

Melinda Harper in Conversation with the Collection



Melinda Harper in Conversation with the Collection

COVER
Melinda Harper
Untitled 2021
oil on canvas
collection the artist



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Untitled 2021
oil on canvas
collection the artist

Foreword

Naomi Cass

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Melinda Harper in Conversation with the Collection is presented as part of Castlemaine Art Museum's (CAM) contribution to the Castlemaine State Festival 2021. This is the second in CAM's *In Conversation* series and is an ambitious and confident commitment to living artists and the pleasures of presenting CAM's art and museum collections in novel ways.

CAM gratefully acknowledges Melinda Harper for her engagement and loan of work. Together with curator Jenny Long, Harper has immersed herself in the collection with skill and curiosity and I thank both for their stellar work. I gratefully acknowledge catalogue contributors: Judy Annear for her essay, Jack Loel for his graphic design; Julie Millowick and Ian Hill for their photography.

Realisation of the exhibition and catalogue has been achieved through new partnerships with generous supporters: the Vizard Foundation and patrons, Peter Lovell and Michel Jan. We thank the patrons and the Vizard Foundation Trustees. The Victorian Government has provided critical support through Creative Victoria, for which we are grateful. I thank other supporters: Art Guide Australia, Tint Design, Musthave Vintage and Haymes Paint.

In Conversation implies an informality, a lively exchange between equal parties; here Melinda Harper's work resonates with the collection items she has selected. Equally significant is the internal voice that visitors and readers bring as the third interlocutor in this joyous conversation.

Naomi Cass
Director
Castlemaine Art Museum



Installation view

Melinda Harper in Conversation with the Collection

Jenny Long and
Naomi Cass

Melinda Harper in Conversation with the Collection

Jenny Long and Naomi Cass

The experience of looking at a work by Melinda Harper can be a vertiginous fall into a space where the relationship of pink and green suddenly becomes all important. This is exhilarating or calming depending on what you bring to the viewing. These are not cool cerebral works. Like their maker, they are warm and strong, complex and subtle. Colour is the subject of Harper's paintings. Colours jostle for attention and the viewer is caught up in the push and pull between one stripe, square or stitch, and the next.

Harper was already an established artist by the time she moved to Castlemaine in 2014. In 2015 a retrospective of her work at Heide Museum of Modern Art highlighted the depth and range of her practice including work with textiles, found ceramics and glass which are painted and collaged. Since then, the environment of Leanganook and Campbell's Creek has seeped into her work. The landscape through which she walks each morning is present, with its

gradations of grey and green, strong yellow light and dark blue shadows. She responds to nature, but not with naturalism. It is the carefully orchestrated relationship between the colours which guides the effect each work has on the viewer. Some are constrained and tense, others open and light, all are dynamic and filled with rhythm and cadence.

In her seminal essay on Melinda Harper's work, curator Sue Cramer writes, 'Though steeped in the history of modernist art—the primary shapes of Constructivism and the fractured planes of Cubism, alongside many other sources—such works are made as a response to the visual world and are informed, Harper says, by my own experience of looking.'ⁱ Cramer goes on to establish the emotional register within Harper's use of colour, quoting the artist, ... it evokes a feeling.'

ⁱ
Sue Cramer, *Colour Sensation: The works of Melinda Harper*, catalogue essay, Heide Museum of Modern Art, 2015 p21.

Moving to Melbourne from Canberra in 1983, Harper studied at the Victoria College (previously known as Prahran Tech) under abstract artists Robert Jacks, Lesley Dumbrell and John Nixon. Her first exhibition was in 1987 at Pinacotheca in Melbourne and she was a leading member of the influential Store 5 artists' group in Melbourne (1989-1993). Initially small in scale and simple in composition, as much due to economical as aesthetic considerations, Harper's paintings have since increased in size and become more complex.

