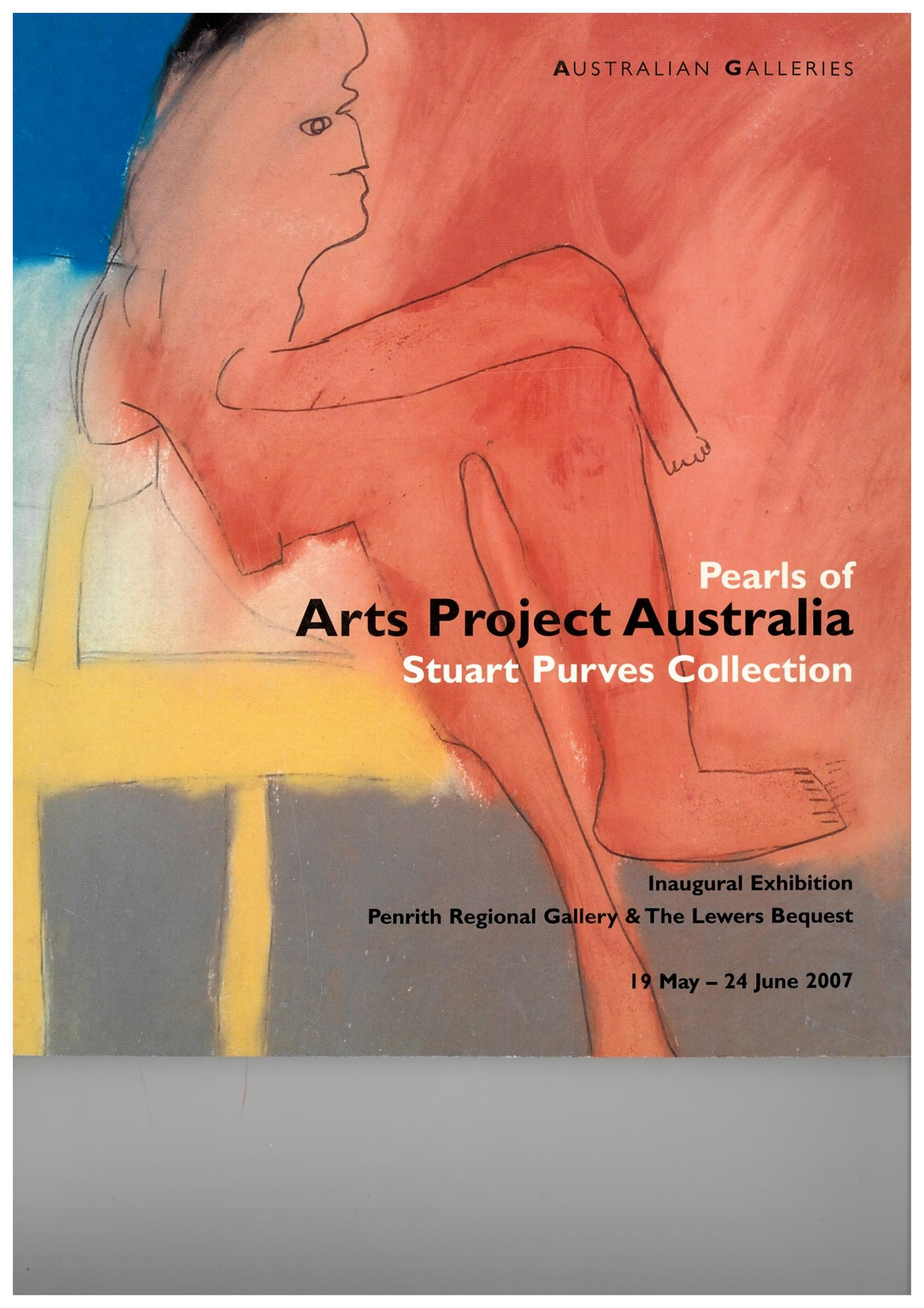




AUSTRALIAN GALLERIES

Pearls of  
**Arts Project Australia**  
Stuart Purves Collection

Inaugural Exhibition  
Penrith Regional Gallery & The Lewers Bequest

19 May – 24 June 2007

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Pearls of Arts Project Australia – Stuart Purves Collection  
First published in 2007 by Australian Galleries in partnership with Penrith Regional  
Gallery & The Lewers Bequest

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Opposite page: Lisa Reid *The Reid family in the 1940s*  
(detail) 2005 gouache on paper 32 x 50 cm

Front cover: John Northe *Untitled (Nicky)* 1998  
pencil and pastel on paper 66 x 50 cm

Back cover: Julian Martin *Untitled (fan)* 2002  
pastel on paper 65 x 50 cm

AUSTRALIAN GALLERIES



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Pearls of  
**Arts Project Australia**  
Stuart Purves Collection







Bruce Morrison *Untitled* 1994 pencil and gouache on paper 50 x 65.5 cm



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Georgia Szmerling *Untitled (field of flowers)* 2006 acrylic and pen on canvas 51 x 71 cm



# Foreword

## John Kirkman

In his essay for this catalogue, John McDonald describes the impact and wonder of visiting Arts Project Australia (APA): it is, indeed, a never to be forgotten experience.

In my own case the first visit (and those subsequent) was extraordinary. Now, any visit to Melbourne invariably means a trip to the delights of the APA Gallery and studio. I am always thrilled and moved by the calibre and depth of the work, and by the facility and devotion of the APA artists and staff.

Penrith Regional Gallery & The Lewers Bequest is honoured to exhibit *Pearls of Arts Project Australia – Stuart Purves Collection*. We proudly present this wondrous collection of work by these fine artists.

For many years Stuart Purves, a respected and eminent commercial gallery owner, has enthusiastically championed

and supported APA. For this he is to be congratulated. Proof positive of his commitment (and fine eye) are the works that grace the walls of this gallery for us all to enjoy.

I would like to thank the following people for their generous support and commitment to this fine exhibition (and publication): Stuart Purves and Australian Galleries, Anne Loxley (Curator/Manager) and the staff of Penrith Regional Gallery & The Lewers Bequest and, above all, the staff, carers and artists of Arts Project Australia.

Please enjoy this exhibition – and the brilliance of Arts Project Australia.

John Kirkman  
Chief Executive Officer of Penrith Performing & Visual  
Arts Limited



# Introduction

## Stuart Purves

As I write this, I have been involved in the art world for more than forty years, having joined my parents in our family business, Australian Galleries, in 1966. It occurs to me what a privileged and wonderful life this is.

It was at the Melbourne Art Fair in 1998 that I came across a small booth of artworks that genuinely caught my attention. Their slightly naive, up-front and bold approach was very refreshing. It was in discussion with Cheryl Daye, who was managing the stand, that I discovered these were the works of artists attached to Arts Project Australia (APA).

I spent some time speaking with Cheryl and discovered that she was the Director of APA. She was warm, informative and enthusiastic. It was because of my natural interest in these works, along with Cheryl's encouragement, that my first purchase was made. With my three grandchildren in mind, I made two additional purchases from Cheryl over the next few days of the fair. The paintings were to hang at the children's home, to introduce them to original works of art. During regular visits to my daughter and son-in-law's home, my own pleasure grew and grew on seeing these enchanting and challenging works. They were good for the children, and equally good for me.



Photo by Samantha Roberts 2007

Stuart Purves with works by Dorothy Berry at Arts Project Australia

This humble beginning – simple exposure to the works of the APA artists – started a journey of total fascination that continues nearly ten years on: my collection grows and my view of the art world broadens.

My life is totally occupied by the world of art. I run five galleries over two States and really don't do anything else. I am surrounded by artists and those who share this passion. Amidst the huge demands of modern living, which touch those in the art world as much as anybody else, it is extraordinarily rewarding to observe a group of artists comprised of both young and mature people who, through their special and particular circumstances, are exempt from many of the usual disciplines, duties and pursuits of financial rewards necessary to survive. They don't think about their mortgage payments or their careers in the art world, and they are not ego-driven. Their communication is genuine and heartfelt, an innocent release with no hidden agenda. It is a rare privilege to be involved in the work of adults who have a point of view that is childlike and uncluttered by self-consciousness. It is also an encounter of sophistication in that they do not paint with anybody else in mind and, as a result, we are rewarded with pure painting; painting for its own sake. Many APA Gallery exhibitions have contained the occasional line or mark that Picasso would have stolen for his own.





During my visits to APA my respect for, and guidance by, Cheryl Daye has been duplicated in my regard for her colleague, Megan McEvoy. Together these two incredible women, who are of the spirit of givers, guided me and my instinct to continue collecting their beloved artists into what has become an example of a decade of work by APA artists.

Over the years of our association, the three of us have enjoyed promoting the artists of APA through commercial exhibitions in both our Sydney and Melbourne galleries. A highlight was the 2005 Sydney Works on Paper Fair, at which Australian Galleries chose to show only APA artists. More recently, Megan, along with her wonderful colleagues Lena Cirillo, Clinton Greenwood and Monica Syrette were the high energy behind our 2005 very popular exhibition, *Leo Cussen with Selected Artists*. Clinton Greenwood has also been responsible for a good deal of the framing of the purchases I have made, a large task for which I extend my true appreciation.

Could I have predicted that the first purchase from the Melbourne Art Fair would lead to my collection of 180 works? It is 180 because I simply can't resist buying one or more works each time I visit the APA premises. My eyes fall upon astonishing images of pleasure, fun, enormous



depth and seriousness; images that reflect how I feel about putting this group of works together.

I have recently been appointed a board member of APA, and it seems to be an appropriate time to call a halt to this particular phase of the collection. I will instead use this group of artworks to publicly display their cultural and aesthetic importance. It is my sincere hope and intention that artists such as these, and others like them, will be considered as significant as any other artists in this country.

My fascination for the artists and all those involved in APA has grown to a deep love and admiration.

Stuart Purves

Director of Australian Galleries, Melbourne and Sydney



Alan Constable

Far left: *Untitled (paintbrush 4)* 2005 ceramic 29.5 x 1.5 0.5 cm





Dorothy Berry  
*Untitled (self-portrait in 1962)*  
1997 pastel and acrylic on paper  
95 x 70 cm



# Another Perspective

## John McDonald

Scientists and philosophers have never agreed as to whether we should be concerned with those things that bring us together or those that set us apart from each other. Is there one mind that is common to all humanity, or as many different types of mind as there are individuals? The pendulum keeps swinging but there is no real answer. In the eighteenth and nineteenth centuries there was a deep-rooted fascination with 'types', as though we might all be classified like laboratory specimens. The pseudo-science of phrenology sought to analyse a person's character through the bumps on his or her head. Famous quacks claimed they could pinpoint those with criminal tendencies by studying their physiognomies. Theorists constructed elaborate lists of personality traits that supposedly distinguished people of different races and assigned them a place on the evolutionary ladder.

It was all nonsense, and dangerous nonsense to boot. If anatomy was destiny it was virtually impossible for criminal types to aspire to positions of trust and responsibility. If one group of people saw themselves as a master race, it allowed them to view other races as not fully human. The culmination of this sort of thinking was the racist philosophy of the Nazis, who believed it was their duty to strengthen the purity of the Germans by eliminating 'parasitic races' and those who exhibited signs of degeneracy. Even before the Holocaust, this led to the

The Nazis carried their racial theories through into the field of art, taking their lead from the psychologist, Max Nordau, who wrote an enormous book called *Degeneration* (1892), in which he condemned all new developments in art and fashion as signs of a neurasthenic sickness undermining the health of western civilisation. Nordau was a Jew who would become one of the founders of the Zionist movement, but his ideas provided the intellectual basis for the notorious *Entartete Kunst* (*Degenerate Art*) exhibition mounted by the Nazis in Munich in 1937. In this show, the works of modern artists such as Beckmann, Klee, Mondrian, Kirchner, Ernst, Schwitters and Nolde were vilified and compared to the art of madmen and savages.

It is an historical irony that art institutions now hold similar exhibitions – putting contemporary and modern art alongside works of tribal art or so-called 'Outsider Art' to demonstrate the affinities that underpin diverse forms of creative activity. The curatorial gesture that once signified scorn and exclusion is now taken as a sign of liberation. It is a further irony that so many modern artists have shown themselves to be envious of the creative powers of the 'madmen and savages' the Nazis invoked with such contempt. Ever since the birth of Modernism there have been artists who have actively tried to paint or draw in the manner of a child or an Outsider. In general their efforts



and mind; to leave behind their knowledge of the history and traditions of western art.

When one looks back over the past century and considers the state of art today, it seems remarkable that the work of children, the intellectually-disabled, prisoners, hermits, visionaries and mystics does not occupy a larger place in our institutional pantheon. While one strand of Modernism took the Apollonian course – rational, orderly, constructivist and neo-classical – it was countered by a significant plunge into the Dionysian, which led to Fauvism, Expressionism, Surrealism, and various forms of gestural abstraction. Vincent Van Gogh was Modernism's original artist-madman: his vibrant colours and powerful brushwork gave his pictures a unique intensity. Many believed that Van Gogh's madness enabled him to break free of nineteenth century conventions and see the world with a freshness that was unknown to more sober and rational painters.



Valerio Ciccone *Untitled (figure)* 1996 pastel on paper 50 x 66 cm

By the time Dr Hans Prinzhorn published his seminal book, *Bildnerei der Geisteskranken* (*The Artistry of the Mentally Ill*), in 1922, modern artists were already looking to the products of non-western cultures, to the works of children and Outsiders. Dada had begun in Zurich in 1915 as a

ferocious rejection of the western values and conventions that culminated in the bloodbath of the First World War. Its offspring, Surrealism, was the avowed enemy of reason, drawing its inspiration from Sigmund Freud's theories of the unconscious; seeking out role models in artists and writers of earlier days, from Hieronymous Bosch to Lautréamont.

Prinzhorn's book gave an intellectual legitimacy to the haphazard practice of collecting works of art made by the inmates of asylums, either spontaneously or as a form of therapy that helped them to focus and communicate their problems. Nowadays there are many collections of 'Psychiatric Art', or Outsider Art, including the Prinzhorn Collection itself, in Heidelberg, which has more than 5000 items.

This art, born out of psychological disturbance, was seen by modern artists and intellectuals as an appropriate symbol for a disturbed world – a world that had lost its reason in war and hatred. Ultimately, it was the French artist, Jean Dubuffet, who demanded that such work be seen in terms of art rather than psychiatry. In 1948 he began to assemble holdings of what he called *l'art brut* (literally 'raw art'), which would eventually form the basis of the Collection de l'Art Brut in Lausanne. Yet Dubuffet's polemical writings on behalf of *l'art brut* are filled with extreme and impossible definitions. He argued that we were all being asphyxiated by culture and 'cultural art', while the artists he admired stood outside of culture. By contrast, the intensity and exaltation we felt in this 'raw' art made more conventional work seem false and futile.

Dubuffet praised his chosen artists for being 'obstinate, furtive, recalcitrant', and hailed 'those works created from solitude and from pure and authentic creative impulses'. Yet it hardly needs stating that no-one actually stands outside of culture, and that creative impulses are mongrel breeds. A 'pure and authentic' variety is almost inconceivable. Such

views have led later commentators to see Dubuffet as a separatist who sought to quarantine these artists against the debilitating effects of culture. He presents an exact inversion of the ideas of Max Nordau, who felt that mainstream culture should fortify itself against all degenerate intrusions.

It has been argued that Dubuffet helped perpetuate the ghettoisation of *l'art brut* within the institutions of modern art. This is an untestable thesis, but one suspects those institutions needed no encouragement to keep their distance. The term 'Outsider Art', coined in 1972 by the British art historian Roger Cardinal as an English-language equivalent to Dubuffet's *l'art brut*, refers to the marginal status of these artists in relation to society at large, and to the more specialised community of museums and galleries, artists, curators, critics, dealers and collectors. For although there are figures such as Stuart Purves and Peter Fay who have long been avid collectors of this work, although there is a thriving, international network of specialised publications, galleries and exhibitions, Outsider Art remains a minor genre within the domain of contemporary art.

Dubuffet would argue that such art must necessarily remain divorced from the mainstream if it is to retain any vestige of authenticity. Perhaps mainstream art requires an 'other' through which it may define its own claims to distinction. This was conspicuously the case when standards of good taste were set by academies and salons, but those institutions have been deemed irrelevant to the progress of art for more than half a century.

Nowadays we live in the age of the avant-garde, or perhaps the post-avant-garde, if that's not too oxymoronic. Almost everything that can be done has been done. There are no vanguard styles or movements, only a policy of co-existence. Minimalism and Expressionism, conceptual art

galleries or private houses. The American critic, Jed Perl, says that the art world has developed a taste for 'laissez-faire aesthetics', with collectors and museums being happy to pay huge prices for works that flout their own ambiguity; works that may or may not have a message, whose apparent incompetence may or may not be deliberate; works that may be critiques, homages, parodies or some indigestible mixture of all three. Perl's examples are the American painters John Currin and Lisa Yuskavage, but they have numerous Australian counterparts.

