indicate another aspect of architecture, that is, its psychology. This is derived from a containment or intensification of space in what Goodwin sees as an increasingly dystopian world.

Yet art drives towards resolution, the positive. Consequently, these model buildings have been invaded with an equal mix of dreams - of an activated space an individualised life and nightmares - of invasive technologies, only now being realised via the 'social' media and clandestine surveillance/control of the web. The fact that the models are beguiling in their craftsmanship and aesthetic only adds to the tension/unease of the messages contained within. The warmth of wood, the coldness of grey metal/metallic plastic pervades.

### **Unreal Objects**

Goodwin's sculptures are real enough. Of human scale or larger, their presence cannot be denied. Yet, unlike his models that allude to the real although they are not, these found/modified/constructed/added to objects are consistently otherworldly. Bikes explode or are constrained in wicker ware basketry, recognisable car parts perform alternate, likely sinister functions. Boat hulls inlaid with text and mathematical equations tell stories of other cultures, even universes, whilst flying aloft in the gallery space. Familiar objects, as construed by Goodwin, become fantastical visions saturated with intent. *Prosthetic Apartment A* appears to be a small aircraft or submarine or perhaps a beetle that has just come to ground? As contradictory and potentially hostile as this appears, the viewer (or voyeur) can peer inside to see welcoming bedding in tangles of cloth. Is this a womb of the future, or an incubator for a hybrid species? Or, conversely, the pressures of a day in the real world, is *Prosthetic Apartment A* a desirable pad to hide yourself in, to dream, to be transported to some other place?

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### **Real Things**

When you are travelling the highways and byways of metropolitan Sydney, keep your eye out for inspiring sound barriers and bridges, and when you find them, likely they will be the work of Richard Goodwin. The origins of such freeway and bridge architecture can be found in deep and sometimes dark places of his mind (and heart).

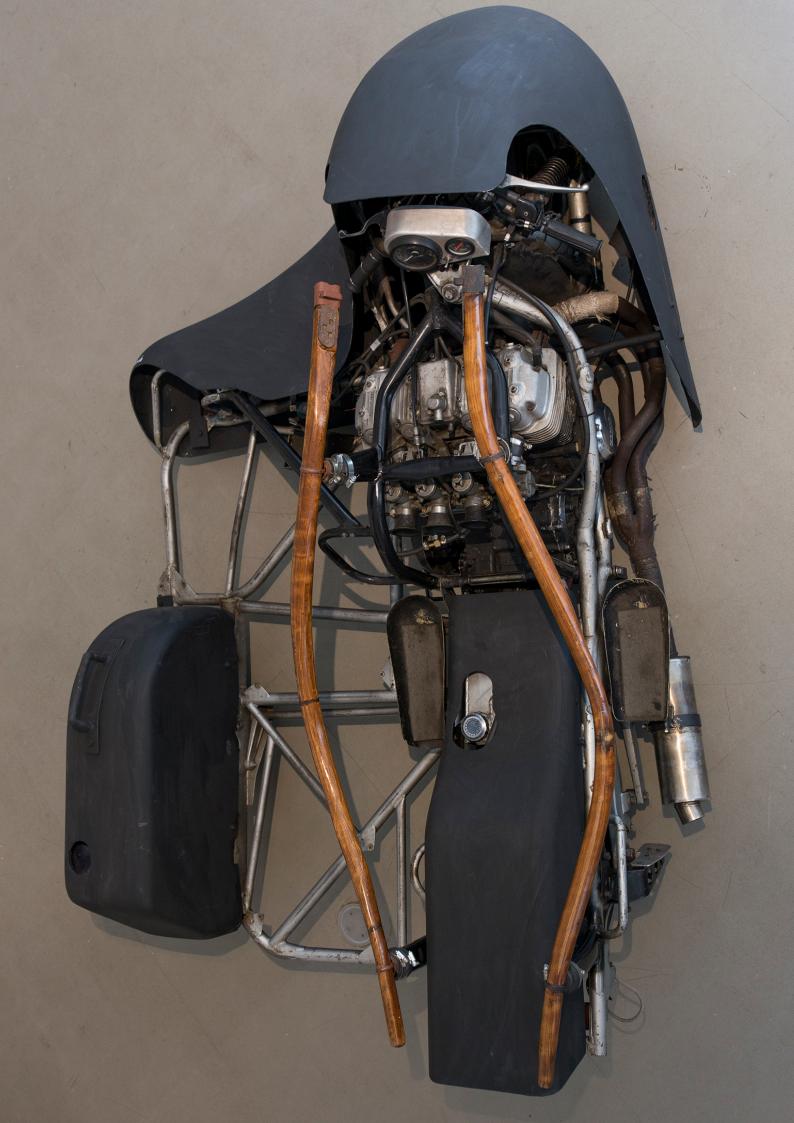
If his models are not 'real' yet are capable of showing us a psychological and spatial rendering of our times, and his sculptural objects are real, but allude to the fantastic, to the imaginary, then what do his sound barriers and bridges suggest? Architect and engineer yes, but Goodwin is foremost an artist. His *Charles Street Bridge* suspends the imaginary within the building code, bridges the physics of an overpass through coding in tune with our DNA. Goodwin acknowledges and celebrates the organic nature - the brains and emotions of the human bodies that traverse his bridges and freeways. So, in this way his *Real Things* become superreal combining as they do the specified engineering function and the unspecified human pleasure of spatial mobility. I know this is true because whenever I am driving from Sydney to Brisbane, I am struck by the momentary glance of Goodwin's mangrove-esque towers at each end of the Chindeah Bypass Bridge, at Tweed River. Simultaneously the bridge transports me across the waters towards my destination while the welcoming towers signal the real beginning of my journey north.

