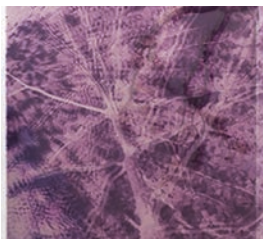


# MENTORS: INSPIRATIONAL WOMEN





## The time has arrived

It is with great excitement that Abbotsleigh is able to offer the first of many formal exhibitions in the new Grace Cossington Smith Gallery situated in the ground floor of

the beautiful Vindin House. This home was purchased by Abbotsleigh in 1929 for use as a boarding house and named in honour of the first Chairman of Council, Walter Mullins Vindin. With Council's most recent master planning work, preparation for this wonderful new gallery space began in 2011 when Read House was returned to its original usage as a boarding house. In 2012 boarders from Vindin House were moved into the newly renovated Read House which allowed work to begin on refurbishing Vindin House. With its prime location on Pacific Highway and its proximity to the current visual art rooms, the position was perfect to expand our focus on the arts and offer a special resource for the School and for the community.

In the 2013 Strategic Plan, the Teaching and Learning Focus presents several challenging goals

1. To pursue academic excellence
2. To advance quality teaching to cater for the learning needs of all students
3. To enhance the well being of students and staff to optimise personal growth
4. To empower girls to be critical and creative thinkers who are confident to embrace challenge
5. To ensure the girls are making connections to the wider world through experiential learning
6. To foster the effective and ethical use of current and emerging technologies

With these goals in mind, the vision for this new visual arts facility was born. This new centre will cater for girls from Transition through Year 12 in enhancing the understanding of the arts and raising our awareness of the aesthetic beauty of the world around us. It is envisioned that the gallery will be integrated with the learning in each key learning area with a variety of exhibitions that will help students to make connections with the real world. The new Australian curriculum calls for attention to be given to creativity and critical thinking. With senior art studios and a digital photography lab on the second floor, students will enjoy state of the art technology to explore new ways to express themselves through visual arts.

I would like to thank Council for their enthusiastic support of this project and the attention given to every detail of the refurbishment of one of our most precious of buildings, Vindin House. It is with much pleasure that I announce the first Director of the Grace Cossington-Smith Gallery will be Mrs Mary Faith who has been a driving force behind the success of this project.

It is with great joy that today we not only open our first exhibition but also celebrate the recommissioning of Vindin House as a visual arts resource. We welcome the community to share in our journey and invite visitors to regularly enjoy the upcoming exhibitions and events to be held here over the years to come.

**Judith Poole**, Headmistress



## Thank you from the Director

It gives me great pleasure to be a part of Abbotsleigh's vision in establishing the Grace Cossington Smith Gallery. I believe it is a setting that will build and enrich individual and

community involvement with the School. The gallery will have a focus on learning and it will represent both inspiring and challenging ideas about the individual, society, culture and history in the real world and the world of the imagination. As a public venue the Grace Cossington Smith Gallery welcomes visitors and I look forward to forging close connections with the community and hope you will visit again and again.

I am immensely appreciative of Abbotsleigh Headmistress Judith Poole and the Council of Abbotsleigh for their support in the creation of this new venue for encountering, learning about and experiencing the arts.

I extend a wholehearted thank you to Maisy Stapleton and Annette Mauer for their mentoring, support, wise advice and their participation in the planning committee for the gallery. Janet Laurence has been invaluable in the organisation of Mentors: Inspirational Women. I am also grateful to Louise Schwartzkoff for so willingly taking time to write the catalogue essay. They are all brilliant, helpful and generous Abbotsleigh past students.

Thank you to the artists of the first exhibition Mentors: Inspirational Women. Cressida Campbell, Elisabeth Cummings, Viola Dominello, Marian Drew, Cherry Hood, Lisa Jones, Janet Laurence, Julie Rrap, Sally Smart and Shona Wilson are a pleasure to work with and I thank them for their participation in workshops and artists talks. They are truly inspirational.

*Mary Faith*, October 2013



## Mentors: Inspirational Women

*Grace Cossington Smith Gallery,*

*October 12 to December 5 2013*

An exhibition of works exclusively by female artists can be a fraught business. When the Centre Pompidou in Paris put all the men's work in storage and filled its galleries with contemporary art by women for the *elles@centrepompidou* show in 2009, even some of the artists involved were sceptical.

The Israeli artist Sigalit Landau exhibited a video of herself hula-hooping with barbed wire on a Tel Aviv beach. 'There is such a thing as woman art,' she told *The Guardian* newspaper at the time, 'and I'm not sure having it all together in one place is right for today. It is a touch artificial, and maybe creates an imbalanced experience.'

