

THE

1818

PROJECT

Newcastle City Council acknowledges the traditional country of the Awabakal and Worimi peoples. We recognise and respect their cultural heritage, beliefs and continuing relationship with the land, and that they are the proud survivors of more than two hundred years of dispossession. Council reiterates its commitment to addressing disadvantages and attaining justice for Aboriginal and Torres Strait Islander peoples of this community.



8 SEPTEMBER - 4 NOVEMBER 2018

**THE 1818 PROJECT
BRINGS TOGETHER
EIGHT CONTEMPORARY
ARTISTS TO ADDRESS
PERSONAL CULTURAL
HISTORIES AND STORIES
OF MIGRATION**

ABDUL-RAHMAN ABDULLAH
DALE COLLIER
KARLA DICKENS
FERNANDO DO CAMPO
LINDY LEE
YHONNIE SCARCE
JACQUI STOCKDALE
SHAN TURNER-CARROLL



Joseph LYCETT *Newcastle NSW looking towards Prospect Hill* c1818 oil on wood panel 42.7 x 66.8cm Gift of Port Waratah Coal Services through the NRAG Foundation 1991 Newcastle Art Gallery collection

FOREWORD

Newcastle Art Gallery is proud to present *THE 1818 PROJECT*, an exhibition marking the 200-year anniversary of the creation of artist Joseph Lycett's iconic colonial paintings *Inner view of Newcastle*, *Newcastle NSW looking towards Prospect Hill* and *View with cattle in foreground, Hunter River* c1818.

Lycett was transported to Newcastle in 1815 as a convicted forger. His artistic skills led him to be commissioned by Captain James Wallis, Commandant of Newcastle to document the landscape and burgeoning township of 'Coal River' (Newcastle). With only four Lycett paintings known to exist, Newcastle Art Gallery is extremely fortunate to be the custodian of three - the fourth *Corroboree at Newcastle* is held by the State Library of New South Wales.

This exhibition provides an opportunity to develop a project that interrogates prominent works of art from Newcastle's collection alongside newly created and personally selected works of art from eight contemporary artists. As the origin point, Lycett's paintings provide the stimulus for the exhibiting artists to draw upon their own cultural identities and search for a sense of place and belonging while re-visualising Newcastle's history from 1818 to the present day.

THE 1818 PROJECT is testament to the significance of Newcastle Art Gallery's collection in underpinning the development of exhibitions that showcase outstanding contemporary arts practice.

I extend my sincere gratitude to exhibition curator Sarah Johnson and to invited artists Abdul-Rahman Abdullah, Dale Collier, Karla Dickens, Fernando do Campo, Lindy Lee, Yhonnie Scarce, Jacqui Stockdale and Shan Turner-Carroll, for their enthusiasm and passion.

Thank you to the Art Gallery of New South Wales, Lawrence Wilson Gallery - University of Western Australia, City of Yarra and Banyule Councils for graciously allowing us to borrow works of art from their collections. The support of gallerists THIS IS NO FANTASY/Dianne Tanzer + Nicola Stein, Sutton Gallery Melbourne, Sullivan+Strumpf Sydney, Andrew Baker Art Dealer Brisbane, Moore Contemporary Perth and GAGPROJECTS/Greenaway Art Gallery Adelaide has also been essential to the success of this Newcastle Art Gallery exhibition project.

Lauretta Morton
Director
Newcastle Art Gallery



Hossein VALAMANESH *Untitled (palm leaf)* 2002 palm leaf 90.0 x 380.0 x 12.0cm Purchased 2002 Newcastle Art Gallery collection
Courtesy the artist and GAG Projects - Adelaide

THE 1818 PROJECT 8 September – 4 November 2018

Joseph Lycett (1774-1828) was an English convict artist whose transportation to and period in Newcastle from 1815-1818 resulted in the production of four significant oil paintings depicting Mulubinba/Coal River (Newcastle) circa 1818. 2018 marks two hundred years since Lycett created them.

THE 1818 PROJECT brings together eight contemporary Australian artists whose respective practices speak to the Lycett paintings. Moving beyond the colonial representation of the paintings, the exhibition deconstructs this mode of art and its problematic power dynamics through the lens of the artists. This project features works of art by: Abdul-Rahman Abdullah, Dale Collier, Karla Dickens, Fernando do Campo, Lindy Lee, Yhonnie Scarce,

Jacqui Stockdale and Shan Turner-Carroll and like-minded works from the Newcastle Art Gallery collection by Daniel Boyd, Michael Cook, Brian Robinson, Joan Ross and Hossein Valamanesh. The three Lycett paintings appear in the exhibition not as the focus but the impetus for the eight artists to respond to the global narratives that the works conceal or reveal.

By drawing upon the artists' own identities, their personal and familial stories of migration, loss and diaspora, the exhibition seeks to unravel the mysteries of the original colonial paintings.

The paradoxical role of Lycett's works of art is of key interest. We must ask, what truths do these paintings reveal about Newcastle in 1818 and the people

portrayed in them? In the absence of written records from Lycett himself, his paintings, engravings and watercolours are considered important documentation of the Awabakal and Worimi people. In his works of art are 'tangible links with the Aboriginal history of Newcastle.'¹

Conversely, the Lycett paintings also served a purpose for colonial authorities, in particular Captain James Wallis (Commandant of Newcastle from June 1816 to December 1818)². By documenting the colony of Newcastle in the early 1800s³, Lycett's paintings should be considered in relation to a 'propagandist' lens as artistic evidence of the 'civilising impacts' of English colonisation.

The timing of these paintings (c1818) is also of key interest, as Wallis and Governor Lachlan Macquarie faced mounting pressures and criticism from external forces in England. The infamous Commissioner of inquiry John Thomas Bigge was at this time reporting for the British Government on the colony of New South Wales and harshly criticising Macquarie's Governorship. Lycett's depiction of buildings, 'orderly and controlled' streets, and people hunting (as in the foreground of *Inner view of Newcastle*) should be considered in relation to the political machinations in Sydney and London at this time.⁴

The provenance of these paintings after they left the colony is also a key source of interest for a number of the artists in the exhibition and has led to broader discussions about 'art as fact' and Lycett's role as a 'purveyor' of secrets.



TOP: Michael COOK *Civilised* #6 2012 inkjet print on paper Ed. 7/8 100.0 x 87.0cm Purchased 2013 Newcastle Art Gallery collection Courtesy the artist and Andrew Baker Art Dealer
BELOW: Michael COOK *Civilised* #11 2012 inkjet print on paper Ed. 6/8 100.0 x 87.0cm Purchased 2013 Newcastle Art Gallery collection Courtesy the artist and Andrew Baker Art Dealer



Joseph LYCETT *View with cattle in foreground, Hunter River* c1818 oil on canvas 57.5 x 89.0cm Purchased with assistance from the National Art Collections Fund, London UK 1961 Newcastle Art Gallery collection

THE 1818 ARTISTS

Each artist invited to be part of *THE 1818 PROJECT* draws upon the broader themes of the exhibition working through the mediums of glass, installation, sculpture, photography, video, painting and drawing.

