INHERITANCE

by

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Inheritance

ABSTRACT

The project centres on my own connections, through family, to the free middle-class women who were the wives and daughters of colonial settlers in Tasmania. Whereas both convicts and the upper classes have been documented in conventional histories, these women have been largely silent. Their position in society appears to be overshadowed by that of their husbands and fathers, their histories white-washed. Revisionist histories of women's place, beginning with Anne Summers' *Damned Whores and God's Police* (1975), have attempted to redress the balance, however *Inheritance* identifies a multiplicity of histories, in particular oral histories that bring the middle-class colonial woman's private space into focus in a quest for identity.

The major characteristic of these histories is their ephemerality. Women's work – cleaning, cooking, and sewing – also carries this characteristic, which is brought to bear in the series of ephemeral installations that make up *Inheritance*. The installations are redolent with the substances used in housework – tea, sugar, coffee, salt, washing powder. This pervasive sensory experience calls up memories that make sense of personal experience – not just those things consciously learned from mothers and grandmothers, but those ideas and practices absorbed by being part of a particular practice or place. Site specificity has been an essential element of the installations in the *Inheritance* series.

Patterns used in the installations take on the decorative forms of the domestic sphere, found in carpet, fabric, clothing, and personal adornment. Feminine forms are often held in place by the grid of architectural space, used as a metaphor for male hegemony and symbolised in references to iron lace and other applied decoration found in the nineteenth century urban fabric of Launceston.

The thesis contests the notion that the work of colonial free women was valueless because it is and was unseen. The multiple 'non-traditional' histories told by family members and the apparently mute physical remnants of their lives are materialised as an unconventional and powerful *Inheritance*.

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This exegesis is dedicated to my father and to all invisible women who work on regardless.

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INTRODUCTION - INHERITANCE

As a practising artist living in a regional area of a nation that increasingly describes itself in terms related to post-colonial discourse, I confess to a feeling of separation from the construction of a generic contemporary identity. It has been this sense of dislocation that has fueled my interest in issues surrounding inherited colonial tropes. Originally from a regional Tasmanian background, I have perceived differences in my construction of identity when compared to people from other colonial settlements in Australia. I felt impelled to investigate those differences that have contributed to the formation of own my identity. This project, *Inheritance*, also identifies a personal dislocation from some contemporary arts practice. By developing a visual language in an installation format, I have sought to demonstrate the ephemerality of my own cultural inheritance as a descendant of original colonial settlers, in terms not always reflective of contemporary practice, yet appealing to the present.

It has been my intention to express, through my artwork, an identity that is my inheritance, one that recognises both my ancestry and my contemporary ambivalent position. Specific reference to my cultural inheritance demonstrates my experience to be unique. It differs from that of descendants of settlers of the same vintage in other parts of Australia, of descendants of transported convicts, of non-European immigrant families, and of people of Aboriginal origin. Crucially, it has been necessary to make continued reference to my gender in this expression of identity.

The title of my project *Inheritance* signifies issues integral to postcolonial identity as well as referencing colonial culture and ownership and distribution of land. By stressing inheritance I recognised the heritage of women's art identified by Joan Kerr in *Heritage*: *The National Woman's Art Book* (1995) and on the other side of the coin, my personal experience of disinheritance. By definition, inheritance refers to money, property or a title that has or is to be inherited. It is also means to reference something from the past: 'hereditary characteristics and/or the transmission of genetically controlled characteristics' or qualities from parent to offspring.' (Macquarie Dictionary)

An initial source of information and inspiration for this research was Ian McLean's book White Aborigines-Identity Politics in Australia (1998). The subversion of the domestic arts and the decorative in modernist ideology were discussed by Dirk Pultau (1993) in 'The Ornamental Abyss – Decoration in Some Contemporary European Art'. Henry Reynolds has continued to argue for the re-presentation of history discussing white-washed and other revisionist histories in Why Weren't We Told? (1999). An overview of feminist theory was gained through Rosemary Tong's book Feminist Thought – A Comprehensive Introduction (1989) and a feminist view of history in colonial Australia

by reading Damned Whores and God's Police (1975/1994), by Anne Summers. In Contested Places – Tasmania Northern Districts from ancient times to 1900, Shayne Breen (2001) has suggested that Tasmania was the 'most supreme' of English colonies and the most European-like of all the Antipodean settlements.

I was aware many historical factors were inextricably linked to notions of identity. One consistent observation driving texts was that women's history in Australia was predominantly invisible. Until I began this project I knew only a little of what it was like in early settlement days for my ancestors. It was not the original purpose of this inquiry to make visible my family members in a public sense but to discover a little about them for more personal purposes. I was very fortunate to have extensions of family still living on their original property in northern Tasmania. There was some written archival evidence and extensive oral history. This included some limited information regarding women in the family. My relatives shared great interest in the project. There was a renewed interest from my mother to pursue our family's past. My mother had thought she knew – from oral accounts – much about her family's history. During the course of this project she and I have learned much more than we knew previously about life for settlers in early colonial times, and more about our own female ancestors. Now some of 'the unknown' has been replaced with a fairly specific sense of identity and cultural heritage.

It was in my Honours year, (1997), that I first explored notions of identity in a consciously gender-specific way. I used the colour white consistently in the work to signify the white Caucasian race and to refer to purity inherent in the symbolism of marriage. In contemporary Australian culture where much is lost that is a reminder of the past the ritual of marriage, which is arguably the antithesis of modernist freedoms, still remains popular. The whitewashing of history was easily represented metaphorically with whitewashed walls or soap powder, alluding to the laundering process and women's labour.

Australian history, particularly of individual free women, was a 'white-wash'. The pursuit of an accurate picture of their past was difficult because of a sanitising of women's stories. In life and in history they were, as Alison Alexander (1999) has put it, 'obliged to submit'. This metaphorical cleansing or whitewashing of history has resulted in, and been the agency for, historical amnesia: that women did not submit quietly has been largely ignored in written history until recently.

I became aware that I could make reference to a feminine voice by the use of textile as a medium. In the installation titled *Camouflage and Paraphernalia* (1997) I began to explore the use of domestic substances such as flour, sugar, talc, salt and soap powder. These were moulded into circular shapes and placed on the floor. The circles of

substance bore the imprint of lace. The imprint was like a memory and took form through shadow and absence. This notion of absence creating form, of traces and memory became a key component in my work. White and the perceived domestic quality of materials represented the colonial culture that became pivotal to the work. As a visual cultural signifier the decorative motifs of lace refer to traditional Celtic patterning which in turn – in a local sense – had a relationship to place, that is, the iron lace and applied decoration in colonial Launceston. The decorative element therefore became an important element in the works for *Inheritance*. The decorative motif was a tie to a cultural past and simultaneously to a contemporary identity.

The need to express a specific Australian and Tasmanian identity, particularly that of women, has become increasingly discussed as a contemporary issue. Debates around white and indigenous identity in Australia have escalated over the past decade. The identity assigned to, and adopted by Anglo Australians is, I suggest, a construct destined to be problematic as a generalisation. Perhaps the notion proposed by contemporary theorists - that we can be regarded as post colonial - is premature. The opening ceremony of the 2001 Australian Olympics is an example of the generic contemporary vision of Australian identity. (Kociumbas, 2003) There was not much in the opening ceremony that I could identify with as being truly representative of my Australian-ness. The presentation of contemporary Australia in the opening ceremony seemed Sydneycentric and urban. The traditional tribal indigenous identity was presented as historical and separate from contemporary 'multicultural' Australia. There were no other references to indigenous people such as trackers, stockmen, footballers, country singers, slaves: the list goes on. Representating the contemporary Australian identity was the Hills Hoist, Victa Lawn mowers, the red landscape of central Australia, Banjo Paterson and his romanticised stockman, The Man from Snowy River, Sydney Harbour Bridge, the prawns on the barbecue, Crocodile Dundee, Ned Kelly as victim, the swagman's suicide in Waltzing Matilda, windmills and corrugated iron. The immigrant colonist was represented as if cultureless. Australia was portrayed as empty of 'civilized' life before the British invasion. The constructs of native/colonist duality were still in practice and at centre stage, televised on national media. Tasmania did not appear on the Olympic logo. There were differences between that which was projected as 'the Australian identity' and the reality of diversity that describes more accurately my contemporary Australia or more specifically, Tasmanian.

It was my intention through the artwork to express a more detailed reference to my origins that included concept other than those represented in sanitised and media-driven popular histories such as those on display at the Olympics. The challenge of expressing ephemerality in material terms became the primary task. Who were these women from my past and was there any trace of these women's traditions and culture remaining today

in me? Knowledge of my female ancestors and their culture had been absorbed on an unconscious level. Women were referred to not by profession or by their Christian name, but, more often in relation to an approach to a domestic task or a culinary tip, passed around the women's networks and from mother to daughter. There was a group of individuals who were for all intents and purposes, invisible outside the local.

In 1996 Karen Wood chose to celebrate and make visible local women's domestic contributions by writing about the Tasmanian women of the CWA in a publication called *Playing our Part* (1996). Wood curated and displayed CWA folk art at Ritchies Mill Gallery, Launceston. The installation was made up of a collection of beautiful hand sewn traditional domestic craft works which included embroidery, knitting, crochet, handmade lace and a display of home bottled fruit preserves. The craft work in the context of a Fine Art gallery took on a different context. Wood had displayed the brightly coloured knitted jumpers for overseas children in abstract patterns on the vertical timbers in the gallery space. The works were no longer 'ordinary' or 'everyday' objects, but were celebrated. I had previously only observed this kind of craft, often only recognised as 'women's work', in regional agricultural shows, CWA shops or in people's homes. The exhibition encouraged me to think about the subversion of the decorative and domestic arts in the context of modernist ideology and contemporary Fine Art spaces.

Expressing the ephemeral through form could have posed a problem but the domestic materials I was using – tea, flour, sugar, tale, soap powder, cocoa, salt, spices – were ephemeral and were signs or signifiers of the ephemeral. It was important to express the notion of the ephemeral and social invisibility in terms of 'the other'. At the same time it was necessary to express the notion of inheritance as a 'real' estate that was controlled and owned by men, and the notion of the woman as a commodity and her place within the construct of that estate. The materials I was using to make the work were also commodities so the reference to women as commodities, owned by men through marriage, was inherent in the materials.

It is important to note the exegesis is the translation of a visual language. The visual language for this work was constructed and the project developed to express the idea of a specific identity. It was essential to discover how best to express visually traces of my cultural inheritance. I embraced the notion of this expression as a testimony of living history, as a composite of fragments and traces. Continual exploration of an intuitive visual vocabulary resulted in the materials and formal solutions that most closely referenced my inherited, social, contemporary and experiential identity. The resulting works express notions of identity using domestically – sourced materials as signifiers, acknowledging and referencing the constructs within which identity resides. The work needed also to reflect and reference the ephemeral nature of history, in particular

women's history. How best to express the ephemeral nature of history itself became another challenge.

Discourses by feminist theorists of art and culture are many, with positions changing over time. (Moore, 1999) As previously mentioned, I chose Rosemary Tong (1989) for her overview of feminism and Anne Summers (1975/94) for her discourses on post colonial Australian identity and women. Cultural theorists such as Ian McLean (1998) explored identity existing within the constructs of the history of western thought; colonial tropes juxtaposed with diaspora and six generations away from Great Britain. How should this be represented in the work?

At this point I considered arguments that included the impact of modernism, changing aesthetics, and the subversion of the decorative. There appeared to be cultural signs and symbols that connected the art to the religion and/or culture and place of the maker. In my culture these had become lost. I had observed that artworks, particularly within the Western world, were becoming generic. There seemed to be little reference to the cultural origins of an individual but more of a industrial/mechanised/technological/global identity. Increasingly there were concerns with gender and identity issues that were finding expression through art. It was important to me, if I were to express my identity, that I try to rediscover a way of expressing place and cultural origin and reference this in the work.

To express a gender-specific view, explorations into issues such as art and art practice, the recognition of domestic activity and production, feminist theory, an illusive Australian history that includes a feminine voice, became key concerns.

This project is an inquiry that neither becomes unfashionable nor has it exhausted my interest. The title *Inheritance* seemed an appropriate description to accompany research into notions of feminine identity and cultural heritage in the contemporary world. The research into my personal history resulted in an assemblage of fragmented information indicating the ephemerality of women's lives. Rather than finding the task simple, the subverted nature of domestic contributions obscured an illusive Australian history that included a feminine voice. The tendency to mythologise and whitewash necessitated explorations outside the theoretical to develop some idea of personal heritage and cultural inheritance.

1. IDENTITY AND GENDERED PLACE

A crucial difference between hunter-gatherers and farmers is that one society is highly mobile, with a strong tendency to both small and large scale nomadism, whereas the other is highly settled, tending to stay firmly in one particular area or territory. This difference is established in stereotypes of 'nomadic' hunters and settled farmers. However the stereotype has it the wrong way round. It is agricultural societies that tend to be on the move; hunting peoples are far more firmly settled. (Brody, 2001. p.7)

I heard Brody being interviewed on Radio National talking about his book *The Other Side of Eden* (2001). At the time I was researching identity and the British cultural tendency to colonise at the core of my investigations. This text proved useful when forming some understanding of colonialism as a cultural tendency. Brody taught social anthropology and convincingly challenged conventional argument regarding categorisation of social behaviour. His investigations supported my research into the area of myth-making and cultural habits that contribute to social identity in a predominantly Christian culture like modern Australia. His argument helped to support the idea of the inherent patriarchy in Australian culture being driven by Christian doctrine.

Brody (2001) primarily investigates the impact of colonialism on the Inuit tribe, however, his analogy and thesis on the cultural practice of migration of agricultural societies and colonization, based on Christianity, is applicable to many colonised countries with indigenous peoples. It is the Christian creation story in the Book of Genesis that has most strongly influenced and given a mandate for our cultural tendency to farm, colonise and migrate to other people's lands. In his discussions he proposes that hunter-gatherer societies are most inclined to hunt and gather within a geographical range, their skills appropriate to their lands, their oral history particular to culture and place. Brody suggests that this demonstrates mobility, not stability. In this argument Brody exposes the stereotyping of societies. He refers to Eve giving birth to Cain the farmers and Abel in exile from Eden, of Cain tilling the earth and of Abel the nomadic shepherd of domestic animals. Brody argues that by the end of the story of Cain and Abel there is a contradiction, as Cain and his family are cursed to wander and seek another land. The contradiction lies in that the one who is forced to roam into other lands prospers and the story of the farmer overshadows that of the shepherd. Brody (2001, p.76) says, 'Thus we begin to see the human being as settled and unsettled, a person displaced from his home, roaming the harsh earth looking for land to till, for somewhere to live.'

Brody's proposal is that the interpretation of Christian philosophy was responsible for the development of migrations. In the Georgian age, immediately preceding the British colonisation of Australia, condemnatory attitude towards the displaced poor caused overcrowding of prisons which contributed to the decision to create penal settlements and colonise Australia. In the following Victorian age, it was considered the duty and social responsibility of good Christians to look after the poor. Yet that poor was seen to be of the 'lower classes', not the middle class, where the poor, often single or widowed women, were hidden within the family.

Whilst traditions and customs were brought to Australian colonies by women, the question I was asking was, what remains today of the culture of the women who migrated as free settlers to Tasmania in the 1800s? Rather than supporting the idea that there was a generalised contemporary identity I looked for specific differences in my identity. Identity by definition is the condition of being oneself or itself, and not another. 'I' is the subject of identity and is also the first letter of the word *Inheritance*. As a Tasmanian, were there any different aspects and circumstances of my ancestors' migration to Australia may have influenced my contemporary identity? What was my culture? Did I have a culture outside a modernist Westernised (European) construct that had evolved in the last two centuries? What were, if any, my cultural signifiers? Specifically, what visual signifiers could I utilise in my work to communicate who I was outside a modernist paradigm? Was this topic of interest because I felt remote and dislocated from both the construct of 'colonial memoirs', and the construct of the contemporary Australian identity?

