









**Arts Project Australia**

A Sense of Place



# Acknowledgments

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Thanks also to past and present clients, staff and Board of Arts Project Australia whose dedication and enthusiasm have contributed so much to the organisation’s success. We are especially grateful to the efforts of our Building Sub-Committee, chaired by Trevor Fuller, who guided the project to completion.

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Cover design based on an original drawing by Tommy Risler, Staircase, 1975, felt pen on board, 880 x 1560, Sidney Myer Fund Permanent Collection.

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**ARTS  
VICTORIA**



**Victoria** Department of  
Human Services



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# Contents

## Foreword

Sally Shrimpton,  
President [4]

**The significance of space,**  
The meaning of place [6]

## Artists

**Alan Constable [16] Alvaro Alvarez [18] Anne Lynch [20]  
Chris Mason [22] Dorothy Berry [24] Johanna Hilgendorf [26]  
John Northe [28] Julian Martin [30] Leo Cussen [32] Lisa Reid [34]  
Lynette Gibbs [36] Phoebe McBrien [38] Timothy Williams [40]  
Valerio Ciccone [42] Andy Suzuki [44] Barbara Veheary [45]  
Brigid Hanrahan [46] Cathy Staughton [47] Chris O'Brien [48]  
Cuong Trong Chi [49] David Waterhouse [50] Fiona Longhurst [51]  
Fulli Andrinopoulos [52] Harold (Jimmy) Fuller [53] Ivan Turnham [54]  
John Bates [55] Kelvin Heffernan [56] Li Tan [57] Martin Forster [58]  
Mary Warman [59] Miles Howard Wilks [60] Paul Hodges [61]  
Perri Mitronatsios [62] Robyn Kirkpatrick [63] Shirley Warke [64]  
Simone Dragomine [65] Steven Ajzenberg [66] Steven Perrette [67]  
Steven Worrell [68] Wayne Marnell [69]**

**List of Achievements**  
[70]

**Committee & Staff**  
[72]



# Foreword

Welcome to Arts Project Australia at 24 High Street, Northcote. The move into our new building is an important milestone in our history. We have dreamt of owning our own building for a considerable time and now our dream has become a reality. This publication celebrates the move. The works featured in it represent an overview of the many artists who have been part of the studio-workshop program over the past seventeen years. Diverse styles and approaches to art-making reflect the individuality of each artist across a diverse range of mediums.

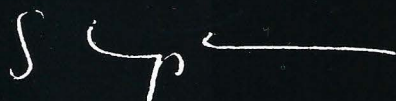
We are extremely grateful to all of our supporters over more than 25 years. We are particularly grateful to Industry Fund Services Pty Ltd for its generous sponsorship of this publication and for its ongoing support of our program.

The new building enables our artists to work with adequate space, light and amenities. It provides Arts Project Australia with room to expand our range of programs and to make our premises available to others in the community. Our artists are the essence of Arts Project Australia and we recognize their contribution and the great joy and pride they bring to all who have had the privilege to be involved with and to experience Arts Project Australia.

Arts Project Australia has been recognized for some time as a leader in its field. The involvement and support of the staff, the Director, the Board, the volunteers, the government and our benefactors have enabled us to take a unique position and to continue to develop and grow. We are regularly approached by others to share our skills and experience and we welcome such opportunities.

We are indebted to the founders of Arts Project Australia who had the vision of what could be achieved by those with a disability and the enthusiasm and perseverance to follow that vision. Arts Project Australia focuses on the ideals of the founders.

We see our new building as a symbol of our achievement to date and of our potential for the future. It is for the artists, the arts workers, volunteers and all of the staff of Arts Project Australia who together deliver us a distinctive, wonderfully creative and energising body of work. We look forward to a solid future of growth and development.



*Sally Shrimpton*  
President





1. Fiona Longhurst

2. Zoe Sweeney

3. Alan Constable

4. View of new 2D studio

5. Wayne Marnell in the new studio

6. Staircase to studio at 24 High Street

7. Working in the studio at 24 High Street

8. New collection archive and storage facility at 24 High Street

9. Valerio Ciccone in the animation studio at 24 High Street



# The significance of space,

## The meaning of place

The move by Arts Project Australia to glorious new premises not only represents the realisation of a dream for the small pioneering organisation, but is symbolic in terms of the opening up of opportunities for people with an intellectual disability. The history of Arts Project Australia has unfolded in parallel with broader social changes and attitudes. From a time, not so long ago, when the artwork by people with an intellectual disability, could only be identified using first names, to where we are today has been a focused and sedulous journey.

As late as 1981, some years after Wolfensberger had written his seminal work on the concept of Normalisation, Dr. Cliff Judge, one of the founders of Arts Project felt it necessary to write to the Department of Mental Retardation Services challenging the practice of restricting the identities of people with an intellectual disability. His remarks provide an insight into the broader social attitudes towards intellectual disability at that time. He wrote:

*In all of these exhibitions it has been necessary to suppress names because paintings have largely been collected through schools or institutions. In each catalogue the painter's name only appears as a first name. One*

...

*exhibition was named Tommy's World, after one of the artists who, being a resident of Kew Cottages could not be further identified.*

*The policy of first names is therefore totally at odds to the aims of the Art Project, which is to promote this work in exactly the same way as paintings by non-retarded people are promoted. Whoever heard of Sidney N. or Arthur B. or was it Arthur S.?"*

Although the crowded shabbiness of the previous studio had what many called an "artistic charm," the reality was that it was cramped, poorly lit and riddled with dust and assorted nocturnal creatures. Still, it was a place which saw much joy, hope and transformation - and the evolution of a vibrant community of artists.

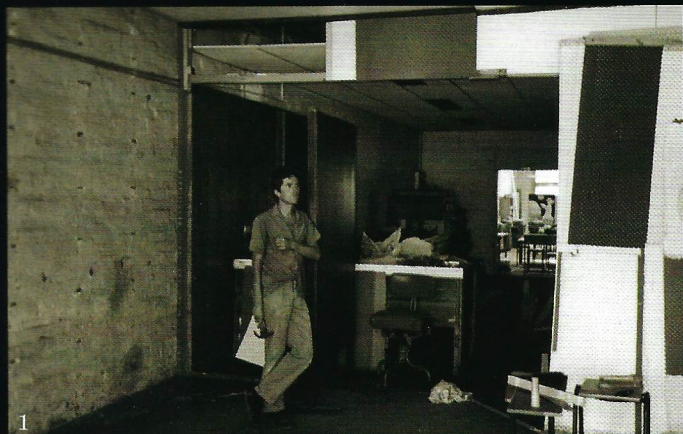
Many of the new philosophical ideas underpinning the approach taken in the studio, were instigated by Kitty Ginter who, along with Myra Hilgendorf and Cliff Judge, was one of the founders of the original organisation. Kitty, after graduating in fine Art, began working in the studio in 1987 with

Mark Chapman and brought with her a strong theoretical and philosophical framework through which she was able to articulate many of the intuitive leanings that had previously guided the development of the fledgling program.

The two most influential ideas that she brought to her work were a strong belief in, and sense of, egalitarianism, and a special understanding of the importance of space, both mental and physical. At the time many of the participants in the studio were still living in institutions, or had just embarked on the journey of de-institutionalisation. The radical notion of the integrity of personal and psychological space, and how it relates to the ability to realise individual potential, was pivotal to what happened in the studio.

The respect for each person's artistic autonomy created an environment where people were given an unprecedented freedom to engage in an activity over which they had complete control. In the beginning some participants found this very difficult, as they came from a background of compliance, obedience and

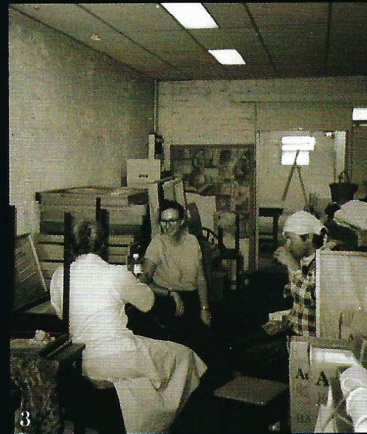




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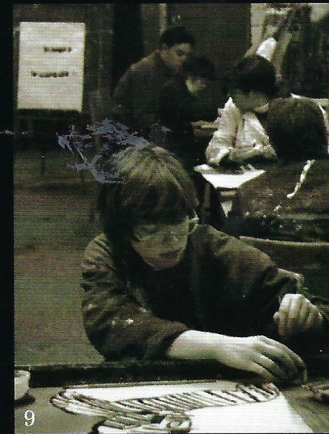
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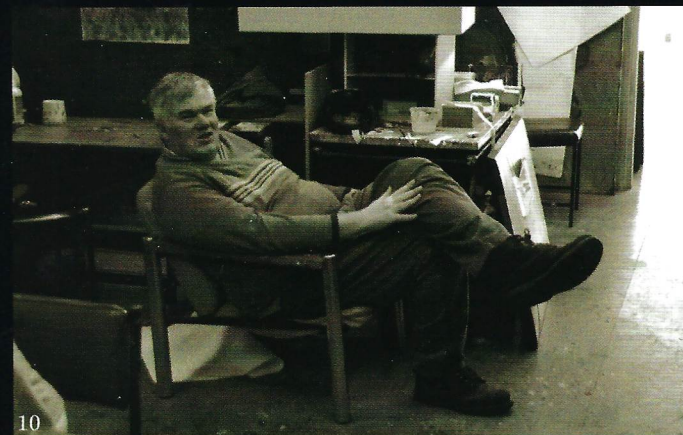
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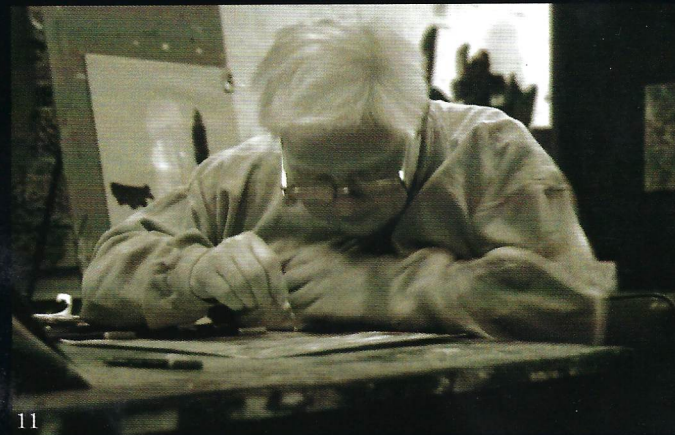
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11

1. Third studio location 1988 - 2003 - Moving into 116 High Street, Northcote, Mark Chapman

2. Site of the first Arts Project - Moorakynne stables, Lisson Grove Hawthorn 1975 - 86

3. Moving into 116 High Street, Northcote 1988 (left to right) Kitty Ginter, Cheryl Daye, Iain Stewart

4. Myra Hilgendorf (right) with daughter Johanna at St. Hellier's Convent, Abbotsford

5. Second studio location - St. Hellier's Convent, Abbotsford 1986 -87

6. Kitty Ginter at 116 High St in 1989

(At 116 High Street)

7. Anne Lynch

8. Julian Martin

9. Jodie Noble

10. Terry Williams

11. Barbara Ball



## ART PROJECT FOR THE MENTALLY RETARDED

PATRONESS:  
Mrs. R.J. HAMER

60 Ilawarra Road  
HAWTHORN, 3122

28th November, 1974

The Secretary  
Schools Commission (Innovations Program)  
P.O. Box 34  
WODEN. A.C.T. 2606

Dear Sir,

This Organization was initiated six months ago by Mrs. Myra Hilgendorf, a board member of STAR, the Victorian Association for the Retarded, with the aim of fostering the appreciation of the art of the mentally retarded.

The Committee believes that if it can be shown that the mentally retarded are capable of being creators of merit, this may help to modify the tendency of the public to perceive them as totally dependent and non-contributory. The tendency in fact to perceive the retarded solely in terms of their disability.

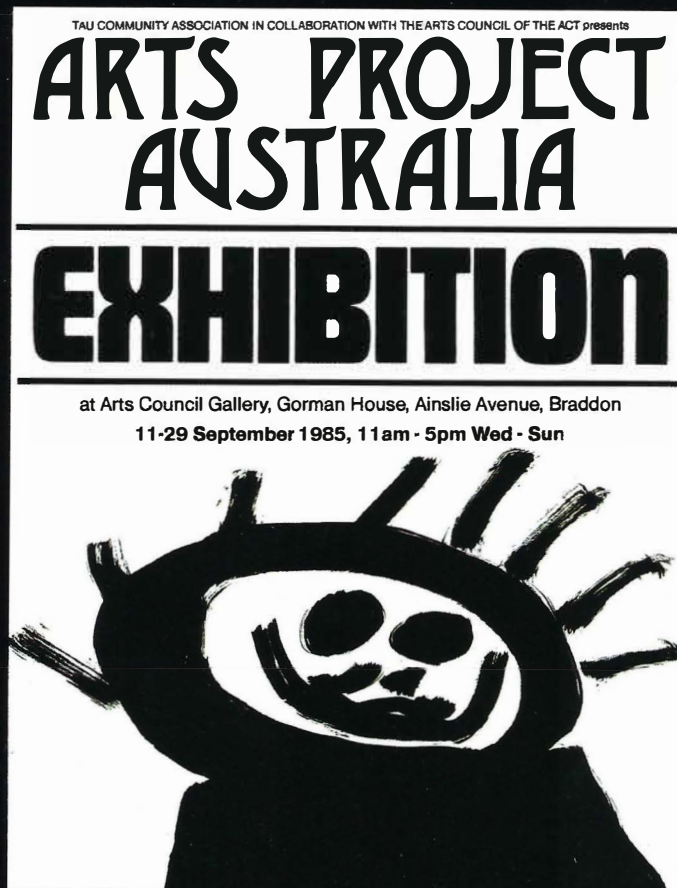
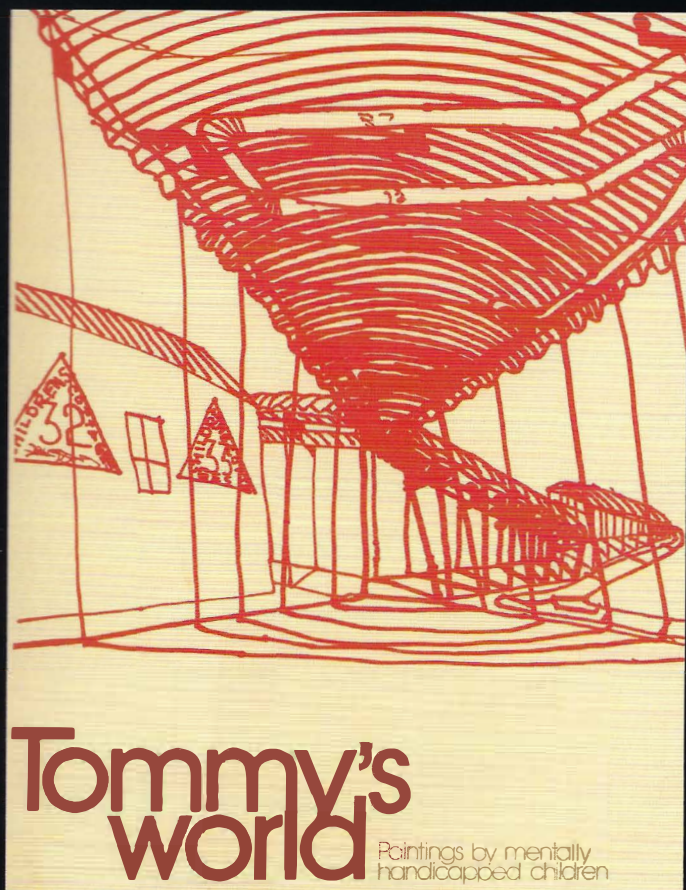
Our aims can be stated as follows:-

- 1) To enhance the status of the mentally retarded of any age through emphasis of the value of "creative" as opposed to the "verbal-intellectual skills.
- 2) To help reduce some of the stigma their handicaps have drawn upon them.
- 3) To support teachers in their exploration of new methods of expression.
- 4) To present an exhibition of the paintings of the mentally retarded under the best conditions in order that those involved in teaching and in the training of teachers may evaluate the work of the mentally retarded away from the routine teaching context.
- 5) To sensitise students to accept the mentally retarded as persons who deserve recognition and equality of opportunity to develop their potential.
- 6) To make possible a new scale of evaluation on which the mentally retarded can be re-assessed by the public - who sometimes see them only in terms of intellectual inadequacy - by those parents who have not been able to apprehend any positive area of achievement.
- 7) To make possible a new scale of evaluation by the mentally retarded themselves to increase their own pride and self respect.



# Art Project for the Mentally Retarded. (Vic.)

The Art Project for the Mentally Retarded is a voluntary committee which was set up in 1974. It has a twofold aim of collecting and presenting the paintings of the mentally retarded to the public in a ~~professional~~ manner <sup>such as that usually</sup> similar to that accorded to all good painters in our society. We hope thus, to give them an opportunity to speak for themselves which they are unable to ~~do~~ <sup>achieve</sup> otherwise. In collecting their work it was also possible to create a resource for students and teachers <sup>to study</sup> and to further stimulate the teaching of art as a valuable means of expression, <sup>In doing this we hope</sup> and to enhance the sense of personal worth and dignity <sup>which is a difficult for these people to achieve</sup> ~~so difficult~~ of achievement to these people.



Draft aims of the organization  
(Arts Project Australia archive)

Poster for national touring exhibition,  
*Tommy's World*, 1975

Poster for exhibition of works  
from the studio, 1985



powerlessness. In some cases this powerlessness would sometimes reveal itself in what are currently referred to as “challenging behaviours.”

Over the years profound changes have been witnessed in individuals when they have been shown respect by being actively listened to by others, where there is a genuine attempt to hear and understand, and when this is followed by actions which support them to express themselves through their art. The visual becomes the voice.

