



# the housing question

Helen Grace, Narelle Jubelin and Sherre DeLys  
Curated by Julie Ewington  
**22 June - 25 August 2019**

**PENRITH  
REGIONAL  
GALLERY**  
HOME OF THE LEWERS BEQUEST

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*Cover and page 3*  
Helen Grace and Narelle Jubelin,  
*The Housing Question*, 2019 (detail),  
UHD video, stills. Courtesy of the artists



## What is 'The Housing Question'?

Julie Ewington



the  
housing  
question

Occupying all four buildings at Penrith Regional Gallery, this exhibition includes video, photography, sewing and tapestry, sculpture and installation. This spacious constellation commenced with the making of a new collaborative video by Helen Grace and Narelle Jubelin. *The Housing Question* charts the linked themes of home, housing, safety and security, beginning with Australia, where Grace lives, and Spain, where Jubelin has made her home. Weaving through these considerations, Sherre DeLys' haunting soundtrack pulls together disparate music and histories, catalyzing connections across countries and hemispheres.

The original impetus for Grace and Jubelin's collaboration was a desire to think through their intimate encounters with two important modernist houses: Harry and Penelope Seidlers' family house in Sydney's Killara (1967) and Casa Huarte (1966) in suburban Madrid, by José Antonio Corrales and Ramón Vázquez Molezún. Very quickly, the work became a meditation on what home means, as the foundation for our lives. And, necessarily, the project opened out to consider the complex, and now difficult, conditions governing housing in the contemporary world, with millions currently uprooted and seeking a new home.

This question about housing is not new: it has been central to social and political life at least since the nineteenth century, and the beginnings of recognisable modernity. Indeed, *The Housing Question* takes its title from the political theorist Friedrich Engels, and his seminal 1872-73 texts addressing then raging debates about the fundamental causes of severe housing shortages in his native Germany, and in England, among other European countries. Engels bears quoting here, as he indicates the nub of this complex argument in economic theory: that modern society can provide housing for all, if only it will:

*I am satisfied if I can prove that the production of our modern society is sufficient to provide all its members with enough to eat, and that there are houses enough in existence to provide the working masses for the time being with roomy and healthy living accommodation.<sup>1</sup>*

After nearly 150 years, this question remains crucial: what is society's capacity to provide housing for all? And what are basic human rights to secure and affordable housing? Not only in one's own country, but elsewhere?

All questions begin at home, in one sense. Grace and Jubelin's video sprang from the Seidler house and Casa Huarte, almost exactly contemporary statements made thousands of kilometres apart in markedly different nations and political circumstances. In making the video, Grace and Jubelin had remarkable access not only to the two houses, but to the families of both architectural partnerships and their archives – in Sydney to Penelope Seidler, the co-architect of the Killara House, and Polly Seidler, the family's archivist and historian; and in Madrid to many members of the Huarte, Corrales and Molezún families, the original owners of the house and its two architects. Through these relationships Grace and Jubelin were able to explore the resonances of the two houses over fifty years, as well as, using cameras and sound recorders, the houses as they are today. *The Housing Question* traverses what is in fact central, but often excluded, in considerations of architecture – the specific emotional (and socially located) freight that all buildings carry, and continue to shelter.

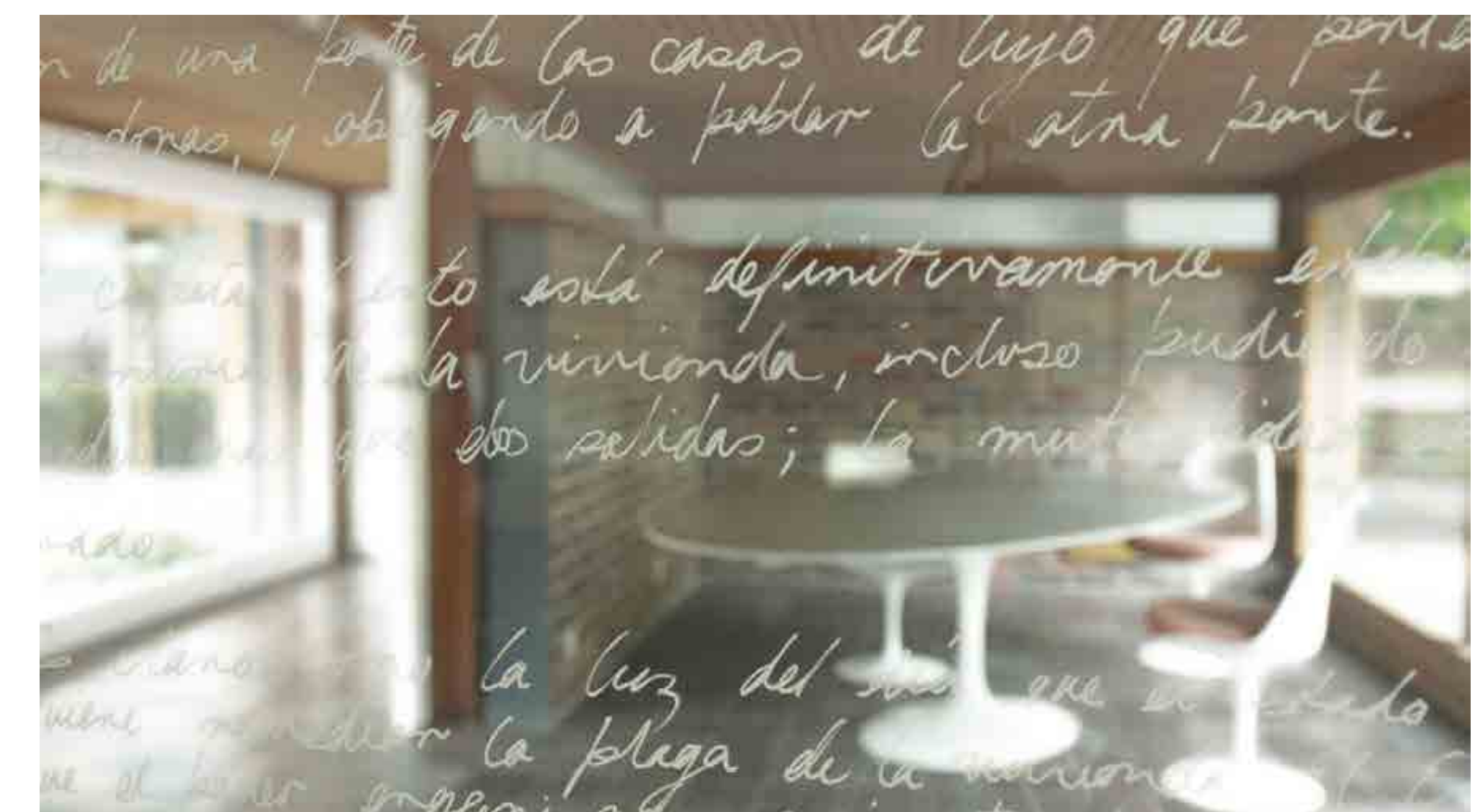
This close investigation of domestic architecture, as the nest of emotional life, has been carried out in *The Housing Question* through various forms – video, sound, actions, and text transcriptions on window glass in situ, all captured as moving images. The project restores to the two houses the vibrant life that has inhabited (and continues to inhabit) them, in marked distinction to the unpeopled images of architectural sites favoured by much conventional architectural photography, or the forensic accounts seen in many architecture exhibitions. That is why you hear birdsong in the Sydney bushland next to the Seidler House, and why a soprano's voice at Killara evokes the post-World War II migration of European refugees to this country; that is why the Huarte House in Madrid echoes to the clatter of heels on hard surfaces, and why Mariem Hassan, the late celebrated Sahrawi singer, haunts the aural space of the Spanish who for 40 years were her people's colonisers in the Western Sahara: each place has its own sonic register of memory.

