

the | home  
| ideal |



summer exhibition suite  
2018-19

**MA**  
Museum of  
Applied Arts  
& Sciences **AS**

 **PENRITH  
REGIONAL  
GALLERY**  
& THE LEWERS BEQUEST

# the ideal home



## summer exhibition suite 2018-19

This Summer Penrith Regional Gallery joins with the Museum of Applied Arts and Sciences (MAAS) to present the exhibition suite *The Ideal Home*. This is the second exhibition partnership with MAAS following the highly successful *Gravity (and Wonder)* in 2016. As partners, both organisations have sought to share ideas, resources, expertise and audiences in the process of exhibition development, and in the loan and commissioning of new works by artists Cope St Collective, Karla Dickens, eX de Medici, Victoria Garcia, Richard Goodwin, Blake Griffiths and Eliza Gosse.

*The Ideal Home* is a whole of site exhibition, shaped with reference to the history of the Penrith Regional Gallery site – a suburban compound with a purpose built Regional Gallery set amidst gardens on the banks of the Nepean River. As home to artists Margo and Gerald Lewers in the mid-20th century (1942–1978), it was a gathering place – an idyll of nature and creativity, friendship, passion and hospitality.

Conceptually, *The Ideal Home* begins with the ‘Australian Dream’ – home ownership as a foundation pillar of Australian society and values. The ‘dream’ took shape following the benchmark ‘Harvester Judgement’ of 1907, which established a ‘living wage’ sufficient to enable the working ‘man’ to keep and provide shelter for a family of five. In turn this provision in the law saw the growth of new suburban developments and transport infrastructure which stretched the city edges.

In the period immediately following the Second World War, Australia enjoyed record growth and prosperity and became a consumer society, excited and liberated by technological advances, social and cultural change. *The Ideal Home* considers the many ways in which design and technology have influenced social change, and the developments that have transformed the way we live. Through the work of artists, the exhibition considers some of the more challenging aspects of home, including domestic violence, homelessness, housing affordability, sustainability and Australia as a refuge.

Changes on the home front over the past 100 years are explored in the Main Gallery across three time periods. Visitors will encounter island-like constructions which support approximately seventy objects from the MAAS Collection. On display from the early 20th century are objects and furniture which reflect the social modesty and economic privation of the Depression era leavened with innovative ‘make do’ household creations. Significant transformation to the home would come with the technological advancements of WW2, migration flows, increasing affluence and the



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ready availability of manufactured goods. By the late 20th century houses had grown in size, families had shrunk, and the digital revolution had taken hold, changing the ways and means by which families laboured, communicated and played.

Adjacent, on the walls of the Main Gallery are a series of drawings by Blue Mountains artist Catherine O'Donnell. These large 'tape' drawings are abstracted renderings of the Sirius apartment building in the Rocks precinct of inner Sydney. Designed and utilised as public housing for over 40 years, the last resident was moved to new accommodation in February 2018. With this shift was also a loss to public housing tenancy and to the neighbourhood of the inner city.

Elsewhere across the Gallery site are major artworks staged in the domestic setting of the Lounge Room, Ancher and Lewers House galleries and gardens in consideration of the complexities and experiences of home.

In the Lounge Room Gallery is *HOME*, a series of digitally manipulated photographic works by school students from St Dominic's and Caroline Chisholm Colleges, led by artist Khaled Sabsabi and teacher Steve Lewis. These works provide a literal kaleidoscope of Penrith housing stock and neighbourhoods. Across the Summer

Cover: Eliza Gosse, *Ancher on River Road*, 2018, gouache on paper. Courtesy of the artist

Previous page: Simpson electric washing machine and wringer, serial number M49932, 1940s, steel, made by A. Simpson & Son Ltd, Australia, under license from Maxwell Ltd, Canada. Collection: Museum of Applied Arts and Sciences

Above: The Contemporary Art Society's avant garde approach to design was reflected in their exhibition catalogues, including this one designed by Alistair Morrison in 1949. Andrews archive purchased 1989. Collection: Museum of Applied Arts and Sciences

period look out also for *Memory Tents* a series of tents which will 'pop up' in the Gallery garden. Created by students from Caroline Chisholm College, led by artist Victoria Garcia with teachers Karen King and Jodie Cusack, these spray and lino printed cloth tents explore what home means to each of us.

In Ancher House Gallery, early career artist Eliza Gosse has produced a series of gouache paintings depicting classic Sydney modernist houses, including the Gallery's own modernist architectural treasure, Ancher House, completed in 1964 for the Lewers family. Gosse's work highlights the clean lines, natural materials and colours favoured by modernist architects, and is a reminder of an astonishing design heritage to be found in the suburbs.

In Lewers House and Bath house adjacent, is a major installation by Canberra artist, eX de Medici. Commissioned by MAAS for *The Ideal Home*, *The Ominous Domestic* is an explosive interplay of gender relationships and violence, for which the artist was given access to the MAAS antique arms collection to reproduce duelling pistols amidst bloodied flowers and a trailing Crown of Thorns plant gathered from the Gallery garden. Also in Lewers House is Karla Dickens' major work *Bound*. Recently acquired for the MAAS collection, the artist has used techniques of applique and embroidery on six straitjackets to detail the confining experience of the home including gendered domesticity, motherhood, appearance, financial control and domestic violence.

New work was commissioned by Penrith Regional Gallery for *The Ideal Home* from local, regional and metropolitan artists. Invited to exhibit and be a resident artist at the Gallery through November 2018, Broken Hill based artist weaver Blake Griffiths considers the basic human need for intimate connection and shelter through the form of a blanket, contrasted in its materiality with the excess and waste of our daily lives. Reminiscent of a Depression era 'wagga' quilt, Griffiths' work *A rug for reorganising value (of waste & self)* is woven from the packaging excess of all that he consumed over a six month period – plastics, paper, tin and wrapping.

Colin Kinchela and Mathew Cooper of First Nation performance troupe Cope St Collective, have script devised and produced a digital work, *Time Gay ole* in consideration of how black, queer masculinity shapes the experience of home and its intimate relationships. This artwork provides a moving satirical insight to lives often lived in the shadows of straight white 'normality'.



Designed by Zaha Hadid in London in 1995, this four-piece tea and coffee set can be assembled to form a single unit. Collection: Museum of Applied Arts and Sciences

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In the succulent garden adjacent to Lewers House, artist and architect Richard Goodwin has created a temporary dwelling *Neutral Habitation*, constructed with salvaged materials, including a boat, submarine parts and tarpaulins, to enquire in an age of homelessness and refugee movement across the globe, 'what and where is home? And, how much do we really need to live?' In a culminating statement for the exhibition, Victoria Garcia's hand-block printed marquee *Earthling Tent*, brings many of the themes explored in *The Ideal Home* into sharp relief, whereby planet Earth is situated as our one true home, and caring for it the great challenge of our age.

In undertaking such an enormous venture there are many people to thank. Foremost many thanks to participating artists, *The Ideal Home* co-Curator Dr Jacqui Strecker and the curatorial and exhibitions team at MAAS, Campbell Bickerstaff and Anne Marie Van de Ven. Exhibition Project Managers Jane Latief and Marian Simpson, Lead Installer Graeme Robinson and Mary-Anne Cornford, Marcus Hughes for guiding a principled direction in working with Aboriginal artists and telling Aboriginal stories, and Malcolm McKernan, 3D Exhibition Designer. Thanks also to the assembled Conservation, Education, Public Programming, Administration and Marketing teams across Penrith Regional Gallery and MAAS, and to art teachers Karen King, Jodie Cusack and Steve Lewis for managing and supporting student involvement.

*The Ideal Home* exhibition may be viewed at Penrith Regional Gallery from 1 December 2018 to 24 March 2019, and in parallel, at the Powerhouse Museum in Ultimo where *The Ideal Home – Art and Design*, is on display from 3 November 2018 to 19 May 2019. Therein, the best of mid-20th century Australian design is placed alongside key modernist art from the collection of Penrith Regional Gallery. Adjacent is Bonita Ely's astonishing *Singer Sewing Machine Gun*. Created from a reassembled Singer Sewing Machine and bobby pins, it is a devastating commentary upon the home as a site of intergenerational trauma.

Penrith Regional Gallery and MAAS look forward to hosting your visit to *The Ideal Home* over Summer. Artist residencies, Children's Holiday Workshops and Public Programs are scheduled across the period and may be found at [penrithregionalgallery.com.au](http://penrithregionalgallery.com.au)

## **Dr Lee-Anne Hall**

Co-Curator, *The Ideal Home*

Director

Penrith Regional Gallery, Home of the Lewers Bequest

## Opening address



Before I begin, I want to acknowledge that we meet on Aboriginal land and warmly acknowledge Aboriginal people here with us today.

I cannot speak on the subject of an Ideal Home without noting that the land we meet on, the land which sustains me and my family, is Aboriginal land. The sovereignty of Aboriginal people over this land, and all Australian lands and waters, was never ceded.

This land was stolen and we have not, as a nation, adequately worked to address this perpetual gaping wound.

Home is both personal and political.

The concept of 'home' elicits warm early childhood memories in me. 6 tiny feet scuttling along hot bitumen, through bindied fields, across railway tracks and through stormwater drains into South Creek St Marys.

A dog called Vegemite and another called Benny. Crows squawking overhead. The smell and crackle of my father's home built wood burning BBQ. The sound of joy in my mother's voice, singing loudly with open windows, on long trips home to visit her many siblings in faraway towns.