Amongst the early works collected by Arts Project, those of Tommy Risler stand out for their extraordinary sense of perspective, the subject matter based on the environs of Kew Cottages. These images reflect an almost existential experience of space – the dizzying winding staircase, the covered walkway diminishing to an endless point on the horizon. These works inspired the title of Arts Project’s second major exhibition *Tommy’s World*. This World was not just Tommy’s, but that of many people with an intellectual disability for whom institutions represented a known world and familiar space.

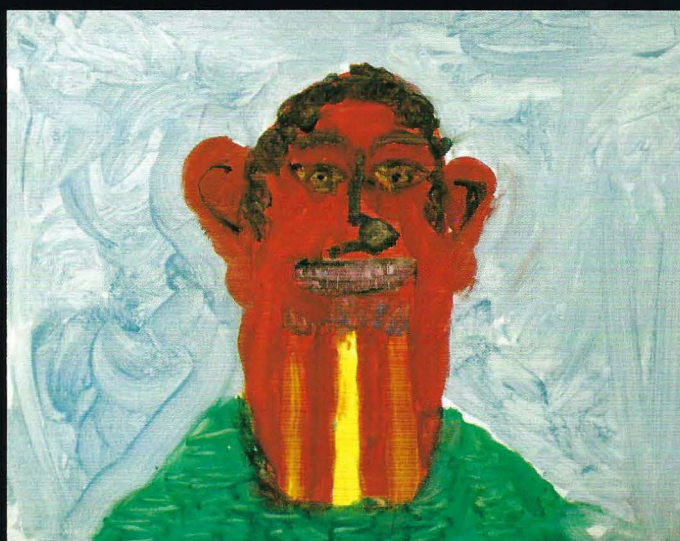
Cheryl Daye’s experience of teaching art at Janefield, (a large institution, situated on the then northern outskirts of Melbourne) provided her with a close view of the everyday restrictions and deprivations of the residents there. Despite the efforts of many caring and devoted staff, and idyllic surroundings that Rousseau would be proud of, it was the nature of the structure as a means of managing people *en masse* which limited individual freedom. Even within the school environment the emphasis in art teaching was on “skill development.” It was as if art for its own sake was not enough: it had to be shrouded in some ulterior purpose to be seen as a legitimate pursuit. Cheryl was fortunate to work in a school whose enlightened Principal saw social development as a key to growth and happiness for the students. His approach was in sharp contrast to some of the formal behaviourist programs based on Skinner’s stimulus-response theories which had been introduced elsewhere. However, being a school, there had to be a curriculum, and curricula at that time, especially in Special Education, revolved around skills acquisition described in terms of behavioural objectives.

It was after Cheryl had met Myra and Kitty in 1981, and was greatly excited by the works they had collected (now the Sidney Myer Fund Permanent Collection) that she started to imagine another way to approach art.

Firstly, a physical space had to be found outside regular institutional environments; secondly, people needed to have access to high quality art materials and thirdly, to work with practising artists, not teachers or occupational therapists.

Into the mix the unexpected element of “play” was introduced to the making of art as a light-hearted yet serious undertaking. The notion of play made anything possible and served to create a sense of psychological space and freedom. The paper or canvas became an extension of this space and participants were encouraged to make it their own. Models of “artistic development” were overthrown as participants embraced the excitement of shaping visual form and meaning. Instead of anarchy, people came to develop their own internal sense of visual logic, resulting in works which were fresh, original and created with joy and a passionate engagement.





**Julie** (Milparinka, Parkville)  
**The Yellow Cat** coloured pencil 750 x 550  
 Sidney Myer Fund Permanent Collection

**David Coles** (Warrandyte)  
**Figure** black biro on paper 300 x 220  
 Sidney Myer Fund Permanent Collection

**Greg** (W.J. Christie Centre, Mildura)  
**Billy goat** gouache  
 Sidney Myer Fund Permanent Collection

**John Merks** (W. J. Christie Centre, Mildura)  
**My Friend** gouache 600 x 750  
 Sidney Myer Fund Permanent Collection



For a quarter of a century there has been a notable change in the kind of place and the kind of space a person with an intellectual disability can hope to occupy in our society: from the suppression of existence and rejection represented by institutional enclosure, to the openness and acceptance of living in the community.

Over the years Arts Project Australia's artsworkers, with their marked empathetic capacities and ability to respond to the person, not the disability, have worked at developing effective modes of engaging intellectually disabled persons in many forms of art. From the basics of paper and pencils, through to canvas, ceramics, 3D constructions and video animation, participants have experienced the freedom of the creative process.

Participants, at first stilted and dependent, fearful of paint and unwilling to experiment were gradually encouraged to take possession of their "art space". Remarkable changes in many participants' apparent potential and in their actual behaviour, have taken place leading to a shift in attitudes toward them by their families and their support staff.

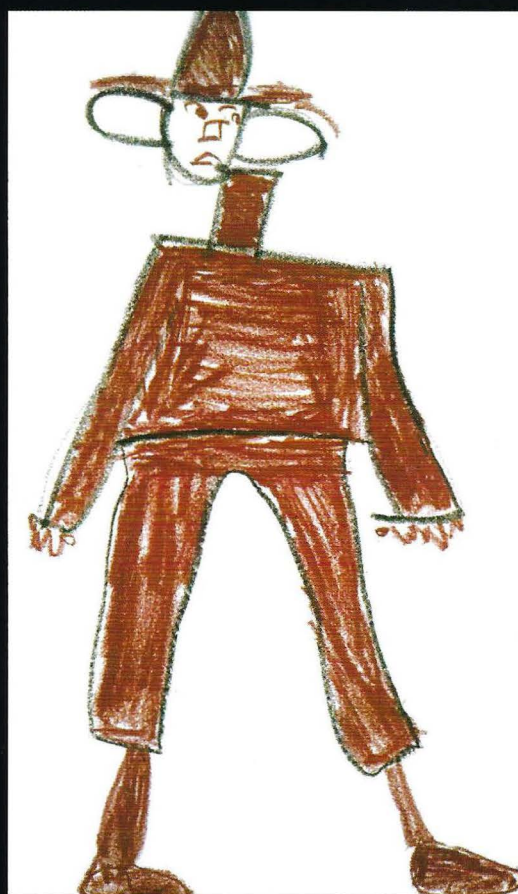
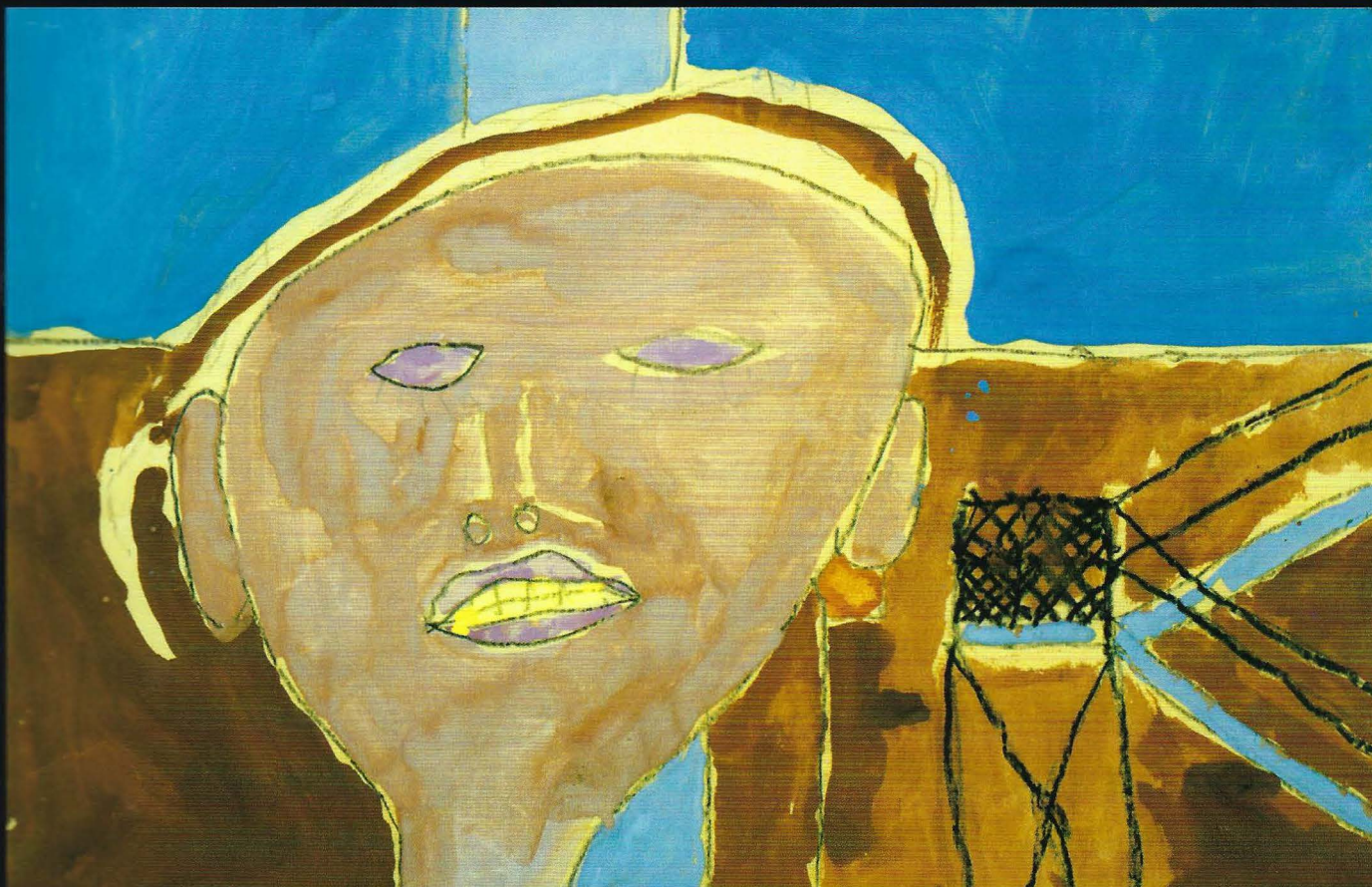
Arts Project Australia has shown that major transformation can also take place within the person and that not only the outer and social space can be modified, but the inner and imaginal space can be elicited and developed.

These changes have resulted in art which is confident and original. Whilst the polemical debate around the defining of "outsider art" (or any art for that matter!) continues elsewhere, the artists at Arts Project Australia continue to create from a source of pure expression, inventing forms and images which surprise and delight. The rich aesthetic qualities of the work are now recognised by galleries, artists and collectors, and the social space of the artists has expanded as contacts have been made and shared interests developed.

These artists utilise visual vocabularies which transport us to unspoken and unexpected territories. Yet the works are also infused with the universal power of art to provoke "yes!" as we perceive something essential both in them and in ourselves.

*Cheryl Daye and Kitty Ginter*  
September, 2003



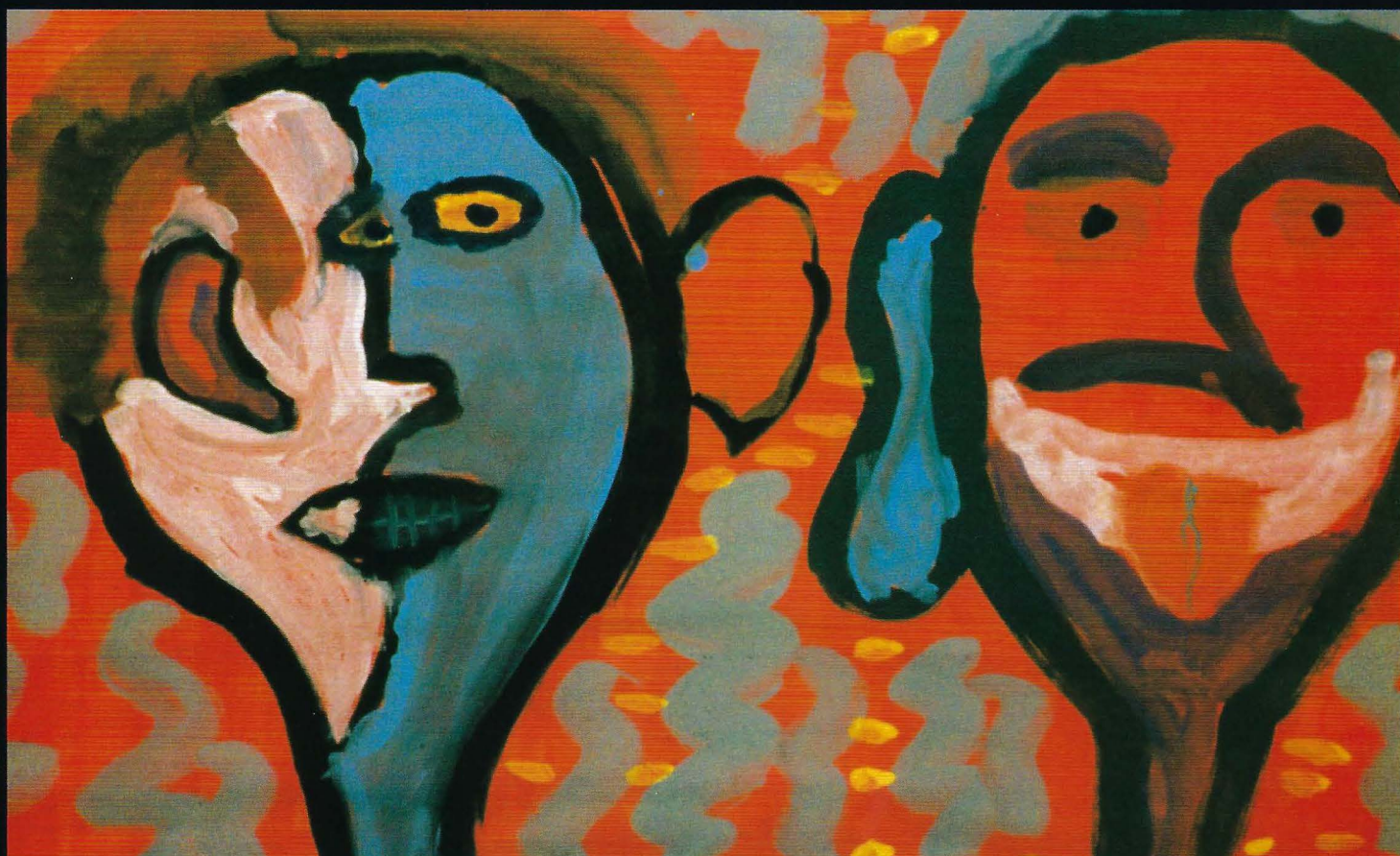
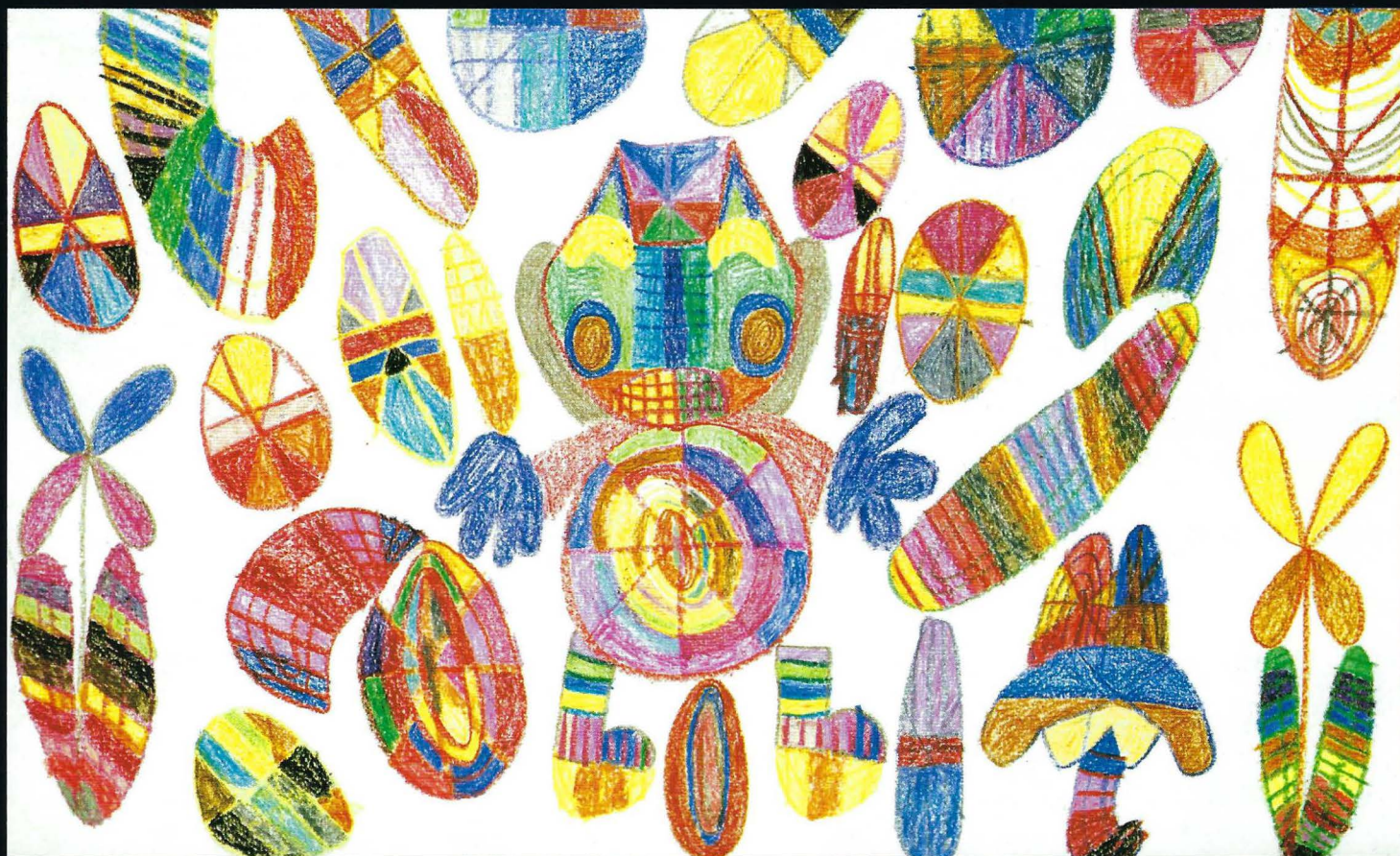