This focus on the two houses in Australia and Spain led Grace and Jubelin to consider more generally modernist town planning and mass housing, the significance of social housing, and, by association, the pressing human rights issues of access to shelter today, given the current unprecedented movements of refugees and asylum-seekers. Four sections of the video chart these interconnected questions through open-ended explorations of specific geometries: the radial in post-World War I housing developments in Australia and elsewhere; the square in the Seidlers' Bauhaus modernism, and also in Josef Albers' *Homage to the Square* series, seen in the Killara house; the oval in Eero Saarinen's famous *Tulip table*, remaining in the summer dining room at Casa Huarte; and the fabricated in the development of mass housing after World War II in both Australia and Spain. Each section of *The Housing Question* has implications for the others, linking canonical modernist architecture with aspirations for the equitable provision of public housing, and connecting personal ideas about house and home with broad social issues. In each case this is effected through particular associations: that is why we see Max Dupain's unmistakable photographs of Sydney's Rosebery Housing Commission flats; that is why Pedro G. Romero commissioned the experimental flamenco dancer Israel Galván to 'measure' a typical Spanish working class flat in movement. This is rich, rewarding, and, surprisingly, underexplored territory.

None of these linking, looping considerations offers definitive solutions, but Sydney and Madrid provide, as it happens, good places to start. In both cities – neither considered central to international modernist

architecture – the social as well as artistic aspirations of the movement made important contributions to local culture. In the mid-1960s, in the period when both houses were made, Modernism in architecture in the two countries was, for different reasons, both tenuous and challenging. While Australia was a functioning democracy, in the mid-1960s the lingering social conservatism of the long Menzies era was only just drawing to a close; and in Spain, then still governed by the fascist Franco regime, experimentation in modernist architecture was paradoxically encouraged. Despite the often dispiriting conditions, these architects shared in the broad aspirations of modernist urbanism to help create more equitable societies, through designing and building excellent and widely available mass housing; these are shown in the video in the Seidlers' social housing project at Rosebery, in Sydney, and Corrales' at A Coruña, in northern Spain.

The question remains, in 2019, what is the future of these modernist aspirations to provide a modicum of justice with social housing? When housing shortages and the matter of housing affordability are experienced daily, when the numbers of the homeless continue to rise globally, and when movements of refugees and asylum-seekers are in a state of permanent crisis? Everywhere there are questions, but no satisfactory answers.





Narelle Jubelin, *Owner Builder of Modern California House 2000-01* (detail).  
Courtesy of the artist and The Commercial, Sydney



### House and/or home

As it happens, the centrality of home has been of enduring significance for Helen Grace, Narelle Jubelin and Sherre DeLys in their individual practices. At Penrith Regional Gallery, *The Housing Question* is surrounded and extended by works from the last four decades – photography, sculpture, video, sound, and petit points – shown throughout all the gallery spaces, which consider experiences of house and home, evoking the domestic spaces along with their occupants. Grace and Jubelin, for example, have each made works inspired by their family homes, probing that peculiar somatic mix of physical structure and emotional afterlife that the idea of home holds.

Directly opposite the video *The Housing Question*, a new work by Helen Grace draws on her extensive photographic archive spanning the last four decades. Importantly, this was a period when established concepts of home life were changing rapidly. *Living Arrangements 1949–2019* (1975–2019), composed mostly of black and white photographs and now presented in digital form, tracks a number of domestic settings in the 1970s–1980s, from Grace’s family home in rural Victoria to Newcastle, NSW, then on to several places in the United Kingdom, Hong Kong and Taiwan, and finally back to Sydney. The diversity of these domestic situations is striking: a campervan parked in a London street, a croft-house in the Shetland Islands, shared houses in Sydney’s Inner West. But the photographs also reveal sharp differences in the social arrangements these spaces shelter: young couples, loose collections of travellers in London, lesbian feminist households in Sydney. *Living Arrangements*, it transpires were, are, elastic and always changing. Importantly, while sometimes modest, these were always voluntary and improvised domestic solutions.