The concept of 'home' also evokes great tension in me. The friction of affection and violence, of security and scarcity, of story and reality.

As an adult, with considerable privilege, I am able to create a more ideal picture. An ideal home.

Something I work for. Something I own. Something I consciously create for my little darling loved ones. I hear wattle birds calling. I smell eucalyptus. I feel thunder in my chest as I run around this mighty Nepean River. My adult home is as I make it.

Here we move beyond the nostalgic, the personal, to see that 'home' is deeply political.

Within Australia right now, and certainly here in Sydney, 'home' is privilege. There are tens of thousands of people on the waiting list for social housing in NSW alone. Some advocates have identified a national shortage of 500,000 dwellings.



### Heathey Chaffey

Heather Chaffey was raised locally in Mt Druitt and the Blue Mountains. She has spent two decades working in collaboration with communities to address socio-economic and place-based disadvantage in Western Sydney. At the launch of Ideal Home, Heather reflected on her memories of home and the injustice of home. Heather spoke from her experiences and was not representing any organisation she is affiliated with.



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In my work in the last decade I have focussed my energy on communities, just a stone's throw from here, where people cannot meet their day to day needs. And that isn't the whole story of this community, but an important story to tell. Many work in unstable casual labour. Many have worked their whole lives and retired onto a pension.

One woman told me that she had been waiting on the social housing list for a number of years and while living in a private rental property on a pension she was struggling. Each fortnight she pays her rent and pays money forward onto her utility bills, and with the small amount remains she will buy one small pallet of sausages, a bag of frozen vegetables, a loaf of bread, a carton of milk, a small box of weetbix or tea when she needs to and, if she can afford it, a packet of biscuits when they're on special. She will then ration this small amount of food to last the week.

Our pensioners, our fellow Australians injured at work or living with a disability often cannot make ends meet.

Further, in our society we continue to silently accept wasteful social policies which are incredibly expensive in order to manage the symptoms, rather than the root, of poverty, racism, and inter-generational oppression. Incarceration, the ultimate removal from home and country, is indeed the most wasteful of all, in both economic and human terms.

What does it mean, for Aboriginal people, for poor people, for young people and the Australian ideal of home, as these policies continue unchallenged? Home is privilege. It is race. It is oppression. It is the gendered violence which murders more than one Australian woman a week, in her home.

An Ideal Home is one where we are safe. Where we are relieved to walk through the door at the end of a challenging adult day. Where our babies, no matter how big they get, are comforted and can predict the loving gentle guidance of their guardians, their kin and their communities

I was filled with hope this week as we watched thousands and thousands of school children protest and call us to action, call our leaders to action on climate change.

I am filled with hope again today to see so many young people here who have contributed to these artworks and to this event.

There is great hope for our society and great hope for the future of what it is to have an ideal home.

Audre Lorde's words ring in my ears. "The master's tools will never dismantle the master's house". This exhibition is a call to action. It reflects an unearthed swelling, a rising tide of revolution. I urge you to consider this theme 'Ideal Home' deeply. Let it resonate in your bones as you take in the power of this exhibition and the work of these talented artists and curators.

Home is both personal and political. Home is a human right. I ask, what are we willing to lose, in order to extend that privilege to all Australians?

Thank you.

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On exhibition in *The Ideal Home – Art and Design* at the Powerhouse Museum is Gordon Andrews, Gazelle, Sydney, 1950–57, laminated plywood, cast aluminium, wool. Collection: Museum of Applied Arts and Sciences

The Gallery site was gifted to the people of Penrith in 1980 by the family of artists Margo and Gerald Lewers. As a Gallery which welcomes 100,000 visitors a year, it remains true to its origins as a place of creativity and welcome.

## Main Gallery

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For much of the 20th century Australia enjoyed one of the highest rates of home ownership in the world. This situation emerged following the landmark 'Harvester Judgement' of 1907, which enshrined a 'living wage', and enabled ordinary workers to purchase a home and support a family.

Post war affluence, technology, mass manufacturing and the ready availability of goods created both a consumer base and desire. In this setting, suburbs grew and homes became our castles. Australians enthusiastically adopted international trends in architecture, interior furnishings and design. Labour saving devices liberated us from domestic drudgery and increased the time available for leisure. Indoors and outdoors Australians aspired to a lifestyle centred upon the comfort, style, amenity and function of the home.

*The Ideal Home* presents a history of the 20th century Australian home told through household objects, furniture and design classics from the MAAS Collection. See more of *The Ideal Home* including modernist design and artworks at MAAS Powerhouse, Ultimo.

*The Ideal Home* is a partnership between the Museum of Applied Arts and Sciences and Penrith Regional Gallery, Home of the Lewers Bequest.



### Early 20th century

Meagre wages left little for luxuries such as shop-bought items in the early 20th century. When money was scarce, the creative use of 'found' materials accorded with the ingrained ethic of household economy which found expression in the adage 'waste not, want not'.

Fashioning useful household items and furniture out of fencing wire, tin cans, packing case timber or empty bobbin spools demonstrates a high level of imagination, innovation and resourcefulness.

This tradition of recycling gained impetus after World War I, in the frugal times of soldier settlements and later during the Depression.

### Mid 20th century

The post war years saw a change in housing style in Australia to open plan living areas and lower ceilings. Australian designers, influenced by American and Scandinavian designs, introduced furniture to suit these spaces. Eliminating heavy upholstery and designing light-weight furniture with clean lines suited the 'modern' home.

The 'Snelling Line' was Australia's first popular, mass-produced range of furniture sold widely through major department stores from the late 1940s to the mid-1950s. The range included dining tables, cabinets and 'parachute' webbing chairs which became the signature product.

Disposable income rose during the prosperous postwar years and households were able to purchase electrical appliances which changed the way everyday tasks in the home were accomplished and expanded access to communication and media.

### Late 20th century

Embracing new materials and manufacturing techniques, designers took the opportunity to explore new forms in the late 20th century. Household consumption also escalated rapidly, reaching environmentally unsustainable levels.

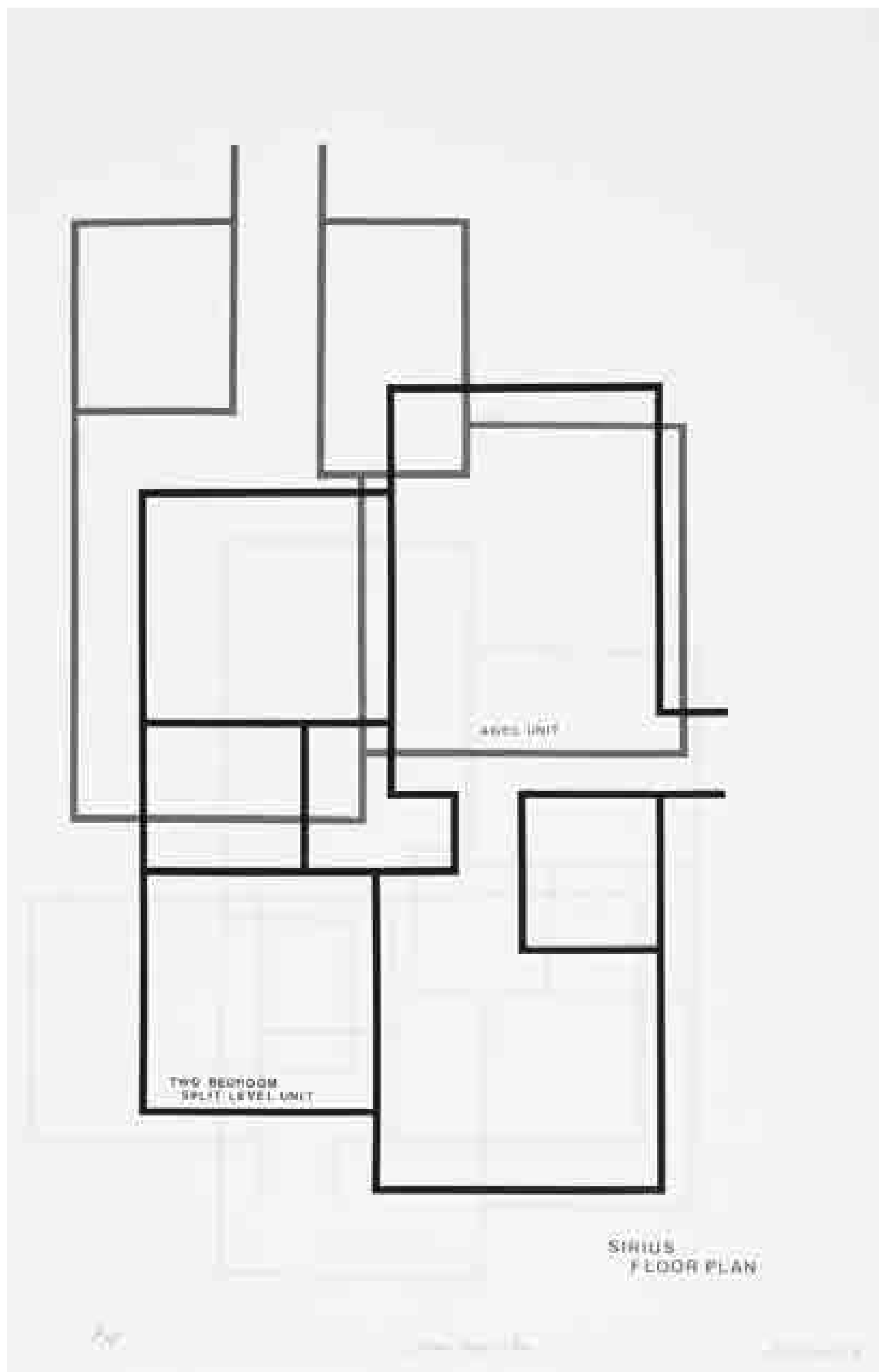
Some of these objects from the latter part of the 20th century are made from materials that will take thousands of years to decompose. Others exhibit an expression of materiality which disregards economy and flaunts flamboyance over function.