**Peter** (Rossbourne House, Hawthorn)  
**Man** pastel and wash 890 x 560  
 Sidney Myer Fund Permanent Collection

**Brian** (Janeffield Special School, Bundoora)  
**Pianist** gouache 390 x 450  
 Sidney Myer Fund Permanent Collection

**Brian Doherty** (Kew Cottages)  
**Brown Man**  
 Sidney Myer Fund Permanent Collection





**Shirley** (Caloola Training Centre, Sunbury)  
**Cat with objects** crayon on paper 280 x 360  
 Sidney Myer Fund Permanent Collection





**Raymond** (Wodonga)

***Little boxes on the hillside*** felt pen 570 x 660

Sidney Myer Fund Permanent Collection

**Patrick** (Churinga, Greensborough)

***Ayer's Rock*** felt pen 570 x 660

Sidney Myer Fund Permanent Collection





**Alan Constable**

Melbourne 1956

**(Two figures by the sea)**

1999 pastel

250 x 350



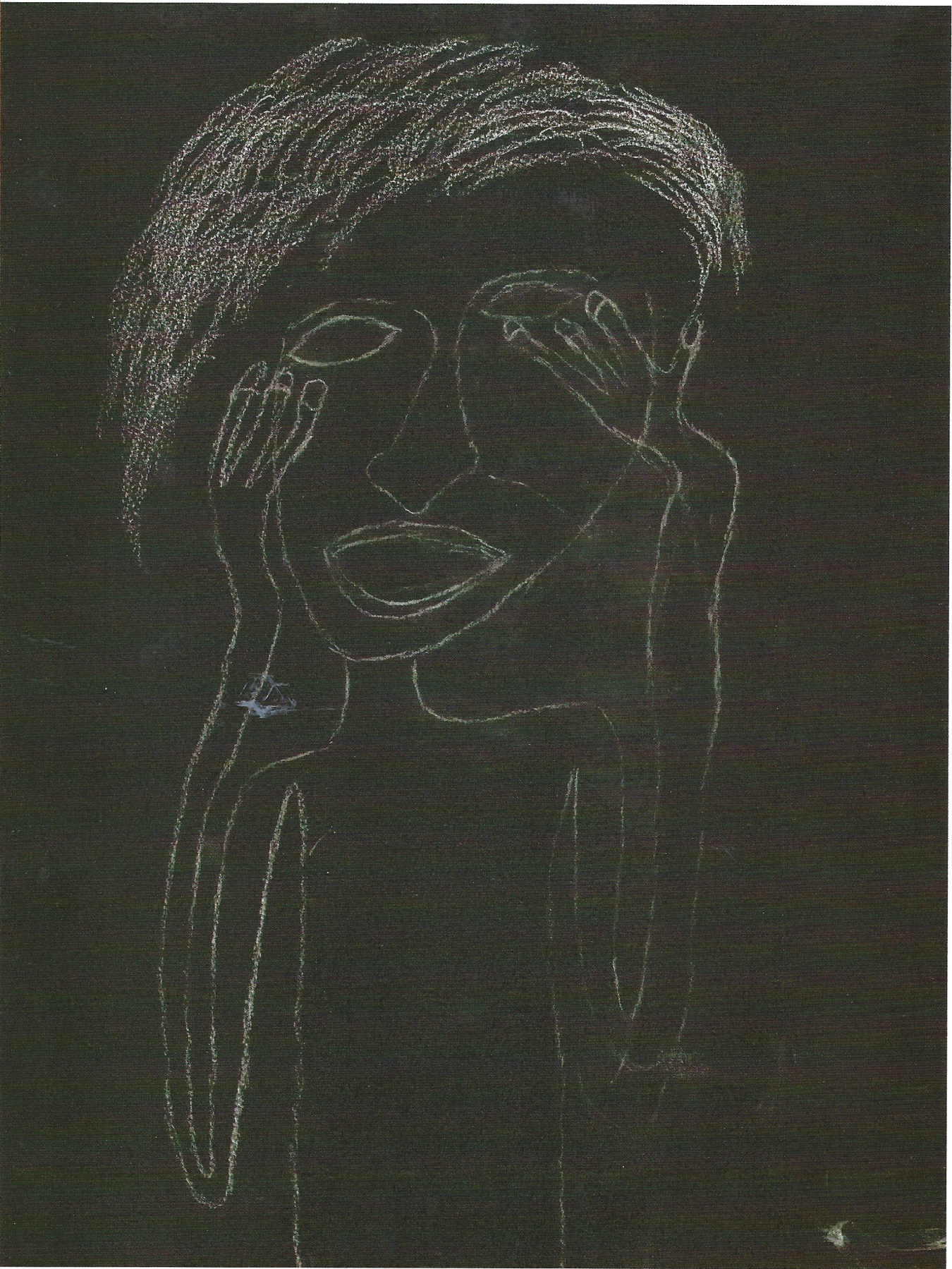


**(Twelve Apostles)**

1999 pastel

650 x 500

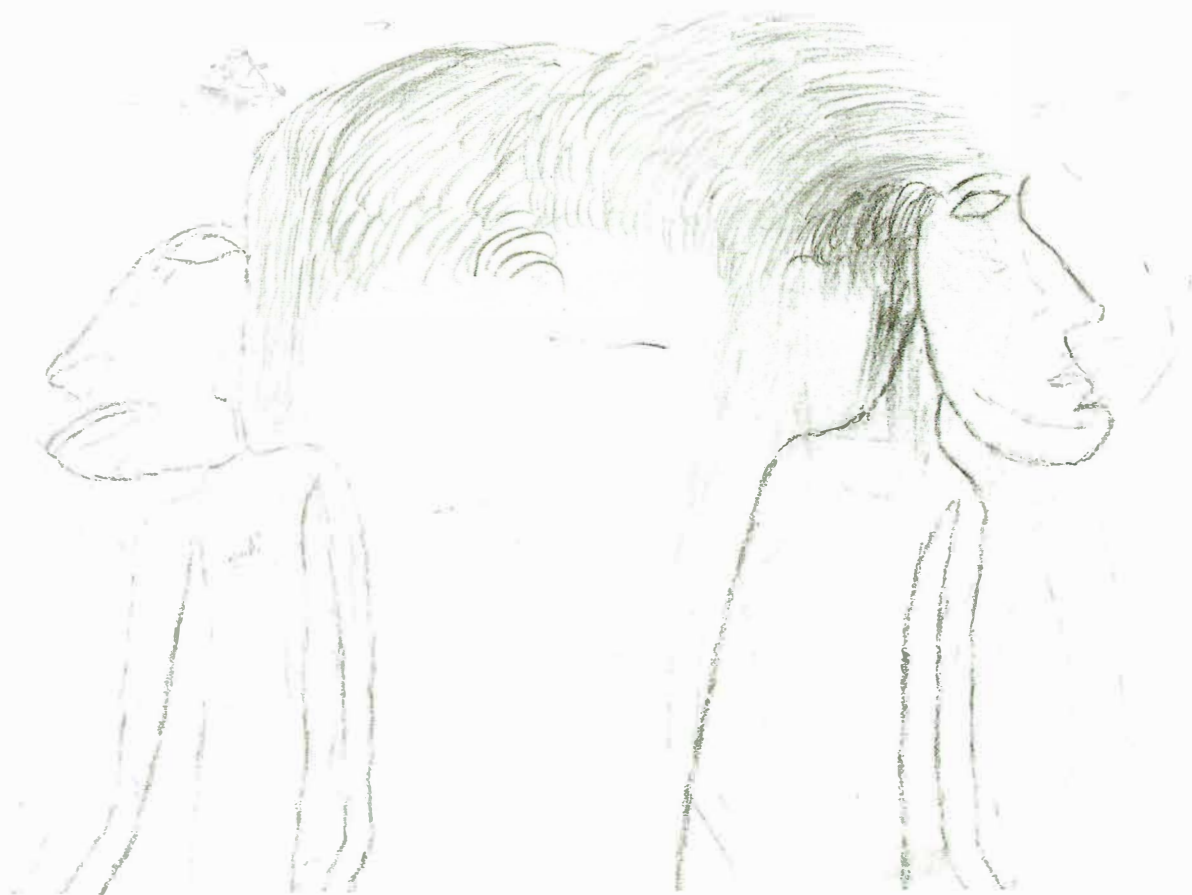




**Alvaro Alvarez**  
Melbourne 1965

**(Untitled)**  
2001 conte pencil  
380 x 280





**(Untitled - Fashion model)**

2002 graphite

380 x 280

**(Untitled figures)**

2001 graphite

250 x 330

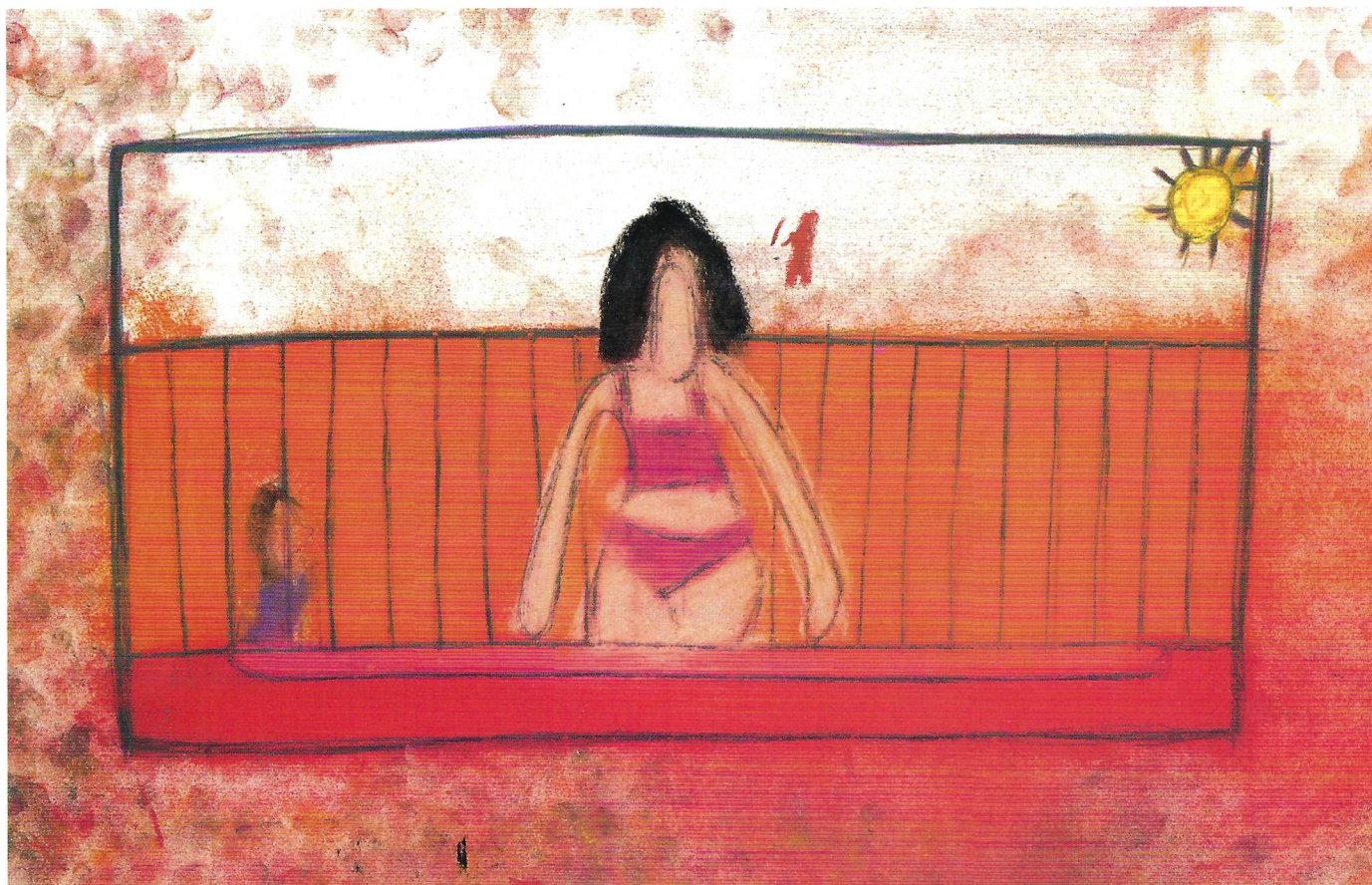




**Anne Lynch**  
Melbourne 1956

**(Figure)**  
1999 pastel  
330 x 250





**(Swimmer)**

2002 pastel

320 x 500

**(Birds in landscape)**

1998 pastel

320 x 500

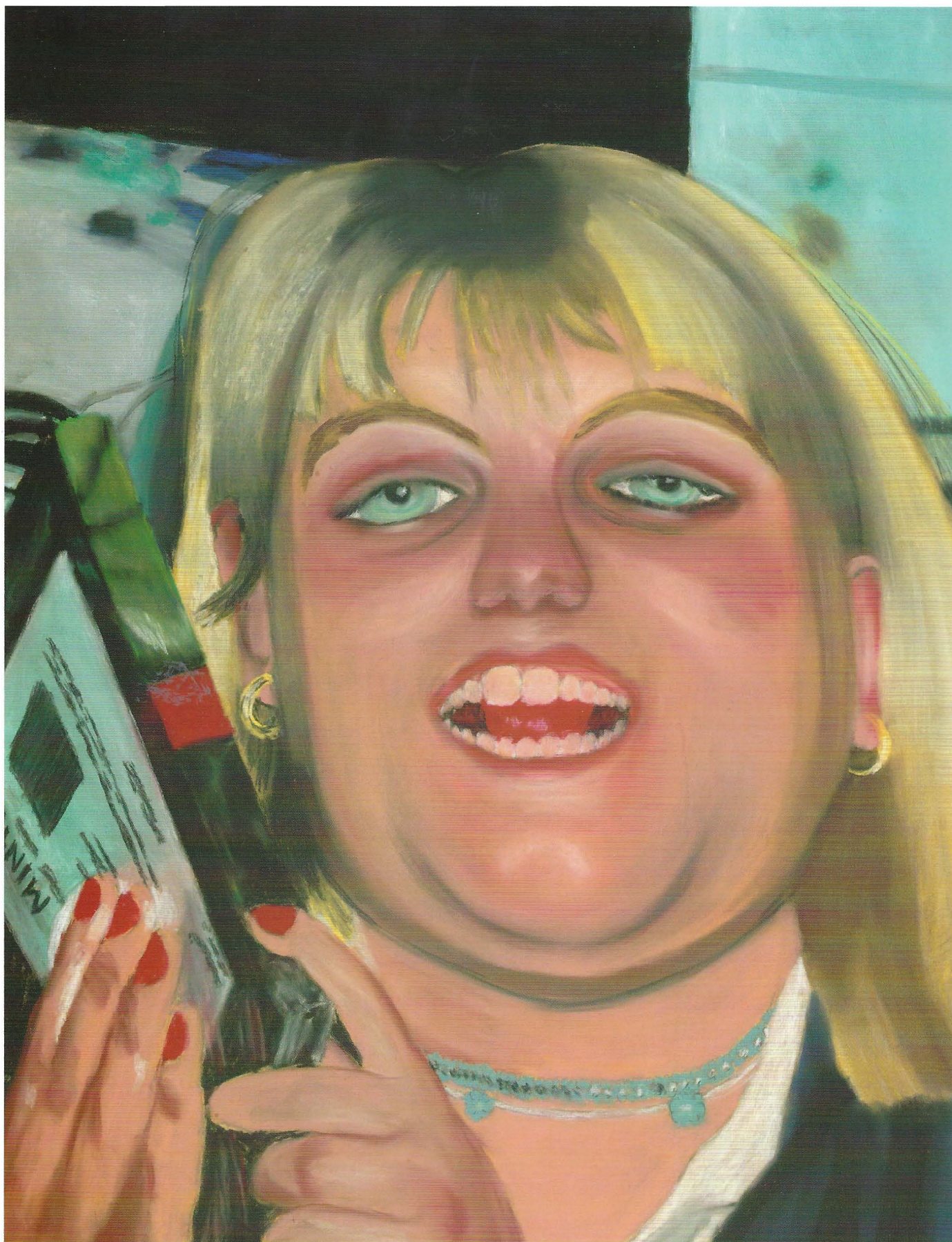




**Chris Mason**  
Melbourne 1976

**Brie**  
2002 ceramic  
400 x 300 x 430





**Julia**  
1999 pastel  
650 x 500





**Dorothy Berry**  
Melbourne 1942

**Tommy**  
1990 gouache  
650 x 500





**(Figures with penguin and fish)**

1990 gouache

500 x 650

**(Untitled)**

1998 gouache

650 x 500

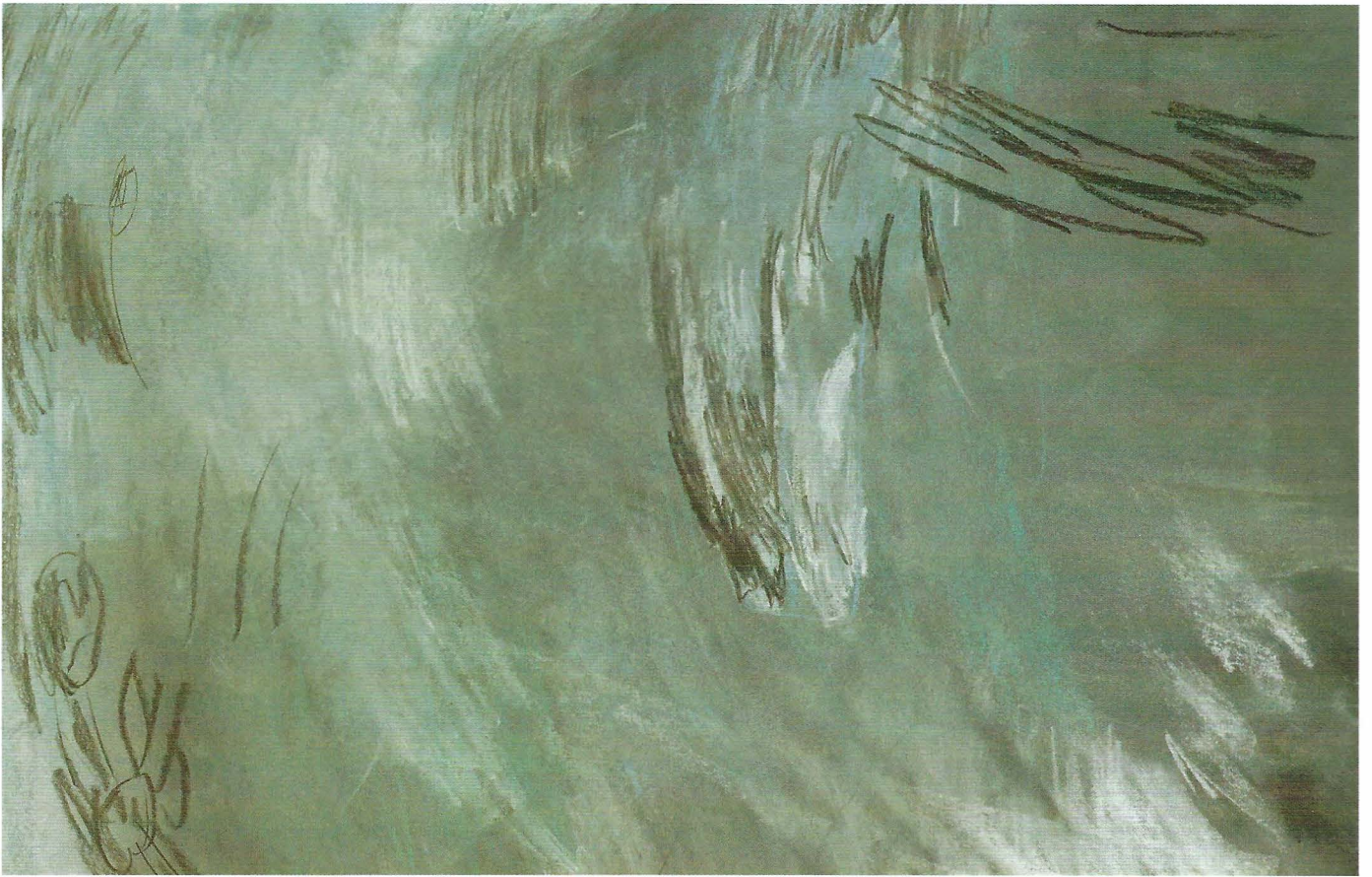




**Johanna Hilgendorf**  
Melbourne 1946 - 1998

**(Untitled)**  
1996 graphite and conte  
500 x 650





**(Untitled)**  
1992 pastel  
350 x 500

**The Shark's Wedding**  
1992 graphite and pastel  
560 x 460

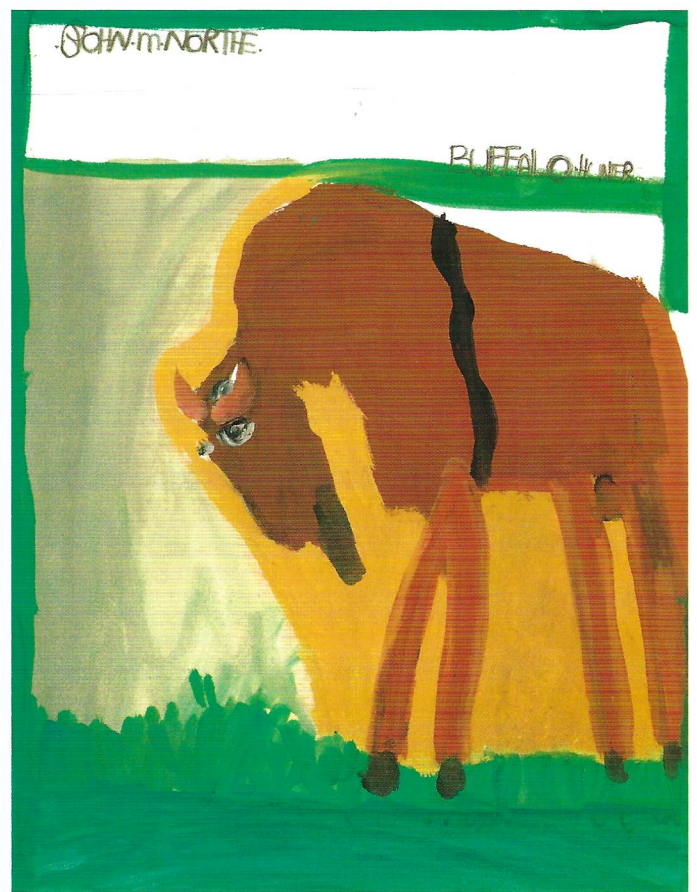
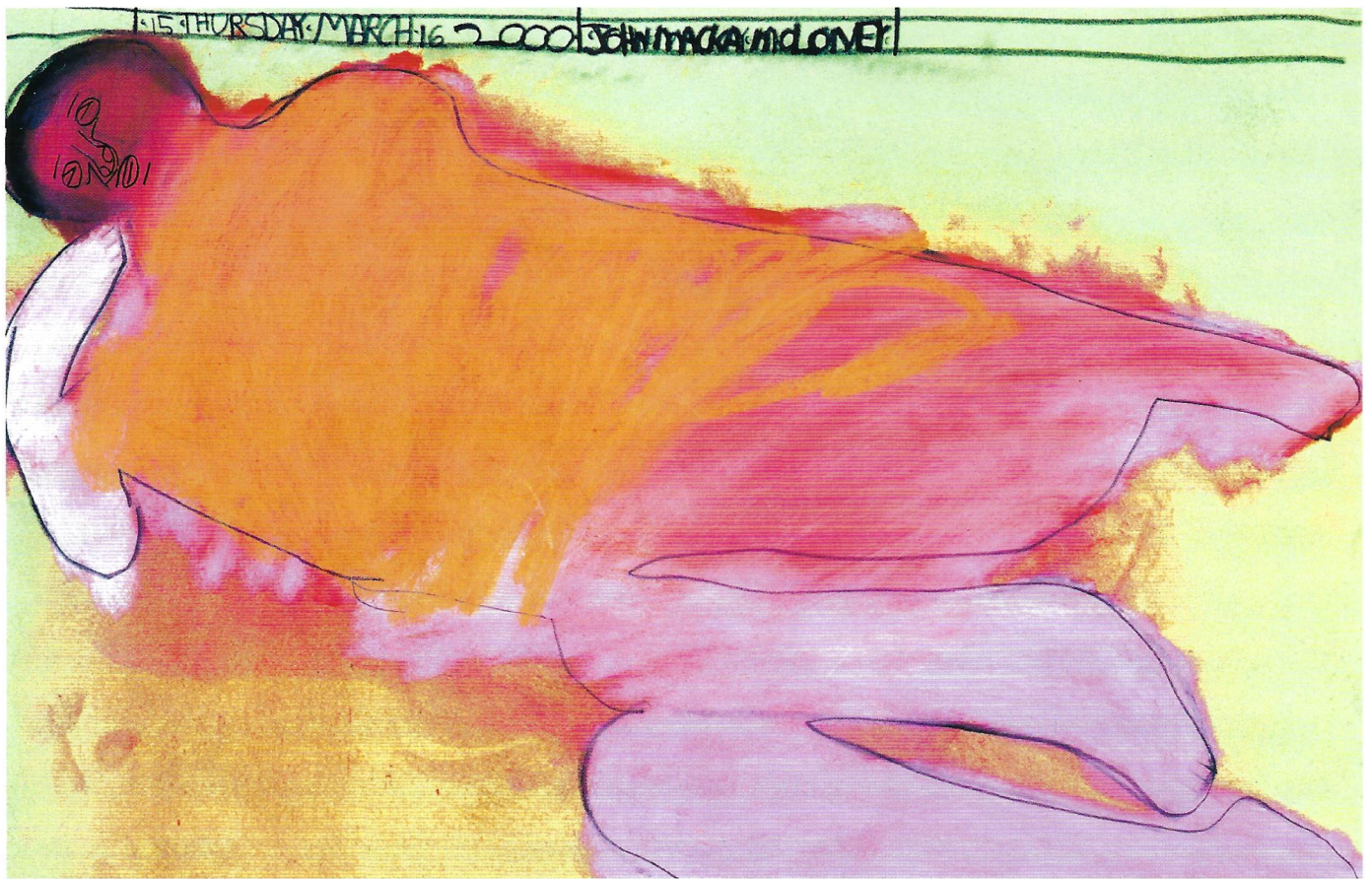




