

gifting

7 September – 17 November 2019

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

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Earlier this year Gina Fairly wrote in Arts Hub: 'Regional galleries continue to punch above their weight in 2019, rolling out ambitious, erudite and often provocative programs that extend audience engagement. There is a vibrancy across our regional gallery network that encourages one to travel, while also extending the engagement of local audiences through exhibitions that are dynamic, thinking and relevant.'¹

It is this dynamism and community engagement that makes regional galleries so interesting to visit and such a great asset for their communities. One of the striking characteristics of regional galleries is the level of community support and enthusiasm. This exhibition, *Gifting*, celebrates community generosity to regional galleries. Gifting has helped galleries realise their potential and, in some instances, has directly led to the establishment of these institutions. The stories of the gifts are varied and fascinating. It is time that these gifts are celebrated, and that the history of the regional galleries' contribution to their communities is appraised and appreciated.

In 2018 Wollongong Art Gallery marked its 40th Anniversary. Celebratory exhibitions drew from the WAG collection, and a special commemorative exhibition was curated, celebrating the founding donor Bob Sredersas. The *40 Year Celebration* exhibition told the story of the art gallery that has provided a cultural focus for Wollongong and the surrounding regions. It acknowledged the passion and commitment of the Illawarra Art Society, hundreds of volunteers and donors and the goodwill of the people of the Wollongong community.

From February to April this year Bathurst Regional Art Gallery presented an exhibition titled *BRAGS: 50 years, the Art of Giving*. It tells the story beginning in 1969 when the Bathurst Regional Art Gallery Society Inc was established as a fundraising organisation for the Gallery. Over 50 years of continual support has contributed to the purchase of over 150 works for the collection. This recent exhibition celebrates the contribution BRAGS has made to the cultural life of Bathurst and highlights the critical role fundraising organisations play in supporting the arts in regional Australia.

Neil Balnaves, a long term Mosman resident, made a pledge in 2010 to donate paintings from his personal collection to the Mosman Art Gallery. To commemorate the Balnaves Gift, Mosman Art Gallery displays paintings drawn from the gift in a permanent exhibition on the ground floor. The Balnaves Gift gallery takes pride of place and is a vital feature of the much-loved local institution.

A contributing factor to the growth of NSW regional galleries was the role played by the Education Department at the National Gallery in Sydney (now known as the Public Programs Department at the Art Gallery of NSW). Insightful museum educators helped to create interest in art and nurtured an audience whereby generous gifts were appreciated and meaningful to regional communities.

Bernard Smith (1916–2011) is considered Australia’s most important twentieth-century art historian and an advocate for social inclusion through art education. His book *Place, Taste and Tradition* (1945) was one of the earliest general histories of Australian art. He compiled the chapters of this book from his adult education lectures. At this time, beginning in 1944, he was developing and delivering lectures and exhibition programs directly to regional NSW as the Education Officer at the AGNSW. The program was called the Travelling Art Exhibition Service, and it aimed to make art accessible to people in regional NSW. The popularity of the regional travelling program was demonstrated by over 50,000 people participating in the first year of its inception (1944). The objective of the program was described as being ‘to give country dwellers the opportunity of viewing works of art of high standard from the National Gallery (AGNSW), together with outstanding works lent by well-known Australian artists’.²

Bernard Smith worked on the Travelling Art Exhibition program from 1944 to 1948. The program continued, after a gap between 1954 and 1967, overcoming many obstacles until 1986. It has been said that the Travelling Art Exhibitions cultivated the growth of regional art communities who helped articulate the need for regional galleries throughout NSW.³



The Onsight exhibition Contrasts: Australian Landscape was photographed in Penrith Plaza in 1980, on year before the opening of Penrith Regional Gallery in 1981.
© AGNSW. Image courtesy of the Visual Resources Archive, AGNSW

In October 1978 Penrith City Council had agreed in principle to accept the gift from Darani Lewers and Tanya Crothers – provided there was sufficient local interest and financial support from the NSW Government. This gift comprised the 0.4 hectare site including houses, buildings and artist's garden at River Road, Emu Plains, and key artworks created by Gerald Lewers and Margo Lewers and other associated artists.

In 1979, Edmund Capon, Director of the AGNSW (1978–2011), decided the Travelling Art Exhibition program needed to service the Sydney Metropolitan and adjacent areas as well as remote regions in NSW. Campbell Gray (known as Cam) was employed specifically to design, produce and manage the new arm of the program. He named the program 'Onsight' and the first exhibition began in early 1980.

In 1979, Michael Goss, then Director of the Regional Galleries Association of NSW, recommended to Penrith City Council that Cam undertake an analysis of the value of the pending regional gallery to the local community. Cam was encouraged to apply for the position of inaugural Director and his application was supported by Edmund Capon, an active supporter of the campaign to establish the Penrith Regional Gallery. Cam's application was successful and the new gallery's opening exhibition was drawn exclusively from the AGNSW collection and included work rarely allowed on loan. Edmund Capon, was an active supporter of the campaign to establish the Penrith Regional Gallery.

In 1987 a Regional Galleries conference was convened by the AGNSW Education Office 'to discuss the developing role of museum education in regional galleries'. However, the Travelling Art Exhibitions program was being wound down due to changing priorities in AGNSW, yet staff maintained professional links

with regional art communities and produced joint projects for several years. The educational component of the development of regional NSW galleries provided community access to, and meaningful engagement with, the content of exhibition and collection programs.

The gifting, volunteering and attendance figures in these briefly described fragments in cultural history demonstrate the grassroots enthusiasm and heartfelt need for access to visual art for people living outside the centre of Sydney in NSW.

Sheona White

Director,
Penrith Regional Gallery,
Home of the Lewers Bequest
September 2019

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- 1 Gina Fairley (2019, January 25) *What Regional Galleries are Showing in 2019*, Arts Hub retrieved from: <https://visual.artshub.com.au/news-article/news/visual-arts/gina-fairley/what-regional-galleries-are-showing-in-2019-257164>
 - 2 Tamsin Cull (2002) *Public Programs at the Art Gallery of New South Wales: Education, Access and Interpretation* (Master of Art Thesis) College of Fine Arts, University of NSW, Sydney, Australia, quoting The Department of Public Instruction Annual Report, 1947, 1.
 - 3 Ibid., Discussion with Brian Ladd on 29 October 2002. (Brian Ladd former AGNSW Education Officer in the 1980s, subsequently Head of Public Programs and now President, Art Gallery Society of NSW).

Establishing Regional Galleries in NSW

Dr Roslyn Russell

gifting

Private generosity and commitment to the public good have played a significant role in the establishment of regional art galleries in New South Wales. The origins of a number of regional art galleries can be traced to gifts by individuals, couples and families whose goal has been to endow regional communities with the capacity to learn about and appreciate art.

These gifts have ranged from several artworks, to large and significant collections amassed by artists and collectors. In the case of establishing this gallery at Emu Plains in 1981, the generosity extended further to include real estate in the comprehensive bequest by Darani Lewers and Tanya Crothers, daughters of Gerald Lewers and Margo Lewers, that established Penrith Regional Gallery (initially known as the Lewers' Bequest & Penrith Regional Art Gallery) in 1981. By means of the Lewers Bequest a complete artistic environment, comprising buildings and artworks in the place in which they were created, came into public ownership, and was made accessible to all.

The philanthropic initiative to create the first regional art gallery in New South Wales came in 1904, when George McCulloch, one of the founders of Broken Hill Proprietary Limited (BHP), bequeathed three major artworks – *Lynmouth, North Devon*, 1867 by James Webb, *After the Bath*, 1890, by Harriette Sutcliffe and *Memories*, 1891 by John William Godward RBA – to establish Broken Hill City Art Gallery, officially opened by the Governor-General, Lord Northcote, in October 1904. Broken Hill City Art Gallery was renamed Broken Hill Regional Art Gallery in 2002, reflecting its standing in the western region of New South Wales, and its historical significance as the oldest regional gallery in the state.⁴

The second regional gallery in New South Wales did not open until after the First World War. In June 1919, Tamworth Municipal Council accepted the gift of an art collection of 100 artworks and art reference books from a practising landscape artist, John Salvana, that established Tamworth Regional Gallery. Salvana's action in bestowing the 'collection of small pictures, studies, sketches etc in the various media – oils, water colours, pastel, charcoal, pencil, crayon, pen and ink' on a regional town in New South Wales was inspired by his belief that 'a knowledge of art is necessary in every relation of life. In civilised life,' he wrote, 'art enters into everything, and the higher its development in the community, the higher the standard of civilisation.'⁵ Works by Salvana and a number of his contemporaries, including A.H. Fullwood, Albert Hanson, Fred Leist, William Lister Lister, J. Muir Auld, Frank Mahony, H.G. Garlick, R.A. Randall, James A. Crisp and R.R. Campbell, were included in his gift to Tamworth.

The Tamworth Regional Gallery collection was augmented in 1961 by the Burdekin Bequest, a substantial collection of nineteenth- and early twentieth-century Australian and European artworks, given to the people of the Tamworth region by Margaretta Emilie Burdekin of Plumthorpe, Barraba, on her death in 1958, and by her husband, Norman Weekes Burdekin, who had died in 1947. 'The Burdekins were art lovers, amongst their friends and associates were Australian artists including Hans Heysen, Will Ashton, Sydney Long and John Salvana who would visit Plumthorpe to draw and paint,' wrote Brian Langer, former Tamworth Regional Gallery Director.⁶

The donation of two private collections, dating from the 1880s through to the postwar era, provided the foundation for the New England Regional Art Museum (NERAM) at Armidale. Howard Hinton, a British migrant who settled in Sydney in 1892, was destined to become a notable benefactor to the arts, first in Sydney, then in regional New South Wales. Hinton, a lifelong bachelor and art collector, lived for many years in a small rented room in Cremorne, and dispensed the artworks he had collected, first to the Art Gallery of New South Wales, and then to Armidale Teachers' College in New England. Hinton donated over 1000 works of art to Armidale Teachers' College between 1929 and 1948, including paintings by William Dobell, Adrian Feint, Elioth Gruner, Hans Heysen, J.J. Hilder, Margaret Preston, Thea Proctor, Tom Roberts, Ethel Spowers, Arthur Streeton and members of the Lindsay family. Former NERAM Director, Caroline Downer, said that Hinton 'developed his collection for the purpose of encouraging artists, educating students, and for the benefit and enjoyment of the public'.⁷

Chandler Coventry, owner of a Sydney art gallery, assembled works by mostly young Australian artists who were involved in exploring new forms of artistic expression, creating 'one of the most important private collections of contemporary Australian art', according to former Director of the National Gallery of Australia, James Mollison⁸. Coventry offered 300 artworks to Armidale, with the proviso that an art museum would be built there to house his collection, and that bequeathed by Howard Hinton to Armidale Teachers' College. From this action was born the New England Regional Art Museum, which opened in 1983.⁹

Manly Art Gallery and Museum was established through the agency of leading art teacher and artist, Antonio Dattilo-Rubbo, whose donation of 130 of his own works – the largest collection of Dattilo-Rubbo's artworks in any institution – formed the Manly Art and Historical Collection in 1924. The Gallery opened six years later. Dattilo-Rubbo also collected and donated works by his artistic contemporaries such as Margaret Preston, Thea Proctor, Will Ashton and Lloyd Rees.¹⁰

In 1976, Ben and Hazel Broadhurst bequeathed their Gynea home and its 1.4 hectares of open space and gardens to the local council for use by the community. Council took possession in 1994, and a community and regional arts complex was created on the site. Hazelhurst Regional Gallery & Arts Centre, whose title combines elements of Hazel Broadhurst's first and second names, opened in February 2000.¹¹

Wollongong Art Gallery (formerly known as Wollongong City Gallery), established in 1978, was created by a gift of approximately 100 works of art by Bob Sredersas, a labourer at BHP's Port Kembla steelworks, in 1976. Emigrating to Australia from Lithuania in the 1950s, Sredersas attended art auctions in Sydney on weekends, purchasing landscape paintings for what he considered to be modest amounts of money. He saw the city of Wollongong as the logical beneficiary of his gift, saying in 1978 that 'I have nobody but the people of Wollongong to leave them to. They are for the young people to learn, for the old people to enjoy and for me, it's the realisation of a life's dedication.'¹²

Gwen Frolich became a figure on the Australian art scene as the highly valued assistant to gallerist Rudy Komon, one of the most influential members of the Sydney art world in the 1960s and 1970s. She bequeathed 75 works from her personal collection to Bathurst Regional Art Gallery on her death in November 2004.