They are also examples of ingenuity and innovation which have tackled production problems and expanded the technological capabilities of local manufacturers.

Stylistically equal to international examples, they have significantly enriched Australia's design history.



92/1949 Chair and stool, wood, synthetic webbing, metal, designed by Douglas Snelling, manufactured by Functional Products, Sydney, c. 1957. Collection: Museum of Applied Arts and Sciences. Photo: Penelope Clay



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## Catherine O'Donnell

### *Sirius Topography (series)*

The Sirius Building was designed to house and improve the lives of the neediest in our community. Yet, all too often social housing developments and their tenants do not receive the same consideration by government as do those in private accommodation, which is evident today, where the Sirius building has been offered for redevelopment for the wealthy.

I have used the underlying symmetry of this iconic building and represented it in terms of order, abstraction, and geometry to elevate it through aesthetic contemplation, so that it contradicts the ordinariness of its existence and allows for at least the possibility of transcendence and a fresh way of seeing this brutalist building.

### Biography

Catherine O'Donnell's art practice focuses on the urban landscape, representing the commonly overlooked dwellings of suburbia in an abstracted form. She holds a Masters in Fine Arts (Drawing) from the National Art School (2014) and a Bachelor of Fine Arts (Distinction and Deans Medal) from Western Sydney University (2006).

Artist residencies and grants have taken O'Donnell across Australia and Internationally. She has received numerous awards and commendations, with exhibition highlights including: *'Close to Home' Dobell Australian Drawing Biennale,*

which toured from the Art Gallery of New South Wales; the Dobell Prize for Drawing; the Kedumba Drawing Award; the Adelaide Perry Prize for Drawing; Hazelhurst Art on Paper Award; and the Jacaranda Acquisitive Drawing Award.

A number of collections have acquired O'Donnell's work, including AGNSW, Parliament House Art Collection, Artbank, Penrith Regional Gallery, MAMA, National Art School, and Pataka Art + Museum (New Zealand). O'Donnell is represented by MAY SPACE, Sydney.

## The Ideal Home

### List of works

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home

#### Artworks

**Catherine O'Donnell**

***Sirius Typography: Footprint***

2018

3 meters Vinyl Tape 471

Courtesy of the artist and May Space, Sydney

1 **Catherine O'Donnell**

***Sirius Typography: Floor plans***

2018

3 meters Vinyl Tape 471

Courtesy of the artist and May Space, Sydney

**Catherine O'Donnell**

***Sirius Typography: Unit floor plans,  
1, 2 and 3***

2018

3 meters Vinyl Tape 471

Courtesy of the artist and May Space, Sydney

**Catherine O'Donnell**

***Sirius Typography: Elevation***

2018

3 meters Vinyl Tape 471

Courtesy of the artist and May Space, Sydney

**Catherine O'Donnell**

***Sirius Typography: Entry***

2018

3 meters Vinyl Tape 471

Courtesy of the artist and May Space, Sydney

**Catherine O'Donnell**

***Sirius Typography: Abstraction***

2018

3 meters Vinyl Tape 471

Courtesy of the artist and May Space, Sydney

#### Objects

***Bubble lamp***

plastic and metal, designed by  
George Nelson, made by Howard Miller  
Clock Co, USA, 1947–70s

Gift of Spence & Lyda, 2000

2 ***Bush pantry***

wood and metal, maker unknown,  
probably Queensland, about 1930

Purchased 1992

***Cabinet***

timber, designed by Douglas Snelling,  
made by Functional Products, about 1949

Purchased 1996

***Chair***

SC55, timber, fabric, foam and metal,  
designed by Fred Lowen, made by FLER,  
1957–59

Purchased 1992

***Chair and foot stool***

timber and synthetic webbing, designed  
by Douglas Snelling, made by Functional  
Products, about 1957

Purchased 1992

***Citrus squeezer***

Juicy Salif, metal, designed by  
Philippe Starck, made by Alessi, France,  
1990s

Purchased 2000

2





**Coffee set**

earthenware, Martin Boyd Pottery, 1946–63

Gift of Mr Alex Sikkes under the Tax Incentives for the Arts Scheme, 1991

**Computer**

Apple IIc, plastic, glass, metal and electronic components, designed by Hartmut Esslinger, made by Apple Computer Inc, USA, 1984

Gift of the Thwaite family, 2013

**Cooler**

Esky, made by Willow, Australia, about 1965

Gift of R E Monk, 1987

**Cotton reel chair**

garden stakes and fencing wire, designed and made by Arthur Boon, near Dorrigo, NSW, about 1910

Purchased 1988

**Desk telephone**

Bakelite, supplied by the Postmaster General's Department, 1967

Gift of Postmaster General's Department, 1967

3 **Dining setting**

Stem, plastic, timber, metal, rubber and fabric, designed by Grant and Mary Featherston, made by Aristoc Industries, 1969

Purchased 2005

**Egg lifter**

wire, 1920–50

Purchased 1986

**Electric sewing machine**

metal, made by Pinnock, Australia, 1957–60

Gift of Ms Sarah White, 1993

**Electric toaster**

metal and Bakelite, maker unknown, 1945–55

Gift of Simon Symonds, 1987

**Electric washing machine and wringer**

metal, made by A Simpson & Son Ltd, 1940s

Gift of E Donohue, 1987

**Floor lamp**

Swaylamp, plastic and metal, designed by Korban/Flaubert, 2002

Purchased 2003

**Floor lamp**

Helice, metal, glass and plastic, designed by Marc Newson, made by Flos, Italy, 1993

Purchased 1993

**Gasoline iron**

Coleman, made in Canada, 1929–48

Gift of Ms Kylie Winkworth, 1985

**Home entertainment unit**

timber, metal, plastic and rubber, made by J N Kirby Pty Ltd, 1962

Gift of Lachlann Partridge

**'Jilji and Kurrinti' rug**

Jimmy Pike for Desert Designs, Western Australia, 1987

Jimmy Pike is an important Australian Aboriginal artist from the Walmajarri Great Sandy Desert country. Through his paintings and designs he contributed to a renewed awareness of isolated areas of the countryside, misnamed the 'Dead Centre', and collaborated with Steve Culley and David Wroth on Desert Designs. The design of this 1987 hand-tufted wool rug is typical of the artist's interpretation of the landscapes that are familiar to him. The title translates as 'sandhills and hollows between'. The unique graphic qualities of this object demonstrate Pike's contribution to the development of contemporary decorative arts in Australia.

Gift of Gloria and Arthur Bishop, 2000

**Kitchen scoop and whisk**

metal, 1920–50

Purchased 1983

**Lawnmower**

Silens Messor, metal, made by Thomas Green & Son Ltd, England, 1928

Gift of Mr A J M Lewington, 1985

4



4 **Lounge suite**

Numero IV, polyurethane foam, ABS plastic and wool, designed by Grant and Mary Featherston, made by Uniroyal Pty Ltd, 1973–74

Purchased 2012

**Model**

‘House of Tomorrow’, designed by architect Robin Boyd in 1949, model made by R & F Porter Modelmakers Pty Ltd, Sydney, 1992

Purchased 1992

**Moneybox**

tin, made for Commonwealth Bank, about 1970

Gift of Commonwealth Banking Corporation, 1984

**Mixing bowl**

earthenware, made by Bennett Pottery, South Australia, 1915–30

Gift of Dr Robert J Lyons, 1989

5 **Photographic prints**

‘House of Tomorrow’ photographs by Wolfgang Sievers, Melbourne, 1949 [printed 1990]

Purchased 1990

**Portable record player**

Philips Discoteak, wood, plastic and metal, Australia, 1967–68

Gift of Mrs Rawle, 1991

**Soap saver**

tinplate and wire, handmade, 1900–50

Purchased 1985

**Set of six canisters**

enamelled steel, 1920s

Gift of Mrs Jeanette Liddle, 1984

**Spirit iron**

Omega, metal and timber, made by S M & Co, England, 1910–30

Gift of Dr Bathgate, 1985

5





**Tea and coffee set**

silver, designed by Zaha Hadid, 1995,  
made by Sawaya and Moroni, Italy, 1997  
Purchased 1998. © Signature Design Archive

**TV lamp**

metal, cloth and plastic,  
made by Rite-Lite, 1957  
Purchased 2008

**Vacuum cleaner**

Hoover Junior, Hoover Ltd, England,  
1940s–50s  
Gift of Stephen Darmody, 1983

6 **Wallpaper samples**

designed and made by Florence  
Broadhurst Wallpapers Pty Ltd, 1973  
Purchased 1997