Working across these three scales enables Goodwin to explore and extend his ideas at will. Through praxis he intensifies his understanding, his language and focus, and as a result, is able to discern truth of experience in an increasingly fiction prone world.

There is much fine writing about and documentation of Richard Goodwin's work. His major book from Craftsman House titled 'Performance to Porosity' is a must read.

Professor Ian Howard UNSW Art & Design

# THE ULYSSES SUITE: DEDALUS'S PROSTHESIS FOR A MINOTAUR, 2016



### The Ulysses Suite: Dedalus's Prosthesis for a Minotaur, 2016

### (pictured previous page)

I have never seen anything like it. Low to the ground, so much exposed black and chrome. A beast. What I interpret as foot rests are actually knee pads; the riding position mounts you over the bike with legs spread wide, stomach and chest spooning the motor, head between low-slung handlebars. Close the ground, the noise must be incredible, the throbbing of the engine straight into your organs, the asphalt rushing past centimetres below.

The three-wheeler's faring is painted matt black. I can still make out the decal text underneath; a trace of the former life of this readymade:

FOR SALE \$6000 ono - READY TO RACE The best fun you can legally have with your clothes on

So fitting. The work's title is, after all, a not-so-veiled reference to the contraption built by Daedalus to enable Pasiphaë to consummate her love affair with a bull. A performance was staged using the contraption, and photos depict a nude couple on and around the machine and one another, their bodies blurred by movement in grainy black and white. Not a restaging of Pasiphaë's encounter, rather an invitation to consider the body-machine relationship: the body uses the machine to achieve an out-of-body experience; the machine requires a body to fulfil its potential. Together they form an unholy alliance of chrome and flesh, of prosthesis and host.

The Ulysses Suite: Dedalus's Prosthesis for a Minotaur is part of a larger series that includes the performance photographs embedded into two 10-metre long canvases. In one mural-length stretch, Goodwin adopts the minimalism of Frank Stella and the expressionism of Jackson Pollock, allowing the two to fight it out across the room. It is an externalisation of Goodwin's own internal struggle as a trained minimalist turned maximalist, an artist-architect who eschewed form-follows-function to turn existing forms and materials into prostheses for bodies and buildings. The other ten metres of canvas is a complex assemblage of photographs, found objects and scrawled text that reads as a chaotic, organic map of the ideas and materials that are the raw ingredients of Goodwin's practice.

The three-wheel *Prosthesis*, though, is the centrepiece of the series. The readymade machine is an assemblage of metal tubes, rubber fittings, plastic sheaths and copper wires, but it is Goodwin's modification that transforms it from functional to symbolic object. Slung along the length of the seat are two curvaceous, glossy arms. They resemble horns, with their lacquered wood surface, but are scythe handles: the grim reaper's tool. They are sinuous and organic, evocative of sex and death, and at odds with the streamline logic of the machine. Richard tells me the thing can do 200 miles per hour; I look up this speed because I can't actually imagine it, and read on a tech website that "at 200 miles an hour, you're basically in the death zone"i. There is no reaction time. No time to make out landmarks as you pass. No margin for error. Human and machine are locked together in a dance of death.

"Machines are tragic," Richard muses in the course of our conversation. I don't know exactly what he means, but I think machines like this are an attempt to transcend our bodies. Like Pasiphaë's bull, speed machines are at once alluring and dangerous; they are repositories for what we desire but can never be. They are prostheses that to take us to the edge and back again, but in doing so, remind us that we are soft, slow bags of flesh, bounded by gravity and time.

Rebecca Gallo

Viewed at the artist's Balmain studio, 9 May 2017

i More on this in glossary below. ii Harper, J. H. 2016, February 9. What is it really like to drive 200 miles per hour? Retrieved from https://www.theverge.com/2016/2/9/10949416/driving-200-mph-in-a-supercar

A brief glossary for The Ulysses Suite: Dedalus's Prosthesis for a Minotaur

### Ulysses:

A novel by Irish author James Joyce, first published 1922, with characters and relationships loosely based on those in Homer's Odyssey.
 The Latin name for Odysseus, who was a Greek king and the subject of Homer's epic poem Odyssey, written in the 8th century BCE.