Former Bathurst Regional Art Gallery Director, Richard Perram, said of Gwen Frolich and the works in her collection that she was:

‘Loved and respected by all who knew her, Gwen developed lasting friendships with many of the artists she worked with. A testament to the affection these artists held for Gwen is the fact many of the works in this collection were personal gifts, given on birthdays or as tokens of their appreciation for her work at the Komon Gallery.’¹³

The Frolich Bequest, valued at \$1.5 million dollars, contains works by 30 leading Australian artists including David Aspden, George Baldessin, Charles Blackman, Arthur Boyd, John Brack, James Gleeson, Leonard French, John Olsen, Jeffrey Smart and Fred Williams.¹⁴

Neil Balnaves AO, a long term Mosman resident, pledged in 2010 to donate a million dollars’ worth of paintings from his personal art collection to the Mosman Art Gallery and municipality. The Balnaves Gift features 16 Australian Impressionist and early twentieth-century artworks significant to the Mosman area for their association with the artists’ camp at Little Sirius Cove in the early 1880s, including key works by Arthur Streeton, Conrad Martens, Will Ashton, Henry Fullwood, Elioth Gruner, George Halstead, James Ranalph Jackson, Matthew Charles Meere, Adelaide Elizabeth Perry, Sydney Long, Ethel Carrick Fox and Margaret Preston.¹⁵

The Lewers Bequest

‘Margo Lewers didn’t want a grandiose scheme with specially erected buildings, car parks, modern fountains and such. All she wanted was to make a present of her property and the paintings and other art of both herself and her husband to the people whom she loved ... Margo Lewers’ original request was so simple. A gift, just that and no more, of her property.’¹⁶

Forty years ago, the Lewers family offered an amazingly generous gift to Penrith Council – the 0.4 hectare site comprising houses, buildings and garden at River Road, Emu Plains, and key artworks created by Gerald Lewers and Margo Lewers, and other associated artists who were also practising in mid twentieth-century Australia, over a period from the 1930s to the 1970s. This gift, offered to the Council by Margo Lewers before her death in 1978, was offered again by Darani Lewers and Tanya Crothers, the daughters of Gerald and Margo Lewers. It would take the determination of the Lewers’ daughters, the enthusiastic advocacy of the Friends of the Lewers Bequest (now known as the Friends of the Penrith Regional Gallery, Home of the Lewers Bequest), the championing of the cause by local Alderman Peter Anderson MP (State Member for Nepean), and the commitment of financial resources from the New South Wales government to achieve the establishment of the first regional gallery in Western Sydney. This would not happen without a struggle.

The property offered to Penrith City Council consisted of two buildings: the first was the old house that the Lewers family had permanently moved into in 1951; and the second, designed by leading architect Sydney Ancher in collaboration with Margo in 1960, called the Ancher House, served as a private gallery. These were set in a garden meticulously designed by Margo Lewers, and featured sculpted downpipes by Gerald and Darani, with mosaics by Margo. Everywhere there were paintings and sculptures by the Lewers and their friends.

Another feature of the property was its role as a gathering place for artists and writers in the 1950s and 1960s. Leading Australian novelist Patrick White described the Lewers property at Emu Plains in 1962 as ‘a place in which people gathered spontaneously, to eat, drink and discuss’, and where ‘Along with the paintings and the sculpture, the mosaics and the watergarden, an ephemeral dish of food wore the expression of a work of art’. White concluded: ‘the house on the Nepean, over which Lewers presided ... provided one of the focus points of our still tentative civilisation.’¹⁷ It was thus entirely appropriate that this place should have a continuing life as a place devoted to art and culture, in a region previously lacking such a cultural facility.

In September 1980, Darani and Tanya formally handed over the two properties and artworks to Penrith City Council. Once this was done, work began on building the new Regional Gallery, opened on 21 August 1981 by NSW Premier Neville Wran.¹⁸ Penrith Regional Gallery, Home of the Lewers Bequest at 86 River Road, Emu Plains, has now been providing an artistic hub for the people of Western Sydney for close to four decades.

All the other benefactors who have made generous gifts to regional galleries have contributed significantly to the cultural life of their regions, and deserve the thanks and appreciation of all those who believe in the enriching and civilising power of art.

4 Broken Hill Regional Gallery website, <https://www.bhartgallery.com.au/About>, accessed 14 August 2019.

5 John Salvana, *Tamworth Art Salon and Art Library Catalogue*, Tamworth, 1919.

6 Tamworth Regional Gallery, The Burdekin Bequest, <https://www.tamworthregionalgallery.com.au/The-Burdekin-Bequest>, accessed 15 August 2019.

8 Caroline Downer, ‘Hinton: Munificent Benefactor’, *Munificence: The Story of the Howard Hinton Collection*, New England Regional Art Museum, 2014, p. 7.

9 James Mollison, quoted in *Beyond Region: Public Galleries in New South Wales*, Arts NSW and the Australia Council for the Arts, Sydney, 2007, p. 144.

10 Ibid.

11 Ibid., p. 120.

12 Ibid., p. 104.

13 ‘The Bob Srederas Gift’, Wollongong Art Gallery – Forty Years of Collecting. <http://www.wollongongartgallery.com/exhibitions/Pages/40th-Anniversary.aspx>

14 ‘A Generous Gift: The Gwen Frolich Bequest’, <https://wagga.nsw.gov.au/art-gallery/whats-on>, accessed 15 August 2019.

15 Bathurst Regional Art Gallery website, <https://www.bathurstart.com.au/collection>, accessed 15 August 2019.

16 Mosman Art Gallery website, mosmanartgallery.org.au, accessed 14 August 2019.

17 Alan Myler, ‘Simple Dream – To Give Us Property’, *Penrith Press*, 18 April 1979.

18 Sandra McGrath, ‘Margo Lewers 1908-1978’, *The Australian*, February 1978

gifting

Regional galleries in New South Wales have often begun with gifts – of artworks, art reference books, money or real estate. Those generous donors whose actions have inspired a gallery's creation, or added significantly to its collection, have not always been wealthy or powerful individuals. Artists, labourers, businessmen and gallery staff are among those who believed that art enriched a community, and acted to provide it.

This exhibition honours the gift made by the Lewers family 40 years ago that initiated the first regional gallery in Western Sydney by providing property, buildings, a beautiful garden and key artworks. It also honours donors to other regional galleries – Wollongong, Mosman and Bathurst.

Wollongong Art Gallery began with a gift in 1978 from steelworker, Bob Sredersas, who collected paintings and left them to Wollongong 'for the young people to learn, for the old people to enjoy'.

Mosman resident Neil Balnaves AO pledged in 2010 to donate 16 Australian Impressionist and early twentieth-century artworks significant to the area to the Mosman Art Gallery.

Gwen Frolich worked at the Rudy Komon Gallery in Sydney during the 1960s, 1970s and early 1980s, and in 2004 bequeathed works by 30 Australian artists to Bathurst Regional Art Gallery.

This exhibition expresses gratitude to these donors who believed that 'art enters into everything, and the higher its development in the community, the higher the standard of civilisation.'

Margo and Friends

Gerald and Margo Lewers were key figures in the introduction of modernist ideas to Australia, and each contributed significantly to the development of Abstract Expressionist design, painting and sculpture. They were part of an artistic community that included Margo and Gerald's teacher Antonio Dattilo-Rubbo, Grace Crowley, Rah Fizelle, Frank and Margel Hinder, and Ralph Balson.

Artists working, along with Margo Lewers, in the Abstract Expressionist style as it developed in Australia, are represented in the collections of both the Penrith Regional Gallery and Wollongong Art Gallery. Works on display here, by Margo herself, and fellow practitioners in this style, include paintings by Margo's brother, Carl Plate, and David Aspden, Yvonne Audette, Ralph Balson, Judy Cassab, Frank Hinder, Robert Klippel, Arthur McIntyre, Desiderius Orban, Tony Tuckson and Peter Upward.

Gerald and Margo Lewers' friends did not only include their fellow artists, but also encompassed writers and others concerned with ideas. Their home at Emu Plains, wrote novelist Patrick White in 1962, was 'a place in which people gathered spontaneously, to eat, drink and discuss'. White concluded: 'the house on the Nepean ... provided one of the focus points of our still tentative civilisation'.

Donors and lenders

This exhibition celebrates some of the stories behind the many generous donations of artworks to regional gallery collections, specifically that of the Penrith Regional Gallery, Wollongong Art Gallery, Bathurst Regional Art Gallery and Mosman Art Gallery. While it would be impossible to reproduce the full list of donors to each organisation here, the exhibition includes work from the important gifts of Tanya Crothers and Darani Lewers, the Gurr Collection Gift and the Hawker Family Gift to Penrith Regional Gallery; the Sredersas Gift and the George and Nerissa Johnson Memorial Bequest to Wollongong Art Gallery; the Gwen Frolich Bequest to Bathurst Regional Art Gallery and the Balnaves Gift to Mosman Art Gallery.

The exhibition also includes artwork donated directly by artists and other individuals which continue to make an important contribution to the development of these collections. These gifts of artworks included in the exhibition are from artists Brook Andrew, Min Woo Bang, Luke Sciberras, the estate of Arthur McIntyre, the estate of Joan Phillipa Brass, Frank and Margel Hinder, Cassi Plate, Judith Lamont, Ray Paschetto, Randall Reed, Leo G. Christie, Stuart Murray and Peter Kampfner to Penrith Regional Gallery; donations from the Margaret Hannah Olley Trust, Patrick White, Mr Geoffrey Hassal, Lucy Swanton, Mrs. Connie Slater and Ian Dickson to Wollongong Art Gallery; and artist John Olsen's personal response to the Balnaves gift created especially for Mosman Art Gallery.