Over many years, Narelle Jubelin has explored the delicate extended connections between canonical modernist architecture and vernacular forms experienced first-hand. In the former living room of the house designed for the Lewers family by leading architect Sydney Ancher, she has installed *Owner Builder of Modern California House (2000-1)*, the suite of petit points drawing on her own family home and history in suburban Sydney. These are arranged on Margo Lewers’ built-in shelving, that is the focus of the end of the room, exemplifying the loose links between the popular Sydney style of her family’s home, derived from the marked local impact of Californian modernist architectural styles, and one of the most refined manifestations of Australian modernism’s European heritage.

The sources for these petit point renderings are photographs taken by the artist’s father Raymond Jubelin, during the construction of the Sydney family home in 1964 and showing it in various stages of its progress, as the family looked it over and, in the case of the children, played in its half-finished spaces. Some of these are collated in *Ilford horizontal* (2008), shown on the screen opposite the petit points, which is named for the British colour photographic film, once widely used in Australia and now discontinued, that was Raymond’s preferred film. Seen together, *Owner Builder of Modern California House* and *Ilford horizontal* open up something of the resonances of family memories, now at a critical two degrees of separation. For if *Ilford horizontal* is an apparently arbitrary (though systematic) selection of the original photographs, based on the orientation of the camera and matched in another room at Penrith by its sister, *Ilford vertical* (also 2008), the petit points in *Owner Builder* embody a far more complex connection with the site of the family home. As Margaret Morgan so presciently noted,

*...as Jubelin renders the image, each knot is tied and cut like an umbilical cord, each stitch a mark of separation and remembrance, a break and a link to the artist’s childhood home, and to the modernism whose child she also is.<sup>2</sup>*

Elsewhere in the gallery, Helen Grace’s elegiac video *Romance* (2016), reprising the daily business of ironing accompanied by the glorious melody in Shostakovich’s Soviet-era film music *Gadfly Suite* (1955), is a séance with the ghosts of domestic labour, in part inspired by photographic and television advertising imagery. Taken together, these works trace the persistence of the family domestic setting in the imagination. This is poignant in the houses at Penrith, whose history on the site spans more than a century. For who enters an old house, like these ones, without thinking of the lives they once sheltered?

The modernist legacy canvassed by the artists is not, however, entirely benign. In several works, including *The Housing Question*, Grace and Jubelin consider the conflicted inheritances of modernity, and during the past three decades of their collegial relationship as artists, they have shared interests in modern architecture, urban planning, social policy, and social justice. Grace's *At the House* (1981–2019), a case in point, reveals the interconnectedness of the public and private realms. The political demonstration it documents expresses the longstanding and continuing aspirations of Australian women for safe housing, and is drawn from Grace's many photographs taken at a Women's Services rally at Old Parliament House, Canberra, in May 1981. The women, their children and supporters were met outside by politicians including Susan Ryan, then Labor Senator for the ACT; later occupying King's Hall, the women speak with Bill Hayden, Leader of the Labor Opposition, in a symbolic sit-down that claimed the right to the secure spaces they were demanding. As the single banner image suggests, these demands are still urgent today.

The interplay between private lives and the public sociality is underscored in Helen Grace's iconic photo-series *Christmas Dinner* (1979). Painstakingly documenting the many tasks involved in her family's preparation for that year's celebration, Grace's view is simultaneously affectionate and laconic, in a fine instance of one time-honoured Australian social style harnessed to conceptual photography. *Lounge* (2004), a video by Grace, Ian Hobbs and Cheryle Yin-Lo that was originally commissioned by Penrith Regional Gallery, traverses the living rooms of Western Sydney; the artists interviewed a wide range of residents about their understandings of this crucial domestic space, and the candid and fascinating responses demonstrate how diverse these living spaces, and the customs they shelter, are in today's Australia.

And punctuating all the gallery spaces is a series of untitled bronze sculptures from 2013–2016 by Narelle Jubelin, which have been cast from discarded pressed paper modular packing found in different cities across the globe. They bring the standardised structures that are among the key foundations of modern and contemporary architecture, and modern urban planning, into the mix. The sculptures appear as miniature cities, or constructions abandoned in urban settings – which is exactly what they once were.

Finally, in the furthest room of Lewers House Gallery two works reach beyond the immediate domestic context. Within sight of the garden outside, Sherre DeLys' sound work *Jarman's Garden* (2000) evokes the fantastical setting for the last years of his

life created by the late filmmaker Derek Jarman on the coast of Kent, in England; and in Grace's *Out of sight* (2014), the streets surrounding the artist's Sydney home are captured in momentary glimpses, almost coincidentally. As she roamed Sydney (and elsewhere) in 2014 on her return from living overseas for some years, Grace wore a small automatic camera, a Narrative Clip, fastened to her coat, which recorded random images at automatic intervals. As Grace wrote,

*'...the Narrative Clip work was made on my return to Australia in 2014 and at that time, refugee detention here was one of the top moral concerns for everyone I knew. I saw the very ordinary, everyday ability to just walk around the largely empty streets of my neighbourhood as an immense freedom that I had the right – and good fortune – to exercise that many others in the world didn't have...'*<sup>3</sup>

#### **Coda: Collaboration**

There is one more space, both physical and conceptual, to consider. In the Lounge Room at Penrith Regional Gallery a group of objects, materials, and experiences are assembled to amplify the understanding of *The Housing Question*. This exercise in transparency includes catalogue and texts about the artists, and some of the publications they used in developing their work, including the important 1872 text by German political theorist Friedrich Engels (1820–1894) that gave the project its title, as well as some recent texts on the subject.<sup>4</sup> These suggest something of the research-rich practices of all three artists, which continues to sustain their practices.

But, crucially, they also speak to the collaborative method that fuelled *The Housing Question*. Grace and Jubelin generally use fundamentally different working methods: put very briefly, Grace, who began as a photographer, assembles sequences that originate in cinematic thinking; Jubelin probes the location of objects and images, then inserts them into larger arrays of meanings, or specific physical and social locations, sometimes both. These personal practices were of long standing, and already finely honed, when the artists started working collaboratively in 2011; bringing *The Housing Question* to successful completion entailed long carefully negotiated conversations across time, media, genres and time-zones, administered with a healthy dose of mutual respect, the courage to learn from each other's practice, and sometimes to concede.