**Wash tub**

galvanised iron, 1900–10  
Gift of Ms Kylie Winkworth, 1984

**Wooden spoon**

1920–50  
Gift of Galante Antiques, 1986

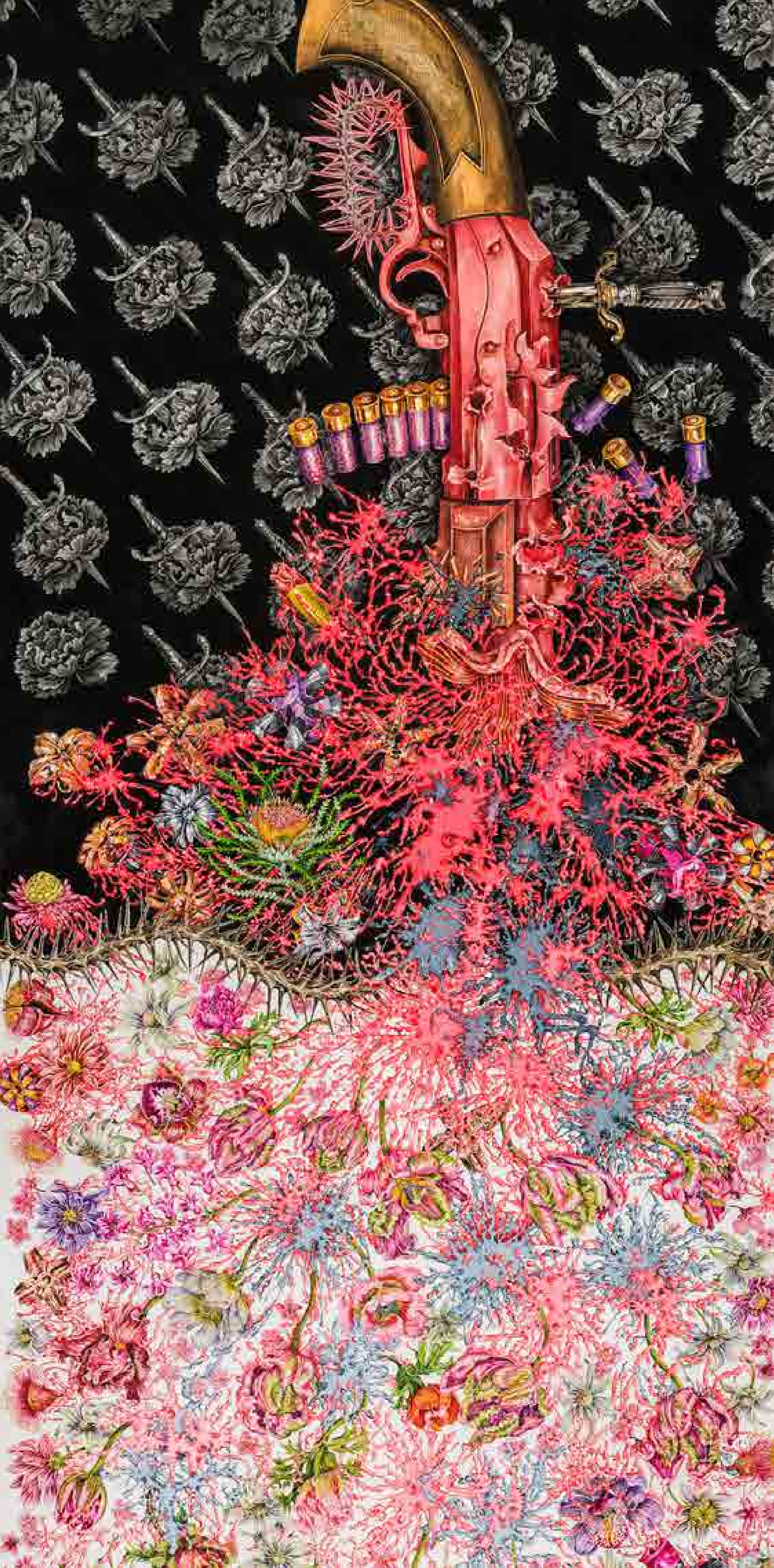
## Lewers House

the  
ideal home is  
home  
where the heart is

Lewers House Gallery was once a home. Children and their parents lived in these simple spaces. Here they cooked, slept, played, laughed, loved, argued and cried. Here was an everyday site of human messy rowdiness.

Homes are where our most intimate encounters take place. They are where we might be held safe and cherished by those we love. In these four rooms and the bathroom adjacent, home is shown also to be a place of dark secrets, of violence and trauma.

Artists have taken the serene domestic and set it on fire: Home and relationships in crisis, warring intimates, crushed hopes, families held together by threads. Wrapped and bound in our extravagant materialism, we are in danger of suffocating.



## eX De Medici

### *The Ominous Domestic*

Whether it's the State, the Military and Police, workplace, on the road or in the home, there is a never-ending ♠ winding through time. Dominance, and its vector, violence. It is not restricted to ♂ or ♀, but is, irrefutably, one of us. To name the ♂ is still a sin, no matter #me too. Addressing the dominant is ever thus. There is an archaic asymmetry between the world and the ♂. Notwithstanding, complicity between us in the expression of the ♠ is not unusual.

The ♠ winds the archetypal weapon and its psychotic doppelganger, the dagger of the mind ✂. The ♂ designs better and more spectacular mechanisms to express endearing protection ... a persistently rationalised mask for an altogether different root of desire. What happens when the ♠ tightens around the trigger is no mystery. All things in all epochs have suffered and continue to this very day, as Bureau of Statistics data sets. Ever thus, goes the heel of the boot.

✂ *Macbeth*, William Shakespeare. 1606.

*'Art thou not, fatal vision, sensible  
To feeling as to sight? Or art thou but  
A dagger of the mind, a false creation  
Proceeding from the heat-opressed brain?'*

(2.1.37-40)





## eX De Medici

### Biography

eX de Medici is a Canberra-based artist whose large-scale intricate paintings explore the power structures holding society captive. de Medici's work is held in numerous public collections in Australia including the National Gallery of Australia, Canberra and most State Galleries. Selected international solo exhibitions include *Cold Blooded: eX de Medici*, Drill Hall Gallery, Australian National University, Canberra (2013); *eX de Medici*, Urima University, Iran (2013); *eX de Medici/Vexed Generation*, Fashion Space Gallery, London College of Fashion, London, UK (2010); and *Soft Steel*, Heide Museum of Modern Art, Melbourne (2003). In 2009, de Medici participated in the *Artist in War Program* as an Official War Artist through the Australian War Memorial, ACT, in the Solomon Islands Peace Keeping Mission. De Medici won the National Works on Paper Prize in 2002, and was a finalist for the Rockhampton Gold Award 2016.



## Blake Griffiths

### *A rug for reorganising value (of waste & self)*

While the home may be a site of love, comfort and tranquillity, it is undeniably also a site of waste creation and increasingly so.

Assuming the familiar form of the blanket, this artwork has been woven from the artist's material waste over a six month period. Close inspection reveals a visual litany of daily waste; a chocolate wrapper; a bread bag; cat food tin, newspaper, magazine and single use plastics. Revealed also is our personal inextricable connection to that we so often want to eliminate, disguise and hide through consignment to the rubbish bin. By shredding, cutting, twining, plying and weaving waste into a large scale textile, the artist actively reassigns and transforms the 'no value' of domestic waste, making it a site of value and creativity; a site of tactile familiarity.

## Biography

Blake Griffiths is an early career artist, textile designer and art educator, living and working in Broken Hill. Griffiths studied at UNSW Art and Design and was included in the exhibition: *Designing Bright Futures: Selected Graduates* from UNSW Art and Design, 2016. In 2017, Griffiths was selected to exhibit two new works at Milan Design Week: *Home is where you carry it* and *Bag to drag your life across the border*. Using recycled materials Griffiths creates portable flooring and vessels which question the definition and the destination of home.

3



## Karla Dickens

### *Bound*

*Bound* was created by Karla Dickens in 2015 in Goonellabah, a suburb of Lismore in northern New South Wales. Dickens was born in Sydney (b. 1967) and is a Wiradjuri artist whose work draws on her Indigenous heritage, sexuality and experiences as a single mother on welfare. Karla utilises a diverse range of media such as sculpture, textiles, poetry, painting, photography and found materials in her work.<sup>1</sup>

Karla graduated with a Diploma of Fine Arts in 1993 and a Bachelor of Fine Arts in 2000, both from the National Art School, Sydney. Karla's work was exhibited as part of *The National 2017: new Australian art* at Carriageworks in Sydney, *Defying Empire: 3rd National Indigenous Art Triennial* at the National Gallery of Australia in Canberra, as well as in a solo exhibition, *Black and Blue* at Andrew Baker Art Dealer in Brisbane.

Karla says of her work, 'I have two loves in life: art and family and a passion for protest. To ask questions, to give voice and light, with a desire for change. To protest as an individual, art is my voice yet walking and standing alongside others smooths the powerlessness. There is a power in asserting objection shoulder-to-shoulder and disapproval of the obvious injustices, pains and truths of the unheard. It is an action that holds the hope that, once a story is told, a change in the unacceptable will be born and grow.'<sup>2</sup>

<sup>1</sup> *Defying Empire: 3rd National Indigenous Art Triennial*, Tina Baum (ed), NGA, Canberra, 2017, pp49–51, 146.