Brook Andrew

b. 1970, Sydney

Language area, Wiradjuri

Lives and works in Melbourne

gifting

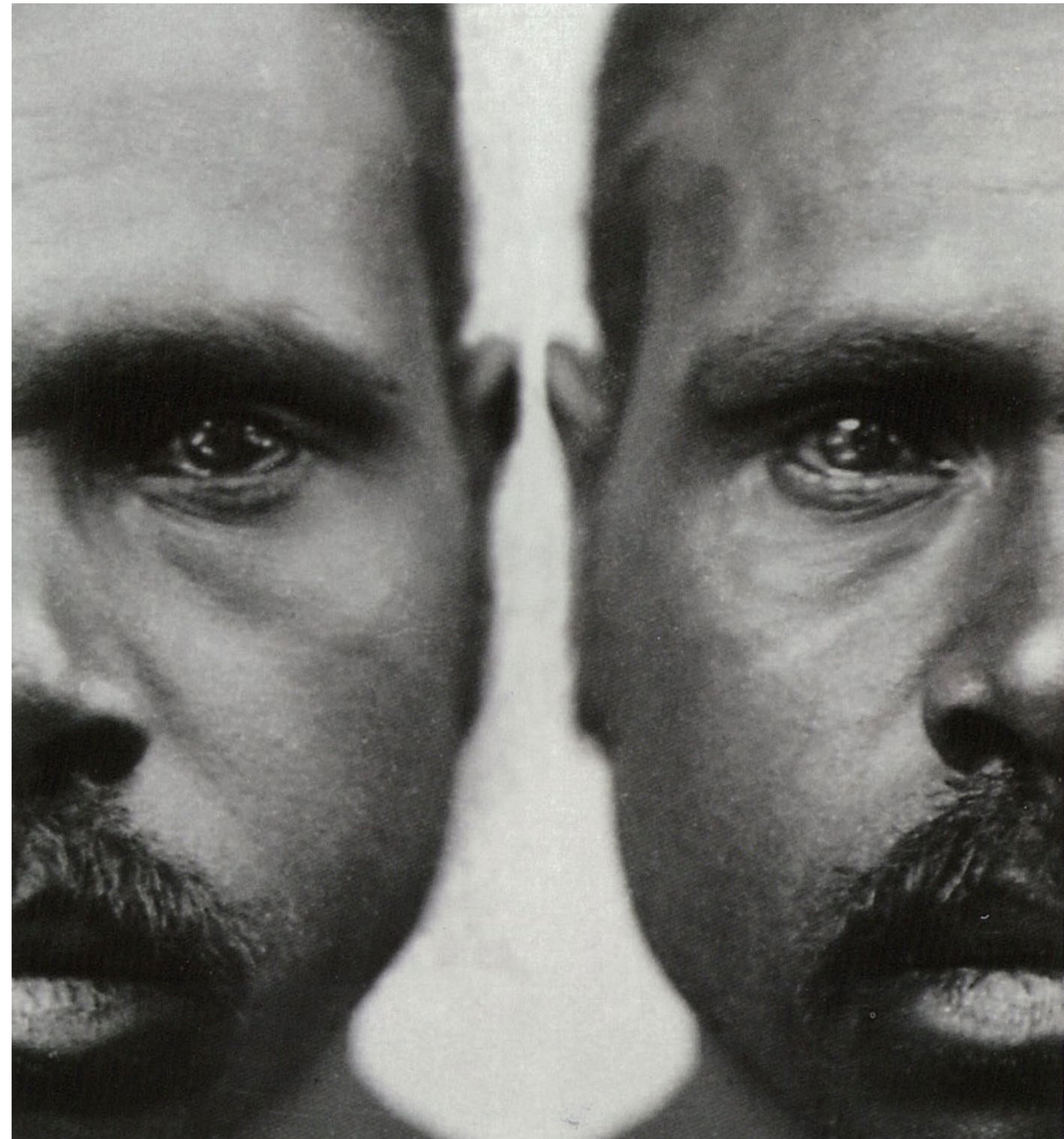
‘Visibility and seeing each other crosses cultures and gender. It’s all about stereotypes. The complexities of internationalism and intimacy.’

Brook Andrew

Gifts of artworks directly from the artist themselves make up a large proportion of regional gallery collections. This is one of fourteen photographic works that were donated to the Penrith Regional Gallery Collection in 2009 by interdisciplinary Australian artist Brook Andrew. By using text and image to challenge perceptions of local and global issues regarding race, consumerism and history, Andrew’s practice offers alternative cultural narratives and new understandings of historical legacies. Drawing inspiration from public media and found archival collections, Andrew travels nationally and internationally to work with communities and museums, creating new works that reflect on objects, concepts and local thought.

Andrew has represented Australia in numerous international exhibitions since 2000 and his work is held in state, university and regional collections across Australia. In 2018 Brook Andrew was appointed Artistic Director of the upcoming 22nd Biennale of Sydney.

Brook Andrew, *I split your gaze*, 1997, duraclear mounted on acrylic. Donated courtesy through the Australian Government’s Cultural Gifts Program by Brook Andrew, 2009. © courtesy of the artist



Min Woo Bang

b. 1971, Seoul

Live and works in Sydney

gifting

'I am interested in capturing nature's transitional moods in breathtaking Australian landscapes, engaging my senses with the emotional and aesthetic qualities of the land and sky that echo human moods.'

Min Woo Bang

Min Woo Bang is an award winning artist who migrated to Australia in the early 1990s from South Korea. Bang began his studies while still living in Seoul and then continued his education in Australia at the National Art School in 1993 before graduating with a Bachelor of Visual Art (Hon) and Master of Visual Art, from Sydney College of the Arts in 1999.

Min Woo Bang's painting style explores the notion of memory, loss, renewal and the passing of time through depictions of landscapes, combining contemporary experiences of the Australian bush with the wealth of history associated with European landscape paintings. Bang's paintings are a result of much study, skill and research. Documenting the natural world with photography during annual visits to the Blue Mountains region Bang then works up his ideas in preliminary sketches and finally larger canvases. This work is one of two from the same suite of paintings which were donated to Penrith Regional Gallery by the artist in 2018.



Min Woo Bang, *Ghost of Sky*, 2015–2016, oil on linen. Donated by the artist through the Australian Government's Cultural Gifts Program, 2018. Penrith Regional Gallery, Home of the Lewers Bequest Collection. © courtesy of the artist

Gwen Frolich Bequest

Bathurst Regional Art Gallery

gifting

Gwen Frolich's remarkable bequest to the Bathurst Regional Art Gallery in 2004 consisted of 75 works by contemporary Australian artists is the culmination of a lifetime of working with artists and their work. The bequest was also a tribute to Gwen Frolich's mother, Ivy Jackson, who was raised as a ward of the state in Bathurst. Despite being separated from her mother at an early age, Ivy always spoke fondly of her years in Bathurst and in homage to her mother's memory, Gwen Frolich visited Bathurst in 2000, seeking a suitable home for her artworks.

Frolich's connection with the Australian art scene spanned more than three decades. In 1961, Frolich's association with Rudy Komon, now recognised as one of the most influential figures in the Australian art world of the 1960s and 70s, began. An invaluable asset to Rudy Komon, Frolich oversaw all aspects of running a successful commercial gallery; from putting works on the walls, to managing Rudy's relations with artists and clients.

Loved and respected by all who knew her, Frolich developed lasting friendships with many of the artists she worked with. On display here are works by major Australian landscape painters Fred Williams who features heavily in the bequest and also William Robinson, however the full bequest shows a more personal and eclectic collection including work by David Aspden, George Baldessin, Charles Blackman, Arthur Boyd, John Brack, Judy Cassab, Leonard French, James Gleeson, Robert Klippel, Hendrik Kolenberg, John Olsen, and Rosemary Madigan.



William Robinson, *Morning light Darlington Range*, 1990, oil on canvas. Gift of Gwen Frolich, 2004. Bathurst Regional Art Gallery Collection.
© courtesy of the artist

Gurr Collection

‘Private collections not collected by anthropologists, archaeologists or others with a professional framework are, it has very often been said, fuelled by an addiction. However, many, if not most, so called ‘private’ collections do end up on public view and the great collections have been enriched by, and in some cases exist because of, significant gifts from individuals.’

Robin Gurr

Between 2010 and 2015, Blue Mountains resident Robin Gurr donated a selection of 70 works by Aboriginal artists to Penrith Regional Gallery. The gift included works by Inyuwa Nampitjinpa, Jukuja Dolly Snell and Weaver Jack as seen here, alongside various fibreworks which she had collected on her travels to Aboriginal Art Centres and communities. These generous gifts were a significant contribution to the gallery’s growing collection of Aboriginal artworks.

The Hawker Family Gift

The donation from the Hawker Family in 2016 added a significant list of Australian and international contemporary artists to the Penrith Regional Gallery Collection, namely Tracey Moffatt, Bill Henson, Patricia Piccinini, Ricky Swallow, Ian Smith, Dan Arps, Nadine Christensen, Cao Fei, Selina Ou, Daniel Boyd and Susan Norrie.

Avid collector of contemporary Australian art Michael Hawker has had an extensive career in the banking and insurance industries and held many directorships with both Australian and international companies. Previously Chair of the Australian Rugby Union, Hawker is a Senior Fellow of the Financial Services Institute of Australia and a Fellow of the Australian Institute of Company Directors. In 2010 Hawker was recognised for his services to community becoming a Member of the Order of Australia. Currently Chairman of medical research institute The George Institute for Global Health, Hawker also joined the board of the Museum of Contemporary Art, Sydney.

gifting

The Balnaves Gift Mosman Art Gallery

gifting

*'Mosman has given
me a lot in my life –
and I am delighted
to give something
back...'*

Neil Balnaves AO

In 2010 long term Mosman resident Neil Balnaves AO made the pledge to donate a million dollars worth of paintings from his personal art collection to Mosman Art Gallery and municipality. Consisting of sixteen Australian Impressionist and early twentieth century artworks significant to the Mosman area, The Balnaves Gift captures the changing face of Sydney's harbour foreshore, surrounding landscape and social customs. They define important movements within Australian art history, providing audiences a unique window to understand the area's past and reflect on Mosman's rich artistic legacy.

The paintings made in the late 19th century at Mosman's 'Artists Camps' at Curlew Camp and Sirius Cove, especially those by Arthur Streeton like that shown here, have become iconic images. Painted at a time of burgeoning nationalism, amidst deep economic depression and rapid industrialisation, these images are central to the Australian visual aesthetic.

Neil Balnaves was awarded a Companion of the Order of Australia in 2010 for his services to business and philanthropy.



Arthur Streeton, *Sydney Harbour*, 1895,
oil on canvas. Gift of Neil Balnaves 2010.
Mosman Art Gallery Collection.

Marea Gazzard

1928–2013

Sydney

gifting

‘The most impressive aspect of Marea Gazzard’s long working life, and the one that constitutes her claim on our attention as an artist of the first order, is its integrity. Everything Marea Gazzard does, every move she makes into new areas of practice and reference, belongs to a single sensibility and consciousness, a single vision of what a life and a body of work, when completed and seen whole, might be.’