By definition identity means the fact of being what or who one is. But issues surrounding identity are multiple. To what extent had I, as a product of my culture, remained the same (or not) as my ancestors under the varying aspects and conditions of immigration? How would I know if I had no tangible reference? I could only read or listen to other people's stories and accounts of history as a generalisation. There was not much interest in Australian history when I was young. I had heard, although not yet experienced first hand, that there was a feeling of personal history experienced by people revisiting their country of origin. Now there are texts dealing with the post colonial identity of Australians discussing origins beginning with, for example, Robert Hughes in *The Fatal Shore* (1987), or diaspora of the Europeans in Ian McLean's *White Aborigines* (1998) investigating the colonial tropes and Antipodean imagination of the Europeans and British. McLean argues duality is a part of our culture and describes notions underlying western philosophy and the inversions and discursions that are disguised in constructed truths and cultural myth.

My ancestors immigrated to Australia in the mid 1800's from England and Ireland as free settlers. I can trace my matriarchal line (though largely recorded through a

patriarchal lineage) to the 1600's in Cornwall and and my patriarchal line to 300 BC in Wales. I am a mixture of British, German, French and Spanish. Six generations ago, it was my ancestors' quest for survival and an offer for a new life, better opportunities and escape from social crisis in the British Isles that brought them to Australia. It is hard not to wonder at and admire their courage.

Until I began this project my knowledge of family origins was sketchy especially regarding the women members. Particularly in the last century, reference to the past is fractured and not always correct. History has not been a national cultural focus. A contributing factor was that Australia is geographically remote. The focus of Australia as a new colony was a new world and, as such, it was appropriate to forget or be deleted from the past. There was white-washing of history in years of colonisation as Australia changed from a penal colony to a free settler colony. It was necessary to sanitise the image of the new colony to attract a good class of free settler.

As a Tasmanian woman, no one commonly identifiable contemporary Australian identity construct was a true representation of me. I found an absence of my story and was remindered of the gap between perceived and actual identity when a populist idea of Australia was shown to the world at the opening of the Olympic games in Sydney. The first stage of the ceremony displayed the original indigenous cultural history emphasising art and traditional culture. Australian history after Cook's arrival was personified by a male Aborigine in loin cloth ('primitive') and an angelic blonde Anglo girl (as 'civilised' and 'innocent'). I was disappointed as the ceremony proceeded from a peaceful invasion by Cook, to a parade of mythologised moments and iconic objects. There was no reference to contemporary indigenous Australians, nor to women. Australia's vision of itself was presented as white and European, with a reference to romantic primitivism and with American overtones.

The absence of Tasmania from the Australian Olympic logo emphasised the fact that Tasmania is isolated and regional by nature. A 'time-warp' effect and a slowness to change has left strong remnants of the original colonial days behind here. There is no outback. Isolation has some advantages and it is Tasmania's isolation that I believe makes it different to mainland Australia. As a Tasmanian-born woman with a colonial culture as inheritance, I am defined by marginalisation. I had inherited the bitter sweet legacy of the white and Western world and the bitter sweet role proscribed by a cultural expectation placed on women. As a descendant of white colonial settlers I chose to signify my inherent culture and work predominantly in white. The word white is clearly defined as meaning 'white Caucasian' in the dictionary. The colour of weddings and lace is traditionally white. White and lace were in both historical and contemporary use, and represented the middle class and the decorative.

Free settlers, in colonial Tasmania, were generally middle class, from a variety of rural and urban backgrounds. Early images and writings such as Lycett's *Views In Australia* (1825), George Augustus Robinson's *Journals* of 1829 –1834 and the *Cyclopaedia of Tasmania* (1900), on Tasmanian are often contradictory, romantic and mythological, not necessarily true and accurate accounts of life in the new colonies. Anne Summers wrote in *Damned Whores and God's Police* (1975/1994) of an evolution of settler women peculiar to Australia, with examples of myths and whitewashing. 'Damned whores' and 'God's police' were presenting concepts of women that I was actually aware existed in contemporary Australian culture but had not heard articulated. Research by writers such as Summers have done much to address an historical void, however we are products of our past and a culture that has with considerable ease distorted what was the truth and added whatever else suited at the time. What with whitewashing and the fabrication of myth, much remains invisible.

The middle class women in novels such as Jane Austen's Sense and Sensibility (1811), were accurate depictions of types that might be middle class free settler women in Tasmania. If they were fortunate enough to have money for an education, women were sent to ladies' colleges where they learned to be a good 'lady of the house' and wife. Many were tutored at home. When they married they lost their name and legally became their husband's property. It is difficult to gain an accurate picture from historical texts when women's history in early settlement is largely domestic. Generally speaking, history is told of men who are defined and remembered by their profession and public persona, and the women exists as 'the woman behind the man'. Little is written about women not 'married' to the cause or not married to someone of political/social notoriety or in a position of power. It was only possible in colonial times for the men in our culture to own property outright. Women who did own property were often protected by Trusts, managed by men. For the man, property increased power and the men controlled the property. For the woman, home was dependent on a man (husband, father, son, brother-in-law, uncle) who was to provide protection.

A woman's existence was dependent on a 'good' marriage. Colonialism was primarily about power and property, and so was marriage. (Plate 1) Within this structure the woman's total creativity was contained. Home-making was traditionally the centre of the production of the identity of women who were otherwise invisible, existing within male hegemony. Brody writes, 'The men have sons and daughters; the sons have their sons and daughters. Men go out and secure the land, on which their women can then live, providing the children – the inheriting sons – of the next generation. Genesis has established a whole social system.' (Brody, 2001, p 77)

The main female role models in my life came from immediate family. We spent time most often within the interior space of the home, primarily in the kitchen, or in

domestic related activity. By way of demonstration and participation I learned to cook, clean, sew, knit, garden and arrange flowers. The main focus was on the houses and homes which were hallowed spaces and women washed to clean their paraphernalia and interior spaces cleaner than clean, whiter than white, soap powder white. In my grandmothers' day a lot more time was spent preparing food than is common today. As I grew up I had no take-away food - my family picnicked on food prepared at home. I was interested in including some expression of the act of food preparation in my work because it was a continuous activity by women and was ephemeral by nature. Most of women's work was traditionally fabricated, displayed and consumed on the horizontal plane. I decided that to identify my culture with foodstuffs and to make work that would be displayed on the horizontal plane as effective means of expression. (Plates 2-5) There were certain foodstuffs that were most commonly favoured and used by Europeans in colonial times, for example flour, sugar, tea and milk. In my mother's family, social activity was always accompanied by a cup of tea. I was brought up to believe it was not fashionable or desirable for decent women to drink alcohol. Methodism ensured there was no alcohol consumption in my mother's family. In my father's family alcohol was consumed moderately on special occasions. Neither my paternal or maternal family ever went near a public bar. The relating of oral history was accompanied by a cup of tea, rather than a pint pot.

There was no way to address the lack of written records, or ways of revising or revisiting the invisible history of women when my own women family members and women's history in general had been overlooked. In the installation of Camouflage and Paraphernalia I had begun to experiment with visual representations of a women's home space. To develop the idea of a woman's space I experimented with sewn tents made of white tulle. The shape and size of the tents was reminiscent of the beach change tents found on swimming beaches in the early part of the 20th century. The beach tent was used in a time when women hid their bodies in public. A secondary yet related reference was to the tents that were home spaces on the goldfields. The use of white tulle, however, made the tents boudoir-like. Each tent was individually embellished. I began to work in food substances on the floor inside each tent and made 1 metre square imitation floor coverings. At this point I thought even the transparent only-just-visible tulle was too solid to truly represent invisibility so I disposed of the tent to concentrate on exploring the domestic materials, floor coverings and designs. Fragments of information, such as old photographs, more robust but still classified as ephemera, were used in transfer prints translated into other works of a more 'solid' nature such as collages and decoupaged boxes. (Plate 6) The white- washing of Australian history in books held in libraries of 'dead voices' ultimately became stories that found their place in the ephemeral. Therefore in order to express my identity, that which was culturally

inherent, my work needed to reference ephemerality, the otherness of woman's work, other traditionally undervalued or invisible roles such as mother, wife, female artist, and to somehow reference the oral history and material fragments available in the family archives. (Plates 7-8) The domestic materials with which I had been experimenting were ideal. The substances themselves were representative of colonial culture. Tea and sugar were souvenired by the British colonials from other subject countries and transported with colonisation and used to trade with the Australian Aborigines in colonial times. The materials behaved like pigment and I could 'draw' and stencil them. They had a three dimensional tactile presence as well as being redolent of the domestic. Working with the domestic substances in this way somehow connected my art practice with predominantly taken for granted and overlooked domestic and folk art practices.

From this time the work evolved further. The imitation floor coverings were accompanied by painted white silhouettes of the tulle tents. The work and the processes for actual installation became reduced to those that reflected the invisible home-making activities of traditional and contemporary women and my relationship to it. The relationship with the work, the practice of art, of woman and mother, all operated with an underlying duality, a mixture of bitter and sweet. I was no longer looking outside within the hegemonic system for my identity or in historical records, but at myself and the traditions with which I had grown up. What remained of my inherited cultural identity was me, a woman descendant from Tasmanian colonists.

2. HISTORY, TASMANIA, WOMEN AND WHITE-WASHING

History with a capital H has often been described as a fiction written by the conquerors, yet there are other histories, often hidden...Yet the history of most places remains elusive, dependent on cultural concepts of time. In this society, history tends to mean what we (or more likely some powerful group) have chosen to remember. (Lippard, 1997, p.13)

In investigating ways of expressing my identity I sought information about Australian and, more specifically, early Tasmanian colonial history. There were a large number of revisionist texts of Australian history but only a few giving voice to women's history. As Lippard (1997, p.13) says '...history tends to mean what we (or more likely some powerful group) have chosen to remember.' It was possible to read old and new histories to get a general picture, even with limited access to historical texts of women's history. Early publications such as the Cyclopaedia of Tasmania (1900) gives an insight in the way people thought and wrote at the turn of the century, presenting interesting variations to the viewing of the 21st century. It was possible to discover omissions and contradictions in all of the above-mentioned texts. The reading and my knowledge of history became palimpsest like, that is, one erased and replaced by another. I was fortunate to have access to some limited oral history from my family but it was characteristically not always reliable and I continue to discover and rediscover fragments of family history through different family members, and sometimes hear different versions of the same stories. The written history of the Thomas and Wilson branches of my family published in Harold Thomas's Sam Thomas and His Neighbours (1976) (Plate 9) and the transcriptions of 'Bat' Thomas's diaries, (Plates 10-14) and the stories I have been told contradict one another on many points. What and whom does one believe? I approached this part of the research by assuming ideas of identity could be formulated only by both generalising and observing commonalities then identifying the differences more specifically.

As Australians we are, in a global sense, located regionally and, for Tasmanians, regional within the region, rural within regional. Being geographically an island contributes greatly to Tasmania's regional nature. Tasmania was first chosen for penal settlement in 1803 because of its isolation; and Port Arthur became the most feared detention centre of its time. Robert Hughes notes in *Beyond the Fatal Shore* (2001) it was not only the thick stone walls of the cells and the blinkered cubicles in the church that made the convicts isolated but the very fact of the 'foreignness of the land'. It was not only the convicts that felt strangeness and dislocation, the notion of Antipodean melancholia is identified by McLean in *White Aborigines* (2000) as being intrinsic to the early colonial culture in Tasmania. He describes transportation as an invention of the modern period.

The social changes most pertinent to the development of transportation were the criminalising of the poor and the subsequent exploitation of convicts to satisfy the demand for cheap labour in the colonies. Unlike in earlier times, Christian attributes of piety and charity led to a tolerance of the poor. In modern Georgian England poverty, idleness or vagrancy came to be considered as signs of social melancholia punishable under the new criminology. The poor idle and vagrant were forced into workhouses or transported to the colonies to work. Chronologically Hobart Town was second only to Sydney in Australia's colonisation by the British as a penal outpost of Empire.

Tasmania had a dark past.

I learned very little about Tasmanian history at school, the majority of time spent 'learning history' was confined to some basics of English history and a sanitised male heroic settlement of Australia. In Tasmania, historical amnesia was particularly strong. The emphasis in Australian history was on Captain Cook's 'discovery' of the east west and a one-sided white-washed version of the ensuing colonial settlement. Given the continuing publication of revisionist histories, the white-washing process could be continuing. Henry Reynolds refers to his Tasmanian education and the environment in Hobart in his book *Why Weren't We Told?* (2000, p.2). He writes,

I had a standard state-school education in Tasmania – primary school from 1944 to 1949, secondary to school during 1950 to 1954. I suspect it might have been better than average, but not by all that much. I was certainly not taught about those things which now seem important – matters relating to race, ethnicity, indigenous Australia, land rights, self-determination, multiculturalism. There were great gaps in what I was taught. It seems from today's perspective I learnt very little about Australia itself, certainly not enough to prepare me to be an adequate citizen, a well-informed voter and a participant in public life...

Reynolds continues a tale familiar to most Tasmanians:

...During four years of secondary education history, geography, and economics were combined in a social studies syllabus that was accompanied by a set of textbooks called *Out of the Mist*, which attempted to provide an overview of world history. (2002, p.13)

In 1995 I accepted a position as a tutor for Aboriginal students studying at the School of Art at the Newnham campus of the University of Tasmania. This experience spurred my enquires into the whitewashing of Tasmanian history and its effect on the 'reconstruction' of community and individual identity. Until that point I knew little regarding either convict or Aboriginal history in Tasmania. The subject was never discussed. There was an overhanging shame that remained in Tasmania from transportation and penal colonial times, which included a myth of an extinct Aboriginal race. After transportation ceased in 1853 there was a cleansing of Tasmania's image in order to attract a 'good class' of free settler. The myth commonly told Australia-wide

(even to this day), that there were no Tasmanian Aborigines, was perpetuated by the Tasmanian Museum in Hobart and the teachers of primary and high schools. Stated categorically was that Truganinni was the last Tasmanian 'full blood' Aborigine and that was the end of the story. Extinct species like the Tasmanian tiger and the Tasmanian Aborigine were historicised. Imagine therefore, the revelation when I realised the real and continuing history of the Tasmanian indigenous population had been omitted from formal history. Riawunna, the Aboriginal Studies Centre at the University, was well stocked with key texts regarding Tasmanian history and its revision. Research into notions of identity, for the descendants of the Australian Aborigines, is of great importance and I believe has acted as a catalyst for what might be described as an Australian identity crisis. I began devouring texts in the process of re-educating myself. It was at this time I read writers such as Reynolds and Summers and revisited history, adding once-omitted information, painting a bleak picture of the past. The expression of my 'inheritance' could now include a discursive element. The impact of these writers was such that they remain keys to the 'conceptualisation' of my own past in my work.

If it was identity that I was trying to express then it was important to express the white-washing of history in my work. To be discursive in a subtle way was a more powerful statement than to be overt or obvious. The materials I was using in my works, such as flour and sugar, represented colonialism but with an edge only possible in the last decade of history writing. They were first used by colonists in Australia as trade for labour and later were laced with arsenic and used to poison the Aborigines. But this history was camouflaged in a glossy and glorified colonial exterior.

Perhaps growth in historical amnesia can be attributed to the passage of time. Like all myths, the stories are passed on and repeated incorrectly resulting in distortion of the truth. The official reports sent from Hobart Town to England were often no more than propaganda. It was possible to take advantage of the 'tyranny of distance' with reports back to England from either private or official sources often omitting and/or tailoring information, taking advantage of the time for messages to be conveyed and activities confirmed. Oral history is not accurate either, however, the 'inaccuracies' are not as public as those of the colonial administrative oral histories. Nonetheless, both are artfully 'edited' versions of a number of individual 'truths'. There can be many versions of the one story depending upon who tells the tale.

