



THE END OF HISTORY

LAWRENCE WILSON
ART GALLERY
18 MAY - 27 AUGUST 2024



ABOUT THE EXHIBITION

This exhibition technically began as an idea in 2018, when I was curator of the Cruthers Collection of Women's Art, and I viewed Rosalind Paterson Drake-Brockman's *Body of Storm*, 1989, whilst researching a project on the ARTEMIS Women's Art Forum. Drake-Brockman was among the founders of ARTEMIS, a membership organisation devoted to advancing the work of women artists active in Perth between 1985 and 1990. ARTEMIS was one of the inaugural tenants of Arts House in the Perth Cultural Centre, where they also ran a gallery; *Body of Storm* was created during a residency Drake-Brockman undertook in that gallery, for which she performed ironically in character as a 'male painter'. *Body of Storm*, which pictures two symbols of western civilisation softened by the winds of change, is intended in part as a feminist critique but it also contains – for me, a 'geriatric millennial' who remembers the late 1980s only through the fog of childhood – a quality that holds true to that time. *Body of Storm* is an ambitious work about uncertainty. It is hopeful, but it is also laced with anxiety. What could happen next? Almost anything.

An opportunity to return to Lawrence Wilson Art Gallery temporarily as curator of The University of Western Australia Art Collection was an opportunity to revisit this work. I found the best way to get to know the collection, which numbers just over 3000 works, was to spend time with it physically, pulling out racks of the 'compactus' system in which two-dimensional works are housed, or sitting amongst the sculptures, seeking what resonated and cross-checking those reactions with the collection database. I discovered many works that I thought of as companions to *Body of Storm* – boldly emotional, painterly and generally figurative, showing bodies under pressure from transformational forces. These companions, upon investigation, were all dated to roughly the same period – the 1980s and the early 1990s. The majority are by Western Australian artists, but not all.

There are specific events I associate with this period in time, as someone who was barely there: the birth of the internet, which came onshore in Australia for the first time in 1989, the same year political philosopher Francis Fukuyama would declare (in

an essay which gave rise to a book, which gave rise to the title of this exhibition) that the fall of the Soviet Union signalled the 'end of history', with liberal democracy and the open market being the final stage of humanity's progress towards stability. I think of Alan Bond and WA INC, and his financing of Australia's victory in the 1983 Americas Cup. I think of the world bearing down on Perth for the Cup in 1987, another peak in the cycle of boom and bust that characterises the settler-colony city and shapes its skyline. What my generation refers to as the 'ecology' of small-to-medium arts organisations in the city was established during this time, too. I think of the 'Grim Reaper' advertisements as a reaction to the AIDS pandemic, moral panic, and human cost. And, Australia's bicentennial, the reckoning that should have meant, that we still must have, with the violence of the nation-state and with identity collective and individual.

This exhibition comes from standing in front of these works, feeling that flood of associations and asking: how does an artwork hold the context it is made in, even if it doesn't address it directly? And following – how does an art collection, as an accumulation of these contextual tips-of-an-iceberg, hold and shape our histories?

THE END OF HISTORY is perhaps best thought of in terms of the questions it asks rather than the answers it provides. It is not intended as a 'survey' – or to aesthetically define an era – or to explain the social, political, aesthetic alliances or influences amongst artists active inside it. It is far too partial for that. Works are arranged in the gallery according to sympathies in mood and motif, with repetitions or echoes that evoke the associative confusion of dreaming. Imagine an art collection as the collective unconscious of the communities it serves; imagine yourself as its analyst. In this way, it may create relationships that did not otherwise exist.

The exhibition also contains a time jump that undermines the idea of a historical survey. Into a core selection of artworks from 1985 to 1995 – using five years either side of Lawrence Wilson Art Gallery's opening in July 1990 as a parameter – I have

inserted several works by artists born either during or after that decade, fellow millennials. These works are self-consciously concerned with the act of making history: not in the sense of actively shifting its course, but with how it is made by images and interpretations. These inclusions are intended to contradict the ending/s suggested in the exhibition title, to ask: what changes, what doesn't, and why?