'Laissez-faire aesthetics' is a dignified label for a chaotic situation. One might just as easily fall back on the idea that contemporary art is no less fickle and volatile than the fashion or music industries, with the only constant factor being an addiction to novelty. In this scenario, art is a play with surfaces – a kaleidoscope of fads through which something of substance occasionally emerges. This is not fertile ground for Outsider Art, which is concerned, overwhelmingly, with meaning. The sheer intensity of this work, the artist's obvious absorption in the creative process, is the very opposite of the laissez-faire approach.

In its disregard for conventions or stylistic niceties, Outsider Art should be in complete harmony with the avant-garde. But when the avant-garde itself becomes nothing more than a series of hollow styles and conventions, the outsider's rawness is intolerable. The avant-garde mainstream has little taste for art made by genuine outsiders. It prefers the work of mainstream artists who impersonate outsiders. For instance, in 1993 the Australia Council sent Jenny Watson to the Venice Biennale as the official Australian representative. Her exhibition consisted of childish, faux-naïf paintings that emulated the extreme – but unselfconscious – gestures of Outsider Art.

Over a decade later, in 2006, Alan Sisley, the director of



Outsider Art at the Halle Saint Pierre in Paris. He received not a single cent, but at the same time the Council spent more than \$1.3 million assisting the new Musée du Quai Branly to use bits of Aboriginal paintings as decoration for the walls and ceiling of their administration building. This was acclaimed as an international breakthrough for Australian art by the Australia Council but the real breakthrough went unheralded and unfunded. The taxpayer paid dearly for a simulacrum of Aboriginal art to be used as wallpaper, while the exhibition of 'raw art' was funded by a mixture of corporate and private donors who chipped in to make the Paris exhibition a reality.

It is a pity that bodies such as the Australia Council are dismissive of Outsider Art when there are organisations such as Arts Project Australia (APA) who have been nurturing a range of talented artists since 1974. The artists who attend the APA workshop have intellectual disabilities and fit the accepted template for 'Outsider Artists', but the label does not seem appropriate for a group of people who have found such a sense of community in creative activity.

APA is an ongoing argument for the idea that we all share one type of mind, one fundamental human identity. For at least thirty years the accepted wisdom among those who care for the intellectually disabled has been that 'normalisation' is the key to improving a person's quality of life and learning. This could hardly be more different from Dubuffet's strident demand that artists be kept away from the poisonous influences of culture. Where the normalising approach aims to treat disabled people as valued members of the community, Dubuffet, as we have seen, preferred his artists to be 'obstinate, furtive, recalcitrant'.

Normalisation, and its offshoot, 'social role valorisation', are both embedded in a mass of psychological theory, but the basic principles are humane and commonsensical. Treat people like misfits and outsiders and they will begin to

demonstrate forms of negative behaviour that reflect such stigmatisation. Treat people like helpless invalids and they will grow more and more dependent on carers. Treat people as if they are unintelligent or incapable of learning and they will have no incentive for self-improvement.

Like everybody else, people with intellectual disabilities benefit from the inculcation of dignity and self-respect. Art-making has been shown to be one of the most effective ways of assisting the growth of these feelings. A painting or a sculpture is a distinct task for which the artist receives many forms of positive reinforcement, from simple praise to the money raised by sales. As every artist knows, to have a work hung in an exhibition is an important valorisation of one's vision of the world and sense of identity.

No-one can visit the workshops of APA and not be impressed by the air of contented activity. Some artists will stop to greet visitors and show them their creations, others remain absorbed in their work. The best of this art needs no special pleading: it is as fresh and exciting as anything being made in Australia today. A number of the best-known artists, such as Julian Martin and Leo Cussen, have already exhibited in mainstream commercial galleries, and there are many others whose work deserves wider exposure.

In this collection, purchased by Stuart Purves over a period of time, it is not the strangeness and separateness of the work that stands out, but its comparative closeness to so much modern and contemporary art. I have a small painting by John Bates that hangs on the wall of the room in which I'm writing this essay. It shows a bright, pink glove and a green, disc-like head against a blue background. From the moment I saw this work I thought of De Chirico's famous painting *The Song of Love* (1914), which features a pink rubber glove pinned to a piece of masonry, and the elliptical heads of peasants in paintings by Malevich. I

assume that these references are coincidental but I see them every time I look at Bates's painting. It is one of a pattern of affinities that exist between the work of APA artists and their more professional counterparts.

Some works, such as Anthony Romagnano's *Untitled (after 'Migrants arriving in Sydney' by David Moore)*, Jodie Noble's *Mona Lisa*, or Lisa Reid's *Untitled (after 'Puberty' by Rob McHaffie)*, are deliberate reworkings of existing works of art. In Reid's case, she responds to a second degree reworking of an iconic image by Edvard Munch. Paul Hodges adopts an impeccably postmodern strategy in making ceramic sculptures based on paintings by Amanda Marburg, which are themselves based on plasticine sculptures.

There are more conventional subjects, including landscapes, portraits of people and animals, and the planes, trains and automobiles of Chris Mason and Chris O'Brien, but the majority of works in this collection seem to have been inspired by images from the realms of fine art and popular culture. This is antithetical to Dubuffet's proscriptions for it testifies to the degree to which these artists are part of the general culture. They are not sequestered away in a corner, working on private, obsessive themes, but alert to the experience of television and movies, books and magazines, art galleries and football matches. Indeed, some of the most engaging works in this exhibition show artists responding in highly personal ways to mass-cultural experiences. For instance, Leo Cussen's pictures of Fred Astaire, Ginger Rogers and other stars may not be exact likenesses, but they have an expressive dynamism that demonstrates the artist's deep attraction to these figures. Tim Williams glues down a picture of a glamorous singer that overlaps with his own fabulous transcription of the image.

surprised by the APA artists, by the depth and quality of their invention. This is partly because they are devoid of the crippling self-consciousness that haunts so many mainstream artists who worry about whether or not their work is sufficiently original, whether it is time to change styles, and so on. A large portion of contemporary art is concerned with conforming to the dominant discourses of our time, be they driven by politics or fashion. Artists are increasingly concerned with marketing plans and career strategies, with publicity and sales, or their inclusion in prestigious exhibitions and collections. None of this is a factor with the APA artists. That is one of the reasons why this exhibition feels so fresh, and why gigantic international art fests such as the Biennale of Sydney contain so much that is predictable and creatively constipated.

In this light one should not consider APA as a refuge for artists whose intellectual disabilities make them unfit to participate in the rat race. It is more like a refuge for the human spirit in an age when contemporary art is being transmuted into a corporate entity by the forces of the marketplace and the intellectual conformity of critics and curators. The artists in this exhibition may inhabit private worlds, but it takes little effort to recognise those worlds as animated, vital reflections of the places in which we live and work. In their interests and enthusiasms these artists are very close to their audience. Their works are intended to communicate with viewers, not to challenge or preach. What they reveal to us, more than anything, is the artists' joy in creation. In this show the liberties taken with form reflect a freshness and spontaneity of feeling. Each piece is a gift from the artist to the world, and we are all the beneficiaries.

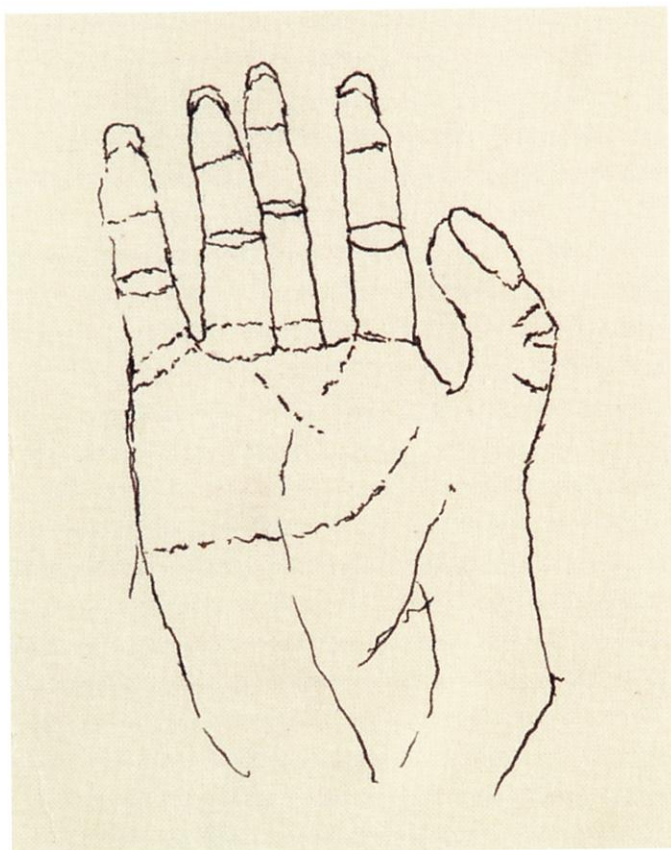
John McDonald

Art critic for *The Sydney Morning Herald*

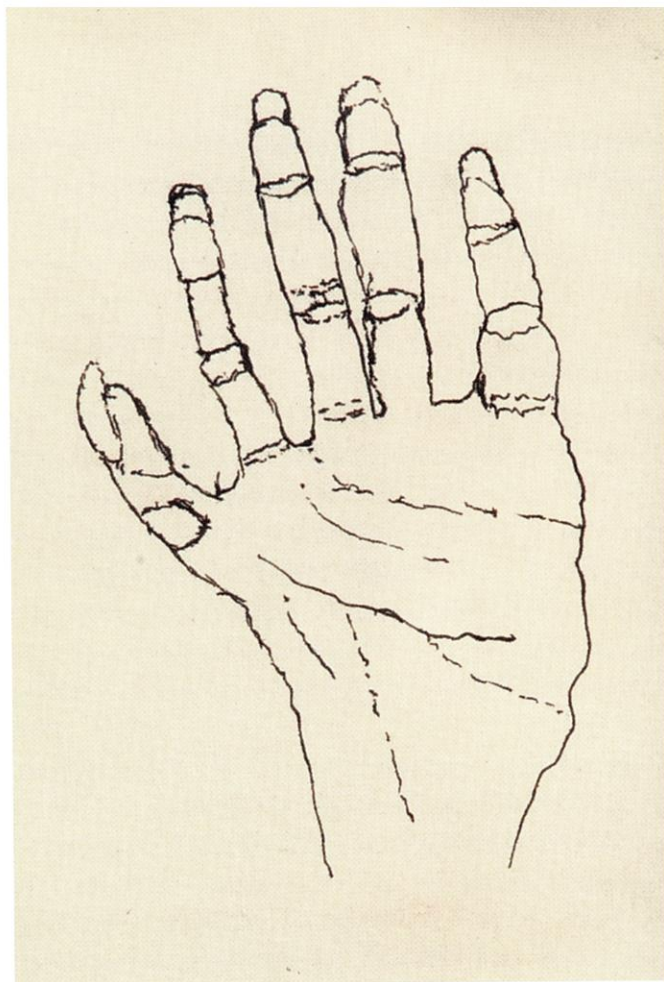


## Steven Ajzenberg

Steven Ajzenberg was born in Melbourne (1964) and has been attending the APA studio since 2000. His group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); and numerous APA Gallery exhibitions since 2003. His work is represented in many private collections.



Above:  
*Untitled (right hand palm)* 2001  
ink on paper 16 x 11 cm



Top right:  
*Untitled (left hand palm)* 2001  
ink on paper 16 x 11 cm



Right:  
*Untitled (after 'Final siren' by Jim Pavlidis)* 2005  
graphite on paper 28 x 38 cm

## Alvaro Alvarez

Alvaro Alvarez (b.1965 Argentina) started at the APA studio in 2000. His 2005 solo exhibition, *Alvaro Going Solo*, was held at APA Gallery. His group exhibitions include *50th Anniversary Exhibition*, Australian Galleries, Melbourne (2006); *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Dealer's Choice*, Phyllis Kind Gallery, New York, USA (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); *Desired Lines*, Nexus Gallery, High Beam Festival, Adelaide (2002); *Face-Up*, Idiom Studio, Wellington, NZ (2001). His work is in the National Gallery of Australia, Canberra, and numerous private collections.



Above:  
*Untitled (Ian McCulloch)* 2003  
charcoal on paper 25 x 33 cm





## Samantha Ashdown

Samantha Ashdown was born in Melbourne (1979) and has been attending the APA studio since 1997. Her group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); and various APA Gallery exhibitions since 2000. Her work is represented in many private collections.

Below:

*Untitled (boat trip)* 2006

ink and gouache on paper 50 x 70 cm

Right:

*Untitled (theatre group)* 2006

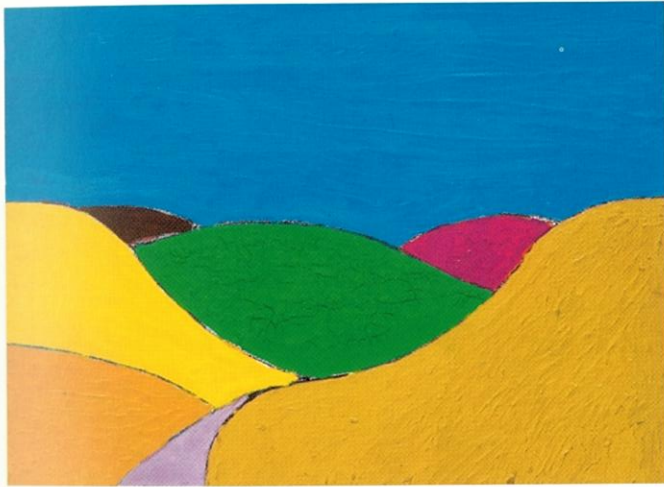
ink and gouache on paper 50 x 65.5 cm



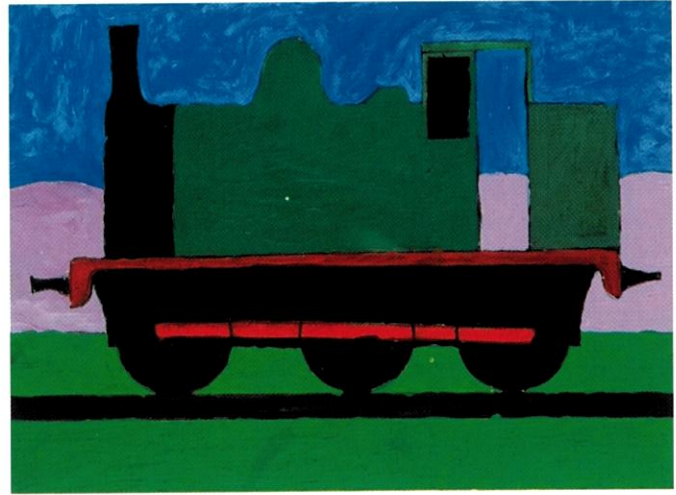


## John Bates

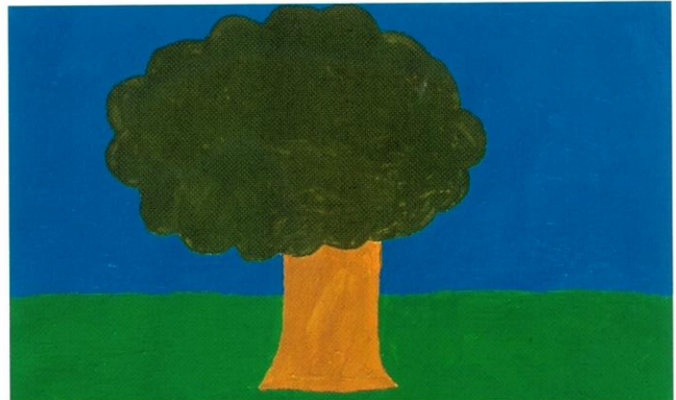
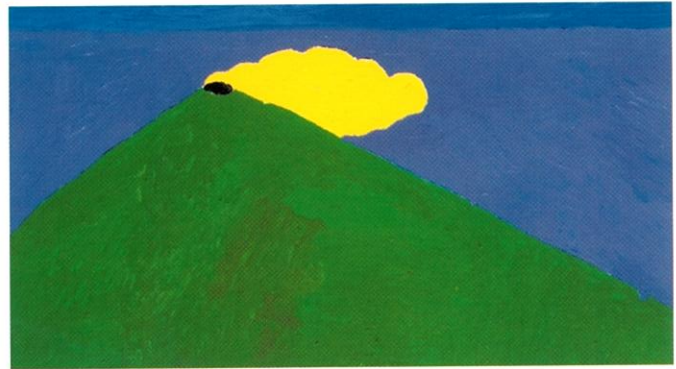
John Bates (b.1945 Melbourne) commenced at the APA studio in the early 1990s. Solo exhibitions include *Landscape* (2006) and *Solo Exhibition* (2000). Group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Lapped*, Campbelltown Arts Centre (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); *Face-Up*, Idiom Studio, Wellington, NZ (2001); *Connexions Particulières*, MADmusée, Liège, Belgium (1999); *Art des Antipodes*, MADmusée, Liège, Belgium (1996); *Inside Out/Outside In*, National Gallery of Victoria, Melbourne (1992). His work is held in Broken Hill Regional Art Gallery, National Gallery of Australia, Canberra, and numerous private collections.



