Selected works
ABOVE LEFT
Newell Harry
*KAFIR/FAKIR*
2006
black gesso, oil pastel on ironed Fabriano paper
111 x 154 cm
Purchased 2007

ABOVE
Pat Harry
*Untitled*
2008
synthetic polymer paint and charcoal on canvas
150 x 240 cm
Purchased 2009

BELOW LEFT
Noel McKenna
*Homes, Mt Keira*
2002
ink, pencil and watercolour on paper
29.5 x 39 cm
Gift of the artist, through the Australian Government’s Cultural Gifts Program, 2004
My grandfather Roy (Pop) Kennedy started his art career relatively late after a colourful life with lots of hardship. His experiences weren’t individual to him and this shows in his paintings and etchings, which tell stories from his childhood growing up on the Aboriginal missions at Darlington Point in the Griffith region.

This etching, like many of his works, is rich with memory of those mission days and shows through its intricate detail a relationship with everyday life and community. The people, the bicycles, the fish in the river all reflect a thousand and one yarns of life on the missions. Pop’s pictures are also a record of that era when Aboriginal people were separated and forced to move frequently. I look at this etching and see not only the visual information but also identify a connection, a sense of family and community. This work provides a deep and descriptive story of people, place and life that helps me understand how everything fits together.
Gambinya Thelma Burke
_Pineapple Plantation_
2006
synthetic polymer paint on linen
121 x 136 cm
Purchased 2011
Ray Munyal
_Yarrpuny Dhuiwa Honey_
c. 1980
ochre on bark
162 x 73 cm
Purchased 1991
Lena Skinner Ngala
*Untitled*
2007
batik on silk
186 x 109 cm
Purchased 2010
Rod Moss  
*TV at Reenie's Camp, Todd River 1995*  
2010  
graphite pencil on paper  
72 x 106 cm  
Purchased 2010
Guy Davidson
LECTURER
FACULTY OF ARTS

I saw *Scarred for Life* (1994), the photographic series from which these two works are taken, in the 1990s and it made a big impact on me. The series illustrates, in Moffatt’s words, “tragic, funny tales” of childhood and adolescence which she says are true stories told to her by friends. The series was put together while Moffatt was in residence at Wollongong and the locations are all in the Illawarra.

The images are deliberately “un-arty.” Despite being carefully composed, they do a good job of convincing us that they’re moments caught on the run, stylistically recalling photojournalism or snapshots. I think this is why these depictions of everyday traumas connect with so many people. With their faded colours and seeming airlness, the images, like those of an old family photo album, summon up the suburban upbringing that so many Australians have had; and everyone also has “scarring” moments in their past.

I was so impressed by the series that for several years I included it as part of a cultural studies subject and I like knowing they’re still part of the campus environment.
TOP LEFT
Cherine Fahd
Mary
2001
type-C photograph
49.5 x 75 cm
Purchased 2005

BOTTOM LEFT
Peter Cooley
Untitled (Three Sisters)
2005
earthenware with underglaze decoration
and lustre
20 x 31 x 21 cm
Purchased 2005

ABOVE
Ronnie Van Hout
The Disappearance 1
2005
wood, polyurethane, polystyrene,
resin, paint, monitor, DVD player and
amplified speakers
130 x 220 x 95 cm
Gift of the artist, through the Australian
Government's Cultural Gifts Program, 2007
Roy Dalgarno

*Foundry Men*

1985

etching

42.5 x 55.5 cm

Accessioned 1986
Christopher Coughlan  
**PROJECT OFFICER**  
**FACILITIES MANAGEMENT DIVISION**  
Like many people I’m most attracted to art that takes me out of everyday life. I appreciate works that tell me something about the artist, a time and place, and the creative process. I tend to gravitate to work that tells a story or that has something behind it.

This is a naturalistic depiction of objects but there are other layers to appreciate. The geometric forms seem reminiscent of Islamic art, which is of particular interest to me. This work is beautifully proportioned, with subtle colours and techniques.

I find it appealing because it’s restful and contemplative. I think the artist has put a lot of thought into this meticulous work and it repays the time and effort one puts into observing it.