Exhibitions always have other, more pragmatic subtexts, too. *THE END OF HISTORY* showcases recent acquisitions and also prioritises works and artists that have not been shown at the gallery for some time. It has been an opportunity to reflect on the beginnings of Lawrence Wilson Art Gallery, how its arrival influenced the character of the UWA Art Collection and the arts sector, and what the collection and gallery might become in future. To this end, the gallery's inaugural curator and director Sandra Murray, who acquired many of the works on show here, generously offers her reflections on the early days of LWAG in an accompanying interview.

THE END OF HISTORY as a title got stuck in my head early in planning, clicking around online on 1980s and 1990s cultural theory and happenings. The content of the Fukuyama text bears only lightly on the exhibition, although there is something in the hubris of declaring an 'end' to ideological progress that now seems relevant as a provocation. I hadn't foreseen that the context into which the exhibition opens might heighten its sense of implied cataclysm; the time it takes to prepare an exhibition in an art museum makes it a difficult vehicle in which to respond to the moment. I confess I'm uncertain what this exhibition, full of rhetorical questions, will offer, can offer, in response to the important questions currently being asked of galleries, collections, art and artists. If nothing else I look to these works, each the product of an individual feeling their way through complexity, and remember that it is possible to make a life inside of uncertainty and contradiction.

Gemma Weston

Curator, UWA Art Collection

Rosalind Paterson Drake-Brockman, *Body of Storm*, c1989, charcoal on Arches paper, 153 x 217cm, University Senate Grant, 1989 © University of Western Australia, photograph by Robert Frith





SANDRA MURRAY

Text edited from a recorded interview, 22 April 2024

You were appointed as the inaugural curator for the Lawrence Wilson Art Gallery; what were your memories of starting in the role?

I'm a graduate of The University of Sydney's Power Institute of Fine Arts, and my first two positions were linked to the Regional Galleries Association of New South Wales. My first position was at Lake Macquarie as director of their regional gallery, and then I moved to a larger regional gallery, the Lewers Bequest and Penrith Regional Art Gallery, which had quite a substantial collection of Australian art. My regional galleries' experience in NSW prepared me well for working with a diversity of contemporary Australian artists.

I had friends in Perth and had visited before; it had always appealed to me as a very different place to where I grew up, Sydney. What struck me straight away was the intensity of the light and the bright blue sky. Perth had a relaxed atmosphere... people were very friendly. It seemed to have a lot of potential. I saw the position advertised in *The Australian*, in the 'Higher Education' section of the newspaper, where you wouldn't normally think to look for an art curator job. I distinctly remember being flown over for a very formal interview process, in the University Senate chambers, with some seven people. I flew back to Sydney and then the job offer came a week or so later.

I started work well before the gallery was open, when the collection was stored offsite in a North Perth warehouse, where I was also based. At that point there was me and a couple of admin people. The assistant curator had recently left, so a new assistant curator needed to be hired. It was very much in flux when I arrived. The board was called the 'University Art Collection Board of Management', they had a lot of power and say in the way the collection and gallery were run, which could be challenging. I had some arts specific supporters on the board, but there were other people for whom the art gallery was perhaps something beyond their experience. And I was this young woman fresh from Sydney.