Abdul-Rahman Abdullah's wall sculptures *The men who sold lies* 2018 speak directly to the Lycett paintings. They are illusive markers of colonial deception and interference in the landscape – both literally and metaphorically. These 'veils' hide the truth of these paintings while playing on the actual

scale and size of the three Gallery Lycett paintings. They highlight the problematic position of colonial landscape painting and Lycett's 'forged' perception of Newcastle in 1818. Abdullah's companion work of art *Practical Magic* 2016 is an allegorical conversation about his family's migration from Malaysia and the vital role of his mother to make sense of a new and imposing culture and landscape.

Darkinjung/Wiradjuri artist Dale Collier's installation, *Using fire to flesh out the fraud* 2018 also interrupts

art history conventions of colonial painting seen here literally going up in flames. Collier questions the historical narrative of colonial history embedded in school education syllabus' and the proliferation of 'His-Story'. Accompanying this installation is the two channel work *Hubric Nations: Australis v Atlantis* 2016-18. Documenting the destruction of the David Jones building in Newcastle with video of the New York skyline, Collier questions modern urban development in the context of colonisation.

Wiradjuri artist Karla Dickens's sculpture *Colonised Criminals* 2018 and companion installation *Boats and Black Bones* 2017, reference convicts and the criminal behaviour of the colonisers upon the local Aboriginal people. Conversely, the three panel series *The King and the Pirates, Initiated* and *Commonwealth Banquet* 2012 celebrate Bungaree as a rebellious figure challenging colonial power in NSW. Bungaree's presence was known in Newcastle in the period from 1801 to 1804 where he played an authoritative role escorting convicts to and from Sydney. The paintings also mark his place in 1802-3 circumnavigating Australia by boat with Matthew Flinders.⁵

Fernando do Campo's 58 panel installation *Yet to live in a place without house sparrows* 2015 is exhibited in its entirety for the first time. Do Campo's use of painting and text is an exploration of the lexicon of coloniality and the impact of introduced species onto foreign lands. The house sparrow as one of a prolific number of introduced species is a metaphor of and allegorical link between colonisation and the incursion of foreign cultures and species.

Do Campo's newly created body of six paintings explore the concept of the return journey of James Wallis travelling from Sydney in 1819 with the Lycett paintings. Do Campo has created a fictional manifest on board the ship *Tottenham* with the paintings as they made their speculated journey to



Wallis's final military posting to India, prior to his retirement in 1826.

Lindy Lee's monumental floor installation *Birth and Death* 2003 is a familial homage to her Chinese heritage and memento of family migrating to Australia. Through a series of 100 Chinese accordion books – both a traditional book used in Buddhist scripture and reference to the photo album or passport – Lee explores the personal history of her family's journey from China.

The companion five steel panels from the series *The Tyranny and Liberation of Distance* 2015 – reference traditional Chinese landscape paintings. Partnered with this is a central and impactful family portrait of Lee's mother, father and two brothers photographed together for the last time before her parents are separated by distance and country. In the 1950s Lee's father moves to Australia in search of work, amidst resentment against migrants and the proliferation of the White Australia Policy. It would take ten years before Lee's family would reunite in Australia.⁶ The contemporary climate where families are separated through Australia's migration and refugee policies make this work of art compelling.

Kokatha and Nukunu artist Yhonnie Scarce produces fragile glass works that belie the power of the messages in each vessel. Scarce's installations *Target Practice*



ABOVE: Dale COLLIER *Using fire to flesh out the fraud* 2018 found painting (part of larger installation) dimensions variable Artist collection Courtesy the artist
RIGHT: Fernando DO CAMPO *The Jackass laughed all the way to Kolkata* (detail) 2018 acrylic on canvas 100.0 x 120.0cm Artist collection Courtesy the artist



2010 and *Not willing to suffocate* 2011 highlight the resulting displacement from Country and painful legacy of colonisation in the 21st century. *Target Practice* 2010 references atomic testing on traditional Country in South Australia and the continuing impacts physically and culturally.

Florey and Fanny 2011 is a wall-based installation of two starched white maids' aprons embroidered with the names Florey and Fanny. These poetic references to Scarce's great grandmother Florey and grandmother Fanny are powerful connections to the women who were both part of the colonising system of



ABOVE: Yhonnie SCARCE *Target practice* 2010 (detail) blown glass with acrylic paint five pieces dimensions variable Banyule Art collection Courtesy the artist and THIS IS NO FANTASY dianne tanzer + nicola stein

labour. In each pocket are a series of black glass bush yams – both a reference to Country and the legacy of indentured labour of Aboriginal women in country stations.

Jacqui Stockdale's staged constructions pay homage to the origins of photography with hand painted backdrops and conceptually attired models. From the 2012 *Quiet Wild* series to recent works produced in 2018, Stockdale's works of art play with the illusion of real-time landscapes as painted constructions, referencing her family home in regional Victoria. Specifically for the exhibition, Stockdale has created an in-situ wall painting of the Bendigo landscape morphed into the Lycett painting *Newcastle NSW looking towards Prospect Hill* c1818, playing with landscape as a constructed concept.

Shan Turner-Carroll's installation *Showroom* 2018 also explores landscape as fiction, with a series of 'forged rocks' akin to sandstone mined from Nobbys island to create the convict break-wall known as Macquarie Pier.⁷ Turner-Carroll's 'scaffolded structure' alludes to building sites covered by digitally enhanced fabric,

often images of the original building. This notion of a 'false façade' is also an allegorical reference to the construction of truth in Lycett's paintings.

For the eight artists brought together for *THE 1818 PROJECT*, their personal and familial stories and signature practices have led to the creation of diverse works of art. In concert with the Lycett paintings and key works of art from the Gallery collection, the exhibition repositions the colonial artefact as part of a broader conversation about history, migration, place and belonging.

Sarah Johnson
Curator
Newcastle Art Gallery

¹ John McPhee, *Joseph Lycett-Convict artist*, Historic Houses Trust of New South Wales, Sydney, 2006, p89.

² Wallis and former commandant of Newcastle Lieutenant Thompson engaged artists such as Lycett and peers such as Richard Browne and Walter Preston to document aspects of the colony and had privileged access to paint and art materials. More information is noted in the publication Elizabeth Ellis OAM, Emeritus Curator, Mitchell Library, "The 'Newcastle academy': Art in a colonial outpost" essay, *Treasures of Newcastle from the Macquarie Era* exhibition catalogue, State Library of NSW/Newcastle Art Gallery, State Library of NSW, Sydney 2013, p2.

³ *ibid.*

⁴ John Thomas Bigge, *Australian Dictionary of Biography*, located at <http://adb.anu.edu.au/biography/bigge-john-thomas-1779>, viewed 29 Jul 2018.

⁵ Vincent Smith, Keith, *Bungaree, Dictionary of Sydney*, 2011, <http://dictionaryofsydney.org/entry/bungaree>, viewed 29 Jul 2018.

⁶ Conversation with Lindy Lee 5 Feb 2018.

⁷ 2018 marks 200 years since the construction of Macquarie Pier.