Australian historical amnesia can also be attributed to a general lack of formal training in history at public schools. The teachers are taught the mythological version of history and then, more often than not, teach the same version to their pupils. I had a public state school education that changed from history and geography to 'Social Studies' as a subject in the late sixties. The Social Studies curriculum was Australian 'history', a generalist and brief modern history, and not much more. Not much had changed since

Henry Reynolds' time in the Tasmanian education system. 'Social Studies' was a carefully constructed, whitewashed colonial history combined with very minimal geography – and allocated less time as a subject. My pursuit of science at pre-tertiary level added to a general lack of history in my education. Tasmania was less multicultural than other parts of Australia and had a dark colonial history. Tasmania was known as one of the finest examples of British penal settlements in the southern hemisphere. Colloquially, and even in tourist literature, Tasmania is referred to as Australia's 'little England'. Until more recent times, convicts and Aboriginals were in the past and considered best forgotten. I was reminded of how little we know that hasn't been whitewashed when I heard that in colonial Hobart Town villains would be publicly hung and then left for all to see at the harbour as a deterrent. I was born and bred in Hobart and never knew until the year 2002 that little part of Hobart's sordid history.

With the reconstruction of history and proliferation of revisionist texts from the late 1980's to the present day there was a noticeable omission: the history of free women settlers and their contribution to the colonisation process. The written history of married colonial settler women was evanescent and invisible. As I have noted, early writings on Tasmanian history were contradictory and mythological constructs, not necessarily true and accurate accounts of life in the new colonies. Historians often limited their research to the reports made by governing personnel and history, generally consisting of *An Epitome of Progress*, [of] *Businessmen and Commercial Enterprises* as stated on the front page of the *Cyclopaedia of Tasmania* (1900). If a woman was a transported convict her name was recorded along with the record of crime but unlike transported women, free women settlers took their husband's name when they married.

It is difficult to gain an accurate historical picture from historical texts when women's history in early settlement is largely domestic. Generally speaking, the men are defined and remembered by their profession and public persona; the women were not noteworthy, although, as Alison Alexander says in *Obliged to Submit* (1999, p.3), it is obvious from their diaries they played a central role in their husband's lives. The whole premise of a woman's existence was marriage and the reward for marriage was the safety of the home. The home was then the centre of the identity of the woman. Colonialism was primarily about power and property. As was marriage, and within this space the woman's total creativity was contained. Alexander (1999, p.210) notes that during the Victorian era women were encouraged more than ever to centre their existence around the home and to be of 'desirable behaviour'. I was that aware my paternal grandmother was considered quite Victorian in her attitudes.

Long oral narratives by my paternal grandmother Helen Frances Noel Wilson (nee Chambers) contributed to much of my knowledge and interest in Tasmanian and personal history. Gran Wilson made it her responsibility to school me in social class and who was who – in her opinion. She also made sure I knew that on her side of the family they were English and 'connected' to Sir William Chambers (1726-1796), the designer of King George's ornate golden carriage, no less. It is not my purpose to argue the accuracy of these accounts. But it was the idea that hearing oral history gave me some comparative background to what I was reading. It could be said that the opportunity to have many variations of a story led to a more informed position from which to understand. As a woman free settler descendant trying to reconstruct something of the past I was presented with a problematic research situation. I could only pursue fragments of family history before time faded the memory or the older family members passed on. My father was an only child and it was his death in 1999 that created a feeling of urgency. He died only eight years after his mother, who died only five years after my grandfather, and with his death a comprehensive connection with my past was gone.

It was a year after my father's death that I received a box of odd bits and pieces of family memorabilia. The box contained correspondence, photographs, journals and diaries. It seemed these would be useful to gain some insight into the family's past although they were considered by everyone else to be useless fragments. But, as the saying goes, what is trash to some is another's treasure, and the photographs, fragments and objects somehow connected me to them and to the past. Adding to the somewhat transitory or ephemeral nature of such documentation, being domestic, not valued and rarely seen were for example my grandmother's diaries - which I know she kept for at least sixty years. These were thrown out before I was able to salvage and read them. These 'scraps' both connected me to their lives and underlined my own disinheritance. They would have been an invaluable source of Tasmanian history as it was of daily activities of her life and others around her that she wrote.

As already identified, the book *Damned Whores and God's Police* by Anne Summers (1975/1994) remained a key text that informed my work. This, combined with family fragments, describes an evolution of settler women peculiar to Australia. Summer's text spoke of lies, myths and whitewashing. She then describes the convict women as 'damned whores' and free settler women, including administrators' wives such as Jane Franklin, as 'God's police'. These were concepts that I had encountered as social attitudes but had never before seen articulated. Summers cites an early newspaper article describing the free women settlers arriving from England in Hobart Town to assist the new colonisation of Van Dieman's Land, to be met by lines of men jeering and taunting as the women disembarked from the ships, inciting tears and fear. Summers (1994, p 277):

Female immigrants were subjected to the same kind of treatment as the women convicts. Whenever news spread of a ship-load of female

immigrants was due to arrive hoards of men would assemble at the docks, waiting to claim their share of imported goods.

Marriage or domestic service were really the only options for these women in early colonial times and without a partner they experienced vulnerability and suffered financial hardship. The predominantly male population operated in virtual anarchy. The currency was rum and corruption was rife. What little information there is regarding free women's lives must be sought in ephemera: in letters, diaries and newspaper archives.

The laws governing the treatment of convicts were unprecedented in their leniency in Australia. The conditions in Great Britain at this time were abominable, and poverty drove many free settlers to come to Australia at that time. My ancestors who immigrated from Great Britain were the sons and daughters of farmers. I have a transcription of diary entries of one ancestor Bartholemew (Bat) Thomas that describes his daily dealings and farming practice on the property of Northdown, and his convict workers as kept, but unpaid, working for their tickets of leave. My father's family arrived from Wexford in Ireland and settled in the northern part of Tasmania in 1830. Grandfather's grandfather Henry John (Paddy) Wilson after trying his luck at the gold fields took up dairy farming first on the Northdown beach front, then on a purchased plot of land next to his cousin Bartholemew (Bat) Thomas at Northdown, which he called 'Larooma'. The Thomas family came from Wales before Ireland and family trees can be traced even further back to France and Germany. Grandad Wilson and some members of the Thomas family had researched the family history on trips to Britain. I had a three page typed account of the Thomas family's Welsh history. I had a very interesting conversation with a colleague, welsh-born Terry Davies, about the Thomas Welsh connection. He knew through Welsh history of the Thomas family history and confirmed my story. Wales has an oral history tradition. Davies was able to share an insight into the matriarchal nature of the Welsh culture. I had been concious of the strong matriarchy in that side of the family and the conversation with Terry made me wonder if this was its origin. In addition to the welsh connection, there were also unsubstantiated stories of Scottish connection; of a Wilson family tartan connected to the MacDonald clan, a signet ring and coat of arms. It does appear that this side of the family was not always on the British side. (Thomas/Wilson, n. d.)

My mother's family who settled in Victoria were early free settlers from southern England. This family tree proves to be a colourful mixture of French, German and Spanish and includes a story of Spanish connections in Cornwall and a story of a woman ancestor in the family by the name of Anne Schweitzer who set up her own mining site and was successful at Ballarat in the gold rush. My maternal grandfather's grandfather, Henry James Cole, was a Methodist minister from England. He was one of a large family and joining the church ensured him an education. My mother's grandfather was a school

Headmaster in country Victoria. My mother was brought up in Melbourne, moved to Hobart when she was eleven (away from all her relatives). Perhaps questions related to notions of identity began with her when she observed and experienced a class system in Tasmania. My mother told me of 'airs and graces' peculiar to Tasmania, and also the inherent politics connected to family prestige that she encountered when first she moved to Tasmania with her family and again when she married my father. I was to discover my grandmother's stories were well-rehearsed oral historical selections of the truth composed to keep a place for the family within a predetermined hierarchy. Notions such as 'ancestry', 'position', 'class', 'proper behaviour', 'breeding', and 'inheritance' were strong underlying themes in my grandmother's stories. Whitewashed narratives, carefully constructed, are what remain today, and only tell the history of colonial culture in a particular way. There was, in colonial times, a class system, with Aborigines at the bottom, convicts and then Irish Catholics. All were tainted, and not desirable marriage partners for the growing class of Protestant property owners.

Culture surrounding Protestant religion had its roots in social politics. The hierarchy of society was extremely patriarchal and was based on traditional Anglican/Protestant Christian notions. To help me understand some of the underlying culture I found Brody's *The Other Side Of Eden* (2001, p.79). Brody writes,

...by the end of the ninth chapter of Genesis, humans are exiles bound to move over the earth, struggling to survive on harsh land, aided by dominance over all other creatures. In their hearts, from first creation, humans rebel against God's laws, are ready to kill one another, brother against brother, harbouring evil. They are farmers, gardeners, city dwellers, metal workers, wine drinkers.

Brody continues,

The conditions of this archetypal farm are harsh. This is not Eden but the curse of the exile: only by the sweat of his brow does the man provide food for his family. Not only the man of course but the woman must work all day every day...Labour, consolidation, inheritance and migration comprise a set of filial duties. (p.85)

Then speaking about inheritance, Brody says,

This inheritance may in the long run, be the privilege and duty of one son; but of the others some can stay and work, some can make alliances among neighbours and relatives, and those who neither inherit or marry well may go far away to take advantage of whatever opportunities...(p. 85)

I determined at this point that I could never really know the past with any accuracy, that I could only patchwork some of my story from fragments. My knowledge of history unreliable as was also much of the oral history. Culturally, I had inherited fabricated constructs that weren't necessarily the same as the culture my families left behind. There are few if any people still alive today who are able to tell stories from first hand experience from the turn of last century. Today's Australia had inherited a

history of hidden violence disguised as good deeds. To reconstruct some sort of historical narrative I gathered much personal archival material. This was a large collection of paraphernalia, largely unvalued by other members of my immediate family. Included were old photos, letters, personal statements, certificates, post cards and other visual bric a brac. These added to the few precious family heirlooms traditionally inherited by the female descendants of 'WASP' families. This material provided a large source of inspiration for the visual component of this project. These items of paraphernalia and contact with other relatives, in particular the Thomas family, allowed me some sense of threads of family stories or shadows of characters from the past. Women family members and women in general on hearing about my project were eager to contribute. These family contributions, whilst addressing something of the past, were primarily genealogy and lineage, based on the male name and property ownership.

These essential elements of my research provided the first visual and conceptual signifiers for my work: invisible women, whitewashing, marriage, superficiality, constructed realities. Colonialism provided me with key words such as duality, constructed spaces, borders, hierarchy, interiors, and decoration. The information I gathered supporting material obtained as one component of the research but the lack of information, rather than being a problem, in fact directed more research in a slightly different way. It was the remains and traces that I was seeking, with the gaps making these more precious. To represent the traditional position of the woman was to infer internal space but also absence. It was very important that it was an inference, not a constructed space, because, as I stated earlier, women did not own property outright. I used whitewash to paint two-dimensional silhouettes on the wall in the shape of bathing tents. My grandmother was born in Queensland but never learned to swim because in her day 'ladies' did not swim, at least not on public beaches. The whitewash shape on the wall also bore a remarkable resemblance to the silhouette of a church steeple, tombstone, and open doorway with the light shining through. The tent/doorway was satisfyingly ambiguous. I had decided to make it human scale and on a white wall the white shape had a luminous quality, almost ghostly From the base of this 'doorway' I installed one metre square 'carpets' or 'floors' and referenced borders, grids, the decorative, and domestic decor. These were made from domestic substances selected for their particular reference to British colonists. The patterns made were not selected by research, but as proof of what remained of my culture. I drew directly on my own experience. Each floor pattern had at some time been in decor of homes I had seen either first or second-hand. Lace stenciling was used in the floor patterns to reference wedding gown fabric and its use in colonial times. The use of the decorative motif referenced the class associated with lace quality, and also Ireland, where the use of

decorative lace was a signifier of status and wealth of the middle and upper classes in the nineteenth century.

It was not really possible to break through the whitewashing of Tasmanian history. Even in the present day the narrative remains edited according to who is telling the story. This was true of both written and oral narrative. I could talk to Helen Wills (my cousin living in Launceston), Snow and Shirley Thomas, Daniel Thomas or Alan and Judith Wilson (all relatives still living at or near the 'Northdown' property) and have totally different versions of the same story or hear stories of my family from them that my father or grandfather never told. It became difficult to adequately substantiate facts and figures from many sources, reputable or otherwise. This can be seen in arguments between present day scholars: Keith Windschuttle (2002), for example, has been openly contesting the influential research of Henry Reynolds and Lyndall Ryan. I chose to represent personal identity through objects and materials from the domestic sphere, as it was the most tangible of my reference material.

3. DECORATIVE AND FEMININE SENSIBILITIES

Within our thinking, the concept [of decoration] is mainly considered in a negative way. It stands for subordinate value, an appendage to something else, often even for superfluity...By definition we never look at decorative things in the same way that we look at works of art. (Pultau, 1993, p.134)

Decoration and the aesthetics of the decorative was destroyed – sometimes literally – in the modernist era. Decorative textiles and the hand-made gave way to mass production, the architectural fabric of the more prosperous cities was removed to make way for, firstly Art Deco, and later for versions of the International Style.

Much of my childhood was spent in Tasmania's capital, Hobart, with regular visits to the north coast of Tasmania but with little time spent in Launceston. When I did visit Launceston I was struck by the contrast between the colonial architecture there and the more modern architecture in much of Hobart. I was familiar with the older architecture but this was in homes that belonged to my Tasmanian relatives that were built in the late 1800s and early 1900s in Hobart's suburbs and on larger rural acreages around Tasmania. In the comparatively younger Adelaide where I had lived from 1980 to 1989, the absence of decorative facades was very apparent.

Decorative elements have been consistent in my work since 1990. In 1989 I returned to Tasmania and settled in Launceston. Here I encountered again a strong sense of the colonial past. This sense of history was in the place and it was impossible to escape visual reminders of the days when to decorate was to express individuality, as well as making symbolic links to nature and prosperity. Historically, this region has served as the rural and industrial economic centre of the north of the island. Being regional, and with a lower economic status than that of the capital, Launceston had largely missed the building boom in Art Deco government buildings so evident in Hobart. (*Electric Island*, 2001)

It was the first time I had lived in Launceston and the preserved colonial architecture was prolific. I was inspired by the applied decoration that pervaded Launceston's architecture. In 1995, I made a body of ceramic works. It was my intention to express something that signified the history of my cultural inheritance and the place in which I lived, with a view to using visual signifiers in my work. Through research I found the use of pattern in the art of the Celts and the motifs used in the iron lace and textile laces were similar. (Plate 15) I discovered that the history of the development Celtic art was illusive but there was however, much reference to and appropriation of Celtic design to be found in many European decorative designs. I embellished simple ceramic forms with fragments of Celtic designs using a ferrous and copper patina to fired work to achieve a trompe de l'oeil of corroding metal. I titled these works *Remnants Of a Journey*. (Plates 16-17)

Adding these motifs to ceramic objects drew a connection to my cultural origins. I used recognisable cultural symbols to signify some reminders of my artistic cultural past and sense of place. For me, these designs brought together my own Celtic (English, Welsh, Irish) ancestry and the Australian colonial decorative sensibility.

There was a commonality in the motifs used in architectural iron lace, material lace, embroidery design and Celtic design. (Plates 18-20) I had found a link to a cultural past and became fascinated and inspired by the decorative additions to Launceston architecture and the relationship to decorative motifs of a Celtic origin. I collected any material that could symbolise and reference this link and, conscious of the discourse with the viewer, used the decorative as signifier. The use of the decorative became a consistent characteristic of my work.

I returned again to the decorative character of Launceston and began to consider the character of decoration itself. Decoration has been defined as 'adornment and embellishment, to decorate, as to furnish or deck with something ornamental'. (Macquarie Dictionary) The decorative is defined as 'attractive but superficial' with no mention of any relationship to high art or cultural identity. There is, then, by definition, an emphasis on decoration in either a personal or a domestic sense.

Pultau (1993) has identified the plight of the decorative in modernist times as marginalised. His view closely resembled a patriarchal viewing of the position of women. The Victorian masculinist architecture carried a feminine sensibility in the decoration, the decorative within the grid of architecture. From colonial times, many traces of the decorative remain – in architecture, on textiles and handiwork of colonial women, in domestic interiors and on personal apparel. The colonial middle class married woman was the decorated, decorative and interior decorator. The processes of installing my work – a superficial transformation of space – mimics the traditional decorator/decorative role of these women.