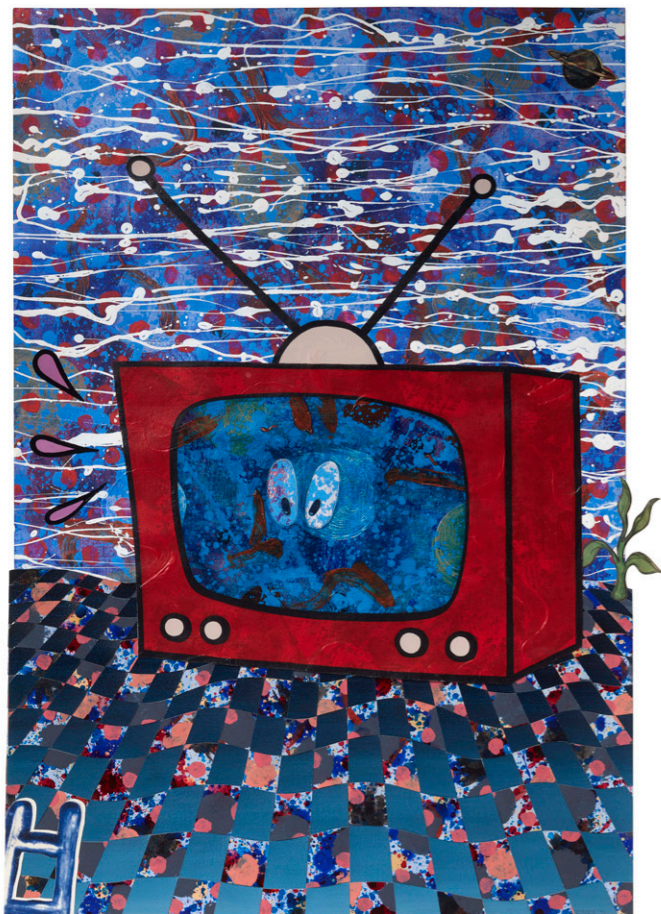
The previous Curator of Pictures at the University, Rie Heymans, was accommodating: she left curating the first exhibition for the gallery entirely to me, knowing a new person was coming in. I started mid-August 1989, and the gallery was set to open in June/July of 1990. I decided to do a highlights exhibition from the permanent collection, alongside a touring exhibition from the Australian War Memorial, *War Paint*. So I needed to familiarise myself with the collection immediately to understand what the highlights were. I scrambled with a new assistant curator, Naomi Horridge – because we were told there would be a major publication for the opening exhibition. We were slaving away doing catalogue entries for it. In the end they realised they couldn't afford the publishing costs!

The opening event was massive, I remember I was considered to have played a minor role in it, I may not have even been acknowledged in the speeches. Being new to Perth I hardly knew anyone. After the official opening, as I managed to create my own style and direction, it evolved quite a lot. For the University this opening was a major milestone; there were a lot of people involved in getting the gallery up, with the driver being the former Vice Chancellor Bob Smith.

Can you talk through your strategy in determining the exhibition program, and your decision to focus on Western Australian contemporary artists?

There was no one dictating at that point what I could and couldn't show. I felt, and also talking to Rie Heymans, though she certainly didn't push anything, that the Undercroft Gallery was so well regarded for its support of contemporary WA artists, that it was something I decided to continue.

Will to Art was one of the very first exhibitions at the gallery, and in my introduction to the catalogue I noted that "in continuing the Undercroft Gallery's policy of supporting new and emerging West Australian artists, it is most appropriate to display their work in the new gallery." Although I also held retrospectives, and surveys, it wasn't only emerging artists, and also touring exhibitions, which brought a different flavour. I



Images left to right:
 Rick Vermey, *Anxiety*, 1992, mixed media and collage on paper collage, 69.5 x 50.5cm, The University of Western Australia Art Collection, University Senate Grant, 1992, photograph by Robert Frith
 Marie Hobbs, *Family Tree*, c1987, synthetic polymer paint on canvas, 353.5 x 148.5cm, The University of Western Australia Art Collection, Commissioned by the University of Western Australia with the assistance of The Australia Council, The Australian Bicentennial Authority and the University's 75th Committee, photograph by Robert Frith

secured the touring exhibition by Bill Henson that had been at the Venice Biennale; a coup for us and I remember the State Gallery being grumpy that we got in first.

