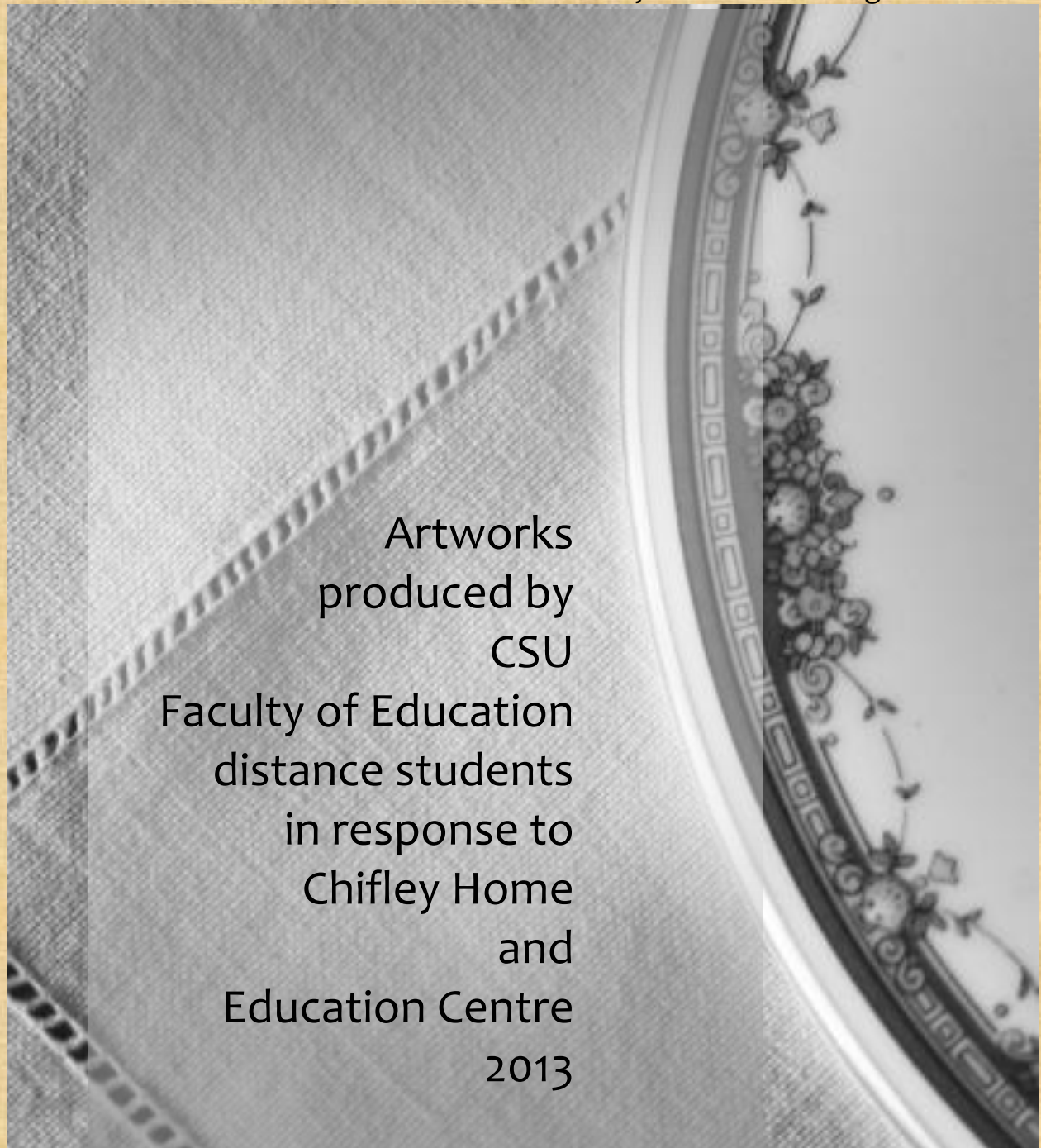




A collaborative exhibition- Charles Sturt University and Bathurst Regional Council



Artworks
produced by
CSU
Faculty of Education
distance students
in response to
Chifley Home
and
Education Centre
2013



FOREWORD

Every now and then the energy and beauty of a creative impulse catches you by the heart. Imagine a group of people who have never known each other, dispersed around the globe, somehow able to connect – individually and collectively – with a particular person, a time, an idea, a history and a place that will focus their attention, and bind them together artistically and emotionally as it works to connect them to each other, to their new profession, and to a very particular place – the Chifley Home and Education Centre in Bathurst NSW.

I have been excited by this idea since Donna Mathewson Mitchell first explained it to me, and I have watched from the sidelines as she worked with her students, and her colleagues Annabell Miller, Sam Malloy and Tim Pike to conceive and bring this idea to fruition. I have had the greatest pleasure in watching Donna's students share their developing ideas and respond to each other's work in the learning space of their curriculum subject – tentatively at first and then more and more confidently and excitedly – as they engaged with the idea, explored its possibilities and potentials, and brought their wide range of skills, experience and interests to make these *Distant Connections* through their artistic expression.

As a piece of curriculum development, I think this work is a model of careful design and inspired teaching. As an exhibition, it is a triumph. I congratulate everyone who has been involved with its conception, design and execution.

Professor Jo-Anne Reid
Associate Dean Teacher Education
Charles Sturt University

INTRODUCTION

Bathurst Regional Council's Chifley Home and Education Centre is an exceptional and irreplaceable part of Australian history, politics and culture. The Centre takes each and every visitor on a journey of reflection and exploration. Capturing the 1940s lifestyle, it explores the lives of Ben and Elizabeth Chifley: their passions; their beliefs; and their ability to make a life together in spite of a raft of personal and community disparities. To a younger generation it challenges their lifestyle choices and exposes them to a way of life without complication or extravagance.

Ben Chifley, Australia's 16th Prime Minister, is frequently referred to by current politicians from all spectrums of the political realm. His decisions, mannerisms and future aspirations are often reflected upon and projected into today's conversations. When Ben delivered his 1949 Light on the Hill speech he had no idea that this would epitomise the Australian Labour Party, nor resonate with the Australian people for the next 64 years. *'We have a great objective – the light on the hill – which we aim to reach by working the betterment of mankind not only here but anywhere we may give a helping hand'*.

Ben's 'Light on the Hill' is an apt description of the partnership that Chifley Home and Education Centre has with Charles Sturt University, Faculty of Education. The ideal of working for the betterment of mankind is entrenched within the teaching profession and the aspirations of the Chifley Home and Education Centre. The opportunity to work with visual arts students, who themselves have been challenged to produce art for this exhibition, has been an enlightening experience. The growth of these students and their appreciation of Chifley Home and Education Centre's role in society today has reinvigorated our team. These future teachers have learned to adapt a variety of resources for their students: they are able to develop an appreciation and understanding of not only a physical object, but the object's story; its representational qualities; its inspirational qualities; its civic responsibilities; and its community ties and strengths. These attributes will enable our future students a balanced and informative foundation on which they too, can contribute to the betterment of mankind.