David Malouf

Marea Gazzard was an influential modern ceramicist whose work is represented in all of Australia’s leading public collections. Gazzard had an enduring attraction to the Australian landscape and for Aboriginal art, as well as for works from antiquity housed in the British Museum, London. Her style represents an exploration of simplicity of form through the use of natural materials, as encouraged by renowned Australian ceramicist and teacher Peter Rushforth. Gazzard developed a focus on the elements of form and scale of ancient vessels along with the expressiveness of hand-building. For her contribution to art in Australia Gazzard was acknowledged with a Member of the Order of Australia in 1979, and in 1989 she was the first woman to be awarded an Australian Artists Creative Fellowship.



Marea Gazzard, *Crater*, 1963, earthenware, tin and interior glaze. Gift of Tanya Crothers and Darani Lewers, 2001. Penrith Regional Gallery, Home of the Lewers Bequest Collection.
© courtesy of the Estate of the Artist

The George and Nerissa Johnson Memorial Bequest Wollongong Art Gallery

gifting

In 1992, the Sredersas Gift was complemented by the receipt of another major bequest to Wollongong Art Gallery. The George and Nerissa Johnson Memorial Bequest, consisting of a collection of 60 paintings, mostly Australian landscapes, and a substantial endowment fund to acquire Australian and European landscapes painted prior to 1935.

Prior to choosing a regional gallery, George Horton Johnson had given careful consideration to the State and National Galleries but he became convinced that the major institutions might exhibit them rarely, favouring instead their more significant examples of these artists. A regional gallery, he argued, would value them more.

At this time both the gallery's staff and board of directors had a keen interest in increasing the collections holding of works of the Illawarra, the South Coast and the Southern Highlands. Only weeks after receiving notification of the bequest, the Gallery bid successfully at auction for Eugène von Guérard's *View of Lake Illawarra* and this established the precedent for the acquisition of a further 60 works over the following six years.

Works from the George and Nerissa Johnson Memorial Bequest on display here alongside the Eugène von Guérard painting include works by Sali Herman and Grace Cossington-Smith.



Eugène von Guérard, *View of Lake Illawarra with distant mountains of Kiama*, 1860, oil on canvas.
Wollongong Art Gallery Collection

Margaret Olley

1923–2011

Lismore/Sydney

Margaret Olley is one of Australia's most significant still-life and interior painters. She drew inspiration from her home and studio and the beauty of the everyday objects she gathered around her. A widely-recognised figure in Australian art, Margaret Olley was a major benefactor to public institutions and the highly sort-after gift of the contents of her home and studio have been recreated as the Margaret Olley Art Centre, which opened in 2014 at the Tweed River Art Gallery on the New South Wales north coast.

The work shown here was offered to Wollongong Art Gallery by her dealer in 2004 but was turned down with the explanation that the funds available for acquisitions were bound by the terms of the George and Nerissa Johnson Bequest and were only for works created prior to 1935. Such was Olley's generosity and recognition of the role of regional galleries, day the art work was delivered to the gallery the very next day, wrapped, with compliments of Margaret Olley.

John Olsen

b. 1928

Newcastle

'The painting is an evocation of memory. As students of the Julian Ashton Art School we would delight to take the Manly Ferry when the sea was rough. Round about Balmoral the ferry would roll and the turbulent sea would wash over the deck. How exciting, what fun.'

'The Streeton painting evokes that – notice how the ferry is riding the turbulent sea. When I saw it at the Mosman Gallery, how supremely it is and confirms our experience today. 'The Rolling Sea ...' Confirms and emphasises that experience, it is an all at once world.'

'I can think of no better place for it than to be near Streeton's painting of 1895 and how that same circumstance can be viewed today.'

John Olsen

With a career spanning more than seven decades, John Olsen is one of Australia's most esteemed living Australian artists. In 2017, after seeing Arthur Streeton's *Sydney Harbour* 1895 and in response to the Balnaves Gift, Olsen was inspired to create a new work especially for Mosman Art Gallery.

Primarily a painter, Olsen's energetic and distinctive style is defined by experimentation with line, colour and figuration. The landscape, particularly the water, and Sydney Harbour have provided lifelong inspiration and have resulted in numerous celebrated paintings.

John Olsen was awarded an Order of the British Empire in 1977 and an Order of Australia in 2001.

gifting

Desiderius Orban

1884–1986

Hungary/Sydney

Desiderius Orban was born in Győr, Hungary, moving to Budapest with his parents as a child. Studying in Paris in the early 20th Century, Orban was involved with the Hungarian Avant-garde, founding the *Atelier*, an arts and crafts academy with a focus on industrial arts, from 1931. In response to the difficulties of working as a modernist artist in an increasingly Nazi influenced country, and the spread of the Second World War, Orban and his wife moved to Australia in 1939.

In Sydney, Orban established another art school, which became extremely popular for local painters. Instructing numerous artists including John Ogden, John Olsen, and Sheila McDonald, his teaching focused on self-expression and following inborn creative impulses. Orban's interest in emotion over intellect, felt experiences over observations and the romantic idea of using observations and nature as inspiration rather than an end goal, remained in conflict in Orban's work for much of his career, and as a result his work remained at odds with his romantic teachings. Orban carved careers for himself in two countries and was influential in bringing greater appreciation for and a larger audience to modern and abstract art in both Sydney and Hungary.

Margo Lewers attended Orban's school from 1945 and his ideas have been noted as playing an important part in Margo's development as a painter. This work, titled *Nepean River*, was part of the original bequest gifted by Tanya Crothers and Darani Lewers in 1979 and is one of several in the collection with the same title, created by the many various artists who were inspired to capture the local scenery they encountered on visits to the Lewers' home.

'I always have to find something which I didn't try out yet, and usually the result is something which is interesting.'

Desiderius Orban

*'Desiderius Orban is an outstanding person, I should say **still** an outstanding person at just on ninety... People don't realise how outstanding an artist and person he is.'*

Margo Lewers, 1974

Colin Rose

b. 1950

England

Colin Rose has been a sculptor and university lecturer since the mid-1970s, and currently lives and works in Northumberland, UK. Rose began working directly with earth and charcoal during a residency at Penrith Regional Gallery in 1995 following which he donated three works to the gallery's collection. Rose states that he was attracted to 'the simplicity of the idea that these elements are fundamental to all that we see and are.' Rose has developed an extensive practice working within the tradition of land art and site-specific public art. He works with a range of natural or manufactured materials and has been widely commissioned throughout the UK with large-scale installations at the Yorkshire Sculpture Park, the Genome Campus, Cambridge, Baltic Park, Gateshead and Cheeseburn Grange.

gifting

Luke Sciberras

b. 1975

Sydney

gifting

‘Every place has its own pace and pulse as every painting has its own tone and character, such is the enduring enchantment with painting.’

Luke Sciberras

In 2017 Hill End based artist Luke Sciberras donated two of his large landscape paintings to the Penrith Regional Gallery Collection. Travelling widely across Australia to paint in locations from the Kimberley coast to the Mornington Peninsula, and overseas in Turkey, China, France, Belgium and Italy, Sciberras captures both the majestic immensity of landscapes as well as their familiar ruggedness. After graduating from the National Art School in 1997 Sciberras worked as a studio assistant to numerous artists including Guy Warren, Elisabeth Cummings and Aida Tomescu. Major works by Luke Sciberras are held in the collections of numerous regional galleries across New South Wales, as well as in private collections, Artbank and Parliament House, Canberra.



Luke Sciberras, *Over and Above - Wilcannia*, 2014, oil on board. Donated through the Australian Government's Cultural Gifts Program by Luke Sciberras, 2017. PRGHTLB Collection. © courtesy of the artist

The Sredersas Gift

Wollongong Art Gallery

gifting

'I have nobody but the people of Wollongong to leave them to. They are for the young people to learn, for the old people to enjoy and for me, it's the realisation of a life's dedication.'

Bob Sredersas 1978

Bob Sredersas, a labourer and crane chaser at the BHP Steelworks in Port Kembla, presented the City with a gift of approximately 100 works of art in 1976. After twenty five years of patient lobbying by local citizens this generous gift was the final persuasive argument for Wollongong City Council to establish Wollongong Art Gallery in 1978.

A remarkable man who migrated to Australia from Lithuania in the early 50's, Sredersas used to catch the train to Sydney on a Saturday to buy landscape paintings at auction for modest amounts of money left over from his labourer's salary. He used to tell people how surprised he was that so few Australians seemed at all interested in art, particularly their home grown artists, and he was often dumbfounded at how little it would cost to buy a minor work by a major Australian artist.

Wollongong Art Gallery boasts the most significant holding of Illawarra and New South Wales South Coast art in the world, a selection of which is shown here with work by renowned artists Antonio Dattilo-Rubbo, Sydney Long, Grace Cossington-Smith and Nicholas Chevalier.



Nicholas Chevalier, *Crossing the Taramakau*, 1868, oil on canvas. Gift of Bob Sredersas, 1976. Wollongong Art Gallery Collection.

List of works
Main Gallery
central and left side

gifting

Brook Andrew
I split your gaze

1997
duraclear mounted on acrylic
135 x 127.3 x 0.6 cm
Donated through the Australian
Government's Cultural Gifts Program
by Brook Andrew, 2009
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Min Woo Bang
Ghost of Sky

2015-2016
oil on linen
91 x 102 cm
Donated through the Australian
Government's Cultural Gifts Program
by Min Woo Bang, 2018
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Min Woo Bang
Cloud in Abstraction

2015-2016
oil on linen
102 x 102 cm
Donated through the Australian
Government's Cultural Gifts Program
by Min Woo Bang, 2018
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Daniel Boyd
Captain No Beard

2007
bronze, ed. 3/30
43 x 33 x 2.5 cm
Donated through the Australian
Government's Cultural Gifts Program
by Michael Hawker, 2016
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Nicholas Chevalier
Crossing the Taramakau

1868
oil on canvas
46.0 x 61.3 cm
Gift of Bob Sredersas, 1976
Courtesy of Wollongong Art Gallery Collection

Grace Cossington Smith
Beach headland

circa 1931
oil on canvas board
28.6 x 25.9 cm
The George and Nerissa Johnson
Memorial Bequest, purchased 1995
Courtesy of Wollongong Art Gallery Collection

Grace Cossington Smith
Bush with sea beyond

1953
oil on canvas mounted
on composition board
43 x 48.5 cm
Gift of Bob Sredersas, 1976
Courtesy of Wollongong Art Gallery Collection

Grace Cossington Smith
Bowral Landscape

circa 1930
oil on composition board
24.1 x 34.1 cm
The George and Nerissa Johnson
Memorial Bequest, purchased 2007
Courtesy of Wollongong Art Gallery Collection

List of works
Main Gallery
central and left side

gifting

Grace Cossington Smith

Sea at Thirroul

circa 1935

oil on cardboard on composition
board

36 x 47 cm

The George and Nerissa Johnson
Memorial Bequest, purchased 2007
Courtesy of Wollongong Art Gallery Collection

Anthony Dattilo-Rubbo

Landscape

1924

oil on canvas

49.7 x 59.7 cm

Gift of Bob Sredersas, 1976

Courtesy of Wollongong Art Gallery Collection

Marea Gazzard

Crater

1963

earthenware, tin and interior glaze

24 x 43 x 43 cm

Gift of Tanya Crothers and Darani
Lewers, 2001

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Sali Herman

Light House at Wollongong

circa 1945

oil on board

35 x 43 cm

The George and Nerissa Johnson
Memorial Bequest, purchased 2008
Courtesy of Wollongong Art Gallery Collection