Few artists wish to be classified by their gender. Fewer still limit their sources of inspiration to artists of their own sex. Why, then, devote the first exhibition at the Grace Cossington Smith Gallery to inspirational women?

The beginnings of an answer can be found back in the 1960s, when artist Janet Laurence was a teenaged schoolgirl at Abbotsleigh. Even then, art was an important part of Laurence's life, but when she wanted to drop French classes to spend more time in the art room, the response from then-Headmistress Betty Archdale was incredulous: 'So you want to be a basket weaver?'

'Art was considered to be for the dummies,' remembers Laurence. 'It was considered low brow.'

Archdale – so progressive in other respects – could not conceive that a talented young woman might forge a career as an artist. Nor, for that matter, could Laurence.

'There were no other women artists I'd seen working around me,' she says. 'There just wasn't a presence of it ... When I was asked, 'What will you be?', it wasn't even a possibility I imagined – that one could have a career in art.'

Even after she finished school, once she shifted her attention from medical study to art, there were few female role models. 'You were going into the unknown,' she says. 'You were doing what you loved and you had a belief in it, but it's not like there were definite goals, because you didn't know what to reach for.'

Whatever Laurence was reaching for, she exceeded her expectations – and Miss Archdale's. She has exhibited internationally and her work can be found in the collections of Australia's major public galleries. Her works in *Mentors: Inspirational Women* include *Memory Matter* (1992-5), whose panels of wood, metal and photographed textures evoke the emotions bound up in different materials. She will also exhibit *Other side of Green* (circa 2010), a ghostly reflection of a now destroyed rainforest she photographed in Sumatra – a lament and an appeal on behalf of the damaged Earth.

The works reflect Laurence's ongoing concerns about memory and the environment, but for visitors to the gallery – particularly students – they will also mean something else: here is proof that a passion for art can lead to more than basket weaving; that art can prompt big questions about important things; that even a Sydney schoolgirl can take on the world.

Many of the artists in the show forged their careers at a time when female mentors were scarce. With their passion, determination and hard slog, they created new possibilities for women and made it easier for younger artists to imagine what might be.

Julie Rrap remembers the gallery system of the '70s as a boys' club. The only path for a woman, as Rrap saw it, was to ignore the established order. She became part of an underground performance scene where, she says, 'people weren't interested in making things for walls'. She thumbed her nose at the art world's closed shop, using her camera to insert herself into works by famous men. 'You



can't change history,' she says, 'but you can play around with it.'

Today, Rrap continues to provoke with cheeky, subversive images and performances. The ice slippers she cast, wore and photographed for *Walking on Water* (2012) look as pretty and delicate as anything Cinderella might have worn. Look closer, though, and it is clear Rrap's feet are pinched and raw with cold.

She says things are easier (though far from perfect) for the women among her students at Sydney College of the Arts. They, at least, can look to older women for inspiration and advice. 'You need that because it's hard,' she says. 'There are works that keep pulling you towards wanting to make work yourself.'

For Cressida Campbell, some of that pull came from the painter and printmaker, Margaret Preston. Campbell was studying at East Sydney Technical College (now the National Art School) when the Art Gallery of NSW staged a retrospective of Preston's art. She loved the boldness of Preston's prints, and the way they found beauty in the everyday.

Campbell has developed an idiosyncratic and labour intensive method entirely different from Preston's; she draws onto a sheet of plywood, carves out each line, then coats the separate segments in thick layers of watercolour before making an impression. The result: a coloured block and a print in mirror image. Recently, she has also exhibited some of her plywood drawings for the first time. Among her prints and woodblocks at the GCS Gallery, will be the delicately detailed drawing *Mandy* (2012), its smooth plywood grain showing through Campbell's pencilled lines.

Despite the differences between her own work and Preston's prints, Campbell still remembers that first shock of recognition; here was an Australian woman, making prints, and seeing something special in ordinary objects – just like her. 'That was very inspiring when I was 16,' she says.

The women of this show work with a dizzying array of subjects and methods. Elisabeth Cummings' paintings from the edge of the

desert at Fowlers Gap near Broken Hill are confident and masterful in their suggestion of the landscape. Viola Dominello takes a more figurative approach in her paintings of the shifting light and moods on Peat Island in the Hawkesbury. There is a vulnerability in Cherry Hood's watercolour portraits of young boys, with their running paint drips that bleed into the paper. Sally Smart combines silkscreen printing, collage, diagrams, notes and video in a mind map that charts the artist's thought process as she works. Lisa Jones' drawings, laser cuttings and crafted wooden furniture link the arteries and passageways of the human body with complex urban networks of roads and tunnels.