Above:  
*Untitled (landscape)* 2001  
acrylic on canvas board 23 x 30 cm



Top right:  
*Train engine* 2001  
acrylic on board 18 x 24 cm  
  
Centre right:  
*Untitled (volcano)* 2000  
acrylic on paper 21 x 38 cm





## Des Beavis

Des Beavis was born in Melbourne (1945) and has been attending the APA studio since 1997. In 2000 APA Gallery hosted *Solo*, an exhibition of his work. Since 2004 Des has also had work in numerous APA Gallery group exhibitions. His work is represented in many private collections.

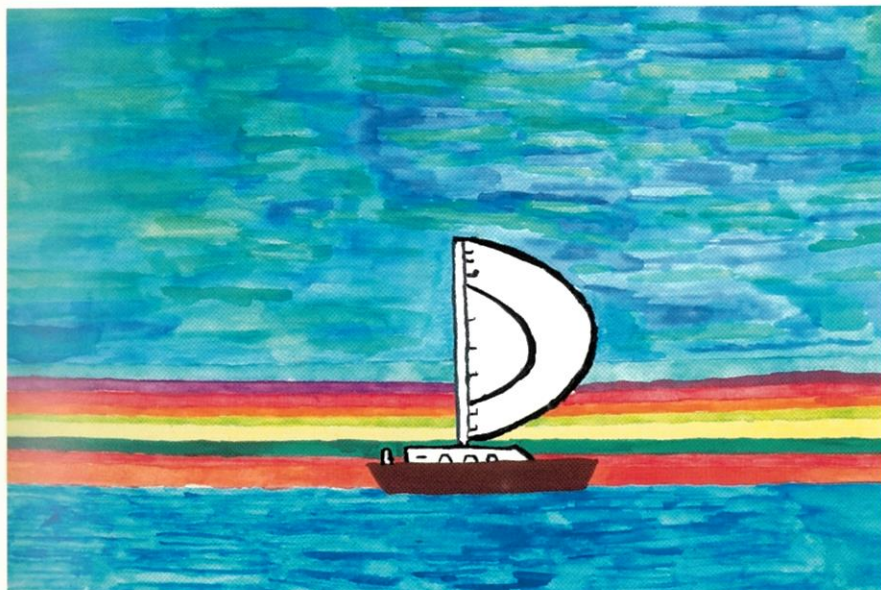
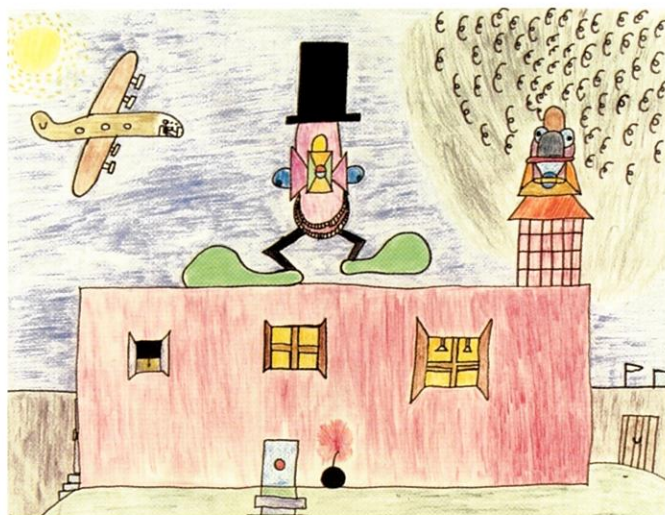
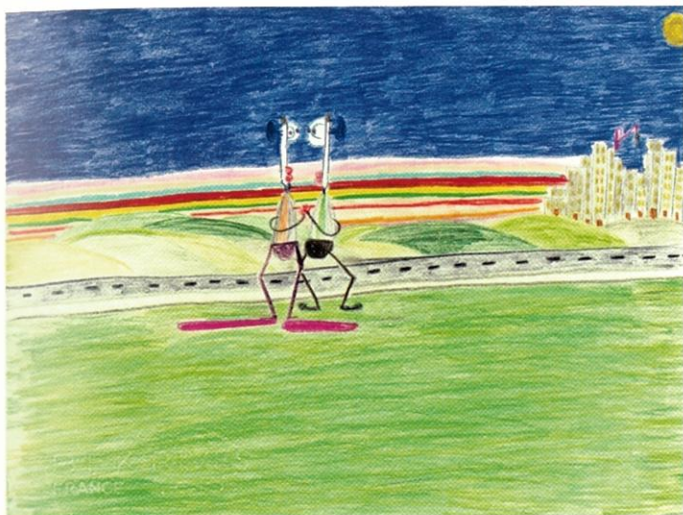
Chook 2004  
gouache on paper 25 x 29 cm





## Peter Ben

Peter Ben (b.1972 Melbourne) started at the APA studio in the early 1990s. In 1998 he held a two-person exhibition, *Peter Ben and Kieren Carroll*, at APA Gallery. Group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); *Print Show*, Australian Print Workshop, Melbourne, (2000); and numerous APA Gallery exhibitions since 1996. His works are held in the National Gallery of Australia, Canberra, and many private collections.



Above left:  
*The romance in the park* 1994  
pencil on paper 25 x 33 cm

Above right:  
*Untitled (alien on top of house)* 1991  
pencil on paper 25 x 32.5 cm

Left:  
*Untitled (boat at sunset)* 1998  
watercolour on paper 33 x 50 cm



## Dorothy Berry

Dorothy Berry (b.1945 Melbourne) has been affiliated with the APA studio since 1985. Her solo exhibitions at APA Gallery include *A Survey 1987–2002* (2002); *Recent Works* (1998); *Penguins, Ducks, Owls & Angels* (1996). Her group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); *Histoires de vivre*, l'Orangerie du Luxembourg, Paris, France (2000); *Art des Antipodes*, MADmusée, Liège, Belgium (1995); *Beyond Words*, National Gallery of Victoria, Melbourne (1994); Figeac Festival, France (1991). Her works are held in numerous private collections.



Above:  
*Untitled* 2004  
watercolour and fibre-tipped pen on paper 35 x 25 cm

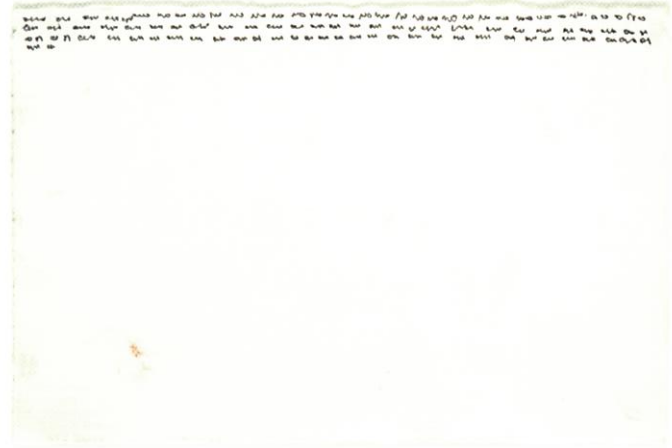
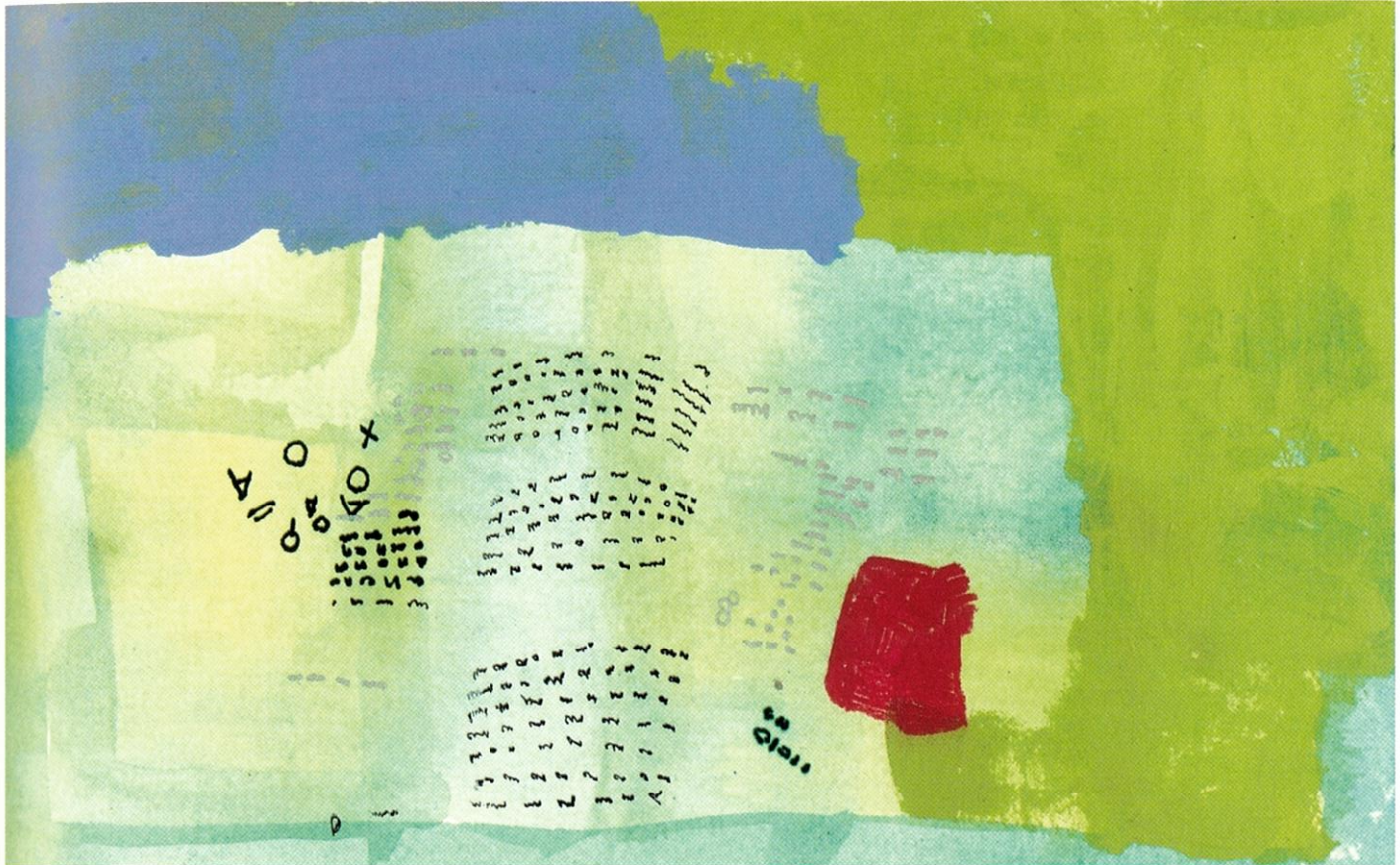
Left:  
*Untitled (Charlie Chaplin)* 2004  
pastel on paper 70 x 56 cm



## Antonella Calvano

Antonella Calvano was born in Melbourne (1963) and has attended the APA studio since the mid-1990s. Her group exhibitions include *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005). Her work is represented in the collection of the National Gallery of Australia, Canberra, and numerous private collections.

Below: *Untitled* 2006 acrylic, pencil and pen on paper 19 x 28 cm

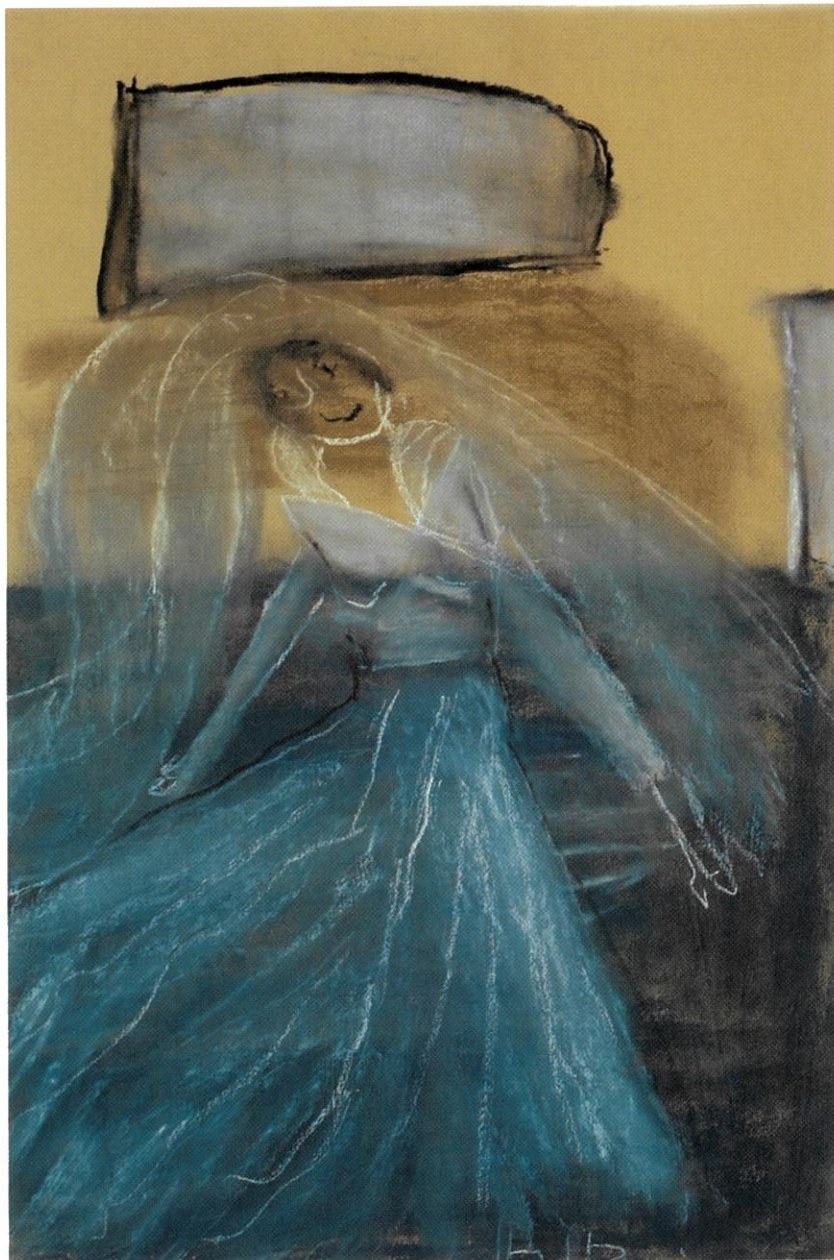


Above: *Untitled (text at top of page)* 2001 ink on paper 16 x 25 cm



## Dionne Canzano

Dionne Canzano was born in Melbourne (1970) and has worked in the APA studio since 2001. Her solo exhibition, *Dionne Canzano*, was hosted by APA Gallery in 2003. Her group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006) and *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005). Her work is represented in many private collections.



Above: *Untitled* 2006  
pastel on paper 35 x 25 cm

Left: *Untitled (bride)* 2005  
pastel on paper 50 x 33 cm



## Nick Capaldo

Nick Capaldo was born in Melbourne (1985) and has attended the APA studio since 2005. His work has been exhibited in numerous APA Gallery group exhibitions since 2004 and is represented in many private collections.

Right: *Untitled (planet)* 2005  
acrylic on paper 50 x 66 cm

Below: *Untitled (spaceships and planet)* 2005  
watercolour on paper 38 x 55.5 cm



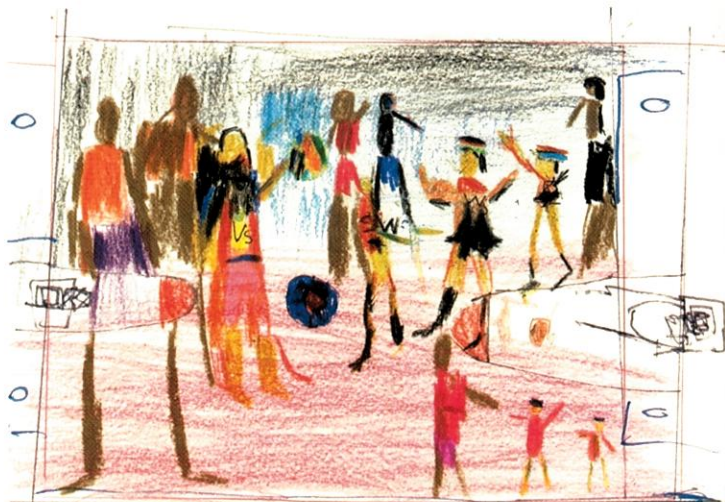


## Kieren Carroll

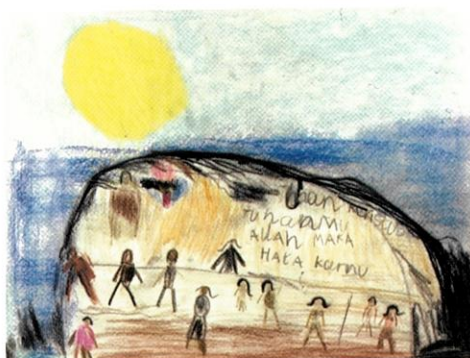
Kieren Carroll was born in Melbourne (1973) and has been attending the APA studio since 1991. In 2002 APA Gallery hosted a self-titled retrospective of his work. His APA Gallery group exhibitions include *In Everyone's Company* (2006), *Wrapped: Selected Works from the Studio* (2005) and *Christmas Survey* (2004). His work is represented in many private collections.