Melinda Harper in conversation with the collection is the second in a series of exhibitions

where CAM invites established artists to open our eyes to new interpretations of well-loved works within the art and social history collections. A mini-survey of the artist's work is integrated into their selection. Indeed, we invite artists to explore the collection bringing new works to light, driven by their delight in working behind the scenes. This is partly artist as curator and partly a work in itself; a three-dimensional collage of material culture, art, exhibition furniture, layered within this beautiful gallery space. When artists select work from the collection it reveals much of their own interest and desires as distinct from a chronological or art historical survey. For example, Harper is drawn to works by women artists, often domestic in scale and materiality and finally she has included work that shows the hand of the maker. This is another characteristic of Harper's own work, the expressive brush strokes, accretions and gaps which reference the materials and textures of the tactile world in which we live.

Harper's abstraction is not purely optical or idealised, it remains firmly rooted in the real world and is a celebration of her own lived experience here in Central Victoria.

Jenny Long and Naomi Cass

Jenny Long is a free-lance curator who has been working with the CAM Collection for the last two years. She lives and works on Dja Dja Wurrung country (never ceded) in the Whipstick Forest, Central Victoria.



Installation view:
 Melinda Harper
Untitled 2020
 embroidery with thread
 and spray paint
 collection the artist

Klytie Pate
Vase c1936
 wheel-thrown earthenware
 collection Castlemaine Art Museum

Gathering together

Judy Appear

Gathering together

Judy Appenar

Gathering together is an impulse associated with sustenance regardless of who or what is doing the gathering. The sustenance can be anything from the material to the metaphysical. Any object can be gathered together and be sustaining in some way – intellectually, imaginatively, physically, spiritually. The application of values to objects is a critical matter for the gatherer or collector. A child will collect mundane objects in which they invest special powers. A museum collects objects for a number of reasons including those considered to be significant. Anyone, according to their means, can and does collect – for example photographs, music, books, cars, coins, memorabilia, plants, stamps – objects that have uses and those that ostensibly do not. They may order them

on shelves, in gardens, folders, cabinets, moving them about according to certain orders which are capable of change.

Why collect things? There is the thrill of acquisition, naming things, telling stories about a beloved object, constructing a theatre of objects which talk to us as well as others. The object is animated and reanimated every time it is looked at whether by its owner or another observer. But is it the object itself that gives up its secrets? Is it the physical and metaphysical properties of that object which speaks to us? Is it the collector who remembers where they found and acquired the object, who they were with and what they have subsequently learnt from other sources?

European cabinets of curiosities, from the 16th and 17th centuries, could consist of disparate collections of items from near and far. American scholar Daniela Bleichmar has studied such cabinets and concluded they were not about the production of knowledge, rather they were about '...worldmaking, which absorbed, recontextualized and repurposed objects with specific geographical and cultural origins and meanings to create undifferentiated, fungible foreignness.'ⁱ Previously unseen objects from remote parts of the globe were collected often at random and with little thought of accuracy. It was their ability to inspire wonder and storytelling that made them priceless.

Cabinets of curiosities eventually grew into the vast European museums of the 19th century, hard on the heels of the Great Exhibitions

i
D Bleichmar, The cabinet and the world - Non-European objects in early modern European collections, *Journal of the history of collections*, 2021 fhaa059 doi.org/10.1093/jhc/fhaa059 accessed 24/02/21.

where the spoils of Empire and goods for trade were collected *en masse* for millions of people to encounter and consume. Classifications of objects deemed foreign became less a matter of individual memory and more an attempt at scientific analysis or aesthetic discernment. However, regardless of scale, the gathering of objects retained an intimacy for the observer. A story would inevitably emerge from dialogue with the object observed on its own or in relation to others which may, in some way, appear similar. Generally speaking, any 'foreign' object was subjected to interpretation by its owner or observer and not necessarily its maker.