Today's museums are not static displays; they are interactive, innovative and inspiring. They are custodians of our history and innovators of our future. They allow visitors to experience, explore and evolve. They reflect connection with community and promote active citizenship. As Howard Gardner (1999) states *'They have the potential to engage students, to teach them, to stimulate their understanding, and most important, to help them assume responsibility for their own future learning'*.

It is this premise on which the 'Learning and teaching in public spaces, a collaborative OLT project' is focused. Charles Sturt University, Chifley Home and Education Centre together with project partners from across Australia's eastern states, are developing a resource which will allow teachers and museum staff to explore and develop cross disciplinary skills that will not only enhance the student learning experience but also increase 'active citizenship through authentic purposeful learning which has a public use'.

Our component of this project has more than met these ideals. It has also fulfilled the guiding principal of local government staff 'to make a difference within our community' and achieved the motto of Charles Sturt University, 'for the public good'. Our renewed partnership and enthusiasm in working together to achieve better outcomes for our community will continue to drive new and innovative projects between Bathurst Regional Council and Charles Sturt University.

Council thanks Donna Mathewson Mitchell whose dedication, belief and personal investment in this project has been the catalyst for its success.

Annabell Miller
Director, Cultural & Community Services, Bathurst Regional Council
September 2013

INTRODUCTION

Experience in art, in either its production or its appreciation, demands attention to the relatedness of elements within a whole. Elliot W. Eisner (1997)

Visual arts teachers know and do many complex things. They are artists and designers with knowledge and skills related to the discipline of art. They are passionate about art, engaging with it at every level. And they are teachers, who interact with students on an everyday basis to connect them with their own identity and to engage them in the world of art and more broadly with the world as a source of ideas and inspiration. In doing this they teach students to perceive, care, experience, make sense of the world, initiate, generate, create and resolve.

This exhibition features artworks produced by a group of nineteen Charles Sturt University students who are studying by distance to become specialist secondary visual arts teachers. As part of their course students have engaged with Chifley Home and Education Centre as a historical site, as a resource for teaching and as an inspiration for the creation of artworks.

As a starting point for their artworks, each student chose a historical object from their own community but also related to the Chifley era. Individually they then investigated and explored those objects to develop a range of concepts, interpretations and viewpoints that are developed in the final artworks. Each student engaged in their own practice as artists and designers working in a variety of art forms and with a range of materials. As part of this process they communicated with one another in an online teaching and learning environment that traversed geographical distance, enabling them to share their experience, ideas and expertise while also responding and teaching one another.

The final artworks and the exhibition are the outcome of intense work, commitment and risk taking. Each submission presents a unique and informed interpretation of a historical object in relation to community. In some cases, the connection to the original object is very clear. In other works, objects have been taken on more abstract or unexpected journeys. Likewise, in exploring the life of the Chifleys' there are some familiar symbols and stories being told, while a range of different perspectives are also elaborated on.

The title of the exhibition has many meanings. At the beginning of this project students were necessarily distant from the university, from Bathurst, from the Chifley Home and from each other. Through the development of the exhibition they have made significant connections with the field of art education, with the Chifley Home and Education Centre, with local communities, with families and with each other. These connections are evident in the artworks but also extend further beyond in significance. Through engagement with the Chifley Home students have connected with the past, while finding a place and a voice for themselves in the historical space of the home itself. They have further engaged with teaching and learning in public spaces in ways that will inform their future teaching and inspire the next generation of cultural audiences.

In addition this exhibition has connected Charles Sturt University and Bathurst Regional Council in an innovative collaboration that builds on our common purpose and shared visions. It has created a foundation that holds many future possibilities.

Donna Mathewson Mitchell
Senior Lecturer, Faculty of Education, Charles Sturt University

AMANDA BISHOP



Travelling Memories, film (7.45min)

Artist's biography

I am a qualified Photographer currently studying to become a visual arts teacher. Filmmaking and photography have been my passion since starting high school. I attended a small rural school in which I had only two other girls in my year 12 class. Although my school was small, many digital technologies were utilised and therefore I have been brought up to express concepts through film, photography and music production. I am now 23 years old. I am in my fifth year of University and have displayed my work in five major art exhibitions. I hope to share my passion for digital media with my future students.

Artist's statement

This film is an expression of how the objects we leave behind communicate a story or memory to others. The suitcase within this film belonged to my father's Uncle Stanton; he travelled the world with this case throughout the 1950s, 60s and 70s. It is very similar to a suitcase on top of Mrs Chifley's wardrobe. Upon discovering the suitcase I found its contents to be photographs and letters associated with Uncle Stanton's travels and inspiration has been at my fingertips ever since. The story of my film is expressed through a collection of 1950s themed photographs and the filmed memories that arise from these. My concept is based on travel and the desire to move forward and evolve as a person through travel. Physical journeys often stimulate growth as we explore and experience new things. The objects we collect or take with us on these journeys often give our memories structure as we reflect on what we have achieved and how we have grown. I have employed many techniques in this film to express a variety of emotions as I wished to express one main idea; that it is up to you to break free, to move away from a life you have grown out of and move towards a future you desire.

KYLIE BOWLES



Heart of the Home, installation: knitted sculptures and prints

Artist's biography

I am an emerging artist with a Bachelor of Fine Arts and an Advanced Diploma of Fine Arts. In 2011, I won first prize for class 10: Rural Subject at the Royal Easter Show and the Hidden Newington Armoury Award. I also won the Sydney Olympic Park Residency in 2010 and 2011. In 2009 I won the Acquisitive Hornsby Art Prize and I have works acquired by the NSW TAFE collection and Westmead Hospital. I have also exhibited at Sculpture in the Tulips, Sculpture in the Vineyards, Gallery 14, Tap Gallery, Hardware Gallery, Watch House Gallery, Rookwood Cemetery, the Royal Easter Show, Westmead Hospital and the See Street Gallery.

Artist's statement

Heart of the Home is inspired by Mrs Chifley's recipes and my own love of food and its presentation. It has also connected me with recipes, items related to the sharing of food, and textile skills that have been handed from one generation to the next within my own family. In researching these connections, I have investigated how the kitchen is the heart of the home and in the past, has been the work of women. In producing my artworks I have been influenced by Pop art, with its focus on everyday items and tasks, its vibrant use of colour and the exploration of scale. In exploring these themes I have used everyday materials that relate specifically to the domestic arts of women in the past, for example cooking and sewing. My work celebrates the importance of food, the art involved in the presentation of food, the joy of getting together and the fragility of everyday family traditions that have been kept precious through the work of women.