Right: *Basketball match* 1990  
pencil and pen on paper 17.5 x 25 cm

Below: *The Samaritans going to war* 2001  
coloured pencil on paper 16 x 25 cm







Above:  
Peoples of the world 1997  
pencil and pen on paper 25 x 33 cm

Far left:  
Treaty of the Waitangi 1997  
pencil and pen on paper 32.5 x 50.5 cm

Left:  
Untitled (tribe) 1997  
pencil and pastel on paper 25 x 33 cm



## Valerio Ciccone

Valerio Ciccone (b.1970 Melbourne) has attended the APA studio since 1985 and life drawing classes at RMIT since 1996. His solo exhibitions include *Ball!* at APA Gallery (1999) and two exhibitions at Pinacotheca, Melbourne (1994, 1996). His group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Amour, gloire et beauté*, MADmusée, Liège, Belgium (2005); *Fair Game: Art & Sport*, National Gallery of Victoria, Melbourne (2003); *Articulations*, Australian Print Workshop, Melbourne (2000); *Arterial – Artists from Arts Project Australia*, Sydney Opera House (2000); *Nine Artists from Arts Project Australia*, Australian Galleries, Melbourne (1999); *50th Anniversary Exhibition*, Australian National Maritime Museum, Sydney (1995). His work is represented in the Australian Gallery of Sport and Olympic Museum, Melbourne, MADmusée, Liège, Belgium, and the National Gallery of Australia, Canberra.

Right: *Untitled* 1995  
pastel on paper (two sheets) 132 x 50 cm

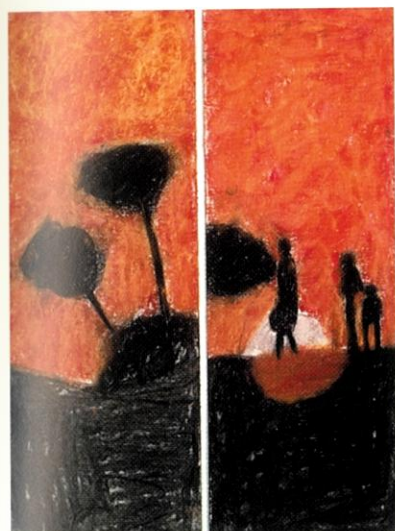
Below: *Untitled (Mr Keating overseas)* 1991  
pastel on paper 50 x 66 cm





## Alan Constable

Alan Constable (b.1956 Melbourne) began attending the APA studio in 1985. Group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Outsider Art Fair*, hosted by Phyllis Kind Gallery, New York, USA (2004, 2005); *Face-Up*, Idiom Studio, Wellington, NZ (2001); *Smorgon Steel Group Ltd Contemporary Art Prize*, Williamstown Festival, Melbourne (2000); *Arterial – Artists from Arts Project Australia*, Sydney Opera House (2000); *National Works on Paper*, Mornington Peninsula Regional Gallery (2000); *Connexions Particulieres*, MADmusée, Liège, Belgium (1999); *Nine Artists from Arts Project Australia*, Australian Galleries, Melbourne (1999); *Border Crossing*, McClelland Gallery, Langwarrin (1996). Alan's works are held in numerous private collections.



Above left:  
*Untitled (church)* 1995  
pastel on paper 50 x 65 cm

Above right:  
*Untitled (windmill)* (no date)  
pastel on paper 50 x 70 cm

Far left:  
*Untitled (sunset scene)* 1998  
pastel on paper 69 x 50 cm

Left:  
*Untitled (five-figure silhouette against blue sky)* 2005  
pastel on paper 50 x 66 cm



## Alan Constable



Above:  
*Untitled (goat)* 1996  
pastel on paper 50 x 65 cm

Below:  
*Untitled (two birds)* 2002  
pastel on paper 50 x 65 cm

Below right:  
*Untitled (polar bear)* 1994  
pastel on paper 50 x 65 cm



Top right:  
*Untitled (bird)* 2001  
pastel on paper 65 x 50 cm

Top left:  
*Untitled (ducks)* 2000  
pastel on paper 73.5 x 58 cm

Right:  
*Untitled (figure)* 1996  
pastel on paper 51 x 66 cm







Top:  
*Untitled (devastated parents)* 2006  
acrylic on canvas 137 x 107 cm

Above:  
*Untitled (barn)* 1998  
pastel on paper 63 x 50 cm

Right:  
*Untitled (camera)* 2007  
ceramic 15 x 9 x 16 cm



Above:  
*Untitled (light plane)* 1994  
acrylic and pastel on paper  
66 x 50 cm



Above: *Untitled (boat at sunset)* 1997  
pastel on paper 100 x 70 cm

Below: *Untitled (bird on a branch)* 2005  
acrylic on paper 50 x 66 cm



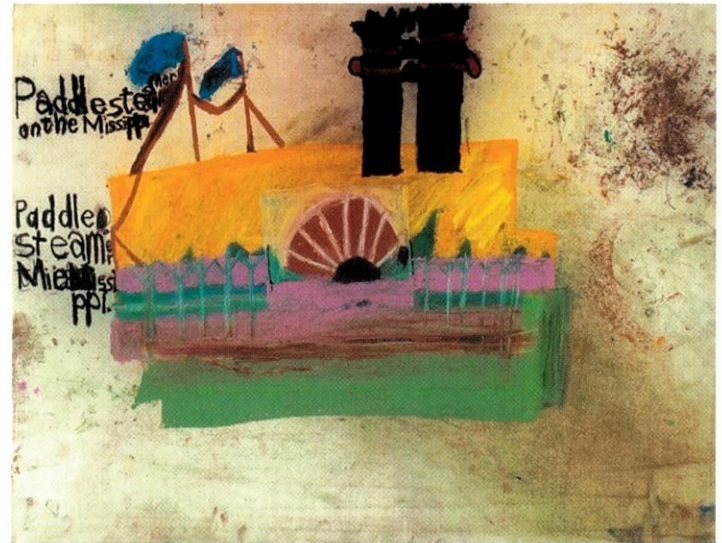


## Leo Cussen

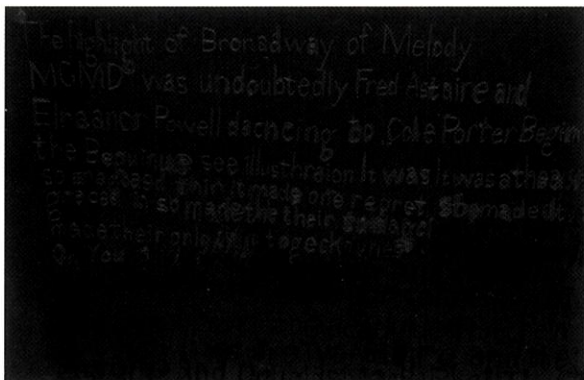
Leo Cussen (b.1959 Melbourne) began attending the APA studio in the mid-1990s. Leo's group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *Australian Outsiders*, Jack Fischer Gallery, California, USA (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *The Grey Voice: Contemporary Australian Drawing*, Tin Sheds Gallery, Sydney (2005); *Outsider Art Fair*, hosted by Phyllis Kind Gallery, New York, USA (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); *2nd Annual Intuit Show of Folk and Outsider Art*, Chicago, USA (2004); *Face-Up*, Idiom Studio, Wellington, NZ (2001); *Connexions Particulières*, MADmusée, Liège, Belgium (1999). His work is held in the National Gallery of Australia, Canberra, and numerous private collections.



Top:  
*Bing Crosby, Grace Kelly and Frank Sinatra*  
2002 pastel on paper 25 x 35 cm



Top right:  
*Paddle steamer on the Mississippi*  
2001 pastel on paper 50 x 65 cm

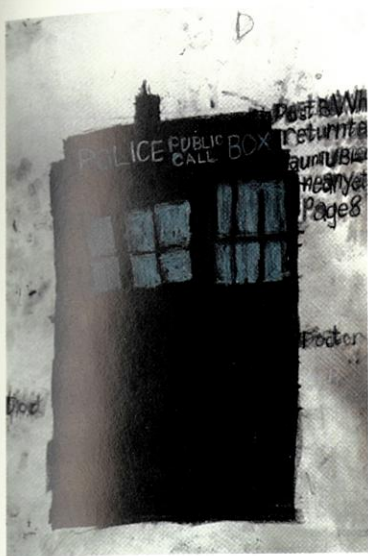


Above:  
*Untitled (Broadway melody text on black)*  
2004 pastel on paper 38 x 56.5 cm



Right:  
*Bing Crosby, Grace Kelly and Frank Sinatra*  
2002 pastel on paper 33 x 50 cm





Above:  
*Fred Astaire and Ginger Rogers* 2003  
pastel on paper 25 x 33 cm

Above right:  
*Engineer's assistant* 2005  
pastel on paper 33 x 50 cm

Left:  
*Untitled (Dr Who's tardis)* 2005  
pastel on paper 56 x 38 cm

Below:  
*The engineer's assistant* 2005  
pastel on paper 33 x 50 cm





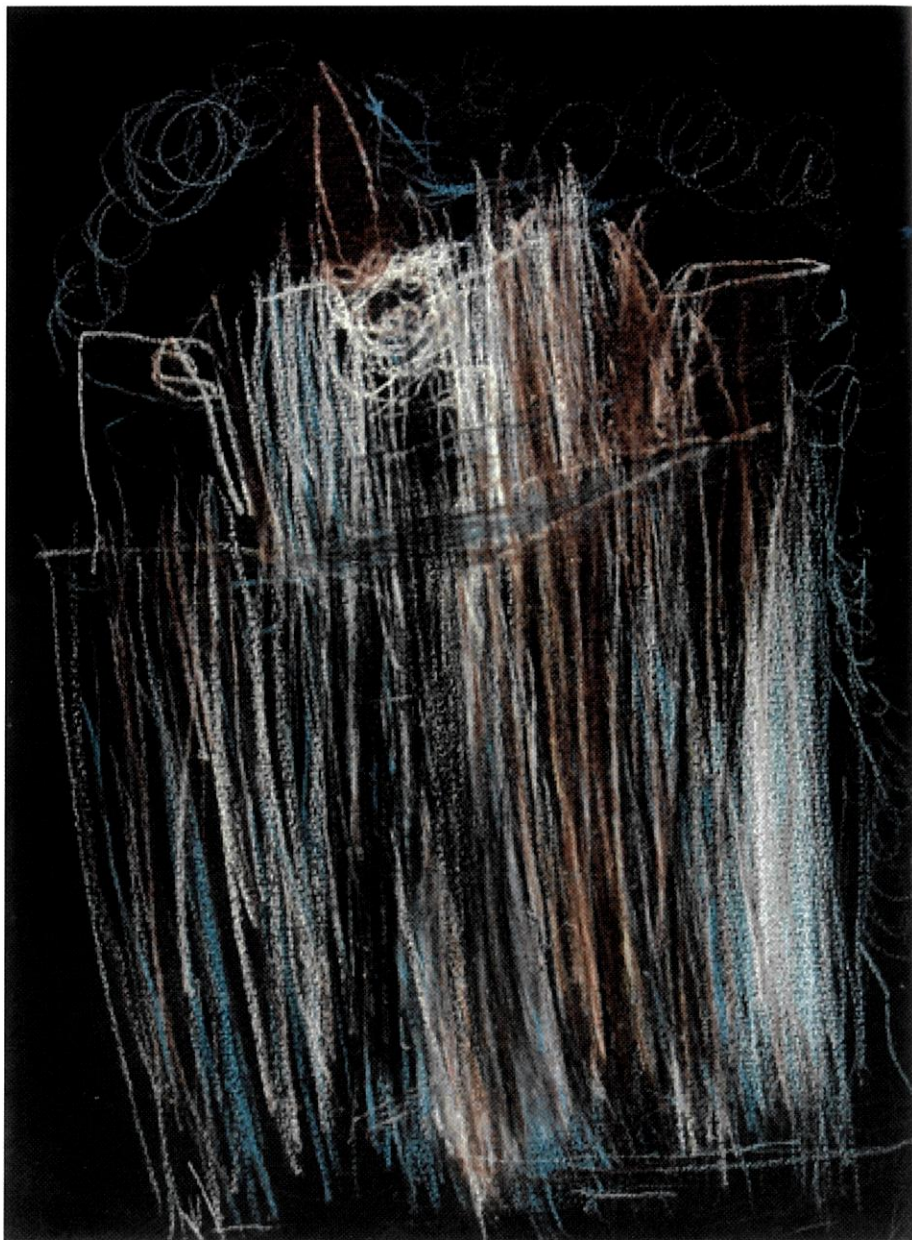
## Joyce De Jong

Joyce De Jong was born in Melbourne (1960) and has attended the APA studio since the mid-1990s. Her group exhibitions include *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005). Her work is represented in many private collections.



Above:  
*Untitled* 1999  
charcoal on paper 25 x 33 cm

Right:  
*Untitled* 2004  
pastel on paper 38 x 28 cm





## Dawn Edward

Dawn Edward was born in Melbourne (1939) and started at the APA studio in 1994. Her APA Gallery group exhibitions include *In Everyone's Company* (2006); *Private and Confidential* (2006); *Wrapped: Selected Works from the Studio* (2005); *Christmas Survey* (2004). Her work is represented in many private collections.



Top:  
*Untitled (landscape)* 2006  
pencil and watercolour on paper 25 x 26.5 cm

Above:  
*Untitled* 2004  
graphite on paper 33 x 50 cm

Left:  
*Untitled (fish)* 2007  
pencil and watercolour on paper 19 x 14 cm





## Scott Ferguson

Scott Ferguson was born in Melbourne (1963) and has been attending the APA studio since 1995. His group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); and numerous APA Gallery exhibitions since 2004. Scott's work is represented in many private collections.



Above: *Untitled* (white text on black) 2005  
pencil on paper 14.5 x 24.5 cm



Above: *Untitled (black and blue figures)* 1999  
pencil on paper 26 x 35 cm

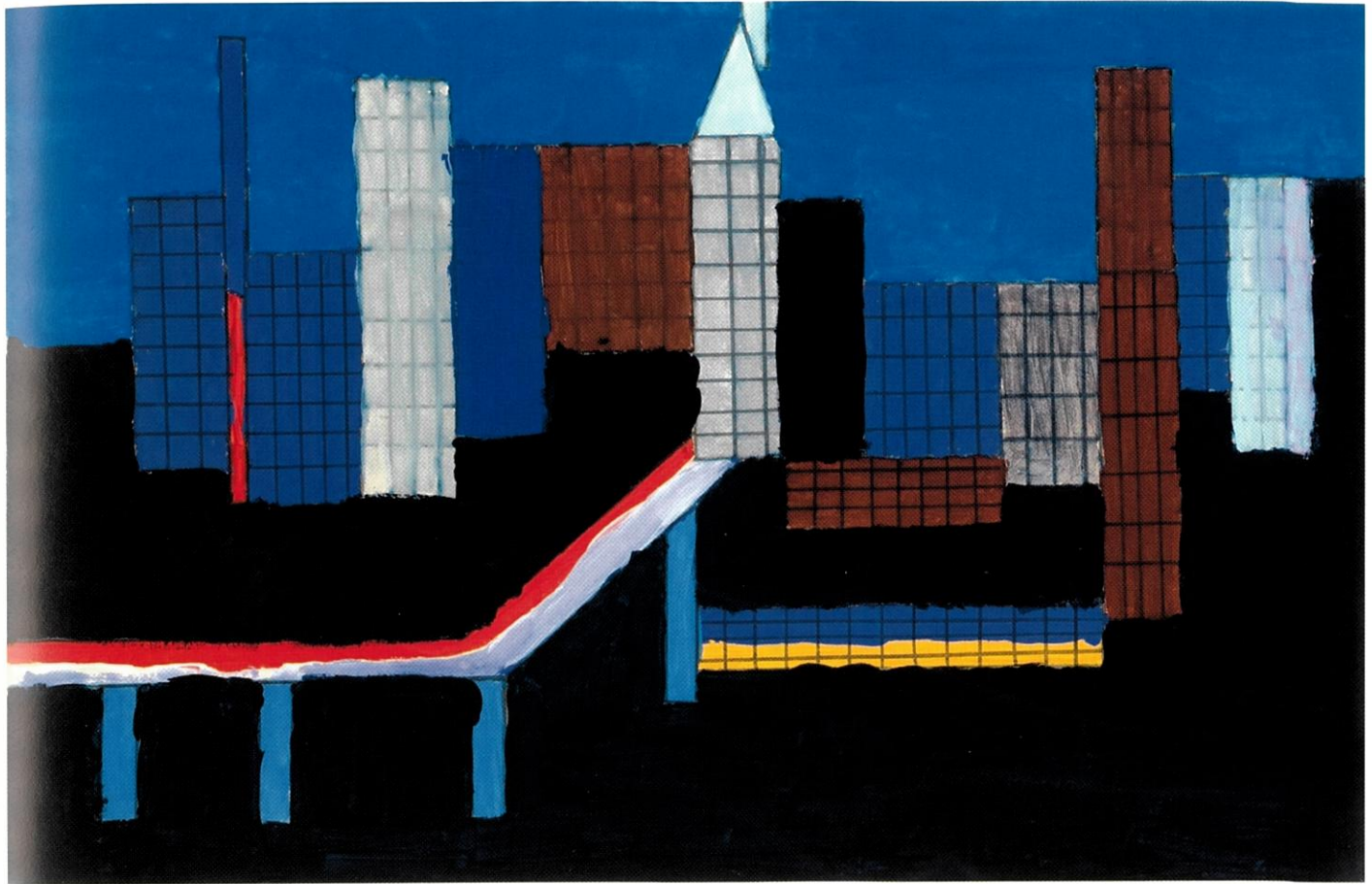
Below: *Untitled (figures and text)* 2004  
pencil on paper 16 x 50.5 cm





## Patricia Gebbie

Patricia Gebbie was born in Australia (1969) and became involved with the APA studio in 2004. Her work was exhibited in APA Gallery's *Christmas Survey* in 2004 and is represented in private collections.