Yet there are common experiences between them. Inspiration need not come only from methods and ideas. When Shona Wilson read Laurie Lisle's biography of American artist Georgia O'Keeffe, she felt inspired by O'Keeffe's life as much as her work. Wilson's intricate, carefully assembled webs of twigs, bones, seeds, feathers and claws look nothing like O'Keeffe's vibrant paintings, but she is 'struck and inspired by her level of tenacity, fearlessness and integrity' in facing life's hardships.

Likewise, photographer Marian Drew, whose tender, painterly works place Australian road kill into European style still life scenes, looks to women artists of all kinds for hints at how to live a good and fulfilling life. At a time when artists – and women everywhere – are juggling jobs, relationships and children with life's constant interruptions, this has never been more important.

'Female role models ... give us the image of who we might be,' says Drew, 'to see if it can be done and how.'

**Louise Schwartzkoff (2002)**, September 2013



# CRESSIDA CAMPBELL

Cressida Campbell has always felt the need to draw things in response to what is around her, as a way of interpreting and experiencing life. Most of all she enjoys being in the studio working. Here she can concentrate on colour and composition and her works are about seeing the beauty in her everyday surroundings. Her inspiration is very personal. For Campbell the inevitable self battle of resolving an artwork also comes with an incredible sense of peace and freedom when it flows and comes together.

At art school Campbell learnt the art of woodblock printmaking, a form exemplified by Japanese artists, and she has consistently maintained this practice. Her process is painstaking and one work can take months to create. She is more like a painter than a printmaker as she usually produces only one print from every block. In this process she starts with a line drawing from life, straight onto the woodblock. The line is carved with an engraving tool. She paints the block in two layers of watercolour paint, sprays it with a water mist, and then prints it onto paper.





*Euriowie 2011, Oil on canvas, 115 x 130 cm*



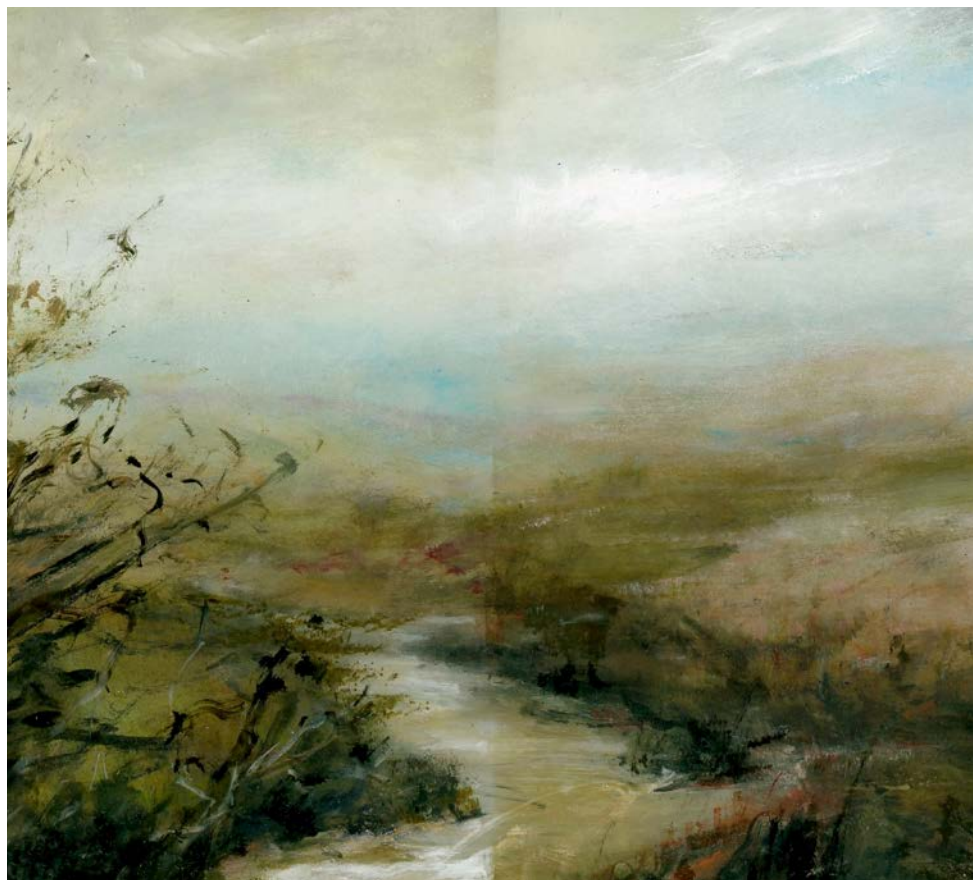
# ELISABETH CUMMINGS

Landscape has been a major subject for Elisabeth Cummings. She paints to capture a sense of her experiences of a land that is visually rich, with so much to see.

