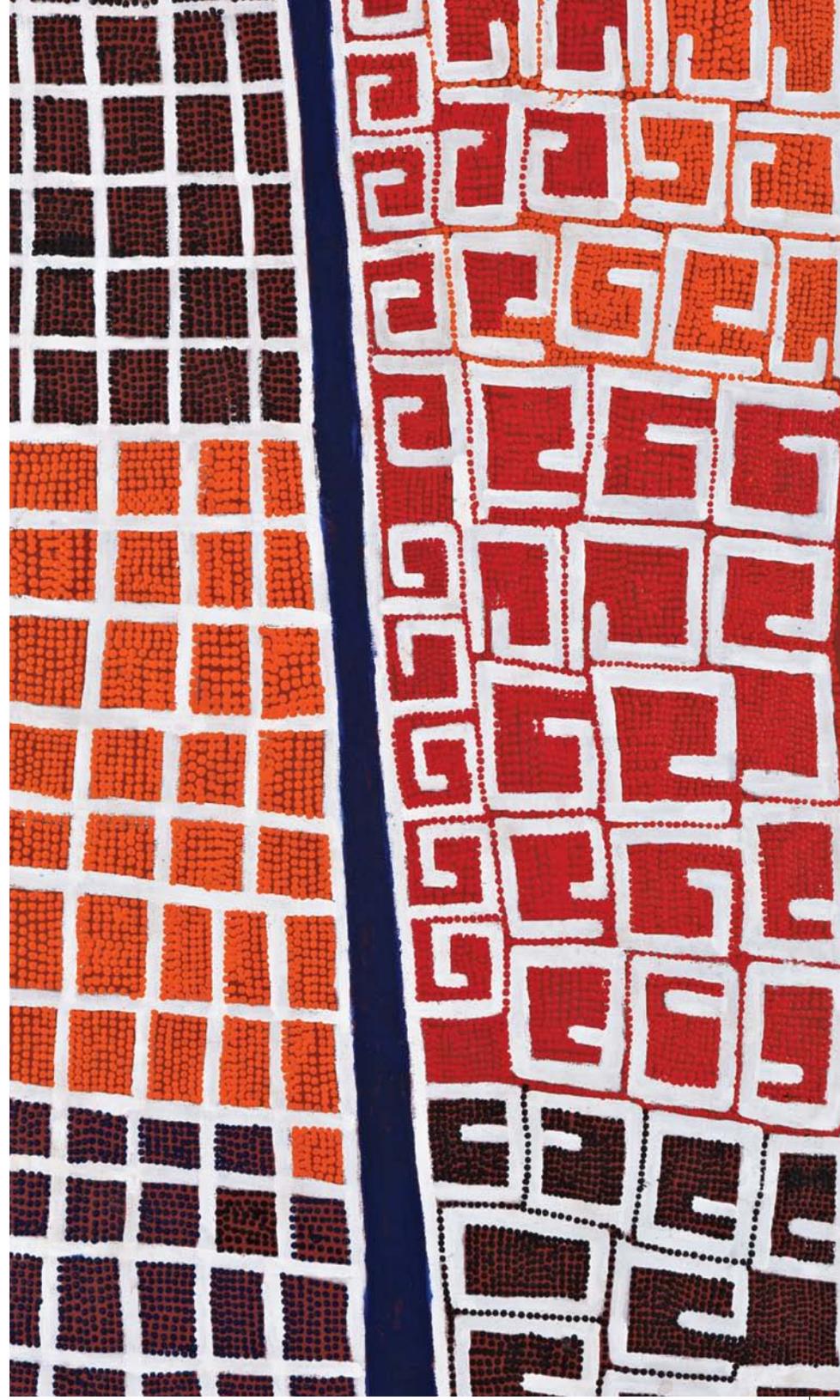


AN ARCHITECTS EYE

The John Mainwaring Collection



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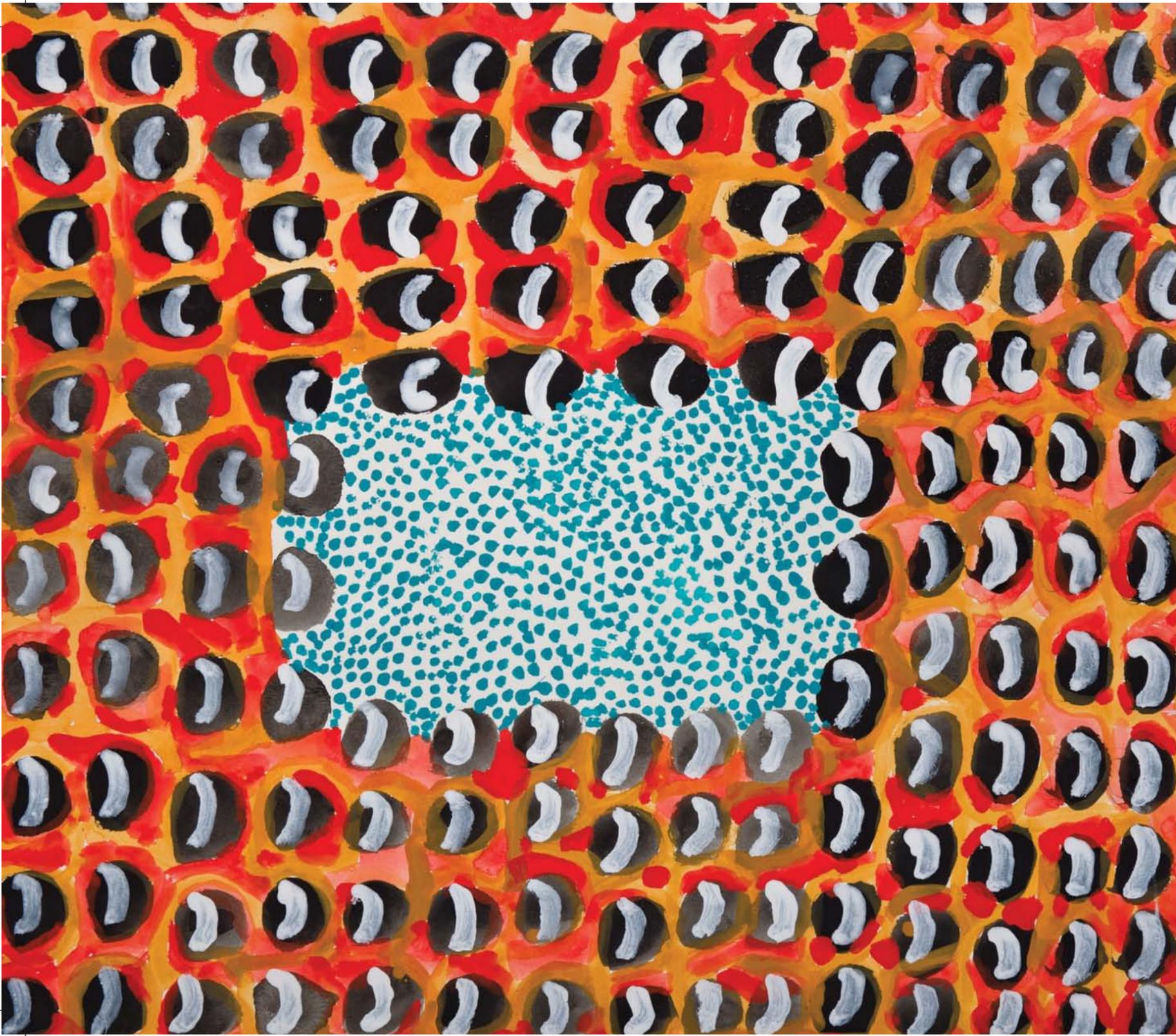
AN ARCHITECTS EYE

The **John Mainwaring** Collection

J M A
A R C H I T E C T S

Sunshine Coast
Council

NOOSA REGIONAL
GALLERY



WITH THANKS

Gabi Gabi – the traditional owners of the land on which this exhibition takes place; Peter Leeds – exhibition panels; Tom Kanshanasinith – design assistant; Penny Campbell – Studio 969; Garth Hollindale – partner JMA; Tracey Moffatt – initial concept; My children – Christina, Jonathan and Grace

In loving memory of my nephew Andrew Forsyth



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THE COLLECTION

Foreword

John Waldron

The Noosa Regional Gallery is proud to present *An Architect's Eye: The John Mainwaring Collection*. John Mainwaring is a well-known figure in Australian architecture. He has received many citations and commendations for his work from all aspects of the industry. His work has been published extensively, including in South East Asia, France, Spain, England, Japan, Germany and Italy. He has been involved with many buildings in East Queensland and in particular the Sunshine Coast where, as a passionate Noosa local since the early 1970s, he has first hand understanding of the region's unique environment, history and culture.

Over time, John has amassed an extraordinary collection of mostly contemporary Aboriginal art. This selection is the first public display from the collection. Throughout the exhibition Lead Curator Dr Maura Reilly has investigated the relationship between the art collection and John's architectural vision and practice. The work of Aboriginal artists such as Gloria Petyarre, Sally Gabori, Janangoo Butcher Cherel, Terry Ngamandara Wilson and others have helped formulate the tectonics of John's buildings and their surroundings, helping to give them their distinct shape, scale, texture and warmth.

Nestled on the Noosa Hill behind Hastings Street, the Viridian Village, a collection of villas and apartments, show the influence of the art on the architectural design. Mainwaring describes the idea of 'patching' in the elevations, which reveals the geometry to be vertical or horizontal. This composition of lines allows coloured planes to act as an expression of nature, similar to the art of Rosella Namok, helping blend the buildings into the landscapes.

In 2008 the Gallery of Modern Art, Brisbane presented the *Place Makers: Contemporary Queensland Architects*. As a featured architect, the exhibition celebrated Mainwaring's achievements, 'as having played a key part in the development of the distinctive lightweight construction style of the Sunshine Coast region since the late 1970s'.

Mainwaring's fundamental belief is that architectural and urban design on the east coast of Australia must take its own direction and contribute to a genuine Pacific architecture. In his words 'We live in a unique part of the world where architecture should be more about space, air and lightness. The building should not just sit lightly on the ground, but have a cultural lightness'.

For the Kingaroy Crematorium, awarded the 2011 Gabriel Poole Award for Building of the Year, Mainwaring went as far as to build a 'non-building'. The crematorium builds on the mature landscape in which it sits and is deliberately subservient to the cypress pines and eucalypts that establish a place of substance. The crematorium provides an example of the influence of the vernacular culture on Mainwaring's work. The importance placed on local resources and traditions ensure a 'cultural lightness'.

This exhibition provides an opportunity to honour Mainwaring's architectural achievements in his home region and to understand how the particular patterning, geometries, abstraction, layering, structures, shading and textures of Aboriginal art held in his collection have inspired his distinct style.

I would like to thank all of those who have been involved with the development of the exhibition. Its success has been due to the dedication and professionalism of the team. The Gallery has been privileged to work with Dr Maura Reilly as lead curator. Maura's extensive experience has ensured that the high quality exhibition was achieved. I also thank and acknowledge the work of Gail Cowley as Assistant Curator, who worked closely with Maura to develop the exhibition.

Most importantly, I thank John Mainwaring. Not only for providing access to his art collection but also for this unique insight to his practice. With it comes a greater appreciation of his contribution to Australia's architectural heritage. It has been a privilege to develop this exhibition with John.

Introduction

Suzanne O'Connell

Suzanne O'Connell is the proprietor of Suzanne O'Connell Gallery, New Farm, Brisbane, which specializes in indigenous Australian art.

This exhibition takes the viewer on a journey of one man's dedication to space and form. John Mainwaring, with his keen artistic temperament, often spends a minute or two in my gallery discussing upcoming shows and my forays all over the country curating work and identifying cultural output. He has been known to pick up the hammer and rehang a painting or two. A lot of the work in my gallery has been procured by major galleries around Australia.

I first met John in the 90's through his sister Sue on the Gold Coast, where he had attended boarding school at The Southport School.

It was after a sailing trip (another great passion of John's) to North Queensland that John decided to open an office on the Sunshine Coast and subsequently moved to Noosa in the late '70's. But he still keeps a strong presence on the Gold Coast due to family.

Even though John had touched on Indigenous art by acquiring a wonderful bark by Horace Munmilli and acrylic painting by Gracie Morton, it was in 2001, when I opened Thornquest Gallery in Southport that John really expanded

his liking and appreciation of indigenous art by being exposed to the wide range of painting styles practiced across the nation. John immediately connected with the work on many levels. He saw and appreciated the work through an architect's eye. An eye attuned to design and art based on the theory of stripping back to its essential and basic form. He regards indigenous art as an 'abstract phenomenon from nature'.

In 2005, I opened the Suzanne O'Connell Gallery in New Farm, Brisbane. Of course, John followed and continued expanding his collection, including works on paper, acrylic on canvas, bark, wood sculptures, fabric and natural ochres. His first paintings acquired from my gallery were a selection of etchings (works on paper) by Samuel Namundja, John Mawurndjil and Terry Ngamandara Wilson.

John's tastes in art has no boundaries, and contrasts greatly from the slow process and restrained palette of a Terry Ngamandara Wilson bark to the dynamic, gestural, unleashed acrylic work of Western Australian artist Nora Wompi.

Even after purchasing original lino print cotton and silks by Arnhem Land artist Susan Marawarr, John immediately had two shirts made out of the fabric....wearable art!

It is always a pleasure to show exciting artwork to someone who 'really gets it'.

‘More than just pretty pictures’: An Interview with John Mainwaring by Maura Reilly

Maura Reilly, an independent curator and writer, is Professor of Art Theory at the Queensland College of Art, Griffith University.

Since the late 1980s, award-winning architect John Mainwaring has amassed an extraordinary collection of mostly contemporary Aboriginal art by some of today’s most well known practitioners, including, among others, Eubena Nampitjin, Gloria Petyarre, Sally Gabori, Janangoo Butcher Cherele, Terry Ngamandara Wilson, Netta Loogatha, and Elizabeth Nyumi Nungarrayi. Throughout his career, Mainwaring has been inspired by this collection and, in particular, by the patterning, geometries, abstraction, layering, structures, shading, surface textures, that are so integral to many of the works.

Throughout his almost four-decade practice, one encounters evidence of his ‘sampling’ from sources as varied as indigenous art, European art, Japanese prints, Akira Kurosawa films, Navajo blankets, sailboats, Nazca art, AsiaPacific / Melanesian / Polynesian architecture, as well as his more localized Queensland environs, e.g. Fraser Island, Noosa National Park, the Australian outback, and the Glass House Mountains. This direct and symbiotic interaction between his art collection and practice is visible as early as the 1990s in buildings such as Chapman House 1 (1996), Sunshine Coast University Library (1997) (with Lawrence Nield), and St. Vincent’s Nursing Home (1997), and continues through more recent projects, such as the Queen Street Mall (Brisbane, 2000), Cooroy Studio (2007), Mornington Island Arts Centre (2008), Viridian Residences (Noosa, 2006-2010), and the Kingaroy Crematorium (2010).

Maura Reilly: You are undoubtedly one of the most original and boldest architects in Australia. Your architectural works have a recognizable ‘line’, the Mainwaring ‘line’,

and much like one can recognize the ‘line’ of a Matisse drawing or of a Terry Ngamandara Wilson print, when viewing one of your buildings (Fig. 1) there is no denying that it is your hand at work. And, yet, the more one examines your practice, the more complex it becomes, with layers of influence, including those from your art collection. As you know, this was the initial concept for the exhibition—that we display your art collection and in doing so we show audiences some of your visual interactions and inspirations. This exhibition showcases over 90 works from your personal art collection. When did you first start collecting art?

John Mainwaring: I have been collecting art for over twenty years. The first work I owned was by my mother (Sybil). It’s a botanical watercolor of lilies that hung in my bedroom in the family house. I also grew up with commercial reproductions of works by Lyonel Feininger, ‘Girl with a Pearl Earring’ by Vermeer, Van Gogh’s Sunflowers, and ‘Senecio’ by Klee (Fig. 2), and then later would hang small works by colleagues and peers. The very first major work that I ‘collected’, however, was *Owl Creek Two*, which I purchased in 1989, by Lawrie Daws. I bought it because it reinforced my ‘sense of place’ as I travelled past the Glass House Mountains thousands of times to/from work and home. The first Aboriginal painting I purchased was a simple Rarrk hatched bark by the local back-hoe driver Horace Minmilli at Maningrida. It has a very simple, abstract, yet warped geometric pattern that is simply lovely to look at, any way it is hung. Perhaps, it best expresses the cultural and sustainable qualities of the timber at a micro level and the traditional Aboriginal light footprint on the landscape at a macro level.

Reilly: Some people would think it very courageous of you to expose your visual and artistic inspirations. It is a very ‘revealing’ thing to do; meaning, that a lot of creative folk clam up when asked to describe visual inspiration. But, here, on the walls and in the catalogue we are demonstrating a

direct connection between your architectural practice and the artworks and artifacts that have greatly influenced your vision over the past few decades. How do you feel about that?