PAGE 8 (TOP): *The Tyranny and Liberation of Distance* series Lindy LEE *And at last you think of returning home* 2015 black mild steel and fire 160.0 x 80.0cm Lindy LEE *Drinking alone with the moon* 2015 black mild steel and fire 198.0 x 90.0cm Lindy LEE *The tower of silent watching* 2015 black mild steel and fire 198.0 x 98.0cm Lindy LEE *The long river that runs beyond return* 2015 black mild steel and fire 198.0 x 60.0cm All images courtesy the artist and Sutton Gallery



LEFT: Jacqui STOCKDALE *The Migrant* 2018 C Type Print edition of 8 130.0 x 100.0cm Artist collection Courtesy the artist and THIS IS NO FANTASY dianne tanzer + nicola stein RIGHT: Jacqui STOCKDALE *Raama-Jaara The Royal Shepherdess* 2012 C type print ed.6 100.0 x 78.0cm Purchased 2012 Newcastle Art Gallery collection Courtesy the artist and THIS IS NO FANTASY dianne tanzer + nicola stein



Joseph LYCETT *Inner view of Newcastle* c1818 oil on canvas 59.6 x 90.0cm Purchased with assistance from the National Art Collections Fund
London UK 1961 Newcastle Art Gallery collection

Abdul-Rahman ABDULLAH

'In 1818 Joseph Lycett was commissioned by Captain James Wallis to document the recently established penal colony of Newcastle in the area of Mulubinba. Already a twice convicted forger, Lycett never paused in his trade, delivering a series of beautiful panoramic views that served to blanket the proceeds of invasion, displacement and occupation beneath idyllic lies. Wrapped in the picturesque ideals of England, Lycett understood his audience as the overseers of the Empire, eager to rationalise the brutal realities of massive theft and genocide as necessary symptoms of 'progress' – nothing to write home about. Through Lycett, Wallis and Macquarie to the present day government those lies have continued, selling a tale of the pioneer spirit that built the 'lucky' country, still seeking approval from the Anglosphere.

In wrapping Lycett's works I wanted to bury those lies beneath another. A mimicry in imported wood and paint, *The men who sold lies* 2018 provides the outlines of a distorted history reified as contemporary artefacts – immutable, bandaged and hidden in full view. History can't be changed, but the dishonesty of our national foundations can be recognised.

Trust in Allah, but tie your camel – Hadith, source Sunan At-Tirmidhi 2517

Growing up in Victoria Park during the early 1980s we had an extensive vegetable garden that included many of the staples such as corn, beans, snow peas, strawberries and sunflowers. Watching my dad sampling the produce of the backyard led me to believe that basically anything was edible, I was a huge fan of eating and felt no compunction in trying anything that grew out of the ground. My mother tended the garden lovingly as an extension of the kampung lifestyle of Malaysia that she knew as a child, when self-sufficiency had always underpinned the household diet. She had been taught by her mother and grandmother to know the plants and animals and had a deep understanding of her surroundings in Malaysia. Australia presented a different problem and seeing myself as a toddler stuffing the leaves of unfamiliar plants into my mouth set her off a path of learning as much as she could about Australian vegetation. She undertook a diploma of Horticulture, driven by the need to know which plants were poisonous in an effort to keep me alive. Since that time she has become extremely well versed in native flora, discovering and celebrating the nuances of a completely new environment. For me it is this understanding of the natural world passed on through mothers for generations that is a fundamental form of practical magic, a depth of knowledge that provided for the dietary, medical and social health of the family on a grass roots level. My mother has always been a very spiritual woman who understood that faith can only flourish when the world is understood on the most practical level. Re-learning this knowledge of the world was a necessary challenge in building a family in a completely new environment for her. She taught me the primacy of practical magic and I love her for it.'

TOP: Abdul-Rahman ABDULLAH *The men who sold lies* 2018 carved wood painted dimensions variable Artist collection Courtesy the artist and Moore Contemporary
BELOW: Abdul-Rahman ABDULLAH *Practical Magic* 2016 carved wood and synthetic rope dimensions variable The University of Western Australia Art Collection University Senate Grant 2016 Courtesy the artist and Moore Contemporary





Dale COLLIER *Hubric Nations: Australis v Atlantis* 2016-18 production/video still of 4k 2-Channel video Artist collection Courtesy the artist
Captured: 40.7245° N, 73.9419° W Brooklyn, New York City.
32.9283° S, 151.7817° E Newcastle, New South Wales.



Dale COLLIER *Using fire to flesh out the fraud* 2018 found painting projection charcoal scorched school desk dimensions variable Artist collection Courtesy the artist

Dale COLLIER

Darkinjung/Wiradjuri artist Dale Collier is a socio-politically engaged practitioner whose work cross-examines contemporary falsehoods, nationalistic propaganda and complex co-opted Scottish settler & British convict traditions. Often manifesting as institutional critique, Collier's site-specific projects traverse live spaces and places of key cultural, geopolitical and environmental concern.

'Hubric Nations 2016-18 began as a series of recorded observations and site-specific responses while living in the borough of Brooklyn, New York City and the regional centre of Newcastle. The work is an intervention into the problematic notion of western development that subsists within the project of colonisation. While New York and Newcastle embrace a strange kind of divergent coherence between existing cultures and communities, both have been collaterally affected by the proceeds of development, revealing the issues of cultural displacement and devastation. The consequences of which are often cloaked by historical conquest, present day gentrification as well as misconceived ideals about progress rather than cultural significance. This work draws attention to such myths of progress and destabilises them. *Hubric Nations* draws attention to these myths of progress and destabilises them by painting an audio-visual experience that re-imagines such illusive states, both of mind and nation.

Using fire to flesh out the fraud 2018 responds to the problematic nature of archival systems when laced with deception and celebrated as historical fact. Two hundred years ago this nation of nations was being turned upside down by the arrogating influence of colonial societies, western philosophies and institutional approaches to discipline and education. Convicts, settlers and self-professing pioneers

continued, demarcating time in a linear fashion and recording events for a new national agenda.

Around this time the work of one convict artist named Joseph Lycett was co-opted by Captain James Wallis. This appointment laid the foundation for Lycett's work to form part of the national archive in Australia. Lycett's work has since become part of educational curriculums; his is a contribution that constitutes an authoritative route by which we come to know the past.¹

Using fire to flesh out the fraud 2018 undermines such authoritative lessons about history and challenges the archival approach in relation to western education where oral narratives and First Peoples cultural practices are mismatched with the role of absentee. The function of the archive in this instance fails to achieve inclusive ways of learning by prioritising the context and structures akin to the colonial perspective. Our national archive tells 'his-story' while traditional cultural practices are left to fight for a platform upon which to speak. This work undermines this system of archives and institutional educational models by subverting the relics found within them. An upturned and burnt out old school desk deposes the constraints of discipline relative to the classroom environment and focuses on learning through the traditional cultural practice of making fire. The flames engulfing the Lycett-esque painting are a visual representation for the creation of shared cultural knowledge, while the leftover charcoal is used to create a temporal demarcation of time by tallying up the years of institutional violence on an inverted chalkboard. This work ignites the problematic nature of the archive when oral histories and diverse cultural practices are neglected as part of the collective experience.'

¹Francis X Blouin, "History and Memory: The Problem of the Archive." *PMLA* 119, no. 2 (2004): 296-98. <http://www.jstor.org/stable/1261384>.