When she is out painting in the landscape, Cummings makes numerous sketches that serve as notes or reminders for works that she will complete back in her Wedderburn studio. She translates what she sees in rhythms of colour and texture revealing shadows and negative spaces. The landscape is expressed through loose, gestural brushstrokes and her works develop complexity in blocks of colour and shape.

Cummings is not preoccupied with precise appearances and in the studio relies on her memory to develop her sketches to larger compositions that take on a life of their own depending on her mood and feelings. Her painting process consists of building up the composition with jagged brushstrokes then scraping back with a palette knife. She sees her adding and subtracting of paint as an imprecise process that creates a state of flux as she works and as she chooses what should be included.

*From the Two Tanks Fowlers Gap and Euriowie* were completed during the 14 day *Not the way home* painting expedition in which she travelled with thirteen artists to arid far west NSW. Cummings enjoys being in the landscape, preferring to deal with the closer experience rather than a vast expanse of space. She has also produced still life and interior paintings and prints.



*The Track, Wisemans Ferry, 2013, Oil on masonite, 23 x 30 cm*

# VIOLA DOMINELLO

*Sometimes it feels as if this continent is more about air than matter, more pause than movement, more space than time. (1)*

Tim Winton's reverence for the Australian landscape is a source of reflection and inspiration. Over time my connection with place has become the subject of my work, in particular the Hawkesbury.

My paintings do not aim to depict the photographic likeness of place or landscape but, rather an emotional connection with the space.

As an impatient painter I have a tendency to layer images. The process involves painting, removing paint then wiping or scraping parts of the image then repeating the process until the work achieves a state of completion. The result is a series of memory layers. This process allows for chance and opportunities suggest themselves through the painting process. Sometimes the grain of the timber or masonite can suggest a new form or direction.

Working plein air has its challenges and often the watercolour and gouache paintings are reworked in the studio with oil. The studio works have a more formal structure but they are built with a memory from direct contact with the landscape.

**Viola Dominello, September 2013**

(1) *The island seen and felt: some thoughts about landscape*, Tim Winton, Philip Wolfhagen Catalogue essay, 2013



*Rainbow Lorikeet on Queensland needlepoint, 2009, Giclee print, edition 3/10, 99 x 118 cm*



# MARIAN DREW

Marian Drew has a firm grounding in traditional and experimental practices of photography and her work explores her ideas about history and culture, landscape and nature. While Drew's works follow traditional ideas of documentary photographic practice, using film rather than digital imaging, her fabricated compositions dislocate the subject from its native habitat and confront us with issues of conservation and respect for life.

The series *Australiana* is an evolving process from 2003 to the present. It has been shown as several exhibitions, *Australiana*, *Still Lives*, *Still Life*, *Every Living Thing* and *Birds*. Drew's photographs are inspired by painting, particularly the European still life painting of the eighteenth century that she studied in Germany in 2002. These paintings depicted tables lavishly laden with glass, silver, food, flowers and animals killed for the meal. They also symbolised the wealth and breadth of ownership and control over the natural world and were reminders that death and transience were an inevitability of life, a *memento mori*. For *Australiana*, Drew collected native wildlife killed in its own habitat as a result of human activities; hit by traffic, attacked by pets or electrocuted by power lines. She creates beautifully uncomfortable scenes by placing these animals on table tops with embroidered fabrics, patterned china, landscape vistas and curios. Drew photographs these arranged scenes in a dark studio using long exposure and a torch light to paint the areas of light into the image. These painterly references to the past allow Drew to place our indigenous animal life in an unexpected context that provokes us to question our attitudes to protecting our heritage. We have a fragile ecosystem and many species in Australia face extinction. She raises questions about our contemporary relationships to animals. We must consider that loss of animal life is weighed against our own economic progress.

By imitating the historic painted forms of the still life, but replacing paint with photographic verisimilitude and familiar European animals with Australian native species, a discord is exposed. This work aims to overlay the historical and the present, the European with the antipodean and photography with painting, while exploring contemporary notions of death and a changing relationship to animals.