**John Mackay Northe**  
Melbourne 1943

(Untitled)  
1997 graphite & pastel  
650 x 500





**(Reclining figure)**

2000 pastel  
650 x 500

**(Untitled)**

1996 graphite & pastel  
330 x 240

**Buffalo**

1991 gouache  
500 x 330





**Julian Martin**  
Melbourne 1969

**(Untitled)**  
2001 pastel  
650 x 500





**(Footballers)**

1995 pastel  
650 x 500

**(Umbrella)**

2002 pastel  
650 x 500

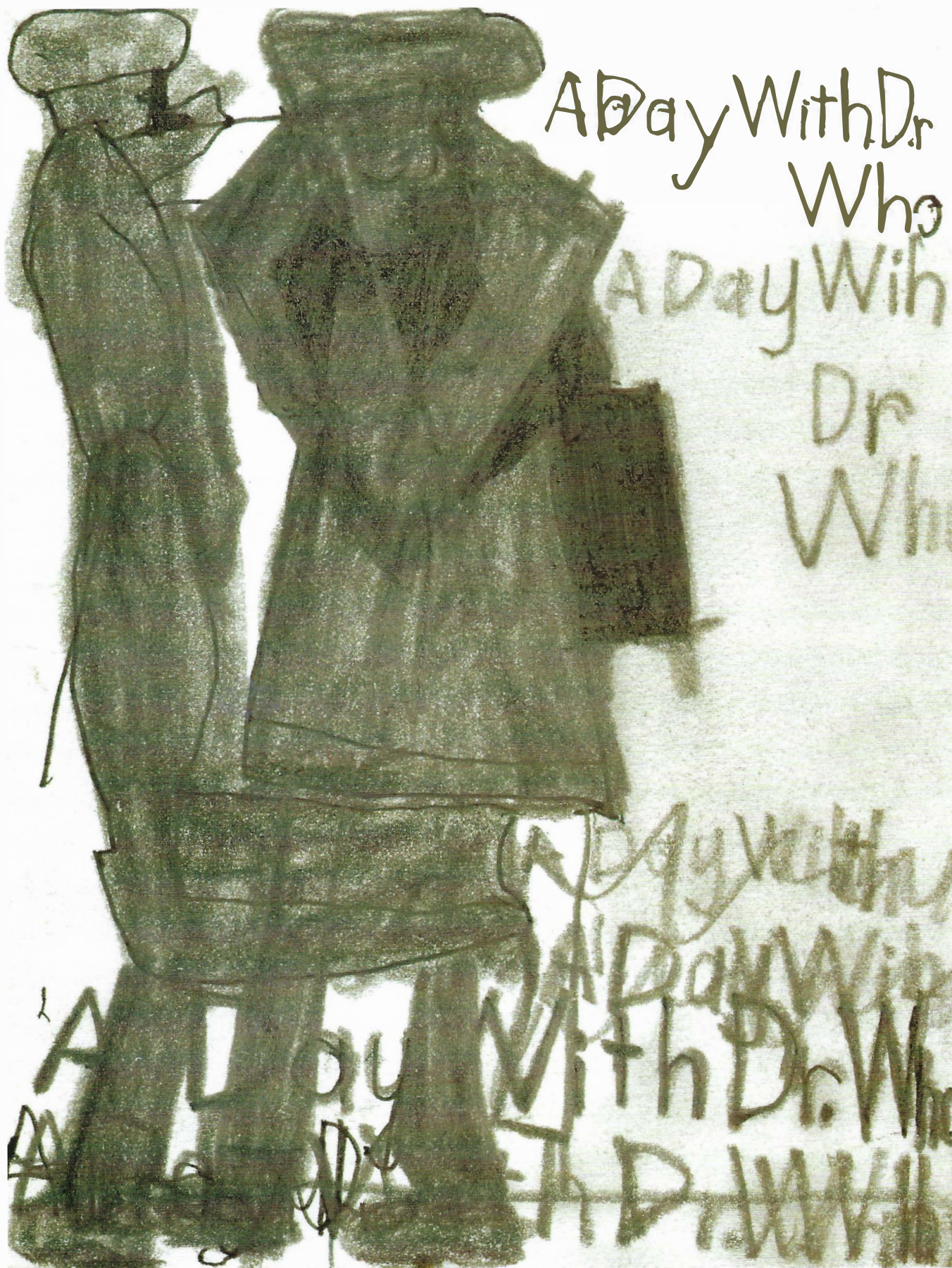
**(Untitled - face)**

1993 pastel  
650 x 500

**(Wedding dress)**

2001 pastel  
650 x 500





**Leo Cussen**

Melbourne 1959

**A day with Dr. Who**

1996 graphite

260 x 170





**Fred Astaire & Ginger Rogers**

2003 pastel

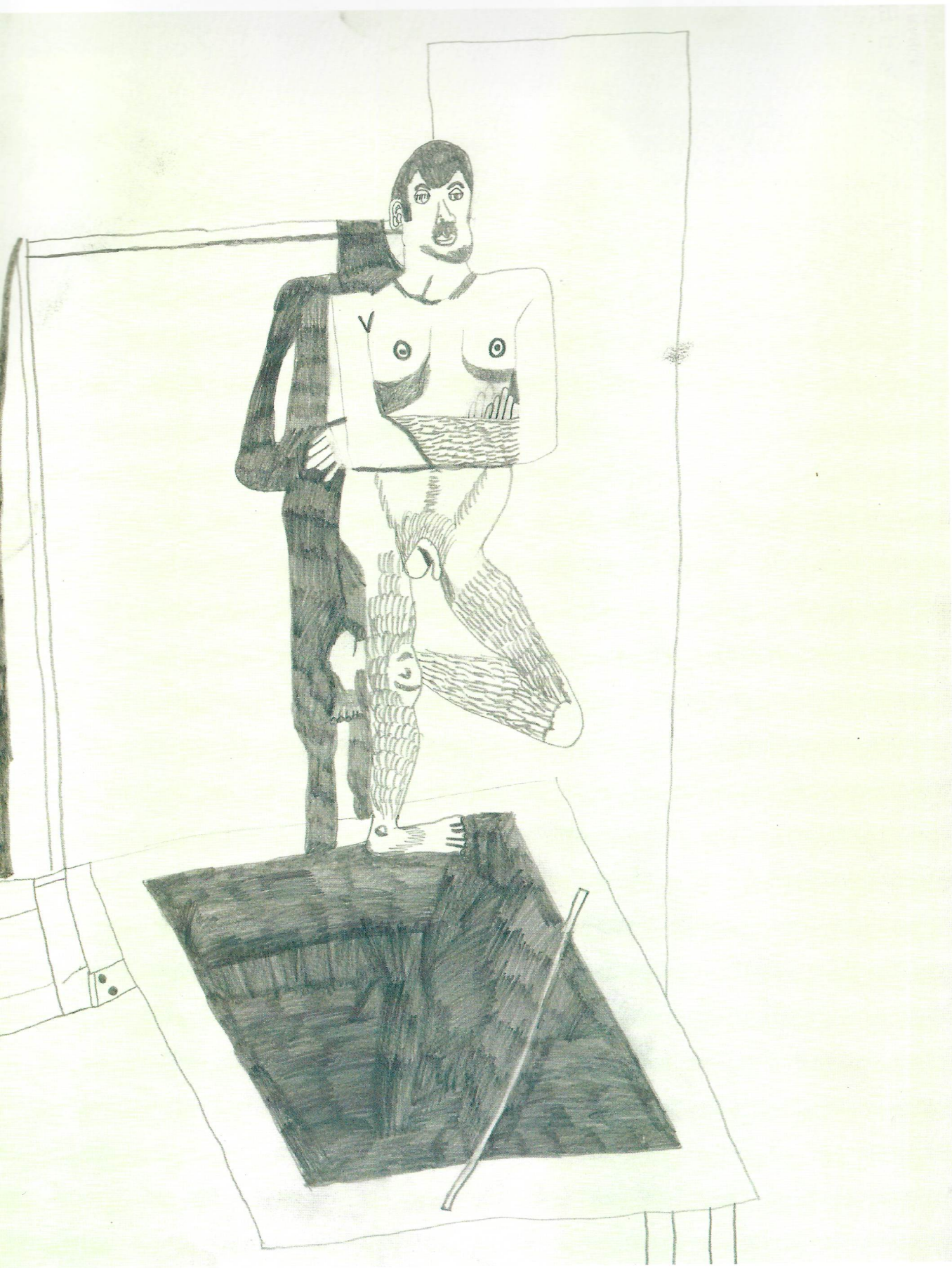
330 x 500

**(Untitled)**

2002 pastel

260 x 170





**Lisa Reid**  
Melbourne 1975

(Life drawing)  
2003 graphite  
650 x 500





**(Street scene)**  
2001 coloured pencil  
290 x 410

**My father & my grandfather**  
2003 gouache  
500 x 350









**(Untitled)**  
1996 graphite  
330 x 250





**Phoebe McBrien**  
Melbourne (Date Unknown)

(Blue figure)  
1994 gouache  
500 x 330



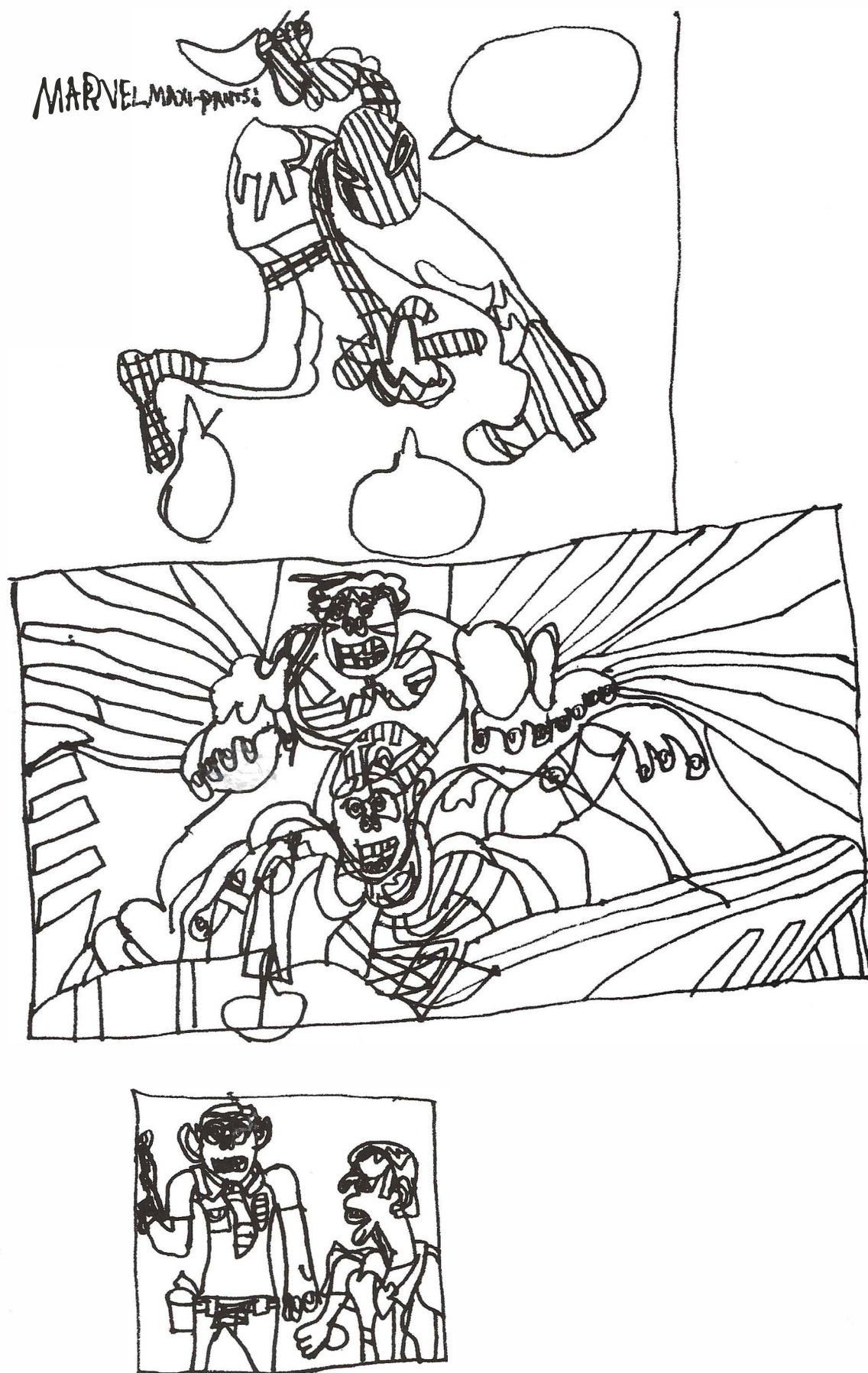


**(Figure with pearls)**

1994 pastel

500 x 330

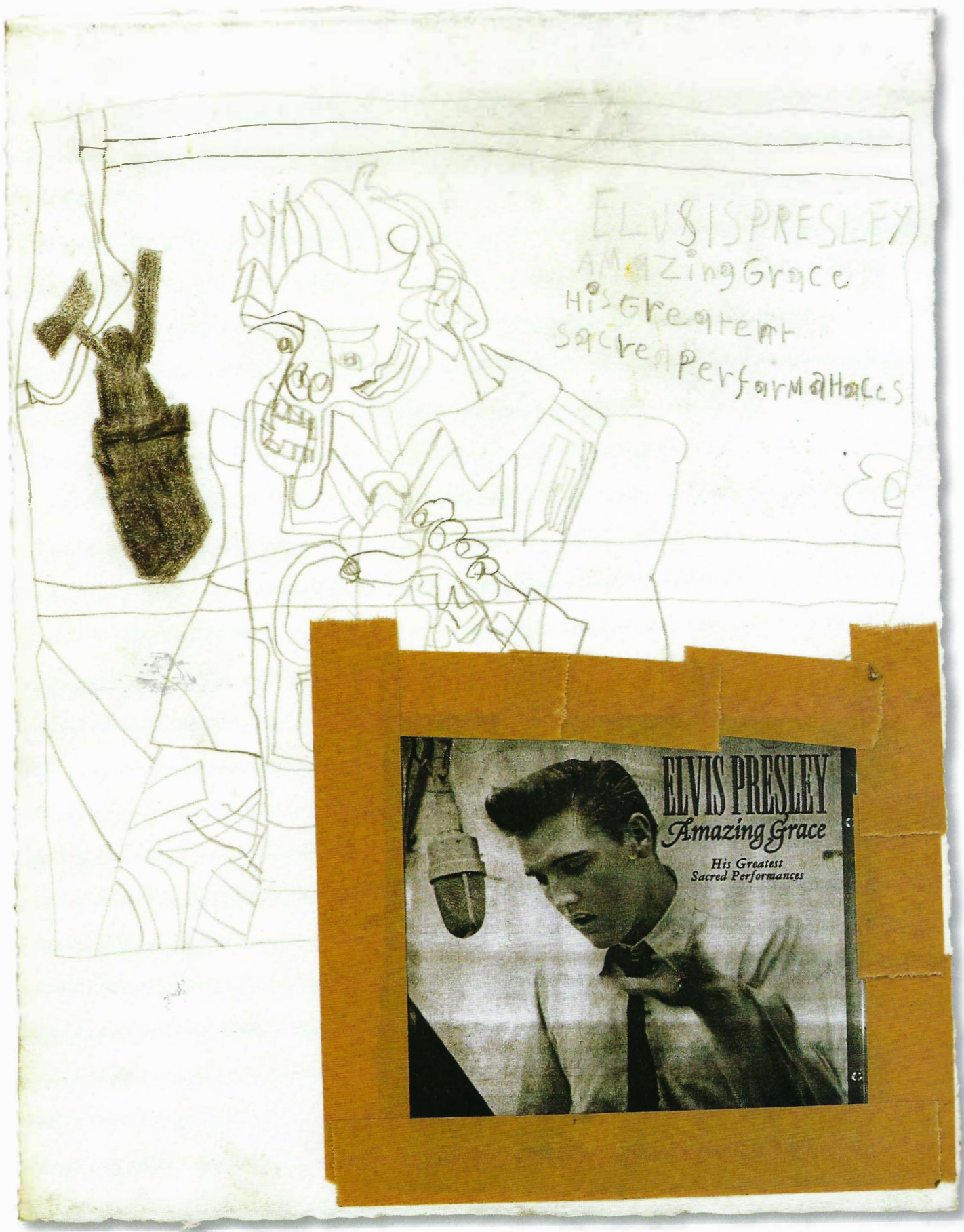