Mainwaring: That is a brave question. I have always been interested in history, art, and vernacular architecture, here in Australia as well as abroad. I can remember making a pilgrimage to the ‘Trulli’ houses in Italy (Fig.3) and of course to the old timber buildings in Japan. Art, history and human settlement are of course intertwined. What you have picked up on is that all the pieces in the collection are more than just buying a pretty picture. Whenever I travel I get to the older settlement fabric pretty quickly. In Australia, I love the old rural buildings, particularly the mix of domestic and utilitarian structures. These structures include silos, yards, shearing/wool sheds etc. and more importantly the spaces and landscape structures in between. As kids we grew up with choko vines and creepers on horticultural structures. Internationalism has given us pseudo fountains and ornate surrounds. To me, ephemerality, the light footprint, and the sense of decay and patina, is what we really are about. When in Syria, I stayed with the nomads and greatly appreciated their sense of style and ephemerality: Beautiful tents and rich carpet on the dirt. Mostly, we do not do the ‘extravagant’ very well and the nouveau rich and ‘cultural cringe’ is alive and well. This is why I have learned how to treat this country, our land, from First Australian art, and from other indigenous art. Anyway, my architecture seeks to abstract the vernacular to what is loosely referred to as ‘neo-vernacular’ (e.g. Molvig’s ‘Stockmans hut’, Blair’s ‘Grommet-Somers Family store etc’, Ian Smith’s shed, and so on). I want to re-interpret our vernacular. I strive for simplicity and synergy with the soft and hard landscape. For example, I live in one of the Viridian villas in Noosa (Fig. 4). It looks like a tree house, and is designed as part of the ecological succession of the coastal forest. Our culture wants to dominate and exterminate natural context.

Yet the First Australians lived in harmony with the environment, even when it is very harsh. This is one of the underlying themes in the exhibition, I think, and it’s what I strive for in my practice.

Reilly: The strongest part of your collection is unquestionably the ones by First Australian artists. What is it specifically that draws you to Aboriginal art?

Mainwaring: I love Aboriginal or indigenous art or artifacts in all parts of the world, as most architects and artists at some stage use it for appropriation or are influenced by it. The history of civilizations is the DNA for the present and future, e.g. Picasso, Breton, Corbusier, etc. So often art is directly tied with history. Contemporary culture defines art as a creative process that delivers a vision, interpretation, or statement about anything. Originally, with the indigenous peoples, artistic ability was associated more with ‘cultural expression’. In most cases, the expression was recording a way of life. Sometimes, such as in pre-Inca and Nazca, the history was embedded into forms of textiles, which are now difficult to decode. I have a collection of textiles, as well. One of my favorites has always been a Navajo ‘Coal Mine Mesa’ blanket (circa 1990’s) (Fig. 5). I also have a Nazca pouch from about 300 AD that I’m particularly fond of. When looking at it, I often wonder at what stage the pure ‘string bag’ becomes a decorated one. Questions like this are up for continual conjecture. A good example is Rarrk. There is embedded in the art a certain philosophy for the way to treat and understand the land. This is probably why I like indigenous pieces because there is cultural expression as well as creativity. Gloria Petyarres’ *Mountain Devil Dreaming* (2004) is an example of providing creative options, as the tracks of the lizard become a vertical painting or permeable screen. In the case of Sally Gabori, I was the architect for the Mornington Island art centre (which did not go ahead), and had the opportunity at the time not only to meet her, but also to witness the emerging women’s art movement there. I am

inspired by art but more importantly enjoy the dialogue, which usually has some personal or professional implication. Besides the history it must also be remembered that I gained a better understanding of Aboriginal art because I studied Paul Klee at art school and university. Hence the Klee thing being the underlying shadow of the show. I now generally believe that globalism is so rampant that indigenous originality and practice is certainly changing and also partly disappearing. However, purchasing a Gabori is still a lot cheaper than a Motherwell or Tuckson. But the thing that is the most fascinating aspect is the evolution of it all. For example, I had no idea that the ancient Japanese had traveled to South America. How is it that Aboriginal art can be a footprint of the earth’s crust when the artist has not been in a plane? How does body painting, mythology and weaving morph into a canvas? It’s because abstraction, controversially, is perhaps a more efficient form of communication than realism.

Reilly: Hence your love of Klee again. Indeed the title of this exhibition took inspiration from Paul Klee’s book, *The Thinking Eye* (1961 ed.), which you say has influenced your vision as an architect. What is it about Klee that you so admire?

Mainwaring: At the Moriarty art school and at University, where I studied the Bauhaus, I got into Klee in more detail and bought a second hand copy of *Notebooks Volume 1 ‘The Thinking Eye’* and *Volume 2 ‘The Nature of Nature’* (1973 ed.). I had always been interested in indigenous art but more so after visiting Yuendumu in the late 90’s. When deciphering the paintings there I found similarities to Klee’s philosophy. Particularly, in the way, graphically, abstract notions are derived from natural phenomenon. Lyonel Feininger’s art was also part of my art education as a schoolboy, and well before I studied architecture (Fig. 6). Like Klee, I rediscovered his art, with the likes of Albers, through Bauhaus lectures. Unlike them, Feininger began abstracting through spatial, ground, vertical and sky; translucent planes,

i.e. light, movement and space rather than emphasizing form. He also loved yachts and sailing ships, which have also been a life long passion of mine. The original work that I have came via Buenos Aires where a lot of German art ended up after the war.

Reilly: It's interesting to me that the reproductions that hung in your home as a child had so much influence on your practice. I remember, too, that you once told me about a childhood book that also resonated for a long time, Mervyn Skipper's *The White Man's Garden*, which follows the story of a boy named Borneo (Fig. 7). You said your mother read it to you as a boy and that you were fascinated by the images of the buildings within it, especially. Can you tell me about the importance of this book?

Mainwaring: This book epitomizes the European romantic fantasies for the Antipodes, 'Spice Islands', and 'Orient', in general. It shows memorable images of archipelago exotica including the blending of ephemeral architecture and the power of Pacific tropical and sub tropical landscape. There was also the underlying lesson later on that, in my opinion, an appropriate architecture for our region consists of both European and Pacific influences. Having experienced Indonesian, Micronesian and Melanesian villages, one can apply certain principles to our own sub and tropical environment. Take, for example, my stilt villas at Viridian, or the Modica Residence 'Shiosai' (2003) (Fig. 8 & 9).

Reilly: I also see a lot of Japanese influence in your work—architecture, film, prints, etc. Am I correct in thinking this?

Mainwaring: Yes. During my university period I discovered Japanese architecture and culture, including prints (Fig. 10). The filmmaker Akira Kurosawa, who directed films like *Seven Samuraj* (1954), had a cult following, and because of his meticulous sets, we discovered as architectural students that we could see and 'feel' Japanese medieval architecture, streetscapes and urban design (Fig. 11). This is significant, of course, because

many 'timber' urbanisms (such as ancient Edo or Tokyo), no longer exist. The exception is at Ise, where one can see the wonderful timber (Fig. 12) Shinto shrine, which is rebuilt every 20 years, keeping traditional construction detailing.

Reilly: I loved viewing those intense early Kurosawa films and pin-pointing some scenes that were reminiscent of your work – such as the brooding fortress in *Throne of Blood* (1957). You also told me that that the Felix Beato photographs (Fig. 13) of Japanese villages in 1860s were influential. Can you tell me about this, especially as it relates to Viridian?

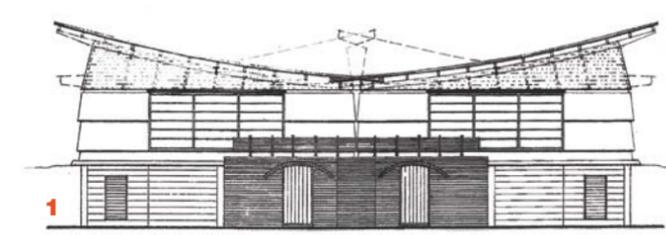
Mainwaring: The Felix Beato photos were also part of finding some historical images of traditional building fabric. When we designed the Viridian Resort village the images in this book were very influential.

Reilly: One of the most prominent visual inspirations would have to be the delicate tradition of Japanese architecture. As is visible, I suppose, in your use of wood and thin timber stripes/patterns in your houses, and the play of intense Queensland sunlight shafting through them, particularly in the design of the Sunshine Coast University. From a distance a lot of your buildings can look like cut up sticks arranged together. What can you tell the audience about your "style" of architecture?

Mainwaring: Sometimes without mature landscape my architecture can appear a little clumsy. In the Viridian Residences it actually becomes part of botanical succession and habitat for native fauna. In a uniquely Australian way the gardeners leave dead trees for animals to live in, as the buildings become part of the maturing native landscape. It is hard to imagine Cambodian or Archipelago stilt houses without context. Many 'international' style buildings can be anywhere in the world. I have always tried to create a genuine, simple antipodean architecture and urbanisms, particularly in addressing airflow and the use of natural light. Spaces,

voids and semi-outdoor spaces are more important than the form, with shade, light and patterning being the defining parameters. I use light-weight materials and structure and, like traditional Asian architecture, prefer heaviness in fencing, courtyard surrounds and tarmac. In today's socio-economic climate my office is experimenting with smaller footprints with flexible and 'double use' spaces. To me, there is something special about the emotional warmth of wood and I have always tried to use it sustainably such as using slender steel stilts instead of tree trunks and plywood cladding both internally and externally. The properties of timber are more conducive to producing screening but I have always experimented with other materials, such as perforated metal, polycarbonate, and aluminum. Screens are necessary components for translucency when creating transitional and transactional spaces, which are suitable for our climate in the form of outdoor rooms that started as 'add ons' to 'Georgian' introverted boxes by our forbearers. To me, ephemerality and lightness of our built environment fits better into our landscape than monumentality and heaviness (Fig. 14). This is just one of the fundamental lessons that I've learned from from indigenous and traditional Asian cultures.

1. Mainwaring architectural sketch
2. Paul Klee, *Senecio*, 1922
3. Trullix houses, Puglia, Italy
4. Viridian villas in Noosa. It looks like a tree house
5. Lyonel Feininger, *Gaberdorf II*, 1924
6. Mervyn Skipper's *The White Man's Garden*
7. Stilt villas at Viridian
8. Navajo 'Coal Mine Mesa' blanket (circa 1990's)
9. Modica Residence 'Shiosai', 2003
10. Japanese Ukiyo-e print, 20th-century
11. Akira Kurosawa, *Film Stills from Throne of Blood*, 1957
12. Shinto temple, Ise, Japan
13. Felix Beato, *Japanese Village*, 1860s
14. Sunshine Coast University Library, 1997





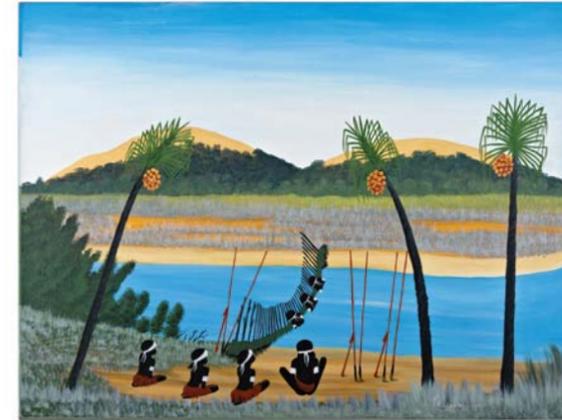
**AN
ARCHITECTS
EYE**

NORTHERN QUEENSLAND



Abstract Expressionism has always been an inspiration to me. I have been fascinated with how an abstracted set of elements, feelings or situations can be a very direct way of communicating from one human to another. Abstraction can be more multi-dimensional, spiritual or universal than realism.

1. Mornington Island



TOP LEFT

Birmuyingathi Maali Netta Loogatha
Old Jack's Country 2006
Acrylic on canvas | 137 x 91 cm
Purchased from Mornington Island Arts & Crafts via WAG

TOP MIDDLE

Mirdidingkingathi Juwarnda Sally Gabori
Mosquito Story Place 2006
Acrylic on canvas | 91 x 137 cm
Purchased from Mornington Island Arts and Crafts via WAG

TOP RIGHT

Lindsay 'Spider' Roughsey
Untitled 2005
Acrylic on canvas | 40 x 30 cm
Gift from the artist

BOTTOM

Birmuyingathi Maali Netta Loogatha
Makarrki 2006
Acrylic on linen | 151 x 101 cm
Purchased from Mornington Island Arts and Crafts via WAG

Thuganmu Arnold Watt, a senior painter and elder to the Mornington Island community, records culture in a realistic manner. If one looks at a detail in his works, one can see the beginnings of the 'women's movement' and their fundamental involvement in natural land and water lifestyle. An example of this connection is 'Balarrid', "A story place at Dibirdibibi"

1. Sally Gabori



LEFT

Thuganmu Arnold Watt
Netting River 2004
Acrylic on canvas | 106 x 80 cm
Purchased from Mornington Island Arts & Crafts

RIGHT

Mirdidingkingathi Juwarnda Sally Gabori
Balarrid 2005
Acrylic on canvas | 910 x 210 cm
Purchased from Mornington Island Arts and Crafts via WAG





The Mornington Island Arts and Crafts Centre (2005) gave me the opportunity to work with culturally special dynamics other than the typical Anglo-Saxon constructs that my office normally deals with. Working with facilitator Simon Turner who was a catalyst in developing the contemporary art movement in this region, the building has not yet been realized. It has been a great privilege to be involved with the emergence of this women's abstract painting movement as it evolved from weaving and body painting. The architectural design explored the idea of embedding and fusing abstract images of landscape, seascape and skyscape into the elevations.

1. JM Digital Rendering for Mornington Island Art Centre, 2005
2. JM Sketch for Mornington Island Art Centre, 2005

Mirdidingkingathi Juwarnda Sally Gabori

All the Fish in the Sea 2005
 Acrylic on canvas | 420 x 195 cm
 Purchased from Mornington Island
 Arts & Crafts via WAG

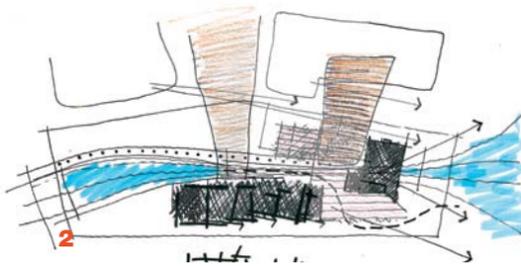
AN
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WESTERNDESERT



From the Western Desert there is incredible, raw beauty expressed in art, particularly in the way the geographical and topographical characteristics of the land create layers of color. This identifies the tectonics, shelter and spirituality in the landscape and water bodies. Although the Dragon House (2001, Sunshine Beach) is adjacent to the ocean, the natural landscape and seascape informs the design of the pool or 'dunal lake'. The headland becomes the walls, which are weathered colored concrete.

1, 2 & 3. JM Dragon House, Sunshine Beach, 2000



TOP LEFT
Nyuju Stumpy Brown
Ngapa 2007
Acrylic on canvas | 140 x 100 cm
Purchased from Mangkaja Arts Resource Agency via WAG

TOP RIGHT
Jukuna Mona Chuguna
Kurrkalminti 2007
Acrylic on canvas | 90 x 90 cm
Purchased from Mangkaja Arts Resource Agency via Suzanne O'Connell Gallery

BOTTOM
Wakartu Cory Surprise
Ngurra-Yantarni 2006
Acrylic on linen | 120 x 90 cm
Purchased from Mangkaja Arts Resource Agency via WAG

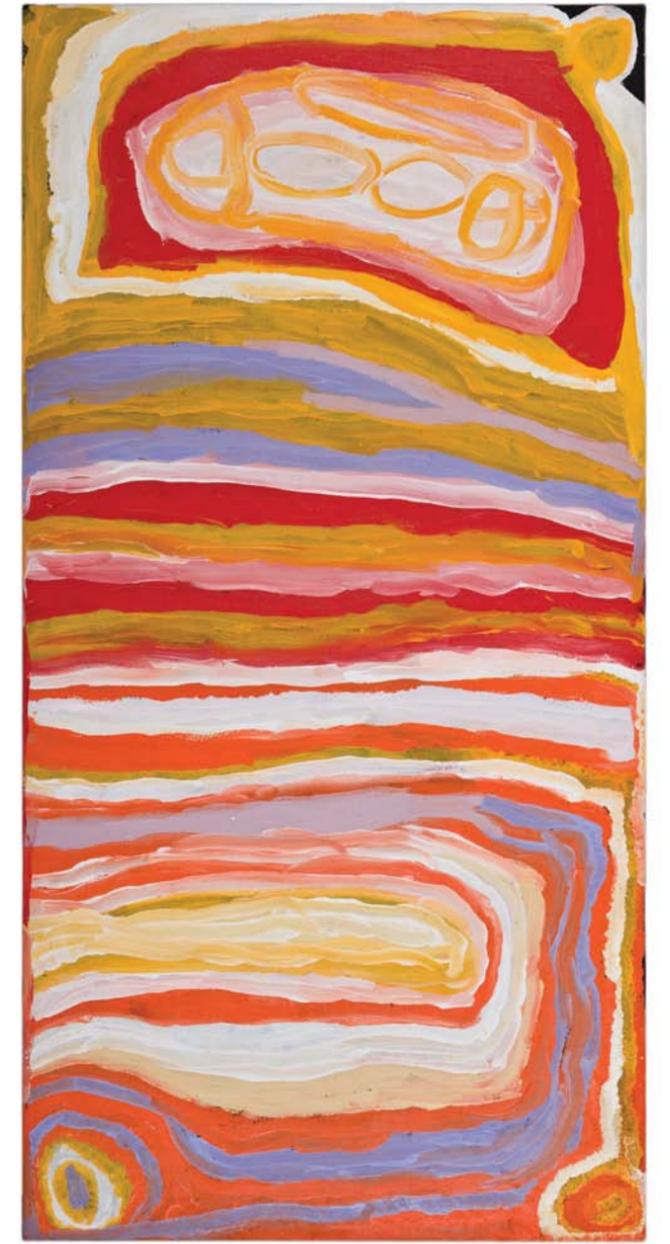


From the Canning Stock Route, Nora explores the way water and sky contrasts desert vegetation, earth, sand dunes, and waterholes, which occur at the end of a 'striped' maze that infers travelling through the land. In the case of the Harding Studio (2008, Cooroy), the service core is buried in the ground, allowing the 'studio pavilion' to float or hover on the side of a hill alongside Mount Cooroy without bruising the landscape. This building was designed for exhibitions and artists-in-residence travelling from all over Australia, particularly the west.