I spent considerable time visiting studios, seeing exhibitions, meeting artists. There were some artists that approached me as well, some who we moved forward with and some we didn't - but I was grateful for those people, because in the beginning I didn't know the WA sector at all. Hence I approached some artists, and others applied, and then the program had to be approved by the Board.

The board minutes give you a sound insight into how matters were being worked out at the time; there's a note that "the curator has been approached by several artists who have previously had a solo exhibition at the Undercroft and are now keen to have a second solo. These artists are not showing with a commercial gallery and have not had an exhibition since showing at the Undercroft. It seems that a policy needs to be established determining the number of years between exhibitions. The curator recommends a period of between 4-5 years, this would not apply to an artist who had been included in a group exhibition, and then applied for a solo."

And then in the second half of 1990: "as there are two galleries, the second gallery will show various aspects of the permanent collection at approximate 8 week intervals, the temporary exhibitions will be shown for between 4 to 6 weeks. It would be impractical to change the exhibitions more frequently". This was already absurd with such little resourcing, we shouldn't have even been doing that turnover, in retrospect. We were chasing our tails.

We were very undercapitalised for a long time: staffing levels and funding were the same as they had been for the Undercroft, a temporary gallery space. There was myself, Naomi and then Amanda Daly as assistant curator, and Rita Bennetts, whose position was secretary, but she covered a wide range of areas, general admin, everything. Simon Gevers came on later as our installer, but casual, part-time. Plus a few casuals on the front desk - Barbara Clyde, Betty Mills, with only one in the gallery at a time, they were also helping with installation. We were a small, enthusiastic cohort united by our commitment to the gallery. There was a special board room upstairs, dedicated to a board that met once a month, and a wet and

dry conservation room, but we had no conservator, although I secured one later on.

Gillian Lilleyman did the filing of articles, books and artist catalogues, and built up the library, this was all entirely voluntary work. It hadn't even been determined when we opened where we would source the funding to open on the weekends.

And what then was the relationship between exhibitions and acquisitions to the collection; a lot of the works dated to your time at the gallery were acquired from exhibitions at the gallery.

There was a close relationship, but I didn't acquire from every exhibition. But I did exhibit artists who I thought were worthy of being in the collection, or who were already represented in the collection by earlier work. Rie Heymans bought the work of contemporary WA artists, this is something I continued, as well as works by Australian artists that historically fitted into the collection. Some artists would also donate their work, either alongside acquisitions or because they were appreciative of having an exhibition here. Peter Wales, for example, when we purchased *Chickenman*, kindly donated some of the sketches for the work.

Before I started there had been acquisitions through the Federal Government, the Australia Council Visual Arts Board... which isn't something that happens now, and there were private donors.

The funding campaign to get the gallery built was extraordinary, this had happened before I was appointed. However I was very much involved in maintaining connections with certain donors, particularly Bert Maller, who was a lovely man, and had given everything to the gallery in memory of his wife. I and the assistant curator would visit him, I remember he was someone of quite humble beginnings... There was a photo of Ruby Rose Maller, his late wife, that was displayed in the Ruby Rose Maller Gallery as part of that bequest. And of course, Lawrence Wilson, who purchased the naming rights, a whole history in itself. The Friends group helped too; they commissioned the Hans Arkeveld sculpture outside the front - another major acquisition.





There's an interesting distinction in those early years, because we sold art, which was a continuation of the tradition of the Undercroft, which didn't take a commission on sales, and which I believe didn't cause any issues. Though once the snazzy new museum started doing it there were a few rumblings from the commercial galleries – but most of the artists we showed then weren't with commercial galleries. We were able to support artists this way, which I believed was part of our purpose. There was something of a healthy art market too... although when you look back the prices were very low.

That's so interesting – it does seem quite unusual now, but it makes sense for a new gallery to test some boundaries, especially if the sector worked quite differently to how it does now. How did Lawrence Wilson Art Gallery and the UWA Art Collection fit into the local 'ecosystem' of galleries at the time.