### Minotaur:

- 1. Generic: a mythological creature half-man, half-bull associated with raging anger.
- 2. Greek mythology: King Minos was gifted a bull to sacrifice to the gods, but kept it instead.
- The gods punished Minos by making his wife, Pasiphaë, fall in love with the bull.

The two mated, and produced the Minotaur: half-man, half-bull.

### Dedalus/Daedalus:

- 1. Stephen Dedalus, a character in Joyce's Ulysses who corresponds to Odyssey's Telemachus, son of Ulysses.
- 2. Greek mythology: Daedalus was the father of Icarus, and a renowned craftsman.

He built a contraption that enabled Pasiphaë to mate with her love, a bull. Daedalus subsequently built the Labyrinth that held the Minotaur, the progeny resulting from this unholy union.

2017

### List of works

### All measurements are in cm (h x w x d) All works courtesy of the artist and Australian Galleries

ARC Research model 345 -363 George Street

timber and plastic 82 × 93.5 × 43

Co-isolated Slave No.3

2010

concrete, steel and rubber

290 × 105 × 115

Co-isolated Slave No.4

2013

found object, monitor, digital film

240 × 160 × 115

Drone Dorje and The Drone Stripped Bare Of All Her Brides

plywood, rag paper and charcoal

750 × 400 × 50

Drone Dorje

2013 film

**Folicle** 1995

lead and plastic 60 × 10 × 41

**Formations** 

2012

timber and plastic

90 × 160 × 165

Formations - Porosity

2012

film

Mystic Alien untitled

linen, central desert sand, plastic,

nylon, rope, steel

 $750 \times 350 \times 1.5$ 

Mystic Alien Xmas

charcoal on rag paper on canvas

353 × 250

Molly Bloom Murmers

mixed media on marine plywood

 $200 \times 1000$ 

Part of the poroplastic explosion

plastic, die cast metal and rubber

660 × 610 × 400

Poroplastic No. 2 Black Bridge

Bridal 2008

stainless steel, plastic, motorbike

parts

250 × 450 × 300

Porosity Research Model

of Sydney City

2005

timber and plastic

120 × 125 × 57

Prosthetic Apartment A

steel, clothing

150 × 258 × 140

The Labyrinth Set for Dedalus

mixed media and acrylic on canvas

200 × 1000

The Ulysses Suite: Dedalus's

Prosthesis for a Minotaur

wood, metal and painted fibreglass

80 × 140 × 220

The Visit No.2

plastic, timber and fabrics



Richard Goodwin
Poroplastic No. 2 Black Bridge Bridal
2008
stainless steel, plastic, motorbike parts  $250 \times 450 \times 300$ 





Richard Goodwin

Drone Dorje + The Drone Stripped Bare Of All Her Brides
2013
plywood, rag paper and charcoal
750 x 400 x 50



Richard Goodwin
Molly Bloom Murmers
2016
mixed media on marine plywood
200 × 1000
(detail)





Richard Goodwin
The Ulysses Suite:
Dedalus's Prosthesis for a Minotaur,
2016
(detail)
wood, metal and painted fibreglass
80 × 140 × 220
19

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Richard Goodwin -Navigtor (installation view)

# AMERICAN VISIONARY JOHN F. KENNEDY'S LIFE AND TIMES

John F. Kennedy's presidency marked a pivotal period in American history. Kennedy rose to political prominence following World War II as Americans were enjoying the first fruits of a consumer culture. Manufacturing muscle, fuelled by the war, was turned to making cars and appliances, while battle-weary correspondents and photographers offered their talents to Madison Avenue and mass media publishing empires. Magazines brimming with glossy photographs flew off of newsstands, while televisions beamed news and images directly into American homes.

This exhibition depicts a golden age of photojournalism in America – and no single politician was photographed more than JFK. Photographers and news-reel cameramen used images of Kennedy and his young family to convey a vision of a new America – a sophisticated world power engaged in building a bright future for its citizens. Kennedy, in turn, understood the power of pictures to convey his message to voters and was a willing partner in crafting his public persona to help build support for the space program, the Peace Corps, legislation on Civil Rights and immigration, equal pay for women, federal health insurance for the elderly – initiatives that would ensure a more diverse and egalitarian America.

The dramatic scope of Kennedy's life is evident in these photographs – from his youthful travels, his first congressional bid as a decorated war hero, the fairytale marriage to Jacqueline Bouvier, his run for the White House and role as commander in chief, to the tragedy of his death in Dallas. Selected from the Kennedy Library, Getty Images, private collections, and the Kennedy family archives, these images remain as indelible evidence of John Kennedy's personal charisma and political accomplishments.