It is apparent that during the early parts of the twentieth century the decorative became extremely unfashionable. The decorative as 'attractive but superficial' lost any relationship to high art and was abandoned. In 'The Ornamental Abyss' Dirk Pultau damningly proposes that,

What we call decoration often appears to be something that cannot account for its own existence. ..By definition, we never look at decorative things in the same way as we look at works of art. And since decoration is only an auxiliary value, when it is used in an exaggerated manner it becomes quite an unpleasant business. It has to be applied with caution therefore. It must not get out of hand. One has to treat it with due reserve, keep it under control. Ornaments were a crime because they obscured the essence of the 'true' form. (Pultau, 1993 p.34)

Pultau described the plight of the decorative in modernist times as having 'only auxiliary value', a phrase that could easily apply to women and their work. In brief, modernists believed decoration was a distraction from the essential form and function of objects. I have no argument with this observation however do ask why does function and the essential predominate? In 'Fragment on Ornament', (c.1990) Francesco Pellizzi writes,

The ornament dazzles, distracts the eye from what it conceals, but also draws it in: one's gaze wavers between substance and appearance, shifting between the impersonal aspect of image (that which cloaks the image's 'self') and its persistent expressiveness... True ornament can itself negate the very primacy of form; a screen of added appearance in some way disguises all direct relation to that substance around which our classical idea of form has revolved... Decoration still remains essentially a cultural concept. 'Nature' is cultured in it, is subjected to a cultural (re)production system. Thus in so far as decoration is a 'storehouse', it also remains (even now) a showplace for reminding culture of its enormous repressive power and what it has to deny in order to sustain itself.

The conceptual divide between Modernism and the decorative as classically captured as early as 1908 in Adolf Loos's essay. 'Ornament and Crime' (Murphy, 1983, p.454) coincided with the movement of women from the home to the public sphere, and with the rise of modernist architecture. The separation of art and architecture from craft and the decorative included the traditional domestic practices of women. In a way, successive feminist movements, while wishing to liberate women from the confines of the home, failed to recognise the value of those same women's domestic contribution.

I extended the use of the decorative as a consistent motif in my work as part of a duality that was a male/female metaphor for control and confinement. When lace motifs were incorporated in grid structures it symbolised the feminine within a male 'structure'. (Plate 21) The lace motifs, which carried a symbolic link to a cultural past, were also present in contemporary textiles often used in wedding gowns, as curtaining or on women's underclothing. Once concealed and close to the body, in 2001 these re-emerged on contemporary fashion items. The arabesques in the lace patterns combining with delicate floral designs appealed to my feminine sensibilities and stood in total opposition to the rigid modernist aesthetic, International Style architecture and the industrialised landscape. The decorative became a way of representing the female and her historical concerns and was adopted as a hallmark of the *Inheritance* series. The quote I found in the catalogue of the exhibition *Death and Decoration* (2001) by Maria Kunda affirmed the meaning and intent of decoration in my work. Kunda writes, 'Modernism, particularly with respect to architecture and painting, is discredited as a means of expression. Ironically, modernist condemnation has given decoration the power and ferocity of an oppositional force.'

4. ART AND (EPHEMERAL) PRACTICE

As recent analyses of the 'enunciative apparatus' of visual representation - its poles of emission and reception - confirm the representational systems of the West admit only one vision - that of constituted male subject - or, rather they posit the subject of representation as absolutely centred, unitary, masculine. (Owens, 1992)

In a way, the feminist movement – though wishing to liberate women from the home confines - still fails, even today, to elevate the value of domestic contribution. In the art world the divide between art and craft and the decorative in the Modernist period has resulted in the marginalisation of the traditional domestic practices of women. Subversion of the decorative is reflected in the decor of the homes and fashion of the 1950s and 1960s. I grew up in this period and the professional roles for women were still limited to teaching, nursing or secretarial work with the main goal being marriage and children. If I was to express my female identity and my cultural inheritance, I needed to express something of an historical narrative that included domestic tradition. My grandmother's grandmothers were farmers' wives and ladies of the house in the late 1800s who had immigrated with their husbands as new wives to Australia. But I knew little of them. Only some of the male descendants continued to farm and, as was the cultural tradition, the females in the family did not 'inherit the farm'. Most of family narratives were spoken through the male lineage.

Discourses of postmodernism and postcolonialism and revisionist history allowed a new forum for voices that were previously silent. It was possible to look into the past critically. I had not felt entirely connected to modernist ideology. I had the opportunity to know my grandmothers who were both born in the late 1800s. They were content women. Their home management was impeccable and their place in the home respected. Their husbands, my grandfathers, had demanding jobs. Llisle Christian Pallister Wilson was a lawyer and a Police Magistrate, a JP and MBE. Grandad Wilson kept bees and took me fishing. Henry James Reginald Cole was a trained accountant and Town Clerk of Hobart and Launceston. He was a keen camper and built his own custom caravan to accommodate his height (six feet and four inches). When he wasn't working he liked to be mobile. He traveled around the world with my grandmother (Gladys Armitage Cole nee Willis) when they were both in their late fifties. They drove around Australia in Grandpa's homemade pop-top VW Kombi van when they were in their sixties. Both maternal and paternal grandparent couples had time to have productive vegetable gardens, recreational hobbies and spend time at social gatherings with family and friends. I stayed and interacted with my grandparents in various ways. My mother's family took me on camping holidays every summer in Ulverstone. My paternal grandparents had me stay with them in their grand house in Gloucester Street, Devonport, Tasmania, and at the shack at Hawley, 'Larooma Cottage', every year for the first eighteen

years of my life. My mother added other camping holidays and other activities such as skiing and bush walking, coupled with a deep appreciation of the local environment and things outdoors. My father was a keen bush walker, gardener, amateur historian, writer, painter and a collector of a variety of collectables.

Possibly because of having experienced a childhood distanced from many modernist pressures, I related to postmodernist notions of difference discussed by writers such as Irigaray (1991) and later Lippard (1997) and Owens (1992). I saw the general population as a mix of people with different origins with many different sets of values and stories, not one story, but many 'extraordinary stories' and many voices. The purpose of my project was to determine a personal narrative and set about expressing this in a 'voice' and 'language' in art that stood outside a male-centric view.

Even with the best of intentions the movement of women from the home to the corporate world has not addressed the contradictions in patriarchal system. The collective silence of woman's voice, not knowing my own personal history beyond two generations, and the need to express the ephemeral nature of personal identity in tangible materials – as a visual artist. All these issues eventually affected my practice and mode of working. There is a history behind my preference for installation work and the use of series and multiples, This started when I accepted an invitation by classmates from college to attend the four day entry assessment at the Tasmanian School of Art in Hobart in 1974. On entry I had a folio of large paintings that were of domestic subject matter and figurative, 'unfashionable' for that time, which influenced my decision to double major in 3D sculpture and ceramics. At the time I was unimpressed by specialisation in one medium, and was encouraged and supported to mix mediums. I was largely exploring new ground and was unable to find many examples of artists working this way - particularly women. Even though there were women working in art and shifting the boundaries in art, there was little publication in this area. The resources were of more traditional work in sculpture and ceramics teaching was predominantly technical and centred on the Bernard Leach (1976) and Japanese philosophy not sculpture. In second year of Art School in Hobart, I went on my second sculpture excursion to Ocean Beach, near Strahan on the west coast of Tasmania. With the human condition as the underlying subject and this time more specifically female, I constructed my first ephemeral site specific work. Emerging (1975). (Plate 22) The work was figurative consisting of a series of seven life size sand sculpted semi-submerged and emerging female figures threading onto the beach from the water's edge. Designed to be photographed as it was washed away by the evening tide, it focused on the ephemeral nature of identity, and its deconstruction. At the end of three years of Art School I made and sold cottage pottery for a time.

I had never really been conscious of – or directly affected by – a 'glass ceiling' until I had children, and I was naive of any politics in art until I began to study art theory. I had worked

towards the development of a studio practice, but after eight years of isolated part-time work and two children, I decided that in order to make a living as an artist I needed to expand into a 'managed' cottage industry to be competitive. I was not sure of this idea. I still liked to 'make' work and be 'hands on', the personal relationship between material, process and product was something I enjoyed art purely for market and production dissolved. I felt the need for further training and a connection to an art 'network'. I was living in Adelaide at the time and enrolled in Ceramic Design at Underdale College but that year (1989), very early in the semester my partner decided to move back to Launceston, Tasmania for work. I spent an intense shortened semester at Underdale before settling in Launceston and enrolling in the Associate Diploma at the School of Art. It was during this time I was first exposed to contemporary art theory and was presented with a view of European art that has been accepted as our art heritage. Even in the early 1990s art theory had focused primarily on the history of painting and sculpture in Europe: the heroes of modern art were many – and the heroines almost nonexistent.

When I studied modern art in the 1970s I was exposed to the works of artists that had challenged the conventional perimeters of art practice such as Durer, Monet, Cezanne, Gauguin, Mondrian and Warhol, Duchamp, Christo and Jeanne-Claude and Henry Moore. Their works did not appeal to me at the time, but the use of art, to make and express in a wider variety of abstract narratives did, as did the constant questioning of the boundaries posed by the critical art establishment and alternate ways of visual representation. At this time feminist issues in Australia were just moving into post 1960s radical Germaine Greerstyle of discourse but the trickle down into the art world was minimal. Practising professional women artists were rare. As a part of western culture industrialisation, modernisation, globalisation and economic rationalism became socially and culturally prioritised. It could also be argued that the continual commodification of art practice resulted in a separation of art from the wider culture. As art was 'professionalised' it was placed into an economic arena and into, consequently, a male domain. Noticeably missing from the professional arena were women. The traditional areas of women's artistic expression, for example textiles (particularly those in the domestic arena), were often categorised as craft and design.

The 1960s were a time of great social change in Britain, America and Australia and this was reflected in art. Andy Warhol began to use popular images and the art of reproduction in his art. Oldenburg had picked up Duchamp's liberation of everyday objects as object d'art and began expanding the conventional parameters of sculpture practice and freeing themselves from established traditions.

Eva Hesse, who first gained critical acclaim in 1968, was well known and admired by other New York artists before her work became publicly accepted. Hesse worked in an informal fashion using latex and other soft materials. Hesse's work at the Guggenheim in 1972 placed her at the forefront of an anti-formalist group of artists known as Process Artists.

Magdelana Abakanowicz began her use of rope in 1970 paralleling uses of this medium by Hesse, Robert Morris, and Jackie Windsor. Her use of ready made cloth questioned conventional distinctions between hand made and ready made materials often used to distinguish craft from art. The use of fibre and multiples is of particular note in Abakanowicz's installations and adding emotional content and an overwhelming presence to her works. Many artists embraced the popularisation of art and image but still, through modernist ideology and cultural and social attitude towards women, largely excluded their presence. This exclusion was unquestionably a paradox since everyday objects and the boundaries of art practice were being tested. There were women art practitioners but it was quite some time before their work became noticed.

However, it was not until the late 1980s and early 1990s I became interested in artists such as Hesse, Abakanowitz and Christo, and was exposed to artists such as Anish Kapoor, Richard Long and Andy Goldsworthy, and Rosalie Gascoigne. Christo, Long and Goldsworthy were working in landscape and Gascoigne, working with found objects and every day materials installing 'landscape' within a gallery space. (Plate 23) I observed these artists were moving right away from the traditional object/monument/product orientated focus and were exploring the transformation of space and art outside the traditions of gallery spaces and the ephemeral nature of art and object. In *Beyond Recognition: Representation*, *Power, and Culture* (1992), Owens states,

In the modern period the authority of the work of art, its claim to represent some authentic vision of the world, did not reside in its uniqueness or singularity, as is often said; rather, that authority was based on the universality modern aesthetics attributed to the 'forms' utilised for the representation of vision, over and above differences in content due to the production of works in concrete historical circumstances.

It was the idea that art could be subversive as well as aesthetic that captured my imagination. I was coming across a prolific amount of revisionist literature in art and feminist theory being written and identifying issues that had arisen for me from similar issues and enquiries.

In Three Artists (Three Women): Modernism and the Art of Hesse, Krasner, and O'Keefe (1996) Anne Middleton Wagner begins by devoting a chapter to gender issues. In 'Sex Differences' she claims her study was concerned with one central circumstance and that was the fact that the artists were women, This was, she says stimulated by 'an annoying old question, the one that asks why there are – or at least are ordinarily seen to be – no "great women artists." '(Middleton Wagner, 1996, p.1) Middleton Wagner discusses issues

involving the social and professional experience of women who make art, as well as the form art takes. She goes on to say,

...they require both public and private negotiation of the roles of woman and wife, as well as artist; they shape the various means used to claim authorship or voice or identity in a work of art, as well as the value placed on that art in the public realm (Middleton Wagner, 1996, p.1)

Middleton Wagner's comments gave validity to my inquiry and choice of subject as it was published in 1996, but I noticed when reading about the lives of Lee Krasner, Eva Hesse and Georgia O'Keefe (Middleton Wagner, 1996) it appeared these women made choices between pursuing professional careers and maintaining family ties.

Perhaps the devaluation of the domestic contribution was influenced by the industrial revolution in the sense that the economic value of the handcrafted object was challenged and defeated. This seems to have included the value of domestic production. Production of handcrafted objects had been performed by both genders inclusively. Industry placed production in an economic arena. The questioning of 'object value' and art practice created new discourses and an avant garde approach to art in the West. There was some questioning of the boundaries in art primarily in relation to the industrial and technological revolution and the depersonalisation of production.

Of the supposed heroes of modern art as we know them, many of them appeared to be misfits and were often arguably social deviates. Many artists made little or no money from their avant garde modernist work and during this time much art was about artists questioning art and its practice. Dada sought to present art as essence, a different view, perhaps seeking a new kind of understanding of art and its practice which was less concerned with the product and object based ideology and began to cross the boundaries between the various separated disciplines such as visual art and performance. This created discourses and a history of new concepts which challenged traditional boundaries of art practice through a minimal, conceptual and performance approach to art. Oldenberg and Christo were 'softening' sculpture with novel use of soft material. Christo's 'theatre of ephemeral', Oldenburg's irreverence and performance elements, Abakanowitcz's deeply expressed notions of identity, Gascoigne's interpretations of the local in terms of found object and aesthetics of multiples, all appealed to me as a new way of art making. During the symposium, Crossovers, run in Launceston by the University of Tasmania School of Art, about site, place and identity I was introduced to the work of Anne Graham and Fiona Hall. Graham showed an installation work of tents colonising the river edge in an exhibition in Canberra. Fiona Hall talked about the Paradisus Terrestris series and during other people's talks was cutting up coca cola cans into thread-like strands and knitting a cape. Hall stitched a dress completely out of name labels for the Crossovers site specific installations, and installed it

in the Launceston CWA shop front window. Her versatile use of materials and and transformation of everyday objects to art objects through recontextualisation made the work powerful.

My involvement in the *Crossovers* conference was coincided with my return to sculpture as a medium of expression. In a collaborative project in an empty Launceston shop I worked with site interpretation. I recently found this quote by the Christos that articulates well what it was like to work with a particular site specificity. In *Christo & Jeanne-Claude* (1995) Baal-Teshuva says,

Christo's aesthetic, as told to the present writer, is a distinctive one. Traditional sculpture creates its own space. We take space not belonging to sculpture, and make a sculpture out of it. (p.36)

Then.