*City landscape* 2004  
gouache, metallic paint and ink on paper 33 x 50 cm



## Brigid Hanrahan

Brigid Hanrahan was born in Melbourne (1972) and has been attending the APA studio since 1994. Her group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); and numerous APA Gallery exhibitions since 1999. Her work is held in the National Gallery of Australia, Canberra, and numerous private collections.



*Untitled (ballet dancers)* 2007  
pen and pastel on paper 38 x 28 cm



*Untitled (ballet dancer with tiara)* 2007  
pen and pastel on paper 38.1 x 25 cm

## Kelvin Heffernan

Kelvin Heffernan (b.1958 Melbourne) has attended the APA studio since 1991. His two-man show with Scott Nye (1998) and a self-titled solo show (1996) were both held at APA Gallery. Group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Art of the Sacred Heart*, Greenaway Art Gallery, Adelaide (2001); *Articulations*, Australian Print Workshop Gallery, Melbourne (2000); *Connexions Particulières*, MADmusée, Liège, Belgium (1999); *Border Crossing*, McClelland Gallery, Langwarrin (1996); *Beyond Words*, National Gallery of Victoria, Melbourne (1994). His work is represented in numerous private collections.



Untitled (pirate head) 2006  
acrylic and texta on paper 50 x 65.5 cm



Xena, a unicorn and a dinosaur 1999  
ink on paper 65 x 50 cm



## Paul Hodges

Paul Hodges was born in Melbourne (1974) and has been attending the APA studio since 1997. His group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Outsider Art Fair*, hosted by Phyllis Kind Gallery, New York, USA (2005); *2nd Annual Intuit Show of Folk and Outsider Art*, Chicago, USA (2004); and numerous APA Gallery group exhibitions since 1998. His work is represented in many private collections.



Above:  
*Untitled (woman)* 2004  
watercolour on paper 66 x 50 cm



Above:  
*Untitled (after 'Bunny')*  
by Amanda Marburg) 2005  
ceramic 12 x 10 x 7 cm

Opposite page:  
Top left:  
*Thunder in Zimbabwe* 1999 acrylic and  
pastel on paper 50 x 65 cm

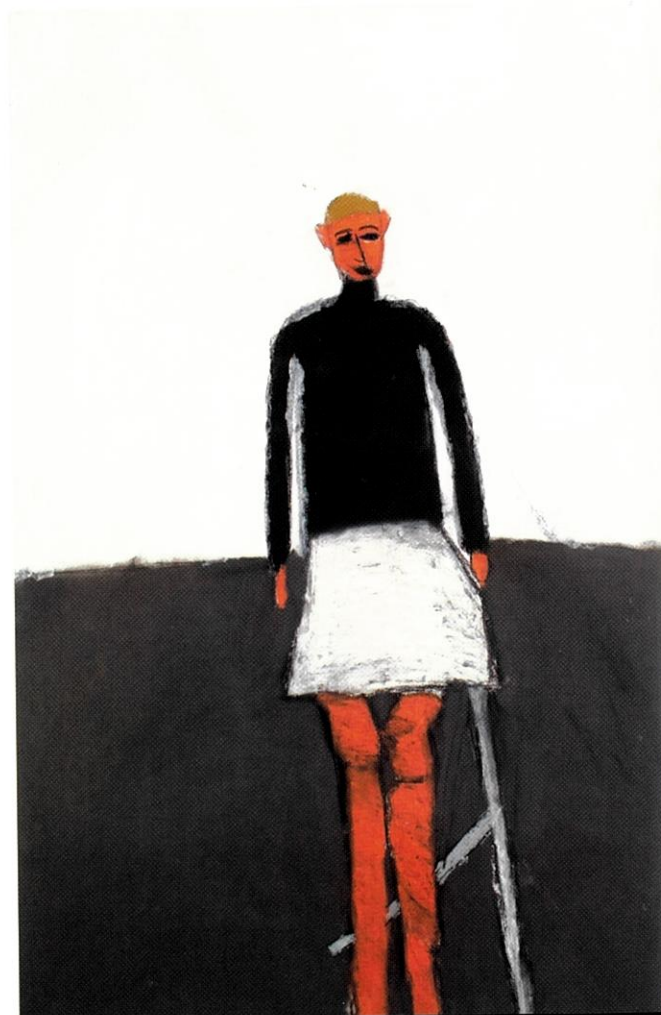
Top right:  
*Interpretation of man series. No 5* 2004  
ceramic 6 x 9 x 15 cm

Centre left:  
*Untitled (after 'Owl' by Amanda Marburg)*  
2005 ceramic 8 x 20 x 12 cm

Centre right:  
*Untitled (after 'Owl' by Amanda Marburg)*  
2005 pastel on paper 56 x 47 cm

Below left:  
*Head* 2003  
pencil on paper 50 x 70 cm

Below right:  
*Interpretation of man series. No 2* 2004  
ceramic 5 x 5 x 17 cm



Right:  
*Untitled (figure)* (no date)  
pastel on paper 100 x 70 cm





## Miles Howard-Wilks

Miles Howard-Wilks (b.1979 Melbourne) has attended the APA studio since 1997. Miles's solo exhibition, *Sharks and Everything*, was held at APA Gallery in 2004. His group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005). His film, *The Movie has Everything*, has been screened on Yartz, Arts Community Television Inc, Channel 31 (January 2006); in *Mixed Bag Shorts 2*, First Annual Westgarth Film Festival, Melbourne (2005); and the Disability Film Festival, London, UK (2004). His work is held in the National Gallery of Australia, Canberra.



Above left:  
*Untitled (sharks)* 2000  
coloured pencil and graphite pencil on paper 25 x 33 cm

Above right:  
*Untitled (sharks)* 2000  
coloured pencil and graphite pencil on paper 25 x 32.5 cm

Left:  
*Untitled (sharks)* 2000  
pastel and graphite pencil on paper 33 x 50 cm



## Anne Lynch

Anne Lynch (b.1956 Melbourne) has been affiliated with the APA studio since the early 1990s. Anne's group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Outsider Art Fair*, hosted by Phyllis Kind Gallery, New York, USA (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); *2nd Annual Intuit Show of Folk and Outsider Art*, Chicago, USA (2004); *Fair Game: Art & Sport*, National Gallery of Victoria, Melbourne (2003); *Arterial – Artists from Arts Project Australia*, Sydney Opera House (2000); *Six Artists from Arts Project Australia*, Australian Galleries Works on Paper, Sydney (1999). Her work is held in the National Gallery of Australia, Canberra, and numerous private collections.



*Untitled* 1995  
pastel and pencil on paper 33 x 50 cm



## Anne Lynch



*Untitled (bird)* 2003  
pastel on paper 25 x 35 cm



*Untitled (four birds)* 2005  
pastel on paper 33 x 50 cm



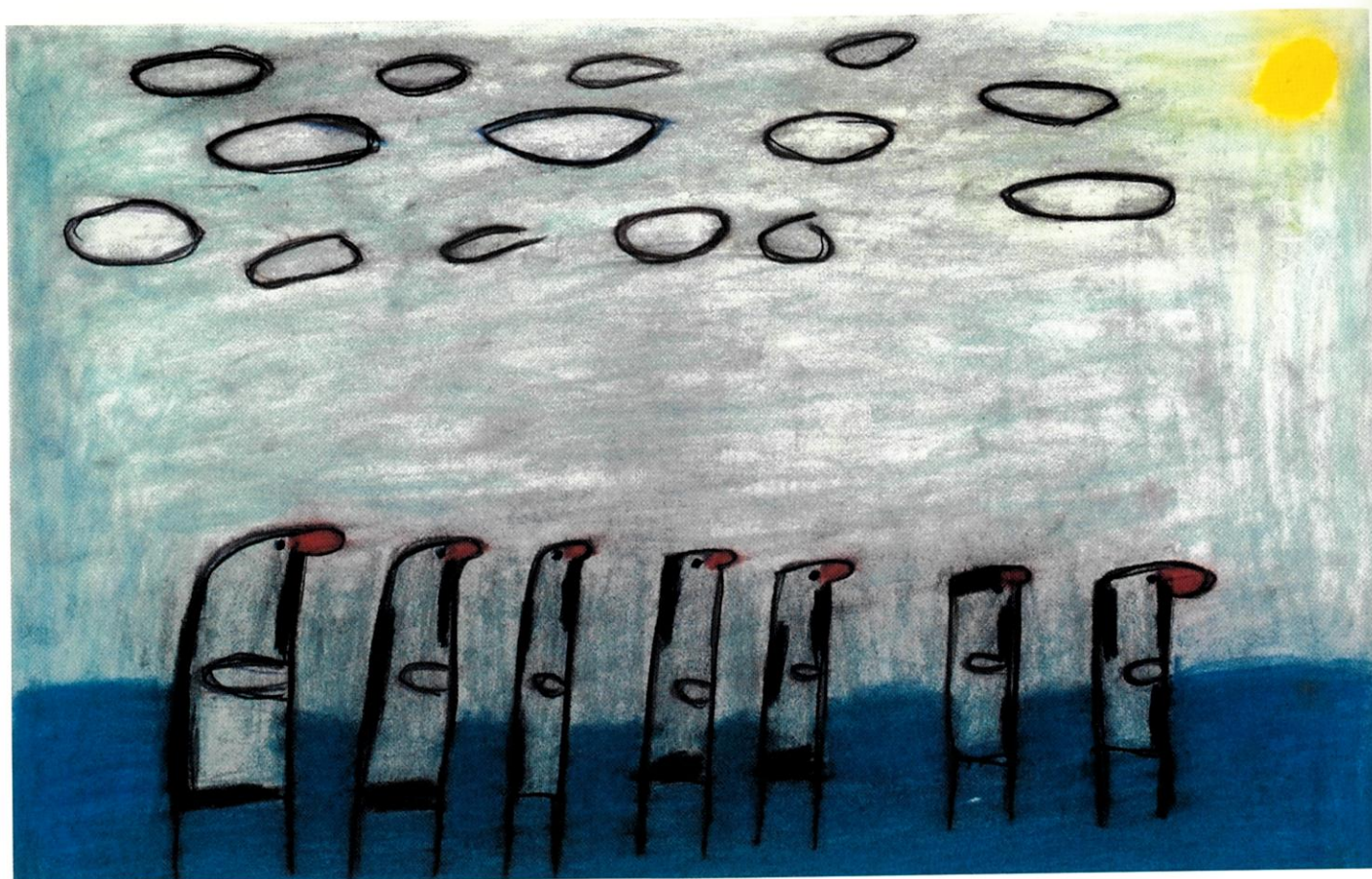
*Untitled (boots)* 2002  
pastel on paper 25 x 32 cm



*Yellow and orange cat* 2003  
coloured pencil and graphite on paper  
25 x 33 cm

Below:

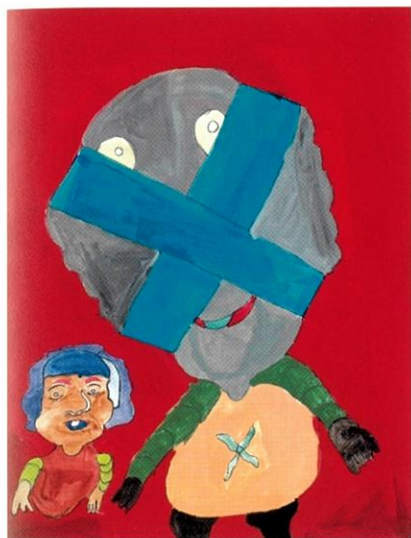
*Untitled (penguins)* 1996  
pastel on paper 33 x 50 cm





## Wayne Marnell

Wayne Marnell (b.1967 Melbourne) has attended the APA studio since the late 1980s. His group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Amour, gloire et beauté*, MADmusée, Liège, Belgium (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); *Articulations*, Australian Print Workshop Gallery, Melbourne (2000); 'A' Show, National Gallery of Victoria, Melbourne (1999); *Art des Antipodes*, Musée de l'Art Différencié, Liège, Belgium (1994); *Inside Out/Outside In*, National Gallery of Victoria, Melbourne (1992). His work is held in the National Gallery of Australia, Canberra.

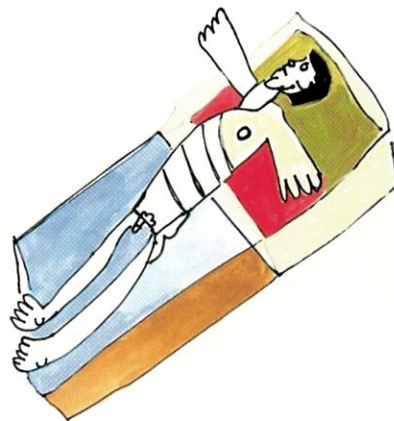


Far left:  
*X-files* (no date)  
gouache and ink on rag on paper 65 x 50 cm

Left:  
*Untitled (two heads)* 2006  
gouache and pen on paper 38.5 x 28.5 cm

Below left:  
*Untitled (Wayne at his birthday party)* 2001  
gouache and pen on paper 33 x 50 cm

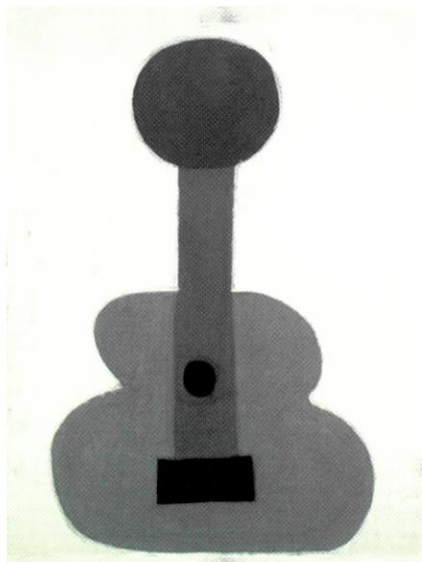
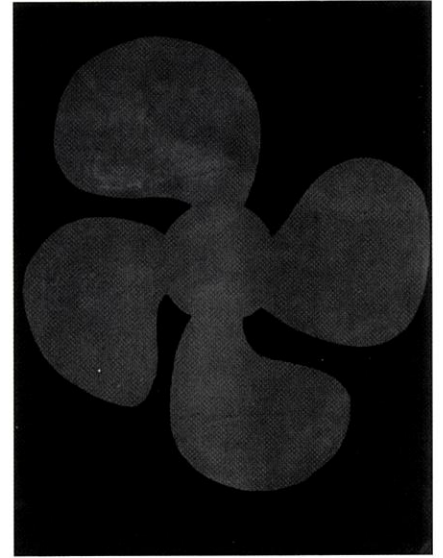
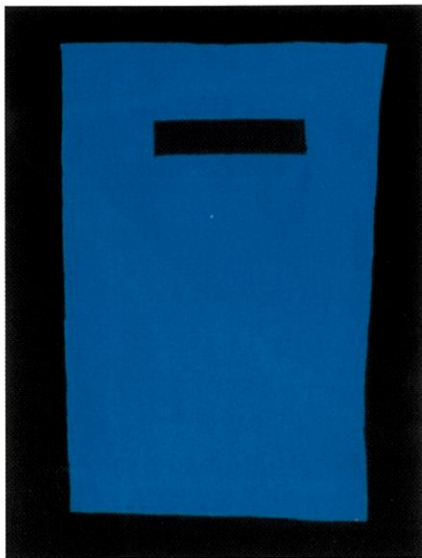
Below right:  
*Untitled (figure)* 2006  
gouache and pen on paper 18.5 x 38 cm





## Julian Martin

Julian Martin (b.1969 Melbourne) commenced the APA studio program in 1990. His solo exhibitions at APA Gallery include *Julian Martin Recent Works* (2006); *New Works* (2003); *Sempiternal Variations* (2001). Another of Julian's solo exhibitions, *Pastel Drawings*, was held at Australian Galleries, Melbourne (1995). His group exhibitions include *Australian Outsiders*, Jack Fischer Gallery, California, USA (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Dealer's Choice*, Phyllis Kind Gallery, New York, USA (2005); *Fair Game: Art & Sport*, National Gallery of Victoria, Melbourne (2003); *Face-Up*, Idiom Studio, Wellington, NZ (2001); *Histoires de vivre*, Musée du Louvre, Paris, France (2000); *Arterial – Artists from Arts Project Australia*, Sydney Opera House (2000); *National Works on Paper*, Mornington Peninsula Regional Gallery (2000); *Six Artists from Arts Project Australia*, Australian Galleries Works on Paper, Sydney (1999); *National Works on Paper*, Mornington Peninsula Regional Gallery (1999); *Knock Knock*, Australian Galleries, Melbourne (1997); and *Art des Antipodes*, MADmusée, Liège, Belgium (1995). Julian's work is represented in numerous private collections.