At the time it was the only purpose built university gallery in Perth, John Curtin Gallery opened much later. It took a while for the recognition to sink in, of the scale of it, but I remember *The Australian*, acknowledging it as one of the most significant University galleries in Australia, and what that meant for the University. Yet that was a grey area, what its position and mission was, including in terms of academic teaching. We had scant capacity to grant students access to the collection, we didn't have the staff. But we tried other ways.

We had a few exhibitions with the Department of Fine Arts, *WA Women artists*, curated by Melissa Harpley, who was a tutor there, and another with Annette Pedersen. That whole issue with the Fine Arts Department... we had David Bromfield breathing down the neck of the gallery, wanting the Department to be more involved, but at the same time he was on the board. Richard Reid, who followed David Bromfield (as head of school) was a great supporter. It can depend a lot on personality and relationships. We held some exhibitions focusing on architecture – I remember one on Geoff Howlett, who built Council House – the architecture department was right opposite the gallery at the time. Douglas Clyde, the Deputy Vice Chancellor, and Nikki Miller, a Fine Arts Honours student as the student representative, were very supportive on the Board, I had to report to the board all of the exhibitions I'd seen, which is a historical record now of what was happening at the time. Curtin University had a tiny space, and Galerie

Dusseldorf played a vital role. There was ArtsHouse – where Rossy Drake-Brockman's work came from, Beach Gallery in Mouat Street, Fremantle, where many younger artists showed, Delaney Galleries ... it was a lively scene.

Why did you need to do this, report your exhibition itinerary?

In hindsight, perhaps it was a way of making sure I was doing my job! It was also part of the method for getting the board to approve acquisitions, particularly if something came up in the months outside of when the board met. I remember Rita writing letters to the board for me: *you are requested to see this artwork, by this date*. I would reserve a work in an exhibition, and after that I would have to ensure sure I had the numbers, who had seen it and could approve it, there was a certain number of board members required for certain thresholds of value.

Sometimes the board would do this on their own too. In the minutes of a meeting there's a note: "the Curator was surprised to return from a research trip and see that a work had been reserved for the collection..." and then considerable too-ing and fro-ing about this work, and a note to state that I didn't support the acquisition. But they had the numbers. It didn't happen very often, but it did happen.

I've been reflecting leading up to this discussion on the use of the term 'ecosystem' to describe the arts, this assumption that there are designated roles for different kinds of spaces, that make up a system of relationships – that this is a fairly recent invention based on the establishment of this tier of university and independent galleries between State and commercial galleries in the 1980s and 1990s. There's flexibility for spaces to do a lot of different things, but you also have to do a lot more with less.

I'd agree with that. The exhibition schedule alone was crazy, plus artist talks, and other events. We had no marketing or engagement staff then. Staff and the Friends at openings were all volunteers. We sold artists' work, which you don't do now, artists then weren't paid artist fees for exhibitions. The University had set a hard date for the opening of the gallery, so we were initially working towards that, just moving the collection in and working towards the first opening. Many concerns had to be figured out later. I remember planning before we went to install the first exhibition, saying, how are



Images left to right:

Susan Flavell, *Mother of all parades*, 1991, mixed media on cardboard and lino, 207 x 90cm, Anne Mendelson Bequest Fund, 1991 © University of Western Australia, photograph by Robert Frith

Paul Trinidad, *Profile of man VIII*, 1994, lino block print, 207 x 90cm, The University of Western Australia Art Collection, University Senate Grant, 1994 © the artist, photograph by Robert Frith



Images left to right:
 Derek Tang, *Old Soldier*, 1988, oil and spray enamel on canvas, 131.5 x 82cm, The University of Western Australia Art Collection, University Senate Grant, 1988 © the artist, photograph by Robert Frith
 Emma Buswell, *Once upon a time in...*, 2021, acrylic wool, plaster, acrylic and fixings, dimensions variable. The University of Western Australia Art Collection, Leah Jane Cohen Bequest, 2023 © the artist, photography Courtesy the Perth Institute of Contemporary Art.

we meant to get up that high to hang.. Oh! A ladder! I had to get special approval to purchase the polecat for reaching that ceiling, in fact I had to research all of the install equipment we needed. And then there were so many stakeholders, who each wanted something different for the gallery.