That intensive cross-disciplinary inquiry also encompasses works of art. Three works that were foundational for making *The Housing Question* are presented here:

Narelle Jubelin's petit point tapestry *As Yet Untitled (Anni Albers, 1925)* of 2015 led the artists to consider the rhythms of the early structure of the video; this is a painter's answer to editing – Jubelin was trained as a painter. But despite Grace and Jubelin being visual artists, whilst working together in Madrid in mid-2018 it was a third element, the soundtrack by Sherre DeLys, that eventually pulled together these disparate methods. At the table two radio documentaries by DeLys, available on headphones, emphasize the crucial role of sound in evoking a domestic space, indeed any place: *Music is my weapon* (2012), about the Sahrawi singer Mariem Hassan, and *But like a refugee* (2014), with its account of the Albanian opera singer Venona Vata's attempt to settle in Australia. Thinking about the video in mid-2018, and its broad themes of housing, home and, by extension, homelessness, inspired DeLys to search her sound-banks made in conjunction with these programs when creating the soundtrack for *The Housing Question*. And that suggestion opened the way to the final form of the work. As Narelle Jubelin commented to Sherre DeLys in May 2019,

*...we wove a structure, a pace, a telling, that had its source in that precise email. You know that I cite references and it seems that moment with Helen here in Madrid, as we sat down to work out the potential sound scape, not only impacted on how we filmed but clarified and at the same time politicised what at that stage was still underlying yet unsaid/unarticulated ... as I think I said, a watershed moment for me at least within our collaboration...*<sup>5</sup>

It is said that sound is the first sense to arrive in life, the last to leave. All of us listen to the radio, or to music, as we go about our days in the security of our homes. For some societies, though, only music can define the borders of family, community, and hope.

What began as the artists reflecting on two private houses has rippled across the two polities, and out into the wider world. *The Housing Question* is a sustained consideration of the complexities of housing and home, safety and security in the two societies where the artists live, and, by implication, globally. Through scrutinizing the intimate experiences of home and family, Helen Grace, Narelle Jubelin and Sherre DeLys explore social narratives that thread through time and space. The issues canvassed by *The Housing Question* are central to current social and political debates, and the work makes a distinctive contribution to contemporary dialogues on these urgent questions. As debate continues to play out across this and other countries, *The Housing Question* confronts issues that are more vital than ever before.



#### Notes

- 1 Friedrich Engels, *The Housing Question: Part Three Supplement on Proudhon and the Housing Question*, (Section IV), 1872, reprinted in 1887. See [marxists.org/archive/marx/works/1872/housing-question/ch03.htm](http://marxists.org/archive/marx/works/1872/housing-question/ch03.htm), last accessed 17 June 2019.
- 2 Margaret Morgan, 'Housing', in Isabel Carlos and Narelle Jubelin, *Narelle Jubelin: Plantas y Plantas/Plants and Plans*, 2013, Lisbon: CAM, Calouste Gulbenkian Foundation, pp. 95–105.
- 3 In an email to the author dated 11 June 2019.
- 4 For *The Housing Question* Grace and Jubelin drew on this deployment of Engels's work: Daniel Bertrand Monk and Andrew Hersher, 'The New Universalism: Refuges and Refugees between Global History and Voucher Humanitarianism', *Grey Room*, 61, Fall 2015, pp.70–80, and at [academia.edu/23827891/A\\_New\\_Universalism\\_Refuges\\_and\\_Refugees\\_Between\\_Global\\_History\\_and\\_Voucher\\_Humanitarianism](http://academia.edu/23827891/A_New_Universalism_Refuges_and_Refugees_Between_Global_History_and_Voucher_Humanitarianism), last accessed 17 June 2019.
- 5 Narelle Jubelin, email to the author, Grace and DeLys dated 22 May 2019.



## Helen Grace

### Artist statement

the  
housing  
question

We've been working towards this project for perhaps 30 years; it slowly came into focus over the last eight years, between Sydney, Madrid, Hong Kong and Taiwan, but only in the last eighteen months did its shape finally emerge. We're interested in the architectural discourse on housing as much as the social policy discourse on it; we're inspired by the more utopian tone that existed at the middle of the twentieth century, when the job of housing the population was still

a function of government – whether the government was a liberal democracy or even a fascist dictatorship. In revisiting the social aspirations of that time, we've explored our own personal archives and experiences of social activism. The suite of images that form the works, *At the House* and *Living Arrangements 1949–2019*, rely on the slow accumulation of incremental social change, containing what we could call an aesthetics of the cumulative.

**Helen Grace**, born Warnambool 1949, is an artist, writer and teacher based in Sydney. She is an award-winning filmmaker and new media producer, and her photomedia work is held in collections including Artbank, National Gallery of Australia, Art Gallery of New South Wales, and Art Gallery of South Australia.

Her recent books include *Culture, Aesthetics and Affect in Ubiquitous Media: The Prosaic Image* (Routledge, 2014) and *Technovisuality: Cultural Re-enchantment and the Experience of Technology* (co-editors, Amy Chan, Kit Sze and Wong Kin Yuen, IB Tauris, 2016).

Helen taught in the Faculty of Visual and Performing Arts at the University of Western Sydney from 1989 – the year of the university's establishment – until 2003. She was the Founding Director of the MA Programme in Visual Culture Studies, Chinese University of Hong Kong and is now Adjunct Professor in the Department of Cultural and Religious Studies, CUHK, and Associate, Department of Gender and Cultural Studies at the University of Sydney; in 2012–13 she was Visiting Professor in the Department of English, National Central University, Taiwan.