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Belinda Fox  
*A Fine Line I*  
2007  
intaglio, linocut and pigment  
108 x 70 cm  
Purchased 2008
Paula Rego
*Baa Baa Black Sheep*
1989
etching and aquatint
32.5 x 21.3 cm
Gift of Peter Fay, through the Australian Government’s Cultural Gifts Program, 2004

Peter Blake
*Ostrich Beach*
2000
screenprint
33 x 25.5 cm
Gift of Dr Douglas Kagi, through the Australian Government’s Cultural Gifts Program, 2006
Derek Kreckler
Big Wave Hunting (2011), After Francis J. Mortimer (1875-1944) (detail)
2011
photograph
Purchased 2011
Lisa Miller
ENVIRONMENTAL SUSTAINABILITY INITIATIVES MANAGER

In the mid-nineties I worked as a marine ecologist and one of my projects focussed on the ocean outfalls of the Illawarra. I spent a lot of time diving off the coast here so I remember admiring the steelworks juxtaposed against the natural beauty of the ocean and escarpment. This juxtaposition was also represented by the contrast between the merchant ships waiting offshore and the Five Islands that sit as sentinels along the coast line. The Dreamtime story I’d heard about the Islands was that they were whales that carried the Aboriginal people to the Illawarra coast.

These paintings were the first artwork I noticed in detail at the University as I sat opposite the HR desk, nervously waiting to be interviewed for my new role. They seemed like a home coming, reminding me of time spent off the coast admiring the beauty of the Illawarra. I took them as a good sign which helped calm my nerves. I still smile when I pass these paintings today and if you look closely at the ships you realise one is really an island.

Julian Twigg

*Waiting, Port Kembla and Stacks, Port Kembla*

2005

oil on board

both 72 x 55 cm

Gift of the artist, through the Australian Government’s Cultural Gifts Program, 2007
William Forster
*S.S. Currajong*
1889
watercolour on paper
44.5 x 64.5 cm
Gift of Edgar Beale, 1986

Herbert Gallop
*Untitled (Werri Beach)*
c. 1937
watercolour
30 x 38.5 cm
Accessioned 2000
Frank Nowlan
_Thirroul Sub-Division_
2005
oil on canvas
25.5 x 30 cm
Purchased 2005
To me this is the quintessential image of the Illawarra and its escarpment. Even if the title wasn’t visible many people would know exactly where it is because the view seems so familiar. It’s wonderful how the artist, David Manks, has captured the scene so vibrantly. The nuances of colour and light make this painting a living piece of art that evolves imperceptibly throughout the day. The work comes to life in the morning, then changes and dims towards the evening. I like to think that it goes to sleep at night and wakes in the morning before everyone arrives.

This work can be found at the Sydney Business School and I regularly take the time to stop and appreciate it. The painting is part of a rich collection of works that have been carefully selected and placed on display throughout the Business School. They’ve been gathered for staff, students and visitors to enjoy and to complement our exciting new location at Circular Quay. More than that, they tell everyone about our roots, where we come from and what we stand for. The classic image of the Illawarra represented in this work is a perfect example of that philosophy.
Patrick Caulfield
*Large Jug*
1983
screenprint
98 x 64 cm
Gift of Dr Douglas Kagi, through the Australian Government’s Cultural Gifts Program, 2003

Jelle van den Berg
*Pacific Series #1 – #4*
2008
oil on canvas
40 x 30 cm
Purchased 2008
Joan Ross
*BBQ This Sunday, BYO*
2011
digital animation
Purchased 2011
Mark Osland
Where Have All the Sandhills Gone?
1998
oil on canvas
114 x 80 cm
Purchased 1998
I’ve worked in mainstream media and media relations for many years and while I didn’t have the privilege of interviewing Lloyd Rees, I remember hearing him speaking about returning home from his travels in the UK and Europe. He’d realised how unique the light was in Australia and could understand its effect on his work. That’s the thing I love about this hand coloured lithograph – the play of light.

I’m a Lloyd Rees fan in general and like a lot of his images of Sydney Harbour. The way he portrays the reflection on the water is wonderful. This depiction of Werri Beach is a little different to his other works; it’s more sombre but I love the way he’s captured the scene and brought the view to me as I pause in my day to look at the work.
Diana Wood Conroy

_Naming: Lake Mungo_

2000

linen, tapestry, with gouache and gesso on canvas

120 x 120 cm

Gift of the artist, through the Australian Government’s Cultural Gifts Program, 2010
Tony Ameneiro
Locati**on II**
2002
linocut, etching and chine collé
25 x 42.5 cm
Purchased 2004

Ian Gentle
Bush Rat
1989
screenprint
67.5 x 45 cm
Accessioned 1993
Ian Gentle
*Whispering Ant*
1992
eucalypt wood
400 x 200 cm
Purchased 1993
Destiny Deacon

*Man in Shirt*

1993

polaroid laser print

99 x 27 cm

Purchased 1993
Robyn Douglass  
TECHNICAL OFFICER  
FACULTY OF CREATIVE ARTS

I love seeing this James Gleeson painting – it feels like an old friend. I’ve walked past this piece every single work day for about ten years and I’ve had quite a few conversations with students or other staff about it when I’ve come across them looking at it.