ELIZABETH CAMERON



China for Chifley, acrylic on canvas

Artist's biography

I am blessed to live in the city of Lake Macquarie NSW where water and sun abound. I am a married mother of five who enjoys studying and making art in her spare time! I completed an Arts Degree majoring in Art History at Charles Sturt University in 2010, and following that I did a year of Fine Arts so that I could go on and do my Bachelor of Teaching (Secondary) to become a Visual Arts, English and History teacher. I hope to teach Visual Arts in local high schools on completion of my degree and look forward to more time expanding my creative interests.

Artist's statement

I chose the jug cover from the kitchen in the Chifley Home partly due to the fact that my mother was an avid collector of them when I was a child. Traditionally, jug covers were used to protect the milk from flies and were a means of creative expression for women. Many covers exhibited Australian iconography which celebrated events or the uniqueness of the nation's flora and fauna.

In *China for Chifley* I wanted to use the jug cover as a means to communicate Elizabeth Chifley's devotion to Ben via the use of his iconic pipe as the decorative feature of the jug cover. The ambiguity of the title not only points to Ben's duties in Canberra taking him away from the home, but also to the tea set waiting for him on his return.

SAMANTHA COCKERILL



The Bride's Cake, printed tablecloth, digital print, acrylic on calico

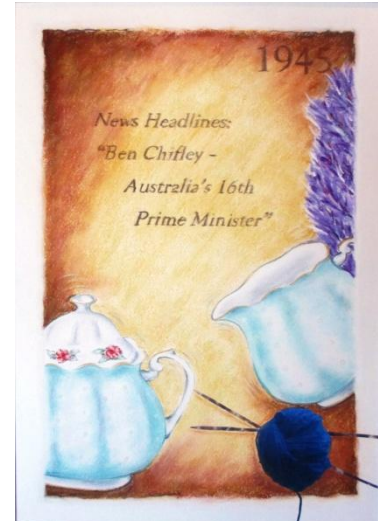
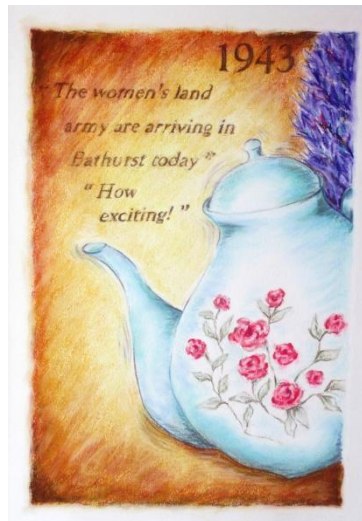
Artist's biography

I have spent the last 10 years as a photographer. I studied Fine Art at Newcastle University and finished the degree at University of New South Wales (College of Fine Arts) and love all things to do with colour and shape. I live in Singleton NSW with my partner and two young children. My dream is to travel to France and live in the Champagne area.

Artist's statement

Like the work of Judy Chicago, this work celebrates some of the traditional female accomplishments from my grandmother's day. Textiles and domestic cooking were the pride of many homemakers. In addition, this artwork references how my grandmother's role as a wife changed when her husband left the family leaving her to support three children. The table is set for one with the wedding cake above and wedding gifts on the table to remind us how lonely Mrs Chifley and my grandmother may have felt during their husbands' absences from home.

RHONDA DALY



Conversations, pastel on paper

Artist's biography

Currently residing in Kiama on the New South Wales South Coast I have previously worked as a Graphic Designer and Illustrator in Sydney and overseas. I have wanted for many years to become an art teacher and at this stage of my life I have finally managed to fulfil this dream. It has not been easy going back to university after so many years but I believe I have succeeded, with the help and support of my family. I have thoroughly enjoyed this experience and it has re-invigorated my passion for art and educating young people.

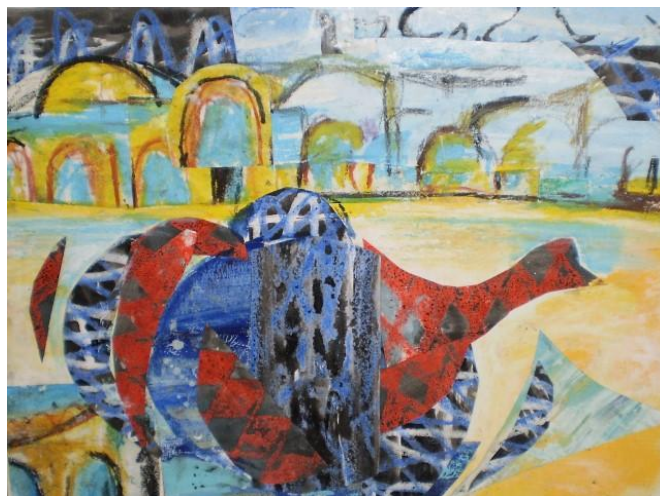
Artist's statement

My chosen object from Chifley Home is the tea set found on the kitchen table. Through the tea set I have been interested in the conversations that Ben and Elizabeth Chifley and their friends would have had whilst enjoying a cup of tea.

The large artwork shows a still life of the tea set laid out on the table and ready to start a game of cards, which was a favourite past-time of the Chifleys. Whilst playing the card games and drinking tea, there would have been many conversations about the events of the day. In the smaller artworks I have tried to imagine some of these conversations through the 1940s. Also, using the playing cards and the knitting needles and wool plus some lavender from the garden connects Elizabeth to her favourite past-times. She would have spent many an hour sitting with her friend Isobel, drinking tea whilst playing cards and knitting her tea cosies.

I have used pastels to try and represent the softness and fragility of Elizabeth's nature and show the 1940's as a nostalgic past in Australia's history.

JO DUTTON PURSEHOUSE



Exotic Teapot, mixed media on paper

Artist's biography

I have been a practicing artist for 25 years with a Bachelor of Fine Arts and Master of Interpretive Writing. I decided to become a Visual Arts teacher to use my experience and passion for the Visual Arts to inspire student learning but more importantly for me to learn and be inspired by the students. I have really enjoyed the creative journey of completing a body of work for the Distant Connections exhibition inspired by the Chifley Home.

Artist's statement

These three collaged artworks on paper explore the small object of the domestic tea pot from Chifley Home. I have used the teapot from Chifley Home to explore Cubism and Minimalism in a contemporary art form. The idea stems from the fact Mrs Chifley did not often venture very far from Bathurst, her life at 10 Busby Street focused around her home and the local community. In the post-war period of the 1940s opportunities to explore the world and travel were limited for women. Therefore, I have used the teapot as a metaphor to take Mrs Chifley on an exotic adventure to create contemporary art works. Each work uses the process of collage to deconstruct the teapot into simplified shapes to create a new form of pictorial design. The geometric shapes, limited colour palette and dark lines reflect a combination of Picasso's Cubism and Piet Mondrian's language of lines, shapes and colours to communicate the ideas of how to balance structures in a composition.