[helengraceprojects.com](http://helengraceprojects.com)

Helen Grace, caption required



## Narelle Jubelin Artist statement

This exhibition, *The Housing Question*, centres on a collaborative work, of the same title, that is placed quite literally in the center of the complex of buildings that form Penrith Regional Gallery, Home of the Lewers Bequest. Our work is placed in direct dialogue with the traces that the Lewers left here as their legacy. The suite of sewings entitled *Owner Builder of Modern California House*, are temporarily housed in Margo Lewers' beautifully composed and painted

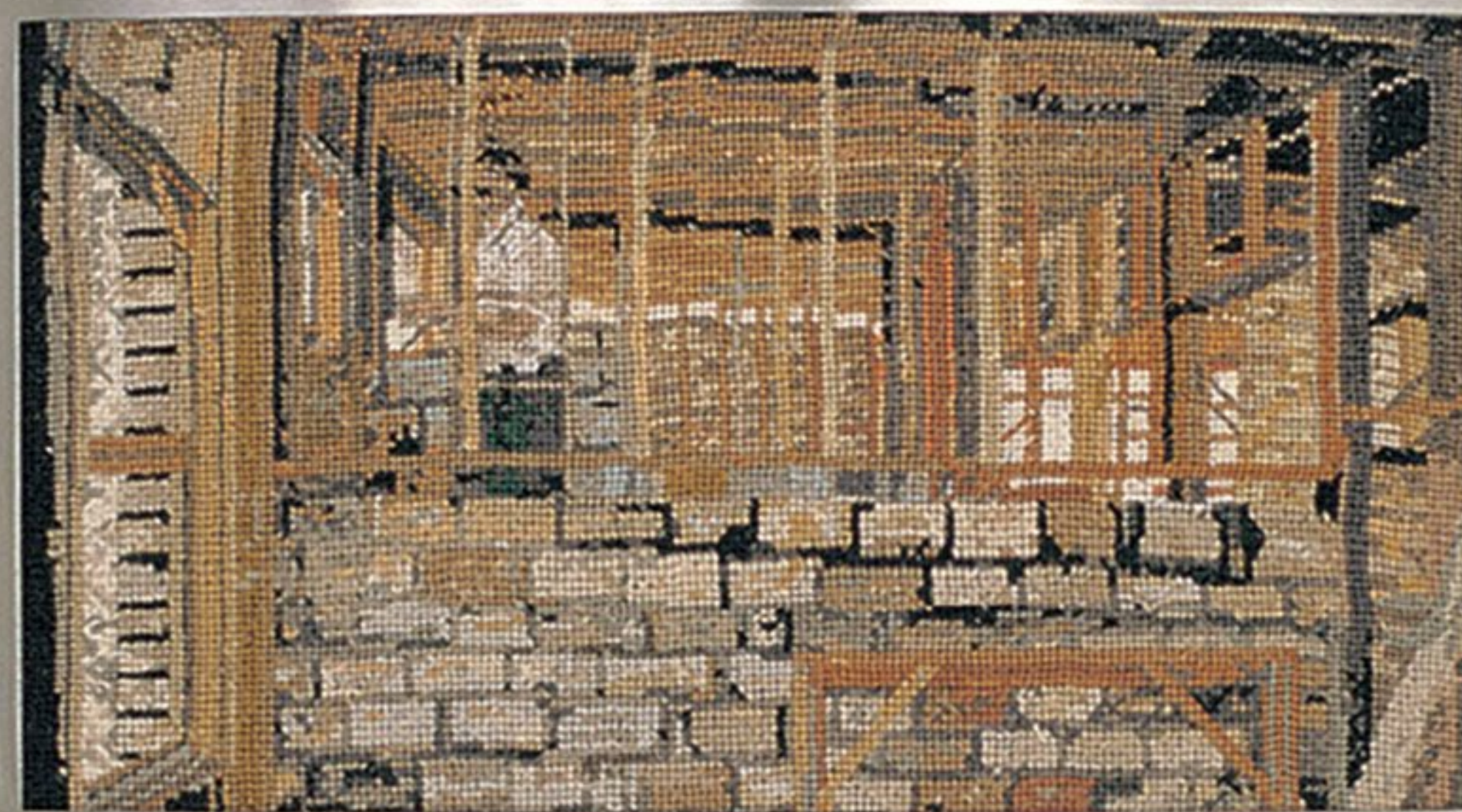
shelving structure in Ancher House, the pavilion-like-room, with garden, that bears the name of its architect. The questions of housing and of being invited into one's home are pivotal to the way we imagine you, our audience, cohabiting these spaces.

**Narelle Jubelin**, born Sydney in 1960, was trained as an artist in Sydney and has been exhibiting in Australia and internationally since the mid-1980s.

Her work comprises sculpture, printmaking and installation, and is particularly well known for extensive installed works incorporating petit point renderings of photographs and other images. Recent solo commercial exhibitions include *Flamenco Primitivo*, Marlborough Contemporary, London, and *Flamenco Primitiva*, The Commercial, Sydney, both 2016, and *Camino Primitivo*, Galeria Nordés, Santiago de Compostela, 2018.

Narelle resides in Madrid, is represented by The Commercial, Sydney, and co-runs the collective ABM Confecciones, Puente de Vallecas, Madrid, 30 years after she co-founded Firstdraft in Sydney.

[thecommercialgallery.com/artist/narelle-jubelin/works](http://thecommercialgallery.com/artist/narelle-jubelin/works)



Narelle Jubelin, *Owner Builder of Modern California House 2000-01* (detail).  
Courtesy of the artist and The Commercial, Sydney

## Sherre DeLys

### Artist statement



In early 2018, Helen and Narelle invited me to contribute to their already deeply considered film *The Housing Question*. My response was an offer of counterpoint to the mid-twentieth century housing ideals the artists were re-dreaming for our attention. Considering my archive of recordings made with contemporary refugees and asylum seekers – abandoned and struggling in desert camps or seeking safety in the Australian suburbs – musicians and poets, all – could these outsiders be re-settled here? Hospitably, Helen and Narelle began to weave a structure, a pace and a telling that invited the new arrivals in – and our collaboration became an enquiry as to what happens when immigrants occupy the houses of utopian dreaming. In the exhibition mix curator Julie Ewington included *Jarman's Garden*, a piece about a filmmaker's final home on a desolate expanse of ocean, astutely reminding us that, no matter our position, each of us is, also, a temporary dweller.