Karla DICKENS

COLONISED CRIMINALS

Hunger crimes
offensive poverty punished
petty acts of survival
thieving and forgery
plenty to steal in Australia
joyous terror-nullis
the boat people descend

Rounded up, locked up, shipped off
unsavoury immigrants
all aboard as Cook's tours set sail
luxury floating prisons
latest criminal destination
the colonisation party in swing
packing disease and death

let the cherry-picking begin
criminal classes all in a cell
hefty choices from countless convicts
skilled lawbreakers to build the colony
designing churches, illustrating the promised land
creating publications rich with empire favour
granted property while waiting tickets of leave
a fugitive wife's up for grabs at a female factory
blessed are the disgraced incorrigible inmates

Deported, exported and transported
criminal prostitution a healthy misconduct
in the draw for the golden ticket
the lucky few win an absolute pardon
a young free nation is born
Australia's brutally character forms
infinite boundless crimes continue

His throat Cut



ABOVE: Karla DICKENS *Colonised Criminals* 2018 mixed media 60.0 x 60.0cm Artist collection Courtesy the artist and Andrew Baker Art Dealer
RIGHT: Karla DICKENS *The King and The Pirates* 2012 oil and mixed media on canvas 133.0 x 166.0cm Artist collection Courtesy the artist and Andrew Baker Art Dealer

BUNGAREE

'I am obsessed and warmed by the man Bungaree and his playful interaction with his new Colonial rulers. Bungaree was a man of intelligence and wit. He was flamboyant and content to play the fool because it paid off handsomely at times. He was a solid hinge swinging between black and white camps, a role possessed by few in his day.

Reflecting on Broken Bay in the early 1800s, I was struck by the darkness of the times. My 'Bungaree' works are dark in nature because they contain black netting and sombre colouring. The netting and dark tones read as an ever-present shadow lingering over Australia's history (both visually and metaphorically), setting the atmosphere for a true, black Georgian time under blue skies.

The King and The Pirates 2012 uses Bungaree's skull to make a traditional pirates' flag. The names of ships upon which 'King' Bungaree journeyed are inscribed onto the crossbones, telling the tale of him joining forces with the pirates who wore the red coats. Over his head is a 'bump', the currency of the time for which he was known to ask (or beg); it is reminiscent of a halo.

Initiated 2012 features Bungaree's portrait painted onto a black doily sitting atop his 'King' chest plate. It reads, "Boongaree Chief of the Broken Bay Tribe". He is surrounded by ribbons emblazoned with the words: "No Man's Master, No Man's King". As a parody of his title "Bungaree, King of the Sydney Blacks",

I accentuated the absurdity and dark humour of this 'King'. I seek awareness of the collision of souls, swimming (and sometimes sinking) deep into a complete unknowingness of 'difference' and 'otherness'.

Commonwealth Banquet 2012 was third in this trio of 'Bungaree' works. Bungaree, Flinders, Trim the cat and a black swan (plentiful in the waters of Sydney at the time) sit together, decorated with bows and flowers. They sit, I envision, with a Saturday matinee ready to begin, with Trim (Flinders' cat and a celebrity of the time) having as much presence as the Captain and the 'King'. The swan will be the day's banquet – being fed to Trim by Bungaree – as waters are sailed and buttons and buckles polished.

I have been enriched by my reflections of Bungaree – the man, the mimic, the beggar, the drunk, the brave and witty middle-man – with too many wives and buckets of flair; a truly worthy 'King'.



Fernando DO CAMPO

'On March 3rd 1819, a convict ship called the *Tottenham* sailed from Sydney for India carrying Captain James Wallis, outgoing commandant of Newcastle (Coal River) to his new post in Kolkata (Calcutta),¹ and presumably accompanied by his precious painting *Inner View of Newcastle* c1818 which he had commissioned from Joseph Lycett in 1817. The exact whereabouts of this painting were not known for a good century before turning up at auction in London where it was purchased by Newcastle Art Gallery in the 1960s.²

We know that *Inner view of Newcastle* c1818 trekked through nineteenth century colonial posts, and records show that this object was in the company of white men on board, who were primarily the men of the 46th Regiment which Wallis was in charge of as well as the many detachments that had arrived in Australia as guards of the transport of convicts.³ In fact, not much else was departing these shores, during those years the Australian colony was trying to find a market staple that could enter the trade route, and one of the few things available was Coal River coal (Newcastle remains one of the world's primary sources of coal).⁴

Lycett's painting could have been titled 'Inner View of Coloniality', although as an object it was not in dialogue with the white men or the coal they carried, it had other companions. As is often the case, non-human casualties of humans' social history go unnoticed. We can speculate on who came to the party. Black rats had arrived on Australia off Dutch ships decades before white settlement and became a 'staple' on any ship in between the colonies.⁵ Laughing Jackass (Laughing Kookaburra) the largest kingfisher in the world, were abundant in NSW, and made a loud and impressive object of trade in other colonies.⁶ House sparrows were also present at this meeting. They were not introduced into Australia until the 1860s by the Victorian Acclimatization Society but in Calcutta they were native, and from there, they joined the

conversation.⁷ Native Companions (colonial name for Brolga),⁸ as their namesake goes, must have hopped onto the ship, a 'native companion' to the painting.

This series of works use speculative fiction and painting to engage with the untold colonial narratives on non-human animals in order to ask difficult questions about the colonial project. Can we reverse colonial discourse via a gesture of care? The human-centric narration becomes secondary to the non-human animal's way of being in the world. The human can then become companion, listener, friend; to a different hierarchy of narrative and one that potentially decolonizes humans. To 'companion' the 'native companion' is one strategy.'

¹https://www.jenwilletts.com/convict_ship_tottenham_1818.htm accessed 3 Aug 2018

²Conversation with Sarah Johnson, curator of *The 1818 Project*, Newcastle Art Gallery, May 2018

³https://www.jenwilletts.com/convict_ship_tottenham_1818.htm accessed 3 Aug 2018

⁴Hainsworth, D., R., *The Sydney Traders*, Cassel Australia, Melbourne, 1972 p113-114

⁵Banks, P., & Hughes, N., 'Rats in the ranks: the introduced black rat in Australia', *ECOS Magazine*, CSIRO, published online July 9th 2012 (accessed 3 Aug 2018) <http://www.ecosmagazine.com/?paper=EC12344>

⁶Long, J. L., *Introduced birds of the world: the worldwide history, distribution and influence of birds introduced to new environments*, Terry Hills, NSW, Australia: Reed, 1981

⁷Todd, K., *Sparrow*, London, UK: Reaktion Books, 2002, 7-16

⁸Gould, J., *Handbook to the Birds of Australia, Volume 2*, Oxford University, UK, 1865, p.290



ABOVE: Fernando DO CAMPO *Yet to live in a place without house sparrows* 2016 acrylic on board overall size approx. 500.0cm x 800.0cm Artist collection Courtesy the artist
RIGHT: Fernando DO CAMPO *Party of Us* 2018 acrylic on canvas 100.0 x 120.0cm Artist collection Courtesy the artist

Lindy LEE

From the mid-1990s onward Lee's questioning of cultural authenticity became a personal frame of reference for exploring notions of identity, displacement, transition and spirituality. The artist began to draw on her post-revolutionary Chinese heritage/post-war Australian upbringing, explaining 'in addition to being falsely European, I came to realise I've been a false copy of a Chinese person... I felt like a white Australian although I didn't look like one; whereas at a Chinese club with my family, for instance, I looked like everyone there but didn't feel like them'.¹