1, 2 & 3. JM Harding Studio, Cooroy, 2008



Nora Wompi
Kinyu 2007
Acrylic on linen | 150 x 75 cm
Purchased from Warlayirti Artists via Suzanne O'Connell Gallery





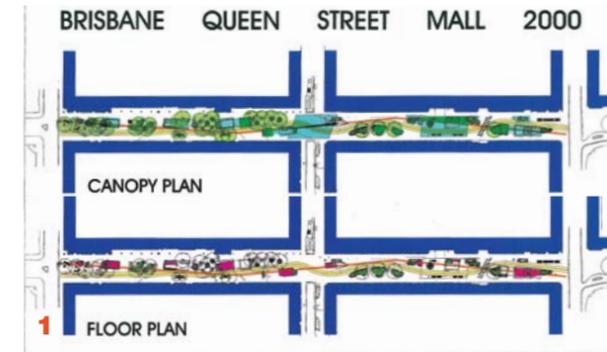
Elizabeth, an artist from Balgo, paints bush tucker and practices bush medicine. (The richness and luminosity of this painting makes me feel good and gives me an appetite for things like cassata!) This painting deals with the fundamentals of life before we even think about architecture. Although 'Parwalla' is all about the discipline of painting, or Tjukurrpa, expressing knowledge and creativity, the content is nomadic. The use of creams and whites is unlike the vibrant ground surface reds and pinks used by other painters in the region. She often records desert food staples, such as bush tomatoes, raisins, and seeds. This work shows a symbiotic relationship to country, and the roving, itinerant form of living, between the dunes (Tali), rain, spinifex, water and salt lakes that forms a white on white context. The free-form geometry expresses the physical connection of desert dwellers to their country, prioritizing a lifestyle of human movement, not how big your "McMansion" or car engine is. Every detail of the landscape is revered and embraced unlike the obliteration of the land in other cultures that leaves a trail of debris and refuse. In some ways, this work is a delicious fragment of the cosmos compared to the many static, lifeless still-life art works in Western culture.

1. *Desert Dunes and Salt Lake*

Elizabeth Nyumi Nungarrayi
Parwalla 2005
Acrylic on Belgian linen | 180 x 80 cm
Purchased via Warlayirti Artists from WAG

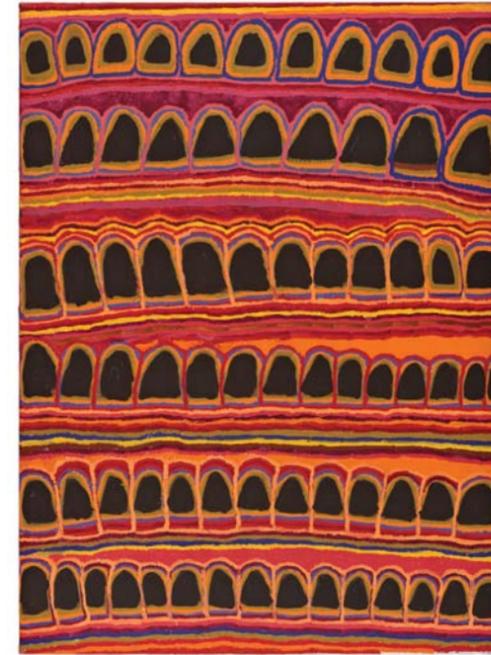
Molly's painting shows us how hard it is to design habitat for people of European background in these regions. The sand hills and valleys are made from vivid reds, yellows, whites, and pinks. The sunlight is so vertical and hot that the sides of the dunes are in silhouette, reinforcing the parched land in-between. Boxer geometrizes ground water with a diagonal flash of flooding river and a matrix of tributaries and eddies. The content of this painting is the analogy of the water flow in urban design. In the Queen Street Mall redevelopment (2000, Brisbane), the design theory referred to the local riverbed and deltas.

1. *JM Queen Street Mall Footprint, Brisbane, 2000*



LEFT
Molly Napaltjarri Jugadai
Tali Tali (Sand Hills) 2006
Acrylic on linen | 101 x 137 cm
Purchased from Ikuntji Art Centre via WAG

RIGHT
Boxer Milner Tjampitjin
Purkitji 2007
Acrylic on Belgian linen | 150 x 75 cm
Purchased from Warlayirti Artists via WAG





Eubena Nampitjin
Kinyu 2008
Acrylic on linen | 80 x 120 cm
Purchased from Warlayirti Artists via WAG



Near Balgo, Eubena depicts talis (sandhills), which spiral into the location of water. The power generated by the mixture of magenta and the traditional reds, yellows, pinks and whites, gives incredible dynamism, with interpreted symbolism of the universe that mirrors the ground plane. This is the closest we get to astral travel through space. Overleaf, the paintings refer to the area around Wilkinkarra (Lake Mackay) and Kaakuratintja (Lake MacDonal). Makinti's work represents hair string that is made into such things as hair belts for ceremonies.

1 & 2. *Central Desert*



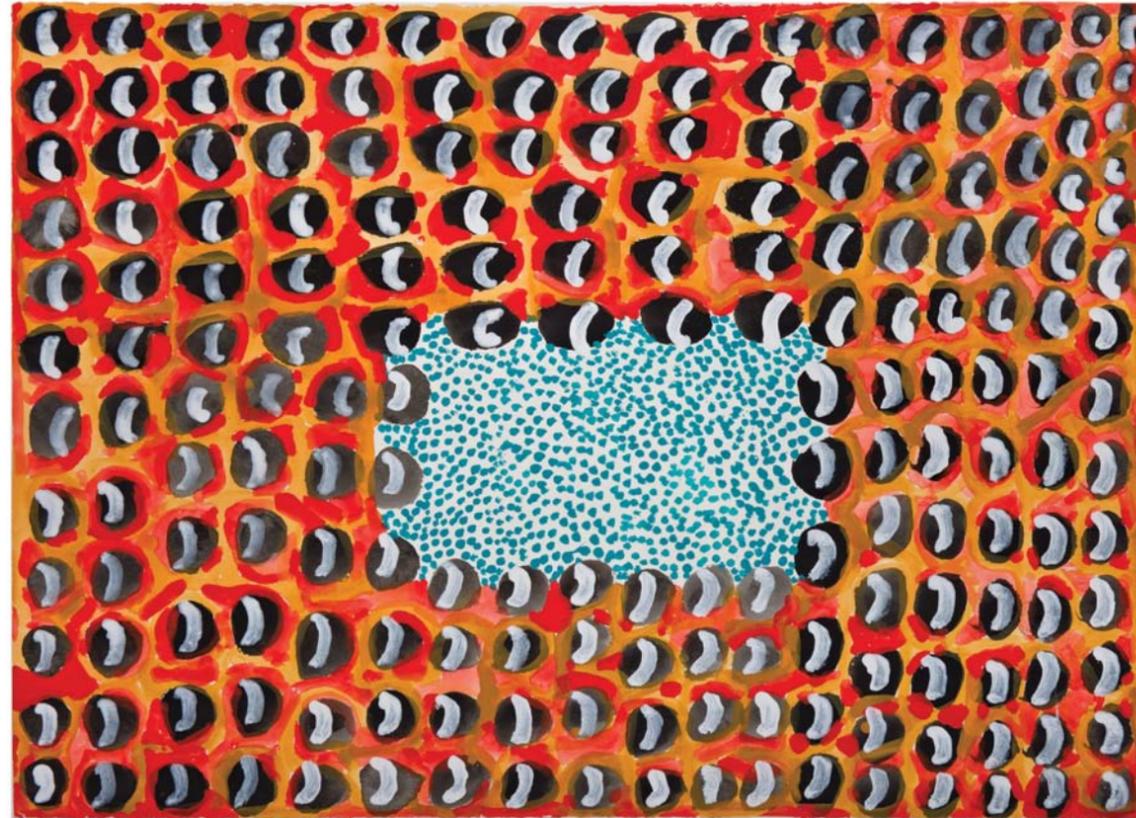
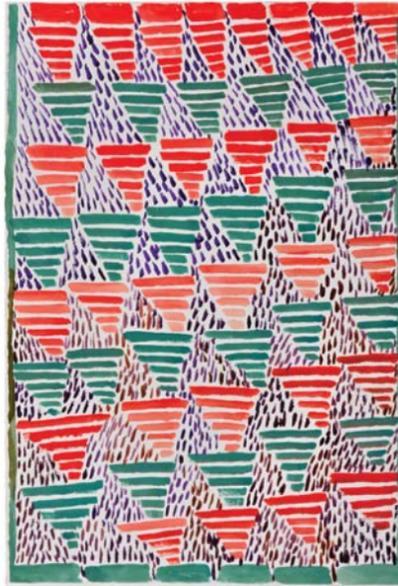
The imagery also refers to patterns of movement throughout the desert between waterholes in territory around Kintore. Pauline refers to ancient stories about the lake being created by intense bushfire, snake and kangaroo hunting mythology. These lakes are often vast areas of salt. Mythology in the painting symbolically refers to sexual interaction between ancient members of the local Pintupi and Kukatja clans.

3. *Salt Lake, Central Desert*

LEFT
Pauline Sunfly
Wilkinkara 2007
Acrylic on linen | 50 x 100 cm
Purchased from Warlayirti Artists via WAG

RIGHT
Makinti Napanangka
Lupulnga 2007
Acrylic on linen | 91 x 91cm
Purchased from Papunya Tula Artists
via Suzanne O'Connell Gallery





Butcher's trans-generational patterning systems of ancient body painting designs and the geometrification of fauna and flora inadvertently reflect some philosophies explained in the renowned book by Paul Klee, *The Nature of Nature* (1970 ed). Klee explored novel ideas celebrating dynamism, which characterizes Futurism. In fact, most desert art deals with motion. In 'Ngawayaya' the freshwater mussels are sitting in flowing water and the triangulation variation gives one a sense of time and place. Butcher also celebrates his cultural knowledge through his painting. In all three celebratory works here, the marks are almost tachist, where abstract, lyrical marks are made intuitively.

TOP LEFT
Janangoo Butcher Cheral
 Ngawayaya 2007
 Acrylic gouache on cotton rag paper | 67 x 39 cm
 Purchased from Mangkaja Arts Resource Agency
 via Suzanne O'Connell Gallery

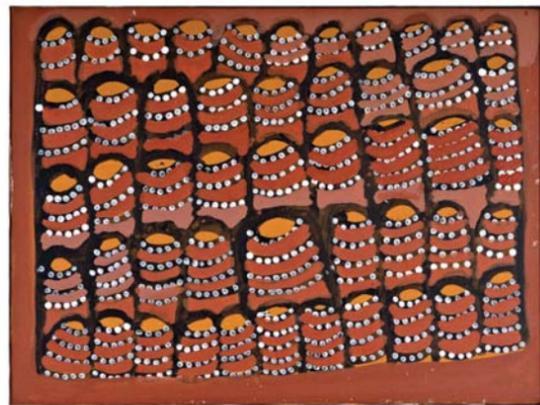
BOTTOM LEFT
Janangoo Butcher Cheral
 Untitled 2007
 Acrylic on canvas | 70 x 45 cm
 Purchased from Mangkaja Arts Resource Agency
 via Suzanne O'Connell Gallery

RIGHT
Janangoo Butcher Cheral
 Girndi 2008
 Acrylic gouache on paper | 76 x 56 cm (framed)
 Purchased from Mangkaja Arts Resource Agency
 via Suzanne O'Connell Gallery



Lena's 'Sugarbag Yard' shows a hill high above a river where a man is calling his dogs. Kimberley artists are part of an elite group that includes stockmen Rover Thomas, Paddy Bedford and Freddy Timms. They produce paintings like maps, showing topographical features and human interventions. Ramme's relatively formal configurations remind me of traditional 'Asian' settlement patterns, such as courtyard housing in the archipelago. Jack, also a stockman and legendary horseman, worked with natural pigments, including kangaroo blood and red ochre. The Bungle Bungle Mountain forms are secondary to the geometric grid of crescents, wave lines, and rhythm of white dots that shift horizontally like articulated roof forms.

1. JMA Bell's Reach Mini Houses, 2012



TOP LEFT

Ramme Ramsey

Warlawoon Country 2008

Ochres/pigments and acrylic binder on canvas | 100 x 80 cm

Purchased from Jirrawun Arts via Raft Art Space

BOTTOM LEFT

Jack Joolama Britten

Tickerlara Country 2006

Natural ochre and pigments on canvas | 60 x 45 cm

Purchased from Waringarri Aboriginal Art

via Suzanne O'Connell Gallery

RIGHT

Lena Nyadbi

Sugarbag Yard Hill 2009

Silkscreen print | 19 x 14 cm

Purchased from Nomad Art



This painting relates to a traditional corroboree story told to Phyllis by her father. The content is about creek bed stones, and running water in the Kimberley. The circular images are made from natural ochre by crushing up the stones (gerran). We used the picture as a palette within our office to generate color schemes that relate the architecture to the natural landscape.