Weaver Jack

Lungrun

2006

acrylic on paper

76 x 57.5 cm

Donated through the Australian
Government's Cultural Gifts Program
by Robin Gurr, 2010

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Sydney Long

Lakeside

1943

oil on canvas

60.0 x 87.0 cm

Gift of Bob Sredersas, 1976

Courtesy of Wollongong Art Gallery Collection

Inyuwa Nampitjinpa

Women's Dreaming Place

1997

acrylic on canvas

122 x 153 cm

Donated through the Australian
Government's Cultural Gifts Program
by Robin Gurr, 2013

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margaret Olley

Era Landscape

1946

oil on canvas

71.5 x 96.8 cm

Gift of Margaret Hannah Olley Trust,
2006

Courtesy of Wollongong Art Gallery Collection

John Olsen

***The rolling sea and that Streeton
painting***

2014

oil on canvas

76 x 91 cm

Gift of John Olsen OBE AO D.Litt, 2015
Courtesy of Mosman Art Gallery Collection

Desiderius Orban

Nepean River

circa 1945

oil on wood panel

38.5 x 52cm

Gift of Tanya Crothers and Darani
Lewers, 1979

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

William Robinson

Morning light Darlington Range

1990

oil on canvas

80 x 105 cm

Gift of Gwen Frolich, 2004

Courtesy of the Bathurst Regional Art Gallery
Collection

Colin Rose

Star

1995

hand built terracotta of segmented
semi-spherical form

28 x 60 cm

Gift of Colin Rose, 1997

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

List of works
Main Gallery
central and left side

gifting

Colin Rose

Split (I) & Split (II)

circa 1997

terracotta

Gift of Colin Rose, 1997

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Luke Sciberras

Over and Above – Wilcannia

2014

oil on board

120 x 160 cm

Donated through the Australian
Government's Cultural Gifts Program
by Luke Sciberras, 2017

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Jukuja Dolly Snell

untitled

1999

acrylic on paper

75 x 116.5cm

Donated through the Australian
Government's Cultural Gifts Program
by Robin Gurr, 2010

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Arthur Streeton

Sydney Harbour

1895

oil on canvas

19 x 61 xm

Gift of Neil Balnaves AO, 2010

Courtesy of Mosman Art Gallery Collection

Eugène von Guérard

***View of Lake Illawarra with distant
mountains of Kiama***

1860

oil on canvas

51.1 x 85.3 cm

The George and Nerissa Johnson
Memorial Bequest, purchased 1992,
with assistance from The IMB and
the support of WIN Television, South
Coast Equipment and the Illawarra
Mercury

Courtesy of Wollongong Art Gallery Collection

Fred Williams

***Untitled triptych – Red & Blue
landscape***

1967

gouache on paper

63 x 172.5 cm

Gift of Gwen Frolich, 2004

Courtesy of the Bathurst Regional Art Gallery
Collection

Fred Williams

Untitled – Bacchus Marsh

1979

oil on canvas

86 x 96.5 cm

Gift of Gwen Frolich, 2004

Courtesy of the Bathurst Regional Art Gallery
Collection

Artist unknown

Untitled [woven baskets]

date unknown

fibre, dye

sizes various

Donated through the Australian
Government's Cultural Gifts Program
by Robin Gurr, 2010

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Lilly Dooley

untitled

2006

fibre

41 x 32 x 11

Donated through the Australian
Government's Cultural Gifts Program
by Robin Gurr, 2015

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Daisy Gorrodjgorrodj

(aka Gorodj Gorodj)

untitled

2003

fibre

28 x 24 x 25

Donated through the Australian
Government's Cultural Gifts Program
by Robin Gurr, 2015

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Pirmangka Reid Napanangka

untitled

2004

fibre

9.5 x 32 x 29.5

Donated through the Australian
Government's Cultural Gifts Program
by Robin Gurr, 2015

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Mary Ngalmalaka (Nalmilaga)

Dilly Bag

2006

fibre

61 x 17 x 17

Donated through the Australian
Government's Cultural Gifts Program
by Robin Gurr, 2015

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

List of works
Main Gallery
central and left side

gifting

Kathleen Gedeweir Olsen
Dilly Bag
2006
fibre
61 x 22 x 22
Donated through the Australian
Government's Cultural Gifts Program
by Robin Gurr, 2015
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Inpiti Winton
untitled
2005
fibre and feathers
12 x 32 x 32
Donated through the Australian
Government's Cultural Gifts Program
by Robin Gurr, 2015
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

List of works
Main Gallery
Margo and Friends Room

gifting

David Aspden

Study No. 7

1970

synthetic polymer paint on paper
mounted on composition board

102.7 x 71.7 cm

Gift of Lucy Swanton, 1981

Courtesy of Wollongong Art Gallery Collection

David Aspden

Rajasthan

1983

oil on canvas

152.7 x 127.0 cm

Gift of Mrs Connie Slater, in memory
of her father Jack Evans, 1984

Courtesy of Wollongong Art Gallery Collection

Yvonne Audette

Symbols on the wall

1959

gouache and ink on paper

15.0 x 15.0 cm

Gift of Ian Dickson, 1995

Courtesy of Wollongong Art Gallery Collection

Yvonne Audette

Lines, construction in space

1963

gouache, ink and coloured inks on
paper

29.5 x 21.8 cm

Gift of Ian Dickson, 1995

Courtesy of Wollongong Art Gallery Collection

Ralph Balson

Construction painting, Orange

circa 1948

oil on composition board

61.5 x 50.5 cm

Gift of Patrick White, 1980

Courtesy of Wollongong Art Gallery Collection

Ralph Balson

Constructive Element

1944

oil on cardboard

50 x 60 cm

Gift of Tanya Crothers and
Darani Lewers, 1979

Penrith Regional Gallery, Home of the Lewers
Bequest Collection



Ralph Balson, *Construction painting, Orange*, circa 1948, oil on composition on board. Gift of Patrick White 1980. Wollongong Art Gallery Collection. Copyright courtesy of the Estate of the Artist

List of works
Main Gallery
Margo and Friends Room

Ralph Balson
The Construction ...
Transparent Planes
1942
oil on board
68.5 x 90 cm
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Judy Cassab
Untitled
1967
oil on canvas laid on board
40.7 x 58 cm
Gift of Leo G. Christie, 1990. Penrith Regional
Gallery, Home of the Lewers Bequest Collection

Frank Hinder
Construction
circa 1943
egg tempera on paper
40.5 x 48 cm
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Frank Hinder
Spirax sketchbooks
dates various
ink and pencil on paper
dimensions various
Gift of Frank Hinder, 1988
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Robert Klippel
(untitled)
1986
collage of cut adhesive synthetic
polymer on reflective synthetic
polymer
15.3 x 30.6 cm
Gift of Mr Geoffrey Hassall, 1987
Courtesy of Wollongong Art Gallery Collection

Robert Klippel
(untitled)
1986
collage of cut adhesive synthetic
polymer on reflective synthetic
polymer
15.3 x 30.6 cm
Gift of Mr Geoffrey Hassall, 1987
Courtesy of Wollongong Art Gallery Collection

Robert Klippel
(untitled)
1986
collage of cut adhesive synthetic
polymer on reflective synthetic
polymer
15.3 x 30.6 cm
Gift of Mr Geoffrey Hassall, 1987
Courtesy of Wollongong Art Gallery Collection

Gerald Lewers
Fat Lady
circa 1945
seastone from Bendalong
on a wooden base
28.1 cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Gerald Lewers
Encrustation [Crab]
circa 1950
copper over basalt
17.5 x 35.5 x 15.5cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Gerald Lewers
untitled
date unknown
sandstone
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Gerald Lewers
Mouse
1940
soapstone
3 x 8.5 x 2.8cm
Gift of Frank and Margel Hinder, 1981
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Gerald Lewers
Untitled [Pelican]
date unknown
soapstone
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

List of works
Main Gallery
Margo and Friends Room

Gerald Lewers
Rowers
date unknown
rosewood
21.5 x 65.5 x 6cm
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Gerald Lewers
Sketchbooks
dates various
ink and pencil on paper
dimensions various
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Gerald Lewers
Tension
circa 1950
brass rods and wood
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Composition in Orange
circa 1952
oil on canvas laid on cardboard
44.5 x 69cm
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Margo Lewers
Broken Circles
circa 1968
synthetic polymer paint
on composite board
45 x 68.3 cm
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Space Distributed
circa 1969
synthetic polymer paint on canvas
106.5 x 137cm
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Tones Predominant
circa 1971
synthetic polymer paint on canvas
87.5 x 122cm
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
White Inherent
circa 1970
synthetic polymer paint
on composition board
58 x 38cm
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Arthur McIntyre
Someone Else's Life
1994–1996
acrylic, oil and collage on canvas
198.7 x 133cm
Gift of the estate of Arthur McIntyre,
2009
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

John Olsen
***Portrait of the Dog who Lives
Near the Sea***
1963
gouache with pastel on paper
55 x 75.5cm
Purchased with the assistance of The
Friends of Penrith Regional Gallery,
Home of the Lewers Bequest, 1990
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Desiderius Orban
Silence
1968
ink on silver foil
90.6 x 75cm
Gift of Tanya Crothers and
Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

List of works
Main Gallery
Margo and Friends Room

gifting

Carl Plate
Anachronistic Segments
1961–1963
oil on hardboard
90.5 x 120.5cm
Penrith Regional Gallery Acquistions
Fund, 1987
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Tony Tuckson
Circular blue and red, female
1964
oil on board
122.0 x 122.0 cm
Gift of Mr Geoffrey Hassall, 1996
Courtesy of Wollongong Art Gallery Collection

Tony Tuckson
No: 13
circa 1959
mixed media and collage
on composition board
122 x 91.2cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Peter Upward
July 10th
1961
PVA on composition board
91.5 x 121.5 cm
Gift of Randall Reed, 2001
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Peter Upward
Untitled
1963
oil on composition board
61 x 45.7 cm
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Blues, Greens and Reds

gifting

‘Margo’s practice was characterised by a singular commitment to abstraction; however, it was not in her nature to stand still, and her work continued to evolve throughout her career as she responded to various influences, experimenting with new materials, techniques and modes of expression’, wrote curator Kirsty Grant in 2017.

Margo’s early compositions in the 1940s and into the 1950s explored colour and formal geometric abstraction. By the early 1960s she was recognised as a major figure in contemporary Australian art, and her work became more fluid and expressionistic. By the early 1970s she was producing paintings that overlaid large, geometric planes of flat colour to create the illusion of three-dimensional space.

At that time Margo also changed direction and, in a dramatic career shift, produced a small group of sculptures using coloured plexiglass. This reflected her long-term interest in the ways light and colour interact, and the prevailing trend in contemporary art for bright colour and hard-edge forms.

The increased availability of new materials, and the examples set by other artists working in perspex – such as Margo’s friend Frank Hinder – encouraged her to explore this new artistic territory.

Drawing is an activity that helps us navigate both the visual world and the world of ideas.