As the European empires had expanded across the globe in the preceding centuries, there was, as German philosopher Walter Benjamin noted in 1937, '...no cultural document that is not at the same time a record of barbarism.'ⁱⁱ It is the task of the modern collector and collection to try to heal this severing of art and artefacts, of whatever sort, from their origins.

Smaller collections often do not have the authoritative presence of the large, but they can have the authority of the local. In severing objects from their origins, and then classifying them without recourse to their makers, large collecting institutions have created conundrums because there is a loss of knowledge of place, time and purpose. This severing which in the 19th century was exacerbated by industrialisation and mass production, brought forth a desire to rehabilitate

ii

W Benjamin, Eduard Fuchs, collector and historian, *One-Way Street*, trans E Jephcott & K Shorter, Verso, London & New York 1998 p 359.

the local, domestic, handmade, usually functional object. Known as the Arts & Crafts Movement and spearheaded in England (where it was the most pervasive) by artist William Morris, many European cultures, in addition to the United States of America and Japan with their various social, political and aesthetic inflections, followed suit. In some instances, there was revolutionary purpose and work by women was at the forefront. Fetishizing the handmade was usually not the purpose of these movements, rather it was to honour the labour and skill of the makers within their particular and local environments which anchored them and their work to materials and knowledge. Later 20th century feminist movements furthered the attention paid to skilled work which had been marginalised by corporatisation and modernism. Such work includes prints and other multiples, ceramics, enamelling, embroidery, clothing, furnishings and, importantly, the material culture of colonised peoples.

Melinda Harper's dialogue with the collection of the Castlemaine Art Museum brings into play her own work in its various forms and therefore her own collections of objects which inspire those works. Harper's practice is integral to the places she inhabits. Like Ukrainian/French artist Sonia Delaunay or Dutch artist Piet Mondrian, as examples, whose diverse abstractions were inspired by music and the organic, city and country, Harper takes sustenance from the world around her.

Equally engaged by the late 19th century Arts & Crafts movement, early 20th century Russian and German avant-gardes, and the central role played by women artists of those and more recent periods, Harper participates in an egalitarianism which goes beyond conventional attitudes toward colour, style and form. Rather than wrenching objects from their origins, Harper is making an intensely dynamic environment enabling objects to speak to each other and to us.

Judy Annear

Judy Annear is a writer, researcher and Honorary Fellow at the University of Melbourne School of Culture and Communication. She lives and works on Dja Dja Wurrung Country, sovereignty never ceded.

Images



Melinda Harper
Untitled 2015
oil on canvas
collection the artist



Installation view



Installation view:
Melinda Harper
Untitled 2009
embroidery
collection the artist

Ethel Carrick-Fox
French Beach Scene c1910
oil on wood panel
collection Castlemaine
Art Museum