**Timothy Williams**  
Melbourne 1964

**Marvel man**  
2000 felt pen  
330 x 250



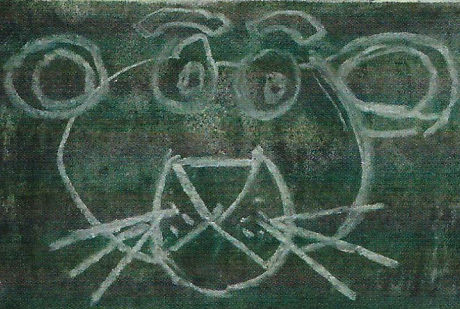


Elvis Presley - Amazing Grace

1999 mixed media

320 x 260



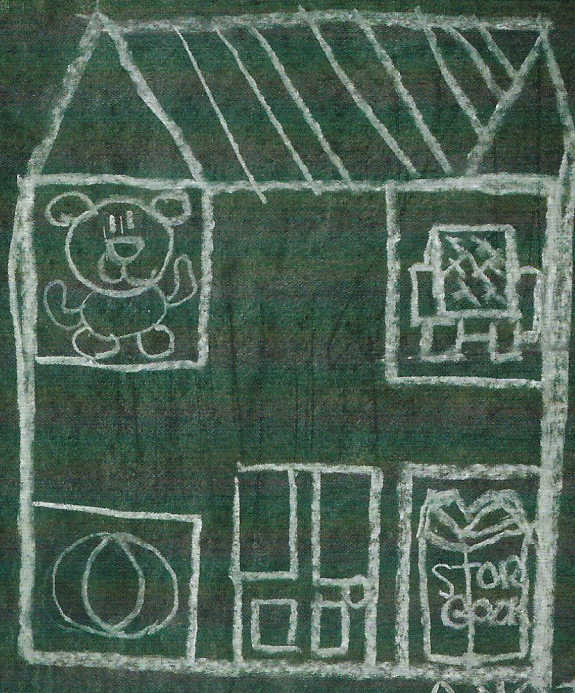


THE NEW PINK PANTHER

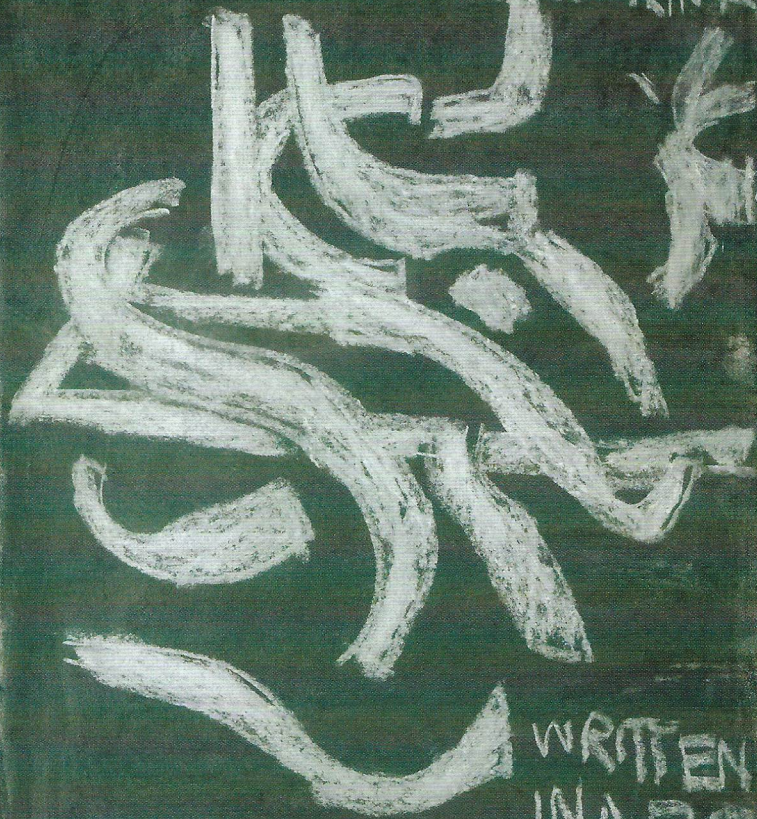


GRAPHIC PIECES THAT  
SURVIVE FROM THE FROM  
THE EARLY DAYS CANNOT  
BE PROPERLY IDENTIFIED  
ACCORDING TO THE OLD  
TERMINOLOGY HOWEVER  
FURTHERMORE THE EARLY

EDITOR NOTE THE ARTICLE IS  
CALL GRABYUZAKAR TIEH  
STUDIO WHISITON DC, HIT



CALLIGRAMS AND OTHER  
PART OF CALL  
GRAPHIC



WRITTEN  
IN A FOL  
(LULU)





**(Two figures)**

1992 pastel

500 x 650

**Fitzroy football club**

1996 pastel

500 x 650









**Barbara Veheary**  
Melbourne 1949

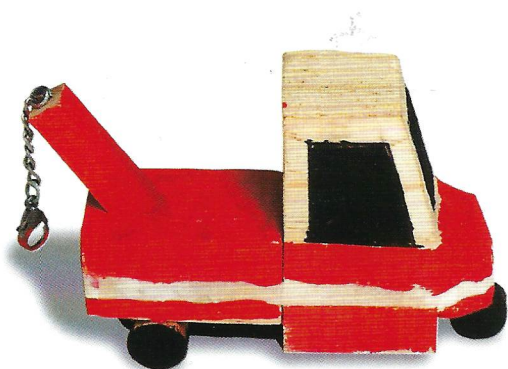
**Aren't I ugly**  
2003 graphite  
330 x 250



# The Sleeping Beauty







**Chris O'Brien**  
Melbourne 1981

**Set of 4 NYC Cushman vehicles**  
2003 timber and acrylic paint  
80 x 115 x 40 each





Grand Mother Angel's Luna Park Land Market St Kilda Beach

2003 coloured pencil

330 x 500

**Cathy Staughton**

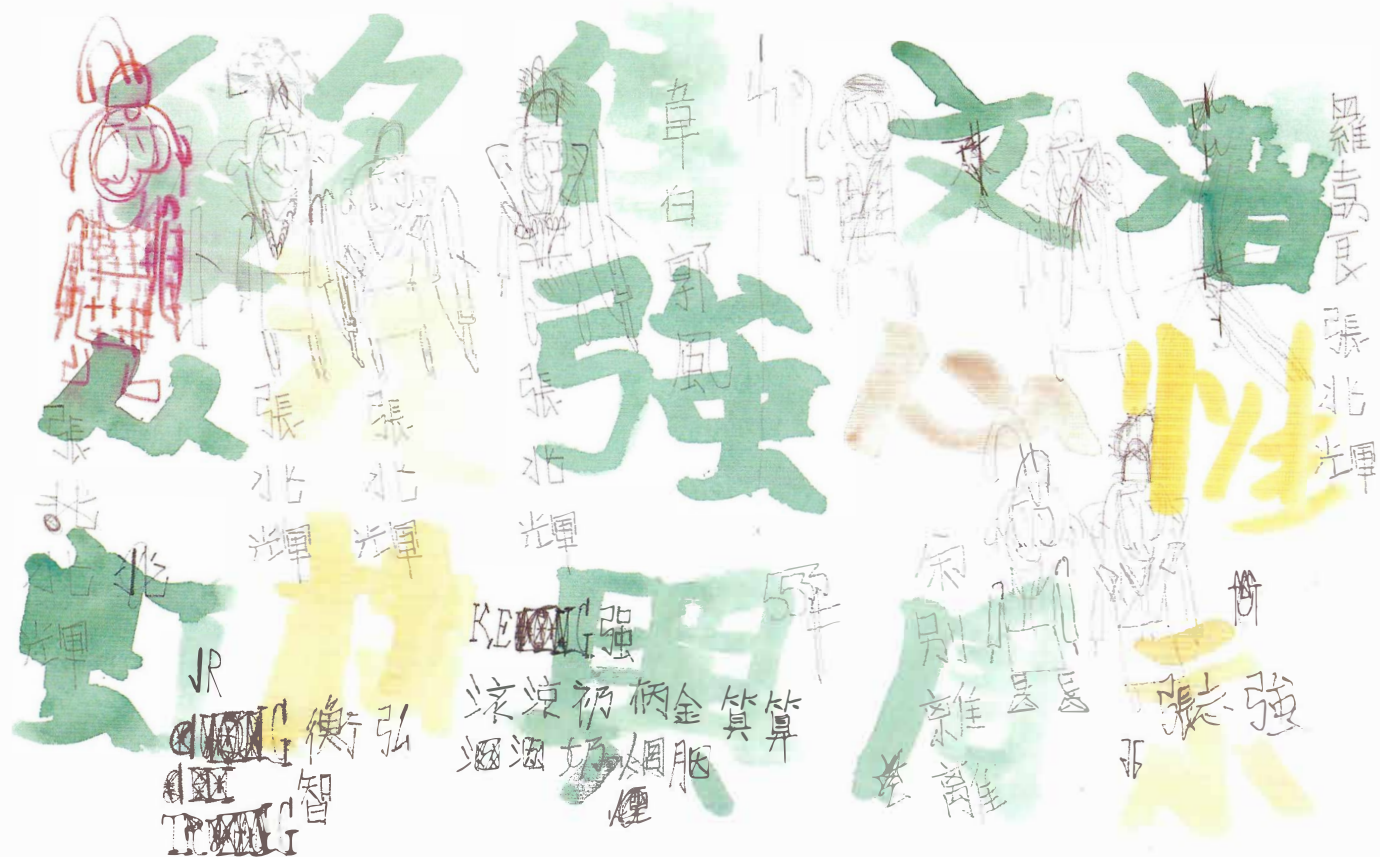
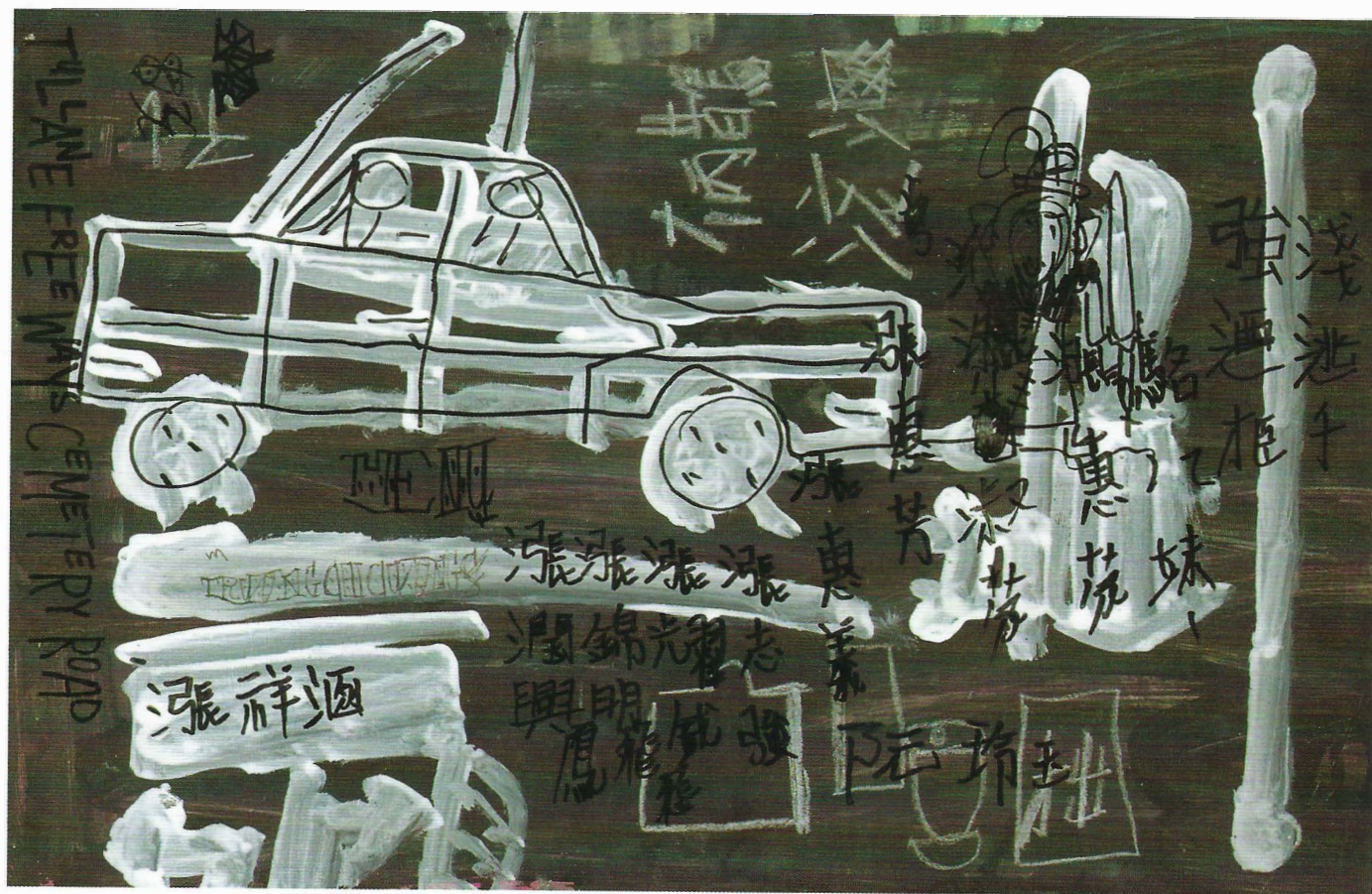
Melbourne 1968