JO DUTTON PURSEHOUSE



Afternoon tea by the sea, mixed media on canvas

Artist's statement

The traditional ceremony of morning and afternoon tea was a social occasion that was often shared with family and friends in the era of the Chifleys. The table was set with a lace or linen table cloth and a freshly brewed pot of tea was poured into fine bone china cups that had matching saucers. There was always a sugar bowl and jug of milk and a plate of homemade cakes and biscuits on offer at the table. Although tea is still drunk today it is not the romantic ritual of the past and most of the time is made with a tea bag in a large mug on the run. This painting celebrates the ceremony of afternoon tea and, like my work on paper, it uses the teapot as a metaphor for Mrs Chifley to travel to an exotic place by the sea. It is an abstracted interpretation of afternoon tea by the sea created by combining painted fabric strips and drawings with an overlay of oil pastels on canvas. It merges the feminine language of lace and flowers to pay homage to Mrs Chifley and Chifley Home with contemporary colour and design.



The Teapot Story, terracotta teapot and mixed media

Artist's statement

The teapot is used as a metaphor for Mrs Chifley to explore the world through contemporary art

There was a young lady named Elizabeth who grew up in Bathurst.
Her favourite place was her home never wanting to roam,
She preferred to drink tea and play cards with her friends.
So I decided one day I would take her away,
To explore the art world in a contemporary way,
She returned home inspired, but promised to never do it again.

LISA GASPAROTTO



Fragility and Strength, installation-copper wire, discarded nylon netting, assorted items, digital photographs

Artist's biography

I am towards the end of completing a Bachelor of Teaching (Secondary) with a specialisation in Visual Arts. I have a Bachelor of Design (Object and Textile) with an interest in ceramics, photo-media, and installation art. I enjoy experimenting with different materials and re-purposing materials into functional and non-functional objects. I enjoy working at the intersection where art meets design.

Artist's statement

The inspiration for the artwork is the gaslight in the kitchen of Chifley home which was in use until the 1930s when electricity was installed in the house. In this artwork, the change in technology is referenced in parallel to the imagined changes, challenges, experiences and solitude that Elizabeth would have encountered in her life: as a woman; as the wife of an Australian Prime Minister; as someone with health issues; as a member of a women's friendship circle; and as a community member in the country town of Bathurst. Just like any human being, these life experiences would have highlighted her fragility and illuminated her strength. The vessels that have been created reference the textile mantle in the gaslight, and represent ranges of fragility and strength in form, material and construction. Copper wire is used to represent electricity, and the found, transparent nylon mesh is used to represent the re-cycle and re-use of items and materials that were common in the depression era of the 1930s due to necessity, and has emerged as a significant social concern of the present day. The vessels are entwined with objects that reflect my imagined influences on Elizabeth, and illuminate Elizabeth's imagined fragility and strength during a life that involved great personal, social, economical, political and technological change.

REBECCA GEACH



two Souls buried apart, photographic digital prints

Artist's biography

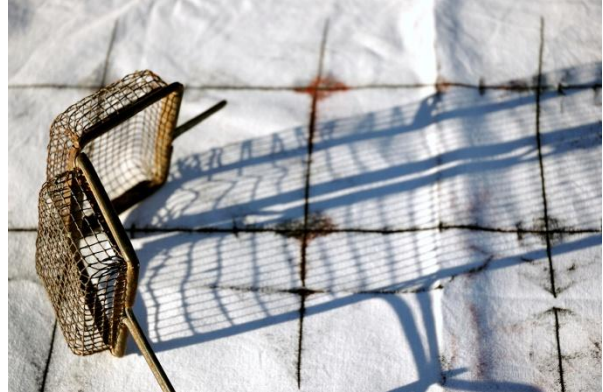
I graduated from Sydney College of the Arts with a major in Electronic and Temporal Arts. My work has been seen at the Sydney Biennale, Art Gallery of NSW, Sydney College of the Arts Gallery, Batty Street Gallery and various small Sydney galleries. I have researched and written for RUSHTV, The Sunday Telegraph, Radio NAG QLD, SBSTV and ABC. My photography has been published in the Sydney Morning Herald and Outdoor Magazine. I was finalist in the 2003 M.I.L.K Photographic competition held by Sydney Morning Herald and runner up for best travel photography 2000 Lonely Planet & Dymocks. I am currently studying a double major in Visual Arts & English secondary teaching at Charles Sturt University.

Artist's statement

Rather than being inspired by an object, my artworks were informed by the absence of religious objects in the Chifley Home. I found it unusual that a practicing Catholic (Ben) and practicing Presbyterian (Elizabeth) would have no sign of their faiths in the house.

My photographs were inspired by the automatic paintings of Swedish painter Hilma Af Klint (1862-1944) who pioneered abstract expressionism before Kandinsky, Miro and Picasso. She is considered one of the first painters to explore abstract art. I was drawn to the automatic process as a way to explore the spiritual lives of Ben and Elizabeth Chifley; two souls drawn together yet buried apart. I wanted to explore where they could be now and how their lives intersected from a spiritual perspective when they were alive. The photographs were taken within a sacred space and intuitively directed.

MELISSA GOODALL



Home Duties, inkjet photographs with text panels in box frames, cotton tea towels

Artist's biography

I live and work in Sydney, Australia. I have a Bachelor of Art (Fine Art & Visual Culture) and am currently studying a Graduate Diploma of Education, with complementary study of Visual Arts Curriculum at CSU. With a passion for printmaking, photography, drawing and painting, I also enjoy experimenting with mixed media.

Artist's statement

Inspired by the simplicity of the soap saver as an item relevant to daily life in the 1940s -1950s but no longer in common use, I wanted to explore the era of frugality and practicing economy. Sewing tea towels from 'inherited' sheeting material I printed them with grid-like patterning inspired by the rusting cage of the soap saver. The cage represents the feeling of being trapped in domestic chores and the seven tea towels speak to the repetitive nature of domestic life. Exploring the role of women in the 1950s being trapped in societal expectations and perhaps wanting to break free, I photographed the soap saver with the wire cage opened with shadows from the afternoon light. Interviewing my parents for their recollections of the era and the soap saver, my mother instantly spoke in a language not common today with words such as *froth*, *suds*, and *skerrick*. Her speech flowed like poetry and I wanted to capture this essence: using her words as an overlay of text to the photographic images. The shadows in the photographs remind us that the tasks will repeat endlessly and as the shadows grow long it signifies an echo from the past that has foreshadowed the women of the future still trying to break free from the traditional role of home duties.