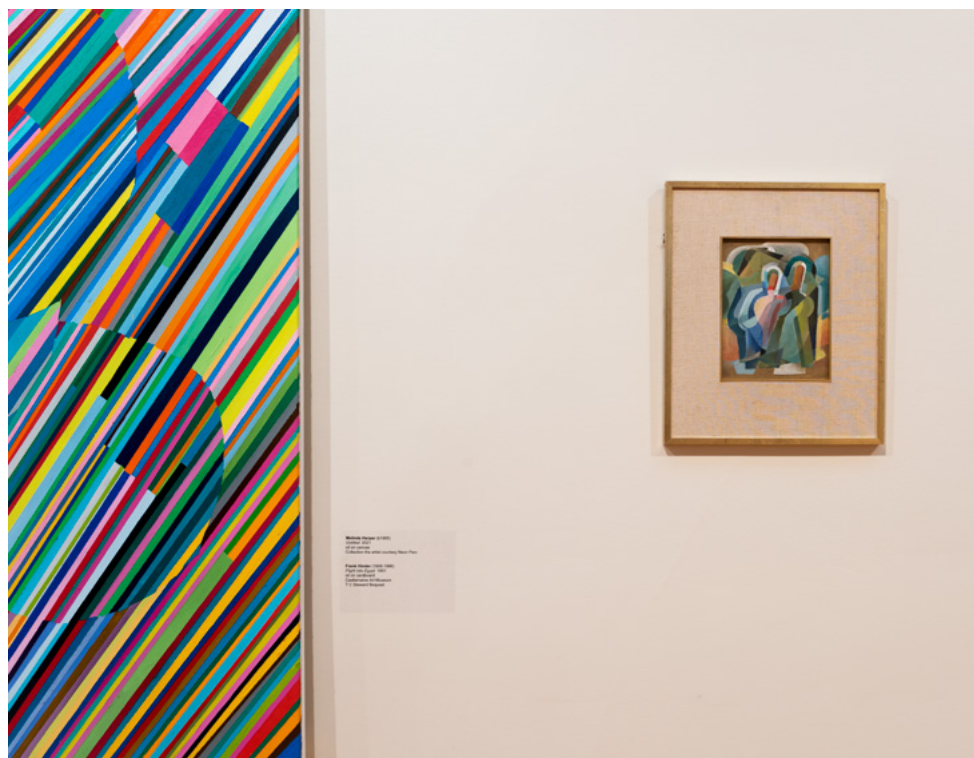
Melinda Harper
Untitled 2021
thread and brocade ribbon on mesh
collection the artist



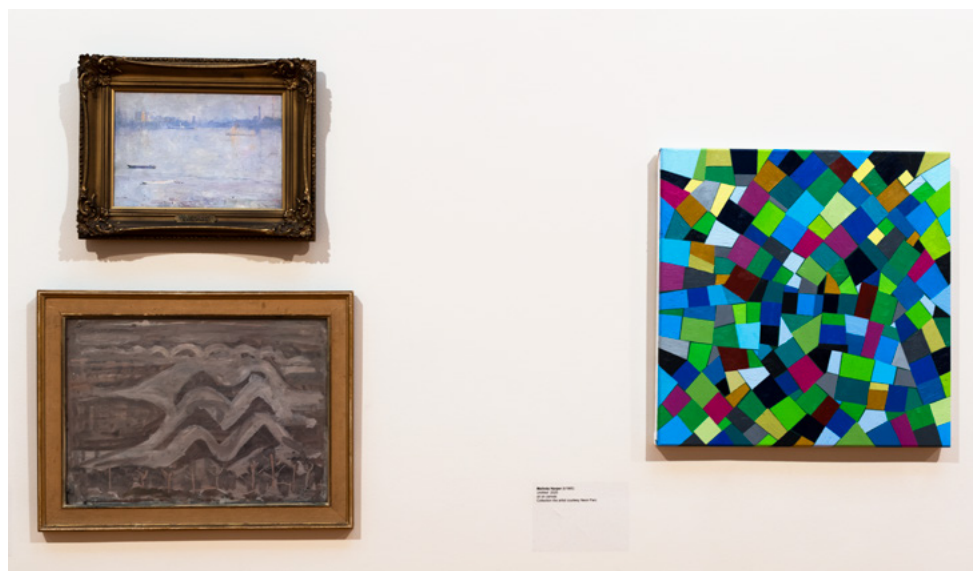
Installation view



Unknown maker
Spill Vase c1863-90
glazed parian
Castlemaine Art Museum



Installation view



Installation view:
 Arthur Streeton
Thames in Golden Light
 c1905
 oil on canvas
 collection Castlemaine
 Art Museum.

Ian Fairweather
Untitled landscape
 c1949-55
 gouache on paper
 collection Castlemaine
 Art Museum.