In an interview in a 1987 issue of *Praxis M*, Julian Goddard and Theo Koning discuss the influence of 'provincialism' on Perth artists, as a productive rather than inhibiting force. When I look at the catalogues from many exhibitions from this period, and may artist's works as well, I see that they're grappling in some way with this problem either subconsciously or directly - their position with a real or perceived 'out there'.

I think all of that, and more. As I came from elsewhere, I was very aware that there was a consciousness here of 'Over East'. I had never heard that phrase before. When you're in Sydney you don't think 'Over West'. You didn't think about Perth, but here there was something perceptible about this divide, even a chip on the shoulder about 'Over East', which has shifted with the internet and with the ability to travel at less expense. Which is why I did *Over East*, the exhibition, as a response to the exhibition *Local Talent*, both were part of the Perth Festival, in 1990 and 1991. *Local Talent* had been one of the last exhibitions at the Undercroft, and *Over East* was my response in the new gallery space.

The Western Australian sculptors were very distinctive at the time, which Rie perhaps hadn't been able to prioritise because there wasn't the right storage, which then became an issue again. Gomboc Gallery at the time was the place to show sculpture. Certain sculptors stood out to me, Jon Tarry, Stuart Elliott, Peter Dailey to name a few, it was so early in their careers. Keven Draper - I remember seeing Kevin Draper's work in Sydney, in *Perspecta* and felt so proud for him, because not many Western Australian artists were being shown interstate on such a significant platform.

Something I was very conscious of was how isolated Perth was, but that's shifted as well. The art scene here was very active, yet you were conscious you were missing out on a lot. Looking at *Oddfellows*, again, those artists wouldn't have perhaps travelled to Sydney or Melbourne but they would have travelled to Europe and England, that's where their influences came from. This also goes back to WAIT and the teachers that they

had. *Oddfellows*, the exhibition, came about in part because of my Masters degree, plus I secured a grant to produce the publication and tour it inter and intra state.

You've had a long involvement now with building art collections - how do you reflect on their role in preserving history.

Collections have a crucial role in this. They are the keepers, the guardians of the history of art, of epochs of time. However there's so many different types of collections, private, corporate, public, hospital... with disparate purposes. And it's difficult, because unless you have the budget, it's impossible for them to represent what you want them to. There are those practical matters, you have to think of. You're only ever cherry picking what you can. So collections have this weighty role, and they should be done well. It's a responsibility. Yet they change, depending on who is keeping them. You can see that with the University Art Collection. The direction has changed quite significantly. At times it's been trying to do some of the same things as the State Art Collection and others here. I remember consulting with the State Collection quite a lot, working out what they had - for example, they had a substantial collection of ceramics, so there was a discussion with the board here about whether we should also be doing that and replicating them.



List of works:

All works part of The University of Western Australia Art Collection unless otherwise noted

Jason Auld

Height Restriction, 1995, wood, metal and enamel paint, 230 x 70.5 x 70.5cm
Gift of Dr Ian Bernadt, 1996

Tom Alberts

Thoughts, 1989, crayon, 56 x 44cm
The wild romance of Otto, 1989, crayon and ink, 56 x 44cm
Both works University Senate Grant, 1989

Claire Bailey

Queer travels I, 1995, ceramic and mixed media, dimensions variable
Anne Mendelson Bequest Fund, 1995

Jane Barwell

Gesture/Deception, 1986, charcoal, coloured chalks, synthetic polymer paint and ink on card, 133.3 x 122cm
University Senate Grant, 1986