This *Makers Space – Drawing Studio*, has been set up as part of the exhibition *Blue, Greens and Reds* which features artworks by Margo and Gerald Lewers; the original owners of the property now operating as Penrith Regional Gallery, Home of the Lewers Bequest. These artworks are part of the Gallery's permanent collection which also holds a selection of drawings and sketch books that offer us further insights into the role of drawing in their individual artistic practices.

Drawing has long been part of the human vocabulary and has remained an instrumental skill in many creative professions such as architecture, design, engineering and fine arts. Alongside professional reasons to draw, drawing also remains a pleasurable recreational activity such as urban sketching, journaling and keeping a visual diary. The act of drawing brings us into closer relationship with our environment and often, through the act of concentration, with our own interior world.

Traditionally, learning to draw is an instrumental part of the first year of study at art school. It was, and still is in many art schools, considered a foundation skill that helps art students to learn to 'see' as an artist sees, with a focus on visual discernment and attention to detail. To see as an artist sees is to look longer, and amongst other things, to notice subtle differences in tone and texture; scale; relationship; pattern and quality of line. Drawings may capture a physical likeness of a subject or perhaps be expressive or abstract in style. Artists may keep sketch books as a record of ideas or perhaps work out a visual problem such as composition or perspective. They may also do preliminary sketches for future artworks such as paintings or sculptures or to develop ideas for digital or site-specific installation works. Drawings can be the work of a single artist or a collaboration, they can be labour intensive and detail oriented or quickly created, expressive marks, perhaps even a form of automatic drawing where each line on the page generates the next line – in its simplest form a kind of 'doodling'.

Margo's Studio

The *Makers Space – Drawing Studio* room was Margo Lewers' art studio. Margo worked mainly in the evenings, preferring to work in her garden during the day. Margo liked working under artificial light; this was very unusual for artists at this time, however Margo argued it provided her with a consistent environment in which to work.

Margo's studio is now part of the Lewers House Gallery. Originally built as a farmhouse (c. 1905), it was situated on a 10 acre property when purchased by the Lewers in 1942 as a weekday residence for Gerald Lewers, Gerald worked in the family construction and quarry business at Castlereagh, north of Penrith.

The Lewers made the site a destination for weekend retreats with family and friends before making it their permanent home in 1950. Visitors to the site include artists such as Margo Lewers' brother Carl Plate and his wife Jocelyn, close friends Margel and Frank Hinder, Margaret and Tony Tuckson, along with renowned modernist writer Patrick White and his partner Manoly Lascaris.

Gerald also had a studio on site, which was set up near a peppercorn tree which he used, along with a block and tackle, to lift his heavy sculptural works.

List of works
Blues, Greens and Reds

Main Hallway

Margo Lewers
A Promise
circa 1975
synthetic polymer paint on paper laid
on composition board
36.2 x 26.5 cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Blues, Greens and Reds
date unknown
oil on paper laid on board
64.5 x 90cm
Anonymous donation, 2001
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Centred
1975
synthetic polymer paint on
composition board
32 x 28.5cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Mainly Vertical
1976
synthetic polymer paint on paper laid
on composition board
37.7 x 26.6cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Outside
1975
synthetic polymer paint on
composition board
30.3 x 40.5cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Upwards
1977
PVA on linen
133 x 100 cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Blue Room:
Margo Lewers
Beyond
1975
painted dye on cotton
147 x 111cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Blue 2
circa 1977
synthetic polymer paint on canvas
76.5 x 111cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Composition in Blue
1956
oil on masonite
94.6 x 117.5cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Early
1975
synthetic polymer paint on
composition board
27.3 x 38.3cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Emergence
Date unknown
synthetic polymer on composition
board
122 x 213.8 cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

This work was returned to the gallery
in 2014 after being loaned by Margo
Lewers to the Sydney Women's
College at the University of Sydney.

List of works
Blues, Greens and Reds

Margo Lewers
One Six
1976
synthetic polymer paint on paper laid
on composition board
44.5 x 58cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Perchance
circa 1972
synthetic polymer paint on board
78 x 48.5cm
Gift of Tanya Crothers and Darani
Lewers, 1979

Margo Lewers
The Site
synthetic polymer paint on paper laid
on composition board
circa 1970
213 x 122cm
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Today
1976
synthetic polymer paint on paper laid
on composition board
38 x 28cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Water Scene
circa 1952
oil on wood panel
60.7 x 57cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Wide Penetration
circa 1968
oil on composition board
55.5 x 76.5cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Green Room:
Margo Lewers
Green and Green
1971
synthetic polymer paint on canvas
137 x 168cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Green on Brown
circa 1971
plexiglass
46.2 x 28.6 x 9.5cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Mounting Green
1976
275 x 90cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Untitled – Green Abstract
1945
35.5 x 53cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

List of works
Blues, Greens and Reds

Red Room:

Margo Lewers
Colour Sensations
circa 1965
mixed media on composition board
47.7 x 36.2cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Development
circa 1970
PVA on masonite
42 x 55cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Fire
1976
synthetic polymer paint on canvas
81 x 123cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Hooked
circa 1970
PVA on board
60 x 56.8cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Orange and Red
1975
painted dye on raw silk
178 x 88cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Red (1)
circa 1971
plexiglass
30.8 x 41.5 x 18.6cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Red [2]
circa 1971
plexiglass
32.4 x 36.5 x 13.8cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Two Moods
circa 1975
PVA on canvas
212.5 x 150.5cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Untitled
watercolour on paper
circa 1955
26.5 x 36cm
Anonymous donation, 2001
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Makers Space:
Gerald Lewers
Composition
cassiawood
circa 1955
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Gerald Lewers
Untitled
1934
blackwood
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Margo Lewers
Studio
circa 1952
watercolour and mixed media
on paper
37 x 26 cm
Gift of Tanya Crothers and Darani
Lewers, 1979
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Portraiture

‘In all, Cassab had 40 paintings exhibited in the Archibald Prize; and through her many other portraits – both formal commissions and portrayals of family and friends – created a distinct record of Australian society from the 1950s to the present.’

National Portrait Gallery

Portraiture has long been an important genre in the history of art. The ability to depict a likeness was crucial, however, it also provided a means of communicating the perceived importance of wealthy and significant citizens. During the twentieth century, the commissioning of portraits decreased in popularity, in part due to the increased use of photography and the rising sense of artistic autonomy. Modern artists increasingly chose to select their own subjects, typically fellow artists, friends and family. Cassab recalled how ‘it was almost an insult to be introduced as a portrait painter because it sounded commercial... but it was always my first love.’

Portraiture underpinned much of Cassab’s practice. Throughout her career she undertook many commissions and painted numerous portraits of her family and friends. She developed an expressionist aesthetic, drawing on the art style influences of impressionism she was drawn towards while studying art in Hungary. Cassab recalls being influenced by the ‘Hungarian equivalents’ of Vuillard or Bonnard.

Cassab’s well-known portrait practice in Australia was initiated while still living in Europe, where she attracted patronage as a portrait painter. While living in Salzburg in 1950, Cassab was invited to London to paint the three children of Miki Seker, whose family run the Seker Fabric business which created

high-class fabrics for the Haute Couture market. Further influential contacts were made at this time, leading to a number of commissions in London including portraits of the politician Hugh Gateskill’s children and Lord Bilmount. Before migrating to Australia, Cassab was given a letter of introduction to Charles Lloyd Jones (of the David Jones Department Store family), which led to his portrait becoming the first portrait Cassab undertook in Australia.

When painting a portrait Cassab would begin by identifying an ‘inner colour’ she felt was true to the sitter; this colour became the foundation on which she would ‘superimpose the portrait ... So that colour not only comes through the other colours, which are built on top, in layers; it also is a unifying rhythm which keeps background clothes and face together.’

Cassab won the *Australian Women’s Weekly* Portrait Prize twice during the 1950s and, in 1967, became the only woman to win the coveted Archibald Prize twice; first with a portrait of fellow artist Stanislaus Rapotec in 1960 and second in 1967 with a striking portrait of Margo Lewers. On winning the Archibald with a portrait of Margo Lewers, Cassab ‘said she was thrilled that her portrait of an old friend and fellow-artist had won the prize.’

The artworks on display in this exhibition have been selected from the most recent donation of works to the Gallery’s collection from the family of Judy Cassab.

Judy Cassab

Born Vienna, Austria 1920

Died Sydney, Australia 2015

gifting

Biography

Judy Cassab migrated to post war Australia in 1951 with her husband and two young sons. At this time, she recalled, the prevailing attitude in Sydney readily diminished her lifetime passion for art and her artistic practice to that of a hobby. Despite this response, she soon became an active member of the Sydney art scene and developed an impressive career and extensive exhibition history.

Cassab was born to Hungarian parents living in Vienna. At the age of nine, following her parent's divorce, she moved to a small town in eastern Hungary near the Polish and Russian border to live with her grandmother. It was while living in this small village, with no access to the world of art, she realised she wanted to be a painter.

In 1939, only one year into her studies at the Academy of Art in Prague, Cassab was forced to flee German occupation at the onset of WWII. In 1941 Cassab's husband Jancsi Kampfner was interned by German forces in a labour camp located in Russia. Of the separation Cassab recalled:

I had not seen him for almost three years. We did not know how long it would be, but we knew that we couldn't write to each other. This might sound terribly corny and sentimental, but I must say it because it probably saved his life: we gave each other a rendezvous on a certain star in a constellation, a 'W'; we chose the lower corner of the 'W' to meet on every evening. We both kept it, and he says it did help to keep him alive.

In 1949, Cassab and her husband applied to both the Australian and Canadian governments for residency permits. While awaiting the outcome of their immigration applications, Cassab spent four months studying and copying a series of paintings of peasant life by Pieter Bruegel the Elder in the Kunsthistorisches Museum, Vienna. This experience, she said,

was such an escape too, from the memory of the war and the thought of immigration. All that was much easier to take because I spent my days between the Bruegels.

As an artist, she reflected,

I learned what he used as a foundation, that the foundation was yellow, at which stage he varnished it first, and how he built up the varnish. I learned a lot from this, but mainly discipline, because it had to be done slowly and lovingly. There are so many different shades of black as a colour. I learned a lot from that.

Cassab was appointed as a Commander of the Order of the British Empire (CBE) for her service to the visual arts in 1969 and, in 1988, she was also appointed as an Officer of the Order of Australia (AO).

List of works

Judy Cassab – Family and Friends

gifting

Judy Cassab
Aprile & Bodhi 2

2000
ink on paper
31.5 x 33.0 cm
Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Judy Cassab
Bodhi

1990
oil on canvas
81.5 x 68.0 cm
Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Judy Cassab
John Seed – Earth First

date unknown
oil on canvas
86.5 x 85.3 cm
Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Judy Cassab
Mother Love

2004
ink on paper
31.5 x 25.0 cm
Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Judy Cassab
Nude dreaming

2003
watercolour on paper
20 x 29 cm
Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019
Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Judy Cassab
Nude with blue pillow

2004
watercolour and ink on paper
20.5 x 28.6 cm
Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019
Penrith Regional Gallery, Home of the Lewers
Bequest Collection



Judy Cassab, *Untitled (Lucy and Leslie Horvath)*, 2008, oil on canvas. Donated through the Australian Government's Cultural Gifts Program by Peter Kampfner, 2019. Penrith Regional Gallery, Home of the Lewers Bequest Collection.
© courtesy of the Estate of the Artist

List of works

Judy Cassab – Family and Friends

gifting

Judy Cassab

Really?