**Sherre Delys**, born San Jose, California in 1958, is a sound artist whose work spans radio, installation and performance. Her soundscapes have been performed at Centre Pompidou, Kiasma (Helsinki), Southbank Centre (London), Chicago Cultural Center, Sydney Opera House and elsewhere. Described as 'symphonic soundscape' by Prix Italia jury 2016, her radio work has received awards including 'Grand Prix, Phonurgia Nova' with Russell Stapleton (additional sound design and mix, *The Housing Question*). Sherre has collaborated with Chris Abrahams (music, *The Housing Question*) making radio and sound designs for Sydney Theatre Company, and with artists and architects making installations for built environments, museums and festivals including the Sydney Biennale and Sydney Olympics. She's performed solo; with the seminal 1980s improvising music group Mind Body Split; and has been a staff producer at WNYC and ABC, where she co-founded ABC Pool.

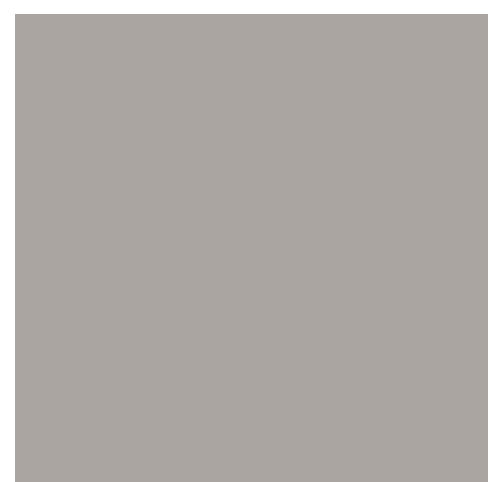
**Sherre.be**



## Julie Ewington Curator

**Julie Ewington** is an independent curator, writer and broadcaster based in Sydney. Major projects include curating *Contemporary Australia: Women* (2012) at GOMA, Brisbane; monographs on Fiona Hall (2005) and Del Kathryn Barton (2014) published by Piper Press; curating *The Sculpture of Bronwyn Oliver* (2016) for TarraWarra Museum of Art; being a curatorial team member for *Unfinished Business: Perspectives on art and feminism*, ACCA, Melbourne (2017).

[julieewington.com](http://julieewington.com)



# List of works

## Main Gallery

### Entry

**Narelle Jubelin**

***Untitled 3 Madrid***

2016

bronze, unwaxed, black patina

43.5 x 28 x 9cm

Courtesy the artist and The Commercial, Sydney

**Josef Albers**

***Homage to the Square***

c.1970

wool tapestry

168 x 168cm

Courtesy of the Penelope Seidler Collection

**Narelle Jubelin**

***As Yet Untitled (Josef Albers, c.1970)***

2019

cotton on silk petit-point rendition

40 x 29cm (framed)

Courtesy the artist and The Commercial, Sydney

### RH room

**Helen Grace**

***Living Arrangements 1949–2019***

1975–2019

black and white film negatives,

photographs, digitised, sound

duration 9.50 minutes

Courtesy of the artist

**Helen Grace**

***At the House***

1987–2019

photographs, archival pigment ink

on premium wall-covering

2 pieces, 125 x 330cm each

Courtesy of the artist

**Helen Grace**

***At the House***

1982–2019

photograph, single-sided digital print

on fabric, Trilobal satin finish

119.8 x 175cm

Courtesy of the artist



Helen Grace, *At the House*, 1982–2019 (detail).  
Courtesy of the artist

All measurements are in h x w x d in cm

# List of works

## Main Gallery



### LH room

**Helen Grace and Narelle Jubelin**  
***The Housing Question***

2019

UHD video

duration: 27.07 minutes

Courtesy of the artists



Helen Grace and Narelle Jubelin,  
*The Housing Question*, 2019,  
UHD video, stills. Courtesy of the artists

## List of works

### The Lounge Room

**Narelle Jubelin**  
***As Yet Untitled (Anni Albers, 1925)***  
2015  
cotton on silk petit-point rendition  
40 x 29cm (framed)  
Courtesy the artist and The Commercial, Sydney

**Narelle Jubelin**  
***Untitled 5 (Madrid)***  
2016  
bronze, raw, unique  
37 x 23.5 x 14cm  
Courtesy the artist and The Commercial, Sydney

### Ancher House

**Narelle Jubelin**  
***Owner Builder of Modern California House, details of colour slides taken by Raymond Douglas Jubelin during the construction of his family home in 1964. Size of lot: .75 acres; area of house: approx 1700 square feet exclusive of patio and garage below patio; one storey; living-dining room, kitchen, 1 bathroom, laundry room, 2 toilets, 2 bedrooms, study; brick veneer, wood frame, ½ timber, ½ concrete floor (2000-1)***  
cotton thread on silk petit-point renditions  
9 works, 13.5 x 15 x 2.5cm each (framed)  
Courtesy the artist and The Commercial, Sydney

**Narelle Jubelin**  
***Owner Builder of Modern California House, panorama detail (2000-1)***  
cotton thread on silk mesh petit-point rendition with metal frame  
13 x 29 x 2.5cm (framed)  
Courtesy the artist and The Commercial, Sydney

**Narelle Jubelin**  
***Owner Builder of Modern California House, panorama detail (2000-1)***  
cotton thread on silk mesh petit-point rendition with metal frame  
13 x 29 x 2.5cm (framed)  
Courtesy the artist and The Commercial, Sydney

**Narelle Jubelin**  
***Owner Builder of Modern California House, coda (2000-1)***  
cotton thread on silk mesh petit-point rendition with metal frame  
14 x 17 x 2.5cm (framed)  
Courtesy the artist and The Commercial, Sydney

**Narelle Jubelin**  
***Ilford (horizontal) 2008***  
silent PowerPoint projection transferred to video, PAL (720 x 576)  
duration: 19.10 minutes  
Courtesy the artist and The Commercial, Sydney

**Narelle Jubelin**  
***Bronze Form 3b 2013***  
bronze, raw, unique  
22 x 15 x 7.5cm  
Courtesy the artist and The Commercial, Sydney