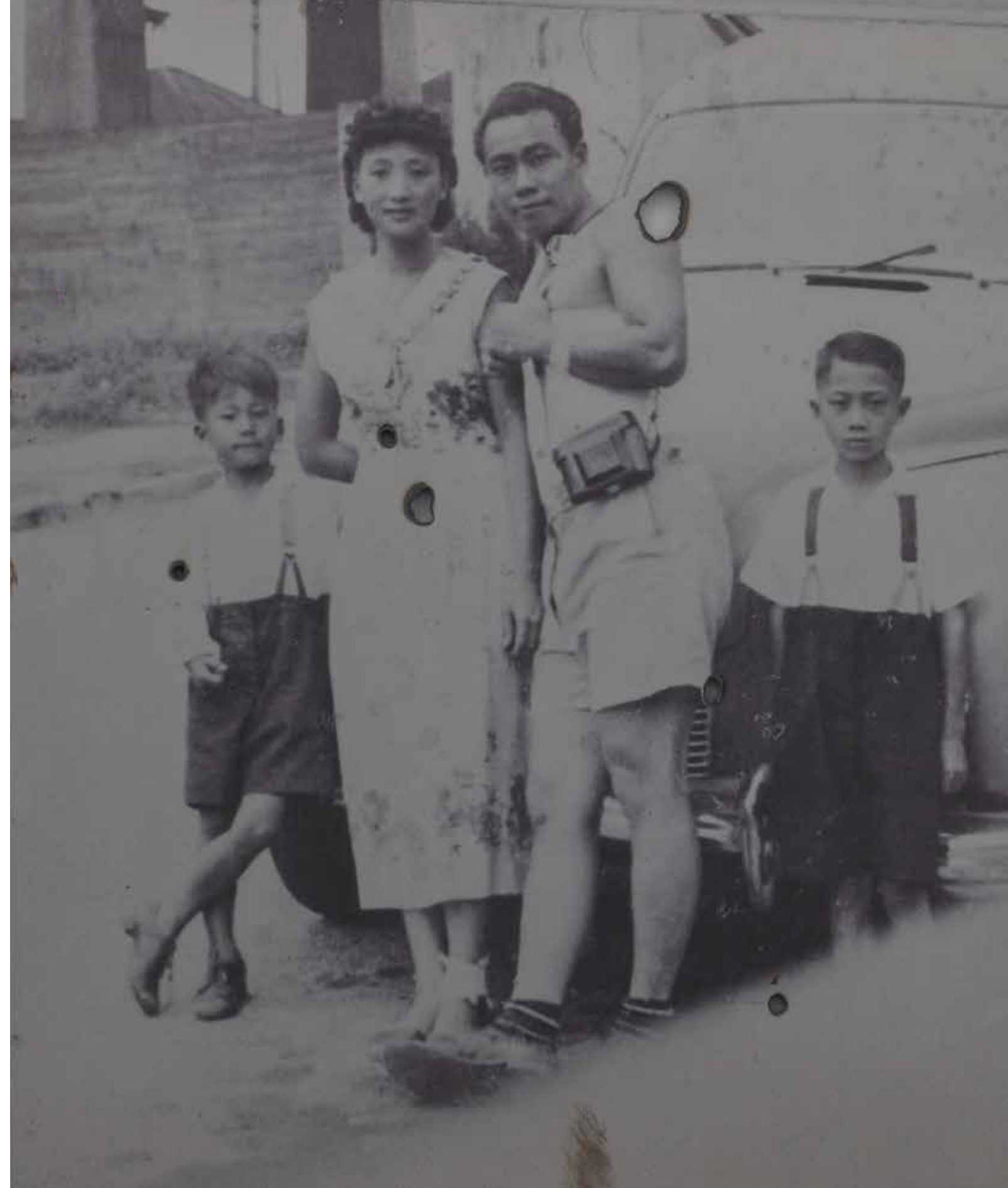
Lee's large-scale installation *Birth and death* 2003 comprises around 100 concertinaed Chinese accordion books extended on the floor in rows. Chinese accordion books are a traditional writing material used in Buddhist scripture that evoke multiple references in *Birth and death* 2003. Firstly, to the instrument, which was spruiked by the People's Liberation Army as a form of entertainment during the 1940s. And secondly, to the photo album or even the passport, with each one unfolding to depict multiple portraits of living and deceased family members, friends, and even pets, at various stages throughout their life.

These images have been produced from copying photographs, and as such they exist in various degrees of light and dark, almost to the point of abstraction. The overlaying monochromatic red is emblematic of Imperial China and the Cultural Revolution.

The fading in and out crowd of portraits in *Birth and death* 2003 links history, people and memory together across time and space in pondering, through the minimalist language of seriality and the artist's understanding of Buddhist cosmology, the impermanence and interconnectedness of life.

Also included in *THE 1818 PROJECT* are works from Lee's 2015 exhibition *The Tyranny and Liberation of Distance* (a twist on Geoffrey Blainey's title). Lee dispels delusions and preconceived ideas of the migrant experience and focuses on the 'force of nature' between cultures, which creates new cultures. These works are family portraits and traditional Chinese landscapes on raw steel and pierced with Lee's ritualistic burn holes. In burning through personal and historical imagery, Lee penetrates the veiled realities and liberates the lived experience. This exhibition celebrates the explosion between cultures; the reality of what was left behind and the means to create a new life.

¹Lindy Lee, *Australian Art Collector*, no 26, October/December 2003, p 57





LEFT: Lindy LEE *Birth and death* 2003 synthetic polymer paint, inkjet print on Chinese accordion books, dimensions variable Art Gallery of New South Wales Gift of the artist 2014. Donated through the Australian Government's Cultural Gifts Program © Lindy Lee / Copyright Agency, 2018. Photo: AGNSW, Diana Panuccio ABOVE: Image detail



ABOVE: Yhonnie SCARCE *Florey and Fanny* 2011 blown glass 15 pieces cotton aprons (*Target practice* series, exhibited 2011) dimensions variable City of Yarra Council collection Courtesy the artist and THIS IS NO FANTASY dianne tanzer + nicola stein
 RIGHT: Yhonnie SCARCE *Not willing to suffocate* 2012 blown glass painted metal 65.0 x 15.0 x 20.0cm Courtesy the artist and THIS IS NO FANTASY dianne tanzer + nicola stein

Yhonnie SCARCE

Yhonnie Scarce's work explores the modes of perceptions used as underlying weapons of colonial power to keep Aboriginal people submissive to the hierarchy of colonial rule. Through research into her family's experiences, Scarce's glass work engages with the wider issue of containment of Aboriginal people, including the forcible removal of these people from their land and consequent death. Scarce's work incorporates her personal histories and research with artefacts from the past, hence attempting to highlight the legacy of issues related to white settlement in a dialogue with the present.

'Through my artwork I am exploring the way that the issues relating to questions of subjectivity can be presented. I am interested in how the modes of perception were, and still are used as underlying weapons of colonial power to keep colonised people submissive to the hierarchy of colonial rule. Research into my family's experiences has engaged with the wider issue of containment of Aboriginal people, including the forcible removal of these people from their land and consequent death. I believe these historical facts have had a major impact on my life, as have more personal family histories uncovered through the course of my research. Through the incorporation of traces of these personal histories with artefacts from the past into my artworks, I hope to highlight the legacy of issues related to white settlement in a dialogue with the present.'