In evolving this aesthetic, the Christos have invested immense resources of energy, resources directed ...at locating their genuine selves...(p.36)

Later, Baal-Teshuva observes,

The doctrine is associated with the priestly caste of artists, writer and thinkers of the later nineteenth and earlier twentieth century (such as Malarme, or Nietzsche, Gustave Moreau or Stephan George who held themselves aloof from common life and tended to have right wing political ideas that in some cases (Ezra Pound) did not even stop short of fascism. If it is correct to see the Christos as sharing some of the arts for art's sake convictions, it is also a pleasure that of the brand of populism always insists on the pleasure of ordinary people, rather than excluding them. (p.45)

The late Rosalie Gascoigne was an artist invited to the Launceston School of Art in 1991. It was not only her work that made a strong impact on me but also her testimonial as a female artist, wife and mother and her dislike for the conventions of that which she termed 'too much arty talk'. It had been my experience when developing my art practice never to be able to quite negotiate the issues of professional practice or seriousness of identity as an artist. I saw works by artists such as Long, Goldsworthy, Gascoigne, and later Hall and Graham as significant and was finding the idea of installation a preferred way of working. Of Anne Graham's work, I immediately thought of the use of tents in early settlement times and the tents in the goldfields in Victoria. Tents were part of a 'museum of objects' in my history. Growing up in Tasmania I spent most holidays camping with my mother's family. There was a language of association with objects; a connection with and reading of a visual language. The idea of site being part of art works and the transformation of space beyond a frame and flat surface, the tactility of the works of these artists appealed to me as a way of working. The early Ocean Beach sand work from 1976, *Emerging*, suddenly had new found significance.

The aforementioned artists were affirmation that art could be practised outside the confines of the gallery, with consideration of site as part of the work or with site-specific materials. I was working in these three ways, using specific substances from early colonial times that were particularly British. I was expressing my identity drawing ideas from everything that fine art was posited not to be. The installation process mimicked every day activities. This made a stronger discursive statement, working with an aesthetic that, while it made reference to fine art, created an ambiguity, making art with that usually reserved for 'craft', recontextualising object and material.

5. REDOLENCE, SUBSTANCE AND SITE

A hat rack and coat rack to hang things on, a comb to straighten one's hair, a cover to protect a typewriter from dust, a urinal for peeing in, a rack to dry bottles, a shovel to remove snow. Almost all of Duchamp's readymades could have been found in an average home or store; they are mundane objects of everyday life... They are objects for cleaning, hanging, storing, drying, preening and peeing; objects whose purpose is to aid in self-presentation, objects that allow homes and offices to function. They are the unsung aides that allow us to do the work of maintaining house and body, so we are better prepared to do our other work, like art for instance. But this was not the case in Duchamp's studio: the hat rack was suspended from the ceiling; the coat rack was nailed to the floor; the typewriter cover protected nothing but air; and the urinal stood alone, inverted, forever, forever (Molesworth, 1998, p.51)

My use of domestic ephemeral substances in installation had begun with Camouflage and Paraphernalia (1997) (Plate 24) It was my first large textiles installation and I found a liberating ease with textiles as the medium. My mother knitted, made clothes, produced her own curtains and sewed windows into the caravan annex and so on, just for our own use, and I had learned many skills from her. I was surprised that even with no formal training how much knowledge of the medium was inherent in me. Because I sought to express a mixture of tradition and contemporary practice I focused first on the signifier of the institution of marriage in European, and particularly English, culture: the colour white. I began constructing wall works using techniques related to dressmaking, such as pleating, tucking, tacking, applique, beading, the 'unsung aides' of the homemaker and decorator. Some parts of the works remained pinned in the final showing of the work. This exposed process and unfinished business, as it were, showing life in work, not end product. I presented a seven 'split' or 'deconstructions' of the collective identity assigned to women as wives and mothers, and in history. In the manner of Duchamp, titles and sites became key components of the work.

Over the next three months I proceeded to construct seven of these works experimenting with many shades of white and a variety fabric and lace, exploring and exploiting their different qualities and translucence, then added light as a component to cast soft shadows on the white walls behind them with spot lights. I installed a 50 cm white circle of traditional 'Australian' foodstuffs in their raw state in front of each wall work, these matching, in shades of white, the colour of the fabric. At my disposal were a multiplicity of commonly used domestic substances, souvenired by British colonials and transported to Australia with colonization and the imperialist cause, to be used by women. The substances I used in *Camouflage and Paraphernalia* were salt, icing sugar, flour, washing powder, milk powder, moulded rice and talc, all carrying the redolence of domesticity and the feminine. I pressed imprints of the textile textures of the wall-based works onto the floor works, creating an

impression, shadow and presence through absence – like the voice of women in history. I thought then that the floor works could be explored further, but left it for a time.

In 1998 my father died suddenly. I began my MFA project in a grieving state. I experimented with materials, collaging 'fragments' of history and text specifically related to personal historical narratives passed down through oral history. I explored collaging with organic substances such as talc and sugar, making a suite of seven framed works, *Bitter Sweet*. (Plate 25) They contained references to myth making and the whitewashing of history, and were redolent with the spaces opened up by my father's death.

Results from my searches for material resources regarding family were few, but I had in my possession a couple of boxes of archival photographs and scraps of written material. Letters of correspondence, photographs, journal or diary excerpts became fragments serving the purpose of patch-working a narrative of the past, of their lives. Somewhat transitory and ephemeral in character, such documentation, being domestic in nature, and akin in character to oral tradition, was not valued as authentic historical texts.

I continued to experiment with ways of working with organic substances of a domestic nature and made a body of work which included the work Loves Me – Loves Me Not (2000). (Plate 26) The work was hand knitted, then covered with sugar, the knitted yarn creating an internal armature. The work was hand knitted, plain stitch, the sugar surface sparkled, jewel-like. Through this contrast I hoped to express both the privilege and plight of the free settler woman. The whole premise of a woman's existence was marriage and the reward for marriage was the promised share of architectural spaces, a social armature, sugar coated and washed white. The home was the core of the identity of the woman. Within this space women's total creativity was contained, their invisibility defined in male hegemonic terms.

I determined that to represent the traditional position of the woman I needed to reference her relationship to an architectural internal space in my installations. Importantly it was a space of applied decoration, not a constructed space. The process of the works mimicked the embellishment of a home in the most everyday way. The superficiality of the works was intentional; the surface transformation of space referred to the traditional decorator role of the British colonial middle class women. As a colonial descendant it was not a material space that I had inherited, rather, it was cultural traditions shrouded in myth and the implied social expectations of my female ancestors. Working in a site-transforming installation format, my art and life became intertwined and my personal environment became the primary source of materials.

The idea of the multiplicity of a woman's identity that included both traditional and contemporary references from within my culture came to be easily expressed through a careful selection of materials and a deliberate way of working. I developed imitation carpet

and tile floor coverings that were about 1m square defined by ambiguous whitewashed shapes on the wall behind them in my studio. The combination of wall shapes and inferred a domestic space. The carpet of the studio was an easy surface on which to create the delicate powder patterns. The whitewashed 'doorways' appeared quite dominant in the studio. I could see that the works would undergo an easy transition into a contemporary gallery space. The work inferred an intimate personal space, with the 'carpet' patterns referring to those from various eras of Australia's 200-year history of settlement. The materials were signifiers of my inheritance and created a palimpsest of meaning. The works became less laboured and were deftly executed, in the manner of a woman practiced in the repetition of domestic tasks. The notion of 'bitter-sweet' became a literal description of the materials used, and a metaphor for duality in Black or White?, referencing Christian and western philosophy and also the nature of women's place in our culture. (Plate 27) The work references a bitter-sweet experience, expressing the world as it may be known to women, rendering in their picture of things, their subconscious knowledge of self-reference, as living history. Floors made of soap powder created the illusion of a high pile carpet, decorative in appearance, the intended inversion and discursive nature of the work carefully disguised in the aesthetic. There was a residual scent from soap powder reminiscent of laundry, the bouquet of tea leaves, the scent of talc and of the heavily perfumed hair spray used to fix the loose materials. (Plate 28)

My primary experience for the female model continued to come from the interior space of the home, primarily in the kitchen, or in domestic-related activity. Houses were whitewashed and women washed to clean their paraphernalia and interior spaces cleaner than clean, whiter than white, soap powder white. A lot of time was spent preparing food, with great creativity. Food preparation is ephemeral by nature and has traditionally been fabricated and often 'displayed' before consumption on the horizontal plane of the table. Foodstuffs that were most commonly used by Europeans in colonial times such as flour, sugar, tea and milk, continued to be the staple diet of my work. Black and white geometric square tile patterns of tea and sugar was reminiscent nine-patch patchwork, of decor from the tile floors of European places of power and also 1960s minimalist-era linoleum. Another floor pattern was composed of milk powder and soap powder, gridded and regularly interrupted with a diamond of lace in stencil negative giving a reminder of delicacy and of decorative pattern existing within the confines of an architectural space. The materials referenced the everyday processes of cooking and cleaning. In earlier days, women's social activity had always been accompanied by a cup of tea, and it was often at these times the creation and perpetuation of oral history and myth making occurred. Tea and sugar together, bitter and sweet, black and white, made a visual metaphor for a dualism that seemed to be of the feminine position and also of a broader cultural or philosophical position.

After completing the framed textile and organic substance collages of *Bitter Sweet*, text was no longer a component of my work. I made an effort to deliberately reference the voicelessness of women family members. Each 'interior' was defined with a white-wash form on the wall, which eluded to an ambiguous 'white shadow' and was my way of inferring the absence of women in Australian history. The work remained divided into grids, geometrical in pattern and shape.

I determined to install in a different place, outside the confines of the smallness of the studio, to explore site specificity and my ability to respond to and work in different environments. The move into an area of the old Coats Patons factory in Launceston allowed for an evolution of the work and scale. The Coats Patons site offered a large space to expand the work within. Long masonite paths criss-crossed the floor and were reminiscent of an urban grid, of endless tiled hallways, perhaps even corridors of power. (Plate 29) The preparation of the work mimicked the traditional work of a woman. Each work had a recipe and I had shopped at the supermarket for materials. The installation was a gentrification of the space and the site and its history of women textile workers contributed to the narrative in the work. Materials referenced everyday domestic activities; milk powder and soap powder – cooking and cleaning.

Making the work on the floor emphasised the symbolism of the domestic table and the inversion of 'high art' practice, in a gentle yet Duchampian way. The whitewashed 'doorways' were an illusory play, a space created with white on white, very subtle but still just visible. The mind was invited to form associations with the 'doorway' because of its size and shape: ambiguously inside and outside. The floor designs ranged in size to be site-specific. The floor was constructed so as to allude to distortions of perspective just as paintings might allude to distortions and perspective on the canvas. The domestic substances were placed on the floor in such a way as to mimic floor coverings, carpets, rugs, tablecloths, doilies, lace or sugar coated textile works.

At this time I began paying particular attention to works by women that were most commonly relegated to the category of 'folk art', for example patch working, interior floor coverings and lace. My work had become site specific that is the work had become transformative, on a superficial and ephemeral level through the act of adding decorative elements to a space. The method of working involved considerable planning but also allowed for flexibility and evolution on location. I was very comfortable with this way of working. The large scale resulted in the viewer experiencing the work in a physical way. The work spoke to the viewer and tapped into their memory and associations. I found I no longer needed textual references and I was working intuitively, responding to the material through memory and personal associations which in turn evoked many of the same connections with the viewer.

In 2002 I undertook two major projects, works for the *Life and Death* exhibition at the Stables Gallery at Cleveland, Tasmania, and *Seven Warehouses*, at Salamanca Place, Hobart. In each case, the work I installed was in direct response to the history of the site. As part of the *White Shadows* series at the Stables Gallery I used some of the old artefacts that were on site and stencilled talc lace patterns on the cobbled stone floor underneath them. This was the first time I had worked on anything other than interior wood or carpeted flat floors. The stable cobblestones were damp, settling the talc, and the lace pattern was prominent on the higher points of the stones. Two 'lace' squares were installed under the grain grinder and press and the lace shadow of the seeder was stencilled beside it. (Plates 30-31) These underlays of lace were reminders of the part the women played at the Cleveland site, working to supply the kitchen for family and travelers.

At the Long Gallery, Salamanca Place, for Seven Warehouses I made three small installations. One was a 1 metre x 5 metre tea and sugar 'tiled' pathway, Black or White?, (Plate 32) the title pun referring to the British possession of land and its subsequent commodification, division and allotment, to the trade of measures of tea and sugar and other goods at the Salamanca site, and to the traditional question that precedes the pouring of tea. The second installation, continuing the White Shadows series, was stenciled lengths of offwhite organza with talc hung over a bay of windows in the Long Gallery that overlooked the Hobart wharves. (Plate 33) The work was made in memory of the new brides and single women arriving on the ships. The organza acted like a theatre scrim so the talc lace patterns could not be seen on the organza from the inside with the gallery lights on, but the natural light filtering through the organza cast lace shadows on the gallery floor. At night, viewed from the outside of the building, the talced organza looked like lace-patterned curtains. I thought of this work as a metaphor for women's cultural standing, particularly in colonial times, through the play of substance, light and shadow, presence and absence and visibility and invisibility. The third work, from the Carpet series, was a white soap powder mat with tea stenciled in a continuous rose pattern, commenting on the endlessness of women's confined domestic experience. (Plate 34)

All of the installations came under the general series title of *Inheritance*. Subheadings such as *Black or White?*, *White Shadows Cast* or *White Shadows* and *Glasshouses* described series within the *Inheritance* body of works. The titles were double-edged, describing aspects of women's identity and colonialism as well as the form of the work. Not only did the title *Black or White?* serve as a visual description of the works of this title, but referred to ongoing discussions surrounding identity politics in Australia. *White Shadows* used a white 'shadow' effect with patterns of white substances such as talc and salt stenciled through lace. The lace stencils were usually applied to the floor and were accompanied by a wall component, which was made of a lace armature and covered with talc or sugar. (Plate 35) These were formed to look like windows and were suspended away from the wall,

casting lacy shadows. Salt was ideal for installations where ant invasions were a possibility. Soap powder and sugar mixed together, or sugar sprayed with hairspray, were totally unpalatable to all vermin. Insect repellent was unnecessary. Hair spray was the only fixative used. Not only was it a consistent material to use for the theme of *Inheritance*, but it was the only fixative that worked. Most of the materials I was using were organic porous substances and hairspray was designed for human hair and suited the purpose perfectly, even ironically referencing women's self-decoration.

Works titled *Glasshouses* (2000) were more architectural in form than *White Shadows* and referred to the woman's place, space and domestic role within the home. The first series were the 'carpet' squares which accompanied by the whitewashed 'tent' shapes on the wall. The series expanded into works that included the use of mirrors. I used two 60 x 30 centimetre glass shelves from a 2.5 x 1metre glass cabinet at the entrance way of the University of Tasmania's Newnham campus gallery in the exhibition *Edgy* (2001). (Plate 36) I stenciled geometric patterns in sugar that resembled white tiles and placed mirrors at the middle and end partitions. This created an optical illusion of infinite repetition of both the 'tile' pattern and the cabinet space, referring to revolving feminisms and the reflective nature of women and colonialism's unconscious mirroring of its self.

Parallel to the ephemeral installations, I developed a small body of works called *Duologue* (2001-2002). (Plate 37) As I have mentioned earlier, women's social activity was often accompanied by a cup of tea. Here I also connected colonial tea drinking to the making and perpetuating of oral history. When tea bags were deconstructed and opened out they were rectangular in shape, transparent and surprisingly strong. Used tea bags were stained with sepia coloured markings. I had collected tea bags from my personal use for three years and I had enough to begin experimenting with ways of incorporating them in my work. I drew on some and collaged them in my journal and printed images from the personal archival material on others. I made a series of three soft concertina books of these printed and drawn images for a textile exhibition called *Coloured* (2002). The books were edged with fine blanket stitch and connected all with gold thread. Other tea bags were patchworked into large sheets and manipulated to look like clothing. (Plate 38)

The idea of creating a soundscape to accompany the work was directly inspired by personal experience. There was a fabric shop in Launceston, appropriately named The Bargain Box owned by John and Jeanette (I know them only by their first names). They took pride in customer service and always took time to chat. John spoke openly about his love of his work and pride of the fact that he could sew well even if some thought it was 'unmanly'. John held informal sewing classes free of charge every Tuesday morning. I happened to walk in off the street on one Tuesday morning and was inspired by the sound that greeted me. The happy din of a group of women chatting over a 'cuppa' was a familiar, and somehow comforting, sound and was oral history in the making. I obtained permission to record the

following Tuesday morning sewing class. I used a digital recorder, placing it to pick up the sounds of tea making activities and the clock. It was very important that permission for recording was granted but it was on the proviso that, in order to avoid self-consciousness, the group did not know when the recording took place. The recording was perfect for my purposes first time. It had a generic quality. Sometimes one voice could be heard above others but only small parts of the many concurrent conversations could be heard in detail. This recording was not scripted in any way but imagine my delight to hear an elevated '...times have changed...', '... my husband...', '...the wedding dress is beautiful...', '...there's a man! Come over here with us...', mathematically-complex sewing instructions, the making of cups of tea, the ring of the cash register, passing traffic and the clock ticking subliminally in the background.