<sup>2</sup> Biography supplied by Andrew Baker Art Dealer

## Karla Dickens

### Biography

Karla Dickens is Wiradjuri artist based in Lismore. The driving forces behind Dickens' work are her Indigenous heritage, sexuality and life experiences as a single mother. Dickens uses recycled everyday items to explore notions of persistence amid inherent violence and misunderstanding. In 2017, Dickens has exhibited in major group exhibitions: *Grounded*, National Art School; *Defying Empire*, *The Third Indigenous Triennial*, National Gallery of Australia; *Restless*, Victorian College of the Arts; and as a finalist in the *2017 NSW Visual Artist Fellowship Exhibition*. Dickens exhibited the work *Bound* in the inaugural *National Biennial: The National – New Australian Art* (2017).

3



4



## Cope St Collective

### *Time Gay ole*

Cope St Collective members Colin Kinchela (Gomeroi) and Mathew Cooper (Wangatha) utilise digital video and its manipulation with performance to explore the premise of ‘what the ideal home might be for First Nations queer men’.

Three vignettes, *Dinner Guest*, *League* and *Happiness*, reflect and display a collaborative effort stemming from our individual experiences as First Nations men; and how hetro-normative values, hyper-masculinity and the ‘freedom’ of safe spaces affects the Indigenous queer home in Australia.

Cope St is a collective of five known artists from various First Nations mobs around Australia. We are professional screenwriters, actors and directors, and have previously independently and jointly created and produced independent theatre, short films, satirical online responsive videos and performance art.

Cope St Collective continues to represent the under-represented through our art practices, highlighting the need for blackfulla voices to be heard in the dominant white mainstream.

Cope St Collective was born in 2014. Mathew Cooper joined in 2016.

## Cope St Collective

### Biographies

Cope St Collective is comprised of performers and theatre-makers Bjorn Stewart, Colin Kinchela, Kate Beckett, Kodie Bedford and Mathew Cooper. Drawing on the rich artistic history of Black Theatre in Redfern, Cope St Collective responds to the history of the Aboriginal Rights Movements and the current relations between Aboriginal and non-Indigenous Australia through theatre, film and multi-platform media. In 2017, Cope St will present *ONE OF THE GOOD ONES* as part of the Melbourne Fringe Festival, and *This is your Black Life* in Glebe.

### Colin Kinchela

Colin Kinchela is a Gomeroi man, raised on Country in Tamworth, North-West NSW. Kinchela has a decade of practice and experience working in the arts sector including theatre, film, contemporary art and community radio. Notable companies include: Moogahlin Performing Arts Inc. (Sydney); Ilbjerri Theatre (Melbourne); Urban Theatre Projects (Sydney); Brown Cabs (Melbourne); Next Wave Festival (Melbourne); Community Media Training Organisation (Sydney); Malthouse Theatre (Melbourne); Gadigal Information Service – Koori Radio 93.7FM (Sydney); Belvoir Street Theatre (Sydney); CarriageWorks (Sydney); PACT (Sydney); Bundanon Trust (Illaroo); The Red Rattler (Sydney); Sydney Festival.

Kinchela has previously held positions as the National Project Manager for the Moogahlin Performing Arts Inc. first Yellamundie First Nations Playwright Festival in 2013 as well as an Assistant Stage Manager at the Sydney Festival 2012 I AM EORA theatre production. He is the First Nations Creative Producer with Information and Cultural Exchange (ICE), and directed the five-part web series *Kasey Is Missing*.

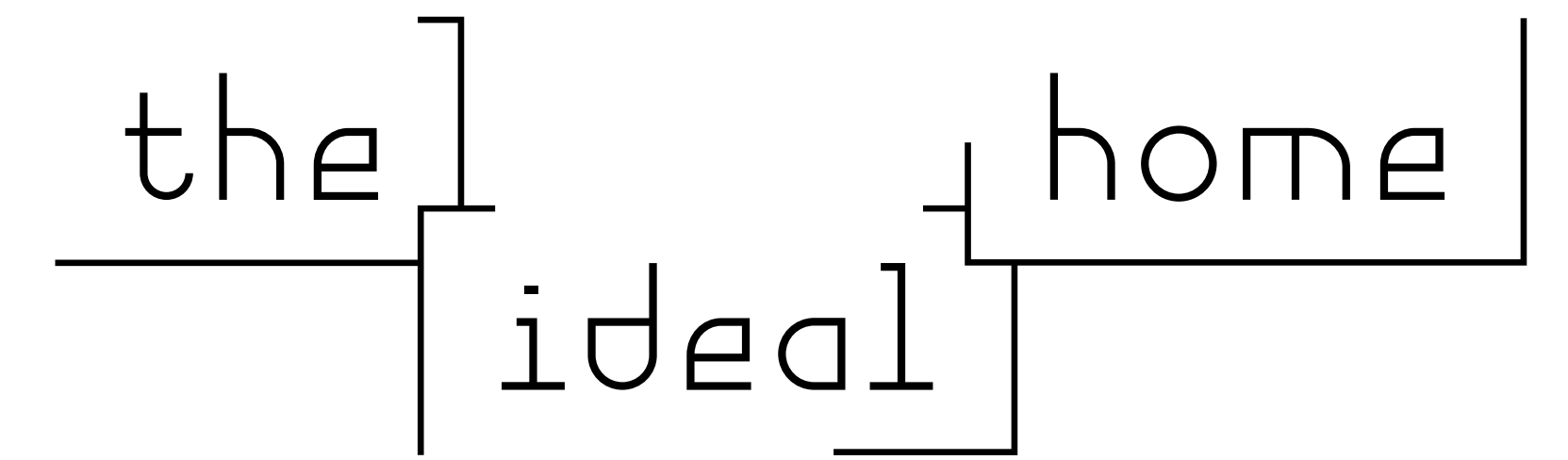
### Mathew Cooper

Mathew Cooper is a Wongatha man from regional Western Australia. Cooper graduated from the Western Australian Academy of Performing Arts in 2012. He is an actor, writer and director and has worked with Ilbjerri Theatre Company and Yirra Yaakin Theatre Company. His most recent work includes *Stolen*, Riverside Theatre Parramatta, and *Correnderrk* at the Belvoir Street Theatre and on National Tour in 2017. Cooper's television credits include *Redfern Now* and *Janet King*.

## Home is where the heart is

### List of works

All works are courtesy of the artist unless otherwise stated



#### Artworks

**eX de Medici**

*I killed her with my club*

2017

watercolour and egg tempera on paper

Collection: Museum of Applied Arts and Sciences

<sup>1</sup> **eX de Medici**

*The Seat of Love and Hate*

2017-2018

embroidered sofa

Collection: Museum of Applied Arts and Sciences.

Courtesy of the artist and Sullivan + Strumpf,

Sydney. Photography by Rob Little RLDI

**eX de Medici**

*I Married Her With My Diamond*

2018

watercolour, white gouache, gold leaf

**eX de Medici**

*I Buried Her With My Spade*

2018

watercolour and white gouache on paper

**eX de Medici**

*I Won Her With My Heart*

2017-2018

watercolour and white gouache on paper

<sup>2</sup> **Blake Griffiths**

*A rug for reorganising value  
(of waste & self)*

2018

waste paper, plastic, tape, metal

Courtesy of the artist

**Blake Griffiths**

*Artworld*

2018

woven nylon, cotton, Art Almanac pages

**Blake Griffiths**

*A structure of sentiment*

2018

Army blanket re-woven, nylon and bin liners

**Blake Griffiths**

*Home is where you carry it*

2017

cotton, bin liners, hemp

<sup>3</sup> **Karla Dickens**

*Bound*

2015

mixed media

Collection: Museum of Applied Arts and Sciences.

Courtesy of the artist and Andrew Baker Art Dealer,

Brisbane. Photography by Mick Richards

<sup>4</sup> **Cope St Collective:**

**Mathew Cooper and Colin Kinchela**

*Time Gay ole*

2018

digital video

videographer and editor:

Brendan O'Connell

Courtesy of the artists

#### Objects

**Piano**

c. 1950

used by people living at the Martin Place

safe space, wood / metal / plastic,

Mignon, USA

Collection: Museum of Applied Arts and Sciences

**Australian Army blanket**

c 1950

wool

Courtesy of Blake Griffiths

## Ancher House Gallery

the  
ideal  
home

suburban  
dreams

### Eliza Gosse

In my paintings of Australian suburbia I have sought to find renewed validity in the mantra 'form follows function'. Turning to International Style architecture of the postwar period, I have used flat planes of colour and clean geometric forms to play off utopian architectural ideals with a nostalgic inflection. My artworks are informed by a background including architectural studies and fine art.

For *The Ideal Home*, I included the modernist architectural gem, Ancher House, designed by renowned architect Sidney Ancher. The painting is presented inside Ancher House Gallery, alongside six other paintings that depict a number of Sydney modernist houses from the 1950s that were demolished to make way for new developments. By painting these lost houses I wanted to revive design history and the beauty of Australian suburbia.





## Eliza Gosse

### Biography

Eliza Gosse's paintings depict Australian suburbia. Working out of a lineage of Australian artists who have debunked the stereotypes of suburbia under a 'super flat' lens, Gosse rather comes to her painting from a background of architecture.

She is interested by issues surrounding national identity, and the delayed impact of design histories, and how that has allowed an 'Australianess' to enter the Modernist style. She plays this out in her colour palette; washed out, chalky and neutral, a reflection on the industrial materials used in these buildings, such as concrete and steel.