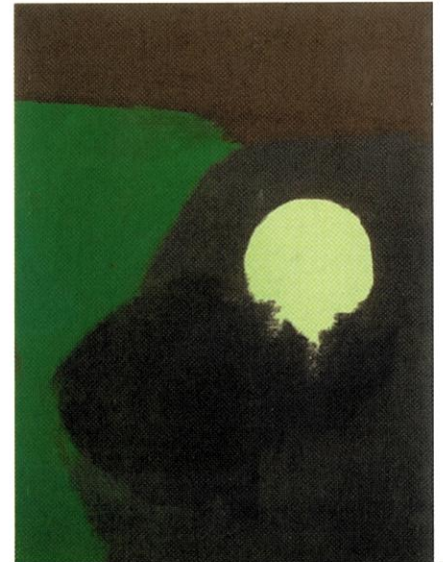
Above left: *Untitled (blue rectangle with black shape)* 2003  
pastel on paper 66 x 50 cm

Above: *Untitled (jungle series 6)* 2006  
pastel on paper 66 x 50 cm

Left: *Untitled (grey guitar)* 2002  
pastel on paper 65 x 50 cm

Above right: *Untitled (fan)* 2002  
pastel on paper 65 x 50 cm

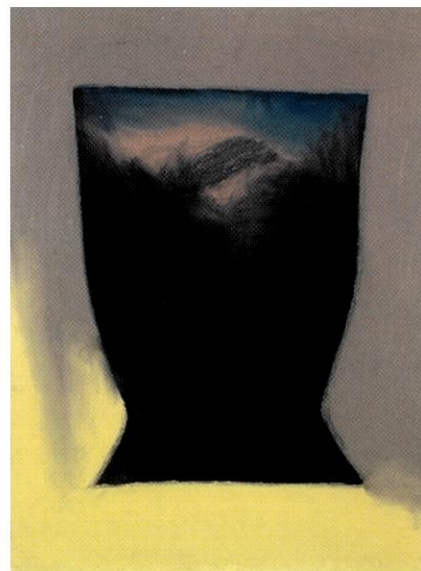
Right: *Untitled (jungle series 12)* 2006  
pastel on paper 66 x 50 cm



Below:  
*Untitled (saxophone)* 2001  
 pastel on paper 65 x 50 cm



Right:  
*Untitled* 2003  
 pastel on paper 65 x 50 cm



Centre right:  
*Untitled (face on hand – Longines ad)* 2001  
 pastel on rag paper 65 x 50 cm

Right:  
*Untitled (letter N)* 2003  
 pastel on paper 65 x 50 cm





## Chris Mason



Chris Mason (b.1976 Melbourne) began attending the APA studio in 1997. His solo exhibition, *The Chris Mason Show*, was held at APA Gallery (2002). His group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Outsider Art Fair*, hosted by Phyllis Kind Gallery, New York, USA (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); *Five Artists From Arts Project Australia*, Australian Galleries Works on Paper, Sydney (2000); Pinacotheca Gallery, Melbourne (1999); *Six Artists from Arts Project Australia*, Australian Galleries Works on Paper, Sydney (1999). Chris's works are held in the National Gallery of Australia, the State Library of Victoria and numerous private collections.



Top left:  
*Irish wolfhound* 2004  
ceramic 11 x 12 x 30 cm

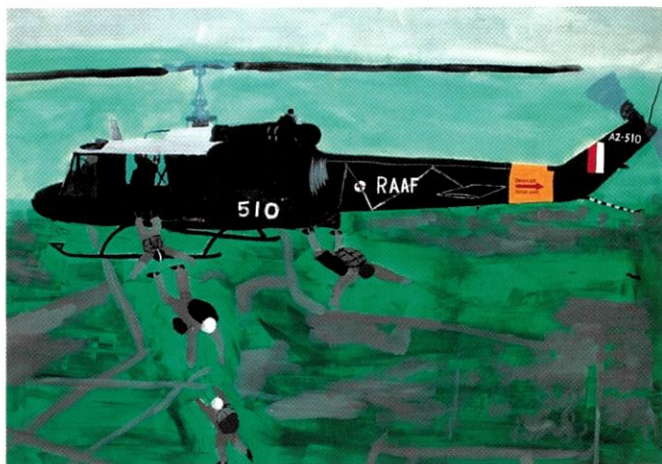
Top right:  
*Sam* 2005  
painted wood 8 x 12 x 6 cm

Above:  
*S-class diesel West Coast Railway* c.2005  
painted wood 5 x 185 x 4 cm

Right:  
*Untitled (seated female figure)* 2006  
ceramic 34 x 25.5 x 30 cm

Centre:  
*Aloha on the beach* 2001  
pastel on paper 65 x 50 cm

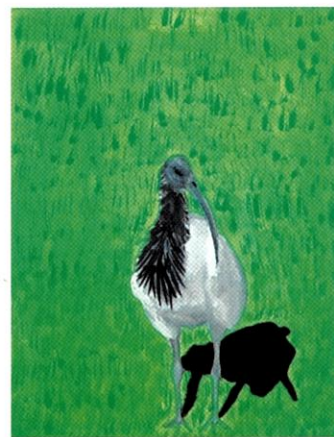
Far right:  
*Thai Airways Boeing 777 Jet* c.2004  
acrylic on canvas 76 x 91 cm



RAAF helicopter 1998  
mixed media 70 x 100 cm



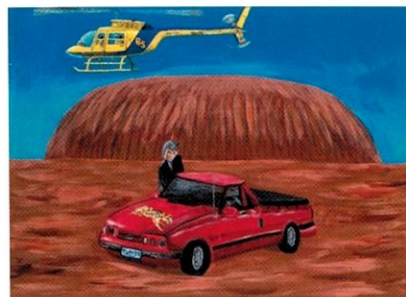
Train NV2 1999  
gouache and graphite on paper  
100 x 70 cm



Straw-necked ibis 2000  
graphite, ink and gouache on paper  
33 x 25 cm







## HILLSIDE Trains to the Melbourne Show.



Chris And Julia are Melbourne Showgrounds Train Friends.

Above left:  
Mr Purves' ute 2003  
gouache on paper 19 x 27 cm

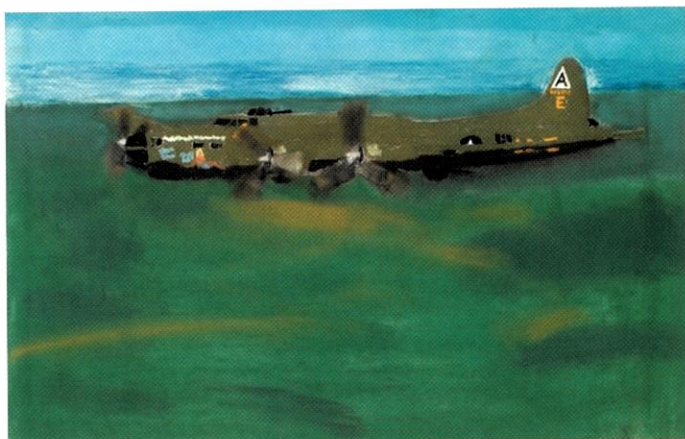
Above centre:  
Bairnsdale bound goods train 1999  
gouache on paper 70 x 100 cm

Above right:  
Stuie Purves' ute at Ayres Rock with a helicopter  
in it 2003-2004  
gouache on paper 56 x 76 cm

Left:  
Hillside trains to the Melbourne Show 2005  
gouache and graphite on paper 16 x 25 cm

Below left:  
Boeing B176G bomber 1998  
pastel on paper 70 x 100 cm

Below right:  
Ex US Army Grumman Mowhawk 2000  
gouache and graphite on paper 32 x 50 cm





## Belinda Mellington

Belinda Mellington was born in Camperdown, Victoria (1980) and attended the APA studio from 2000 to 2005. She contributed to the APA Gallery group exhibitions *Christmas Survey* (2004) and *Wrapped: Selected Works from the Studio* (2005). Belinda's work is represented in numerous private collections.



Cat 2002  
gouache on paper 29 x 24 cm



## Sarah Miles

Sarah Miles was born in Australia (1987) and attended the APA studio in 2004. Her work was exhibited in APA Gallery's *Christmas Survey* (2004) and is represented in many private collections.

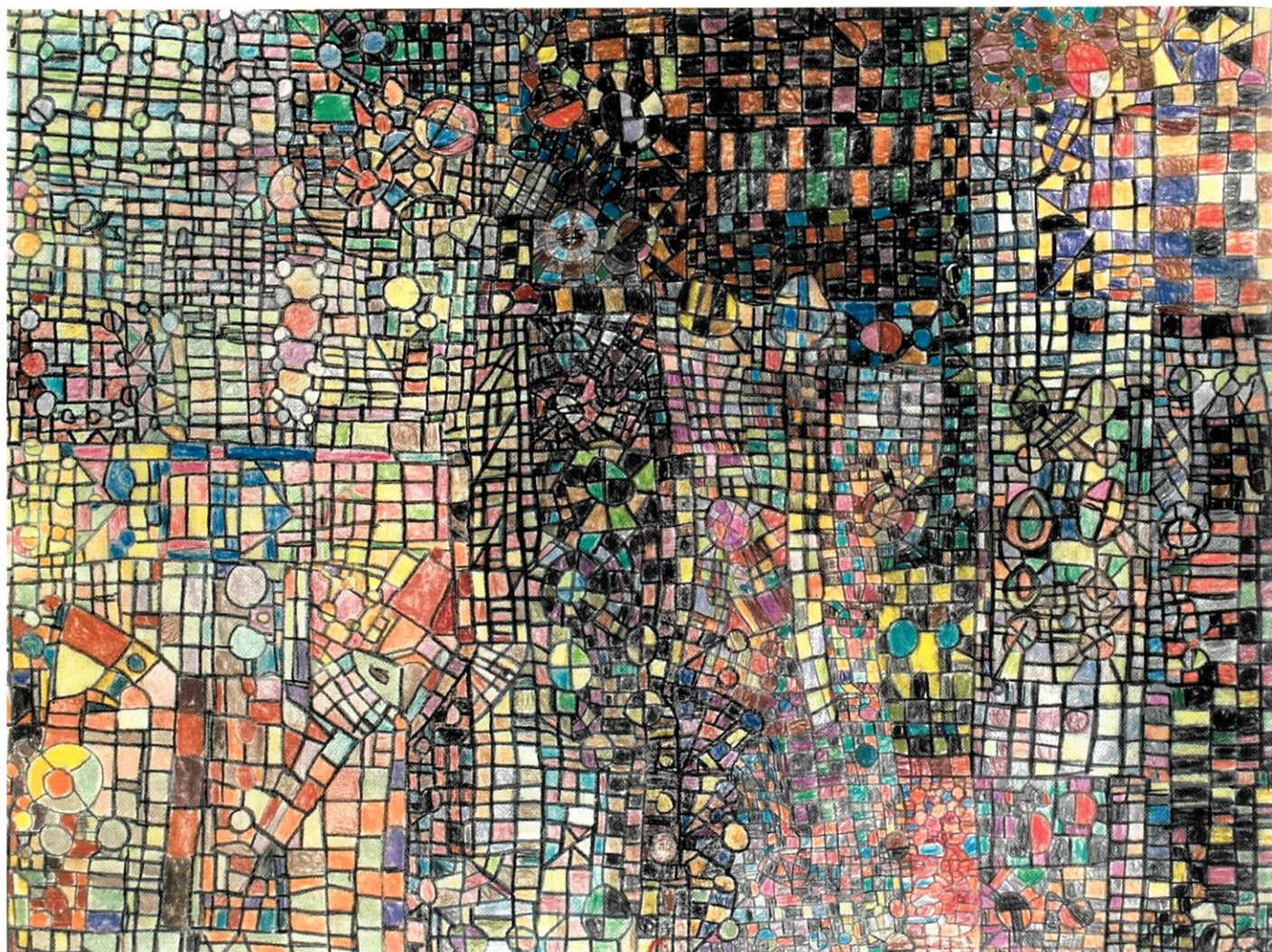


Horse 2004  
gouache on paper 35 x 49 cm



## Bruce Morrison

Bruce Morrison was born in Australia (1950) and attended the APA studio for a decade from the mid-1990s. His group exhibitions include *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005) and the APA Gallery group exhibitions *Wrapped: Selected Works from the Studio* (2005) and *Christmas Survey* (2004). His works are in many private collections.

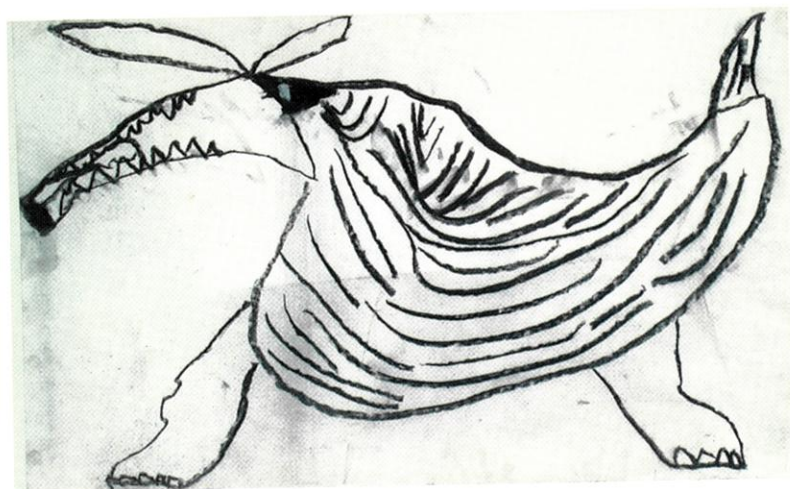


*Untitled (black outline shapes)* 2002  
pastel and pencil on paper 50 x 65 cm



## Cameron Noble

Cameron Noble was born in Melbourne (1983) and commenced the APA studio program in 2001. His group exhibitions include *50th Anniversary Exhibition*, Australian Galleries, Melbourne (2006); *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Moving Colours*, Northcote Town Hall, Melbourne (2005); and numerous APA Gallery exhibitions since 2004. Cameron's work is represented in many private collections.



Top left:  
*Jet* 2002  
acrylic and pastel on paper 50 x 70 cm

Above:  
*Zebra* 2004  
charcoal on paper 50 x 70 cm

Top centre:  
*Untitled (girl with hearts)* 2003  
pastel on paper 41 x 37 cm

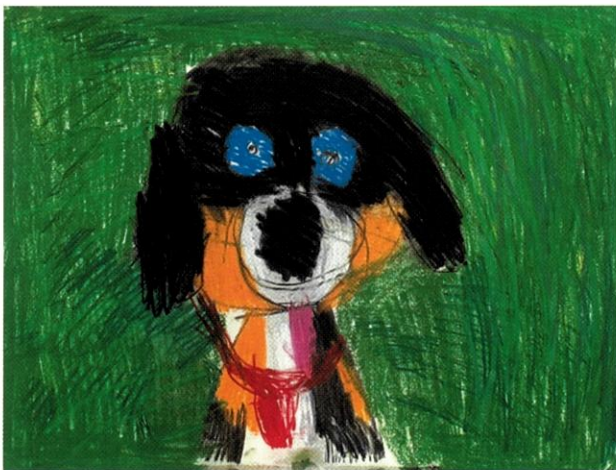
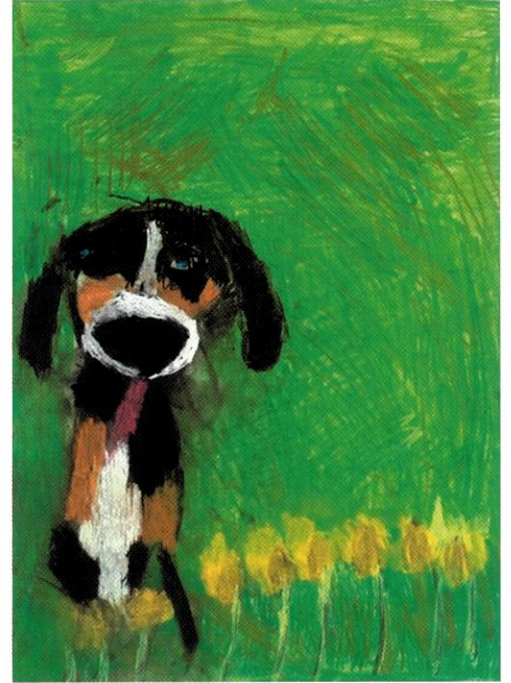
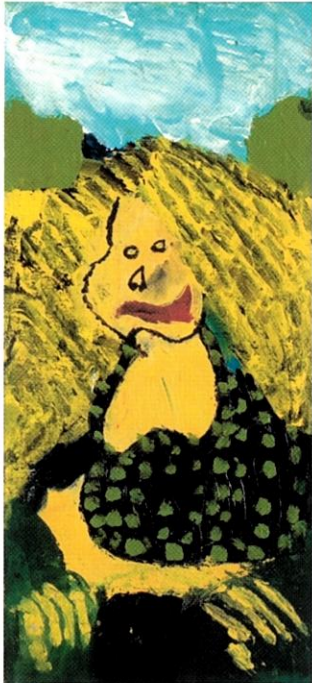
Right:  
*Untitled (woman looking over her shoulder)* 2005  
pastel and graphite on paper 56 x 38 cm

Top right:  
*Fox I* 2004  
charcoal on paper 50 x 65 cm



## Jodie Noble

Jodie Noble was born in Melbourne (1981) and began attending the APA studio in 2000. Her group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005). Her work is represented in many private collections.