For the exhibition *Artefact* (2002) in Academy Gallery B at the University of Tasmania, Inveresk, I combined the sugar lace work and a soap powder and tea carpet, and introduced seven A4 size handmade paper works. The paper was moulded over iron lace and some latex-doily placemats that once belonged to Grandma Cole. (Plate 39) The paperworks were made from newsprint that was left over on the *Examiner* newspaper production paper rolls, another ephemeral maker and carrier of histories. The works were off white in colour, the same as the gallery wall and the texture was captured only by light and shadow. The *Duologue* soundscape was discreetly installed behind a 1 x 3 metre curtain. (Plate 40) The soap powder and tea carpet was the same as the carpet at the *Seven Warehouses* exhibition but this time I moulded a round sugar-coated lace tablecloth over an iron lace table, which was placed in the centre of the carpet. The table appeared to float above the carpet, a redolent domestic spirit. (Plate 41)

At the beginning of 2003, my work for the exhibition *Red Dust August Fog* was made in response to the poem of the same name by Tim Thorne. The work I was to produce at last brought me to a site that carried connections to me and my history, rather than that of a generic 'colonial woman'. My immediate reaction to Thorne's poem was to think about the family property, 'Northdown', the red earth, and the mists and fogs associated with coast and sea interface and the smooth shingle stone beaches and tracks. This time, unlike all previous works, the source of the materials for a pathway installation came from the site to the space of installation. The materials I used were the red earth from my cousins Judith and Allan Wilson's farm 'Hamley', shingle stone from the shingle quarry at 'Northdown' (it is illegal to remove the shingle from the shoreline without a permit) and talc. My cousins, Allan Wilson and Owen Thomas, helped me collect the materials. In the gallery I made a path of red earth and cobbled it with the smooth flat rounded shingle stone over which I stenciled a talc lace pattern. The form of this pathway was different from other works in the *Inheritance* series because it was meandering rather than straight, directly opposing the earlier use of the male architectural grid. Referring to journeys and life directions in a

metaphorical sense, the pathway was given the individual title *Paddy and Louisa's Path*, (Plate 42) also differentiating this work from the previous collective series.

CONCLUSION

This venture 'Australia' was always an experiment. It has taken us a long time to see it in this light, and even longer to accept the lightness, the freedom, the possibility, the possibility that offers a way of being. It keeps us on our toes, as curious observers of ourselves...It ought to make us skeptical of conclusions, of any belief that where we are now is more than a moment along the way. An experiment is open, all conclusions provisional. Even the conclusiveness of a full stop is no more, so long as there is breath, than a conventional gesture towards pause in a continuing argument. (Malouf, 2003, p 65)

I listen to ABC Radio National when I can. My preference is to listen to radio because it frees me to use my hands and my eyes while I listen. Television, on the other hand, requires me to sit still in front of it, commands my audio and visual senses and disables me kinesthetically. The interview programs such as *Book Talk, Australia Talks Back*, and *The Spirit of Things* allow for discourse and debate and enable insight into an evolving Australian identity. There is the personality of the interviewer and interviewee, and the topic is not presented in the patriarchal tone of a lecture. I can listen to the debates and form my own opinion. I switched on Radio National recently to hear *Life Matters* and an interview with Professor Geoffrey Sherington about his research on migration and the Big Brother Movement. His comments regarding the White Australia Policy reminded me of just how 'white' Australia is when he observed that the English could still move freely between England and Australia without passports. People from any other country, including Australia, were considered 'foreign'. I considered the impact this remaining colonialist assumption had on Australia's construction of identity.

Anne-Marie Willis in *Illusions of Identity* (1993, p.16) talks of '...assumptions about appropriate symbols to represent a nation...'

Willis goes on to say,

This bustling fictional bird's-eye view of Australia which seems so generous in its inclusions – people, places, birds, animals, monuments, cities, the outback, the new and the old – also excludes, most obviously the unpleasant aspects of life, poverty, violence and so on, but also in its stereotyping of people: the Aboriginal is inevitably a desert dweller, the surfer is male, while the bodies to be admired on the beaches are female and Caucasian. These stock figures work to render invisible urban Aboriginals, women in active roles and more generally a multicultural population. The national figures represented in the postcard are exclusively those that have been forged in the *Anglo* Australian tradition of constructing national identity. (1993, p17).

It has been two hundred years since Federation and Australia is, as Malouf (2003 p 65) observes, still in a process of inventing and reinventing itself. Willis wrote her book in 1993. What I observe is that not much has changed; her argument is still current.

Unlike some of my female contemporaries, I feel comfortable in my difference to men. I love to cook, clean and grow a vegetable garden and to preserve food (like my grandmothers and their mothers) as much as I do making 'art'. Grandma (Gladys) Cole (nee Willis) taught me cooking, house cleaning, flower arrangement and home economy. Grandma washed her plastic bags so that they could be recycled, baked to fill the biscuit tins every week, preserved fruit for the winter – she never wasted anything. I have no memory of her complaining of her service to her family. She was respected by her family for her role. Social reform has still not addressed the lack of remuneration for such work, considering respect to be sufficient recompense.

Gran Wilson (nee Chambers) taught me to have ambition. Her sister Cecil Headlam (nee Chambers) was amongst the first women candidates to obtain a degree at the University of Tasmania. These women nurtured the art of critical thinking in me. I respected my family. The Wilson/Thomas family imbued me with appreciation for fine art and, because I painted too, constantly likened me to Louisa Wilson (nee Thomas). This connected me to a past inheritance, myth or otherwise, and the belief that women art practitioners were not unusual. Louisa Thomas was also responsible for the first protective legislation regarding property for married women in Tasmania. These women were not unnoticed by the family members.

I feel fortunate to live in a place such as Tasmania, to have not watched much television until I was 24 years old, and not to have been brought up in a big city. In a regional location I believe I am at liberty to choose how I live and to construct an identity relatively independent of any perceived stereotype.

At the beginning of the century people worked long hours. Modernism, the pursuit of the ideal, more leisure, pleasure and longevity has perhaps perpetuated another set of problems. Statistics from the Medical Journal of Australia, quoted in the *Examiner* (Launceston) of Monday 8th December 2003, showed that young Australian women are spending a staggering spending \$414 million '...in a generally fruitless quest to be thin.' Personally, leisure and pleasure can be found in the act of 'making', in independence and creativity through tacit activity. To avoid such independent productive activity does not necessarily serve the individual. Are we lazy? Does this inactivity cater for the service providers and multinational companies, the CEOs, the rich and powerful? Is this a sign of social naivety? Society is elevating non-active pursuits, for example computer games which use the brain and the hands and produce a virtual rather that kinesthetic experience.

There is evidence that even 'silent', domestic tradition still exists and within hegemonic terms can be found in the repopularisation of the decorative, particularly in recent times. This can be seen in fashion trends, the prolific use of lace curtaining in ordinary homes, the notion of 'shabby chic', and the gentrification of older inner city suburbs in towns and cities in Australia. Old iron lace is being replaced with aluminium copies of the original.

The sale of fabrics and craft materials is still thriving. Bargain Box and Lincraft have closed here in Launceston since the introduction of the generic store Spotlight. Spotlight is understaffed and not able to continue with the tradition of customer service so closely related to the social activity of women's work. Business entrepreneurs have formalised what used to be the social norm. This can also be seen in food production, where 'Big M' equals Big Mum. Younger people are not able to cook, sew or look after themselves. Does the 'child-colony' of mother England, perhaps, never want to grow up?

Women's work has developed largely through oral networks. However, it has been commodified like everything else. This can be seen from the large number of 'home improvement' television show available today. Newsagency shelves are full of 'how-to-do' folk art and craft books showing how these activities are fore-grounded in today's 'culture'.

Yet I would argue that 'invisibility' and lack of 'power' is sometimes an advantage and ironically has a certain freedom attached to it. I propose that making ephemeral work is the only way to argue my position. Any other mode of working would condone that which I oppose – the ceaseless commodification of art as object. Conversely, the commodification of the domestic can be used to question the inequalities of history and the value of middle class women's domestic work. Does seeking power and public notoriety only serve to perpetuate the paradigm?

It is the epiphany at the Ritchies Mill Gallery, the decontexualised display of CWA women's work, that has inspired six years of my research. There is no way of arresting the perpetuation of myth. Oral history and written history are equally true and untrue. Women's domestic work, even though not elevated into a position of 'power', goes on, unfinished, without the full stop of patriarchal, whitewashed histories.

Helen Wills (nee Wilson) and I share a passion for gardening and discovered recently that we both carry cuttings from our grandparents' gardens to plant wherever we live. I am absolutely sure this was never spoken about. It was something I just did. Is it place? This is not learned. This is beyond myth or constructed narrative. How does this happen? Perhaps isolation allows us to remember and to live out our inheritance.

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PERSONAL COMMUNICATIONS WITH FAMILY AND ASSOCIATES

Shirley Nolder nee Cole

David Wilson (dec)

Heather Bindoff nee Wilson

Helen Wills nee Wilson

Judith and Alan Wilson

(Helen) Noel (dec) and Chris (dec) Wilson

Daniel Thomas

Snow and Shirley Thomas

Margaret Elliston

Loane family

Penny and Lindsay Mignot

Prue Acton (on the Coats Paton site)

Terry Davies (on the Thomas's Welsh connection)

LIST OF PLATES

Note: from 1961 I was known as Joanne Nolder, and on marriage Joanna Anglesey. In early 2003, I began to work under the name Noela Jo Anglesey, to refer to my given name at Christening and my subsequent disinheritance.

PLATE 1	Helen Wilson nee Chambers and Llisle Wilson on their wedding day, 1925, photograph in author's collection
PLATE 2	Noela Jo Anglesey, Glasshouse series, 1998, soap powder (detail)
PLATE 3	Noela Jo Anglesey, <i>Glasshouse</i> series, 1998, soap powder and milk powder (detail)
PLATE 4	Noela Jo Anglesey, <i>Glasshouse</i> series, 1998, soap powder, cocoa, tea (detail)
PLATE 5	Noela Jo Anglesey, Glasshouse series, 1998, tea and sugar (detail)
PLATE 6	Noela Jo Anglesey, <i>Souvenir</i> series, 2002, 30x30cm, transfer printed decoupage boxes, sugar, tea, salt, pepper
PLATE 7	Excerpts from diary of Louisa Thomas, 1858, in author's collection
PLATE 8	Fragment of letter, connected to Louisa Thomas, n.d. (19 th century), in author's collection
PLATE 9	Harold Thomas, 1975, Sam Thomas and his Neighbours, the author and Mercury Walsh, Hobart; cover page, showing a 19 th century view of tennis on the lawn at 'Northdown', Tasmania.
PLATES 10-14	Excerpts from Bartholomew ('Bat') Thomas's diary, 1845, transcribed by members of the Loane family, in possession of the author
PLATE 15	Celtic motifs, from Jacobsthal, 1969, Early Celtic Art
PLATE 16	Noela Jo Anglesey <i>Remnants of a Journey</i> 1996, ceramic, each 20x10cm, photograph Peter Clarke
PLATE 17	Noela Jo Anglesey <i>Remnants of a Journey</i> 1996, ceramic, 30x10cm, photograph Peter Clarke
PLATES 18-19	Iron lace detail from Turner, 1985, Australia's Iron Lace.

PLATE 20-21 Lace details from Simeon, 1979, The History of Lace

PLATE 22 Noela Jo Anglesey, Emerging, 1975, sand sculpture, Ocean Beach, Strahan, Tasmania (details) PLATE 23 Rosalie Gascoigne, (Top) Piece to walk around, 1981, saffron thistle sticks, 20 squares, each approx. 80x80cm, in 4x5 grid; (Bottom) Pale Landscape, 1977, 90 sheets of newspaper and feathers, 396.5 x 732 cm approx., both in Edwards, 1998, Rosalie Gascoigne: Material as Landscape (Plates 2, 4) Noela Jo Anglesey, Camouflage and Paraphernalia, 1996, fabric and food PLATE 24 substances, floor lit, approx 10m x 3m x 1m, Textiles Studio, School of Art, University of Tasmania, Newnham PLATE 25 Noela Jo Anglesey, Bitter Sweet, 1999, mixed media, collaged, four of seven frames, each approx. 45 x 20 cm PLATE 26 Noela Jo Anglesey, Loves Me – Loves Me Not, 2001, sugar, thread, 30cm x 15cm PLATE 27 Noela Jo Anglesey, Black or White?, 1999, tea, sugar, h. 2.4m, floor 1m x 1m, Postgraduate Studio, School of Art, University of Tasmania, Newnham PLATE 28 Noela Jo Anglesey, Glasshouse series, 1999, paint, food substances, h. 2.4m, floor 1m x 1m, Postgraduate Studio, School of Art, University of Tasmania, Newnham PLATE 29 Noela Jo Anglesey, Glasshouse Pathway, 2001, soap powder, milk powder and white paint, installed at Coats Patons warehouse, Launceston (two installation views) PLATES 30 Noela Jo Anglesey, White Shadows, 2002, talc and site specific objects (grinder, press), Stables Gallery, Cleveland, photographed by the artist PLATE 31 Noela Jo Anglesey, White Shadows, 2002, talc and site specific object (seeder) Stables Gallery, Cleveland, photographed by the artist Noela Jo Anglesey, Black or White? Inheritance Pathway, for Seven PLATE 32 Warehouses, 2002, 5m x 1m, tea and sugar, Salamanca Arts Centre, Hobart PLATE 33 Noela Jo Anglesey, White Shadows, Inheritance series, for Seven Warehouses, 2002, dimensions variable depending on shadow, organza and talc, Salamanca Arts Centre, Hobart

Noela Jo Anglesey, Carpet, Inheritance series, for Seven Warehouses, 2002, PLATE 34 approx 2.5m x 1.5m, tea and soap powder, Salamanca Arts Centre, Hobart PLATE 35 Noela Jo Anglesey. White Shadows, Inheritance series, for Alumni Show, 2002, lace and talc, h.2.5m, floor piece and suspended piece both approx 1.5m x 1m, Academy Gallery, University of Tasmania Noela Jo Anglesey, Glasshouses, sugar, mirrors, for Edgy, 2001, University PLATE 36 Gallery, Newnham, photographed by the artist PLATE 37 Noela Jo Anglesey, *Duologue 1, 2, 3, ,* 2001-02, transfer print, tea bags, stitch, various dimensions, for Coloured, University Gallery, Newnham, photographed by the artist PLATE 38 Noela Jo Anglesey, Duologue Dress Series, tea bags, various dimensions, photographed by the artist Noela Jo Anglesey, Inheritance – Collection, 2002, handmade paper, PLATE 39 fondant, sugar and lace, various dimensions, for Artefact, Academy Gallery, University of Tasmania, photograph by the artist PLATE 40 Noela Jo Anglesey, sugar curtain concealing the *Duologue* soundscape, 2002, for Artefact, Academy Gallery, University of Tasmania, photograph by the artist Noela Jo Anglesey, Sugar Table, 2002, sugar, lace, soap powder and tea, for PLATE 41 Artefact, Academy Gallery, University of Tasmania, photograph by the artist PLATE 42 Noela Jo Anglesey, Paddy & Louisa's Path, 2003, shingle stone, talc, red earth, in Red Dirt and August Fog, Academy Gallery, University of Tasmania for Ten Days on the Island, photographed by the artist (Top, the path; Bottom, detail)



Father & Mother on Their Wedding Day, 21 Deember 1925.