Melinda Harper
Untitled 2020
 oil on canvas
 collection the artist



Melinda Harper
Untitled 2020
oil on canvas
collection the artist





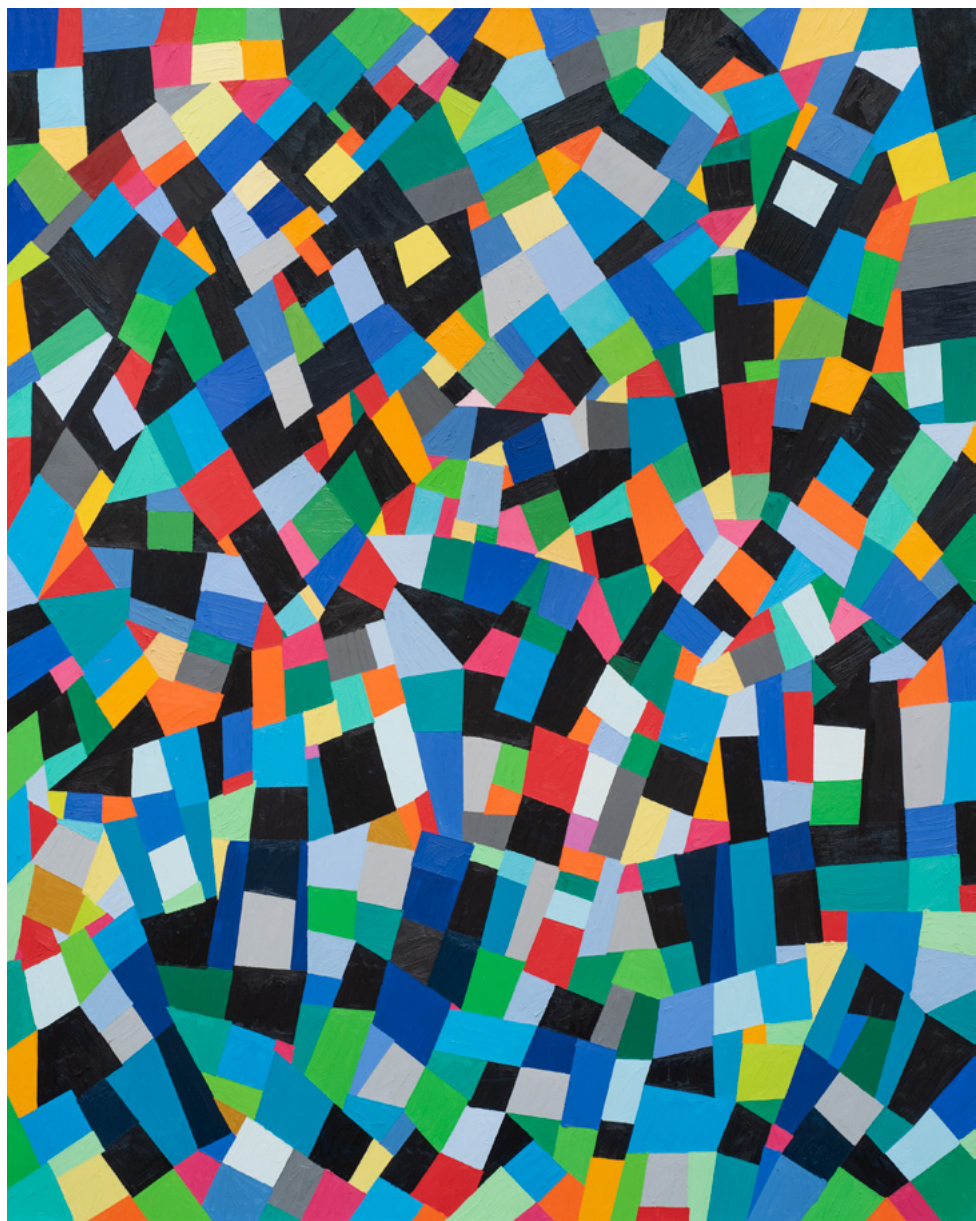


Installation view:
including work by Melinda
Harper, John Nixon,
Howard Tozer, Stanley
Ellis and Jane McAuslan