Mia Boe

Legacy of the Enumerator, 2022, synthetic polymer paint on linen, 250 x 200cm
Leah Jane Cohen Bequest, 2023

Mandy Browne

On the Road to yet another bicentennial banquet, 1987, synthetic polymer paint on canvas, 354.5 x 151.2cm
Commissioned by the University of Western Australia with the assistance of The Australia Council, The Australian Bicentennial Authority and the University's 75th Committee

Emma Buswell

Once upon a time in..., 2021, hand-knitted acrylic yarn scarf, fabric and acrylic paint, dimensions variable
Leah Jane Cohen Bequest, 2023
Spaghetti Western Noodle Arms and Schemes, 2024, cast bronze, enamel, recycled mens business suits, polyester, electrical conduit, pvc, dimensions variable
Commissioned by Lawrence Wilson Art Gallery for *THE END OF HISTORY*, 2024, Collection of the artist

Nicholas Compton

Confined Creativity, c 1993, wood and metal, 144 x 50.5 x 50.5cm
University Senate Grant, 1993

Peter Dailey

Working Class Shrine, 1988, cast iron, painted wood and aluminium mesh, 62.5 x 34 x 34cm
McGillivray Bequest Fund, 1989

Creative Nation, 1995, wood, paper
Mâché, paint mixed media, 137.5 x 120 x 45.5cm
The Ruby Rose Maller Fine Arts Acquisition Fund, 1996

Julie Dowling

Blind Justice, 1992, synthetic polymer paint and red ochre on canvas, 154 x 148.2cm
University Senate Grant, 1995

Stuart Elliott

Caravan Cult Fetish 3, 4 & 5, 1986, painted timber, dimensions variable
University Senate Grant, 1986

Susan Flavell

Mother of all parades, 1991, mixed media on cardboard and lino, 270 x 90cm
Anne Mendelson Bequest Fund, 1991

Simon Gevers

Smoke man crane grain, 1989, ink and crayon on paper, 54.5 x 75cm
University Senate Grant, 1990
Suburb, 1993-94, clay and chipboard, 21 x 91.5 x 65cm
University Senate Grant, 2001
Princess Silo, 1989, mixed media, found objects, 196 x 54 x 65cm
Gift of the artist, 1991

Euan Heng

Char Fall, 1987, oil on canvas, 152.5 x 152.5cm
Gift of Mr Euan Heng, 2000

Thomas Hoareau

Where does the bishop live?, 1987, synthetic polymer paint on paper, 174 x 132cm
University Senate Grant, 1988

Marie Hobbs

Family Tree, c1987, synthetic polymer paint on canvas, 353.5 x 148.5cm
Commissioned by the University of Western Australia with the assistance of The Australia Council, The Australian Bicentennial Authority and the University's 75th Committee

Theo Koning

Love and children, house and car, amen, 1995, acrylic on plywood, 47.5 x 39.4cm
Anne Mendelson Bequest Fund, 2001
The industrialist, 1987, oil pastel, 74.5 x 107.5cm
Acquired with the assistance of the Visual Arts Board of the Australia Council, 1988

Jarrad Martyn

The Plan, 2019, oil on canvas, 135 x 145cm
University Senate Grant, 2019

Mary Moore

There is another world - This one No. 2, No. 3, 1989, pastel, 50.5 x 70.5cm
There is another world - This one No. 2, No. 4, 1989, pastel on paper pastel, 50.5 x 70.5cm
Both works McGillivray Bequest Fund, 1991

Philippa O'Brien

The music lesson, 1989, gouache, 74 x 107cm
University Senate Grant, 1989

Michael O'Doherty

Rocket Man, 1993, ceramic, wood, paint, mixed media, 153 x 33.4 x 34.9cm
Gift of the artist, 1993