## Suburban dreams

### List of works

the  
ideal home

<sup>1</sup> **Eliza Gosse**  
*Ancher on River Road*  
2018  
gouache on paper  
12 x 15  
Courtesy of the artist

**Eliza Gosse**  
*Lone Ficus on New South Head Road*  
2018  
gouache on paper  
12 x 15  
Courtesy of the artist

**Eliza Gosse**  
*Mustard Yellow And China Green*  
2018  
gouache on paper  
12 x 15  
Courtesy of the artist

**Eliza Gosse**  
*Mustard Yellow And China Green*  
2018  
oil on canvas  
120 x 150  
Courtesy of the artist

**Eliza Gosse**  
*Number Thirty – Eight*  
2018  
gouache on paper  
12 x 15  
Courtesy of the artist

**Eliza Gosse**  
*Our Home at Alexandra Crescent*  
2018  
gouache on paper  
12 x 15  
Courtesy of the artist

**Eliza Gosse**  
*Our Home in The Gum Trees*  
2018  
gouache on paper  
12 x 15  
Courtesy of the artist

<sup>2</sup> **Eliza Gosse**  
*Our Home With The Red Door*  
2018  
gouache on paper  
12 x 15  
Courtesy of the artist

<sup>3</sup> **Eliza Gosse**  
*Our Home with the Yellow Chair at Waverley*  
2018  
gouache on paper  
12 x 15  
Courtesy of the artist



## Loungeroom Gallery

the  
ideal HOME  
home

*HOME* is a collaborative art project that involved students from St Dominic's College and Caroline Chisholm College, Penrith, under the instruction of contemporary multidisciplinary artist Khaled Sabsabi and Visual Arts teachers Steve Lewis, Karen King, and Jodie Cusack.

In this process, Khaled Sabsabi worked with the students across a three-day period, sharing skills and insights into his practice and encouraging student critical reflection.

The project explores the current urban growth of Penrith, questioning the impact of change on the identity of the area through photographic and digital media. The digitally manipulated photographic works explore eclectic views of domestic streets in Penrith and surrounding suburbs. Images of houses were manipulated, mirrored, and faceted into a kaleidoscope reminiscent of the changing paradigm in our local environment.

This project was made possible by a Visual Arts and Design Education Association (VADEA) Grant and the generous support of Penrith Regional Gallery and artist mentor Khaled Sabsabi.

## HOME

### List of works

the  
ideal  
home

#### Artworks

##### Ethan Baxter

2018  
archival digital print  
Courtesy of the artist and  
St Dominic's College

##### Harley Choice

**No. 8**  
2018  
archival digital print  
Courtesy of the artist and  
St Dominic's College

##### <sup>1</sup> Tahlia Dwyer

2018  
archival digital print  
Courtesy of the artist and  
Caroline Chisolm College

##### Sofia Fasitsas

2018  
archival digital print  
Courtesy of the artist and  
Caroline Chisolm College

##### Elyssa Green

2018  
archival digital print  
Courtesy of the artist and  
Caroline Chisolm College

##### Dylan Martin

**No. 6**  
2018  
archival digital print  
Courtesy of the artist and  
St Dominic's College

##### Tristan Mulder

**No. 13**  
2018  
archival digital print  
Courtesy of the artist and  
St Dominic's College

##### James Prichard

**No. 78**  
2018  
archival digital print  
Courtesy of the artist and  
St Dominic's College

##### Phillip Saito

**No. 13**  
2018  
archival digital print  
Courtesy of the artist and  
St Dominic's College

##### Akanksha Sood

2018  
archival digital print  
Courtesy of the artist and  
Caroline Chisolm College



**Objects**

***Architectural model, Ropes Crossing housing estate***

2003–2012

acrylic, Porter Models, New South Wales, Australia

Collection: Museum of Applied Arts and Sciences

2 ***Backpack bed***

2011

mixed materials, designed by Swags for Homeless, Australia, made in China

Collection: Museum of Applied Arts and Sciences

2



## Garden

# the ideal garden home

### Victoria Garcia

Where and what is home? In truth we only have one home, our planet Earth, and caring for it poses the greatest moral challenge of our age.

As impermanent structures, tents symbolise our temporary place on earth as humans.

In *Earthling Tent*, I examine the layered meanings of 'home' – geographical, emotional, spiritual, and offer a personal response in consideration of identity, movement, place and belonging. A hand block printed, heavily patterned travelling tent installation, *Earthling Tent's* form and patterns are inspired by nomadic cultures, and my travels through the Middle East and Asia.

Through gallery site activations across the exhibition period, audiences will be invited to participate in transformative interactive experiences.

### Biography

Victoria Garcia is an emerging artist and designer based in Western Sydney. Through drawing, textile design and interactive installations, Garcia creates immersive environments which both question and reenact her Filipino Australian identity and connection to the landscape. Garcia has been commissioned by major brands and companies including Microsoft and Sass and Bide, and has produced large-scale public artworks for Wollongong Central and Ambush Gallery (2017), Broadway Shopping Centre (2016) and Oxford Art Factory (2013). In 2017 Garcia was awarded the Southlands Breakthrough Emerging Artist Award from Penrith Performing and Visual Arts and a Summer Studio Residency with Penrith Regional Gallery.



**Richard Goodwin**

*Neutral Habitation*

An installation by Richard Goodwin, at 1:1 scale, which blurs the lines between:

- ART
- CAMPING
- CAR TRANSPORT
- TRUCK TRANSPORT
- ARCHITECTURE
- BOATING
- CRANING
- CONSTRUCTION
- HABITATION
- MODERNISM
- POST MODERNISM
- THE VERNACULAR
- CUBISM
- CONSTRUCTIVISM
- SCAFFOLDING
- PERMANENCE
- EPHEMERALITY
- ETHICS
- POLITICS
- IDEOLOGY
- RELIGION
- AETHEISM
- SUSTAINABILITY
- CARBON NEUTRAL
- URBAN PLANNING
- SUBURBAN PLANNING

2



**Biography**

Richard Goodwin has sustained a prolific award winning practice for over 40-years, provoking boundaries between art and architecture. 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, and continues this research today under a second Australian Research Council Linkage grant. Goodwin has received major prizes, and his work is held in major collections including the Art gallery of NSW, the National Gallery of Victoria and the Nuremburg Museum.



## Memory Tents

*Memory Tents* is an art project that involved Year 9, 10 and 11 Visual Arts students from Caroline Chisholm College working with artist and designer Victoria Garcia and Visual Arts teachers, Karen King and Felicity Wood. Victoria Garcia worked with students in a series of workshops to develop a printed textile 'tent' depicting images of their ideal home.

After interviewing family members and people from their local community, students recorded their ideas and memories about home. The resulting designs depict eclectic, idiosyncratic images of objects, plants and symbols that, for their subjects, embodied strong memories of home. Interwoven designs, based on Turkish Iznik tiles, were carved onto lino blocks and printed to create these tents representing personal stories from the community.

This project was made possible by a grant from the Catholic Education Diocese of Parramatta Access Artists program and the generous support of Penrith Regional Gallery and artist mentor Victoria Garcia.

### Participating students

#### Year 9

Areeba Ahmed  
Ammaleah Astruc  
Sophie Beedham  
Skyla Bucknall  
Samantha Elliot  
Lilly King  
Amy Stanley  
Orania Theodorou

#### Year 10

Emma Cutts  
Melissa Knowles  
Kate Messina  
Jemma Pracy  
Caela Vernon Wright

#### Year 11

Meg O'Keefe  
Isabella Roberts



**Garden**  
List of Works

1 **Victoria Garcia**  
***Earthling Tent***

2018  
printed ink and acrylic paint on cotton  
canvas, metal tent frame  
Courtesy of the artist

This project was supported by Create NSW Artist  
Grant Round 4, 2017

2 **Richard Goodwin**  
***Neutral Habitation***

2018  
salvaged materials, boat, tenting  
Courtesy of the artist and Australian Galleries.  
Photography by silversalt

3 **Caroline Chisolm College Students:**  
**Areeba Ahmed, Ammaleah Astruc,**  
**Sophie Beedham, Skyla Bucknall,**  
**Samantha Elliot, Lilly King, Amy Stanley,**  
**Orania Theodorou, Emma Cutts, Melissa**  
**Knowles, Kate Messina, Jemma Pracy,**  
**Caela Vernon Wright, Meg O'Keefe,**  
**Isabella Roberts**  
***Memory Tents***

2018  
ink on cotton fabric  
Courtesy of the artists and  
Caroline Chisolm College



2 detail

## Powerhouse Museum

# the ideal home art and design

Australia's embrace of modernism in the mid-20th century focused on living a modern life in an ideal home. Members of professional arts organisations like the Contemporary Art Society, including influential Australian and émigré artists, architects and designers, played a key advocacy role. They helped to shape and promote utopian ideals of modern living, including aspirations around stylish, yet affordable, housing.

### *The Ideal Home: Art and Design*

3 November 2018 – 19 May 2019

Museum of Applied Arts and Sciences

500 Harris Street, Ultimo, Sydney NSW 2007

[maas.museum](http://maas.museum)



## Education



### School Excursions

The Gallery's Education Programs offer outstanding opportunities for students to engage with the Gallery's changing exhibition program and heritage site through lively, syllabus-linked exhibition tours, hands-on studio-based workshops and site visits.

Contact our Education Coordinator to arrange your visit.