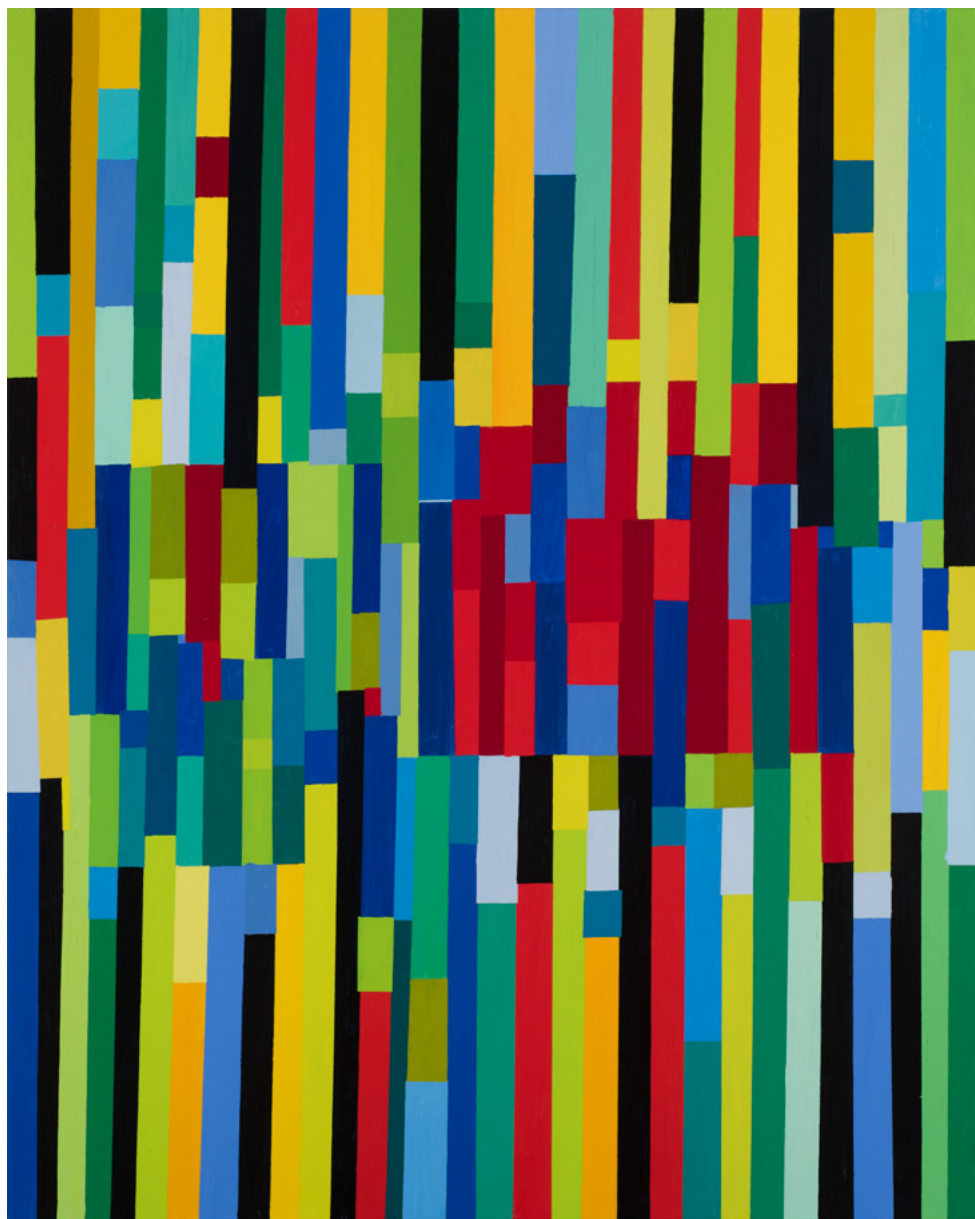
Previous two pages:
Melinda Harper
Untitled 2017
mixed media on paper
collection the artist