PLATE 4

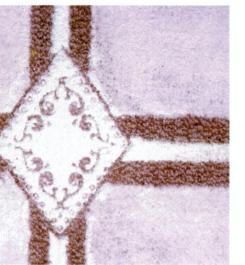
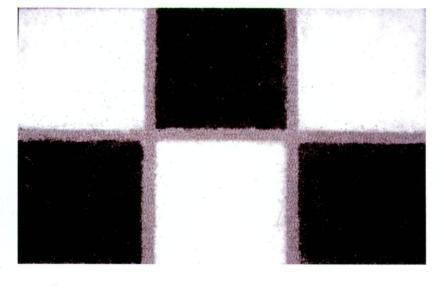


PLATE 5











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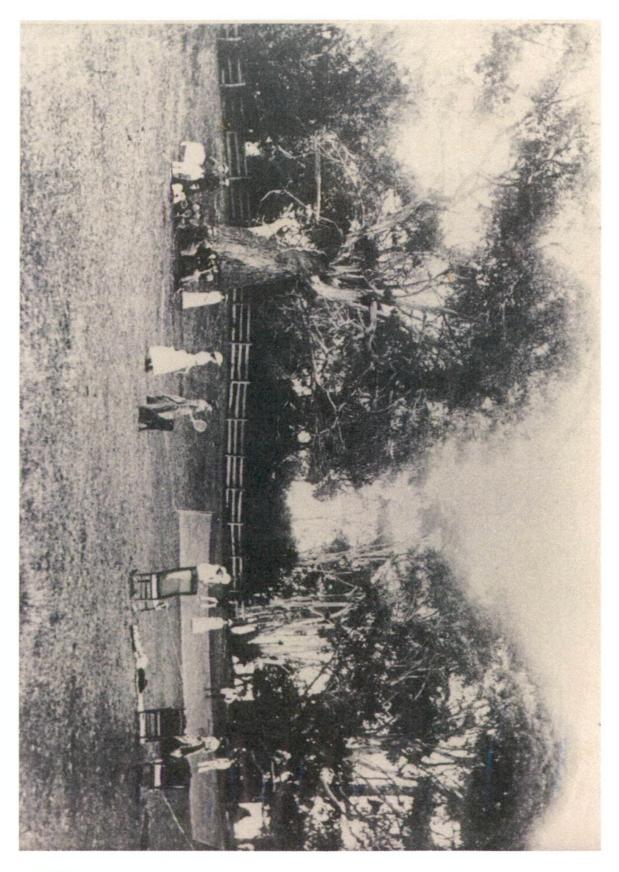


PLATE 9

BAT'S DIARY 1845

- 1 January Thatching hay stack.
- Carting oats. Castles (a man who worked for Bat) meat cut up and salted.
- 3 " 2 teams carting.
- 4 " Raking up till breakfast then topped oats stack.
- 5 " Sunday Louisa, Miss Watts went to the beach.
- " Saturday men drew wood
 Bat took Miss Watts, Emily and Ned to Port Sorell in bullock cart.
 Stayed to picnic, tn "Barbara".
 Bat kept an account of the Rations. The names on the ration list Till, Mathews, Men Curry, Mayers, McDonald, Philpot, Brewer, Ashley,
 Atkinson, Castles, Wallis, Rye, Andrwes, House, Glare, Wright,
 S.H. Thomas, E.R. Thomas, Bonney, Best, Robson, Margers, Wilson,
 Easoen, Miles, Ben.
- 13 " Hewitt came, first week out. Bat was having trouble to pay his rent to Moore for Moorlands. Church being built.
- 16 " Dr. and Bat went to Rubicon, saw some fine Bream, but they would not take the fly and caught nothing.
- 17 " Cabbage and cauliflower transplanted got from Robson.
- 18 " Moorlands Cottage burnt down.
- 19 " Sunday Ned dines with us (Bat).
- 20 " Monday 4 bullocks in dray to Mersey for 36 12 ft boards, bought by Wilson - Rye and Philpot knocked up a temporary hut. Charles arrived.
- 21 " Went to Moorlands and brought home 154 lbs. beef subscribed by Wright to the Church (with Toby and P......(?). Charles went to the Merediths and brought home Antelope and foal, in miserable condition.
- 22 " Chas and Bat took a mob of horses away beyond Muddy Creek.
- 23 " Got Ned's Winnowing Machine.
- 25 " Bought 100 sheep from Sam @ 4/- half cash half wheat at market price to be delivered by 1st April.
- 28 " Punch's neck broken.
- 29 " Gave Brewer a hind quarter of Punch in payment of a "week's work", which he is to give me.

- 30 January Smith came and engaged for next week @ 12/-. Took Winnowing machine back to Ned.

 Glare's Saw pit a long time away not knowing the road. Brought 29 Studs, 11 x 11 ft battens, and 11 battens 15 ft, 30 rafters.
- 31 " Charles and Bat got 36 Rafters from Glare's Pit.
 - 1 February Reaping till dinner. After carted in 4 loads of wheat.
 - 2 " Sunday Rode to "Old Derrig" and walked with Ned through his farm and Moorlands, and terrible blight in marsh wheat of the latter place.
 - Carted in all the wheat except that blighted in marsh. Bullocks taken to Port Sorell and brought flour and bran from "Barbara" (boat).
- 4 " Load of posts and rails to the Banks (mentioned often).
- 5 " Log for porch step.
- Castles and Wallis began trussing hay for Meredith. Bat went to look for the horses and cow, and found Redman, so left the horses doing very well, came home and weighed the hay, only 2,185 lbs.
- 7 " Loaded hay for Meredith.
- Castles and Wallis took hay to Meredith. Lost one truss on the road.
- Had a jobation with Atkinson and made him alter the Church Rafters to 13 ft. long.
- 11 " Wallis went to Pit and got 15 joists and 3 boards for ridge.
- 22 " Wheat to go by "Barbara".
- 23 " Ned and A. Sams dined with Bat and then went to see Church.
- 24 " Went to Deloraine Depot Could not get plasterers.
- 25 " No plasterers from Perth.
 - Notes About this time many trips to Glare's for sawn stuff. Charles appears to work for Bat. Appears to have a lot of pigs.
 - 3 March Philpot and Wallis refusing to stay the month; took them before Meredith - who gave them the option to return or to a road party. Came home; Philpot went to Moorlands for sheep and pigs. Wallis took a load of posts to the Banks.
- 100 rails and 14 posts to the sand banks.
 Finished the log fence.

dired at N.D. - this is mentioned about now. Usually Sam doesn't seem to be mentioned.

- 24 June Sent to Williams for the machine, and found he had lent it to Sam. Later got to work and chaffed all wheat.
- 1 July (Many horses are named about new and I think they rode them and used the same ones to plough. Irpic, Melody, Ratler, Punch, Abjar, Capheaton, Antelope, Flexible).
- 3 " Douglas called and offered #4.10 for 1½ tons of hay delivered.
- 11 " Took 1,570 lbs. hay to Douglas. 1,060 lbs. hay to Sams.
- 22 " (The horse Melody may have gone to South Australia but it is difficult to be sure as the same names come up after horses are dead or have been sold, so I think they call another horse by the same name).
- 27 " Sunday Sam and Dr. dined with Bat.
- 28 " Went to Port Sorell for flour.
- 6 August Rode with Louisa to Wrights and saw Skardon about keeping some rape seed.
- 7 " Bat rode beautiful Capheaton (horse) to Port Sorell. Barbara (think it means the boat) gone on to the Mersey so could not get my things.
- 8 " Rough weather. Sent Hewitt to Port Sorell for goods, but could not land goods so left the dray and returned.

 (Castles sounds a very good ploughman, and spends most of his time at it).
- 9 " Hewitt and Chas. went to Port Sorell and brought the things from "Water Witch".
- 10 " Sunday Barbara and S.H.T. came to dinner.
- Hewitt went to the Mersey taking 16 bags potatoes (about 24 cwt.) for the Dr. and brought him back a bag of my flour on Ned's Acct. Brought home my flour and bran. I rode there with Charlotte, dined at Wright's with North Down Party.
- 12 " Wheat 4/- bushel, meat 3d pound.
- 13 " "Hope" boat at Port Sorell.
- 14 " Agreed to pay Drew for boards 400 lbs. meat.
- 15 " Got 6 hides from Sam's for 3 pr. boots to be made him.
- Rode to Port Sorell very bad, broke Ned's Pole. Had to take
 bullocks to top of Port Sorell Hill with 19 bags potatoes.
 Brought back the other cart and load.

	2	April	- Breakfast at Rookes and reached home late.
	6	"	- Obliged to go to Port Sorell for a summons for Connery who left shortly after Bat did.
	11	11	- Went to Police Office about Connery - got 6 weeks goal.
	14	**	- Cut up and salted bullock.
	20	n	- Rode to Middle Plain.
	21	"	- Called at Westbury. Went to Launceston settled with D. and rode to Everton.
	22	**	Went to Cleggin with Jocelyn.
	23	"	- Stayed at Everton.
	24	**	- Stayed Parkers at the Plains.
	25	**	- Went to Rookes.
	27	11	- Went to Westbury; stopped at Wrights.
	30		- Shaw came.
		12/ May	- Started the machine with Ned's horse Dasher and Irpic to do the wheat, after threshed the oats.
:	20/	21 "	- Digging carrots. (Irpic is used for riding and sometimes in the plough).
	27	"	- Team of bullocks sent to Douglas's to cart potatoes. (In contact with Douglas with seed).
	13	June	- Beckett insolent, reported.
	15		- Beckett received 10 days solitary.
	17	***	- Let Greenfield have bullocks and dray.
,	19	"	- Went to Town, then Everton and back to Town.
1	20	***	- Sold wheat @ 5/6, oats @ 3/3,
	21	"	- Went to Dr. Landales, dined and slept there.
2	23	**	- Tuesday - Performed Commission , went to hear Ravel's violin preformance. Capital.
1	29	"	- Dr. Gaunt gave Bat cuttings and he went aboard the vessel, very rough night obliged to put out both anchors. Marshes flooded at N. Down.

- 8 July Bat took 10 lbs. flour to Mr. Skardon on Irpic.
- 11 " Sent Shaw off with flea in ear.
- 14 " Took Louisa to Port Sorell to appear against Shaw. Bat fined 10/-, Shaw 10 days in irons.
- 20 " Opened furrows with Irpic then ploughed with bullocks.
- 21 " Dull of the Girls being lost, so went and found them.
- 23 " Dignam went with the Team to Port Sorell, and went on to North. Down with my Father's things. Jackson ploughing. Grims and wife came. Churn, tubs,
- 24 " Starkey paid me 25/- for a weeks work of bullocks.
- 27 " Yorky came. Turnips for bullocks and pigs.
- 28 " Promised Best 2 loads of nips and bullocks for two days for three bushels of wheat. Sow best a barrow and sow for 19/-.
- 10 August Let Jackson go to Port Sorell about freedom.
- 11 " Best, ½ ton of potatoes for 2 bushels wheat.
- 15 " Legge lost key of the Barn.

New names Jackson, Shaw, Grims, Dewhurst, Ball, Butler, Legge, Gardiner (mends ploughs), Osbourne, Davis, Andrews.

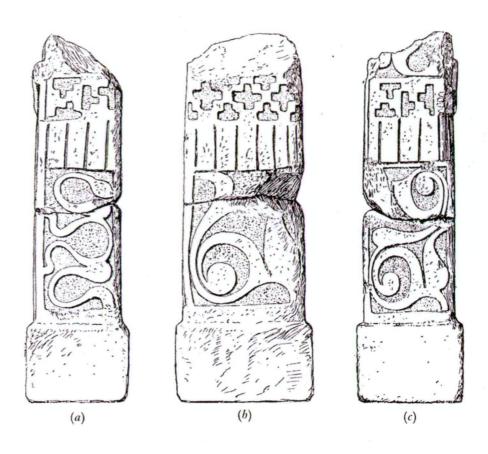
- 18 " Sent for Dr. for Henry (son).
- 24 " Jackson ill sent him to Dr.

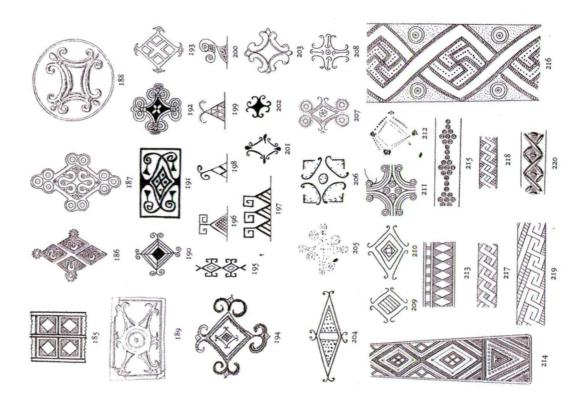
September - Planting and working on Hops.

Bat spends a lot of time cutting up meat and salting it all the year and appears to use meat to barter.

- 8 " Dr. came a girl is born.
- 18 " Wilson and Terry came.
- 19 " Amateur arrived.
- 2 October Got Sams Roller.
- Amateur brought by boat flour and bran the 4 chest tea, 2 bags sugar, 7 lbs tobacco. Slops * from Kings.

* Slops - work clothes.





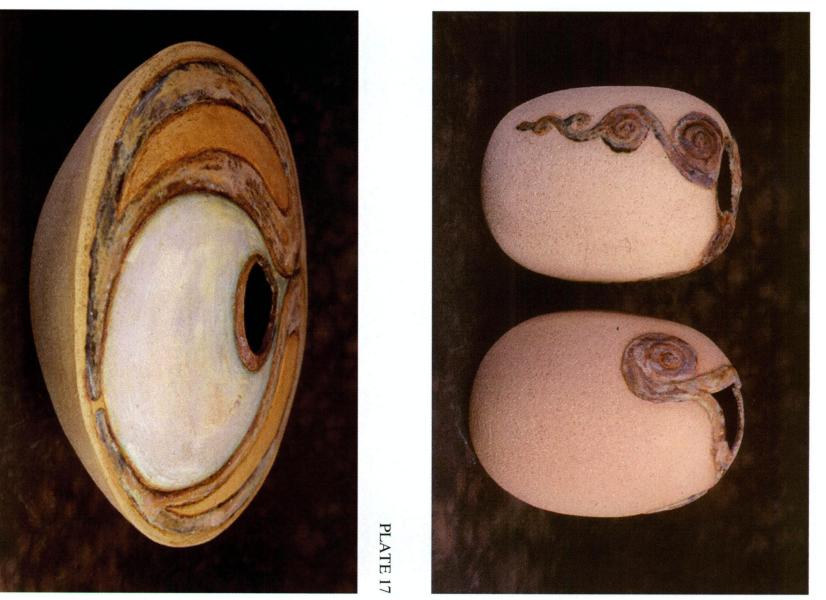


PLATE 18

PLATE 19

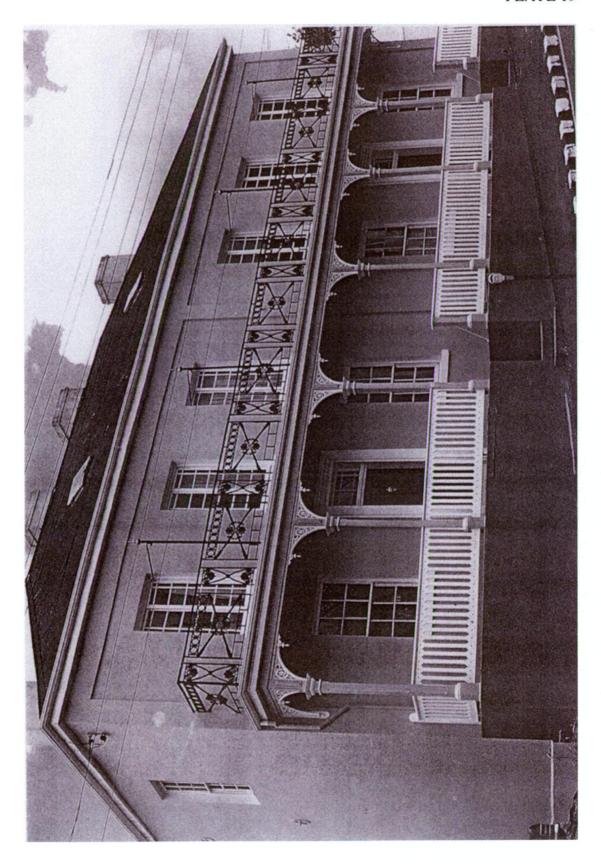


PLATE 20

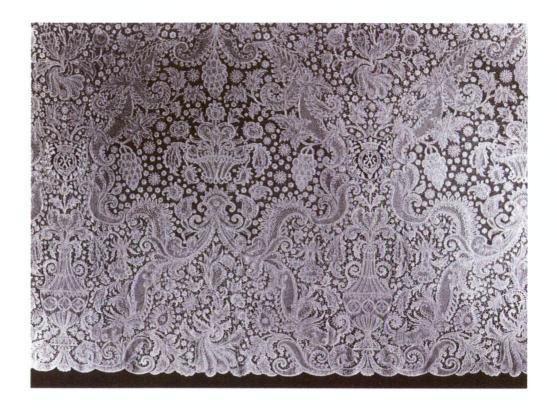
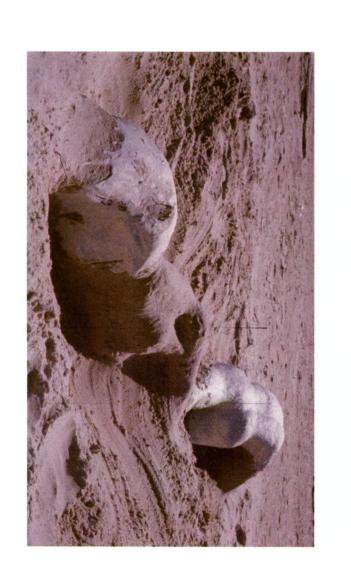