# CHERRY HOOD

Cherry Hood creates paintings that are composites of several people from photographs and memory, books and magazines. These faces appear startlingly real, conveying fine details of eyes and textures of hair and skin. Hood's paintings establish a strong relationship with the observer through their powerful gaze and expression, but it is the observer who creates the meaning or narrative.

Hood chooses to work predominantly with male subjects; boys and young men, and challenges the traditional acceptance of females as the preferred subject of much figurative art.

Hood has mastered the medium of watercolour, creating a distinctive style with a unique working technique. After meticulously drawing her subject she works up her image and stains her paper building up light washes of colour. Hood places her paper horizontally and uses very liquid paint that she pours, allowing it to pool and settle on the paper. She also tilts the paper so that the paint drips and runs.

Hood is known for working on huge scale paintings, around metres high, although recently she has challenged herself to work in a much smaller and more intimate scale.

In 2002 Hood was awarded the Archibald Portrait Prize at the Art Gallery of New South Wales in Sydney for her large scale painting of Australian pianist Simon Tedeschi.





# LISA JONES

Lisa Jones works between two and three dimensional spatial media. Using laser cut acrylic, felt, timber, cast silicon, burnt paper and drawing she continues her explorations of the human body and its relationship with the everyday.

Jones is interested in the neurological system and connections between the right and left cerebral cortex of the brain for language development, reading and writing skills and balanced functioning. She examines the organs of the human body, in the form of MRI images and X-rays, maps of the city and diagrams of transport. Through overlaying and combining these systems she creates patterns of contemporary lived processes within urban environments and landscapes, patterns of order and disorder. These systems of circulation and respiration reveal how vital organs inside our bodies function and merge with circulation systems throughout the city as involuntary actions beyond our awareness. Jones points out that all systems consist of duality, of positive and negative. Images of healthy organs constitute ideals and yet unhealthy organs are part of reality. In cities we follow maps and routes that may be familiar or unfamiliar but despite the order of the map we can still become chaotically lost.

In *Playing Host* Jones has used a design classic: Arne Jacobsen's 3107 (or Series 7) chair as a starting point. This use of domestic objects is part of Jones's ongoing desire to create a dialogue between her art and existing structures. Jones chose the Series 7 chair because it is both accessible and recognisable; a Google search yields more than 136,000 results in 0.33 seconds. Jacobsen's 1955 design has been extensively copied and mass produced and Jones found the ones she uses in this sculpture discarded on the street.

**Opposite – *Invisible Cities – micro worlds B*, 2012, Paper, laser cut paper scorch marks and watercolour paint, 33 x 38 cm**



# JANET LAURENCE

Janet Laurence is an artist for whom art is about experience, not simply an external picturing of the world. She finds inspiration in the properties of the natural world and its relationship with the imposed order of man. She is interested in the way artworks occupy space, how space becomes place and draws the viewer in. Her works resonate between architecture and art and nature and she creates an ambiguity between these spaces.

Laurence layers her materials, as a painter might glaze, and the viewer is often reflected within or projected onto the work, engaging and echoing her ideas of transience, memory and man's complex relationship with nature.

Significant themes in Laurence's work relate to the role of the natural history museum in defining and shaping our understanding of the world and to science and the molecular properties of matter. *Matter and Memory* is a work from a period when she was exploring the nature of matter and materials and their spatial relationship to body and to memory. She is fascinated by the wondrous systems of nature and places where it is explored and expressed such as science laboratories, botanical gardens and glasshouses and these spaces are often referenced in her work.

*The Other side of Green* is a work from more current concerns about the fragility of the natural world and threatened destruction by man. We are reflected into the work, which Laurence imaged intimately in a rainforest about to be lost, clear felled for palm oil. The purple is the colour when green is made negative; paled it becomes like a ghosted memory of what was there. Recent site specific installations such as *Waiting*, for the 17th Biennale of Sydney in the Royal Botanic Gardens, and *After Eden*, a major work commissioned for the Sherman Contemporary Art Foundation in 2012, have created real engagement with these concerns.

Laurence is well known for her site specific installations and public projects such as *The Edge of the Trees* at the Museum of Sydney (with Fiona Foley), her environmental piece *In the Shadow* at Olympic Park and the contemplative Australian War Memorial in London (with TZG architects). Her work has been included in major survey exhibitions and collections, nationally and internationally.

**Opposite – *Other Side of Green*, circa 2010, Mirror duraclear on acrylic, 120 x 90 cm**



***Stepping Out*, 2012, Bronze and metallic paint, Edition of three + two A/Ps, 16 x 25 x 28 cm**



# JULIE RRAP

Julie Rrap is a conceptual artist who works across a range of media but sees her practice as particularly informed by photography and performance art.