1. JM Viridian Residences, Noosa, 2006

2 & 3. JM Viridian Houses, 2006



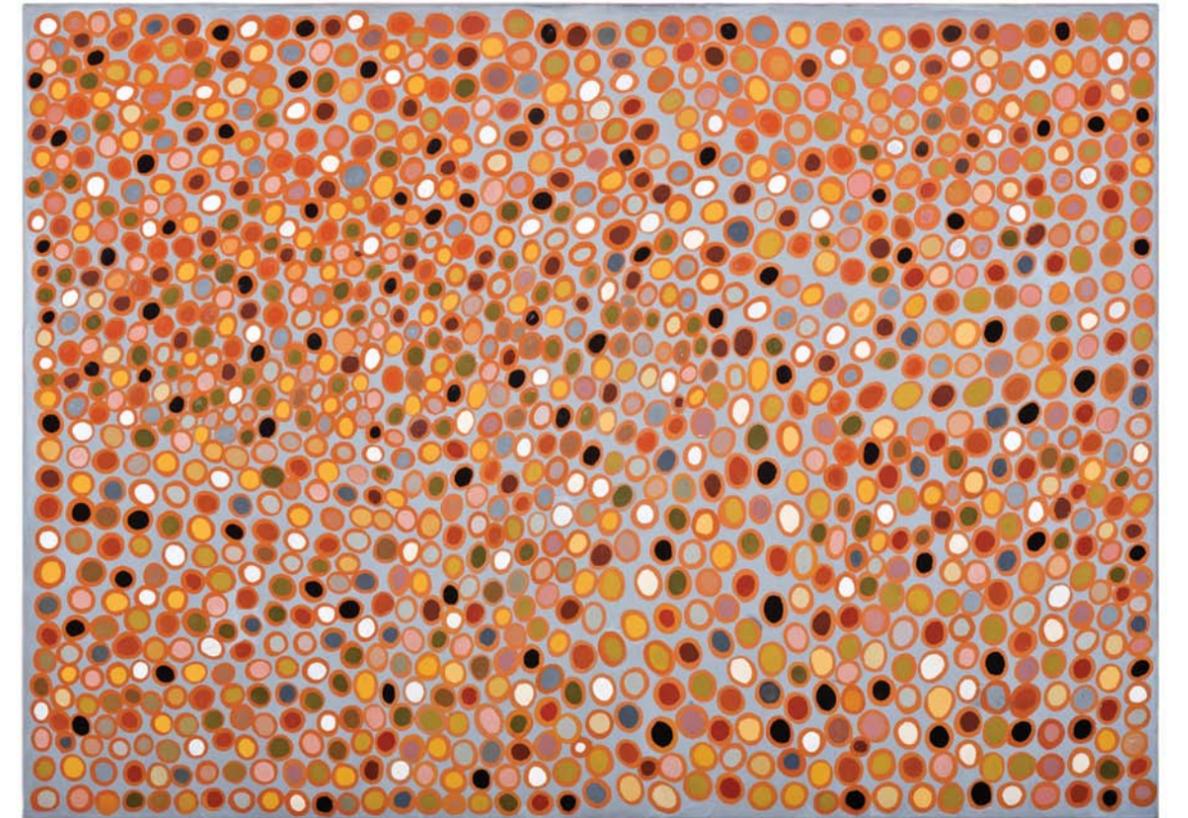
Phyllis Ningarmara

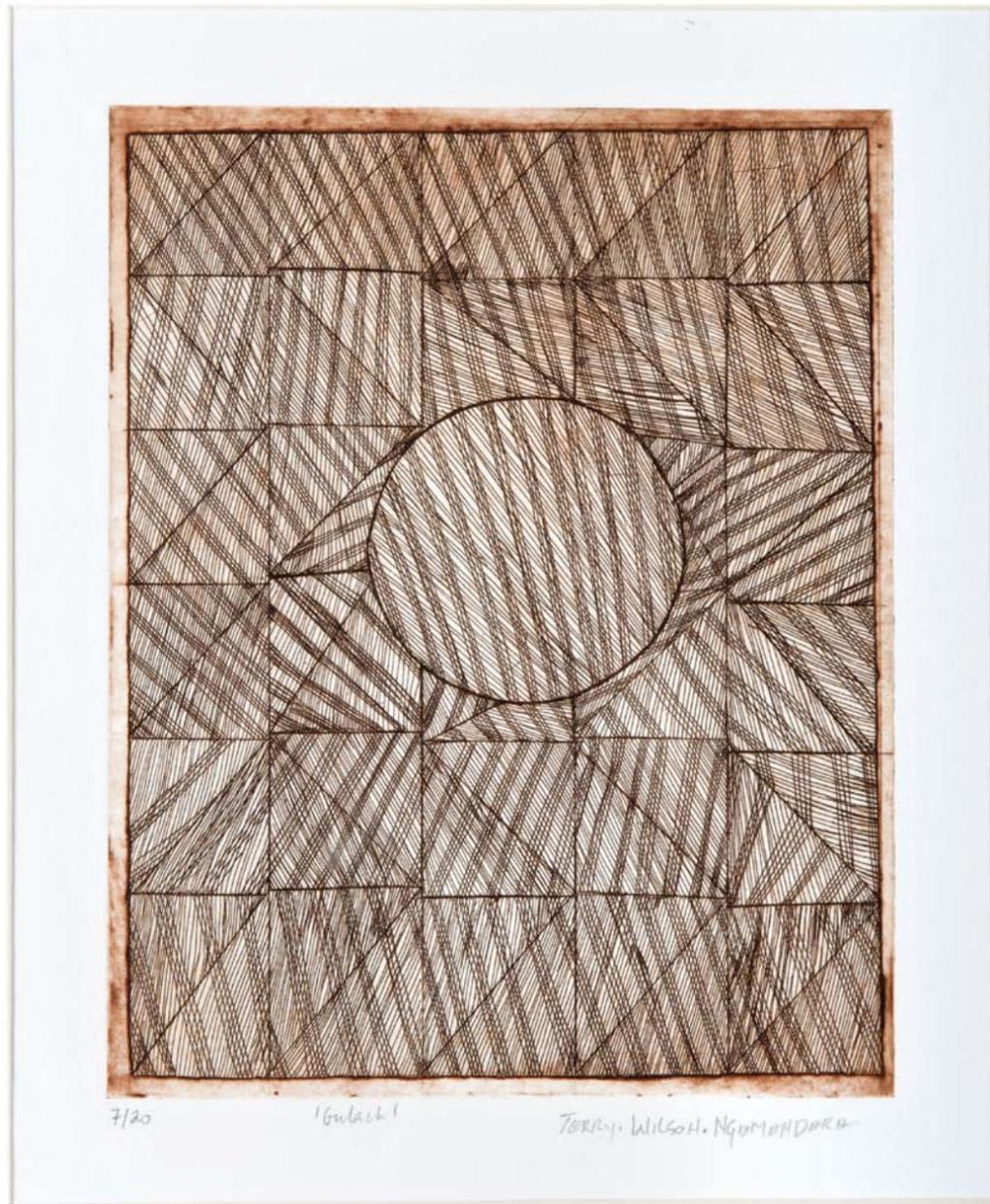
Gerran - Stoney Country 2007

Natural ochre and pigments on canvas | 140 x 100 cm

Purchased from Waringarri Aboriginal Art

via Suzanne O'Connell Gallery





Terry Ngamandara Wilson

Terry Ngamandara Wilson
Gulach 2006
Etching on paper | 63 x 43cm (framed)
Purchased from Maningrida Arts & Culture
via Suzanne O'Connell Gallery

Bark Paintings & Etchings from Arnhem Land

by Diane Moon

Diane Moon is the Curator, Indigenous Fibre Art, Queensland Art Gallery, Brisbane. She is an expert in indigenous Australian art. Among other major exhibitions, Moon organized *Land, Sea and Sky: Contemporary Art of the Torres Strait Islands* (2011), as well as the critically acclaimed, *Floating Life: Contemporary Aboriginal Fibre Art*, which John Mainwaring has referred to as ‘the most poetic, powerful, articulate and mind-blowing exhibition he has ever seen’.

This fascinating group of bark paintings and etchings, dated c. 2006-2011, illustrates an artistic progression in works by western, central, and eastern Arnhem Land artists.

Western Arnhem Land Eastern Kuninjku Painting

Ideas about life, its origins and its diversity are features of western Arnhem Land rock art; remaining still as a fragile record of a time, some 40,000–60,000 years ago, of great changes in climate, landscape and society. The Rainbow Serpent is a recurring image, emblematic of this volatile period. It is painted and engraved into the rocks as a mutable being that encompasses elements of earth, sky, sea and the underworld, embodies male and female, and can have crocodile and kangaroo heads, turtle shells, human body parts or the horns of the introduced water buffalo. Other figures found painted and engraved in rock galleries in the region of Mumeke, Marrkolidjban and Kubumi include Namorrkon (Lightning spirit), Namorrordo and Yawkyawk: the comely young fresh water mermaids that inhabit the waterholes.

Gradually, over time, people painted themselves into the rock pictures in true-to-life scenes of hunting, ritual and domestic life; often with realistic depictions of local plants, animals and sea creatures. These images were painted more recently in ochres on the walls of draped stringy bark wet-season shelters. The earliest bark paintings made for the market (c. mid-19th century) also drew inspiration from rock paintings and reflect their influence.

Perhaps most significant for the contemporary eastern Kuninjku painters from this region are the dynamic Mimih spirits, believed to have been an Indigenous group befriended by their ancestors, who now live deep in the escarpment caves. They made the first rock art and taught Arnhem Landers how to paint as well as passing on the practical, spiritual and ritual knowledge they needed to survive and thrive. John Mawurndjul, James Iyuna, Ivan Namirrkki and Samuel Namundja attribute their knowledge and talents to the mimih; they are still revered and very present in the sinuous carved figures of Crusoe Kurdal and Owen Yalandja.

As the artists refined their techniques and a viable market grew, the iconic figures of ancestral spirits and the totemic animals that created the Aboriginal world became central to their art, peaking in the late 1980s when rock art was the all-consuming inspiration for eastern Kuninjku painters. Barks became huge (over three metres in height), and these wonderfully complex beings stood in action-packed poses to remind the viewer of the potency and dangers of the escarpment country. As John Mawurndjul confidently stated: New York didn’t have electricity until it was sent there by Namorrkon (Lightning spirit). However, over the dynamic images drawn onto the blank bark surface were segmented infill areas of fine rarrk patterns; cross hatched lines which were signature devices for individual artists. These could be read almost as abstract paintings within the larger work.

Gradually, through the 1990s until the present, recognisable images began to disappear from view and Mardayin (ceremonial designs) and abstract depictions of landscape and sacred clan sites took precedence. An increasingly sophisticated and appreciative public gave impetus to this movement, with perhaps its ultimate refinement and complexity seen in the works of John Mawurndjul, who quickly developed an international reputation.

This abstract style of painting is now firmly entrenched as identifying eastern Kuninjku art, valued for its convergence with western minimalist aesthetics and recognised as the work of contemporary painters who just happen to be Aboriginal.

Through this period women, who previously assisted male artists in the painstaking process of rarrk infill, started drawing and also learned printmaking techniques. They began to make their own paintings, often inspired by weavings and landscapes which found expression in abstraction. They were included in exhibitions, collections and competitions, and, eventually, in solo shows, and individual artists such as

Kaye Lindjuwanga, Susan Marawa, Kate Miwulkku, Marina Murdingna and Lena Yarinkura established reputations for their exciting, innovative work.

Central Arnhem Land Terry Ngamandara Wilson

The six bark paintings by Ngamandara here subtly reiterate his attachment to his clan waterhole at Barlparrnarra, which lies within a large area of swamp north-west of Gochan Jinyjirra where he lives. Barlparrnarra is important as a point of convergence of the Dreaming tracks of ancestral beings associated with Murlurlu, the local version of the Djang’kawu sisters who travelled on their creative journey from the east (sunrise). In repetitively painting this site, the artist reiterates his role as its senior custodian and defines his links with a wider kinship network. During annual ceremonies celebrating this theme Ngamandara and his clansmen paint their bodies with this design.

In one version, the artist depicts Barlparrnarra as a circular form with fine diagonal rarrk emphasising the gleam on the water’s surface and hinting at its shadowy depths waterholes are believed to be the life-giving womb containing the souls of the unborn as well as those of the deceased. In another view, Ngamandara uses vertical patterning of repeated triangles with sharply-angled hatching, standing for both the swamp and the stems of edible fresh-water plants spike rush and waterlilies that grow there. Though not the first in the region to experiment with mixing natural pigments, Ngamandara found that black charcoal and bright yellow ochre produced the perfect matt olive green for him to depict aquatic plants.

Ngamandara first offered his work for sale to Maningrida Arts and Culture in 1985. As fish and other freshwater creatures are plentiful at Barlparrnarra and the water also attracts various game animals, not surprisingly his early paintings contained these images. A stark, velvety black outline of a catfish imposed over a sinuous stream of fine rarrk had great impact and contained all the promise fulfilled in his later work. Encouraged by the appreciation of his unique style of rarrk, Ngamandara began painting on a more ambitious scale on bark and lorrkon (hollow log burial poles), finding great satisfaction in refined, geometric interpretations of his country. He became identified with this minimalist style and ceased including recognisable images.

For a period in the late 1980s, Gochan Jinyjirra was a creative hub where artists England Bangala, Les Mirrikuria and Ngamandara painted in their simple ‘studios’,

stimulating each other to great heights. There were successful joint exhibitions of their work and well-deserved critical acclaim. In 1988 a memorable installation of Ngamandara’s waterlily paintings in a circular room at the Museum of Modern Art in Brisbane echoed Monet’s great works in l’Orangerie in Paris.

Eastern Arnhem Land Djirirra Wunungmurra & Yunupinu Nyapanyapa

Djirirra Wunungmurra continues ...

When Yolngu art from north-east Arnhem Land was ‘discovered’ by visitors to the region in the 1950s, an acceptable visual language was developed by the artists to identify and communicate their songs and stories while avoiding transgression of cultural laws of secrecy. (Abstract imagery was most often associated with secret/sacred ceremonial art on the body and objects). Their solution was to cover the bark with recognisable images. More recently though, artists from Yilpara (Baniyala) developed a style they termed ‘Buwayak’ (Invisibility) in which representational elements are disguised. ‘Buwayak’ allows the artists to respond to current market preference for abstract or less figurative work without breaching Yolngu protocols.

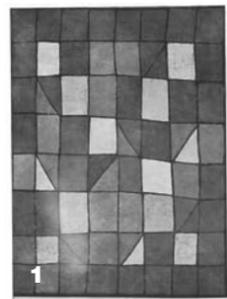
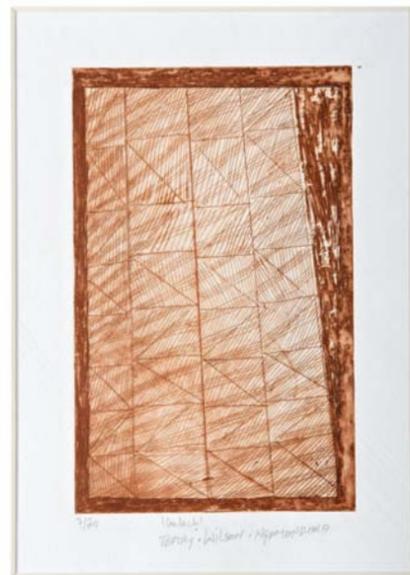
A solo exhibition in 1983 of abstract bark paintings by Ramingining (east Arnhem Land) artist Philip Gudthaykudthay at Garry Anderson Gallery, Potts Point, Sydney, may have broken new ground for Aboriginal art in Australia. Notably, the barks were collected mainly by designers, artists and architects. These small scale works, shown in a minute, elegant gallery space, held all the shimmer of a moment in the bush when, in searing heat, the surface of a finely-painted bark responds to the dappled light of a leaf shade gently rustling in the breeze.

Rarrk and pigments

In central to eastern Arnhem Land, artists are bound to paint rarrk (cross-hatching) in a prescribed colour sequence for the whole of their ritual and artistic life. For yirridja moiety artist John Bulunbulun this is yellow white red white butjalak, gamanungku, miku, gamanungku. This holds for the four Yirridja skin groups: bangardi; bulang; gotjok and ngarritj. However, in the hands of female artists such as elder Nyapanyapa from Yirrkala, her rarrk is wildly expressive to suit her equally creative paintings.

The colours traditionally used in bark paintings are yellow ochre, red ochre, white pipe clay and black charcoal using the land to paint the land. Pigment and place have multi-layered connections and colours are mined according to strict protocols. These colours have been described as being black for skin, white for bones, red for blood and yellow for body fat and the sun a prized pure white found in western Arnhem Land is said to be the excrement of the Rainbow Serpent.

Colours are traded; e.g. a metallic purple rock pigment found on Galiwin’ku (Elcho Island) changes hands throughout Arnhem Land to be rubbed onto women’s skin for annual ceremonies and is also used by some painters. Gulumbu Yunupingu carries a rock bag around with her holding more than one shade of all colours; three or four reds, different whites and yellows. She mixes black and white to make grey and black, yellow to make green and red and white to make pink; she even collected a special soft, pale yellow at Darwin’s East Point when she accompanied her daughter to hospital there.



These etchings make me breathless; I'm still getting over how small the paintbrushes are. The shapes and lines are abstracted landscapes, as well as being macro or micro cosmos. As Paul Klee explained in his book, *The Thinking Eye* (1961): 'The earth, from a cosmic point of view, provides the basis for a static-dynamic synthesis. Starting from here, earthbound man arrives at a cosmically ideal-static view of the world and an earthly-cosmic one.'

1. Paul Klee, *Architecture in the Evening*, 1937

TOP LEFT
Terry Ngamandara Wilson
 Waterhole at Barlparrarra 2006
 Etching on paper | 63 x 43cm (framed)
 Purchased from Maningrida Arts & Culture
 via Suzanne O'Connell Gallery

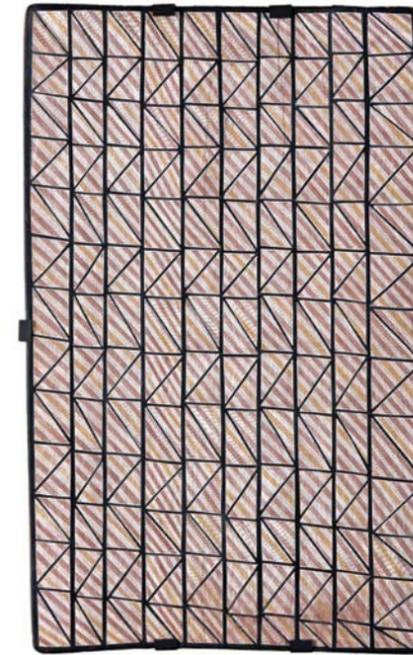
TOP MIDDLE
Terry Ngamandara Wilson
 Waterhole at Barlparrarra 2006
 Etching on paper | 63 x 43cm (framed)
 Purchased from Maningrida Arts & Culture
 via Suzanne O'Connell Gallery

TOP RIGHT
Terry Ngamandara Wilson
 Gulach 2007
 Etching on paper | 63 x 43cm (framed)
 Suzanne O'Connell Gallery

BOTTOM
Terry Ngamandara Wilson
 Gulach 2006
 Etching on paper | 63 x 43 cm
 Purchased from Maningrida Arts & Culture
 via Suzanne O'Connell Gallery

There is such an incredible dynamic happening in Terry's barks, especially as the geometric patterns age with the timber surface. Architectural ephemerality instead of monumentality, lightness as opposed to heaviness, buildings that fly!