This exhibition is based on the book *JFK: A Vision for America* and is organized by Lawrence Schiller of Wiener Schiller Productions. It was organized in cooperation with the John F. Kennedy Library Foundation with additional support from Stephen Kennedy Smith and Getty Images. This exhibition is made possible with funding provided by the United States Government.

### THE MAKING OF JFK

The second son born into a family of nine, Kennedy began life in the suburbs of Boston and grew up in Riverdale and Bronxville, New York, attending boarding schools in Connecticut, and spending summers at the family home in Hyannis Port. His father's political appointments under President Franklin Roosevelt gave Jack the chance to travel and interact with world leaders as a young man. The publication of his college thesis, *Why England Slept*, and his brief but distinguished military career were vital to shaping his political identity.

Kennedy's older brother, Joe Jr., had been groomed by their father for a political career from an early age; Kennedy Sr. hoped he would be the first Roman Catholic Irish-American president of the United States. After Joe Jr. died in action while serving as a naval aviator during World War II, Joe Sr.'s aspirations fell on JFK, whom he encouraged to run for a congressional seat in 1946, and later, for the Senate in 1952.

In 1951, while serving his third term in Congress, Kennedy met Jacqueline Bouvier. The two saw each other occasionally as Kennedy remained focused on his Senatorial run. Later that year, Bouvier was engaged to stockbroker John G. W. Husted Jr., but broke off the engagement after only three months. She was soon dating Senator Kennedy exclusively, and the couple wed in September of 1953.

### THE ROAD TO THE WHITE HOUSE

The campaign of 1960 is hailed as the first modern presidential campaign, due largely to Kennedy's innovative strategy. As the youngest man and the first Roman Catholic ever elected to the White House, JFK broke tradition to become the first self-selected nominee; his campaign sidestepped a well-established system in which few states held primaries and "party bosses" had considerable sway over the nomination at the convention. The Kennedy campaign took an entirely different approach and built a powerful ground operation that effectively deployed the potential of television, the draw of celebrity endorsements, a very deliberate cultivation of image, as well as a cadre of campaign surrogates— namely the many members of the Kennedy family—to establish a network of supporters across the county. The campaign courted Hispanic voters as it ran televised ads featuring Jackie addressing viewers in Spanish. Kennedy's sisters campaigned so vigorously during the primary that a defeated Hubert Humphrey groused, "I feel like an independent merchant competing against a chain store." The Kennedy team set new standards by which all candidates have campaigned since.

Despite the adoring crowds on the campaign trail, the young senator didn't always have an easy path. Skeptics doubted the competence of a forty-three-year-old commander in chief untested on the world stage. Some dismissed him as a wealthy playboy whose father had bankrolled his run, or found his Roman Catholic faith worrisome, concerned he would defer to the Vatican, while others branded him as a socialist whose vision of America's future didn't align with their own.

The Kennedy administration reinvented the role of the White House, bringing a modern, bright polish—and a young family—to an institution previously perceived as somber and staid. Central to JFK's vision for America was his belief that the arts were crucial to a vital democracy.

Despite these positive changes, the Kennedy presidency faced exceptional challenges. An ailing stock market and a series of violent Civil Rights flashpoints punctuated the Kennedy years, and priorities abroad proved no less vexing. Vietnam, a divided Berlin, and the cold war struggle against communism all weighed heavily on JFK's presidency but didn't impede his domestic agenda. Signature achievements included the establishment of the Peace Corps, the Equal Pay Act of 1963, a progressive environmental policy, and dominance in the accelerating space race. Kennedy's economic programs led the country on its longest period of sustained expansion since the end of World War II, and creative diplomacy allowed for what is often considered his greatest accomplishment: The Limited Nuclear Test Ban Treaty, the culmination of more than eight years of arduous negotiation.

"Freedom has many difficulties," he said, addressing over one million Germans who assembled for his visit to West Berlin, "and democracy is not perfect." Although his vision aimed high and he maintained an unwavering belief in American greatness, President Kennedy always remained, in his words, "an idealist without illusions".



Senator John F. Kennedy of Massachusetts, 1957. Photograph, © Phillippe Halsman/Magnum Photos



A televised President Kennedy draws attention in an L.A. department store as he announces the U.S. naval blockade of Cuba, October 22, 1962 Photograph by Ralph Crane/The LIFE picture collection/Getty Images



Senator Kennedy returns home to Massachusetts after accepting the Democratic nomination July 1960 Photograph by Ralph Crane/The LIFE picture collection/Getty Images



The Kennedys' influence on popular style, particularly Jackies, had already gained momentum prior to the election but positively exploded once JFK assumed office. New York City, early 1961 Photograph by Yale Joel/The LIFE picture collection/Getty Images



A photo booth portrait, possibly taken during their honeymoon travels, 1953. Courtesy John F. Kennedy Presidential Library and Museum.