PLATE 21







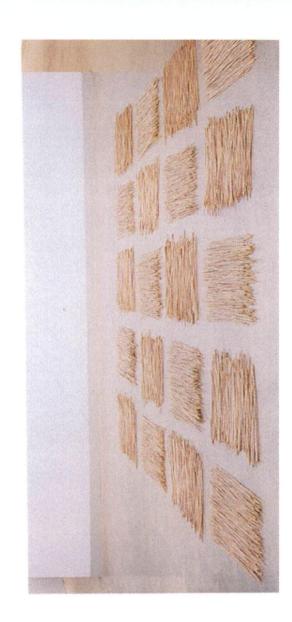
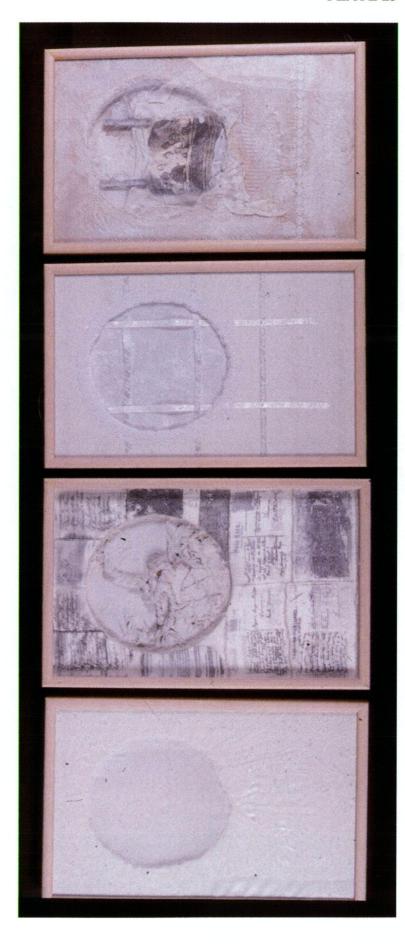
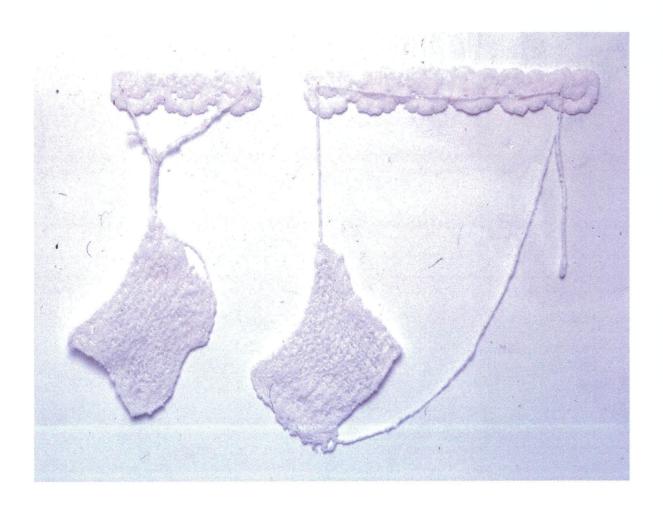




PLATE 24







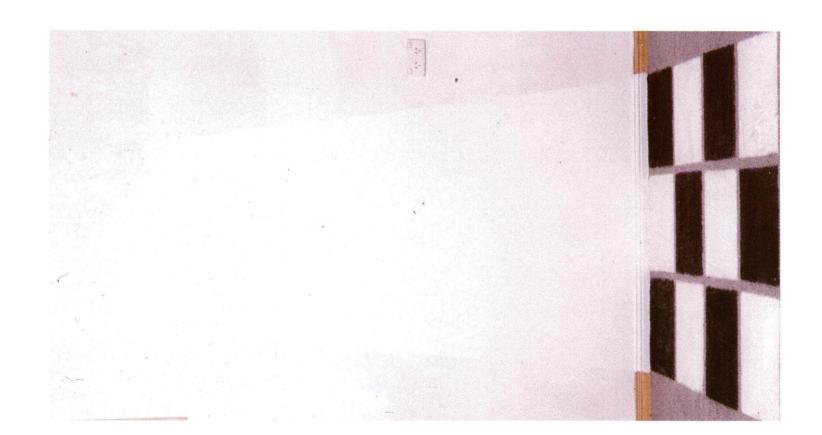
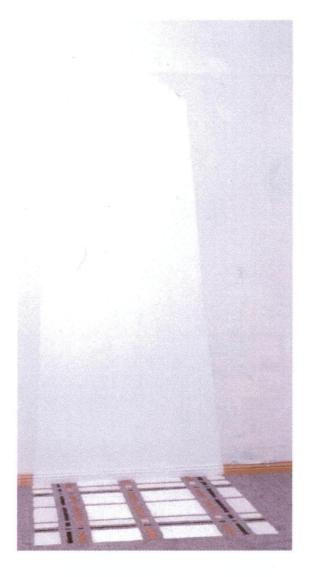


PLATE 28







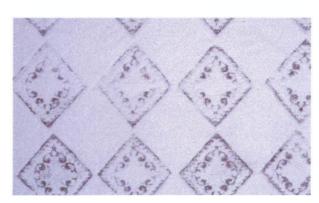




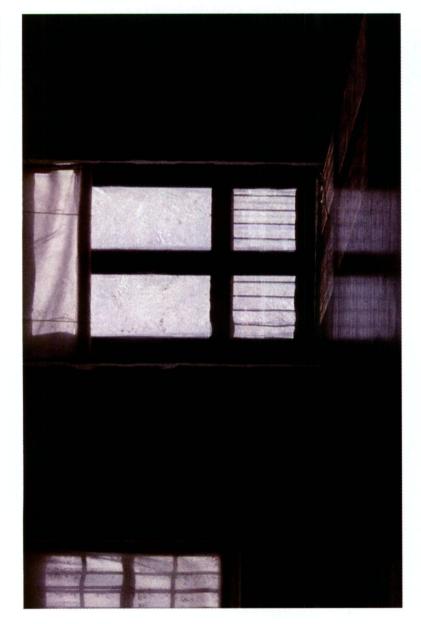




PLATE 30







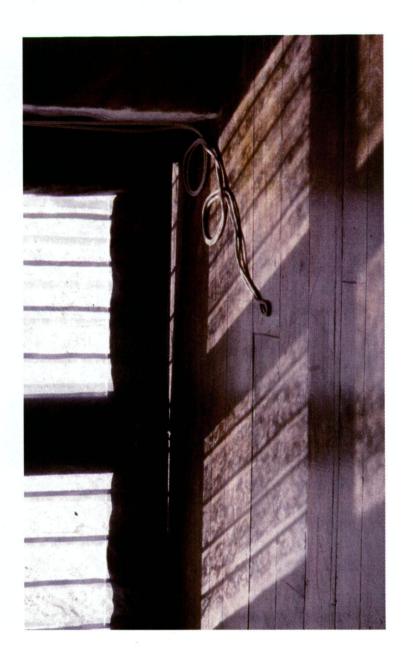


PLATE 35

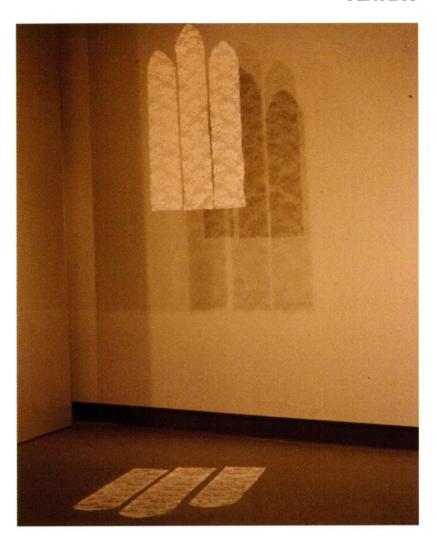








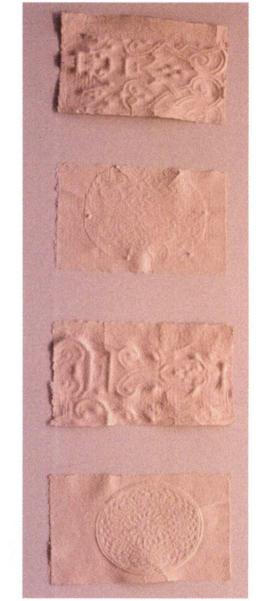
PLATE 37

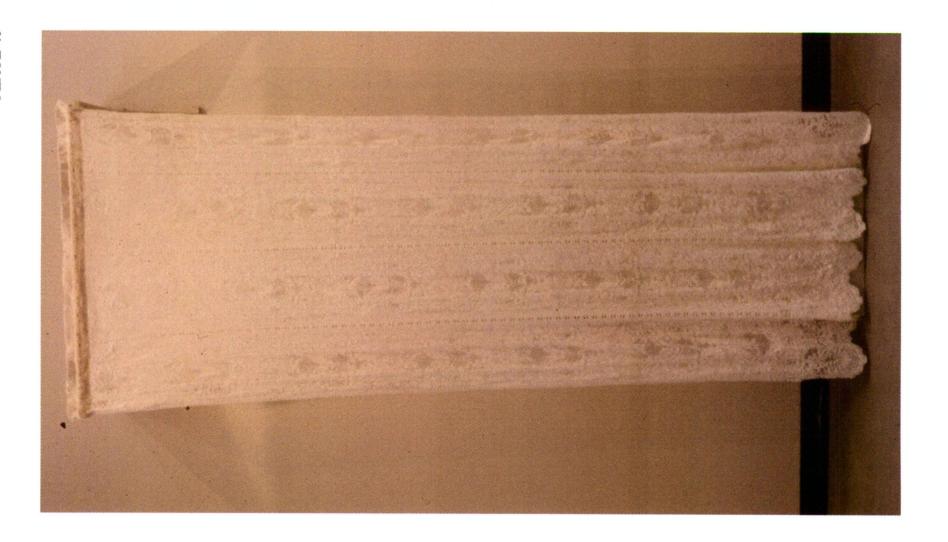




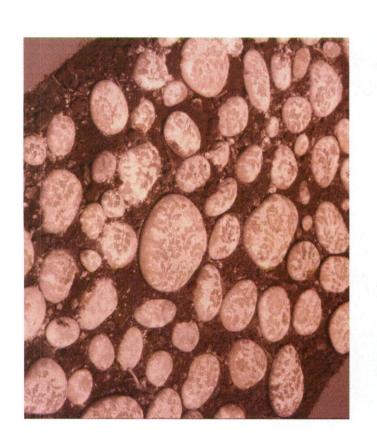


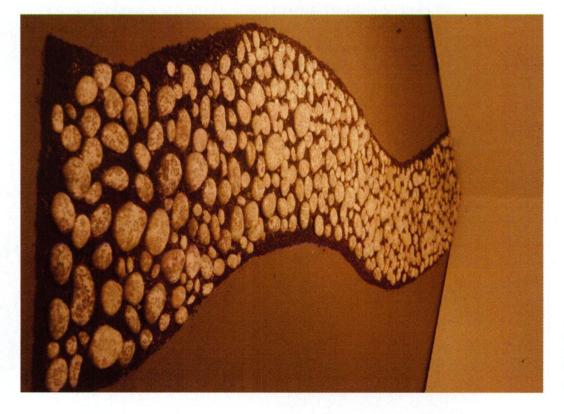












APPENDIX: Joanna Anglesey: Selected Exhibitions and Group Shows, 1995-2003

	\cdot
2003	Hats off to Our Piping Lane, (group show) Academy Gallery, University of Tasmania.
2003	Strand Ephemera Sculpture Exhibition, (group show) Perc Tucker Regional Gallery, Townsville, Qld
2003	Poverty, (group show) Powerhouse Cafe, Inveresk Launceston as part of Tasmanian Living Artists Week
2003	Poimena Art Award, Poimena Gallery, Mowbray, Tasmania
2003	The Year of Unfinished Business, (group show) Powerhouse Art Space, Inveresk, Tasmania
2003	Red Dirt and August Fog, (group show) Academy Gallery, University of Tasmania
2003	The Sandstone Challenge, Launceston Tasmania
2002	Hats off to Rainlover, Academy Gallery, University of Tasmania
2002	Academy Show Senior Students Academy Gallery, University of Tasmania
2002	Tertiary Art Award, Powerhouse Café Gallery, Launceston, Tasmania
2002	Seven Warehouses, (group show) Salamanca Arts Centre Hobart Tas.
2002	Alumni Show, (group show) Academy Gallery, University of Tasmania
2002	Life and Death, (group show) Stables Gallery, Cleveland, Tasmania (reviewed in Artlink July 2002)
2002	Coloured, (group show) University Gallery, Newnham, Tasmania
2002	Spur, SVPA Staff Show, Academy Gallery, University of Tasmania
2001	Souvenir, University Gallery, Newnham, Tasmania
2001	Edgy, Textiles Group Show, University Gallery, Newnham, Tasmania
2001	Artists Up North (group show) Long Gallery, Salamanca Place, Hobart, Tasmania
2000	All Boxed Up, International Group Touring Exhibition 1997-2000, University of Tasmania.
2000	Tools of the Trade, University Gallery, Newnham, Tasmania
2000	All Knotted Up, Textiles Dept., Group Show, University Gallery, University of Tasmania,

1999 Nissart Christmas Show & Nissart Easter Show, Nisart Gallery, Launceston, Tasmania Textiles Department, Group Show, University Gallery, Newnham, Tasmania 1999 1999 Inheritance - Bitter Sweet, (solo show) Foyer Café, Installation Venue, Salamanca Arts Centre, Hobart Hidden - Revealed, Honours Graduate Show, University Gallery Newnham, Tasmania 1998 1996 Tasmanian Ceramicist Show, Ritchies Mill, Launceston, Tasmania 1997 The Thirteenth Needle, Nisart Gallery, Launceston Tasmania Suit-Case Ceramics, Entrepot Gallery, Hobart (CAST touring – regional) 1995 Banquet of Stone, (solo mixed-media installation) Ritchies Mill, Level One, Launceston 1995 Tasmania

Other participation:

Synergy group shows biannually 1990 -1999

Crossovers symposia and exhibitions, University of Tasmania, 1994 and 1996

Regular exhibitor at: Nissart Gallery; Ritchies Mill Art Centre; Narracoopaz Cafe Gallery, Launceston