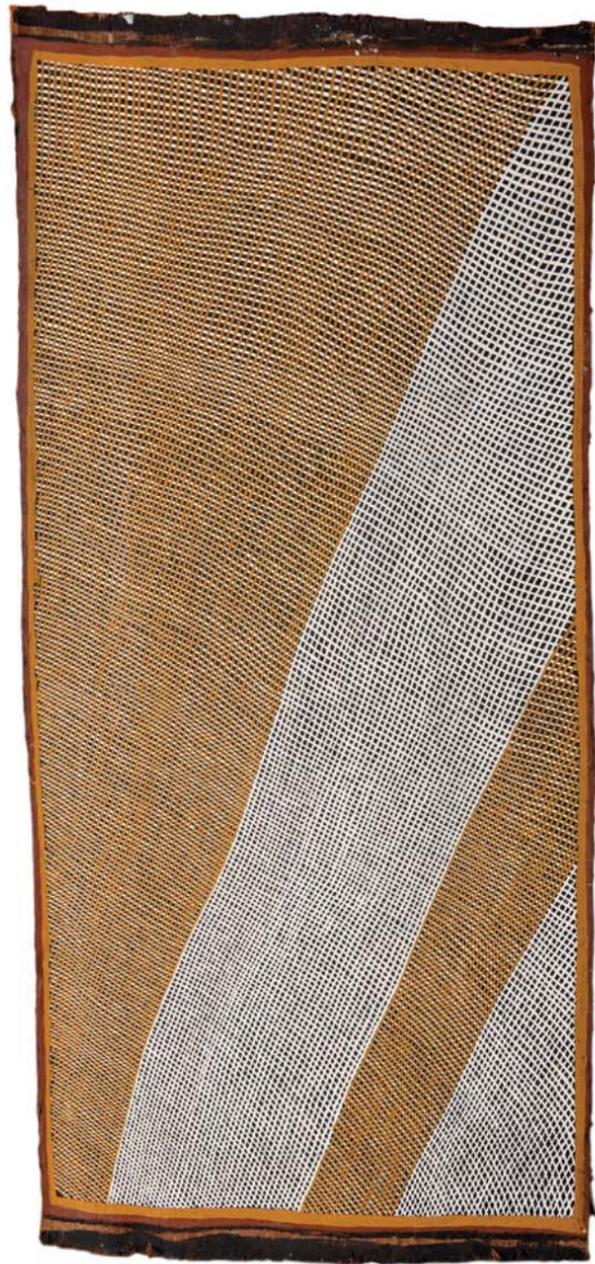
1. JM Harding Studio, Cooroy, 2008



LEFT
Terry Ngamandara Wilson
 Gulach - Spike rush 2007
 Natural ochres and pvc on stringybark | 58.5 x 37cm
 Purchased from Maningrida Arts and Culture
 via Suzanne O'Connell Gallery

RIGHT
Terry Ngamandara Wilson
 Waterhole at Barlparrarra 2006
 Natural ochres and pvc on stringybark | 63 x 43 cm
 Suzanne O'Connell Gallery





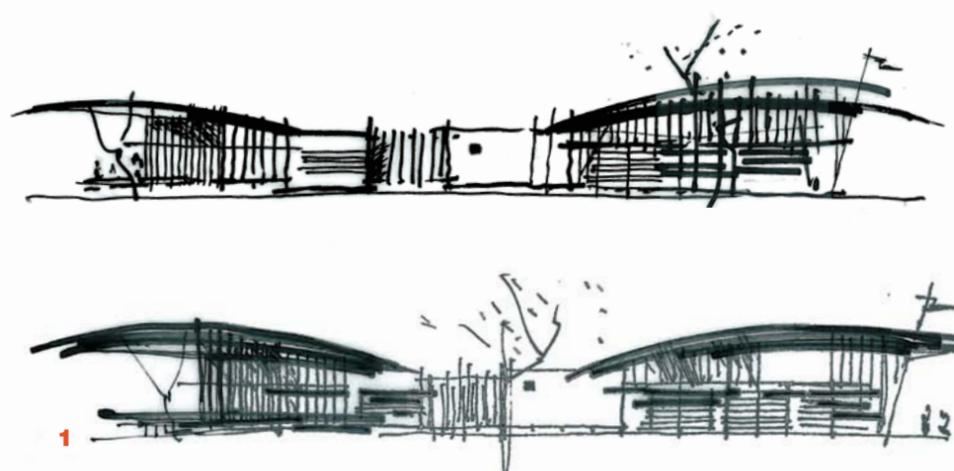
On an architectural jury tour I acquired my first bark by Horace whose other job is as a Maningrida backhoe driver. This 'naive' bark lacks the geometric precision of a Tommy, Ivan or Terry. However, it is abstract: Depending on the way it is hung, various visual options appear, as interpretations of the warping and undulation within the landscape.

LEFT
Horace Munmilli
Burrara 1999
Natural ochres on stringybark | 92 x 24 cm
Purchased from Maningrida Arts and Culture

LEFT MIDDLE
Ivan Namirrkki
Kudjarolno Creek 2007
Ochre pigments on stringybark | 92 x 24 cm
Purchased from Maningrida Arts & Culture
via Suzanne O'Connell Gallery

RIGHT MIDDLE
Dzirrirra Wunungmurra
Wukili 2006
Earth pigments on bark | 74 x 19 cm
Purchased from Buku-Larrngay Mulka NT
via Suzanne O'Connell Gallery

RIGHT
Tommy Gondorra Steele
Jima jima (Water Lily) 2007
Ochre pigments on stringybark | 66 x 21 cm
Purchased from Maningrida Arts and Culture
via Suzanne O'Connell Gallery

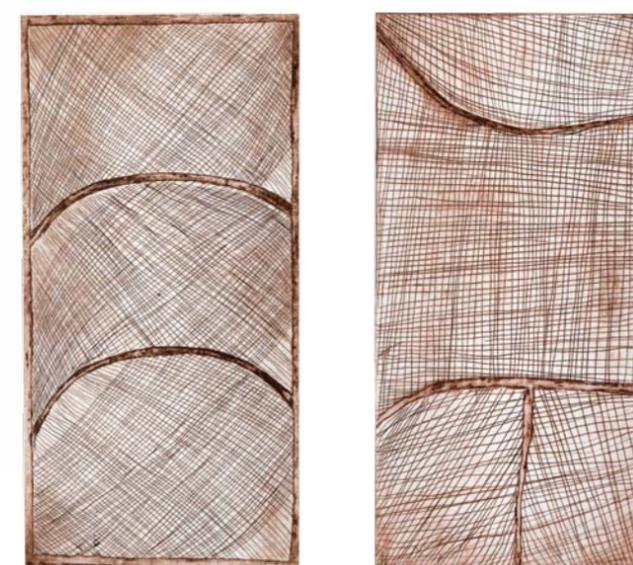


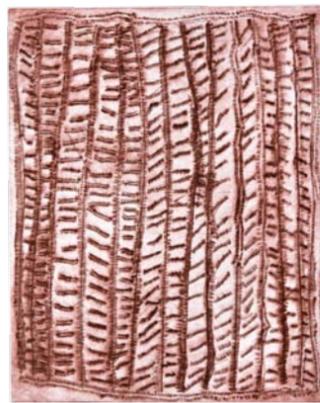
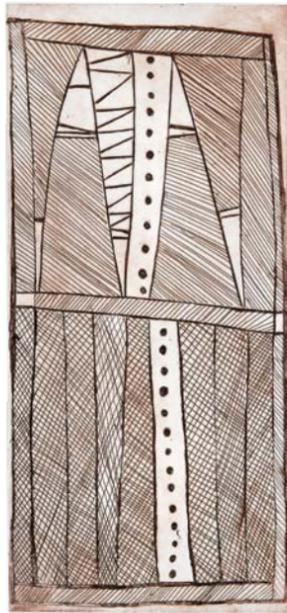
'Rarrk' (or cross hatching) is a fundamental technique of using a matrix of lines, shapes, and form for artistic or cultural purposes. Rarrk began as barks and then became very suitable for canvasses and the printing process. Because of the fineness of the lines, the various printing processes have generated a contemporary form of artistic expression in itself. The expression is similar to the architectural process at design stages. The lines are generators of light and shade patterns.
1. JM's sketch for Cotton Exhibition Centre, Narrabri, 2002
2. JM St. Vincent's Nursing Home, 1996

TOP LEFT
John Mawurndjul
Milwihgkai 2008
Etching | 63 x 43cm (framed)
Purchased from Maningrida Arts & Culture
via Suzanne O'Connell Gallery

TOP RIGHT
John Mawurndjul
Maradayin at Dilebang 2008
Etching | 63 x 43cm (framed)
Purchased from Maningrida Arts & Culture
via Suzanne O'Connell Gallery

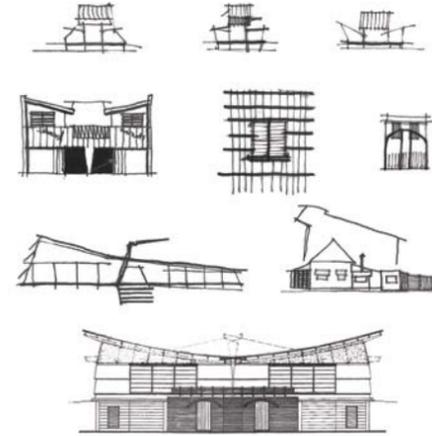
BOTTOM
Samuel Namunjda
Gungara 2005
Etching | 63 x 43cm (framed)
Purchased from Maningrida Arts & Culture
via Suzanne O'Connell Gallery



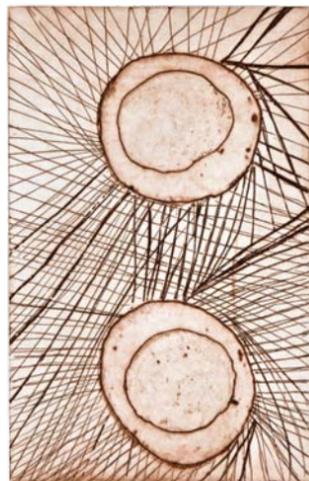


Often Rarrk lines are similar to tectonic elements that are used for transitional and translucent elements within the building fabric. The architectural and shadow lines produce three-dimensional patterning.

1. Mainwaring's Chapman House 1, 1996



JMA's miscellaneous sketches



TOP LEFT

John Bulun Bulun

Bakarra 2007

Etching | 63 x 43cm

Purchased from Maningrida Arts & Culture via Suzanne O'Connell Gallery

TOP MIDDLE

John Bulun Bulun

Bakarra at Djakidjirral 2008

Etching | 63 x 43cm (framed)

Purchased from Maningrida Arts & Culture via Suzanne O'Connell Gallery

TOP RIGHT

Kate Miwulku

Grass from Long Time ago 2008

Etching | 63 x 43cm (framed)

Purchased from Maningrida Arts & Culture via Suzanne O'Connell Gallery

BOTTOM

Susan Marawarr

Floor Mat 2009

Etching | 63 x 43 cm (framed)

Purchased from Maningrida Arts & Culture via Suzanne O'Connell Gallery

TOP LEFT

Marrirra Marawilli (Gabaniya)

Limbarri 2008

Etching on paper | 50 x 25cm (unframed)

Purchased from Buku-Larrngay Mulka NT via Nomad Art Productions

BOTTOM LEFT

Marnnyula Mununggurr

Djapu Design 2008

Etching on paper | 50 x 25cm (unframed)

Purchased from Buku-Larrngay Mulka NT via Nomad Art Productions

TOP RIGHT

Laurie Marburduk

Body Design 2007

Etching | 63 x 43 cm (framed)

Purchased from Maningrida Arts & Culture via Suzanne O'Connell Gallery

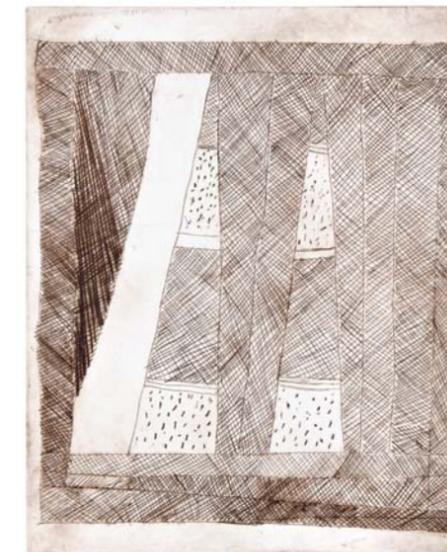
BOTTOM RIGHT

Laurie Marburduk

'Honey' 2007

Etching on paper | 63 x 43cm (framed)

Purchased from Maningrida Arts & Culture via Suzanne O'Connell Gallery





In Northern Australia, Rarrk evolved from weaving, ceremonial body painting, adornment of burial coffins, poles, the passing on of family stories, and the expression of landscape spirituality. Younger women artists like Yunupinu Nyapanyapa are abstracting the traditionally male and fairly well controlled discipline of Rarrk. Typically, we, as Anglo Saxons, use the core of a tree for building materials or pulp; indigenous cultures use the bark's inherent sustainability for drawing tablets, shelters and canoes. The expression of cultural aspects like weaving, spiritual aspects of the landscape, burial, and ceremonial body marks, as a physical part of a tree, is typical of how art becomes a 'way of life'.

1. Noosa National Park
2. JM St. Vincent's Nursing Home, 1996
3. JM Dragon House, Sunshine Beach, 2000
4. JM Viridian Stage 3, 2010

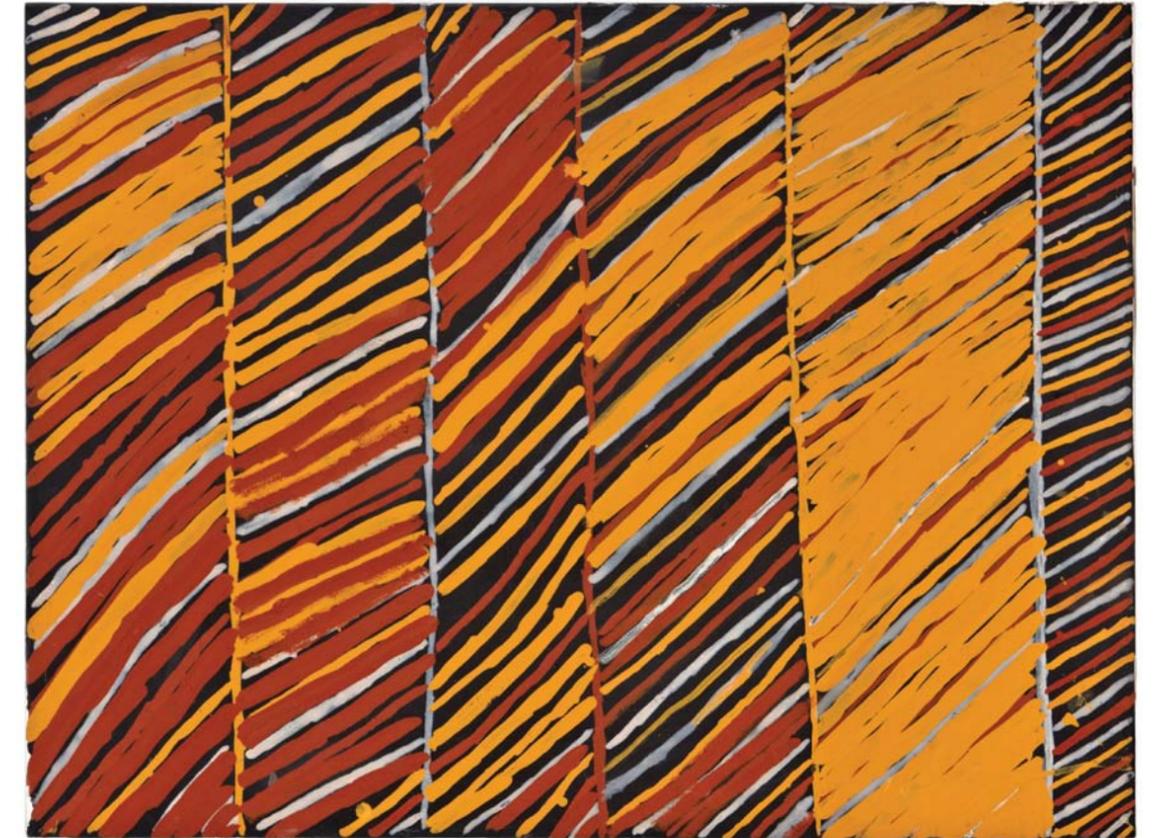
Yunupinu Nyapanyapa
 Wallaby Beach 2011
 Natural ochres on bark | 75 x 50 cm
 Purchased from Maningrida Arts & Culture
 via Suzanne O'Connell Gallery

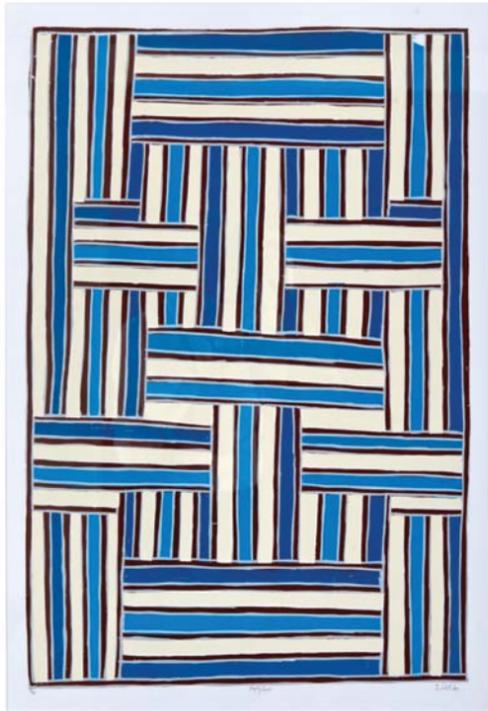


In Timothy's work, the richness of Tiwi life translates as 'good design or painting'. This particular painting reminds me of the 'chance' compositions and patterning encountered in Melanesian houses.