All measurements are in h x w x d in cm

Narelle Jubelin, *Owner Builder of Modern California House 2000-01*.  
Courtesy of the artist and The Commercial, Sydney



# List of works

## Lewers House



### Room 1

**Helen Grace**  
***Christmas Dinner***

1979  
19 silver gelatin photographs  
6 pieces, 40 x 40cm each (framed)  
Courtesy of the artist

**Helen Grace**  
***Romance 2016***

HD video  
duration: 7.20 minutes  
Courtesy of the artist

**Narelle Jubelin**  
***Untitled 2 (Londres) 2016***

bronze, unwaxed, black patina, unique  
35 x 26.5 x 11cm  
Courtesy the artist and The Commercial, Sydney

### Room 2

**Narelle Jubelin**  
***Ilford (vertical), 2008***

silent PowerPoint projection transferred  
to video, PAL (720 x 576)  
duration: 4.08 minutes  
Courtesy the artist and The Commercial, Sydney

**Narelle Jubelin**  
***Untitled 1 (São Paulo) 2016***

bronze, unwaxed, black patina, unique  
29.5 x 34 x 6cm  
Courtesy the artist and The Commercial, Sydney

**Narelle Jubelin**  
***Untitled 2 (São Paulo) 2016***

bronze, raw, unwaxed, unique  
29 x 33 x 7cm  
Courtesy the artist and The Commercial, Sydney

### Room 3

**Helen Grace, Ian Hobbs and  
Cheryle Yin-Lo**  
***Lounge***

2004  
video  
duration: 17.45 minutes  
Courtesy of the artists

**Narelle Jubelin**  
***Untitled 1 (Sydney)***

2016  
bronze, unwaxed, unique  
47 x 34.5 x 12cm  
Courtesy of the artist and The Commercial, Sydney



Narelle Jubelin, *Untitled 2 (Londres)*, 2016,  
patinated bronze. Courtesy of the artist and  
The Commercial, Sydney

All measurements are in h x w x d in cm



# List of works

## Lewers House



### Room 4

**Helen Grace**  
***Out of sight: Proof***

2014  
digital photographs on paper  
9 pieces, 180 x 35cm each  
Courtesy of the artist

**Helen Grace**  
***Out of sight: Auto sight:  
Raw data samples***

2014  
video  
duration: 15.42 minutes  
Courtesy of the artist

**Sherre DeLys (with Chris Abrahams)**  
***Jarman's Garden***

2000  
sound  
duration: 14.49 minutes  
Originally made for *The Listening Room*,  
ABC Classic FM

### Loungeroom

**Sherre DeLys (Producer),  
Russell Stapleton (Sound Engineer)**  
***Mariam Hassan: Music Is My Weapon,  
Part 2***

2012  
audio  
duration 52.40 minutes  
Courtesy of ABC Radio National *Into the Music*

**Sherre DeLys (Producer),  
Russell Stapleton (Sound Engineer),  
Chris Abrahams (Composer),  
Claudia Taranto (Executive Producer)**  
***But Like a Refugee***

2014  
audio  
duration 53.50 minutes  
Courtesy of ABC Radio National  
360 Documentaries

## NESA Accredited Creative Arts Professional Development for Teachers

Available for both Primary and Secondary School Teachers

**Duration:** 2 hours

**Level:** Proficient

**Standards:** 2.1.2 | 4.1.2 | 6.2.2 | 6.4.2

**Presenter:** Naomi McCarthy BFA, Grad DipEd, MA (Creative Writing), Manager of Education, Penrith Regional Gallery

To enquire about a school booking, call 02 4735 8701

For more information: [naomi.mccarthy@penrith.city](mailto:naomi.mccarthy@penrith.city)

## Primary School Teachers A Game\* Approach to Art Appreciation and Art Making with Children

This partnership professional development (PD) program between Western Sydney University's Education Knowledge Network (EKN) and Penrith Regional Gallery will include: dynamic modelling of a variety of interactive pedagogical approaches to delivering art appreciation for children; and an art making workshop suitable for classroom delivery. Course content will be directly applicable to the Visual Arts Syllabus.

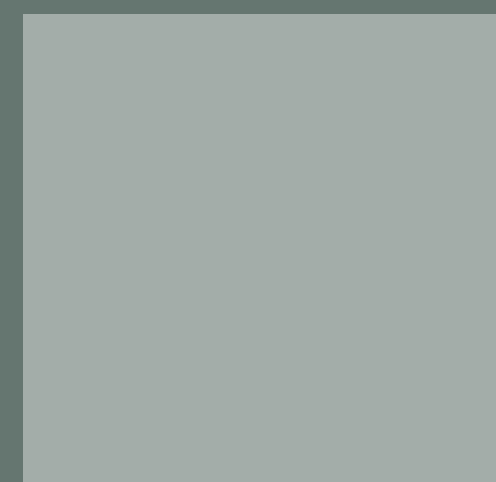
By attending this PD session participants will learn how to:

- 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.

- Encourage student participants to confidently test ideas and express and share opinions in a respectful group context using contemporary art as a catalyst for discussion.
- Deliver an artmaking workshop that assists students to understand that artists make artwork for different reasons, which represent different ideas and ways of looking at the world.

**Audience:** Stages 1-3

\*Game – eager or willing to do something new or challenging.



## Secondary School Teachers

### The Art of Persuasion: A Dialogic Approach to Art Appreciation for Secondary Students

This professional development program is a partnership between Western Sydney University's Education Knowledge Network (EKN) and Penrith Regional Gallery and will include:

Modelling a variety of pedagogical approaches to contemporary art appreciation for Secondary School students, including employing a variety of strategies and learning models to develop confidence and transferrable skills in critical thinking and visual literacy. This course content is directly applicable to the Visual Arts syllabus and will also be of value to teachers of any discipline which requires a level of visual literacy to further engage with their content.

By attending this PD session participants will learn how to:

- Use contemporary art as a catalyst to develop and present a persuasive argument.
- Develop and deliver art appreciation experiences based on a sound understanding of a range of pedagogic practices.
- Engage with the agencies of the art world in relationship to selected contemporary artworks.
- 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.