2005

ink on paper

27 x 33 cm

Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Judy Cassab

The Hammock

2004

ink on paper

29.5 x 20.8 cm

Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Judy Cassab

Trio

2005

ink on paper

22.5 x 24.5 cm

Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Judy Cassab

Untitled (Judy's grandson Bodhi)

1995

oil on linen on board

63.5 x 54.5 cm

Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Judy Cassab

Untitled (Judy's son Peter Kampfner)

1999

oil on canvas board

61.0 x 50.8 cm

Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

Judy Cassab

Untitled (Lucy and Leslie Horvath)

2008

oil on canvas

61 x 92 cm

Donated through the Australian
Government's Cultural Gifts Program
by Peter Kampfner, 2019

Penrith Regional Gallery, Home of the Lewers
Bequest Collection

gifting

Gifts and Makers Space – Collage Station

‘Margo Lewers didn’t want a grandiose scheme with specially erected buildings, car parks, modern fountains and such. All she wanted was to make a present of her property and the paintings and other art of both herself and her husband to the people whom she loved’, wrote *Penrith Press* journalist Alan Myler in April 1979.

Margo Lewers’ generosity was also expressed during her lifetime by gifts of her artworks to family and friends. Some of these works have been donated back to Penrith Regional Gallery, and are on display.

Look for the brightly coloured Christmas cards and envelopes that Margo made for her friends. These are displayed on the bookshelf and in a video slideshow.

Make a card and share your story

Create a decorated card like those made by Margo Lewers. Blank ‘Christmas’ cards and collage materials are available for you to create your card. You can either leave your card here, or take it away as a memory of your visit to Penrith Regional Gallery, Home of the Lewers Bequest.

Space is provided on the back of the card if you wish to share with us your personal story of your visit to the Gallery.

The Judith Lamont (nee Thomas) Gift

Judith came to work for Margo after answering an ad in the paper for a cleaner. She enjoyed bantering with Margo, recalling how she commented on the amount of water Judith would splosh around as ‘amusing’. Although Judith remembers the house needing a bit of an effort to get on top of things at first.

Meeting Margo for the first time, Judith clearly remembers her wearing striking blue nail polish, an unusual choice for the 1970s. She recalls Margo as ‘a sweetie’ who wanted Judith to live with her; although she wasn’t sure how to respond to Judith’s question of ‘what will I do with my children’.

When Margo fell ill she called Judith to look after her, saying she ‘wouldn’t have anyone else’. Judith had previously worked in nursing and so sought leave from her job at the Government Office in Parramatta to assist Margo. She nursed Margo up until and including the day she died. Judith recalled that when Margo died the girls didn’t know what to do with themselves, so she told them to go shopping and when they returned Margo was laid out and dressed.

While working for Margo, Judith, and others, were told to go and select a work they each liked from the ‘big shed’, which they could keep. Judith loves abstraction and became an abstract painter herself. Judith selected this work titled *Forgotten*. After visiting the Gallery and seeing a collection show in Anchor House, Judith decided to gift the painting and two personal letters from her private collection to the Gallery Collection.

Judith’s three daughters all wanted to keep *Forgotten* but Judith believed it should come back to the Gallery ‘where it belongs’. The work is in its original framing, although a little damaged in one corner and the tape on the back a bit worn with age.

The Ray Paschetto Gift

The artwork is a watercolour painting of a market garden farm in Emu Plains close to the location of Penrith Regional Gallery. Dated circa 1948, the work records the farming history of the local area and shows what the site would have looked like when Margo and Gerald began to establish their family home in Emu Plains. The black and white photograph is an aerial shot of the same location taken in 1953.

The painting and the photograph previously belonged to Ray Paschetto's parents, Alf and Maria Paschetto. For a time, Ray Paschetto lived with his parents in Gerald Lewers' workshop area while their house was being built. The Paschetto family lived in the area and ran their own market garden farm at the rear of the Lewers' property, off Nepean Street, from approximately 1943 to 1954. His parents also tended the Lewers' market garden.

Ray Paschetto lived and operated a family real estate business in the lower Blue Mountains area before moving to Newcastle. He has fond memories of his childhood in Emu Plains and remembers the Lewers being very welcoming of his family, who were the first Italians in the area and whose parents spoke little English.

Ray used to play with Darani and Tanya and remembers sitting and watching Gerald sculpt under the trees at the back of the house. He also remembers Margo bringing morning tea out for the kids and remembers her painting large abstract works that she would destroy, on occasion, because she didn't like them.



Photographer unknown, *Aerial shot of Emu Plains*, 1953, photograph. Donated by Ray Paschetto, 2016. Penrith Regional Gallery, Home of the Lewers Bequest Collection

List of works
Gifts and Makers Space – Collage Station

Tanya Crothers
[Letter of reference by Tanya Crothers for Judith Lamont (nee Thomas)]
1975
paper, ink
Donated by Judith Lamont, 2016
Penrith Regional Gallery, Home of the Lewers Bequest Collection

Margo Lewers
Abstract with Lines
date unknown
watercolour, gouache and ink on paper
26.5 x 41 cm
Penrith Regional Gallery Acquisitions Fund, 1984
Penrith Regional Gallery, Home of the Lewers Bequest Collection

Margo Lewers
Christmas Card
circa 1972
PVA on canvas
152.5 x 91.5 cm
Gift of Tanya Crothers and Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers Bequest Collection

Margo Lewers
Eclipse
1952
watercolour on paper
37 x 54.4 cm
Gift of Tanya Crothers and Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers Bequest Collection

Margo Lewers
End to end
1950
oil on masonite
67 x 45cm
Donated through the Australian Government's Cultural Gifts Program by David Allen, 2011
Penrith Regional Gallery, Home of the Lewers Bequest Collection

Margo Lewers
Forgotten
circa 1975
PVA on paper on board
33.5 x 41 cm
Donated by Judith Lamont, 2016
Penrith Regional Gallery, Home of the Lewers Bequest Collection

Margo Lewers
[Letter from Margo Lewers to Judith Lamont]
1975
paper, ink
Donated by Judith Lamont, 2016
Penrith Regional Gallery, Home of the Lewers Bequest Collection

Margo Lewers
Looking through
1953
watercolour, ink and poster colour on cardboard
37.5 x 55 cm
Gift of Tanya Crothers and Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers Bequest Collection

Margo Lewers
Selected gift cards and invitations
various mixed media
dimensions various
Gift of Tanya Crothers and Darani Lewers, 1979
Penrith Regional Gallery, Home of the Lewers Bequest Collection

Margo Lewers
Xmas 1966
1966
acrylic on card
28 x 21.5 cm
Donated through the Australian Government's Cultural Gifts Program by David Allen, 2011
Penrith Regional Gallery, Home of the Lewers Bequest Collection

Artist unknown
Market Garden, Emu Plains
circa 1948
watercolour painting in pressed metal frame with convex glass
37 x 56.5 cm
Donated by Ray Paschetto, 2016
Penrith Regional Gallery, Home of the Lewers Bequest Collection

Photographer unknown
Aerial shot of Emu Plains
1953
photograph
20.5 x 25.2 cm
Donated by Ray Paschetto, 2016
Penrith Regional Gallery, Home of the Lewers Bequest Collection

These books are from the Gallery's permanent Collection and were gifted as part of the original bequest in 1979 by the daughters of Margo and Gerald Lewers, Tanya Crothers and Darani Lewers.

Books have long been appreciated as personal treasures, as forms of entertainment and also a means of communicating a wide range of ideas. For artists, books provided a way to critically engage with contemporary ideas and practices. For Australian artists, it was also a way of connecting with international ideas and cultural trends. A review of the books in the Lewers' personal library helps us consider the key issues and interests that preoccupied Margo and Gerald and influenced their artistic practices. Both Margo and Gerald were interested in creating modern works of art. Margo was typically motivated by modern artists, abstraction and design, while for Gerald inspiration often came from studying the sculptural practices of ancient cultures.

Inscriptions on the front pages of these books reveal that they were given as gifts to either Margo or Gerald by family and friends. Inscribing sentiments within the front pages of books is a popular way of personalising a gift to highlight the thought behind the book selection, but also as a means of establishing a lasting connection between the giver and receiver.

- 1 Francis Scarfe (trans. ed), *Baudelaire Selected Verse*, The Penguin Poets, Penguin Books, Harmondsworth, Middlesex, 1961

Inscription: *'Margo – from Manoly & Patrick. Christmas 1963'* [Manoly Lascaris and Patrick White]

Author: Charles Baudelaire (1821–1867) was born in Paris, France. He was a writer, essayist and poet who became a major figure in Western literary history revered for his critical essays on a variety of subjects including an analysis of contemporary art. His body of work significantly influenced early 20th-century modernism.

- 2 Colette Roberts, *Mark Tobey*, Grove Press Inc, New York, 1959

Inscription: *Margo – best wishes from Manoly and Patrick. Christmas 1962.*

Author: Mark Tobey (1890–1976) was born in Wisconsin, America. He was an abstract artist whose practice was infused with cultural influences from his travels to places including Mexico, Europe, Palestine, Israel, Turkey, Lebanon, China and Japan. In 1934, Tobey studied

Oriental philosophy and art in China, lived in a Zen monastery in Japan and studied Chinese calligraphy. Tobey became fascinated with merging the influences of Persian and Arabic script and Chinese calligraphy into an abstract visual spirituality.

- 3 Yungang Grottos. *The great creation of the working people in ancient China.*

Inscription: *Mr Lewers, Presented by Shanxi Datong Literature and Art Workers Community. 1956.5.18*

This book was presented to Gerald Lewers in 1956 when he visited China as a member of an Australian cultural delegation as part of the Colombo Plan for Cooperative Economic Development in South and South-East Asia (launched in 1950).

- 4 Raymond Burnier, *Hindu Medieval Sculpture*, 1950

Inscription: *Gerry, christmas '53, Carl* [Carl Plate]

Author: Raymond Burnier (1912–1968) was born in Lausanne, Switzerland. He traveled to many countries including China, Japan, Indonesia, Afghanistan and the United States before settling in India in 1938 and became a member of the Indian archaeological services.

- 5 Gilbert Medioni and Therese-Marie Pinito, *Art in Ancient Mexico*, Oxford University Press, New York, 1941

Inscription: *Wishing Gerry stone chips in place of gravel for his birthday, 1950. Carl* [Carl Plate]

Authors: In this book Medioni and Pinito present photographs of 259 artworks from the personal collection of famed Mexican artist Diego Rivera and, in doing so, makes 'available for the first time to the artists, student, and general public a comprehensive view of the art of one of the great creative epochs in the history of civilization'.

- 6 John Farleigh, *Graven Image, an Autobiographical Textbook*, MacMillan & Co Ltd, London, 1940

Inscription: *To Ma Margo, from Frank, 1947* [Frank Hinder]

Author: John Farleigh (1900–1965) was well known as a painter, illustrator and engraver, as well as a teacher at the London school of Arts where he taught Margo Lewers when enrolled there to study textile design, painting and drawing.