Christine Ghali

T 02 4735 1100

E [christine.ghali@penrith.city](mailto:christine.ghali@penrith.city)

### Summer Holiday Workshops

Dates: 21–25 January 2019

Workshops 10am – 12pm

Ages: 3–12 years

### Term Classes

#### Wednesday Drawing School

Dates: 13 February – 3 April 2019

Every Wednesday 4–5.30pm

Ages: 8–12 years

#### Art Attack Saturday Workshops

Every Saturday 10am – 12pm

Dates: 9 February – 30 March 2019

Cost: \$180 (term)

#### Mixed media

Ages: 5–9

#### Illustration and Animation

Ages: 7–10

#### Tuesday Art Club

26 February – 2 April 2019

Studio based workshop program for adults who identify as living with a disability

Tuesday 10.30am – 12.30pm

Cost: \$120 (term)

Contact our Education Coordinator for participation details.

All materials provided.

Bookings are essential

T 02 4735 1100

For more details visit

[penrithregionalgallery.com.au](http://penrithregionalgallery.com.au)

E [gallery@penrith.city](mailto:gallery@penrith.city)

## Education

### **NESA Accredited Professional Development for Educators**

The Gallery's professional development for teachers is delivered under the imprimatur of the Western Sydney University's Education Knowledge Network.

#### **Program 1: Art Appreciation and Art Making for Primary School Teachers**

The program is designed to increase the capacity of participating educators to deliver diverse visual arts learning experiences for their students (5–12 years) and will include:

in-gallery modelling of a variety of interactive pedagogical approaches to delivering art appreciation; and an art making workshop suitable for classroom delivery. Course Content will be directly applicable to the Visual Arts Syllabus. Focus exhibition: The Ideal Home, which includes contemporary art and design objects from the Collection of the Museum of Applied Arts and Sciences.

Participants will learn how to:

- Develop and deliver differentiated art appreciation experiences based on a sound understanding of a range of pedagogic practices.
- Deliver art appreciation sessions that introduce and apply subject specific vocabulary and position visual literacy activities as a social practice that engenders shared meaning.
- Source ideas from contemporary art to inform the development of art making experiences for students.
- Deliver an artmaking workshop based on line, geometry, pattern and simple perspective.

Tuesday 26 February 2019

Registration: 3.30pm

Workshop: 4–6pm (2 hours PD)

Penrith Regional Gallery, Home of The Lewers Bequest, 86 River Road, Emu Plains

Cost \$110.00 (inc GST)

Enquiries: nek@westernsydney.edu.au  
T 02 4736 0381

Standards: 2.1.2, 4.1.2, 6.2.2, 6.4.2

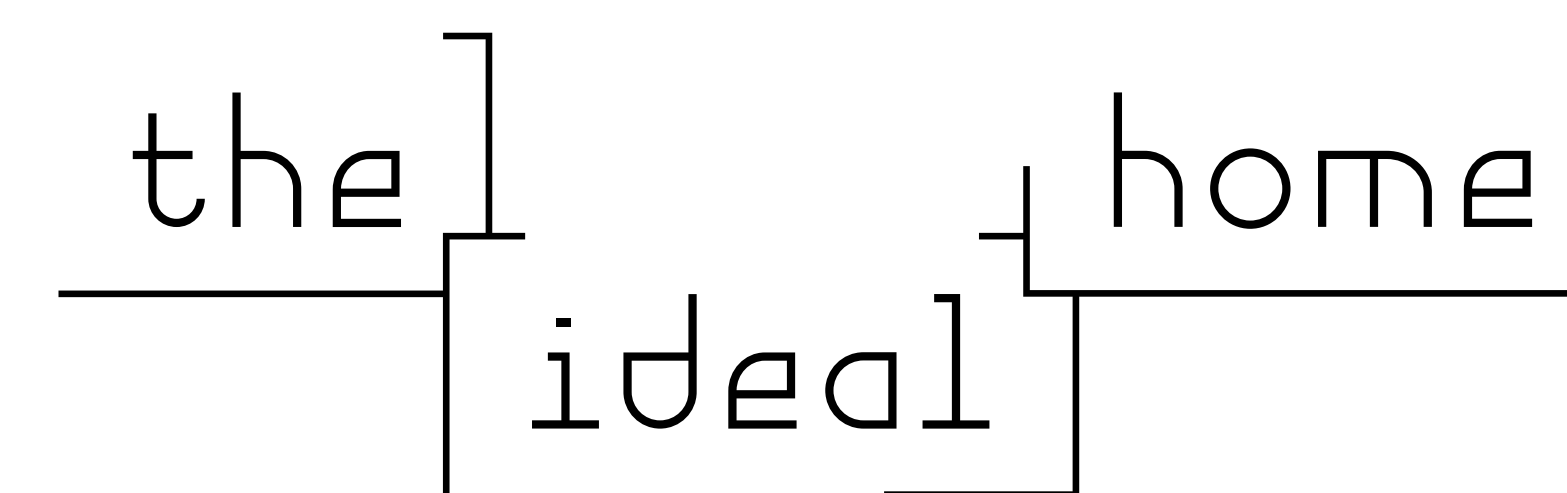
Registration: [onestop.westernsydney.edu.au/OneStopWeb/EKN/menu](http://onestop.westernsydney.edu.au/OneStopWeb/EKN/menu)

#### **Program 2: Art Appreciation and Visual Literacy for Secondary School Teachers**

This program will include modelling a variety of pedagogical approaches to art appreciation for High School audiences, (12 – 17 years) including employing a variety of strategies and learning models to develop confidence and transferrable skills in visual literacy. This course content is directly applicable to the Visual Arts Syllabus. This course will also be of value to teachers of any discipline which requires a level of visual literacy to engage in the content, for example English.

Participants will learn how to:

- Develop and deliver art appreciation experiences based on a sound understanding of a range of pedagogic practices suitable for their student cohort that recognizes and respond to a variety of learning styles in order to make learning accessible, relevant and engaging.
- Engage with the agencies of the art world in relationship to the following focus artists: Catherine O'Donnell, eX de Medici, Richard Goodwin.
- Identify and read the visual syntax of images: symbolic, representational and abstract.



- Lead art appreciation sessions that amplify the benefits of this collective development of vocabulary and meaning by positioning visual literacy activities as a social practice.
- Manage and encourage critical and reasoned responses as well as affective and imaginative responses, encourage students to confidently test ideas and express and share opinions in a group context.

Tuesday 5 March 2019

Registration: 3.30pm

Workshop: 4–6pm (2 hours PD)

Penrith Regional Gallery, Home of The Lewers Bequest, 86 River Road, Emu Plains

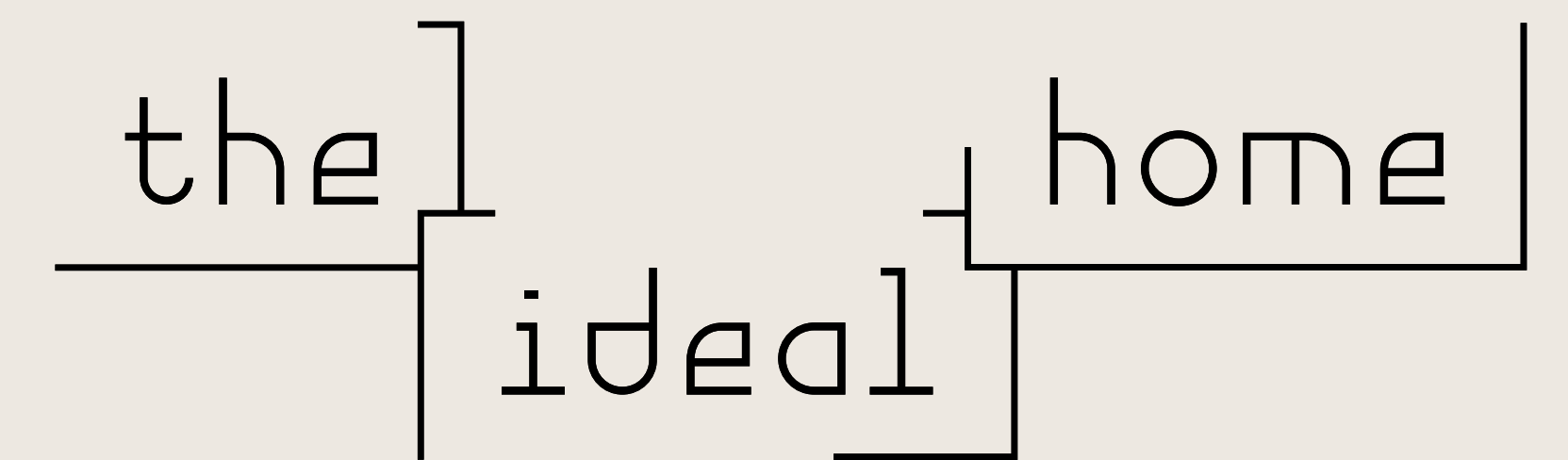
Cost \$110.00 (inc GST)

Enquiries: [carolyn.mcdonnell@westernsydney.edu.au](mailto:carolyn.mcdonnell@westernsydney.edu.au)  
T 02 4736 0381

Standards: 2.1.2, 4.1.2, 6.2.2, 6.4.2

Registration: [onestop.westernsydney.edu.au/OneStopWeb/EKN/menu](http://onestop.westernsydney.edu.au/OneStopWeb/EKN/menu)

## Public Programs



### Blake Griffiths' Artist Residency

19–30 November 2018  
Mornings till lunch for workshops

Artist Blake Griffiths will lead community and school participants in making an awning for Lewers House using paper and plastic waste. In shredding, cutting, twining, plying and weaving, waste is reassigned into a large scale textile which transforms the 'no value' of domestic waste into an object of utility and beauty.