MANDY HENNINGHAM



Dancing to the Wireless, acrylic on canvas; film

Artist's biography

I have been studying fine arts in various forms since high school in Western Sydney, specialising in photography and film. I am an education enthusiast and have degrees including a Bachelor of Arts (Fine Arts), Bachelor of Health and Movement (Sport) and postgraduate degrees including Graduate Certificate in Public Health and Master of Health Science (Sexual Health). I am currently undertaking a doctorate, as well as completing studies for secondary school teaching. My experience teaching and performing burlesque provides a unique insight into the 1930s.

Artist's statement

In the 1930s, gathering around the ole' wireless was a popular medium for entertainment for both private moments and for parties. The old radio in Chifley Home inspired the thoughts of coming together over music, over social dance and celebrations. Social dance has been popular for over one hundred years, creating dances so simple that everyone can participate, making it a social activity. Such dances over the years have included the mashed potato, the Charleston, the dive, the lindy hop and more recently, the Macarena. The Charleston was a popular social dance through the 20s and 30s with many variations and difficulties for the beginners to the avid Charleston enthusiasts. What starts as a simple four step dance incorporates various twists, kicks and hand movements, depending on the difficulty level. One can imagine this music playing in the home of the Chifleys.

This artwork shows the progression of the dance along a canvas. Donning painted shoes, the canvas shows the four step, then with twists, and finally with kicks added to the dance along the canvas. The video displayed with the painting shows a time relevant example of the progression of the Charleston as well as providing a guide for viewers of the work. The footprints on the floor invite the audience to participate and try the Charleston to become a part of the artwork, a concept appropriated from artist Julie Rrap.

SASHA KAMANGA



Still Life with 16 Vessels, plastic bottles, wood, paint, wax, shellac, paper and photographs

Artist's biography

I am an Australian artist with a background in photography, painting and ceramics. I am studying Visual Arts education at Charles Sturt University, while working as a Visual Arts assistant in a school.

Artist's statement

The row of glass bottles in the Chifley Home kitchen was the inspiration for this artwork. Capturing the heart of 1930 -50s penny-wise culture, this row of bottles shows the worth and value given to every object, no matter its banality. Even when glass bottles became factory made in the 1920s they were still a precious commodity, with embossed text often stating the company as the owner of the vessel. The approach to the purposes and quality of domestic products in today's throwaway society contrasts to the Chifley era.

Inspired by Giorgio Morandi, Janet Fish and Jasper Johns, the 16 vessels that sit on this shelf have all been manipulated to show aspects of the Chifleys' life: humility, frugality, companionship and builders of community. The plastic vessels were altered using heat, paint, wax, shellac, photographs and paper. They stand on a shelf that references the shelf in Chifley Home kitchen. The shelf is used as a plinth to deepen the link to the site and to further question what art can be. This body of work encourages the viewer to consider the possibilities of unremarkable objects as having function and usefulness beyond the fleeting purpose of containing commodities.

PENNY KEMP-JONES



Facets of Time, mixed media: acrylic on canvas, paper collage

Artist's biography

I live on the South Coast of NSW with my young family. Before children, I completed a Bachelor of Design: Fashion and Textiles (1992) in Sydney. Following, I was employed as a swimwear designer, until 2002 when I made the 'seachange' to the South Coast. Recently I revisited my qualifications and was accepted to undertake a Post Graduate Degree in Secondary Education through Wollongong University. I am studying the Visual Arts teaching component via distance through Charles Sturt University and hope to finish all my study by November this year. I am passionate about beginning the next stage of my life teaching in schools and will use the opportunity to stimulate, engage, support and educate my students in all the creative experiences that Visual Arts can provide.

Artist's statement

The painting *Facets of Time* began with the selection of an object: the 'family clock'. This created a link to Chifley Home as it was designed and made in the early 1900s. It also began exploration into the theme of 'time'. During the 1920s -50s, Australia was living in and with the perpetual flux of 'Modernisation'. Ben and Elizabeth Chifley experienced many cultural shifts in society, a result of industrialisation, depression and war. After researching the painting movements of the 1920s - 50s I was drawn to the Cubists, their use of objects for subject matter and their move away from traditional models of representation.

In *Facets of Time* I have incorporated objects that link my life (the family clock and my Nana's tea cup) and aspects of the Chifley Home (tiles, lace, bottle, apple bowl, text and pipe). Applying the Cubist technique, I overlapped translucent planes of colour to represent the connection between objects and time. The composition of circular shapes and lines provide movement for the eyes to follow and interlinks one object to another. The objects are depicted from different perspectives and colours are bold and bright. I have incorporated text and newspaper collage like the Synthetic Cubists, who were concerned with how abstract form conveyed important events of the time.



Women's work: The art and craft of everyday life, scratch foam board prints on paper

Artist's biography

I am a Senior Lecturer at Charles Sturt University, with a background in Visual Arts teaching. I teach visual arts curriculum subjects and secondary foundation subjects. My research interests include visual arts teaching, teaching practice and teaching and learning in public spaces. While I am constantly engaged in the artmaking of others, I rarely have the opportunity to create my own artworks.

Artist's statement

The starting point for this series of three scratch foam board prints was the sewing machine in Chifley Home, in particular the spools of thread and sewing paraphernalia still in the drawers. The series explores the importance of sewing to life in the Chifley era as women created and creatively recycled materials for the home. The first print (shown here) shows a close up of the sewing machine, bordered with an interpretation of lace work. The second print focuses on a row of ironing boards featuring textile patterns from the time period, inspired by the recycling of old bed sheets into ironing board covers. The third print shows a row of men's shirts and ties balanced with a close up of spools and the suggestion of a row of hand sewing. It explores the idea of turning collars to double the life of a shirt. Each print is bordered with the decorative carving seen in the dining room chairs.

MADELINE MCALISTER



Fine Family Dining, mixed media collage



Artwork in progress

Artist's biography

I am originally from Coffs Harbour on the North Coast of NSW. I am currently completing my final year of study with Charles Sturt University in a Bachelor of Arts/Bachelor of Teaching (Secondary) degree. I am also in my final year of an additional degree with Open Universities in a Bachelor of Arts (Fine Arts & Visual Culture). Once completing my studies, I intend to fulfil a balanced career, teaching in local High Schools, running a small gallery/cafe and sharing my passion for various subject areas including History, English and Visual Arts.

Artist's Statement

The two mixed media collage works I have completed, were inspired by two glass and silver pieces owned by my grandparents; a lantern and a condiments dispenser. As these two items were present at every dining experience I shared with my grandparents and other members of my family, I feel these pieces were given the opportunity to listen to our secrets and life experiences. As a result, such items represent a kind of treasure chest that holds the memories of a family passing through generations in time.