FLOREY AND FANNY, 2011

The two aprons in *Florey and Fanny* 2011 depict the stories of Scarce's grandmother Fanny and great-grandmother Florey who worked in the domestic service industry during the late 1800s and mid-1900s. The traditional white aprons point to the life of servitude experienced by the matriarchs of her family. Each apron holds hand-blown glass yams in

the pockets. These bush foods represent the culture that these matriarchs tenaciously held onto and the legacies they fought to keep. Scarce remains loyal to this legacy: 'I'm that perfect example of how they wanted to breed us out. I've got fair skin and blue eyes, so I could be considered white, but I was raised Aboriginal and I know exactly where I come from and I'm proud of it ...'

NOT WILLING TO SUFFOCATE, 2012

The glass bush bananas of *Not Willing to Suffocate* 2012 reference the highly controversial experiments carried out on Aboriginal people by researchers and ethnographers such as Norman Tindale, throughout the 1920s and 30s, including members of her own family the black-lustre bruising on the fruit reflects the constant sense of suffocation and experimentation experienced by Aboriginal Australians due to the control and the lack of expression of their culture. This work was a finalist in the Cecily and Colin Rigg Award at the National Gallery of Victoria 2012.



Jacqui STOCKDALE

STANDSTILL AT PROSPECT HILL, CIRCA 2018

‘In response to the narratives that the work of Joseph Lycett conceals and reveals, I present several layers though which my work for *THE 1818 PROJECT* can be deciphered. I am interested in how history is interpreted or misinterpreted depending on the context in which it is viewed or discussed. At first I thought of artist, Joseph Lycett as merely a convict forger depicting the Australian picturesque, ‘they look more like English parkland than antipodean bush scenes’. Stepping further into his biography, I discovered an Aboriginal perspective of his art. *True Light and Shade* by John Maynard, states, ‘we owe a great deal to Lycett for recording so much of the lives of Aboriginal people within the Newcastle region and how they adapted to European settlement before cultural destruction impacted on these groups’.¹

Ultimately, every time I enter into the realm of Australian identity and colonial history and its impact I am confronted. Often this feeling of disquiet leads to questions, artistic exploration and the hope of opening up a dialogue between all people.

For this work I have painted directly onto the wall a fictitious landscape. It merges Lycett’s oil painting, *Newcastle NSW looking towards Prospect Hill* c1818 with a contemporary scene from a disused gold mine in rural Bendigo Victoria, a Chinese percent called *Dai Gum San*, meaning, ‘land of fortune’. Both images speak of prospect, a land containing riches and rendered by the artist’s hand with beauty to often unwillingly cover up a history of trouble, disruption and false hopes in the search for prosperity.

The human (and animal) characters portrayed in the photographic equestrian diptych are also fictitious, my early century version of a Luchadora in pantomime. Based on the Mexican wrestling tradition meaning

‘free fight’, the competitors wear masks traditionally designed to evoke the images of animals, gods, ancient heroes and other archetypes. In my re-imagining they come as visitors in hope of reconciling the differences that may keep them apart. Yet, as a symbol of yin and yang, the opposing forces naturally belong side by side.

As a somewhat surreal monument to Lycett and a symbol of Australian history in general I bring to the foreground of the installation a ‘dog on the tucker box’ type construction. Again a Mexican masquerade; a wooden one with a broken nose, tied over the head of a weather beaten anti-hero plaster cast of Ned Kelly. The artist’s paint kit, (a pandora’s box) is perhaps closed, so the viewer’s imagination can open.

Pictures make us ponder. What was the migrant, forger, artist, father, ex-convict really witnessing as he stood and looked towards Prospect Hill just two hundred years back?’

¹John Maynard, *True Light and Shade: An Aboriginal Perspective of Joseph Lycett’s Art*, National Library of Australia, Canberra 2014, p20.



Jacqui STOCKDALE *Duel of the Mount II* (detail) 2018 C type print 130.0 x 108.0cm Artist collection Courtesy the artist and THIS IS NO FANTASY dianne tanzer + nicola stein



Jacqui STOCKDALE *Duel of the Mount I* 2018 C type print 130.0 x 108.0cm Artist collection Courtesy the artist and THIS IS NO FANTASY dianne tanzer + nicola stein

Shan TURNER-CARROLL

Shan Turner-Carroll is an Australian artist of Burmese descent. Shan's practice responds to both site and situation specificity, and integrates mediums including photography, sculpture, performance and film. The subjects his works have related to include both human and non-human nature, alternative forms of social exchange and interactions between art, artist and viewer. His practice questions current modes of living, and explores alternative methodologies and modes of education.

This body of work investigates colonial visions of land. The elements that make it up – the scaffolding, printed shade-cloth, rocks, Claude glass, a digital replication of Nobbys and a bronze plaque – all call upon the language of construction, dominance and control over the landscape we live amongst. Here, the treatment of landscape is not only considered as a physical or sculptural object to be manipulated, but it also describes prevailing attitudes of power and the politics of place.

'The guiding questions that underpin my work are: How do we experience nature? What do we consider to be 'natural'?

In the context of 1818, particularly considering Joseph Lycett's paintings and their construction of landscape, my work questions the legacies of these images. They frame landscape as a 'view', as something to be dominated, captured, controlled and even constructed. These paintings have played a significant role in naturalizing colonial presence, particularly within Newcastle. My work responds not only to this historical framework but examines these continuing attitudes of power over landscape and environmental intervention.'

Shan TURNER-CARROLL *Showroom* 2018 production still
Artist collection Courtesy the artist



LIST OF WORKS

Abdul-Rahman ABDULLAH

Practical Magic 2016
carved wood and synthetic rope
dimensions variable
The University of Western Australia Art
Collection, University Senate Grant, 2016
Courtesy the artist and Moore
Contemporary

Abdul-Rahman ABDULLAH

The men who sold lies 2018
carved wood, painted
dimensions variable
Artist collection
Courtesy the artist and Moore
Contemporary

Dale COLLIER

Using fire to flesh out the fraud 2018
found painting, projection, charcoal,
scorched school desk
dimensions variable
Artist collection
Courtesy the artist

Dale COLLIER

Hubric Nations: Australis v Atlantis
2016-18
production/video still of 2-Channel
4K video - 4m 26secs
Artist collection
Courtesy the artist

Karla DICKENS

The King and The Pirates 2012
oil and mixed media on canvas
133.0 x 166.0cm
Artist collection
Courtesy the artist and Andrew Baker
Art Dealer

Karla DICKENS

Initiated 2012
oil and mixed media on canvas
76.0 x 102.0cm
Artist collection
Courtesy the artist and Andrew Baker
Art Dealer

Karla DICKENS

Commonwealth Banquet 2012
oil and mixed media on canvas
76.0 x 102.0cm
Artist collection
Courtesy the artist and Andrew Baker
Art Dealer

Karla DICKENS

Colonised Criminals 2018
mixed media
60.0 x 60.0cm
Artist collection
Courtesy the artist and Andrew Baker
Art Dealer

Karla DICKENS

Boats and Black Bones 2017
mixed media - wood, bones, metal, cloth,
acrylic, hair, twine, plastic
dimensions variable
Artist collection
Courtesy the artist and Andrew Baker
Art Dealer

Fernando DO CAMPO

*Yet to live in a place without house
sparrows* 2016
acrylic on board
overall size approx. 500.0 x 800.0cm
Artist collection
Courtesy the artist

Fernando DO CAMPO

To companion a Native Companion 2018
acrylic on canvas
100.0 x 120.0cm
Artist collection
Courtesy the artist