### White Ribbon Fence

26 November – 10 December 2018  
Opening event and all day  
Free

In conjunction with Penrith City Council White Ribbon Committee the river walk fencing opposite the gallery will be used as a support for a large white ribbon surrounded by thousands of smaller white ribbons which marks and seeks to raise community awareness of gender based domestic and family violence. Over a two week period the community will be invited to tie ribbons along the fence line.

### Home Writing Workshops

Free  
Expressions of Interest welcome

A project in conjunction with WestWords and Penrith Multicultural Interagency. WestWords will support three writing workshops, that guide up to ten participants from the migrant and refugee community who will write about their experiences of 'home'.

Booking essential  
T 02 4735 1100  
E [gallery@penrith.city](mailto:gallery@penrith.city)

### Home Blog

All entries welcome

Audio Blog Project is an inclusive audience engagement program focused on representing diverse voices speaking to the theme of the what home means to them. Voices have been drawn from young people from culturally and linguistically diverse backgrounds, including local young adults, teenagers living in the far west of NSW (Lake Cargelligo), Belgian teenagers (through an immersive English program ran at their local school) and Aboriginal young people who attended the AIME end of year festival day. All voices are welcome and additional stories will be added to this project throughout the course of the exhibition.

For details on how to submit your own story (max 200 words), or to read additional audio blogs posts, please visit [penrithregionalgallery.com.au/events/home-blog](http://penrithregionalgallery.com.au/events/home-blog)

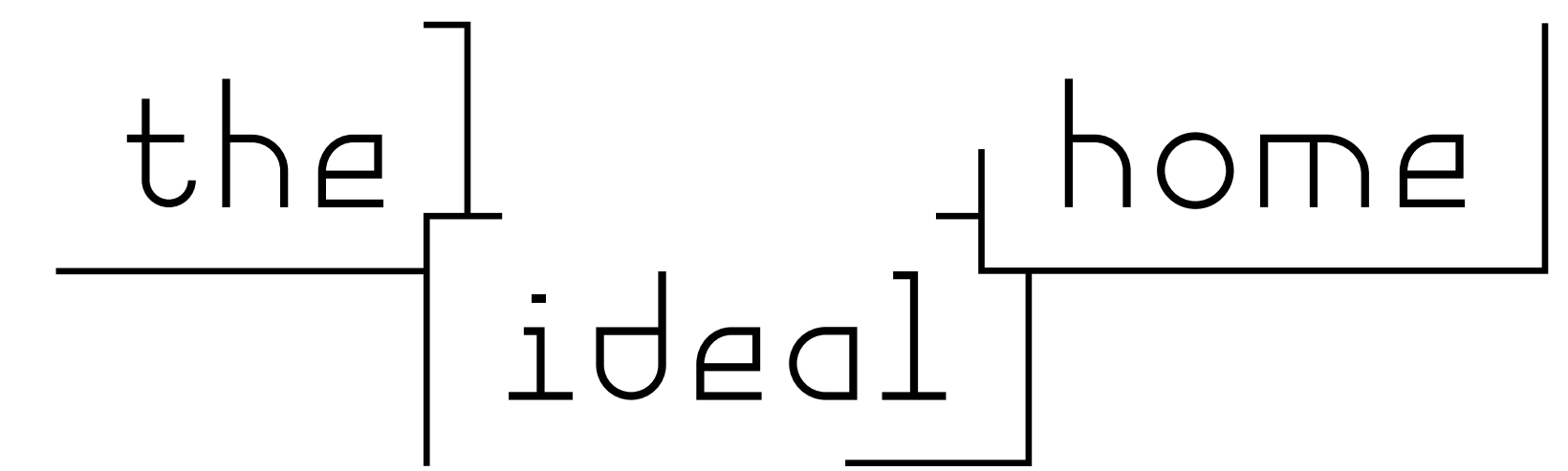
### Shared Plate

17 February 2019  
4–6 pm  
Free

Late Summer in the garden, come, bring a plate and share food from the world's table. Hear participants from WestWords 'Home' Writing project as they read excerpts from their work and refugee experiences of home. All galleries will be open.



## Public Programs



### Summer Studio Residents' Open Studio

19 January 2019  
10am–1pm

Join our Summer Studio Residents Miguel Olmo and Marian Tubbs in our Sonia Farley studios for a chance to discuss art and see the fruits of their residency at the Gallery.



### In conjunction with Sydney Design Week Ideal Interiors: in conversation with designer Charles Wilson

3 March 2019  
1–2 pm  
Free

Join this exciting panel discussion with award-winning contemporary Australian designer Charles Wilson in conversation with MAAS Head of Curatorial and *The Ideal Home* co-Curator, Jacqui Strecker and MAAS Senior Curator, Keinton Butler. Responding to domestic objects in the exhibition *The Ideal Home*, Charles will provide insight into some of the design processes and preoccupations, while contextualising his own design practice.

Charles Wilson is a furniture and product designer based in Sydney. In 1995 his career was established with the maker brand, Woodmark when they developed his CW1 Swivel Chair, his first successful production design. Since then, he has gone on to devise pieces for MENU, Herman Miller, King Living, and the state government of New South Wales. His limited-edition Tallboy for Broached Commissions was exhibited at *Design Days*, Dubai. He has shown at the Salone del Mobile, 100% Design, London, and is the winner of a number of awards including the Good Design Award and the Bombay Sapphire Design Award.

There will be ample opportunities for audience members to pose questions to the designer and curator.

Bookings essential T 02 4735 1100

### In conjunction with Sydney Design Week Sustainable Suburbs: Designing Thermal Comfort

10 March 2019  
1–2 pm  
Free

Ever wondered how you can design suburbs and cities to beat the heat? Join MAAS Head of Curatorial and *The Ideal Home* co-Curator, Jacqui Strecker in conversation with Jonathan Fox and Andrew Hewson in this enlightening panel discussion which investigates current research, planning practices and design techniques that ameliorates rising temperatures and improves sustainability and liveability in our suburbs.

Jonathan Fox is Lecturer (High Performance Architecture) at UNSW Built Environment and is working on the development of a Geospatial Information System (GIS) based application to classify and predict the thermal effects of building facades on outdoor microclimates. This predictive model will equip planners, architects and government agencies with quantitative information about the microclimate effects of building design.

Andrew Hewson is Sustainability Education Officer, at Penrith City Council who is very aware of the challenges that the local climate presents. Andrew's work involves partnering with local residents, schools, and staff from across Council to create more liveable and sustainable communities for the future. He has an interest in the role of climate adaptive urban spaces and architecture to achieve these goals.

Bookings essential T 02 4735 1100

# Acknowledgements

## The Ideal Home

Penrith Regional Gallery

1 December 2018 – 24 March 2019

Penrith Regional Gallery, Home of the Lewers Bequest would like to thank the following participating artists, organisations and individuals:

### Artists

Cope St Collective:

Mathew Cooper and

Colin Kinchela

Karla Dickens

Victoria Garcia

Richard Goodwin

Eliza Gosse

Blake Griffiths

eX de Medici

Catherine O'Donnell

Khaled Sabsabi

### Galleries

Australian Galleries

Andrew Baker

May Space

Sullivan + Strumpf

### Partners

Penrith City Council

Penrith Migrant Interagency

Westwords

White Ribbon Week Committee

### Schools

Caroline Chisholm College

St Dominics College

Karen King

Steven Lewis

Jodie Cusack

Felicity Wood

*Memory Tents* Students:

Areeba Ahmed, Ammaleah Astruc,

Sophie Beedham, Skyla Bucknall,

Samantha Elliot, Lilly King,

Amy Stanley, Orania Theodorou,

Emma Cutts, Melissa Knowles,

Kate Messina, Jemma Pracy,

Caela Vernon Wright, Meg O'Keefe,

Isabella Roberts

*HOME* Students:

Ethan Baxter, Harley Choice,

Tahlia Dwyer, Sofia Fasitsas,

Elyssa Green, Dylan Martin,

Tristan Mulder, James Prichard,

Phillip Saito, Akanksha Sood

### Opening Event

Graham Davis King

The Hon Don Harwin MLC, NSW Minister  
for the Arts

Heather Chaffey,

Manager Sustainable Housing,

Wentworth Community Housing

Opening photography by silversalt (pp.5-6)

### PRG Exhibition Team

Director and Curator: Dr Lee-Anne Hall

Exhibition Manager: Marian Simpson

Lead Technician: Graeme Robinson

Exhibitions Assistant: Camille Gillybœuf

Registration Assistant: Lauren Parker

Venue Services Manager: Fiona Knoke

### PRG Education Team

Education Manager: Naomi McCarthy

Education Coordinator: Christine Ghali

### PP&VA Marketing Team

Marketing Director: Krissie Scudds

Marketing Coordinator: Malvina Tan

Marketing Coordinator:

Dragana Novakovic

Relationships Manager: Joanne Grenenger

PR Assistant: Jaala Hallett

PR: Megan Bentley, Articulate

the | ideal | home

### MAAS Project Team

Director, Curatorial, Collections and

Exhibitions: Peter Denham

Head of Curatorial: Dr Jacqui Strecker

Head of Indigenous Engagement and

Strategy: Marcus Hughes

Head of Production: Shane Fitzgerald

Curators: Campbell Bickerstaff,

Anne-Marie Van de Ven

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