### John "Jack" Fitzgerald Kennedy at Nantasket Beach, Massachusetts circa 1918 Photographer unknown Courtesy Corbis/Getty Images

### A young Jack in the ocean, his father nearby early 1920s Photographer unknown Courtesy John F. Kennedy Library Foundation

# Joseph Kennedy with sons Jack (left) and Joseph Patrick Jr., Brookline, Massachusetts 1919 Photographer unknown Courtesy John F. Kennedy Library Foundation

### The Kennedy children June 1926 Photographer unknown Courtesy John F. Kennedy Presidential Library and Museum

# 5. Traveling Europe on break from college, The Hague 1937 Photographer unknown Courtesy John F. Kennedy Presidential Library and Museum

### The Kennedy family at home, Bronxville, New York 1937 Photographer, Bradford Bachrach Courtesy John F. Kennedy Presidential Library and Museum

## 7. Vatican City 1939 Photographer unknown Courtesy John F. Kennedy Presidential Library and Museum

### 8. On the dance floor, London 1939 Photographer, Peter Hunter Courtesy Magnum Photos

# 9. Harvard University graduation, Cambridge, Massachusetts June 1940 Photographer unknown Courtesy John F. Kennedy Presidential Library and Museum

## 10.Lieutenant Kennedy, SolomonIslands, South Pacific1943Photographer unknownCourtesy Corbis/Getty Images

### 11. Navy Marine Corps medal ceremony, Boston, Massachusetts June 12, 1944 Photographer unknown Courtesy Getty Images

### 12. Photo booth portrait 1953 Courtesy John F. Kennedy Presidential Library and Museum

# Jack and Jackie stroll Georgetown with Ethel Kennedy, Washington, D.C. May 8, 1954 Photographer, Orlando Cuero Courtesy Olsten Bild/Getty Images

# 14. Wedding day, Newport, Rhode Island September 12, 1953 Photographer, Lisa Larsen Courtesy The LIFE Picture Collection/Getty Images

### With daughter Caroline, Georgetown, Washington, D.C. March 25, 1958 Photographer, Ed Clark Courtesy The LIFE Pictures Collection/Getty Images

### Kennedy for Congress headquarters, Boston, Massachusetts September 1946 Photographer, Yale Joel Courtesy, The LIFE Images Collection/Getty Images

# 17. The congressman films a commercial for his 1952 Senate run 1952 Photographer, Yale Joel Courtesy The LIFE Picture Collection/Getty Images

# 18. Campaign event, Worcester, Massachusetts May 18, 1952 Photographer unknown Courtesy John F. Kennedy Presidential Library and Museum

# 19. First-year congressman,age twenty-eight, with a longshoremen's union official, Boston 1946 Photographer unknown Courtesy John F. Kennedy Presidential Library and Museum

# 20. The McClellan Committee hearings, Washington, D.C. March 1957 Photographer unknown Courtesy John F. Kennedy Presidential Library and Museum

# The Democratic National Convention, Chicago, Illinois August 16, 1956 Photographer Unknown Courtesy John F. Kennedy Presidential Library and Museum

## 22. An "unofficial" campaign visit to Coos Bay, Oregon 1959 Photographer, Jacques Lowe Courtesy The Jacques Lowe Estate

# 23. Senator Kennedy and fiancée Jacqueline Bouvier, Life magazine photo shoot, Hyannis Port, Massachusetts June 1953 Photographer, Hy Peskin Courtesy Getty Images

### 24.

Senator John F. Kennedy of Massachusetts 1957

Photographer, Philippe Halsman Courtesy Magnum Photos

Kennedy boards the Caroline 1960

Photographer Jacques Lowe Courtesy The Jacques Lowe Estate

### 26.

Walking the pier, Nantucket, Massachusetts July 19, 1960 Photographer unknown Courtesy Bettmann/Getty Images

### 27

Campaign stop in Amherstdale, West Virginia April, 1960 Photographer, Hank Walker Courtesy The LIFE Picture Collection/Getty Images

### 28

Senator Kennedy's return home to Barnstable Municipal Airport, Hyannis, Massachusetts July, 1960 Photographer, Paul Schutzer Courtesy The LIFE Picture

### 29

The Democratic National Convention, Los Angeles, California July 13, 1960 Photographer, Ralph Crane Courtesy The LIFE Picture Collection/Getty Images

Collection/Getty Images

### 30.

Meeting with Bobby during the DNC, Los Angeles July 13, 1960 Photographer, Hank Walker Courtesy The LIFE Picture Collection/Getty Images

### 31.

Arrival of the Democratic nominee, Los Angeles Memorial Coliseum July 15, 1960 Photographer, Grey Villet Courtesy The LIFE Picture Collection/Getty Images

### 32.

JFK campaigns with California Governor Pat Brown by his side, Los Angeles, California 1960

Photographer, Stanley Tretick Courtesy Corbis/Getty Images

### 33

Kennedy draws an unintended audience while preparing a speech, Baltimore, Maryland, September 1960 Photographer, Paul Schutzer