Fernando DO CAMPO

*The Jackass laughed all the way to
Kolkata* 2018
acrylic on canvas
100.0 x 120.0cm
Artist collection
Courtesy the artist

Fernando DO CAMPO

Chirping on the Tottenham 2018
acrylic on canvas
100.0 x 120.0cm
Courtesy the artist

Fernando DO CAMPO

Inner view of coloniality 2018
acrylic on canvas
100.0 x 120.0cm
Artist collection
Courtesy the artist

Fernando DO CAMPO

Party of Us 2018
acrylic on canvas
100.0 x 120.0cm
Artist collection
Courtesy the artist

Fernando DO CAMPO

Kounellis used Coal River coal 2018
acrylic on canvas
100.0 x 120.0cm
Artist collection
Courtesy the artist

Lindy LEE

Birth and death 2003
synthetic polymer paint, inkjet print on
Chinese accordion books
dimensions variable
Collection: Art Gallery of New South
Wales - Gift of the artist 2014
Donated through the Australian
Government's Cultural Gift's Program

Lindy LEE

And at last you think of returning home
2015
black mild steel and fire
160.0 x 80.0cm
Courtesy the artist and Sutton Gallery

Lindy LEE

Drinking alone with the moon 2015
black mild steel and fire
198.0 x 90.0cm
Courtesy the artist and Sutton Gallery

Lindy LEE

The tower of silent watching 2015
black mild steel and fire
198.0 x 98.0cm
Courtesy the artist and Sutton Gallery

Lindy LEE

The long river that runs beyond return
2015
black mild steel and fire
198.0 x 60.0cm
Courtesy the artist and Sutton Gallery

Lindy LEE

Traversing the nine sections of the world
2015
black mild steel and fire
139.0 x 118.0cm
Courtesy the artist and Sutton Gallery

Yhonnie SCARCE

Target practice 2010
blown glass with acrylic paint, five pieces
dimensions variable
Banyule Art collection
Courtesy the artist

Yhonnie SCARCE

Florey and Fanny 2011
blown glass,15 pieces, cotton aprons,
dimensions variable
City of Yarra Council collection
Courtesy the artist and THIS IS NO
FANTASY dianne tanzer + nicola stein

Yhonnie SCARCE

Not willing to suffocate 2012
blown glass, painted metal
65.0 x 15.0 x 20.0cm
Courtesy the artist and THIS IS NO
FANTASY dianne tanzer + nicola stein

Jacqui STOCKDALE

The Migrant 2018
C Type Print edition of 8
130.0 x 100.0cm
Artist collection
Courtesy the artist and THIS IS NO
FANTASY dianne tanzer + nicola stein

Jacqui STOCKDALE

Duel of the Mount I 2018
C type print
130.0 x 108.0cm
Artist collection
Courtesy the artist and THIS IS NO
FANTASY dianne tanzer + nicola stein

Jacqui STOCKDALE

Duel of the Mount II 2018
C type print
130.0 x 108.0cm
Artist collection
Courtesy the artist and THIS IS NO
FANTASY dianne tanzer + nicola stein

Jacqui STOCKDALE

*She'll be Com'n Round the Mountain
when She Comes* 2018
paper elements
29.5 x 36.0cm
Artist collection
Courtesy the artist

Jacqui STOCKDALE

The New Acquisition 2018
paper elements including image of
'Australia was Stolen by Armed Robbery'
2012 by Jason Wing
29.5 x 36.0 x 4.0cm
Artist collection
Courtesy the artist

Jacqui STOCKDALE

A Monument 2010
found objects, wood, plaster, string, tin
44.0 x 34.0 x 30.0cm
Artist collection
Courtesy the artist

Shan TURNER-CARROLL

Showroom 2018
scaffolding, printed shade-cloth, rocks,
Claude glass, bronze plaque
Artist collection
Courtesy the artist

NEWCASTLE ART GALLERY
COLLECTION

Daniel BOYD

Governor no beard 2008
oil on paper
51.0 x 40.5cm
Purchased 2012
Newcastle Art Gallery collection

Daniel BOYD

Sir no beard 2008
oil on paper
51.0 x 40.5cm
Purchased 2012
Newcastle Art Gallery collection

Michael COOK

Civilised #6 2012
inkjet print on paper, Ed. 7/8
100.0 x 87.0cm
Purchased 2013
Newcastle Art Galllery collection

Michael COOK

Civilised #11 2012
inkjet print on paper, Ed. 6/8
100.0 x 87.0cm
Purchased 2013
Newcastle Art Gallery collection

Joseph LYCETT

*Newcastle NSW looking towards
Prospect Hill* c1818
oil on wood panel
42.7 x 66.8cm
Gift of Port Waratah Coal Services
through the NRAG Foundation 1991
Newcastle Art Gallery collection

Joseph LYCETT

Inner view of Newcastle c1818
oil on canvas
59.6 x 90.0cm
Purchased with assistance from the
National Art Collections Fund,
London UK 1961
Newcastle Art Gallery collection

Joseph LYCETT

*View with cattle in foreground,
Hunter River* c1818
oil on canvas
57.5 x 89.0cm
Purchased with assistance from the
National Art Collections Fund,
London UK 1961
Newcastle Art Gallery collection

Brian ROBINSON

*By virtue of this act, I hereby take
possession of this land* 2017
linocut on paper, edition 3/15
72.0 x 45.0cm
Purchased through the Gil Docking
Bequest 2017
Newcastle Art Gallery collection

Joan ROSS

*When I grow up I want to be a
forger* 2010
animation and video on DVD, 3:00
minutes, edition 1/5
Gift of the artist 2010
Newcastle Art Gallery collection

Joan ROSS

BBQ this Sunday, BYO 2011
digital animation, edition of 20
Purchased through the Newcastle Art
Gallery Foundation with the assistance
of Don and Justine Osborne 2011
Newcastle Art Gallery collection

Jacqui STOCKDALE

Raama-Jaara The Royal Shepherdess
2012
C type print, ed.6
100.0 x 78.0cm
Purchased 2012
Newcastle Art Gallery collection