CARLY O'CONNELL



Memories #1, #2, #3, acrylic and oil on canvas

Artist's biography

I am an artist living in Ballina, NSW. After completing my Advanced Diploma of Fine Arts at West Wollongong TAFE I went on to complete my Bachelor of Fine Arts through Charles Sturt University. In 2011 I had my first solo exhibition at Project Contemporary Artspace in Wollongong and have been part of various group exhibitions. In 2012 I moved to the Northern Rivers to broaden my artistic horizon and am currently completing my Bachelor of Teaching (Secondary) to become a secondary Visual Arts teacher.

Artist's statement

My art is predominantly figurative using subjects from real life and my imagination. I subjectively experiment with drawing, watercolour, pen and ink and acrylic and oil on board and canvas.

Memories is a series of paintings reflecting moments in time. I started this series by selecting an object; an opal ring. The opal ring, my grandmothers ring from the 1950s, is a symbol in each painting. This ring is evident in each life changing memory: a proposal; contemplating children; and the ordinary everyday; cooking. These artworks signify the importance of artefacts as objects that collect memories. Whilst small, they share in different life experiences and as an object is passed on from grandmother to granddaughter, so too are the persons memories.

The work links to Chifley Home through the concept of memory, through the focus on women and through the depiction of Australian flora in each painting, symbolizing Australian heritage. Mrs Chifley was a contemporary of my grandmother's and would have shared some similar experiences. Like the opal ring, the pearl necklace worn by Mrs Chifley would have held many special memories.



Frugal Treasures, mixed media

Artist's statement

My collection of works is the result of a journey where I have explored a treasured artefact owned by my Dad. A vintage 1948 James Comet was the very first of many motorcycles that my Dad has owned. It holds particular significance and has been a personal restoration project for over 30 years.

Research of 1940s marketing revealed the James Motorcycle as “Britain’s most economical motorcycle”. This established a context to explore the James, within a period of post-war rationing and frugal living experienced by many Australian households during this time. As a result, I have explored a deep connection in my work that relates an individual’s ability to treasure objects and repair and reuse them in a new context.

Frugal Treasures is an assemblage of objects and documents found in my father’s James collection. The careful and considered layout of the box symbolises the innate preciousness of the contents. These individual objects are significant on their own, but together represent an artefact that has been lovingly restored, to treasure for future generations. Joseph Cornell was a specific inspiration for this work.

KYLIE SEARL



Vintage Treasures, photography and mixed media

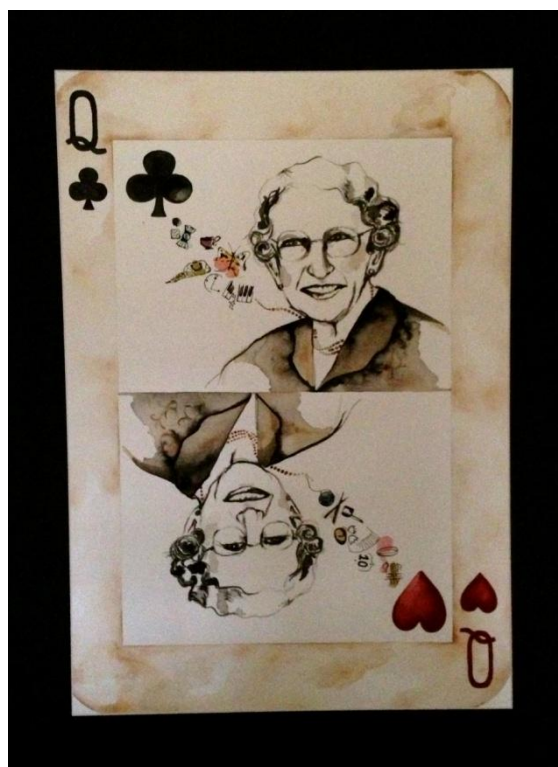
Artist's biography

Born and raised in Tamworth NSW, I have spent the majority of this year living in London. I previously studied a Bachelor of Visual Communication and graduated from the University of Newcastle in 2004. I spent time working as a Graphic Designer before travelling Europe and the UK. I am currently undertaking a Bachelor of Teaching (Secondary) by distance, and hope to teach secondary Visual Arts when I graduate.

Artist's statement

Vintage Treasures is a collection of colour photographs mounted on a wood frame. The objects were photographed to bring out their simplistic beauty. They exist as symbols of cherished articles: precious, unique, and valuable to those who look closely.

AMY TOOLE



Each Dealt a Separate Hand, mixed media drawing – pencil, watercolour, charcoal, ink

Artist's biography

For the past six years I have been involved in visual arts, particularly portraiture. I have always been fascinated by faces and enjoy the challenge of portraying a person's essence on paper. I studied Fine Arts for three years at Charles Sturt University and have now moved on to a Bachelor of Teaching (Secondary) to teach in an area I am most passionate about. Art is a meditating and inspiring way of life and my aim as a future teacher is to promote creativity and watch my students learn and appreciate art as I have come to.

Artist's statement

The notion of playing cards is one of secrecy, socialisation, connection and time. The particular concept I was examining through *Each Dealt a Separate Hand* was of the time Ben and Elizabeth Chifley spent together and the time they spent apart. In each artwork are the two different coloured suits, resembling the two different aspects of the Chifleys' lives. Red suits portray the time they spent together in Bathurst, enjoying the simple things in life and each other's company. The black suits resemble the time they were apart and living separate lives, with Elizabeth independently socialising in Bathurst and Ben living a busy life as Prime Minister in Canberra. Their interests changed and time passed by, which in the end revealed two sides to their character.

ANGELIKA TUNNEYCLIFF



Object identification, oil on canvas

Artist's biography

I am currently studying a Bachelor of Teaching (Secondary) at Charles Sturt University. I live in Buxton, near the Southern Highlands, with my four children. I have loved drawing since I was a child and began painting in oils when I was fourteen. I studied three unit art for the HSC, and following that I had short stints studying art at both Seaforth and Liverpool TAFE Colleges. At eighteen I left Australia and moved to Utah where I began four years of study at Brigham Young University, completing a Bachelor of Fine Arts degree. I continue to paint regularly and enjoy painting outdoors when time and weather permit. I also enjoy playing the guitar and singing.

Artist's statement

Balancing objects in a bouffant may look like fun, but this is no easy task. The fun and frivolous gesture of the woman poking out her tongue is belied by an uneasy look in her eyes, and the dark cloud behind her gives a foreboding sense that at any moment it might all come crashing down. This is the precarious and fragile nature of an identity built around material possessions.