Photographer, Paul Schutzer Courtesy The LIFE Picture Collection/Getty Images

### 34

Campaign rally, Amarillo, Texas November 3, 1960 Photographer, Richard Pipes

### 35.

Kennedy tosses an autographed copy of Profiles in Courage to a supporter, Texas September, 1960 Photographer, Paul Schutzer Courtesy The LIFE Picture Collection/Getty Images

### 36.

Richard Nixon campaigns in Lancaster County, Pennsylvania November 1, 1960 Photographer unknown Courtesy Bettmann/Getty Images

### 37.

Jacqueline Kennedy watches the fourth Kennedy-Nixon debate from the wings, New York City October 21, 1960 Photographer, Paul Schutzer Courtesy The LIFE Picture Collection/Getty Images

### 38.

The third Kennedy-Nixon debate, New York City October 13, 1960 Photographer, Paul Schutzer Courtesy Getty Images

### 39.

Stump speech, October 1960 Photographer, Ed Clark Courtesy, The LIFE Picture Collection/Getty Images

### 40.

Bobby and Ethel Kennedy cast their votes, Hyannis Port, Massachusetts, November 8 1960

Photographer, Jacques Lowe Courtesy The Jacques Lowe Estate

### 41.

Elections results being tallied at Nixon headquarters in the Ambassador Hotel, Los Angeles, California November 8, 1960 Photographer, Lawrence Schiller Courtesy Polaris Communications Inc.

### 42

Nixon delivers televised statement at 3:30 a.m., Los Angeles November 9, 1960 Photographer, Lawrence Schiller Courtesy Polaris Communications Inc.

### 43

Movers transport Kennedy fashion mannequins, New York City 1961 Photographer, Yale Joel Courtesy Getty Images

### 44.

Waiting for election results, Hyannis Port, Massachusetts November 9, 1960 Photographer, Jacques Lowe Courtesy The Jacques Lowe Estate

### 45.

Kennedy headquarters, Hyannis Port Armory, Hyannis Port, Massachusetts November 9, 1960 Photographer, Paul Slade Courtesy Paris Match Archive/ Getty Images

### 46.

Newspapers arrive to campaign headquarters, Hyannis Port Armory, Hyannis Port, Massachusetts November 9, 1960 Photographer, Henri Dauman Courtesy Henri Dauman Pictures

### 47.

Family portrait the night of Kennedy's win, Hyannis Port, Massachusetts, November 9 1960 Photographer, Paul Schutzer Courtesy The LIFE Picture

Collection/Getty Images

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The First Couple head to the inauguration ceremony, Washington, D.C. January 20, 1961 Photographer, Paul Schutzer Courtesy The LIFE Picture Collection/Getty Images

### 49

The inauguration speech, East Portico of the U.S. Capitol Building, Washington, D.C January 20, 1961 Photographer unknown Courtesy FPG/Getty Images

### 50.

The President and First Lady at an Inaugural Ball, Washington, D.C. January 20, 1961 Photographer, Paul Schutzer Courtesy The LIFE Picture Collection/Getty Images

### 51

President Kennedy and a pajama-clad John Jr., Washington, D.C. October 15, 1963 Photographer, Stanley Tretick Courtesy Hulton Archive/Getty

### 52.

White House dinner honoring Mohammad Reza Pahlavi, the Shah of Iran, Washington, D.C. April, 11, 1962 Photographer, Steve Schapiro Courtesy Steve Schapiro

### 53.

Cellist Pablo Casals performs in the East Room of the White House, Washington, D.C. November 13, 1961 Photographer, Mark Shaw Courtesy Mark Shaw Archive

### 54.

Opening of the Mona Lisa Exhibit, National Gallery of Art, Washington, D.C. January 8, 1963 Photographer, Abbie Rowe Courtesy John F. Kennedy Presidential Library and Museum

### 55

Jacqueline Kennedy views plans for the redevelopment of Lafayette Square, Washington, D.C. September 25, 1962 Photographer, Robert Knudsen Courtesy John F. Kennedy Presidential Library and Museum

### 56.

With nieces, and nephews at the Kennedy Compound, Hyannis Port, Massachusetts, Labor Day Weekend 1962 Photographer, Robert Knudsen Courtesy John F. Kennedy Presidential Library and Museum

### 57.

Caroline and John Jr. at play in the Oval Office, Washington, D.C. October 10, 1962 Photographer, Cecil Stoughton Courtesy John F. Kennedy Presidential Library and Museum

### 58

Surrounded by admirers in Santa Monica, California August 19, 1962 Photographer, Bill Beebe Courtesy Bettmann/Getty Images

### 59.

A sixteen-year-old Bill Clinton meets the President in the White House rose garden, Washington, D.C. July 24, 1963 Photographer, Arnold Sachs Courtesy Archive Photo/ Getty Images