Above left:  
*Mona Lisa* 2002  
acrylic on canvas on board 56 x 26 cm

Above centre:  
*Untitled (after 'Jerry' by Lyndal Walker)*  
2005 pastel on paper 76 x 56 cm

Above right:  
*The beagle* 2002  
pastel on paper 70 x 50 cm

Left:  
*My dog* 2002  
pastel on paper 52 x 67 cm

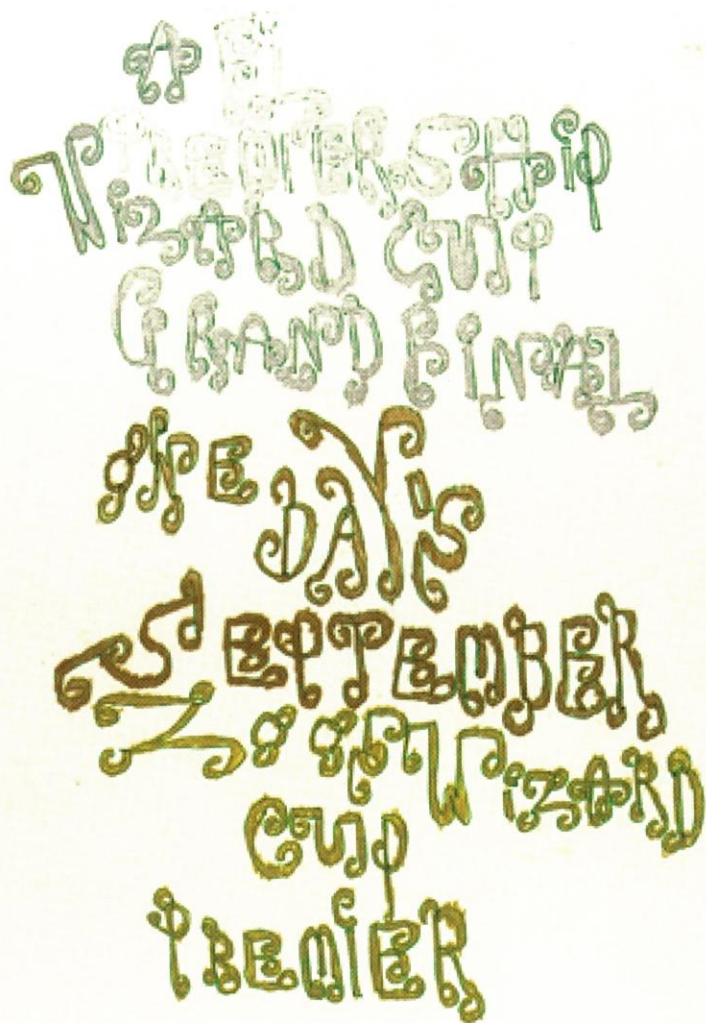


Above:  
*Untitled (baby in diaper)* 2005  
ceramic 4 x 6 x 7 cm



## Tim Noble

Tim Noble was born in Australia (1984) and began attending the APA studio in 2002. Since 2004 he has exhibited in many APA Gallery group exhibitions and his work is represented in private collections.



*Untitled (wizard cup) 2007*  
pen and texta on paper 34.5 x 25 cm

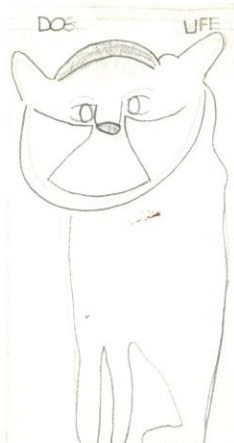


## John Northe

John Northe (b.1943 Melbourne) began attending the APA studio in 1988. His solo exhibitions at APA Gallery include *John Mackay Northe: Ardent Gleanings* (2006); *Creatures the World Forgot: Works by John Mackay Northe* (2002); *Beasts and Beauties* (1997). John's group exhibitions include *Bookish*, Australian Galleries Works on Paper, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); *Arterial – Artists from Arts Project Australia*, Sydney Opera House (2000); *Connexions Particulières*, MADmusée, Liège, Belgium (1999); *Nine Artists from Arts Project Australia*, Australian Galleries, Melbourne (1999); *Beyond Words*, National Gallery of Victoria, Melbourne (1994). He was a co-winner of the Geelong Print Prize (1998). His work is represented in the collection of the National Gallery of Australia, Canberra, and many private collections.



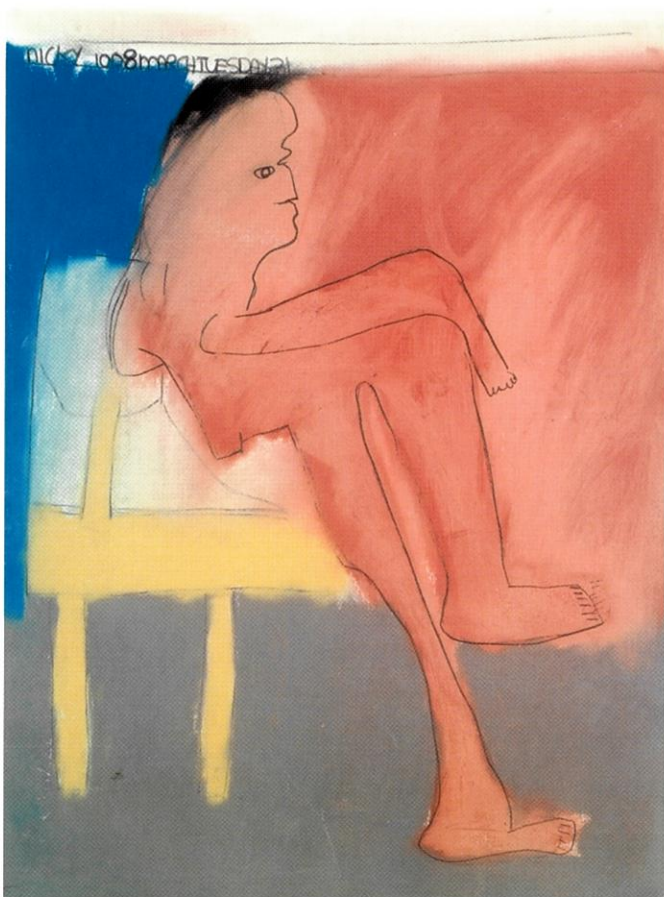
Above:  
*Untitled (pusscat)* 2005  
pencil on paper 25 x 16 cm



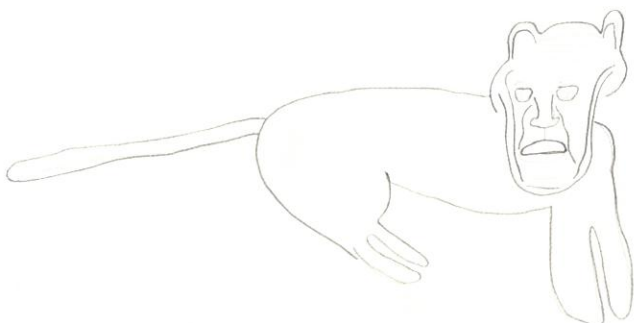
Above:  
*Untitled (dog life)* 2005  
pencil on paper 25 x 13 cm

Top right:  
*Untitled (Star Wars queen)* 1989  
pencil and pastel on paper 65 x 50 cm

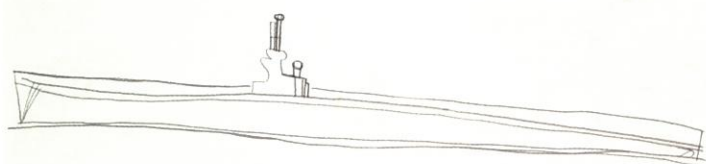
Right:  
*Untitled (Nicky)* 1998  
pencil and pastel on paper 66 x 50 cm



HERCULES-LIGER



PRIDE OF THE FLEET FOR SALE  
LAWAS AIR CRAFT CARRIER  
ROYAL AUSTRALIAN NAVY

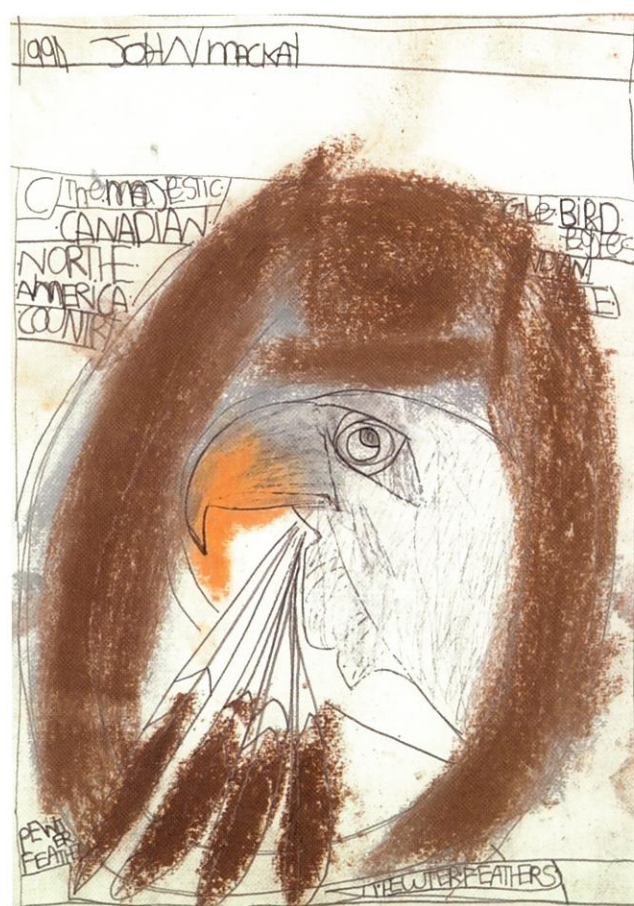


Top:  
Liger – a crossbred tiger and lion 2005  
pencil on paper 33 x 50 cm

Above:  
Untitled (pride of the fleet) 1998  
pencil on paper 50 x 66 cm

Top right:  
Bird 1997  
graphite and pastel on paper 66 x 50 cm

Right:  
Untitled (eagle, bird) 1994  
pencil and pastel on paper 35 x 25 cm



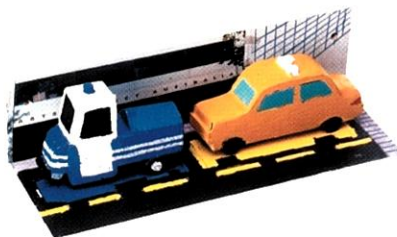
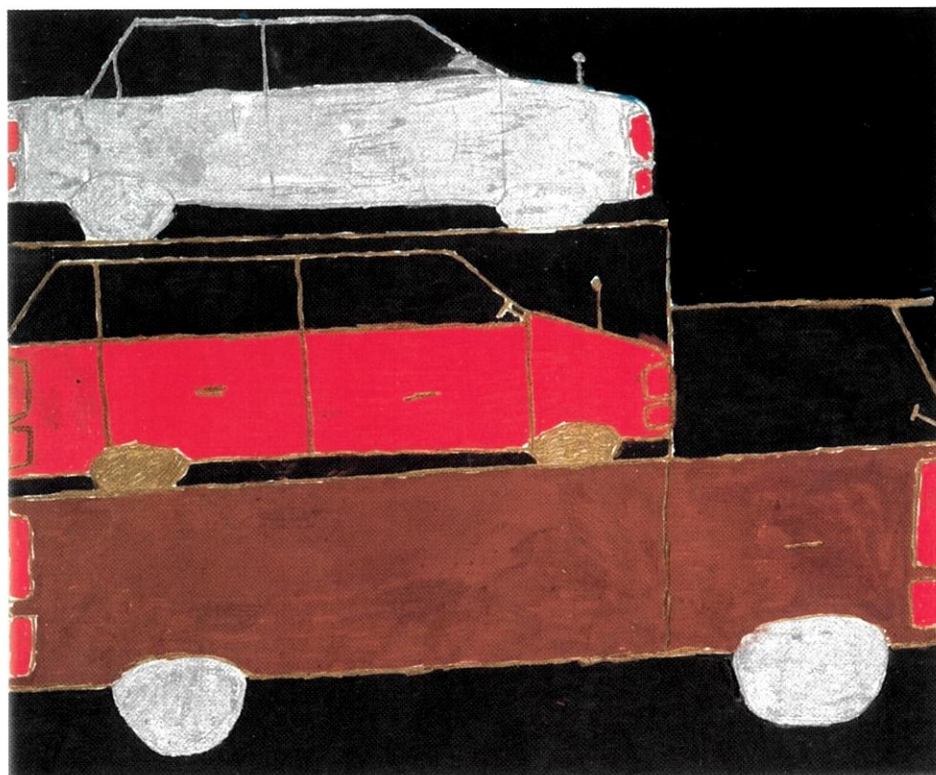
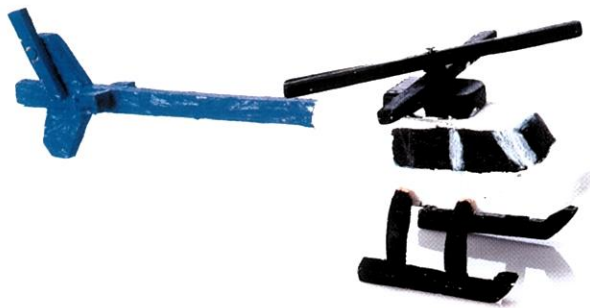


## Chris O'Brien

Chris O'Brien was born in Melbourne (1981) and has been attending the studio at APA since 2001. His group exhibitions include *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Moving Colours*, Northcote Town Hall, Melbourne (2005); and numerous APA Gallery group exhibitions. His film, *It's in New York*, has been screened on Yartz, Arts Community Television Inc, Channel 31, January (2006) and *Mixed Bag Shorts 2*, First Annual Westgarth Film Festival, Melbourne (2005). Chris's work is represented in many private collections.



45



Top left:  
*A Sam* 2005  
painted wood 7 x 12 x 4 cm

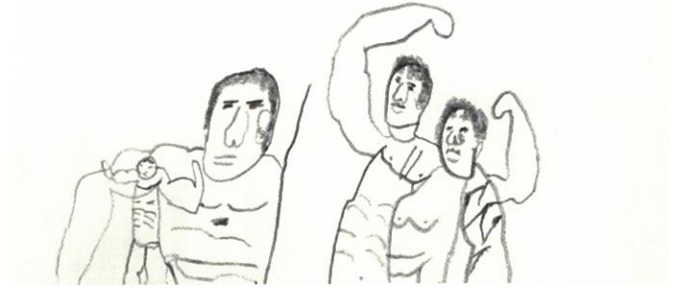
Top right:  
*Police helicopter* 2005  
painted wood 9 x 25 x 8 cm

Above:  
*Police vehicle in NYC and Luc's taxi* 2005  
painted wood 10 x 3 x 11 cm

Left:  
*Truck with two cars* c.2000  
gouache and metallic paint on paper 26 x 32 cm

## Robin Plowman

Robin Plowman (b.1963 Melbourne) has attended the APA studio for many years. His self-titled solo exhibition was held at APA Gallery in 2001. Robin's group exhibitions include *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); and numerous APA Gallery exhibitions since 2001. His work is represented in the collection of the National Gallery of Australia, Canberra, and many private collections.