St Kilda Beach Luna Park Land Market

2003 coloured pencil

330 x 500





Police car

1991 felt pen & gouache

330 x 500

Untitled

1991 ink & gouache

300 x 500

**Cuong Trong Chi**

(Date and Place of Birth Unknown)





**(Untitled - figures)**

2003 acrylic & felt pen  
330 x 500

**(Houses)**

1998 pencil  
330 x 500

**David Waterhouse**

Melbourne 1953



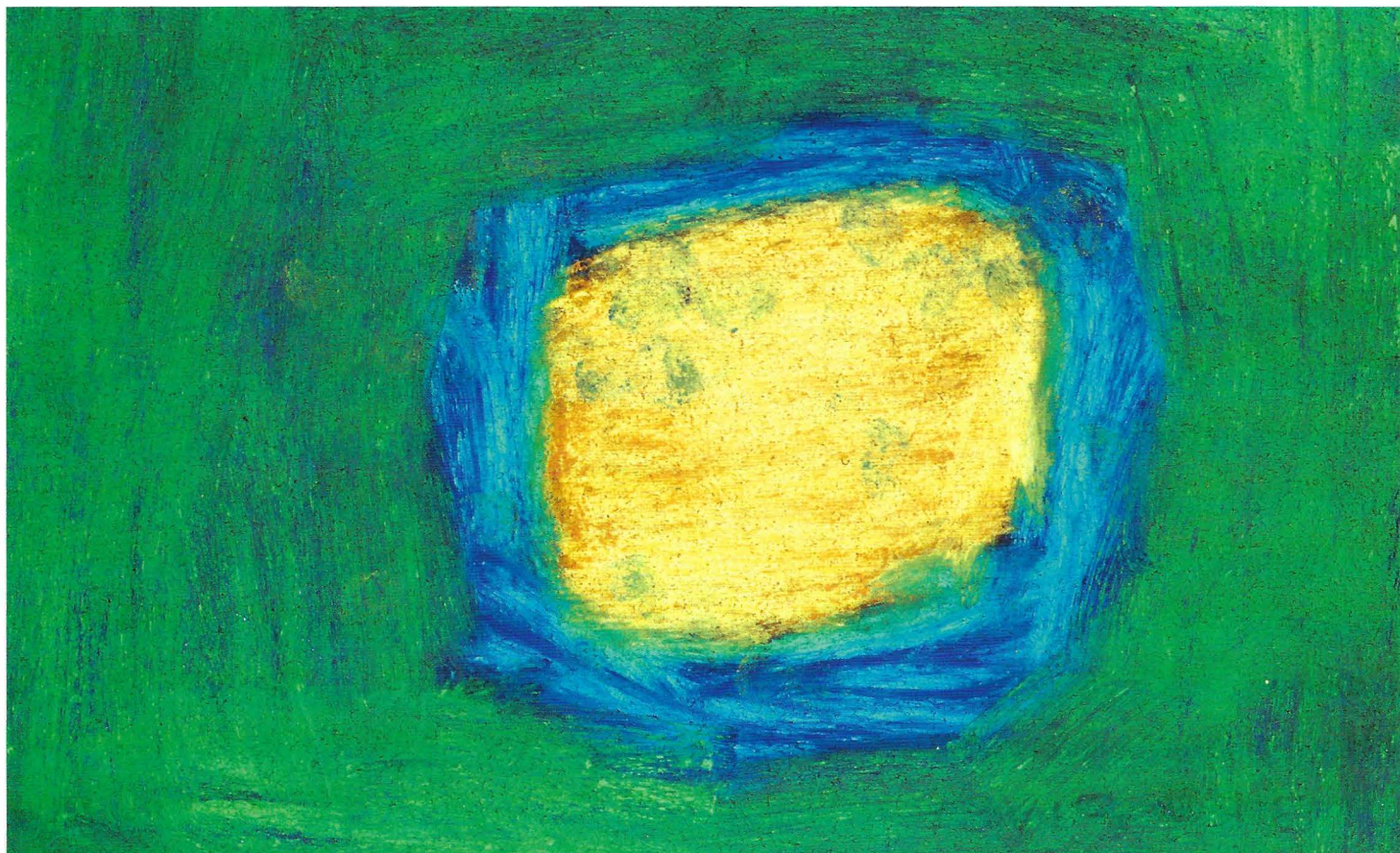


**Fiona Longhurst**  
London 1950

**Man and tree**  
1995 pastel  
250 x 330

**House**  
1995 pastel  
330 x 500





**(Untitled 1)**  
1998 pastel  
250 x 330

**Fulli Andrinopoulos**  
Melbourne 1965

**(Untitled 2)**  
1996 pastel  
250 x 330

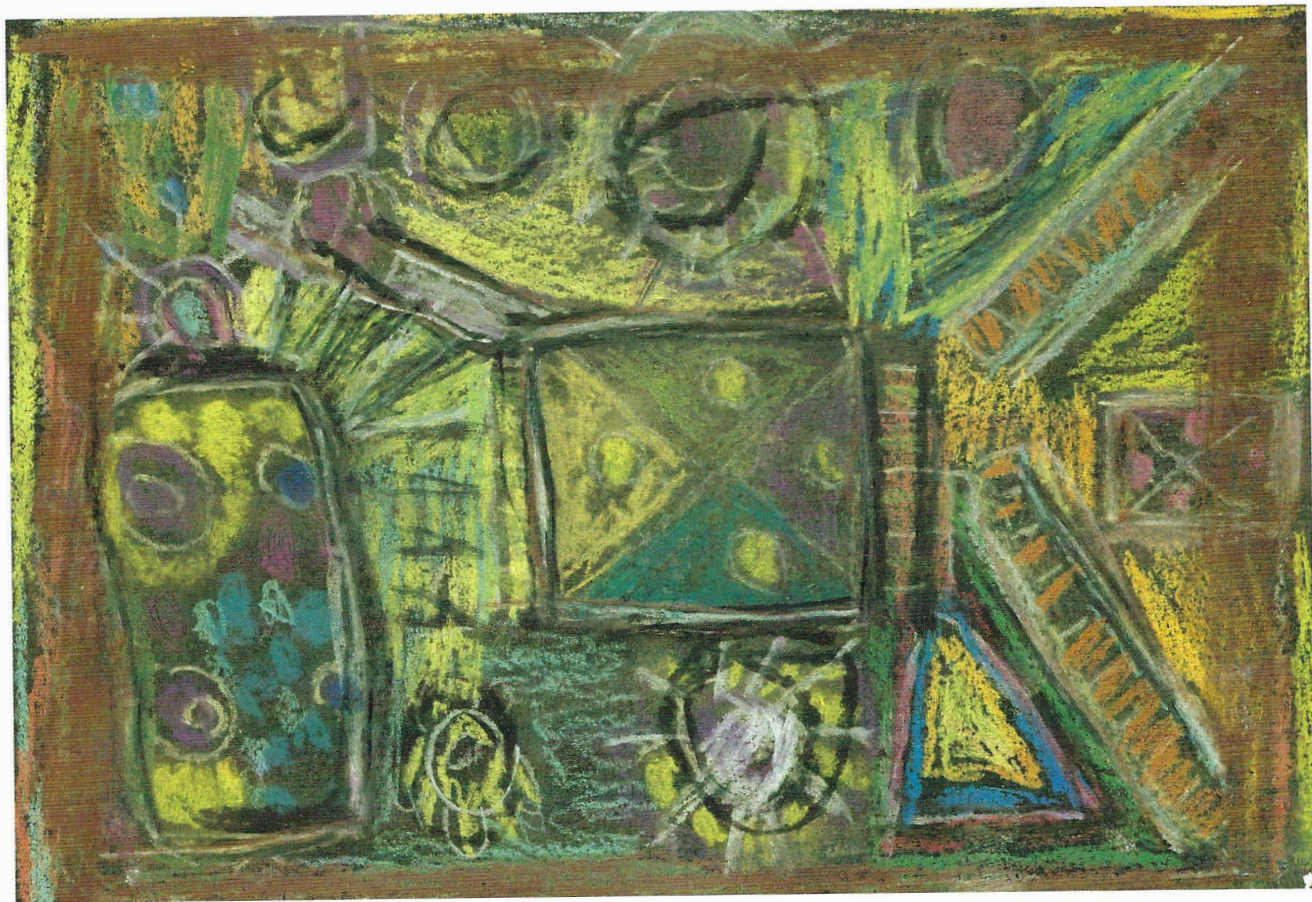




**Harold (Jimmy) Fuller**  
Melbourne 1941

**Koalas Cross Here At Night**  
1993 pastel & graphite  
650 x 500



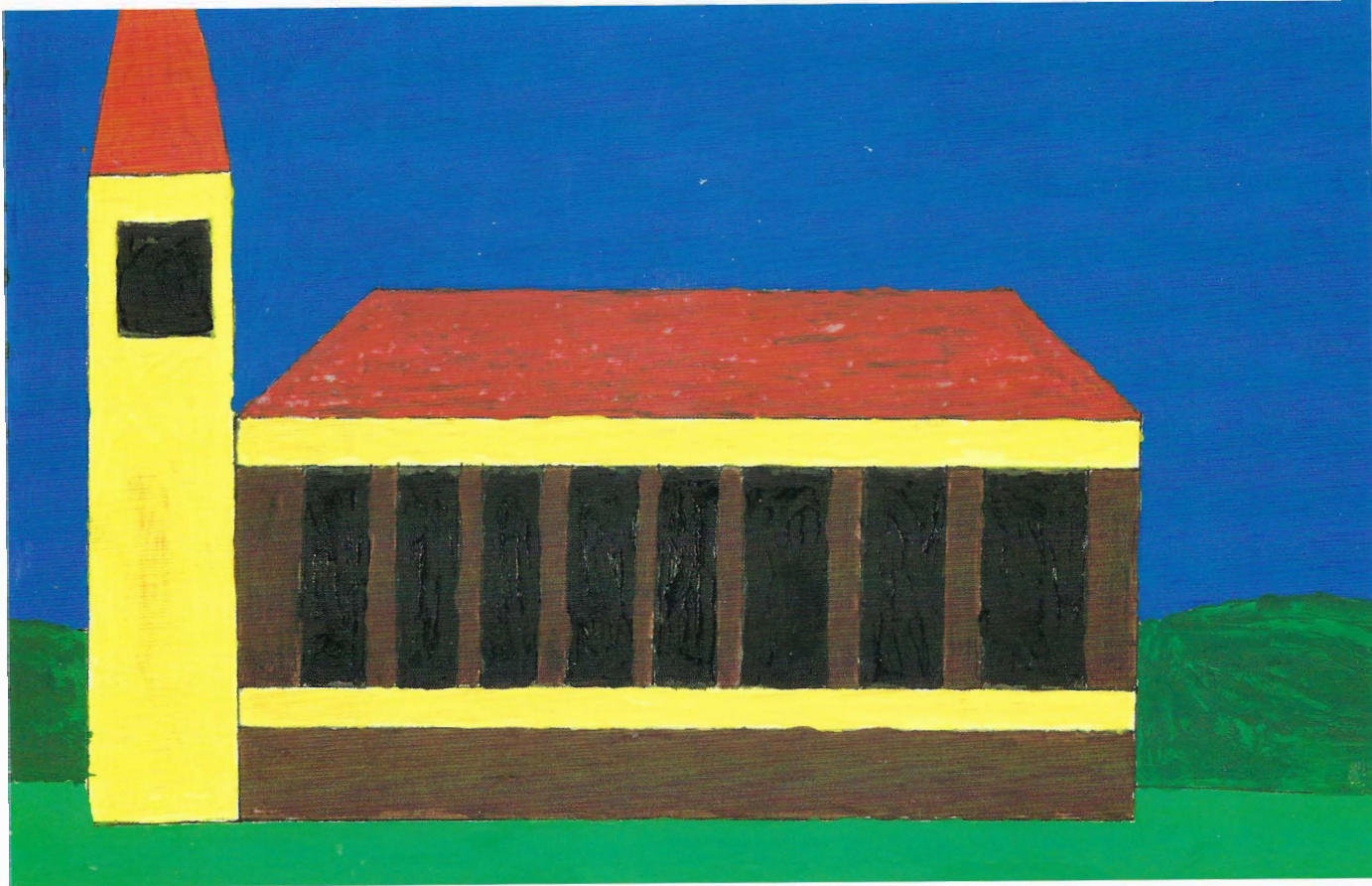


(Untitled)  
1996 pastel  
130 x 190

(Untitled)  
1991 pastel  
280 x 190

**Ivan Turnham**  
Melbourne 1945





**John Bates**  
Melbourne 1945

**Church**  
1996 acrylic  
250 x 330

**Tram**  
1993 acrylic  
330 x 500





**Kelvin Heffernan**

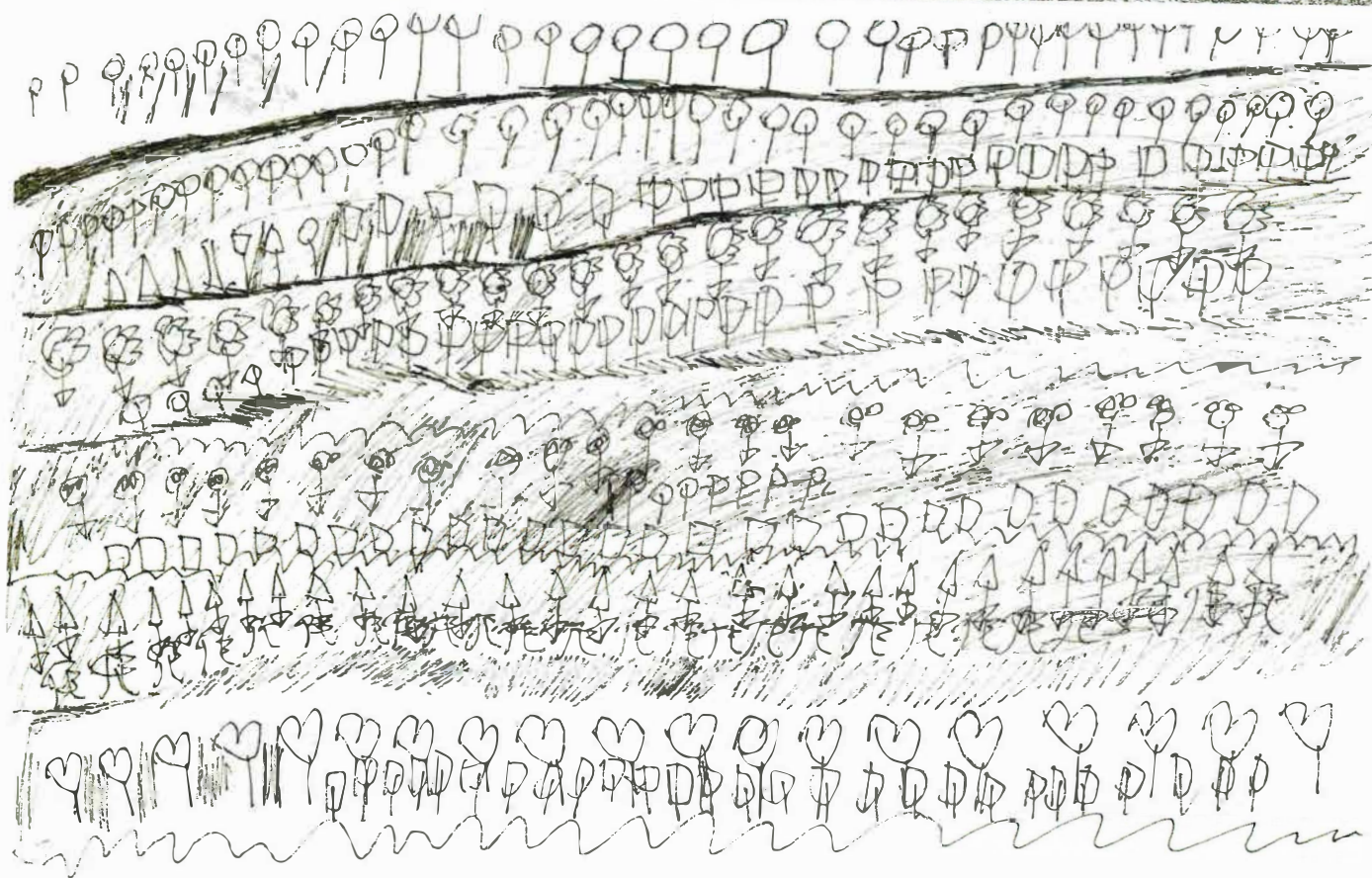
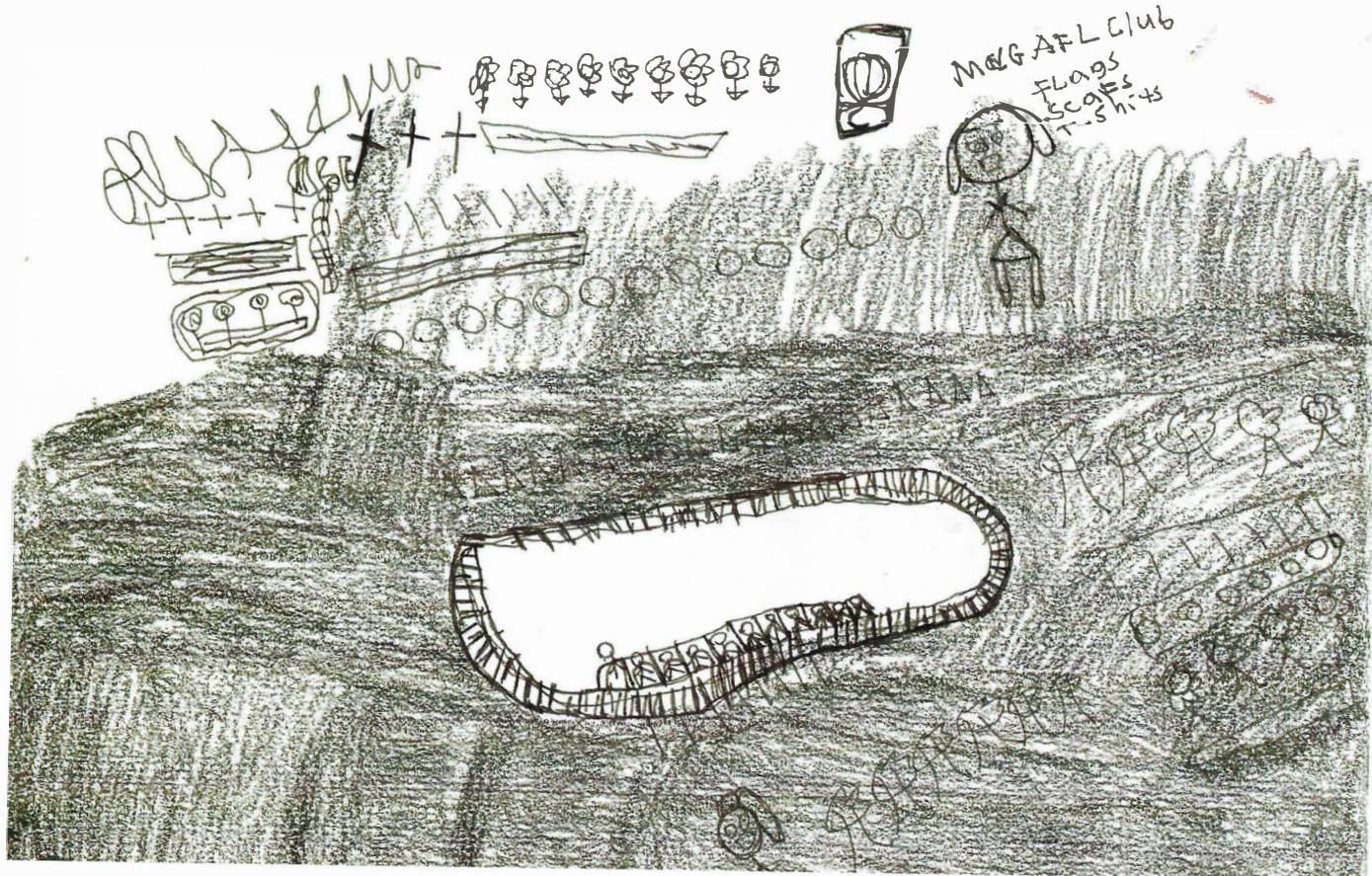
Melbourne 1958

**Cheryl & the headbutt bird**

1998 pastel

650 x 500





**MCG AFL Club**

2000 pen & graphite