### 60.

The First Family departs the White House, Washington, D.C. circa late 1961
Photographer unknown
Courtesy Bettmann/Getty Images

### 61.

At Ground-Breaking Ceremonies for the San Luis Dam, Los Banos, California August 18, 1962 Photographer, Sam Vestal Courtesy Vestal Family Collection

### 62

Oval Office, Washington, D.C. January 1961 Photographer, Jacques Lowe Courtesy The Jacques Lowe Estate

### 63.

Cuban Prime Minister Fidel
Castro and Soviet Premier Nikita
Khrushchev at the Lenin
Mausoleum in Red Square,
Moscow, Russia
1961
Photographer unknown
Universal Images Group/
Getty Images

### 64

President Kennedy speaks at the United Nations General Assembly, New York City September 25, 1961 Photographer unknown Courtesy John F. Kennedy Presidential Library and Museum

### 65.

Nuclear arms protest, New York City November 3, 1961 Photographer, Steve Schapiro Courtesy Steve Schapiro

### 66.

Primary school students during an atomic bomb drill, Los Angeles, California circa 1962 Photographer, Lawrence Schiller Courtesy Polaris Communications/ Getty Images

### 67.

Chancellor of West Germany, Konrad Adenauer, and President Kennedy view the communist wall, West Berlin, Germany June 26, 1963 Photographer Unknown Courtesy Rex USA

### 68.

Televised address, Los Angeles, California October 22, 1962 Photo, Ralph Crane Courtesy The LIFE Picture Collection/Getty Images

### 69.

The President boards Air Force One, Palm Beach, Florida June 1961 Photo, Lynn Pelham Courtesy Getty Images

### 70.

Nikita Khrushchev and Jacqueline Kennedy, Schönbrunn Palace, Vienna, Austria June 3, 1961 Photographer, Paul Schutzer Courtesy The LIFE Picture Collection

### 71.

President Kennedy tours NASA facilities in Huntsville, Alabama September 11, 1961 Photographer, Bob Gomel Courtesy Getty Images

### 72.

Civil rights demonstrators, Birmingham, Alabama 1963 Photographer unknown Courtesy Bettmann/Getty Images

### 73

Arrival in Dallas, Texas November 22, 1963 Photographer, Art Rickerby Courtesy The LIFE Picture Collection/Getty Images

### 74.

President Kennedy's assassination is announced on a national news bulletin, CBS Evening News, New York City November 22, 1963 Courtesy CBS Photo Archive/Getty

### 75.

President Kennedy is struck by the assassin's first bullet, Dallas, Texas November 22 1963 Photographer unknown Courtesy Rolls Press/Popperfoto/ Getty Images

### 76.

Storefront memorial, Washington, D.C. November 1963 Photographer, Dan Budnik Courtesy Contact Press Images)

### 77.

Jacqueline Kennedy departs the White House on the day of her husband's state funeral, Washington, DC November 25, 1963 Photographer, I. C. Rapoport Archive Photos/Getty Images

### EDUCATION

### **SCHOOL VISITS**

Arranged by request Gallery tours, exhibition floor talks and studio-based workshops linked to our current exhibitions. All classes are led by our experienced team of Gallery and artist educators.

Contact our Education Manager to arrange your visit.

Naomi McCarthy

Telephone 4735 8701

naomi.mccarthy@penrith.city

JULY HOLIDAY WORKSHOPS

10 – 14 July 2017 Focus Exhibition: Richard Goodwin- Navigator Ages 5 – 17 years

Calling all mini architects, designers, inventors and drawers. Come along to the gallery workshop program and create giant drawings, cardboard assemblages that play with perspective, hybrid machines inspired by insects and paper gliders.

### TERM THREE WORKSHOPS

Art Attack Saturdays
Mixed Media
Saturdays
29 July – 16 September 2017
10am – 12 noon
5 – 9 years old

\$180

Stimulate your imagination and creativity with an exciting range of lessons inspired by both the gallery's changing exhibition program, garden and selected traditional and contemporary artworks. During this term we will be offering an exciting range of opportunities to experiment with traditional art making techniques such as painting, drawing, sculpting and nonprinting.

### Illustration and Animation

Saturdays
29 July – 16 September 2017
10 am – 12 noon
7 – 10 years old
\$180

Have fun with 'old skool' illustration techniques, like collage, drawing and plasticine sculpting, before leaping into the magic of stop-frame animation. By the end of the term students will gain confidence across a variety of mediums and techniques includign 2D and 3D animation. New projects each term.

Drawing School
Wednesday
26 July – 13 September 2017
4 pm – 5.30 pm
8 – 12 years old
\$180

Have fun developing your observational drawing skills whilst exploring a variety of drawing media, including graphite, charcoal, oil pastel and water colour.

Workshop participants will learn an array of skills and techniques whilst developing their own creative confidence.