Above:  
*Untitled (four muscle men)* 2005  
pencil on paper 33 x 25 cm

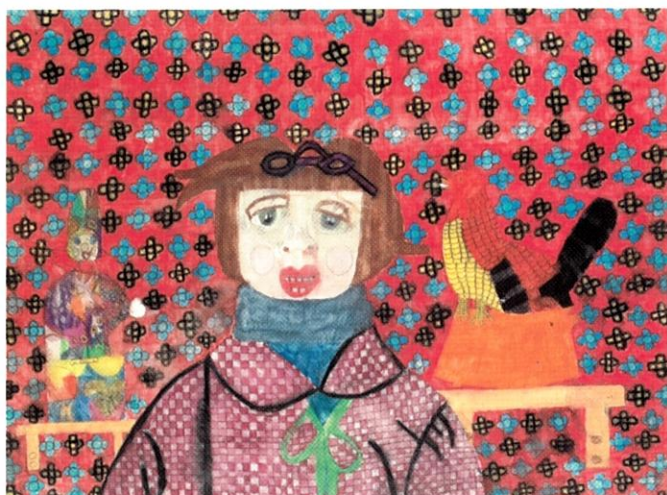
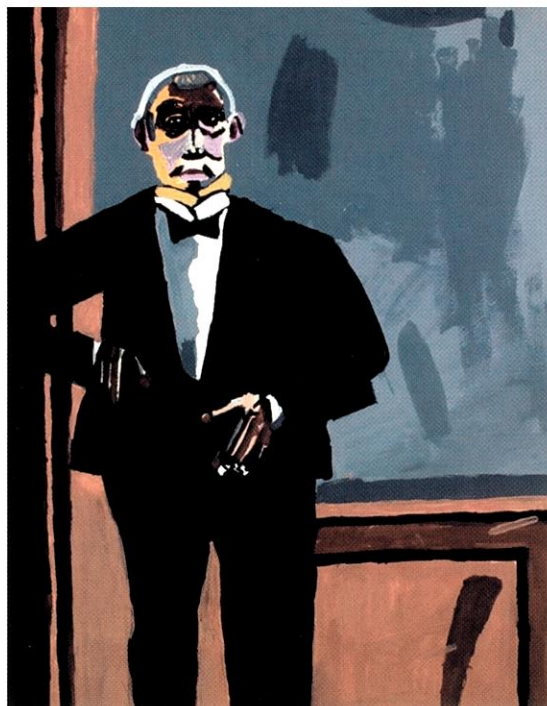
Left:  
*Untitled (the grab)* 2004  
pencil on paper 25 x 35 cm





## Lisa Reid

Lisa Reid was born in Melbourne (1975) and joined the APA studio in 1991. Her group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *Australian Outsiders*, Jack Fischer Gallery, California, USA (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *Outsider Art Fair*, hosted by Phyllis Kind Gallery, New York, USA (2005); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); *Fair Game: Art & Sport*, National Gallery of Victoria, Melbourne (2003). Her work is represented in the collection of the National Gallery of Australia and numerous private collections.



Above:  
*Self-portrait at age 4 in a different dress*  
2001 watercolour and pencil  
on paper 50 x 60 cm



Top right:  
*Untitled (after Max Beckmann - self-portrait in a tuxedo)* 2004  
acrylic on paper 68 x 52 cm



Centre:  
*Untitled (after 'Puberty' by Rob McHaffie)* 2005  
coloured pencil on paper 28 x 38 cm

Right:  
*Untitled (The Archies)* 2002 coloured pencil,  
graphite and pastel on paper 50 x 65 cm

## Anthony Romagnano

Anthony Romagnano was born in Melbourne (1985) and began attending the APA studio in 2004. His group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); and numerous APA Gallery exhibitions since 2004. His works are held in many private collections.



Untitled (after 'The publican's boogie' by Geoffrey Ricardo) 2005  
coloured pencil on paper 39 x 50 cm



Untitled (after 'Migrants arriving in Sydney' by David Moore) 2005  
pastel on paper 69 x 76 cm

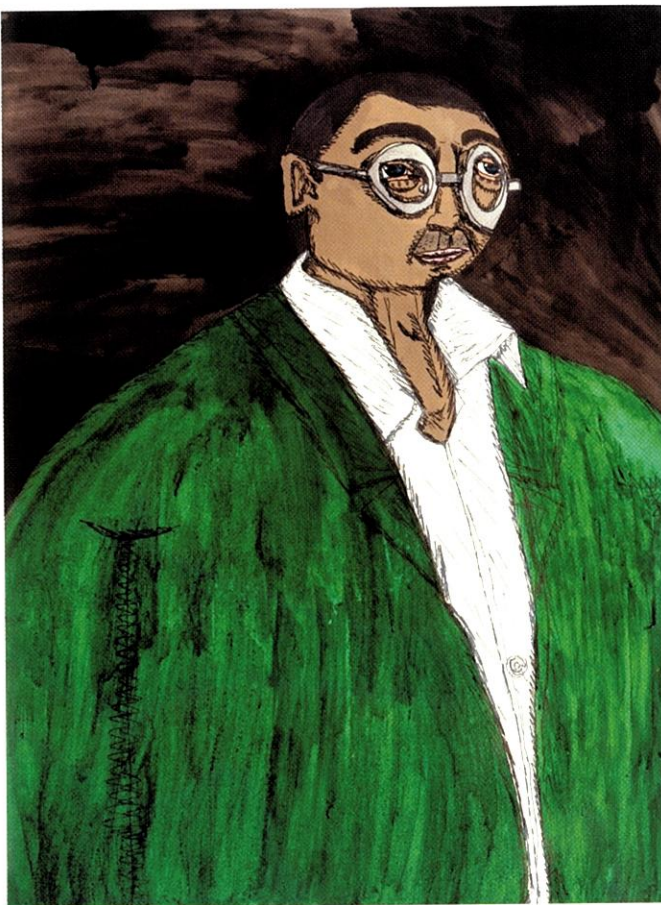


## Catherine Staughton

Catherine Staughton (b.1968 Melbourne) commenced the APA studio program in 1997. Her solo exhibitions include *Cathy Staughton*, MADmusée, Liège, Belgium (2002) and *Danse Macabre* at APA Gallery (1998). Catherine's group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *From Australia with Art*, Une sardine collée au mur, Geneva, Switzerland (2005); *Figures Humaines*, Galerie du MAD, Liège, Belgium (2004); *La Croix*, Art en Marge, Brussels, Belgium (2002); *Luna Park and the Art of Mass Delirium*, MOMA at Heide, Melbourne (1998); *La Beauté et Le Diable*, MADmusée, Liège, Belgium (1997). She was awarded first prize in the Chadstone Community Art Show (1990) and the Australia Post Design Competition (1989). Her work is represented in MADmusée, Liège, Belgium, and many private collections.



Above:  
*Roller skates* (no date)  
graphite and coloured pencil on paper 32 x 50 cm



Left:  
*Fighting bawling bad cats* 2006  
acrylic and pencil on paper 56.5 x 76 cm

Above:  
*Andrew Denton* 2006  
pen and ink on paper 76.5 x 56.5 cm





Top left:  
*Luna Park* 1996  
acrylic on board 50 x 61 cm

Top right:  
*Mother and Son* 2006  
pencil, ink, pen and acrylic on paper 76.5 x 56.5 cm

Above:  
*St Kilda* 2004  
watercolour and graphite on paper 33 x 50 cm

Right:  
*Untitled (seabird)* 2006  
acrylic and pencil on paper 57 x 76 cm





## Georgia Szmerling

Georgia Szmerling was born in Melbourne (1979) and has been attending the APA studio since 2004. Her solo exhibition was *Georgia Szmerling*, Lupa Design Retailer, Melbourne (2005) and her group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006) and *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005). Her work is represented in private collections.

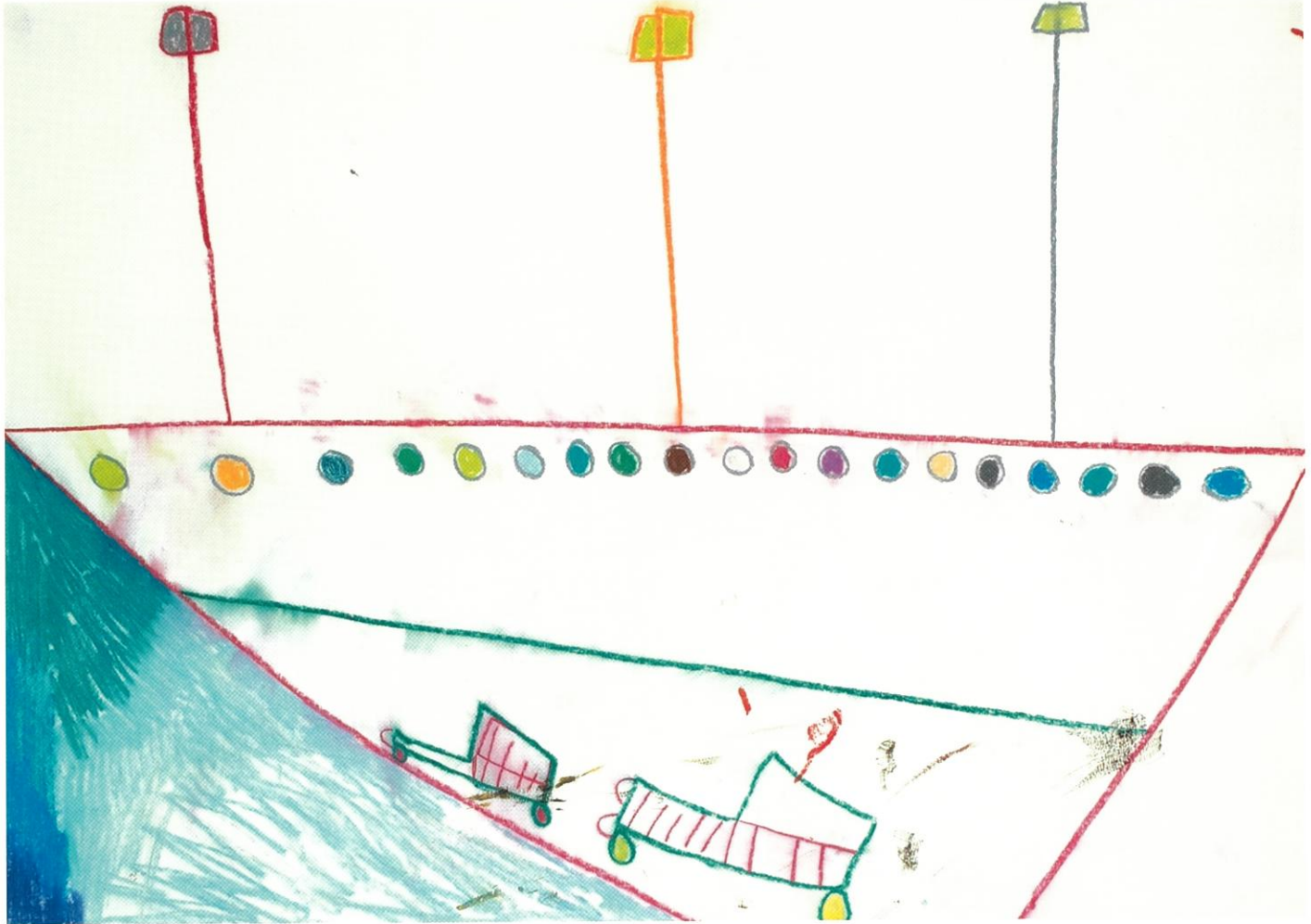


*Untitled (row of flowers with gold)* 2005  
pastel and pen on paper 38 x 56 cm



## Malcolm Vincent

Malcolm Vincent was born in Australia (1958) and began attending the APA studio in 1999. Since 2004 he has exhibited in many APA Gallery group exhibitions. His work is represented in numerous private collections.



*Untitled (ship with cars) c.2005*  
pastel on paper 45 x 67 cm



## Terry Williams

Terry Williams was born in Melbourne (1952) and first attended the APA studio in 1995. His group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); *54 Record Players*, Institute of Modern Art, Brisbane (1998); *Untitled Musical Composition*, Mercury Cinema, High Beam Festival, Adelaide (1998); *54 Record Players*, Tenement Gallery, Melbourne (1997); *Border Crossing*, McClelland Gallery, Langwarrin (1996); *Beyond Words*, National Gallery of Victoria, Melbourne (1994); and numerous APA Gallery exhibitions since 1994. His works are held in many private collections.



Untitled (series of four works) 2005  
pastel and pen on paper 75 x 50 cm



## Timothy Williams

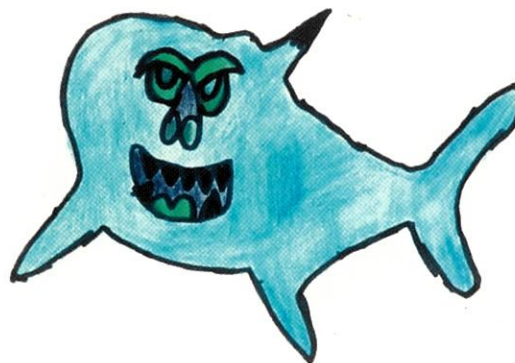
Timothy Williams was born in Melbourne (1964) and has attended the APA studio since 1994. His group exhibitions include *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; Hazelhurst Regional Gallery & Art Centre, Gympie; Flinders University Art Museum, Adelaide; Tamworth City Gallery; and Dunedin Public Art Gallery, NZ (2003–2005); *Desired Lines*, Nexus Gallery, High Beam Festival, Adelaide (2002); *Face-Up*, Idiom Studio, Wellington, NZ (2001); 'A' Show, National Gallery of Victoria, Melbourne (1999). His work is represented in the collection of the National Gallery of Australia, Canberra, and many private collections.



Above:  
*The Wicked Witch of the West* 2001  
gouache and ink on paper 24 x 44 cm



Flame thrower 2000  
collage on paper 35 x 25 cm



Top:  
*Flame thrower* 2000  
collage on paper 35 x 25 cm

Far left:  
*Untitled (singer)* 2000  
collage on paper 30 x 25 cm

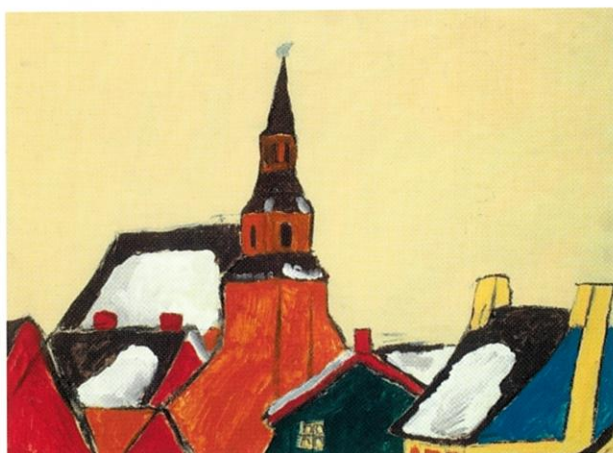
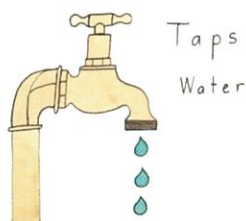
Left:  
*Untitled (four figures)* (no date)  
crayon, gouache and graphite on paper  
16 x 15 cm

Above:  
*Shark* 2004  
coloured pencil and ink on paper  
13 x 17 cm



## Steven Worrell

Steven Worrell was born in Melbourne (1976) and started at the APA studio in 1991. His group exhibitions include *Yours, Mine and Ours: 50 Years of ABC TV*, Penrith Regional Gallery & The Lewers Bequest (2006); *Bookish*, Australian Galleries Works on Paper, Melbourne (2006); *Connected 06*, The Atrium, Federation Square, Melbourne (2006); *Leo Cussen with Selected Artists*, Australian Galleries, Melbourne (2005); and, since 1999, numerous APA Gallery exhibitions. His work is represented in many private collections.



Untitled (rooftops and steeple in the snow) c.2005  
acrylic and pastel on paper 50 x 65 cm

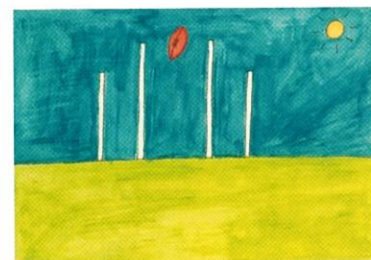
Top left:  
Untitled (Steven and a group on a boat) 2000  
coloured pencil on paper 33 x 49 cm

Above:  
Untitled (grinning dog) 2004  
coloured pencil and ink on paper 25 x 35 cm

Top centre:  
Taps water 2001  
gouache and ink on paper 33 x 49 cm



Untitled (snake) 2004  
acrylic on canvas 21 x 25 cm



Untitled (goalposts and football) (no date)  
gouache and ink on paper 17 x 24 cm



Untitled (snail) (no date)  
charcoal on paper 25 x 35 cm



Untitled (Victorian School for Deaf Children) 2004  
charcoal on paper 33 x 50 cm



Untitled (black cat) (no date)  
charcoal on paper 33 x 50 cm



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