Rrap explores images of the human body seen throughout western history and culture and is aware of the dominance of the photographic image in the construction of society's conception and misconception of the female. She uses her own body to question representation and perceptions of women and as a vehicle for conveying ideas that assert women's role in the construction of identity.

Rrap often represents herself as the author/photographer of her artworks as well as the model performing for her own camera. Her exploration of the artist as subject and creator reflects on ideas of power, with the person being looked at placed in a disempowered position while the photographer is the one in control.

The introduction of digital rendering and modelling techniques has further provided a tool for Rrap to combine reality and invention and to provoke the audience to question photographic truth in images.

Her artworks in this exhibition pose ideas about feminine beauty and about celebrity, revealing broader concerns about the body. These images manipulate reality in the same way that the media constructs images to convey a particular message, but in Rrap's images the meaning is more unsettling and questioning. In some works issues of medical ethics and visual aesthetics are intertwined with the body and pain.



# SALLY SMART

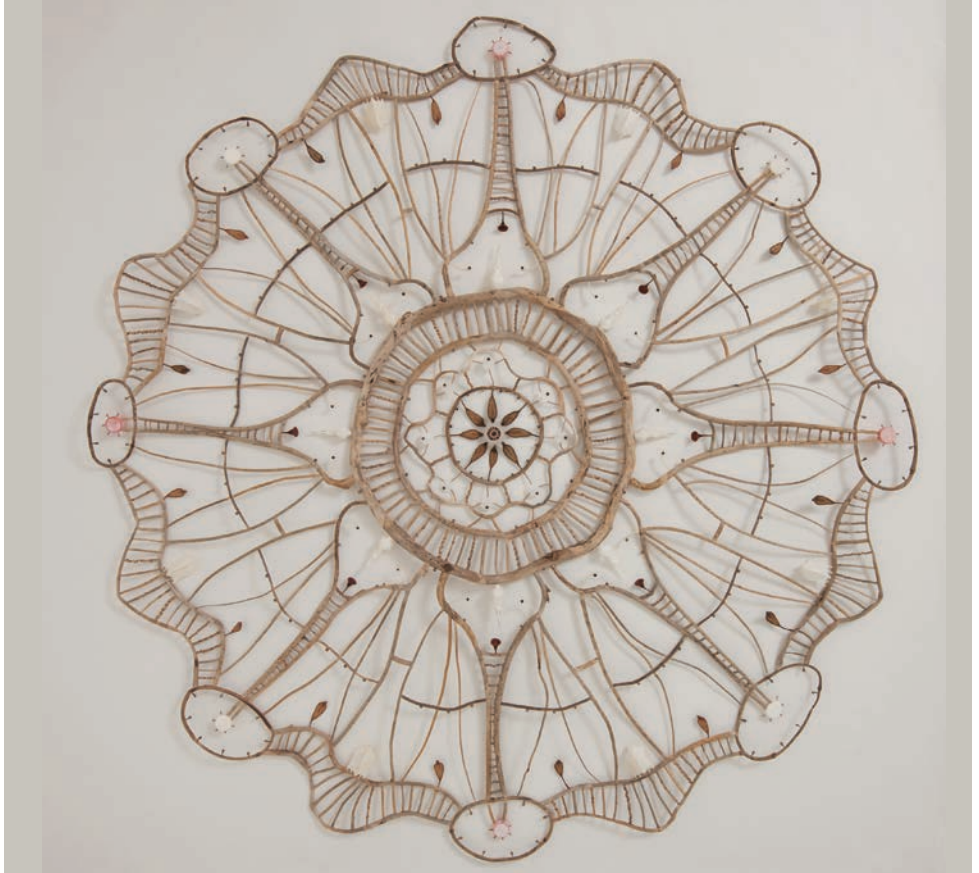
Sally Smart is widely known for her large scale installations and her processes of construction through cutting and sewing, pinning, collaging and arranging. She explores ideas about gender and identity in her work and reveals her interest in the traditional activities of women. She responds to the body, to the home and to art history and thinks about the meanings of the world and how we perceive them. Smart's inspiration has come from a variety of sources, from ideas about the poet Emily Dickinson who described herself as a 'literary seamstress', from the collages of Max Ernst and Hannah Höch, to the philosopher Rudolf Steiner, who used puppets in his teaching and blackboard dissertations to impart his knowledge.