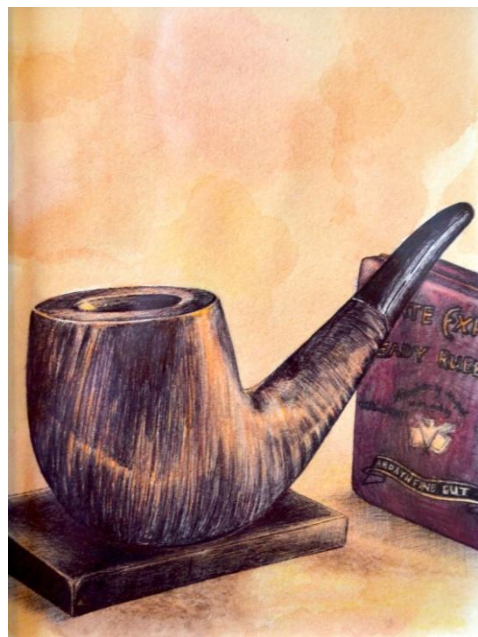
This is a portrait of my late mother. The objects have been placed in her hair to illustrate how our thoughts about objects create an emotional attachment and identification with possessions. These objects are from the 1940s and were personal possessions belonging to my mother; they link to the era when Ben Chifley was Prime Minister of Australia. Objects such as these can be seen in Chifley Home and not only give a sense of personal identity but also a snapshot of the 1940s cultural identity.

KASEY-LEE WILLIAMS

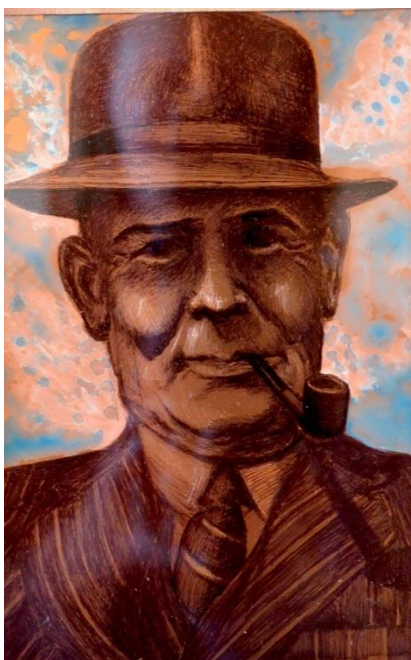
Series: *Smoke, Dust and Rust*



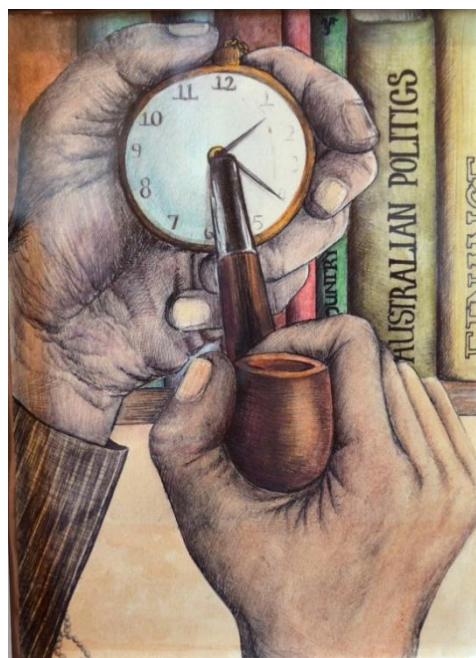
Untouched by rust
pen and watercolour on copper