I think that this oil painting is a really interesting and engaging work as well as being technically amazing. This painting has a gorgeous luminous quality that draws viewers in to look closer. I love the colours and composition, the skilled brushwork and intricate detail, and the strangely fantastical scene that Gleeson has created. My only quibble about this piece is its title. It seems to me to be a much more incredible scene than the title indicates but I really would recommend taking the time to look at this painting. I think we are lucky to have such a valuable and amazing work on display.

James Gleeson  
*At the Start of the Long River*  
1993  
oil on linen  
152 x 204 cm  
Gift of the artist, through the Australian Government’s Cultural Gifts Program, 2001
Richard Hook
*Off the Port*
2008
acrylic on canvas
124 x 124 cm
Purchased 2008
Laurence Aberhart

_Port Kembla, NSW, 23rd August 1997_

1997/1999

silver gelatin contact print

20 x 25 cm

Purchased 2000
Daniel Saffioti
LECTURER
INFORMATION TECHNOLOGY

When I was a child, I recall spending many summers in the Illawarra’s northern suburbs with my uncle Paul Higgs and his long-time friend Ron Lambert. At the time computing was new and my uncle and Ron were looking at its use as a new medium for their art. Through them I developed my love for computing. They introduced me to programming and, more importantly, showed me its applications in disciplines that I’d never contemplated.

I spent hours at their homes, working on computing, tinkering and exploring. I remember walking around and discovering studios filled to the ceiling with the paintings they’d created. When I look at either a Lambert or Higgs piece today, I think of my childhood and how these two individuals had a genuine love for whatever they were working on; they had curiosity, creativity and passion for their medium. It’s this curiosity and creativity that helped shape me into the individual that I am today and for that I’m forever grateful. These works of art also help me remember what computing is all about: curiosity, creativity and passion.
Ron Lambert  
*Arousal*  
c. 1992  
oil on canvas  
91.5 x 114 cm  
Accessioned 1998
Liz Jeneid
Going Bananas (detail)
1987
mixed media
Purchased 1987

Alan Peascod
Jar
c. 1990
ceramic
33 x 30 x 23 cm
Purchased 1991
William Peascod

Escarpet

1963

synthetic polymer paint and mixed media on canvas on board

140.5 x 123 cm

Accessioned 1986
Gino Sanguineti
*Untitled*
c. 1975
copper
215 x 215 cm
Purchased 1975
Ivan Englund
*Port Kembla Landscape*
1962
oil on board
91.5 x 137 cm
Purchased 1962
Sandra Jones
DIRECTOR
CENTRE FOR HEALTH INITIATIVES

I’m originally from Western Australia and this work connects me to the environment and colours of my home state. The lines crossing the canvas give a sense of the geography of the countryside and the deep ochre colour is of course found throughout much of WA. Even though the artist, Gloria Petyarre, is from Central Australia this work says something about a large part of the continent.

This painting is typical of what I find appealing. I connect with art in which at first glance little seems to be happening, and yet the piece still produces a strong emotional response. To me, art is about the feelings generated by a work and Gloria Petyarre’s painting appealed to me as soon as I saw it. I think one of its strengths is its simplicity which evokes a sense of peace and restfulness. This work is hung at the UOW’s Innovation Campus and I find it absolutely striking every time I see it.

Gloria Petyarre
*Untitled*
1997
synthetic polymer paint on canvas
108 x 185 cm
Gift of Bronwyn Johnson, through the Australian Government’s Cultural Gifts Program, 2006
Elwyn Lynn

*Bowmore*

1994

mixed media

30 x 40.9 cm

Purchased 1994
Ann Thomson
*Solar Boat*
1974
oil on canvas
153 x 122 cm
Purchased 1974
John Stockdale

*Extension 65*

1965

synthetic polymer paint on canvas

123 x 275 cm

Purchased 1979
Simon Blau
*Still Life - Pottery*
1994
oil on canvas
121.5 x 152 cm
Gift of the artist, through the Australian Government’s Cultural Gifts Program, 2007
Bronwyn Lang
PRESIDENT
POSTGRADUATE ASSOCIATION

Gateway to Mount Keira emerges from the grassy space beyond the University’s Faculty of Creative Arts like a tuning fork and this dramatic silver filament is visible as traffic enters and exits the University. I can remember this work from my days as an FCA undergraduate during the late nineties and students still gather around it to chat and relax between lectures. It’s an iconic work which is synonymous with campus life. For me it’s a reminder of resonance, of shared wavelength, a symbolic structure that captures attention and imagination. I’ve heard this piece described as an “element”, as the “potato masher” and I guess there would be many colloquial terms which change with each wave of enrolments and graduations.