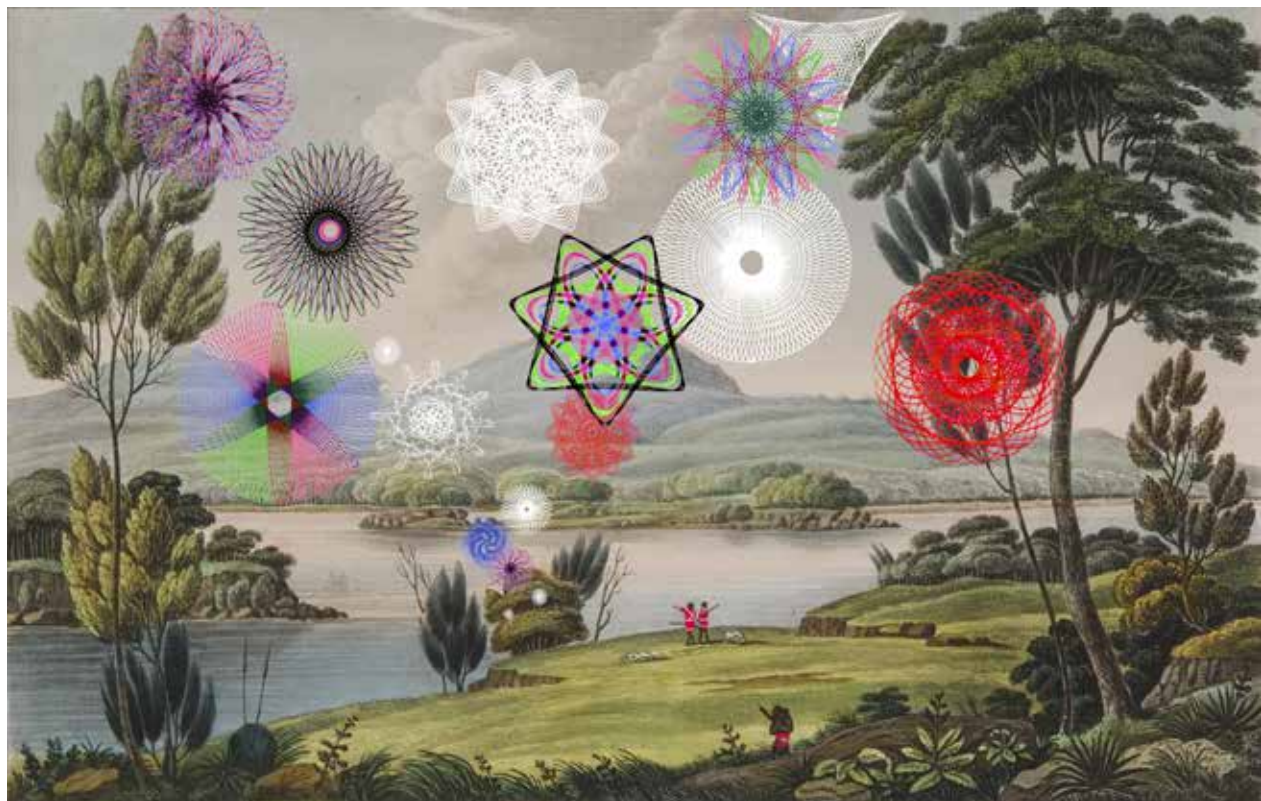
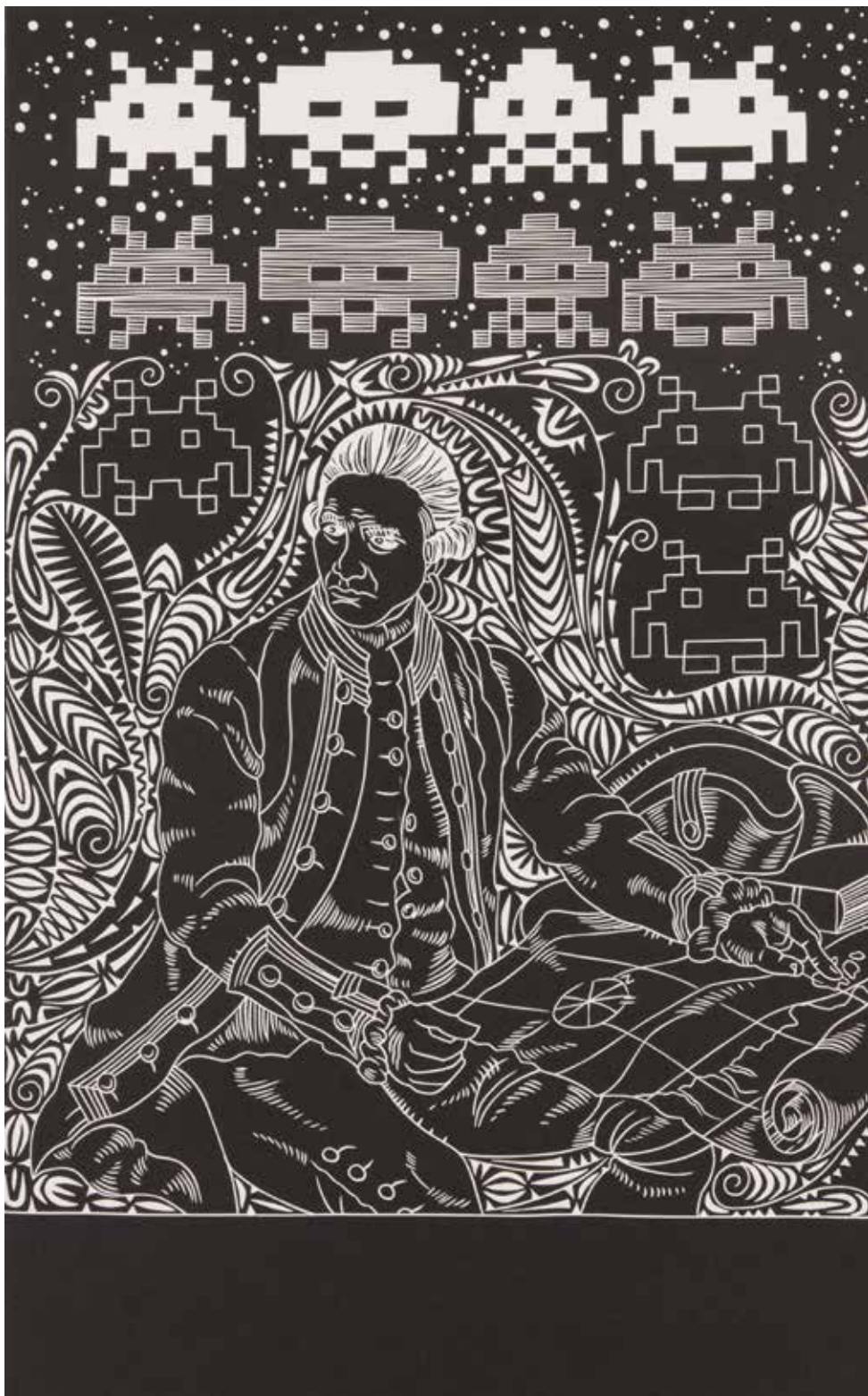
Jacqui STOCKDALE

Lagunta Man Leeawuleena 2012
C type print, ed.6
100.0 x 78.0cm
Purchased 2012
Newcastle Art Gallery collection

Hossein VALAMANESH

Untitled (palm leaf) 2002
palm leaf
90.0 x 380.0 x 12.0cm
Purchased 2002
Newcastle Art Gallery collection





ABOVE:
Joan ROSS
When I grow up I want to be a forger 2010
animation and video on DVD, 3:00 minutes, edition 1/5
Gift of the artist 2010 Newcastle Art Gallery collection
Courtesy the artist and Michael Reid Gallery

LEFT:
Brian ROBINSON
By virtue of this act, I hereby take possession of this land 2017
linocut on paper, edition 3/15 72.3 x 45.0cm
Purchased through the Gil Docking Bequest 2017
Newcastle Art Gallery collection
Courtesy the artist and Mossenson Galleries

PAGE 31:
Yhonnie SCARCE
Target practice 2010
blown glass with acrylic paint, five pieces, dimensions variable
Banyule Art collection Courtesy the artist and THIS IS NO FANTASY
dianne tanzer + nicola stein

COVER IMAGE:
1818 branding including
Joseph LYCETT
Inner view of Newcastle c1818
oil on canvas 59.6 x 90.0cm
Purchased with assistance from the National Art Collections Fund,
London UK 1961 Newcastle Art Gallery collection

NEWCASTLE ART GALLERY

The City of
Newcastle

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