Farleigh was born in London and an active contributor to the contemporary art scene in London. He was a founding member, and long-time Chairman, of the Crafts Centre of Great Britain as well as the London Group, the Wood Engraving Society and the Arts & Crafts Exhibition Society.

- 7 Clive Turnbull, *The Art of Ian Bow, F. W. Cheshire*, Melbourne, 1954 (with an introduction by Ernest Burbridge)

Inscription: To Margo and Gerry, from Bee & Ernest, Christmas 1954

Author: Clive Turnbull (1906–1975) was born in Tasmania. In 1942 he began his journalistic career as an art critic working at the Melbourne Herald for Sir Keith Murdoch and became an avid collector of Australiana. Turnbull wrote a series of artist biographies and is well-known for his book *Black War* (1948) in which he examined the atrocities carried out against Indigenous Australians in Tasmania.

- 8 Walter Ueberwasser, *Giotto Frescoes*, The Iris Colour Books, 1951

Inscription: *Happy Birthday to Margo, Carl + Jocelyn 1952*

Author: Walter Ueberwasser created colour-plate books of Western art. The colour-plate book format relied on coloured images being individually glued into the book. Such books, with coloured images, typically included an essay and were critical for artists unable to view the original work.

- 9 Ronald McCuaig, John Coleman and Ronald Clayton, *Australia and the Arts*, Australian Government Publishing Service for the Australian News and Information Bureau, Canberra, 1972

Inscription: *Dear Margo, Helen, Mark and I have just returned from our wonderful trip overseas and I have settled back to work again – more's the pity ... Sorry for the delay in sending you your calendar and a copy of my latest book ... We hope you are well and look forward to seeing you again soon ... Love, Jimmy*

Publication: This Australian Government publication looks at the arts across various forms and includes traditional Aboriginal art and dance, classical music and opera, visual arts and film.

Education

gifting

Calling all educators!

Gifting Exhibition –
Educators Preview

Wednesday 4 September
4.30–6pm

Be the first audience to see our latest exhibition Gifting at this special event. Artworks on display include works by Arthur Streeton, William Robinson, Fred Williams, John Olsen, Margo and Gerald Lewers, Eugene von Guérard and Nicholas Chevalier. Works are drawn from the permanent collections of Penrith Regional Gallery, Wollongong Art Gallery, Mosman Art Gallery and Bathurst Regional Art Gallery.

Invitation to contribute your drawing: Populate our Makers Space with your drawings of the heritage architecture, the artist-designed Gallery Garden and/or exhibited artworks. Share your exhibited works on your social media accounts and brag to your friends and colleagues and. The event include wine, nibbles, bonhomie, drawing and conversation.

RSVP: Call 02 4735 1100 or email
gallery@penrith.city



NESA Accredited Teacher Professional Development for Primary School Teachers Art Appreciation and Art Making (Mixed Media 2D)

Tuesday 29 October 2019
3.30–6pm

Naomi McCarthy BFA Grad DipEd MA (Creative Writing), is the Manager of Education at Penrith Regional Gallery, Home of The Lewers Bequest. She has seventeen years' experience in art and education and was an invited presenter at the InSEA (International Society for Education through Art) 2019 Conference at the University of British Columbia in Vancouver, delivering a performance lecture on multi-modal art appreciation strategies. In 2013, Naomi was awarded the Museums and Galleries NSW International Fellowship with Dallas Museum of Art for her education and curatorial work in inter-generational, interactive exhibition development and interpretation. Her expertise lies in the on-going and responsive development of dynamic modes of art appreciation for diverse audiences. Naomi has presented

multiple professional development programs which equip participants with complex, transferrable skills in visual literacy and art making across the high school, primary school and early childhood sectors. Naomi was the co-recipient of the 2017 Pat Parker Memorial Residency for Blacktown Arts Centre resulting in a major public art installation, *A Veil of Wishes*, which included 1000 hand-made, tissue paper dandelions and the digital wishes of over 500 participants.

This professional development workshop will include a fun, interactive guided gallery tour with a focus on landscape painting through the work of John Olsen, William Robinson, Fred Williams and Arthur Streeton. Teachers will explore the focus artworks using a variety of pedagogical approaches to art appreciation suitable for Primary School audiences (5–12 years). The modelled strategies are easily transferrable to a classroom context and are designed to develop subject specific vocabulary and transferrable skills in visual literacy. This course will also include a 2D art making

workshop with each teacher creating a mixed media landscape. Content is directly applicable to the Visual Arts Syllabus and can be differentiated for different ages and stages.

By attending this PD session participants will learn how to:

- Develop and deliver art appreciation activities 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.
- 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.
- Deliver a mixed media art making workshop using scaffolded drawing and collage techniques that include experimentation in a variety of media leading to a finished artwork inspired by the landscape.

Standards: Completing Art Appreciation and Visual Identity will contribute 2 hours of QTC Registered PD addressing 2.1.2, 4.1.2, 6.6.6, 6.4.2
2.1.2 | 4.1.2 | 6.2.2 | 6.4.2

Cost: \$110.00 (inc GST)

Enquiries: email carolyn.mcdonnell@westernsydney.edu.au

Booking: OneStop offers the facility to register and pay by cheque, credit card or BPay. It also allows for the creation of an invoice.

onestop.westernsydney.edu.au/OneStopWeb/EKN/menu

Education

Makers Space 1

Drawing Studio in Lewers House

**Saturday afternoon,
in-gallery drawing program
28 September 2019
2–4pm**

You are invited to take inspiration from the artwork on display, the heritage architecture, the view of the artist-designed garden or your imagination to create a drawing of your own.

To share your achievement and your enjoyment at taking the time to sit and draw:

- Add your drawing to the Public Gallery, (identified by the grey painted rectangle)
- Post a photo of your drawing on Facebook or Instagram
- Post a photo of your visit to *Gifting* – perhaps of your favourite artwork on your favourite social media platform #penrithregionalgallery #gifting.

Cost: FREE exhibition introduction and facilitated adult drawing program. Art materials supplied.

Makers Spaces open to the general public throughout the exhibition period

Makers Space 2

Collage Station in the Lounge Room Gallery

**Pop-up Art Making
Tuesday 1 October 2019
10am – 1pm**

In-Gallery facilitated program for children with their parents or carers.

Inspired by Margo Lewers Artist cards on display in the current exhibition *Gifting*, this Makers Space provides the resources and the space to create a card of your own. Look at Margo's use of colour, shape and pattern in her cards then create your own unique card from the paper, scissors and glue provided. Keep it for yourself, post it to a friend or family member or perhaps, if you really love what you've created, frame it and display it as a mini artwork.

Come along and be ready to cut, stick, design and colour in while helping your children to get creative – by making colourful, collaged art cards.

Cost: FREE. All materials supplied.

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, FREE, numbers negotiable.
- 60 Minutes, Exhibition Tour, \$7 per student, maximum 30 students.
- 90 minutes, Exhibition Tour and in-gallery activities \$10 per student, maximum 30 students.
- Half day (3 hours), Exhibition Tour, in-gallery or in-garden activities plus, art making in the studio, \$20 per student, maximum 60 students.

gifting

Special collection-linked excursion opportunities:

- 45-minute Collection Area Tours, \$150, maximum 15 students.
- 90 minutes, In-studio viewing of selected Collection objects with art appreciation program, \$150, numbers negotiable.

Costs above exclude GST.

Contact our Education Coordinator to arrange your visit.

Christine Ghali

Telephone 02 4735 1100

christine.ghali@penrith.city



October Holiday Workshops

8–11 October 2019

Workshops 10am – 12pm

Ages: 3–12 years

Draw, sculpt or animate during the Spring Holidays.

Theme: Enter the wonderful world of colour.

Visit the website for the full program
penrithregionalgallery.com.au

Term Classes

Wednesday Drawing School

Every Wednesday

23 October – 11 December

4–5.30pm

Ages: 8–12 years

Cost: \$180 (term)

Term Classes

Art Attack Saturday
Workshops

Every Saturday

26 October – 14 December

10–12pm

Ages: 5–9

Cost: \$180 (term)

Weekly art tours and workshops tailored for your tot

Fridays 23 August – 27 September
10–11am

Ages: 3–6

Join us for our special weekly tot-sized experiences for you and your little one. Each week during spring we will learn about art through stories, exhibition tours and hands-on art making in the studio.

The program will stimulate your child's imagination and creativity as they increase their recognition of shapes, colour and textures whilst developing their fine motor skills, vocabulary and fostering confidence within a beautiful gallery setting.

Cost:

Standard \$12 each week

Package Deal \$60 for 6 weeks

Adults do not pay but must stay!

Bookings now open, please call

02 4735 1100 or email

gallery@penrith.city

Tuesday Art Club

Every Tuesday

29 October – 3 December

10.30 – 12.30pm

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

Cost: \$120 (term).

All materials provided.

Bookings are essential
For participation details, call

02 4735 1100

penrithregionalgallery.com.au

gallery@penrithcity.nsw.gov.au



Acknowledgements

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Artists

Brook Andrew
Min Woo Bang
William Robinson
Colin Rose
Luke Sciberras

Artist’s Estates

The Estate of Ralph Balson
The Estate of Judy Cassab
The Estate of Marea Gazzard
The Estate of Arthur McIntyre
The Estate of Peter Upward

Galleries

Bathurst Regional Art Gallery
Mosman Art Gallery
Wollongong Art Gallery

Writers

Dr Shirley Daborn
Lauren Parker
Dr Roslyn Russell
Sheona White

**Penrith Regional Gallery,
Home of the Lewers Bequest
Collection Donors**

David Allen
Leo G. Christie
Robin Gurr
Hawker Family
Judith Lamont
Tanya Crothers and Darani Lewers
Randall Reed
Ray Paschetto

Individuals

Louise Brand, Gallery Professional Officer, Wollongong Art Gallery
Katrina Cashman, Assistant Art Gallery Director/Senior Curator, Mosman Art Gallery
John Cheeseman, Director Mosman Art Gallery
Jonathan Cooper, Former Education Officer AGNSW Onsite Program 1984–89
Campbell Gray, First Director of Penrith Regional Gallery, Home of the Lewers Bequest and Former Education Officer AGNSW Onsite Program 1979–1981
Sarah Gurich, Director, Bathurst Regional Art Gallery
John Monteleone, Director, Wollongong Art Gallery
Eric Riddler, AGNSW Visual Resources Librarian
Joel Tonks, Curatorial Assistant, Bathurst Regional Art Gallery

Opening Event

Cr Ross Fowler OAM

PRG Curatorial, Exhibition and Programs Team

Director, Sheona White
Exhibition Manager, Marian Simpson
Collection Manager, Dr Shirley Daborn
Education Manager, Naomi McCarthy
Lead Technician, Graeme Robinson
Registration Assistant, Lauren Parker
Education Coordinator, Christine Ghali
Exhibitions Assistant, Camille Gillyboeuf

PRG Venue Services Team

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

PP&VA Marketing Team

Marketing Director, Krissie Scudds
Marketing Coordinator, Malvina Tan
Marketing Coordinator,
Dragana Novakovic
PR Coordinator, Jaala Hallett

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