Studio based workshop program for adults living with disability

Tuesday 10:30 – 12:30pm Cost \$120 (term)

Contact our Education Officer for participation details

All Bookings Telephone 4735 1100

For details visit penrithregionalgallery.org

gallery@penrithcity.nsw.gov.au

# OPENING ADDRESS: David Haines + Joyce Hinterding



Joyce and I would both like to congratulate Richard on this incredible exhibition. We feel so lucky to be able to experience an exhibition as exciting as this, happening so close to where we live, up the road in the Blue Mountains.

As we walked around the gallery we were reminded of the great novelist J.G Ballard. Richard's work made us think back to Ballard's High Rise, in which middle-class professionals are living in a so-called 'visionary' housing development in which they progressively destroy each other through acts of highly imaginative obscenity. We also thought about the auto-erotic fixations around automobile accidents from the novel Crash. Richard in our mind, in his practice as an artist, is Ballard's architect. Both act as visionary critics of the control society. Richard finds his way out of this dystopia, through the sensual that is always signalling up from somewhere in his work.

We see psychedelic dreams cooled down from the hot house of the mind, brought to us through the grit of the architect's pencil, graphite, charcoal, metal, plastic, steel – the matt black sun of the future. In Richard's work, it is as if the architectural plan has somehow been exploded into fractal dimensions that evoke the cosmos in action, islands of stability amidst turbulent forces. Richard reveals to us that within the totalitarian car crash of our present and future, made up of metal and steel and speed, that the erotic is never far away, that the erotic may be the last refuge, that there will always be the enigma of the flesh and the carnal, even in the moments of the last wave.

Richard for us is writing the future. Artists are always writing the future of things that are yet to arrive, and for us, he is showing us a world where the laws of physics will be different. As if the universe has accelerated on the red wing and things have become elastic up to the point of breaking, and yet somehow things are still able to stay together under different frequencies. As if he is showing us a different cosmic glue, a different natural order in his pata-physical sculptures and drawings that surf the second law of thermodynamics, where the dynamics of an explosive energy come to rest in the gallery - in slow motion form.

Artists give things duration, one of his gifts in our mind is how he makes these fractalized entropy vehicles come into existence under the guise of sculptures, with their catastrophes already part of the equation, where the catastrophe is simultaneously in the present and future, where the sculpture might one day transform into something else – an urban plan for the future? Richard invents things that in our mind go beyond the mundane reality of say, a Tesla electric vehicle. Give us one of his vehicles any day. A contraption to ride the mountain waves on our way to visit the crystal world of his parasites attached to buildings, or to ride the freeways of Sydney to experience one his sound walls, or his warped wall tessellations. You can find these things marked on a map on his website.

There are a feast of reveries inside the gallery that bring us into the world of experimental art and the big ideas in architecture – seeing the exhibition for us, is like a springboard into lively evocations of the ghosts that artists always bring along with them – in this case, we feel the atmospherics of the futurists, and remember Duchamp, Ballard, Rodchenko, the Russian constructivists, all there on the stage with a light touch. There is a sniff of the world of Mad Max, that metaphysical, fantastical antipodean amphetamine driven horizon line which we understand Richard, was actually involved in the making of – unique as an artist, architect, urban designer and thinker, not many pull this off. Just have a look at his website, neatly broken down into conceptual categories that reveal an extraordinary body of work – Exoskeleton - the body, Parasite – the building, Porosity – the city, all of which are busting out of the usual categories.

Architects are synthesisers and dreamers of complex systems— for every rational figure there will be the Dutch Tilt of beams off angle, skewed in a drunken reverie as counterpoint—Richard being the artist that he is, liberates these dynamics. For us, Richard has engaged over the last four decades with always trying to set these other-worldly forces free. In his drawings, he takes abstract equations and calculus and literally hurls them into the winds of chaos, we see the compass rose buried amongst a set of black holes and dark windstorms of the surveillance machine, a timely reminder that we should always account for the sensual, amidst the chaos of the overly rational.





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**Exhibitions** 

Richard Goodwin, Artist

Lawrence Schiller, Coordinator, American Visionary

**Essays** 

Professor Ian Howard Faculty of Art and Design, UNSW

Public Programs - American Visionary: John F. Kennedy's Life and Times

**Professor James Curran Department** of History, Research Associate, US Studies Centre, University of Sydney

Stephen Loosley AM Visiting Fellow, US Studies Centre, University of Sydney

June 18

Professor Michael Ondaatje National Head of the School of Arts Australian Catholic University

Dr Anna Lebovic Research Associate, US Studies Centre, University of Sydney

Chair: The Hon. Peter Anderson AM

**Exhibition Opening Address** 

David Haines and Joyce Hinterding

United States Embassy, Canberra

Our thanks to:

US Consulate, Sydney **United States Government** 

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**Australian Galleries** 

**Exhibition Team** 

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Penrith Regional Gallery & The Lewers Bequest 86 River Road Emu Plains New South Wales 2750 Australia penrithregionalgallery.org