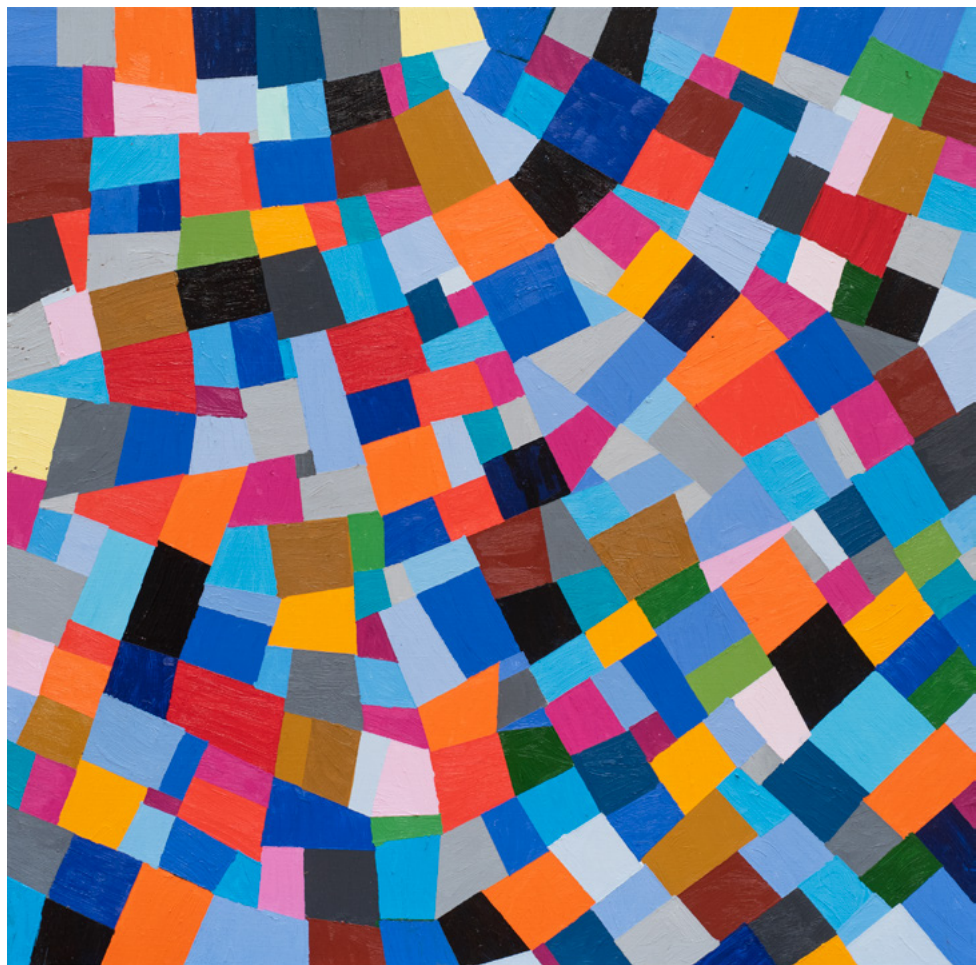
Howard Tozer
Green conical lidded container 1987
copper, green enamel, foil
Castlemaine Historical Museum



Melinda Harper
Untitled 2014
oil on canvas
collection the artist



Melinda Harper
Untitled 2017
oil on canvas
collection the artist



Melinda Harper
Untitled 2020
oil on canvas
collection the artist



Melinda Harper
Untitled 2020
oil on canvas
collection the artist



Melinda Harper, family and friends at the opening of the exhibition

Art at Work:

Melinda Harper

How long have you been working in the Castlemaine area and what drew you here?