Timber & Smoke
pen, watercolour and tea wash on paper

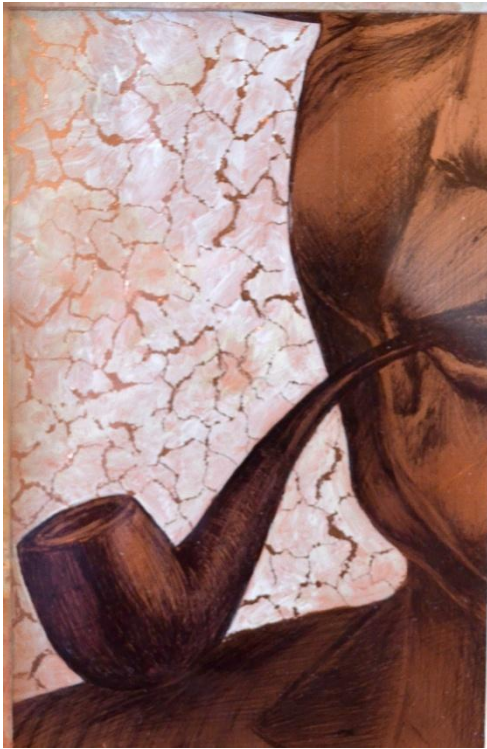


Man, Husband and Prime Minister
pen and watercolour on copper



Waiting, Wishing, Wondering
pen and watercolour on paper

KASEY-LEE WILLIAMS



Man of Smoke
pen and watercolour on copper



Love Unto Dust
pen and watercolour on paper

Artist's biography

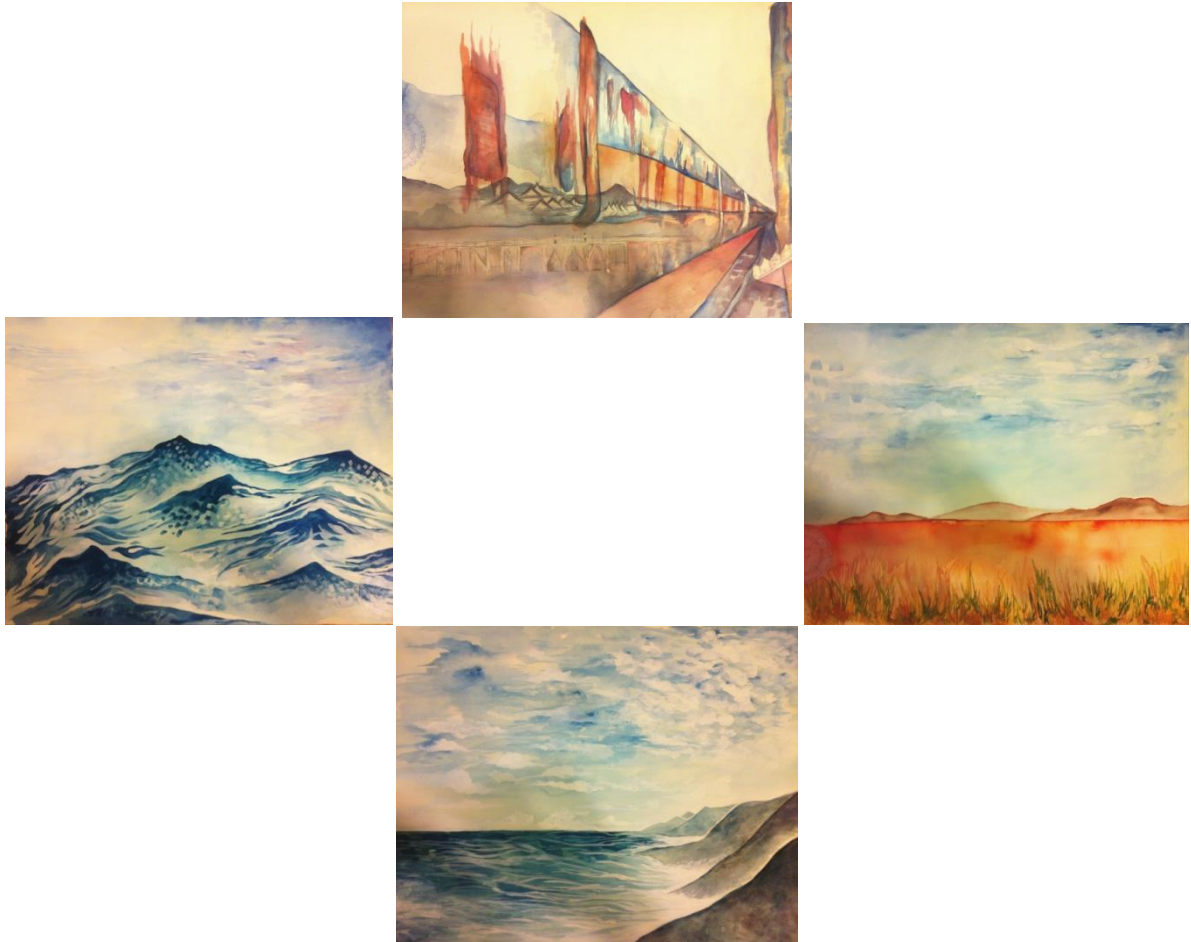
I am residing and studying in Wagga Wagga, NSW with Charles Sturt University. I have been undertaking studies here since 2010 firstly integrated with TAFE Riverina and now pursuing a Bachelor of Teaching (Secondary). I have always had a love for drawing and this stems from family influence. My grandmother was a fantastic artist and had many aspirations for a creative future when she was young but the pressures of the time meant that raising a family held her from entering into study. I am now living the dreams of three generations of my family by pursuing what I love.

Artist's statement

For this project I employed an intimate style of drawing, using the humble biro, which presents a greater challenge than pencil in depicting details through contrast. When studying the Bachelor of Fine Arts, I majored in printmaking, which involves a process of exacting lines first go. It is a method that I practice and try to emulate with pen. As an etcher there is no erasing, but a mistake can turn into a crucial part of the image. With no erasing, my connection with the work is greater as every line is created with purpose.

My vision for this body of work was to keep the images small and delicate, encouraging close proximity and personal connection to the intimacy of each work. My connection with Ben Chifley stems from the relationship with my one remaining grandparent and as a symbol of his masculinity and time; the tobacco pipe is celebrated warmly in every work. Some images show the pipe on display or with Chifley himself. The final image however, where the newspaper proclaiming his death is the focus, is most symbolic and was hardest to complete. The symbols and images of Chifley are devoid of colour emphasising the loss of a great man.

ANNA YAWAN



The Compass Series, watercolour and mixed media on paper

Artist's biography

I am a coastal dweller, visual appreciator, music lover, radiogram owner, soccer player and a collector of character. My undergraduate studies were in Visual Art and Psychology at the University of Wollongong. I embarked on further distance study and have almost finished the Bachelor of Teaching (Secondary) through Charles Sturt University, while working in a welfare role at a local High School. I look forward to becoming equipped to teach secondary students and hope to manage their learning & be responsive to their individual needs.

Artist's statement

Inspired by the compass and world map, this body of work is seeking to shed light on themes around exploration, navigation and identity. Both these tools show us where we are, and in which direction we are headed. In seeking to evoke a strong sense of place, the four paintings depict north, west, south and east. I've found that by exploring my surrounding landscape and the context in which I live, creates a sense of belonging. By incorporating aspects of my past and present, this traces where I've been and where I currently am, representing both a personal and geographical journey.

A connection that I made to the distant world of Ben Chifley was one that highlighted him to be a man of integrity, loyalty and devotion. Ben had enormous concerns for the nation, but he prioritized his family life as well, constantly making the trip back to 10 Busby Street. The Chifleys strived to hold a healthy tension between planning future possibilities and setting goals but also being present and making the most of their time spent together. Keeping this balance between the deeply embedded longing for security, contentment and home while challenging oneself and being forward looking, provides a paradigm of thinking which helps guide our decisions.

What is it that gives you direction?

SPONSORS

The exhibiting artists and project team acknowledge and thank all of the sponsors who provided support and assistance to this project:



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CHIFLEY HOME AND EDUCATION CENTRE



Chifley Home at 10 Busby Street in Bathurst was the only marital home of Prime Minister Ben Chifley and his wife Elizabeth. They occupied the house from 1914 until their respective deaths, Ben in 1951 and Elizabeth in 1962. Today, this modest semi-detached terrace still contains its original collection of household furnishings and personal effects dating back to when the Chifleys first occupied the house in 1914.

Following a public appeal for funds, the then Bathurst City Council purchased the house and its contents in 1972 as a community memorial to Prime Minister Chifley. Opened by Prime Minister Gough Whitlam on 24 March 1973, the property has been maintained as a house museum since then and remains one of - only two Prime Ministerial homes to be regularly open to the public in Australia.

In 2008 Bathurst Regional Council acquired the adjoining property and commenced a transformation to what can now be seen as the Education Centre. Australia's 27th Prime Minister, Julia Gillard, officially opened the Education Centre on 18 September 2010.

With a replica sitting room from the 1940s, visitors to the Education Centre are provided with a unique hands-on experience that is reflected by the ambience of the wireless recounting the local news of the day, family sing-a-longs around the pianola, or one relaxing quietly with a detective novel or newspaper from the period.

The Centre also boasts a modern exhibition area that hosts temporary exhibitions to enhance the Chifley collection or aspects of Australia's political and cultural history.

The Chifley Home remains a unique and iconic museum. The Home together with its Education Centre will continue to be devoted to sharing the story of a home, a lifestyle and a community of an Australian Prime Minister. Importantly it will also provide a basis for research, innovation, exploration and evolution for the community and its visitors.

This exhibition is one part of an Office of Learning and Teaching project
‘Learning and Teaching in Public Spaces: a national collaborative exchange
project between universities and museums to engage Humanities and Education
students in experimental learning and citizenship’.

We acknowledge our partners in this project:

Deakin University and the Immigration Museum
Victoria University and the Flagstaff Hill Maritime Museum
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