180 x 250

**Li Tan**

(Place of Birth Unknown) 1980

**(Untitled)**

2000 pen

170 x 250





**Martin Forster**  
Melbourne 1971

**(Untitled)**  
1998 gouache  
250 x 350

**(Untitled)**  
2002 gouache  
250 x 350

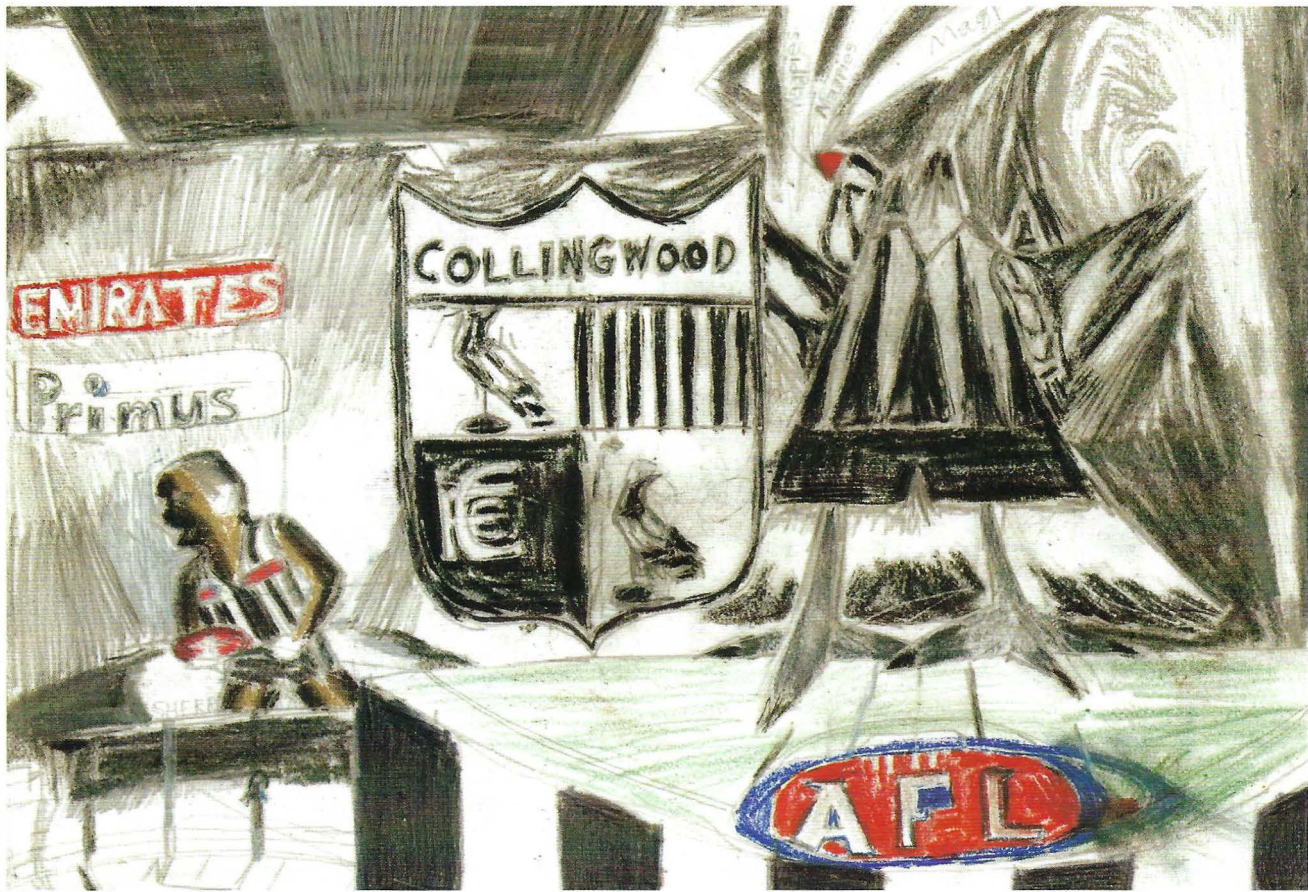




**Mary Warman**  
Melbourne 1948

**(Untitled)**  
1999 acrylic  
300 x 230





**Miles Howard Wilks**

Melbourne 1979

**Collingwood AFL**

pencil

250 x 330

**Collingwood AFL**

Pencil

180 x 250





**Paul Hodges**  
Melbourne 1974

**Waiting for my love**  
2002 gouache  
650 x 500





**(Untitled)**  
1998 mixed media  
250 x 330



**(Untitled)**  
1996 mixed media  
350 x 500

**Perri Mitronatsios**  
Melbourne 1967

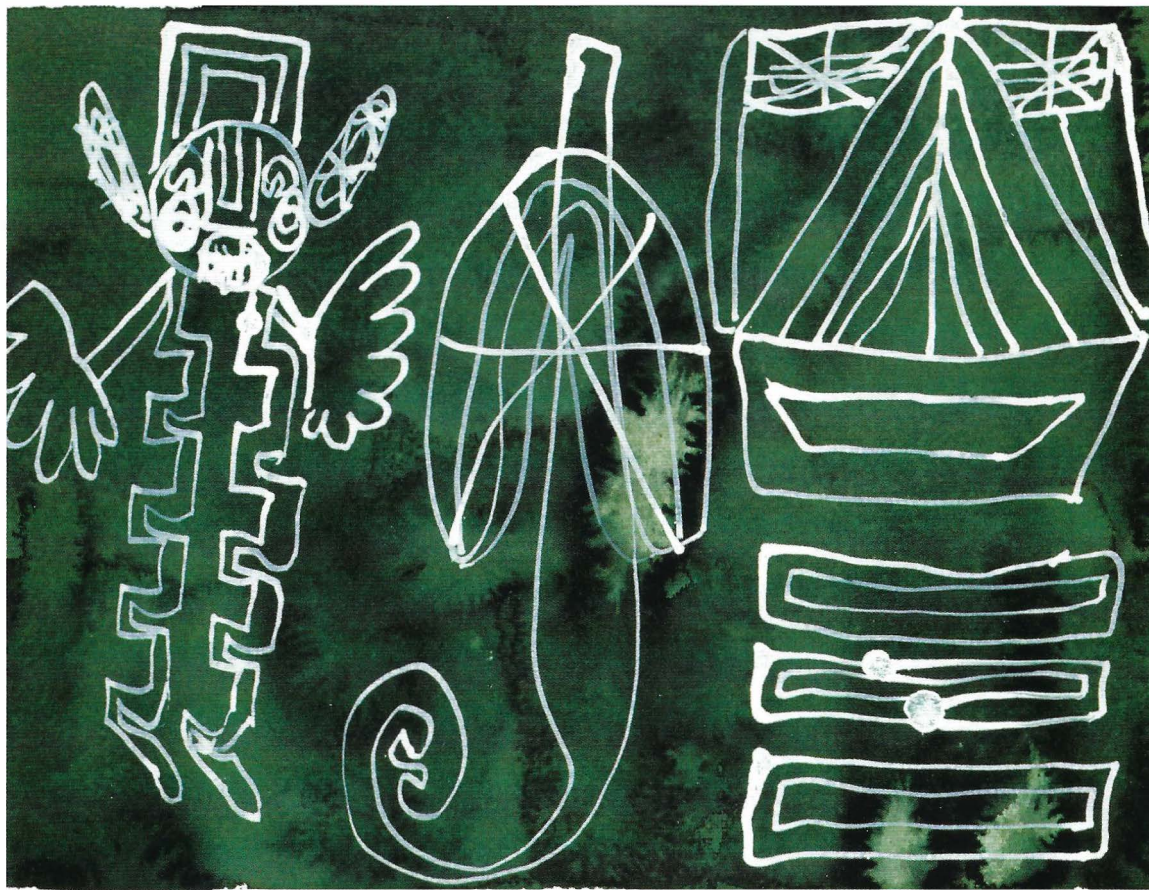




**Robyn Kirkpatrick**  
Melbourne 1942 - 2003

**Elvis**  
1993 gouache  
500 x 330





**Man & boat**

1995 ink

260 x 330

**Shirley Warke**

Melbourne 1934

**(Untitled)**

1995 ink and gouache

250 x 330





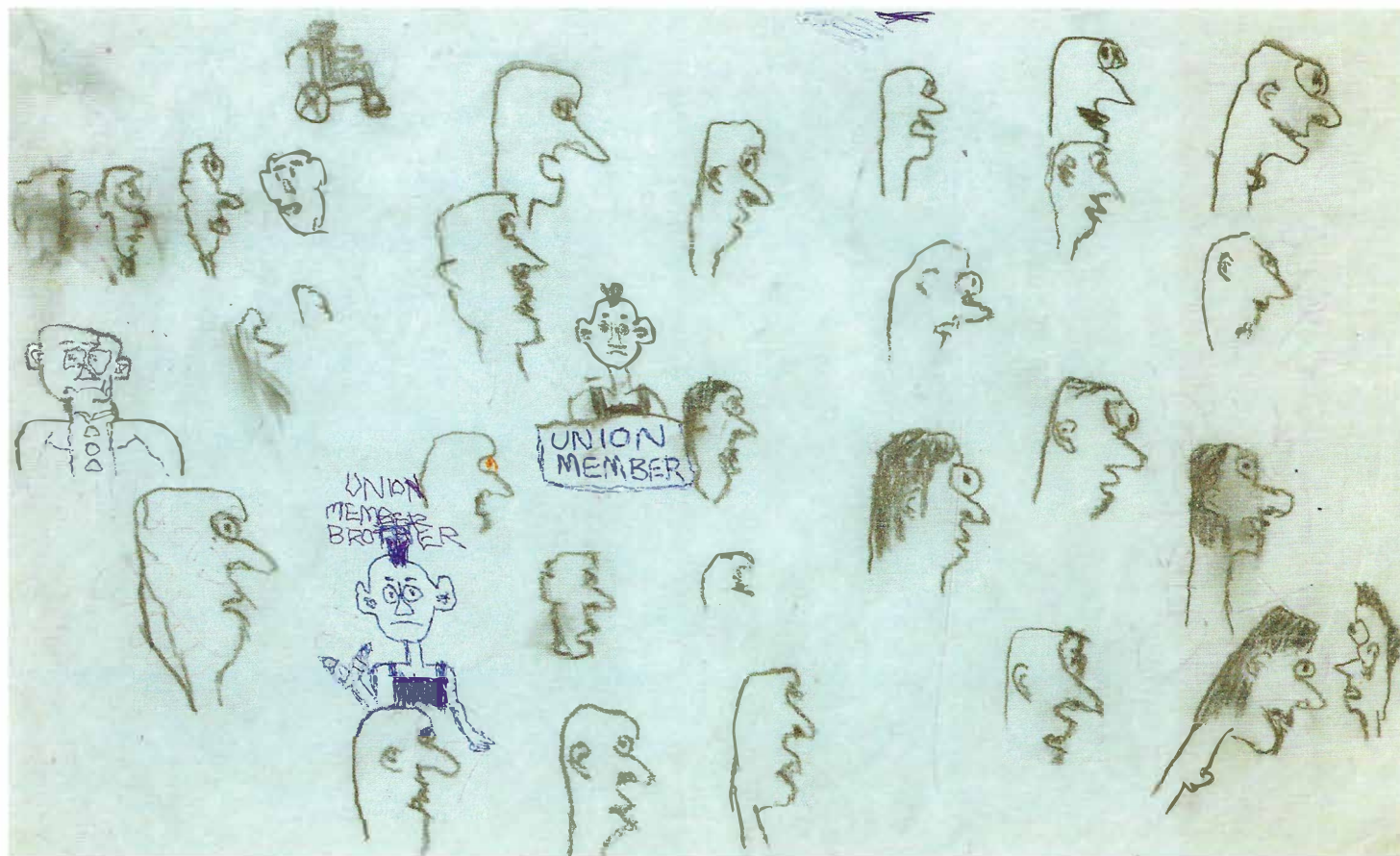
**(Untitled)**  
1996 felt pen  
330 x 500



**(Untitled)**  
1995 graphite  
330 x 500

**Simone Dragomine**  
Melbourne 1959 – 2002





"WITH FINGERS THAT ARE READY TO GO  
OUT DANCING & HEAD LIKE I'VE GOT,  
YOU WOULDN'T BELIEVE HOW MANY  
DINNER DANCES I MISS EACH WEEK."