**Audience:** Stage 4-6

## 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.

Excursion options:

- Exhibition introduction (15 minutes) then self-guided tour.  
Free, numbers negotiable
- 60 minutes, exhibition tour.  
\$7 per student, max 30 students
- 90 minutes, exhibition tour and in-gallery activities.  
\$10 per student, max 30 students
- Half day (3 hours), exhibition tour, in-gallery or in-garden activities, plus art making in the studio.  
\$20 per student, max 60 students

Special collection linked excursion opportunities:

- 45 minutes, collection area tour.  
\$150, max 15 students
- 90 minutes, in-studio viewing of selected collection objects with art appreciation program.  
\$150, numbers negotiable

**Note:** costs above exclude GST

**Contact our Education Coordinator to arrange your visit:**

**Christine Ghali**  
Telephone 02 4732 8704  
[christine.ghali@penrith.city](mailto:christine.ghali@penrith.city)



## Education



### **Creative Portfolio Workshop**

Visual arts workshop for early childhood and primary school educators

10 July 2018  
10am – 3pm

This workshop has been developed to introduce a range of materials, techniques and projects suitable for delivery in educational contexts from early childhood to upper primary school. Four expressive forms will be explored and each component will include an introduction to materials, techniques and an art project adaptable to a range of themes and ages. The workshop will include an interactive gallery tour modelling a range of art appreciation strategies for children.

All materials provided.

**Cost:** \$90 per participant  
Pay by credit card over the phone or in person at the Gallery reception.

**Bookings are essential**  
**Telephone 02 4735 1100**  
[christine.ghali@penrith.city](mailto:christine.ghali@penrith.city)

### **Winter Holiday Workshops**

Draw, sculpt or animate during the Winter Holidays.

Theme: Houses and architecture, inspired by the Gallery's winter exhibition suite *The Housing Question*

15–19 July 2019

Workshops 10am – 12pm

**Ages:** 3–12 years

**Visit the website for the full program**  
[penrithregionalgallery.com.au](http://penrithregionalgallery.com.au)

### **Term Classes**

#### **Wednesday Drawing School**

31 July – 18 September  
Every Wednesday 4–5.30pm

Ages: 8–12 years

Cost: \$180 (term)

#### **Art Attack Saturday Workshops**

3 August – 21 September  
Every Saturday 10am – 12pm

Mixed media

Ages: 5–9

Legomation Fixation

Ages: 9–12

Cost: \$180 (term)

#### **Tuesday Art Club**

13 August – 17 September 2019  
Every Tuesday 10.30am – 12.30pm

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

**Cost:** \$120 (term)

All materials provided.

**Bookings are essential**  
**Telephone 02 4735 1100**

**For more details, visit**  
[penrithregionalgallery.com.au](http://penrithregionalgallery.com.au)  
[gallery@penrithcity.nsw.gov.au](mailto:gallery@penrithcity.nsw.gov.au)

# Public Programs

## Conversations with the artists

Sunday 30 June  
2-4.15pm

2-3pm Julie Ewington talks with Helen Grace and Narelle Jubelin about their collaboration for *The Housing Question*.

3.30-4:15pm Julie Ewington discusses the sound components of *The Housing Question* and *Jarman's Garden*, by artist Sherre DeLys.

## Artist talk

Sunday 7 July  
2pm

Hear artist Helen Grace speak about Modernist architecture, social housing, and the development of *The Housing Question*.

## Artist and Curator's talk talk

Sunday 14 July  
2-2.45pm

With Narelle Jubelin and Julie Ewington.

## Penelope Seidler AM, architect, in conversation

Sunday 4 August  
2pm Free

Discussion on the work of Harry Seidler and Associates on mass housing, mass production houses and social housing. What was her experience of Australian attitudes to modernist design in the 1960s and 1970s and since then?



Helen Grace and Narelle Jubelin,  
*The Housing Question*, 2019,  
UHD video, still. Courtesy of the artists

# Acknowledgements



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Erika Addis, Claudianna Blanco, Debra Dawes, Peter Emmett, Tess Evans (Heights Heritage Conservation), Tony Giurissevich, Laura Grace, Lee-Anne Hall, Colette Hoeben, Merle and Raymond Jubelin, Hania Radvan, Amanda Rowell, Andrew Shapiro, Eric Sierins, Marian Simpson, Ann Stephen, Claudia Taranto, Jelle Van Den Berg, Sheona White

## *Spain*

Ana Bragado, Lucía Domínguez, Manuel Domínguez, Ricardo García, Adriana Huarte Gimenez, África Huarte Gimenez, especially Cristina Huarte Gimenez, Maria Virginia Jaua, Cristina Carpio Hernandez, Paloma Lasso, Jony Huarte, Benito Macías, Yara Sonseca Mas, Andrés Mengs, Maria Teresa Muñoz, Guillermo Paneque, Sonia Tercero Ramiro, Julián Rodríguez, Pedro G. Romero and Israel Galván, Zazie Schubert-Wurr

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

## **Artists**

Helen Grace  
Narelle Jubelin  
Sherre DeLys

## **Galleries**

The Commercial

## **Opening event**

Graham Davis King  
Penelope Seidler AM

## **PRG Exhibition Team**

Curator, Julie Ewington  
Director, Sheona White  
Exhibition Manager, Marian Simpson  
Lead Technician, Graeme Robinson  
Exhibitions Assistant, Camille Gillyboeuf

## **PRG Venue Services Team**

Venue Manager, Gallery, Fiona Knoke  
Gallery Assistant – Retail, Dale Reid  
Gallery Assistant – Events, Kristin English

## **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  
Relationship Manager, Joanne Grenenger  
PR Coordinator, Jaala Hallett

## **Penrith Performing & Visual Arts**

Penrith Performing & Visual Arts  
Board Members  
Penrith Performing & Visual Arts  
Visual Arts Committee  
CEO, Hania Radvan  
Operations Manager, Dave Garner  
PP&VA Finance Team