1. JM Hiller Residence, Kenilworth, 1996
2. Melanesian House

Timothy Cook
 Pumpuni Jilamara 2004
 Natural ochres on linen | 80 x 60 cm
 Purchased from Jilamara Arts and Crafts Association
 via Suzanne O'Connell Gallery





Works by Lydia and Aileen come from the islands at the beginning of the Archipelago, at the top end of Australia. Tiwi people live a life of abundance and the patterning is a palette for body painting and pukumani ceremonial poles. The natural ochre is mined in Melville Island and the richness of this pattern spans between their textiles, woodwork and canvasses. Banduk's work, although untitled, shows the fundamental building block of woven fronds (masi) or weaving, which are elemental components of her estuarine culture. In this case there is light and blue sky within the geometric patterning.

1. *Melanesian architecture*



TOP LEFT
Banduk Marika
 Miyntjinharra' ('no meaning') 2006
 Screenprint | 56 x 76 cm
 Purchased from Buku-Larrngay Mulka Print Space
 via Suzanne O'Connell Gallery

TOP RIGHT
Aileen Henry
 Untitled 1995
 Natural ochres on paper | 92 x 71cm
 Purchased from the artist via
 Suzanne O'Connell Gallery

BOTTOM
Lydia Burak (nee Tippakilippa)
 Body Painting 2007
 Natural ochres on canvas | 30 x 40cm
 Purchased from Munupi Arts and Crafts via WAGy



Dennis Nona's etching shows how indigenous artists have mastered the technique of printmaking. This particular work shows how traditional island communities protected their delicate ecosystems and social fabric. It also reminds me of sitting on the ocean bed looking upwards though currents at sea life, and of how the ocean and small islands are intertwined.

LEFT
Dennis Nona
 Sarup-Aw Zig (Stranded on an Island) 2005
 Etching | 158 x 105cm (framed)
 Purchased from the artist via WAG

RIGHT
Billy Missi
 Wapin Naral (Fish Bones) 2009
 Lithograph | 59 x 36cm
 Purchased from the artist via WAG

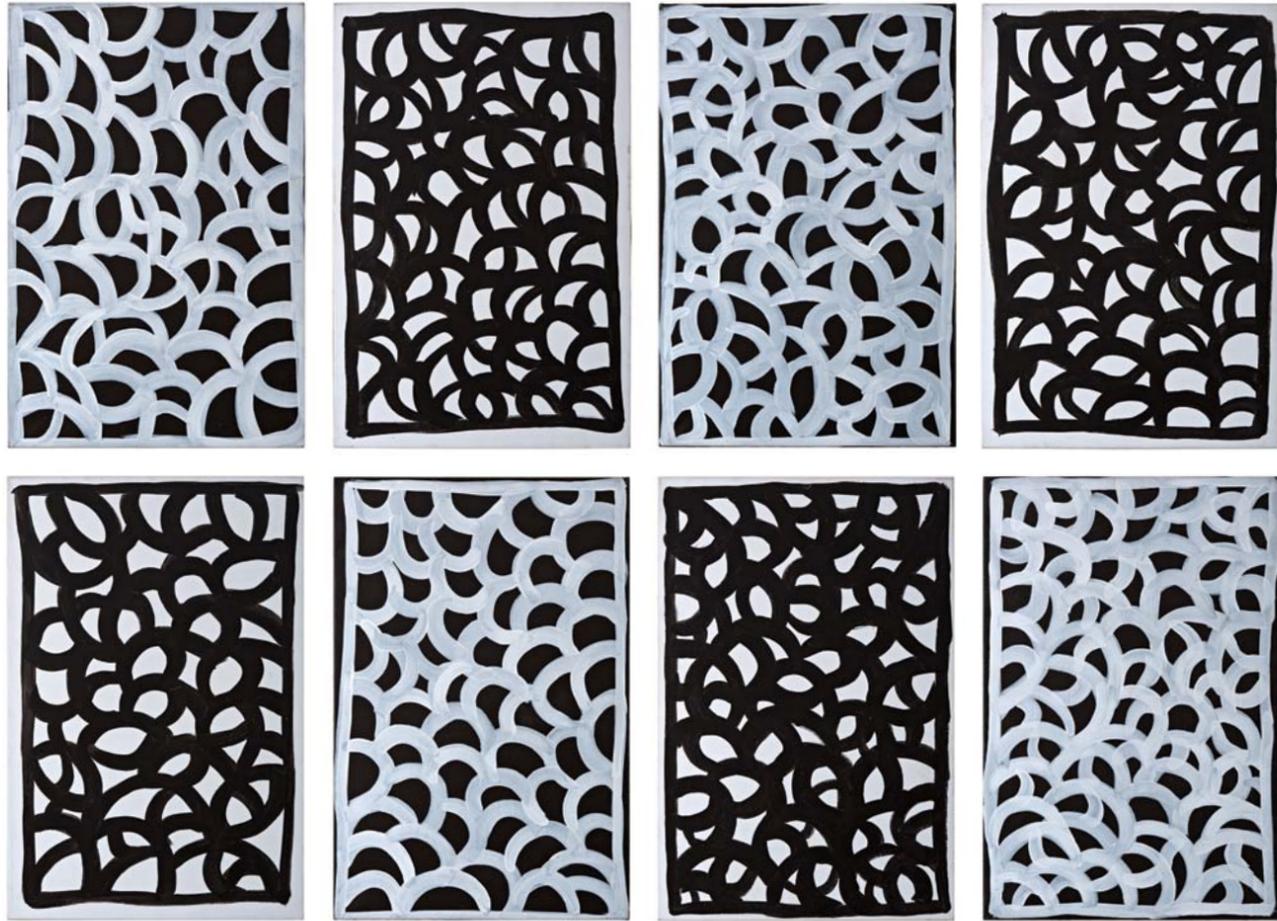
CENTRAL AUSTRALIA



Kasimir Malevich, the Russian artist who investigated abstract space, comes to mind in projects as I explore sequences of voids where form is secondary. It is particularly dynamic when spaces, light and permeable walls interact or collide. These stripes reveal the skill and patterning of traditional body painting. The quick motion of paint creates a subtle vertical curvature or secondary pattern that is an underpinning principle of good architecture.

1. JM Viridian Residences, 2006
2. JM Captain Good Vibes House, Noosa, 1979
3. JM Quoll House, 1973

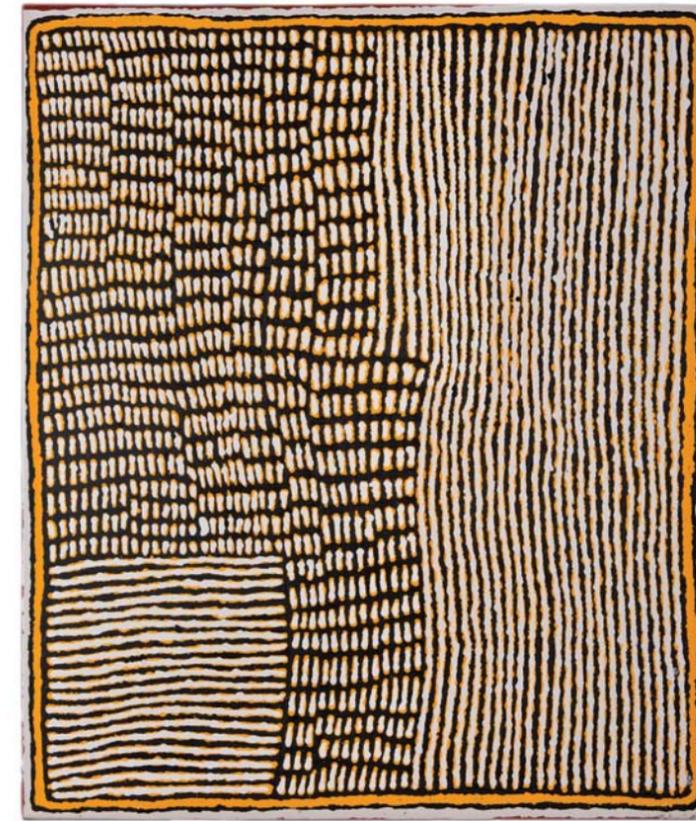
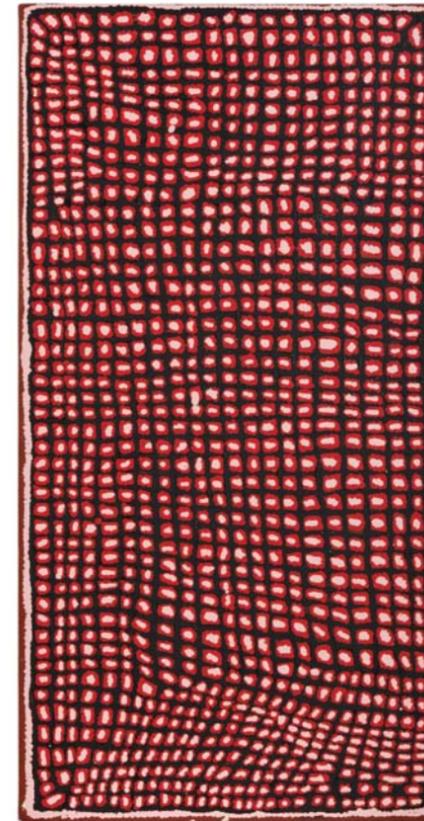
Gloria Petyarre
Body Stripes 1-3 2004
Acrylic on linen | 181 x 91 cm x 3
Purchased from the artist via WAG



My favorite character in desert mythology is the Mountain Devil or Thorny Dragon. This animal is at a convergent part of evolution where it has developed ultimate sustainability because the whole body is a giant sponge that absorbs moisture as required. It is a chameleon, whether in mountain or plain. Is this the image of architecture in the future? Gloria Petyarre's paintings of the wandering tracks of this extraordinary lizard are orthogonal in plan. When the pattern becomes vertical as in a painting, the individual pieces become windows with free-form grill patterns and voids, rather than tracks on the ground: the interplay of ground and sky (void).

1. Mountain Devil

Gloria Petyarre
 Arnkerrthe (Mountain Devil Dreaming) 2004
 Acrylic on linen | 60 x 90 cm x 8
 Purchased from artist via WAG



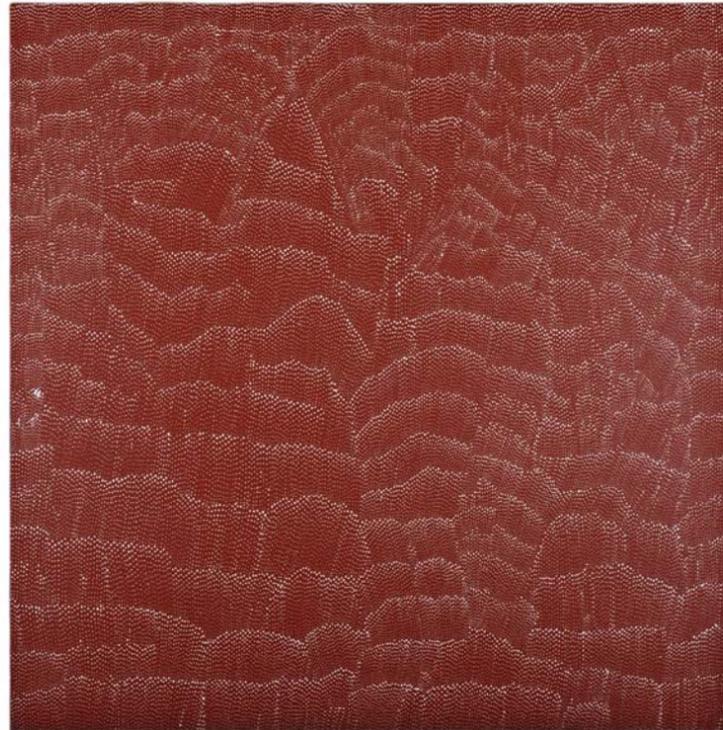
LEFT
Yuyuya Nampitjinpa
 Swamp and Claypan site of Watanuma 2005
 Acrylic on canvas | 75 x 35 cm
 Purchased from Suzanne O'Connell Gallery

RIGHT
Narrabri Nakamarra
 Payarrnga 2006
 Acrylic on linen | 109 x 91 cm
 Purchased from Papunya Tula Artists via
 Suzanne O'Connell Gallery



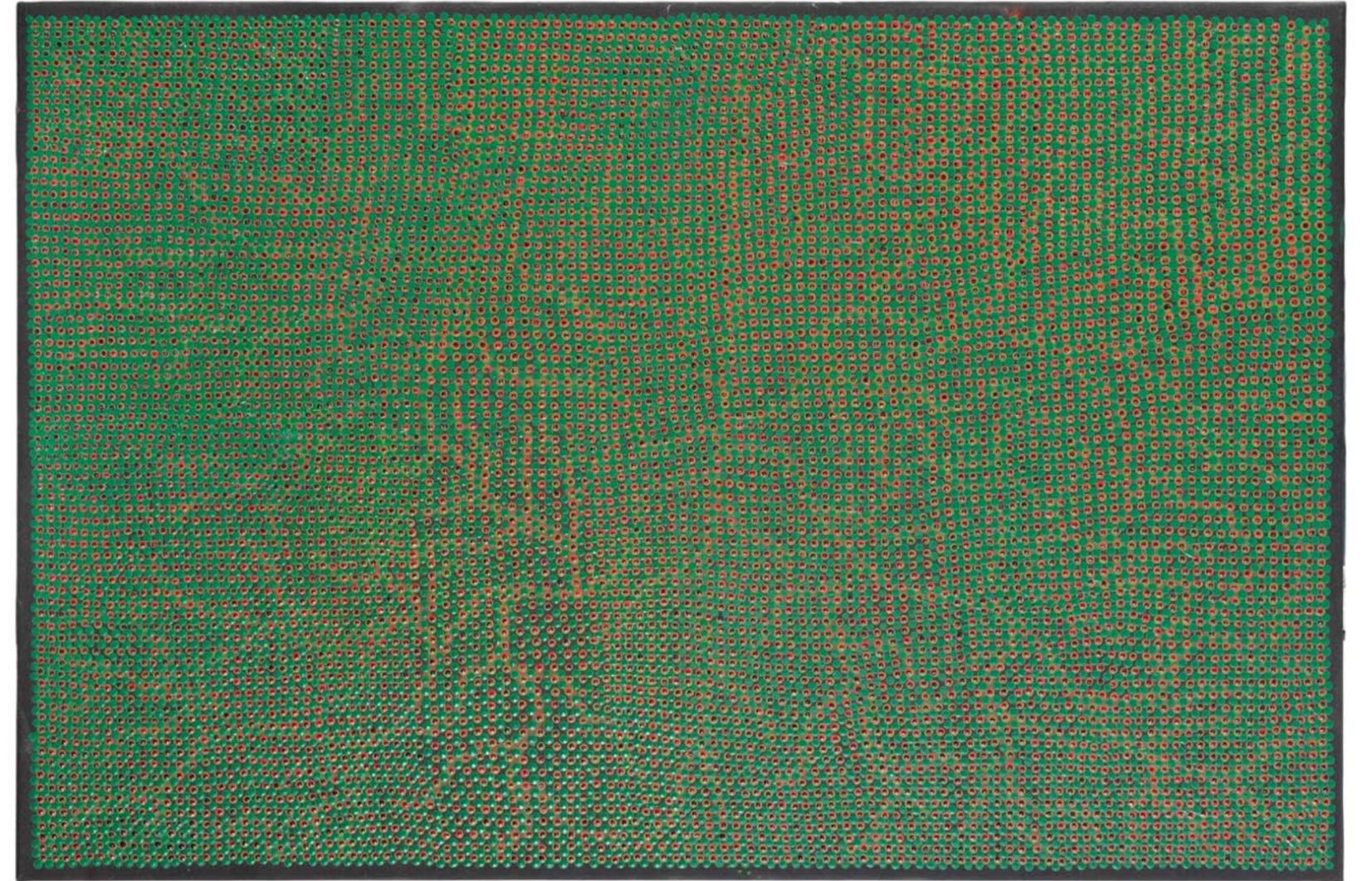
'Payarrnga' is a rock aperture near Nakamarra's home of Kintore in central Australia, west of Alice Springs. The footprint shows how Lungkata (Blue Tongue Lizard) created the sandhills, represented by the yellow lines. When it becomes a vertical plane or painting the topographical 'in-between' becomes a fenestration / landscape screen. Yuyuya's granular work captures the warping of swamp and clay landscape.

1. JM St. Vincent's Nursing Home, 1996
2. JM Chapman House 1, Noosaville, 1996
3. JM Powell House, Noosa, 1991



Tali Tali represents a geological history, and how the wind, rain, and time causes sand hill terrain to be in a state of flux. Over time, the rock is turned to sand that blows off the ridge tops. This painting alternates between a footprint and a three-dimensional, elevational perspective view. The fourth dimension (or time) comes into the composition; whereas, the Bush Plum sits in a spatial or horizon warp accessed via the dunes, under the clouds, with airborne sand. These elements are combined into flowing, interlocking fan-shaped elements that resemble the structural makeup of space itself—like Nano particles, the universe, black holes and outer galaxies. The ground plane mimics the sky plan, or travel through time planes reminiscent of Stanley Kubrick's film, *Space Odyssey* (2001).