**Steven Ajzenberg**

Melbourne 1964

**Union members**

2001 graphite

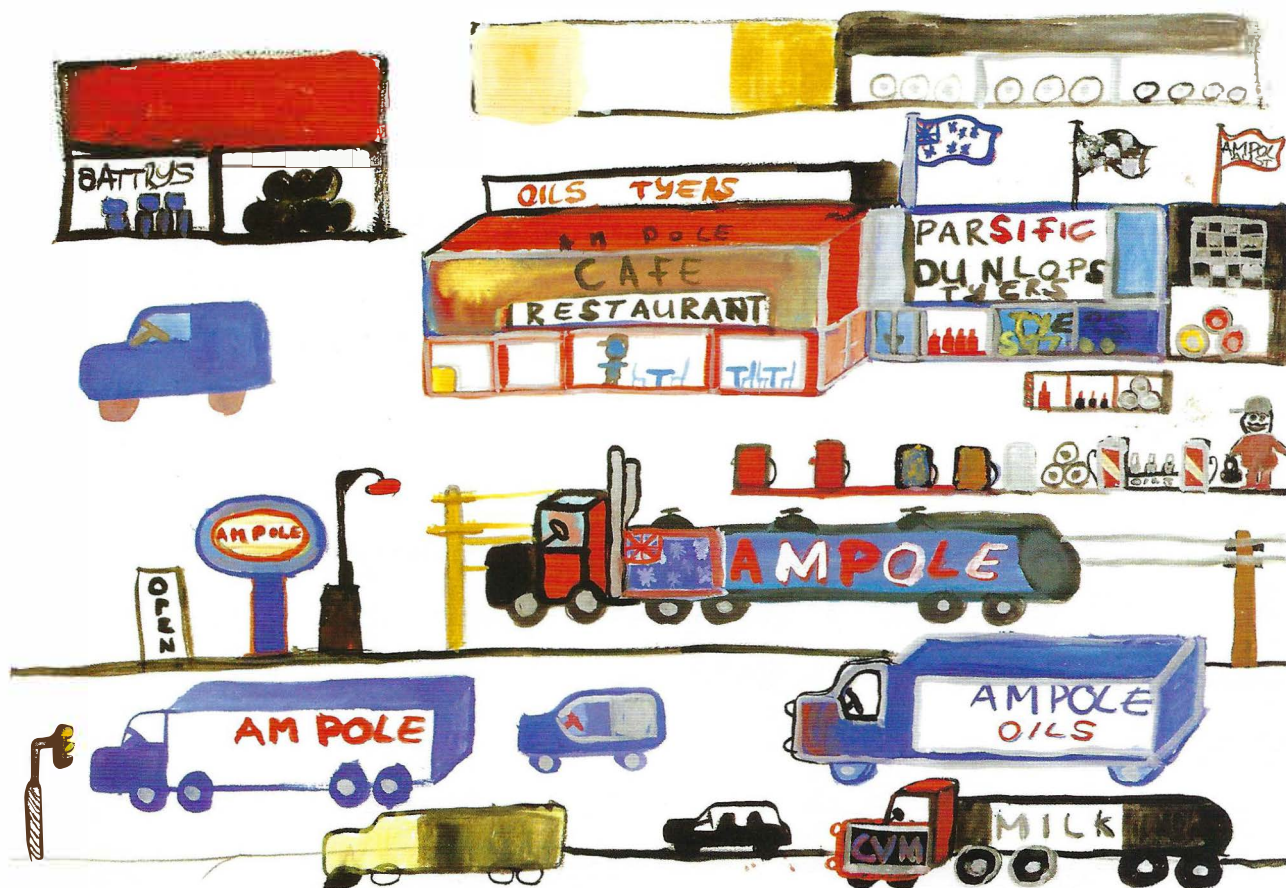
170 x 300

**(Untitled)**

2001 graphite

110 x 270





spekkette

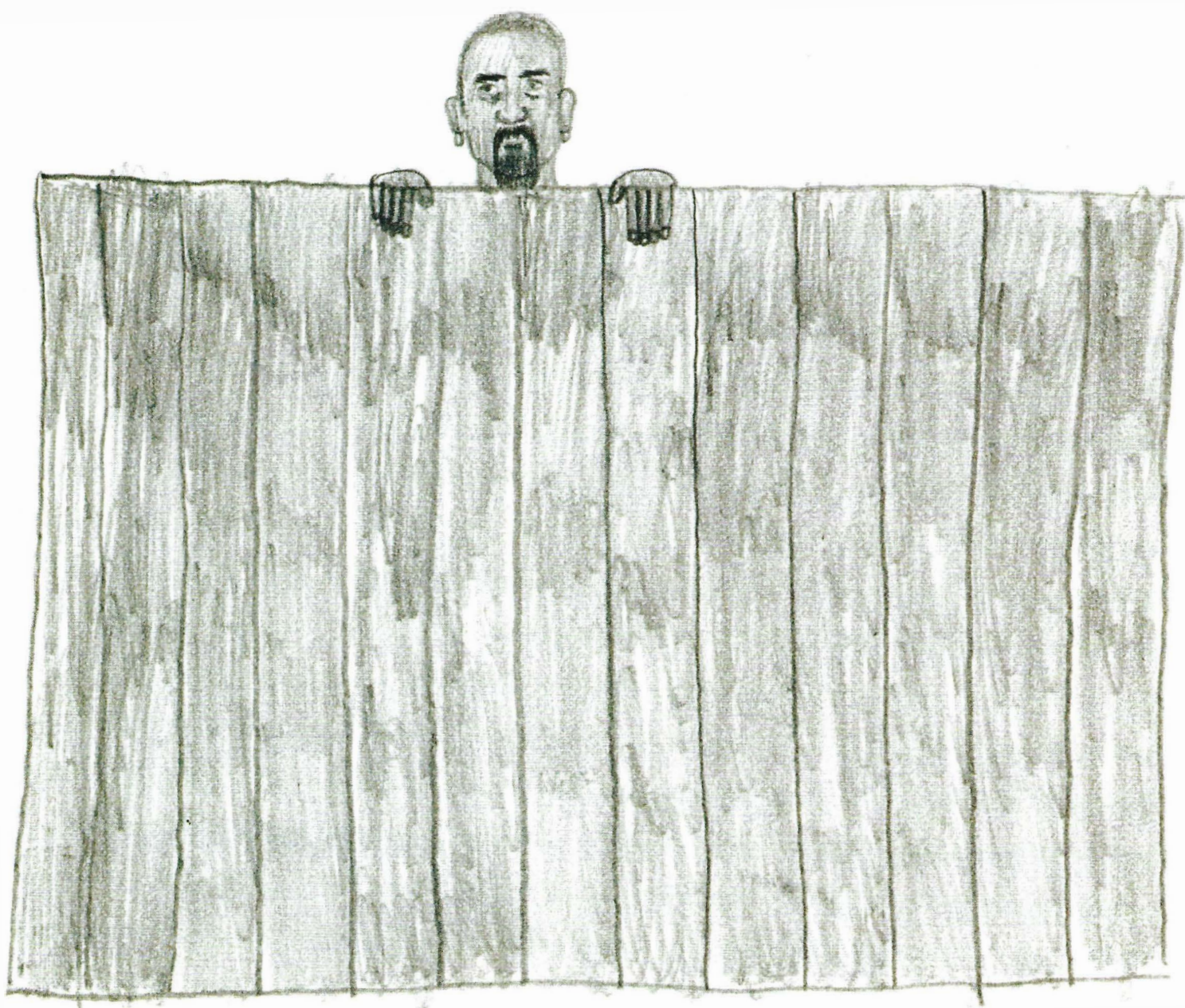


**Ampole café restaurant**  
2000 coloured pencil  
350 x 500

**Caltex CX3**  
1999 coloured pencil  
350 x 500

**Steven Perrette**  
Melbourne 1962





**Steven Worrell**  
Melbourne 1976

(Untitled)  
2002 graphite  
330 x 250





**Wayne Marnell**  
Melbourne 1967

**Spiderman**  
1994 felt pen & gouache  
330 x 250



# List of Achievements

- 1974 - "The Art Project for the Mentally Retarded" established by Myra Hilgendorf OAM
- 1975 - *Minus/plus* exhibition touring to Regional galleries around Victoria
- 1980 - *Tommy's World* travelling exhibition opens at the Australian National University Gallery, Canberra
- 1983 - Contact first made with CREAHM, Belgium
- 1984 - Studio workshop program commenced at the Moorakynne stables, Lisson Grove Hawthorn
- 1985 - Exhibition by artists held at Arts Council Gallery, Canberra
- 1986 - The organisation becomes an Incorporated Association and changes its name to Arts Project Australia Inc
- Studio workshop program moves to St. Hellier's Convent, Abbotsford
- 1988 - Artists first attend School of Art and Design at RMIT, Bundoora
- Exhibition at the Honolulu Academy of Art, Hawaii
- Major retrospective exhibition at Caulfield Arts Complex, Melbourne
- Move to shopfront premises at 116 High Street, Northcote
- 1989 - Artists first attend Australian Print Workshop, Fitzroy
- 1990 - Founding Director, Cheryl Daye awarded Churchill Fellowship and visits programs in Belgium, France, Germany and the UK
- Exhibition at the Sorbonne, Paris
- Cheryl Daye appointed full-time Director
- 1991 - Sidney Myer Fund Permanent Collection established (over 700 works and including the 1975 and 1980 exhibitions)
- Exhibition at 200 Gertrude Street, Melbourne
- Commenced ceramics and printmaking programs
- Acquisition of works by Valerio Ciccone by the Australian Gallery of Sport and Olympic Museum for its permanent collection
- 1992 - First exhibition at NGV Access Gallery *Inside Out/Outside In* curated by Chris McAuliffe and Stephanie Holt
- Seminars conducted at NGV and Melbourne University with Professor Roger Cardinal, University of Kent, UK, a noted authority on outsider art
- Two artists selected as finalists in the Mornington Peninsula Drawing Prize
- Commenced outreach visual art program for prisoners with an intellectual disability in K6 Division of the Metropolitan Reception Prison
- 1993 - Expand premises to include 114 High Street, Northcote
- Major recognition of art as a vocation as the first artists become engaged in the Supported Employment Program launched by Hon. Brian Howe, Deputy Prime Minister
- Painting rental scheme established
- 1994 - Artist Julian Martin selected for Moët & Chandon Touring Exhibition
- Exhibition at Victorian Ministry for the Arts
- Twentieth Anniversary Retrospective Exhibition at Arts Project Australia Gallery, Northcote opened by Ms. Erica McGilchrist
- Works by Alan Constable and Johanna Hilgendorf acquired by Broken Hill Regional Gallery
- Second exhibition at NGV Access Gallery *Beyond Words* opened by Hon. Haddon Storey, Minister for the Arts
- Exhibition of works from CREAHM, Belgium and Arts Project Australia *Shared Visions* held at Arts Project Australia Gallery as part of the Melbourne International Festival of the Arts. Ms. Martine Gernay, a founding member of CREAHM participates in a seminar at the NGV
- First invitation to participate in the Australian Contemporary Art Fair (ACAF 4)
- Arts Project Australia Gallery refurbishment and launch
- 1995 - First solo exhibition by artist Julian Martin at Australian Galleries, curated by David Band
- Group exhibition at Chapman Galleries, Manuka, ACT
- Exhibition at Centre d'art Differencie at CREAHM Centre, Liege, Belgium
- First exhibition by artists Valerio Ciccone and Alan Constable at Pinacotheca
- Publication of *Between the Lines*, educational slide kit on art and intellectual disability
- 1996 - Second exhibition by artists Valerio Ciccone and Alan Constable at Pinacotheca
- Second Australian Contemporary Art Fair (ACAF 5)
- Exhibition at Vita Gallery, Oregon, USA
- Illustrated artists' books project initiated by Mandy Laming
- Animation project initiated by artsworkeer, Tina Douglas
- Football exhibition opened by AFL footballer, Justin Madden
- *Drawing on Experience: Reflections on Popular Culture* national touring exhibition and catalogue publication; launch by Professor Bill Gregory, Dean of the Faculty of Art, Design



- Exhibition *Border Crossing* at McClelland Gallery, Langwarrin
- Received first funding from Northern Regional Council of Adult and Further Education for visual arts course for adults with an intellectual disability
- 1997
  - Exhibition and seminar *Nexus*, held at RMIT's Project Space Gallery, opened by Sir James Gobbo. Participants included Godwin Bradbeer, Cheryl Daye, Luciano Giardina, Kitty Ginter, and Bill Gregory
  - First exhibition by artist Jimmy Fuller at Pinacotheca, Richmond
  - Fifth annual exhibition held in conjunction with the Down Syndrome Association of Victoria
  - Artist Julian Martin in group show at Australian Galleries, Melbourne
  - Official launch of *Short Cuts* video of short animated films, by Ms. Lorraine Elliott MLA
- 1998
  - *Bazaar* group exhibition at Pitspace, RMIT (Bundoora campus) co-curated by artists Domenico de Clario and Joseph de Lutiis
  - Artist Julian Martin selected as one of 85 finalists from over six hundred entries Australia-wide in the inaugural *National Works on Paper Survey*, Mornington Peninsula Gallery
  - Third Australian Contemporary Art Fair (ACAF 6)
  - Artist Cathy Staughton included in the exhibition *Luna Park and the Art of Mass Delerium* at the Museum of Modern Art at Heide, which amongst others, featured works by Sidney Nolan, Albert Tucker, Joy Hester, Robert Rooney, Geoff Lowe and Charles Blackman
  - Artist John Northe is a co-winner of the Geelong Print Prize along with Ros Atkins, Deborah Klein, Anne-Marie May, Martin King and Geoff Parr
  - Selected artists participate in the exhibition *Elvis Lives*, staged by Project Ability, Scotland
  - Artist Cathy Staughton exhibits in *La Beaut du Diable* at the Centre d'Art Différencié, Belgium
  - Best Practices Grant awarded by the Department of Human Services
- 1999
  - Four artists exhibit at Pinacotheca, Melbourne
  - Arts Project Australia included in a major survey of outsider art at Musée de l'art Différencié, Belgium. This exhibition featured work from major European Collections, including: the Collection del'Art Brut, Switzerland; L'Aracine, France; Die Kunstler aus Gugging, Austria and the Stadshof Museum in the Netherlands
  - *The "A" Show*, held in conjunction with the Down Syndrome Association of Victoria is staged at the VicHealth Access Gallery, National Gallery of Victoria
  - Arts Project Australia produces the publication *The Inner View - Principles and practices of an innovative program*, which documents the organisation's philosophy, and programs
  - Arts Project Australia artists exhibit at Australian Galleries, Sydney (August) and Melbourne (November)
  - Stelio Costa has solo show at Salmon Galleries, Sydney
- 2000
  - Animation studio moves to 271 High Street, Northcote
  - Julian Martin's work is included in an international exhibition at the Louvre, Paris
  - Work hired by set designers for television mini series *Halifax FP*
  - *Articulations* print exhibition at the Australian Print Workshop, Fitzroy
  - *The A Show*, Parliament House, Sydney - opened by Sir William Deane
  - Artists John Northe & Kelvin Heffernan finalists in the National Works on Paper Award (selected from over 800 entries Australia-wide)
  - *Arterial* - exhibition by artists from Arts Project Australia, Sydney 2000 Olympic Arts Festival, Sydney Opera House
  - *Five artists from Arts Project Australia*, Australian Galleries, Sydney
  - *Artfair 2000*, Royal Exhibition Buildings, Melbourne
  - Receive funding from Community Support Fund and various philanthropic trusts to purchase own building
- 2001
  - *Art of the Sacred Heart*, Greenaway Art Gallery, Adelaide
  - Three artists, Nam Doan, David Waterhouse and Peter Robert-Thomas finalists in the Geelong Print prize
  - Alan Constable finalist in the Jacaranda Annual Drawing Award
  - Purchase premises at 24 High Street, Northcote
  - Arts Project Australia undertakes major organisational review
- 2002
  - Artist Cathy Staughton shows with Martha Grunewald at Centre d'Art Différencie and Art en Marge Belgium
  - *Desired Lines* exhibition at Nexus Gallery, Adelaide, curated by Megan McEvoy
- 2003
  - Arts Project Australia moves into new premises at 24 High Street, Northcote



# Committee & Staff

## Current Board Members

Bernie Bedford  
Liz Bishop  
Mark Chapman  
Elizabeth Cuming  
Trevor Fuller  
Patrick O'Connor  
Jennifer Phipps  
Sally Shrimpton

## Previous Committee Members

Sandra Adams  
Maude Bourne  
Sue Boyce  
Fran van Brummelen  
Michael Butson  
Margot Capp  
Alan Davis  
Cheryl Daye  
Peter Douglas  
Jan English  
Kitty Ginter  
Mary Good  
Murray Hilgendorf  
Myra Hilgendorf  
Neil Jackson  
Cliff Judge  
Chris McAuliffe  
Roma McCullough  
Rita Mantell  
Lyn Quintal  
Libby Smith  
Sue Sturup  
Malcolm Thomas  
Pam Wilson

## Current Artswriters

Sue Baker  
Cliff Burt  
Luciano Giardina  
Rachel Gorman  
Julian McLucas  
Nira Shani  
Zoe Sweeney  
Tegrin

## Previous Artswriters

Mark Chapman  
Sarah Amos  
Cheryl Daye  
Tina Douglas  
Chris Evans  
Kitty Ginter  
Carmella Grynberg  
Aileen Jordan  
Mandy Laming  
Wayne Larsen  
Megan McEvoy  
Katey McRae  
Lyn Quintal  
Maxine Ryder  
Daniel Trethewen  
Dora Zable

## Current Administration Staff

Cheryl Daye - Director  
Megan McEvoy - Studio Manager  
Sue Price - Administrator

## Previous Administrative Staff

Judy Anderson  
Linda Bond  
Iain Stewart

## Current Framing and Archiving Staff

Suzanne Branton  
Cliff Burt  
Clinton Greenwood

## Previous Framing and Archiving Staff

Chris Evans  
Sarah Tomasetti

## Current Volunteers

Joe Argenzio  
Rosie Brennan  
Joan Cornell  
Anna Crooks  
Nick Kallincos  
Meghann Jones  
Libby Meagher  
Catherine Noel  
Harry Pantelidis  
Ginny Grayson  
Alysia Rees  
Giselle Saiffert  
Sophie Sherriff  
Diana Stubbs  
Maria Verkie

Thank you also to the many previous volunteers who have contributed so much to Arts Project Australia over many years.



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