Flugelman’s work is a point of reference for a community. It reflects connections between eras and ideas, the Illawarra steel industry and our vibrant arts culture, and the cerebral and physical environments of our institution.

Bert Flugelman
Gateway to Mount Keira
1985
stainless steel
8 x 4 m
Gift of the artist, 1987
Col Jordan

*On Hunting the Lake Lizards*

1997

synthetic polymer paint on canvas

163.5 x 178.5 cm

Purchased 2001
David (Yin-Wei) Chen

*Art and Visa*

1994

canvas

2 panels, 236 x 312 cm

Purchased 1994
Nancy Gaymala Yunupingu
*Crocodile*
1995
silkscreen print on calico
90 x 413 cm
Purchased 1995
John Bern
ACTING DIRECTOR, WOOLYUNGAH INDIGENOUS CENTRE

The artist, whom we know as Sambo Barra Barra, was a senior ceremony man in Eastern Arnhem Land. He lived at Ngukurr and was an important member of the Ngukurr art community which was established in the mid 1980s. His works all combine the traditional art of his father’s country in North East Arnhem Land with the vibrant colour and figurative style that characterises Ngukurr art. I had a long association with Barra Barra during the three and half decades that I worked as an anthropologist with the Ngukurr community. I was captivated by the development of the artistic drive at Ngukurr and its unique, though diverse, styles.

This acrylic on canvas was painted in 1999. The bones and casing shown in this work are a two dimensional representation of the log coffin in a North East Arnhem Land secondary burial. Ceremonial secondary burial is an important aspect of traditional life in Barra Barra’s father’s country. This painting is one of his most accomplished and finely executed. It is clearly representational, highly symbolic and innovative.

Sambo Barra Barra

Bones in Hollow Log

1999

synthetic polymer paint on canvas
130 x 110 cm

Purchased 1999
Salvatore Zofrea
*Illawarra Flame Tree and Bowerbird*
2008
hand coloured woodcut print
69 x 88 cm
Purchased 2010
Phyllis Stewart
*Miniature Baskets*
2009
cordline, rafia, cane, kurrajong bark,
emu foot sedge, matt rush, soft twig sedge, bangalow palm,
paperbark, wire.
Sizes vary, eg top row left: 7.3 h x 5 cm diameter
Purchased 2011
Lila Lawrence

*The Beauty in My Mind*

2005

synthetic polymer paint on canvas

70 x 53 cm

Purchased 2007
Abbie Watson
MANAGER
DIGITAL MEDIA CENTRE

I enjoy a lot of works that the University of Wollongong has on display but I’m very keen to increase the exposure for digital art. I hadn’t previously seen works by the Mangano sisters, Silvana and Gabriella, until we opened an exhibition here at the Digital Media Centre early in 2011, but I love “if...so...then,”. I find this work utterly captivating.

The artists, identical twin sisters, are positioned within the artwork and are engaged in a synchronized act of drawing within a confined space. The artists’ drawing action is so close it’s like an embrace and appears natural although it must have been choreographed. In this reflected communication there is something very intimate, charming and quite personal. I feel like I’m privy to the artists’ relationship with their medium as well as each other. It’s a fascinating and lovely work that is definitely one of my favourites. To see other people captured by it when it’s being screened is wonderful.
Michael Callaghan and Mary Callaghan
(Redback Graphix)

Nice Poster
1981
screenprint
86 x 65 cm
Purchased 2006
In comparison to other art collecting institutions across Australia, the University of Wollongong Art Collection is relatively young. Its growth is now at a point where, with an established direction and clear acquisition focus, the purchase and donation of works continues to strengthen and broaden the diversity of art on display across the University’s campuses.

Maintaining ready access to artworks for University students and staff is very important, as these are the people who connect with the Art Collection on a daily basis. The works on display are always carefully chosen, with the goal where possible to complement a Faculty or Unit’s purpose and area of expertise. This ongoing process generates an interesting and sometimes dynamic dialogue. Art also plays an important function in light of the continued expansion of the University’s built environment, with works often being commissioned for specific sites. This evolving role further broadens access to and engagement with art on our campuses.

As the Art Collection develops, the well-being of its holdings is increasingly important. Conservation is now a particular focus for curatorial staff, and this emphasis will continue into the future so that we best protect these valued pieces. Just as critical is the management of information about this widely dispersed resource. We are entering a phase in which technology, such as the digitisation of information, is facilitating vital record keeping for works which can also be used as study and research resources for new generations at the University.

This is an exciting time with art being seen increasingly as an integral component of all our campuses. I’m looking forward to continuing the development and expansion of the Art Collection, broadening its reach, and building a rich and important asset for the University and its community.
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