Sally Smart has recently returned to Australia from the University of Connecticut, USA as their Department of Art and Art History's 2012 Raymond and Beverly Sackler Artist in Residence. It was here that she began a new body of work titled *The Pedagogical Puppet Projects*. This includes exploration with time based media and performance. While on campus, Smart worked with the University of Connecticut's world renowned Puppetry Arts Program and Ballard Institute & Museum of Puppetry. Smart has exhibited works from this project in the USA during 2012; At the Contemporary Art Galleries, University of Connecticut; The William Benton Museum of Art Connecticut's State Art Museum; Postmasters Gallery, New York, and at Seven in Miami. Sally Smart is also a recipient of a 2012 Australia Council Fellowship.

*I am interested to work with film and puppetry to develop the performative nature of my art practice; this includes the physical movement, placement and assemblage of cut out elements in space within the conceptual feminist framework in which I work.*

*I've wanted to do my cut out work in a way that moves...what made me interested in choreography and dance is thinking about how choreographers represent movement through drawing ...and I thought about how can I visualize that in my work. (Sally Smart)*

**Opposite – Hand Puppet/HH (The Pedagogical Puppet), 2012-13, Silkscreen on fabric with collage elements, 120 x 62 cm (irregular)**



*Heirloom*, 2011, Found twigs, seedpods, bones and plastic, 150 x 150 x 6 cm



# SHONA WILSON

*From little things, big things grow*

Drawing attention to the small, the overlooked, the bypassed and the invisible, has been a continuous fuel throughout my practice which largely involves collecting and processing found materials sourced directly from my environment. Previously, natural material was the sole ingredient in my assemblages but as human detritus becomes more prevalent, so too it is incorporated into my current works, which increasingly respond to and reflect upon the cross pollinations and interconnections between nature, humans and culture – referencing in particular, the infiltration of plastic into the ‘natural’ world.

My repetitive engagement with natural and man made fragments enables an intimacy which brings both wonderment and a deeper consideration of the world we share. The materials themselves are storehouses of knowledge and information. Over time they have become for me a ‘set of keys’, unlocking doors to memory, science, history and imagination.

A recent discovery of the phenomenal fact that microplastic particles are being found inside phytoplanktons has become a creative building block, generating and inspiring the content, forms and processes of my current work. Playing with this data as an evolutionary story, its microscopic roots morphing into larger patterns and hybrid forms, has also led to collaborations with scientists. So my art practice continues to lead me on journeys of discoveries, prompting questions...

Does nature begin or end? What is ‘natural’? Where are the interfaces between ‘natural’ and ‘unnatural’? How does nature change us and how do we change nature? Are we not part of nature?

**Shona Wilson**, August 2013

# CATALOGUE

## CRESSIDA CAMPBELL

Courtesy: the artist; OLSEN  
IRWIN Gallery, Sydney

*Through The Windscreen*, 1986  
Woodblock print  
48.8 x 60.8 cm

*Self portrait*, 1986  
Woodblock print  
41 x 37.5 cm

*The Ebro, Gore Bay*, 1987  
Woodblock print  
80 x 58.6 cm

*Vegetable garden*, 1989  
Woodblock print  
75.7 x 57.6 cm

*Oysters*, 1994  
Woodblock  
38.5 x 59 cm

*Protea*, 1999  
Woodblock  
16 x 17 cm

*Trees and Water*, 2001  
Woodblock  
39 x 52 cm

*Mandy*, 2012  
Pencil on plywood  
43.6 x 37 cm

*Fern still life*, 2013  
Unique woodblock print  
90 x 109 cm

## ELISABETH CUMMINGS

Courtesy: The artist; King Street  
Gallery on William

*Euriowie*, 2011  
Oil on canvas  
115 x 130 cm

*From the Two Tanks Fowlers  
Gap*, 2012  
Oil on canvas  
115 x 130 cm

## VIOLA DOMINELLO

Courtesy: The artist; Stella  
Downer Fine Art, Sydney

*Mountain View*, 2005  
Oil on masonite  
36 x 24 cm

*Mountain View, afternoon*, 2005  
Oil on masonite  
36 x 24 cm

*Siena I*, 2005  
Oil on masonite  
36 x 24 cm

*Siena II*, 2005  
Oil on masonite  
36 x 24 cm

*Riverbend, Berowra Waters*,  
2011, Charcoal on paper, three  
panels, 48 x 148 cm

*Two days on Peat Island, View  
from the West Wing*, 2012  
Oil on board, nine panels  
23 x 184 cm