1. *Western Desert Topography*

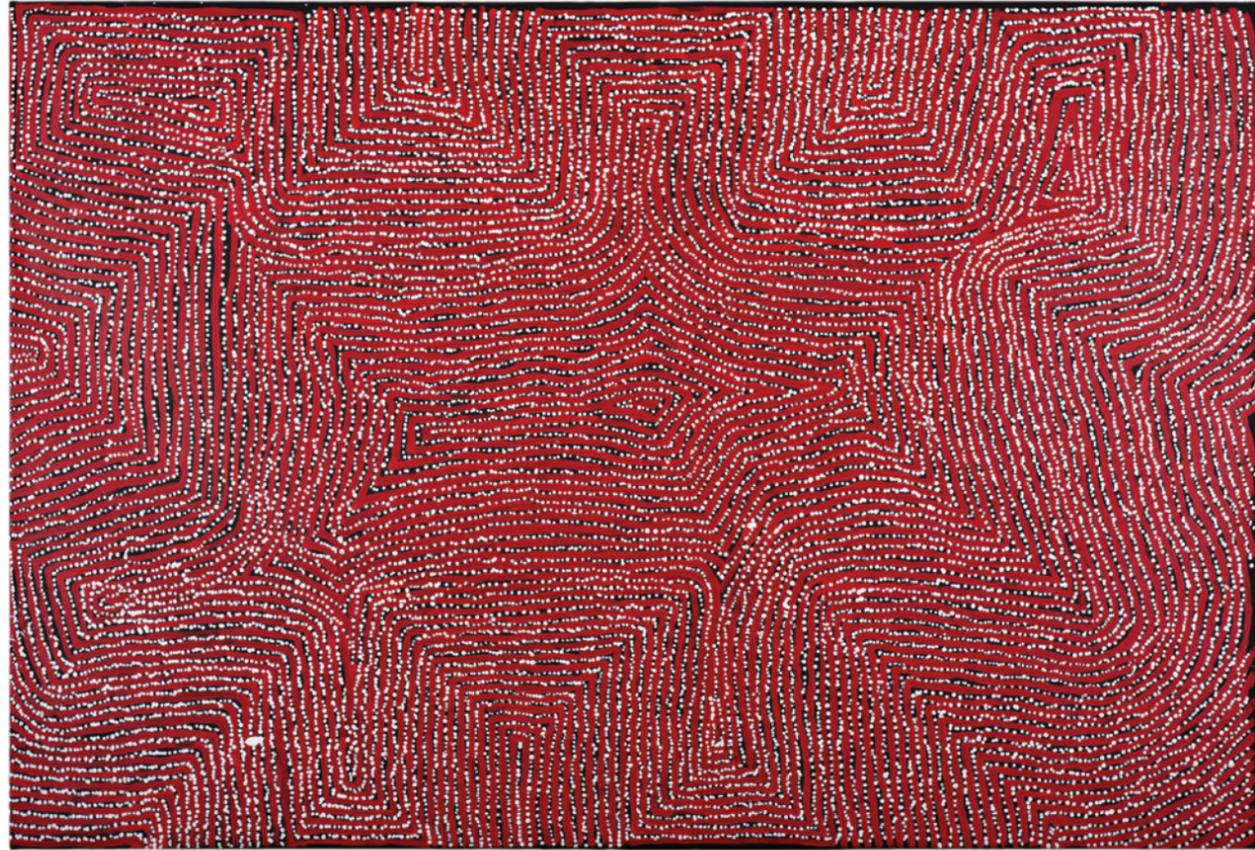


LEFT
Lilly Kelly Napangardi
 Tali Tali (Sandhills) 2007
 Acrylic on linen | 150 x 153 cm
 Purchased from Papunya Tula via Fireworks Gallery

RIGHT
Gracie Ngala Morton Pwerle
 Bush Plum 2003
 Acrylic on linen | 182 x 151 cm
 Purchased from Tingara Arts Centre
 via Budds Beach Gallery

Yvonne Kunoth
 Sturt Desert Pea 2008
 Acrylic on canvas | 90 x 60 cm
 Artist Commission

Yvonne Kunoth's family paint Australian Rules football games at Utopia. In contrast, she has developed a very abstract contrapuntal technique that Paul Klee also developed using the music of Bach. The ground surface is very tactile; the warping pattern of the Sturt Desert pea is almost three dimensional in a repetitive impasto textured relief with channel patterns of water, snake, and ant movement above or under the ground. Travelling over central Australia, there are green rain periods and red drought periods. At the Telstra awards one year, the first work I saw was a pink one, and by the time I received the commissioned one, drought had changed to wet.



George Ward's painting is about water and the surface of the ground acting as soakage pits, and about how water finds its way into creeks, water holes, and the earth itself. It is about the cognizance of the environment by his people (Tingari) as they journey through sand hills, lakes, and creeks. You do not have to go far into the infrastructure corridors and built environment of today to find where water management and riparian zones have been misunderstood or ignored. Every time there are rain periods in our culture there is flood panic. One can see him, in the stages of painting the canvas, walking through his land, depicting sub and above ground topographical features. By contrast, Billy Kenda's delightfully lyrical diagonal fast lane shows that all roads lead to Alice.

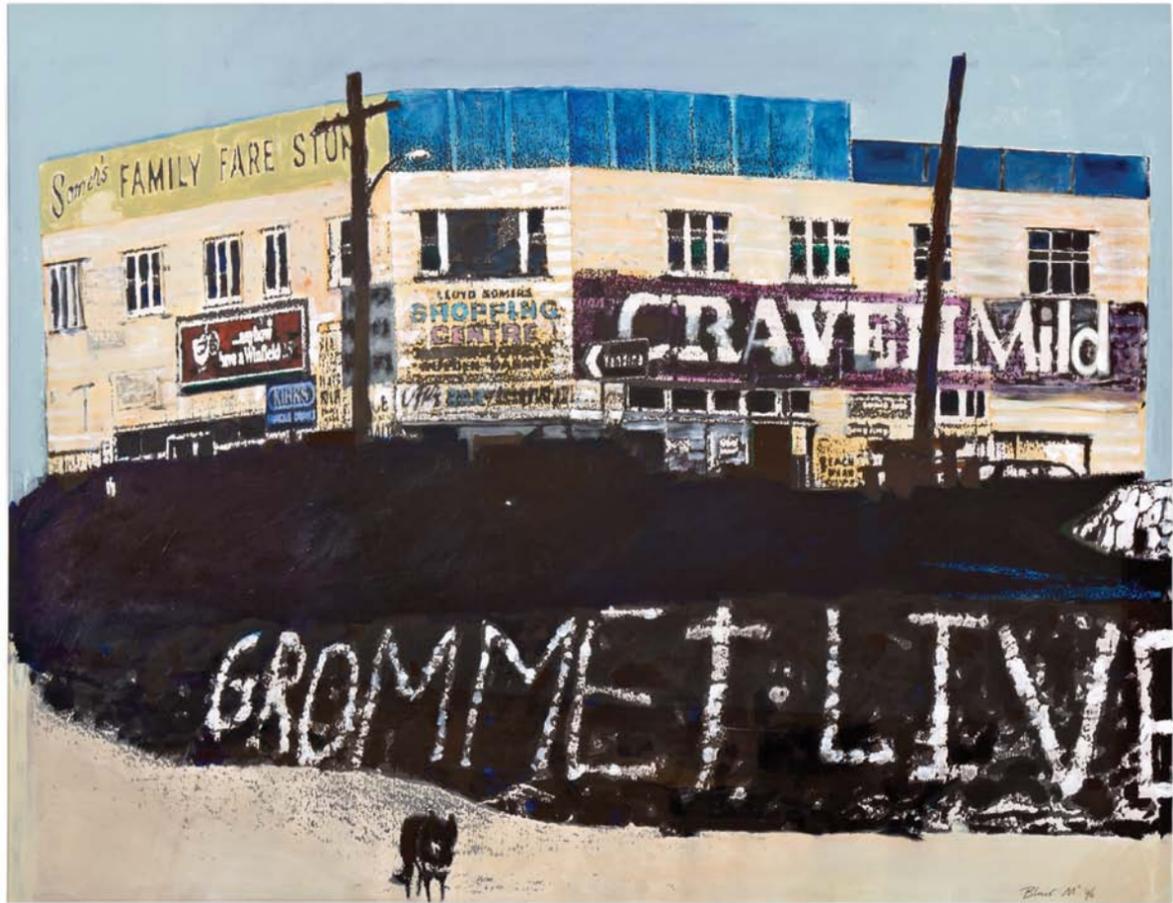


LEFT

George Ward Tjungurrayi
Soakage Water of Kaakuratintja 2006
Acrylic on linen | 182 x 122 cm
Purchased from Honey Ant Gallery, Yandina
via Mason Gallery

RIGHT

Billy Kenda
Untitled 2009
Acrylic on canvas | 46 x 20 cm
Purchased from Bindi Inc Mwerre Anthurre Artists
via Gail Cowley



Somers' Family Fare Corner Store (first built 1922; modified '50's; demolished '86) was a 'fibro' icon in Coolum that was always visited on surfing trips to Noosa. The lofty timber interiors had 'lolly' bottles and that special smell of fresh 'takeaway' and dank salt. This almost ephemeral building employed an ingenious use of basic, unpretentious materials and tectonics, which formed the inspiration for my Chapman House 1 (1996, Noosville). The epitaph expresses the casual but poignant cultural aspects of Sunshine Coast culture where local surfer 'Grommet' was killed in a Brisbane house fire when a group of Coolum surfers travelled to the city for a concert.



Blair MacNamarra
Somers' Family Store, Coolum Beach 1987
Mixed media | 135 x 104 cm
Artist commission



LEFT
Lawrence Daws
Owl Creek II (from the first Owl Creek series 1979 – 1983)
1982
Oil on board | 140 x 100 cm
Purchased from The Fine Art Stockroom

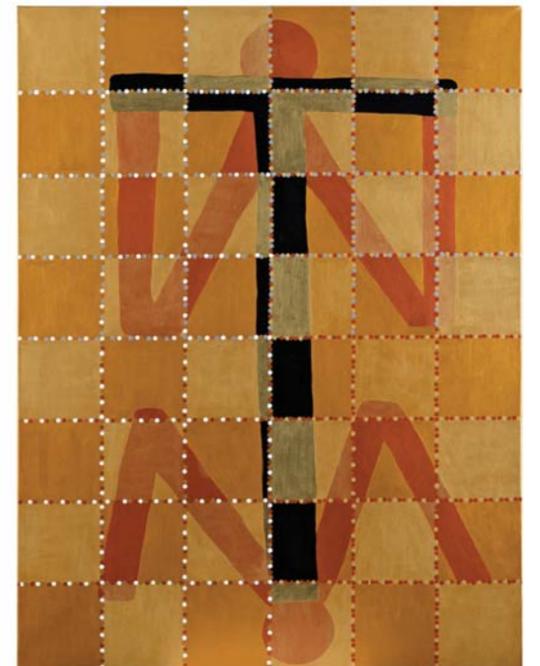
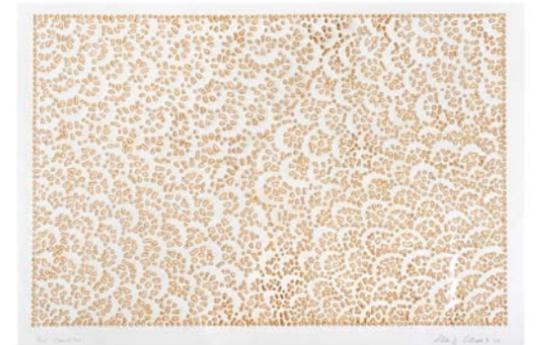
TOP RIGHT
Lilla J. Watson
Two Countries 2003
Scorched paper | 101 x 82 cm
Purchased from artist via Michel Sourgenes Gallery

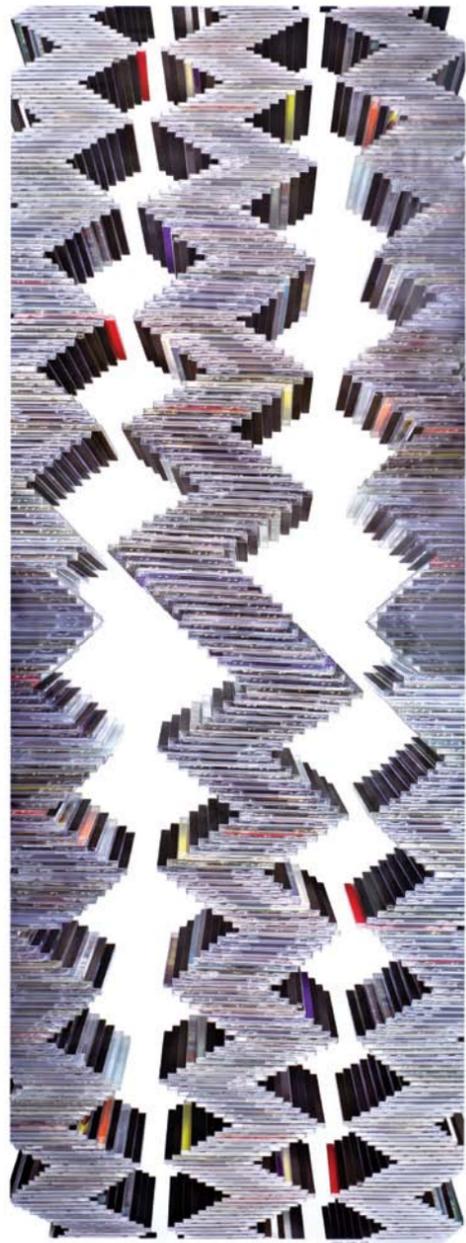
BOTTOM RIGHT
Marshall Bell
Letter T 1927 2009
Acrylic on canvas | 120 x 90 cm
Purchased from artist via WAG



With frequent travel past the Glass House Mountains I had acquired Lawrence Daws' Owl Creek II because it reaffirmed, subliminally, my sense of place. One day the penny dropped, I photographed the spirit in the painting: the light grey layers over gold and umber.

1. JM's photographs of the Glass House Mountains





A selection of Andrew Dixon's 'French Quarter' vignettes have remained with me in the office, with obvious references to one of my favorite French artists, Raoul Dufy. Andrew was able to sideline his own abstract art direction to help set up the Pacific colonial atmosphere.

David Nixon's very urbane approach to patterning depicts 'out of use' stacks of cassettes, which create an urban or classic 'zig-zag' canyon. One of my favorite 'zig-zag' textiles is an African kuba that I acquired on a Frank Lloyd Wright excursion to the iconic Morris Shop (now the Xanadu Gallery) in San Francisco. When viewing David's piece from a distance it transforms into forms that I like, such as textiles, e.g. a Navajo or Bolivian blanket.

1. African Kuba
2. Morris shop
3. Navajo blanket



LEFT
David Nixon
 Untitled 2008
 Digital print on paper | 210 x 90 cm
 Purchased from artist via WAG

RIGHT
Andrew Dixon
 French Quarter Series 1994
 Gouche on Paper | 100 x 50 cm
 Artist commission



I was invited to join Mervyn Moriarty's advanced art classes at Kangaroo Point, where Molvig once had a studio. This period got me well into abstract art. Though none of my works survive this period, I do have a couple of colleagues' work (Paul Memmott and Lenny Robb).

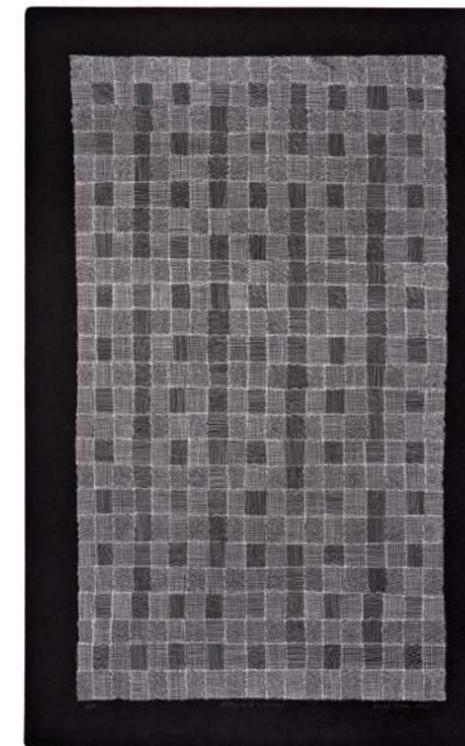
1. David Nixon, *Earth Music: Viridian Project*, 2009

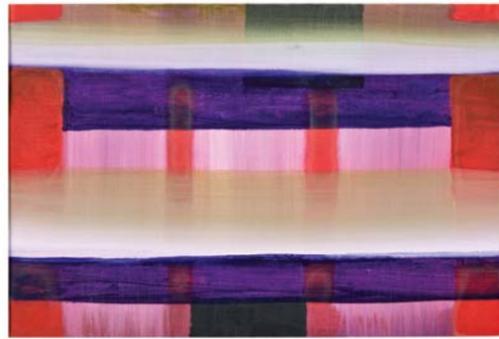
TOP LEFT
Leonard James Robb
 Untitled Landscape 1968
 Mixed media on paper | 34 x 30cm (framed)
 Gift from the artist

TOP RIGHT
Paul Memmott
 Cylinder 1968
 Acrylic on canvas | 60 x 27 cm
 Gift from the artist

BOTTOM LEFT
David Nixon
 'Allegory of a Verse' 2005
 Relief Etching | 0 x 0 cm
 Gift from the artist

BOTTOM RIGHT
David Nixon
 Untitled 2009
 Digital Print | 40 x 40 cm (unframed)
 Gift from the artist





Jane Grealy gives architectural illustrations a strong sense of artistry. This work, reminiscent of Edward Hopper, was painted for the international architectural illustrators' awards of which she has won many using Mainwaring buildings. Her Attunga renderings capture the extraordinary qualities of the project.