Rosalind Paterson Drake-Brockman

Body of storm, c 1989, charcoal on Arches paper, 153 x 217cm
University Senate Grant, 1989
Manners in his natural environment, c1987, oil on canvas, 151 x 135cm
Gift of Dr Carolyn Polizzotto, 2023

John Paul

A walk in the desert, 1993, oil on canvas, 183 x 167.9cm
University Senate Grant, 1993

Julian Poon

The Art of War, 2013, black pen on paper, 21 x 29.5cm
The French Revolution, 2013, black pen on paper, 21 x 29.5cm
Church on a Hill, 2013, black pen on paper, 21 x 29.5cm
All three works University Senate Grant, 2013

Jan Senbergs

Works area Mt. Newman, Western Australia, 1988, pastel, 102 x 175.5cm
Gift of BHP-Utah Minerals International Iron Ore Group, 1988

Geoff Ricardo

Elephant Gingham, 1994, aquatint, 131.8 x 192.7cm
University Senate Grant, 1994

Derek Tang

Eek!, 1992, linocut, 72.1 x 50.4cm
McGillivray Bequest Fund, 1993
Old Soldier, 1988, oil and spray enamel on canvas, 131.5 x 82cm
University Senate Grant, 1988

Imants Tillers

Enigma and anti-enigma, 1986, oilstick and synthetic polymer paint on 168 canvasboards, Numbers 8803-8970, 150 x 247.5cm
Gift of ICI Australia Limited, 1995

Jon Tarry

Urban Rhino under missile attack, 1991, steel etching, 56.3 x 76cm
Gift of the artist, 1992

Valerie Tring

Safeguard your Future, charm against fascism, c1990, acrylic on paper and Cibachrome print and wood mixed media, 29.5 x 49.5 x 9.9cm
Gift of Dr Ian Bernadt, 1993

Paul Trinidad

Profile of a man VIII, 1994, lino block print, 184 x 131.5cm
University Senate Grant, 1994

Rick Vermey

Home Comforts, 1990, mixed media woven collage, 82.5 x 100cm
Gift of Sir James Cruthers, 2015
Anxiety, 1992, mixed media and collage on paper collage, 69.5 x 50.5cm
University Senate Grant, 1992

Peter Wales

Chickenman II - the sequel, 1989, oil on canvas, 170 x 150cm
University Senate Grant, 1990

Jenny Watson

The child bride, 1987, oil, gouache, synthetic polymer paint, plastic, paper, pins and coin on cotton duck, 172.5 x 158cm
Gift of ICI Australia Limited, 1995

Yvette Watt

Woman in a whirl (hello and goodbye), 1993, oil on canvas, 101.2 x 70.5cm
Australian Art Acquisition Fund, 1993



ACKNOWLEDGEMENTS

Curator Gemma Weston would like to thank all the artists who offered insights and context to their University of Western Australia Art Collection works, and Emma Buswell re-imagining her work for this exhibition. Deep gratitude to Sandra Murrar - your thoroughness and patience has been invaluable and inspiring. Thanks always to the LWAG team; especially Justine, Kate, Anthony, Lyle and Brent, who have graciously seen the exhibition through to completion. *THE END OF HISTORY* owes a conceptual debt to *That seventies feeling... the late modern*, curated by Robert Cook at the Art Gallery of Western Australia, which opened just prior to the Black Summer Bushfire season of early 2019, and closed March 9th, 2020.

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cover image: Jason Auld, *Height Restriction*, 1995, wood, metal and enamel paint, 230 x 70.5 x 70.5cm, Gift of Dr Ian Bernadt, 1996 © the artist, photography by Robert Frith

The University of Western Australia would like to acknowledge that this exhibition takes place on Noongar boodjar, and that Noongar people remain the spiritual and cultural custodians of their land, and continue to practice their values, languages, beliefs and knowledge.



THE UNIVERSITY OF
**WESTERN
AUSTRALIA**


Lawrence Wilson
Art Gallery

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