*The Track, Wisemans Ferry*,  
2013  
Oil on masonite  
23 x 30 cm

## MARIAN DREW

Courtesy: the artist; Michael Reid  
Gallery, Sydney

*Marsupial with Protea*, 2005  
Giclee print, edition 2 /10  
103.5 x 120 cm

*Pelican on paper and linen*,  
2005  
Giclee print, edition 8/10  
104 x 120 cm

*Rainbow Lorikeet on Queensland  
needlepoint*, 2009  
Giclee print, edition 3/10  
99 x 118 cm

*Fallen Bird*, 2009  
Giclee print, edition 2 /10  
102.5 x 105.5 cm

## CHERRY HOOD

Courtesy: the artist; OLSEN  
IRWIN Gallery, Sydney

*Jackie*, 2013  
Watercolour on paper  
57 x 76 cm

*Jordan*, 2013  
Watercolour on paper  
57 x 76 cm

*Danny*, 2013  
Watercolour on paper  
57 x 76 cm

## LISA JONES

Courtesy: The artist; Conny  
Dietzschold Gallery, Sydney

*Replicators II*, 2011  
Pencil on paper  
150 x 130 cm

*Playing Host*, 2012

Wood, silicone, felt  
Size variable

*Invisible Cities – micro worlds B*,  
2012

Paper, laser cut paper, scorch  
marks and watercolour paint  
33 x 38 cm

*Invisible Cities – micro worlds E*,  
2012

Paper, laser cut paper, scorch  
marks and inkjet print  
33 x 38 cm

*Invisible Cities – micro worlds G*,  
2012

Paper, laser cut paper, scorch  
marks and inkjet print  
33 x 38 cm

*Invisible Cities – Places K*, 2013

Paper, laser cut paper, ink, pencil  
and scorch marks  
76 x 56 cm

## JANET LAURENCE

Courtesy: The artist;  
BRENSPACE, Sydney; Arc One  
Gallery, Melbourne

*Memory Matter*, 1992-95

Stainless steel, black steel,  
photograph, zinc, aluminium,  
wood, veneer, oil, wax, burnt wood  
192 x 240cm overall

*Other Side of Green*, circa 2010

Mirror duraclear on acrylic  
120 x 90 cm, two panels

## JULIE RRAP

Courtesy the artist; Roslyn Oxey9  
Gallery, Sydney

*A-R-Mour (Elizabeth)*, 2000

Type c colour photograph  
195 x 122 cm

*Overstepping*, 2001

Digital print  
120 x 120 cm

*Walking on Water*, 2012

90 x 120 cm  
Digital print

*Stepping Out*, 2012

Bronze and metallic paint  
16 x 25 x 28 cm  
Edition of three + two A/Ps

## SALLY SMART

Courtesy: The artist;  
Breenspace, Sydney

*Hand Puppet/HH(The  
Pedagogical Puppet)*, 2012-13  
Silkscreen on fabric with collage  
elements  
122 x 62 cm (irregular)

*Hand Puppet Abstract/HH (The  
Pedagogical Puppet)*, 2012-13  
Silkscreen on fabric with  
collage elements  
122 x 62 cm

*The Pedagogical Puppet  
Projects: Choreographing  
Collage; Martha Marie; I Build  
my Time and Delicate Cutting*,  
2012-13  
Single channel video work, audio  
HD files 12 minutes

## SHONA WILSON

Courtesy: The artist; King Street  
Gallery on William, Sydney and  
Mossgreen Gallery, Melbourne

*Gathering no 5*, 2008

Found feathers and fern  
55 x 55 x 7 cm framed

*Diatom no.19*, 2009

Found twigs, fern, beetle and  
plastic  
65 x 65 x 7 cm framed

*Interlace no. 5*, 2011

Found twigs, fern, seeds,  
seedpods, cicada and plastic  
65 x 65 x 7 cm framed

*Interlace no. 7*, 2011

Found doily, branchlets, crab  
claws, seaweed, bones and  
plastic  
49 x 49 x 8 cm framed

*Heirloom*, 2011

Found twigs, seedpods, bones  
and plastic  
150 x 150 x 6 cm



Abbotsleigh values your support.

For more information on assisting the Grace Cossington Smith Gallery,  
please visit the website.

Abbotsleigh, Gate 7, 1666 Pacific Highway, Wahroonga | [gcsgallery@abbotsleigh.nsw.edu.au](mailto:gcsgallery@abbotsleigh.nsw.edu.au)  
[www.gcsgallery.com.au](http://www.gcsgallery.com.au)

*Abbotsleigh, an Anglican pre K-12 Day and Boarding School for girls*