Robyn Medek, a lifelong friend and artist, is an example of the east/west blurring of art. There is a distinct Pacific character here, yet I can see Bauhaus in the work too (after all she is married to Czech architect Fedor Medek who has worked on more award winning buildings for various firms than any other individual).

1. Jane Grealy, Attunga, 2008



TOP LEFT
Jane Grealy
Red House 2 2005
Acrylic on canvas | 90 x 30 cm
Artist Commission

TOP RIGHT
John Mainwaring (aged 5)
'House' 1954
Watercolour on paper | 36.5 x 27 cm
John Mainwaring estate

BOTTOM LEFT
Robyn Medek
'Screen from Scarlet lake' 2005
Watercolour on paper | 52 x 51.5 cm
Purchased from the artist via Milani Gallery

BOTTOM RIGHT
Robyn Medek
Untitled from the Red Shift 01 2005
Watercolour on paper | 52 x 51.5 cm
Purchased from the artist via Milani Gallery



TOP LEFT
Sybil Mainwaring
Lillies 1955
Watercolour on paper | 42 x 28cm
Inherited from John's mother,
Sybil Mainwaring, a botanist

TOP RIGHT
John Mainwaring
Untitled Landscape circa 1960
Oil on board | 44 x 35cm (framed)

MIDDLE RIGHT
William B. McInnes
Milking Time 1924
Oil on board | 50 x 20.5 cm
Purchased from Schubert Art Gallery,
Gold Coast, Qld

BOTTOM RIGHT
Sandy Herbert
City View #19 2008
Oil on panel | 29.7 x 29.7cm (framed)
Purchased from the artist via Heiser Gallery



I grew up in the surreal urbanisms of Brisbane and the Gold Coast. One of my first artworks was under Brisbane landscape painter David Fowler. My mother Sybil trained as a botanist at Melbourne University but was also a wonderful illustrator and artist. Because of the colors and honesty of utilitarian homestead vernacular, this small impressionist painting by Billy McInnes 'ghosts' into architectural expression.

1. JM St. Vincent's Nursing Home, 1996
2. JM Sunshine Coast University Library, 1996
3. JM Hiller Residence, 1996





Ian's death shed reminded me of a favourite vernacular building in Kenilworth. The water reflections in the adjacent work are replicated in the polycarbonate clerestories within the Kingaroy Crematorium (2010, Kingaroy).

This image represents the original Captain Good Vibes House with landscape atrium and pavilions that I built for myself in Noosa. Note: Feininger like JM stained glass window expressing translucency and form. This building later developed and morphed into the Powell House (1993).

1. JM Kingaroy Crematorium, 2010
2. Vernacular Shed, Kenilworth
3. JM Captain Good Vibes House – see between atrium palm trees Noosa, 1979
4. JM Powell House, Noosa, 1991



TOP LEFT
Tony Edwards
 Captain Good Vibes House 1987
 Oil on canvas | 141 x 106 cm
 Commission for the artist to paint Mainwaring family house in Noosa

TOP RIGHT
Ian Smith
 Reflections 2008
 Pastel on paper | 65 x 47 cm
 Purchased from the artist via Heiser Gallery

BOTTOM RIGHT
Ian Smith
 The means just waiting for the inclination 2005
 Pastel on paper | 65 x 47 cm
 Purchased from the artist via Heiser Gallery



When sailing north, I always spent a night or so in a friend's anchorage on the southern tip of Fraser Island. This work encapsulates the foreshore and wild coastal bush with mysterious ocean debris and driftwood. For the first time an ephemeral building "Banfield" won the Queensland AIA 25-year award. Ephemerality sits well in thick coastal landscape.

During my time at the Moriarty Art School in the early 1970s, a handful of us rented Jon Molvig's house studio in Petrie Terrace, Brisbane. We visited his studio at Mount Cotton and became fans of his expressionistic landscapes. The Stockman's Hut is made of rusty single-skin cladding that has a very ephemeral and transparent feel with wonderful underpainting for the hut. Both works treat the landscape with solid impasto. In Molvig's case, he emphasizes the sometimes harsh Queensland outback landscape, shimmering heat and hazy horizons.

1. JM Banfield Pavilions, Mission Beach, 1983

TOP LEFT
Elizabeth Duguid
 Gary's Ancorage 1978
 Oil on board | 115 x 93cm
 Purchased from the artist via Lasting Impressions Gallery, Kennilworth Qld

TOP RIGHT
Jon Molvig
 Stockman's Hut 1956
 Oil on board | 72 x 62.5 cm
 Purchased from Heiser Gallery





I have always had a strong relationship with the water and the sea. My maternal grandfather introduced me as a boy to sailing with his 8-metre yacht 'Vanessa'. I charted many miles with sailing champ Tom Stephenson, who has evolved from a boat builder to master boat model craftsman whose yacht models are wonderful works of art. New Zealanders built ragtime out of simple, slab-sided plywood and many boats much larger than itself in the famed transpac race. I use the sustainable properties of plywood for construction materials. Every year I share my passion for ocean swimming with Brisbane artist Michael Eather. 'By swimming and flying', Paul Klee explains, 'we free ourselves from constraint in pure mobility'.

TOP LEFT

Tom Stephenson 1

Infidel (Ragtime) 1998

Paint and lacquer on carved wood | 87 x 27cm

Artist Commission

MIDDLE LEFT

Tom Stephenson 2

Vanessa 1998

Paint and lacquer on carved wood | 900 x 27cm

Gift from the artist

BOTTOM LEFT

Tom Stephenson 3

Windward Passage 1998

Paint and lacquer on carved wood | 900 x 27cm

Artist Commission

TOP RIGHT

Michael Eather

As Souls Sail by...#6 2011

Watercolour on paper | 21 x 16cm (unframed)

Gift from the artist

AN
ARCHITECTS
EYE

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AND BEYOND



During visits to Asia and South America, I was fascinated by the ancient migrations around the Pacific Rim, which resulted in artistic interaction between varying migratory bodies. A certain amount of international cross-fertilization is always inevitable until globalism becomes oppressive and destroys regional identity. This dialectic is the great ambiguity facing mankind.



LEFT

Unknown

Unknown pouch circa 300AD (Nasca pre-Inca Era)
Natural pigments and fibres | 95 x 80 cm
Cusco Textile Gallery, South America

TOP RIGHT

Unknown Japanese Artist

Untitled circa 1900s
Stencil on mulberry paper | 60 x 52 cm
Xanadu Gallery, San Francisco US

BOTTOM RIGHT

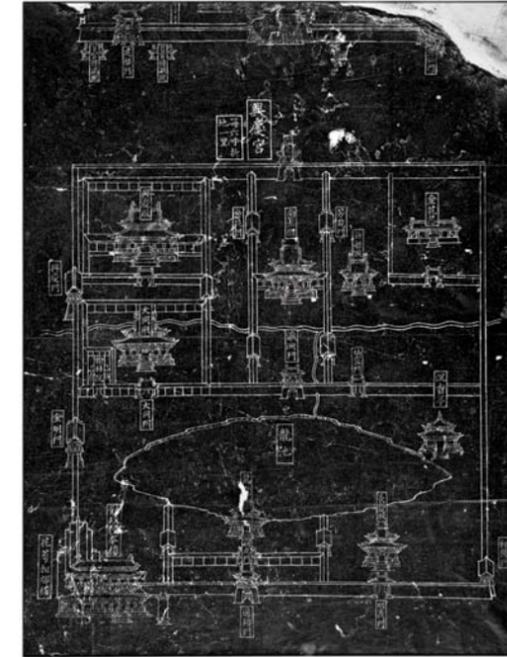
Bang Si Truc

Untitled 1997
Oil on board | 71 x 34 cm
Purchased from the artist
via Art Gallery 7 Hang Khay Vietnam



The stone floor rubbing was collected in the early 90's on a town planning / architectural delegation to China. The architecture and planning depicted in the stone rubbing is Qin dynasty (circa 200 BC). It was used by the famous Tang Emperor Li Shimin Taizong as a basis for the 'necropolis' outside his mountain tomb in central China.

1. *Papa New Guinea Village Hall*



LIGHT

Unknown Chinese Artist

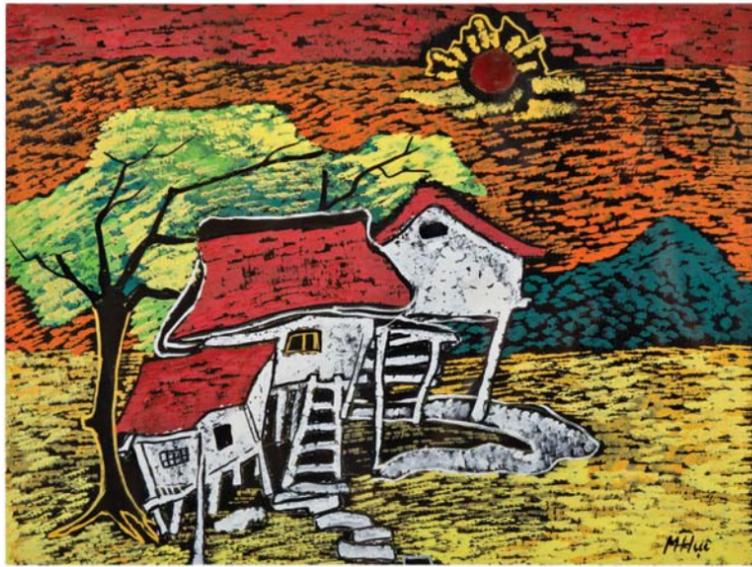
Untitled circa Qin Dynasty
Floor Stone etching | 80 x 62.5 cm
Purchased by John Mainwaring from Shanghai China

BOTTOM

Unknown Papua New Guinean

Unknown circa 1980s
Natural pigments on tapa cloth | 120 x 68 cm
Purchased from Gona in Far Eastern Papua New Guinea





With colonialism, trade, and now globalism, art and architecture in the west and the east has blurred. Like many European artists at the time of the Bauhaus, like Albers and Klee, Viet Le Thiet Cu'o'ng uses flat space, primary colors, shadow and graphic art strokes. However, many lessons can be learnt from traditional architecture in Asia. Early Anglo Saxon stilt houses were fairly clumsy, using one tree trunk per post. The Asian people have lived and settled for thousands of years in this part of the world and their stilt houses, for example, demonstrate real environmental integration: the building becomes part of ecological succession.

1. JM Viridian Houses, Noosa, 2006
2. JM Viridian Residences, Noosa, 2006
3. JM Sunshine Coast University Library, 1996



TOP

Le Huu Ich
Untitled 1997

Mixed Media | 53 x 44 cm

Purchased from the artist via Art Gallery 7, Hanoi, Vietnam

BOTTOM

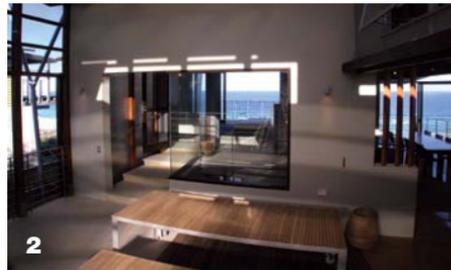
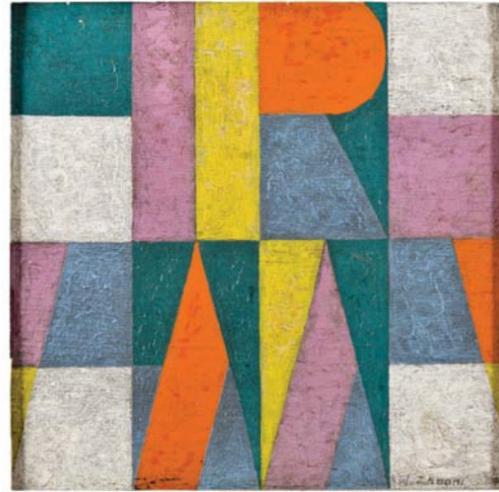
Le Thiet Cuong
Beggars 2005

Oil on cloth | 81 x 50 cm

Purchased from the artist via Art Gallery 7 Hoian Vietnam

AN
ARCHITECTS
EYE

EUROPEAN



When I rediscovered Feininger while studying the Bauhaus in architecture lectures at university, I soon became interested in the likes of Albers, Klee, Bayer, Mies and Gropius, as well as in the Russian Constructivists and Italian Futurists.

1. JM's St. Vincent's Nursing Home, Noosa, 1996
2. JM Dragon House, Sunshine Beach, 2000

LEFT
Joseph Albers
 Pillars 1928
 Screenprint | 50 x 46 cm
 Purchased from The Metropolitan Museum of Modern Art,
 New York USA

RIGHT
Unknown European Constructivist Artist
 Unknown 1947
 Oil on board | 25 x 25cm
 Unknown

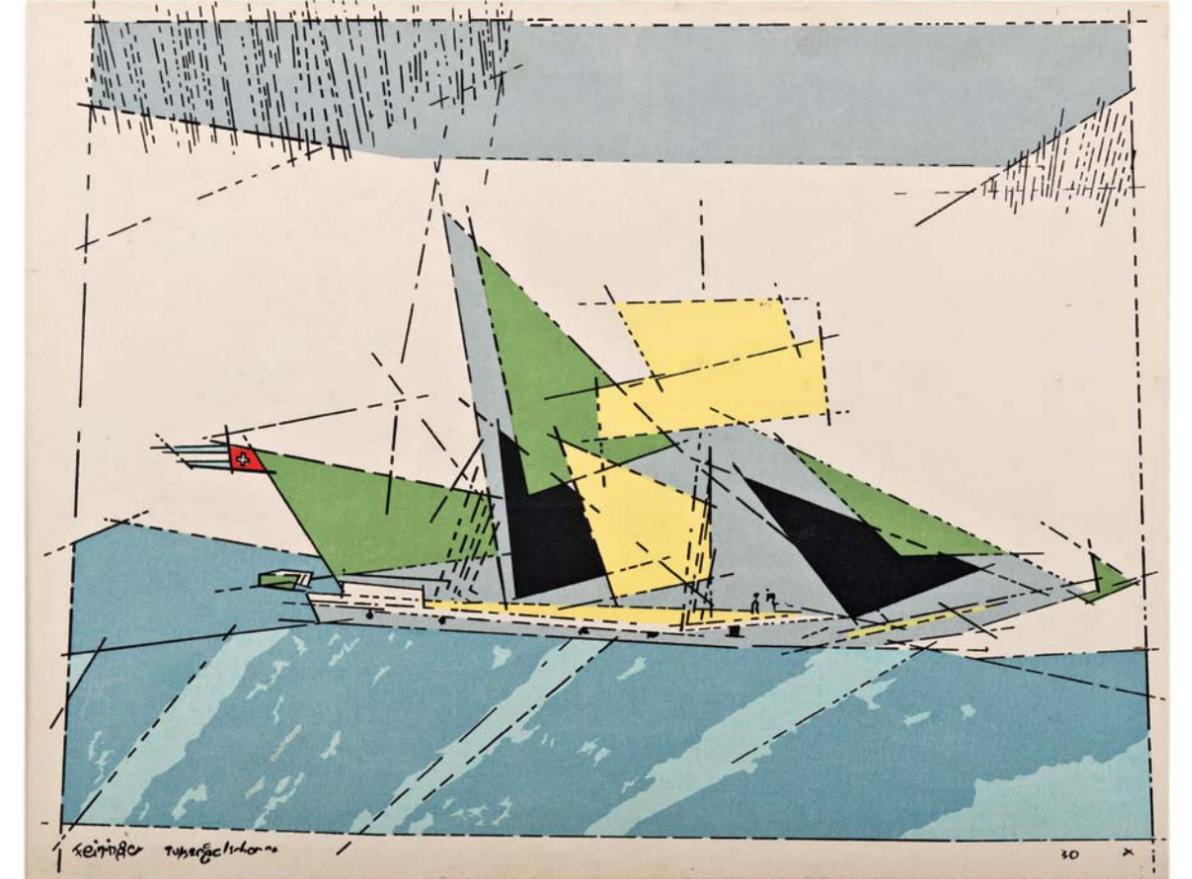


Lyonel Feininger's art was part of my art education as a schoolboy, and well before I studied architecture. Unlike Cubism, Feininger began abstracting through spatial, ground, vertical and sky translucent planes, i.e. light, movement and space rather than emphasizing form. He also loved yachts and sailing ships, which have also been a life long passion of mine. The original work that this image is based on came via Buenos Aires - where a lot of German art ended up after the war.

1. Lyonel Feininger, 1930s
2. JM's Dragon House, Sunshine Beach, 2000

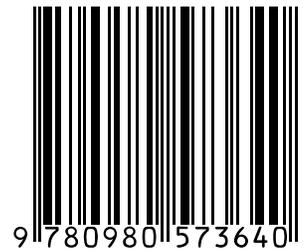


Lyonel Feininger
 Unknown 1932
 Serigraph | 75 x 58 cm
 Purchased from The Fine Art Stockroom



'For the artist, dialogue with nature remains conditio sine qua non'
Paul Klee, *Ways to Nature Study* (1923).

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