We have lived in Castlemaine for six years. I moved from Melbourne with my children. We had never been to Castlemaine. I did a Google Maps search and Castlemaine came up. I wanted to be close to Melbourne because of my parents and friends and also to see exhibitions easily. When I drove up here, it just seemed possible and culturally there was a life that we could participate in. A cinema, bookshops and a gallery made the decision. I also wanted to experience nature and see something visually different. I do love Melbourne but having more time to read and look has been really valuable. Our life here is very different; there is a beauty in the extreme weather. The colour of summer: that Naples yellow, which is also a pastel yellow which I can't really describe, is as beautiful as the green of winter. We often reflect that we made a good decision.

Can you please describe where you work?

I paint in a studio at the back of my home. It was carpenter's shed; a bit uncomfortable which I don't really mind. I prefer having a studio at home. I tend to work in the studio and also in the house, depending on the nature of the work. I do the messy work outside and drawing and watercolours and textile works inside.

What can you see out of your window?

The studio looks out to the garden, which is quite large and unruly. There is a pathway from the house to the studio, which has a garden that I have planted. I rarely use purple in my paintings. I find it a colour that changes other colours in a way that I don't like or I just can't get it to work tonally. But have always loved the Pre-Raphaelites and the Pre-Raphaelite palette, which heavily uses purple. What I noticed recently is that I have planted a range of purple and silver flowering plants, which I look at every day and although purple isn't present in the studio, it leads me there.

Do you have a special way of commencing your day, a cup of coffee or a ritual to get you into a productive frame of mind?

As soon as my young adults are off to school, my day commences with a coffee; sometimes reading and a walk. Coffee is the essential beginning. If I am going into the studio or starting work a bit later I would aim to take my dog for a 30-minute walk before starting. I do love watching colour

in nature, not only in the changing of seasons but the everyday presence of colour.

What special object is sitting on your bench at the moment?

Several. I have a Peter Shire mug (Echo Park Pottery). I have a few but one is very beautiful; pink, white and black with a very large handle. I have also just purchased the catalogue *Erica McGilchrist: For The Record* from Heide which I have spent days reading and looking at.

Do you structure your day, or not?

Yes, depending on work commitments. I also coordinate Murnong Mamas, a social enterprise Aboriginal catering service. We operate out of Castlemaine Community House and employ Aboriginal women from Bendigo and Castlemaine. We work as a collective; Auntie Julie McHale shares her extensive knowledge and lots of talking is involved while cooking. What started as an idea for creating employment has become a meaningful learning platform for women. Auntie Julie and I also aim to support micro businesses that emerge from staff. It's very exciting to be able to support ideas and create opportunities and some of the colours and tastes of the ingredients are really fantastic.

Because I do have a complex working life, structure is really important. A rigorous studio practice is very important and that involves some structure and organisation. I am an artist who

works consistently and likes to be in the studio daily. Because the paintings take a long time, looking at the paintings is a process that is very important. The experience of that process is something I really love - the looking and thinking. I don't work wet into wet paint, so I am always waiting for paint to dry and the slowness is also a really important part of the process. The studio is a place where I slow everything down.

What music are you listening to when you work?

I am not listening to music in the studio at the moment. I have been listening to a lot of interviews and conversations with artists. The one that I keep coming back to is Stanley Whitney and Ben Okri in conversation. Ben Okri's questions and reflections on Whitney's paintings are very thoughtful. He has looked deeply at these works, as I have over the last few years. I have listened to this interview many times in the last month.

Is your practice solitary or do you work with others?

I work alone, but have collaborated with peers and also artists who have skills that I don't have. I have worked with Rebecca Mayo on prints. Working with an artist who has expertise in printing and an understanding of my process is very rewarding. The exchange informs other works; it becomes a collaboration. I worked with Kerrie Poliness on a fabric project in 1999 at the Meat Market in North Melbourne. This is a project we would both like to revisit.

Is there a ritual you have in closing down your studio for the day?

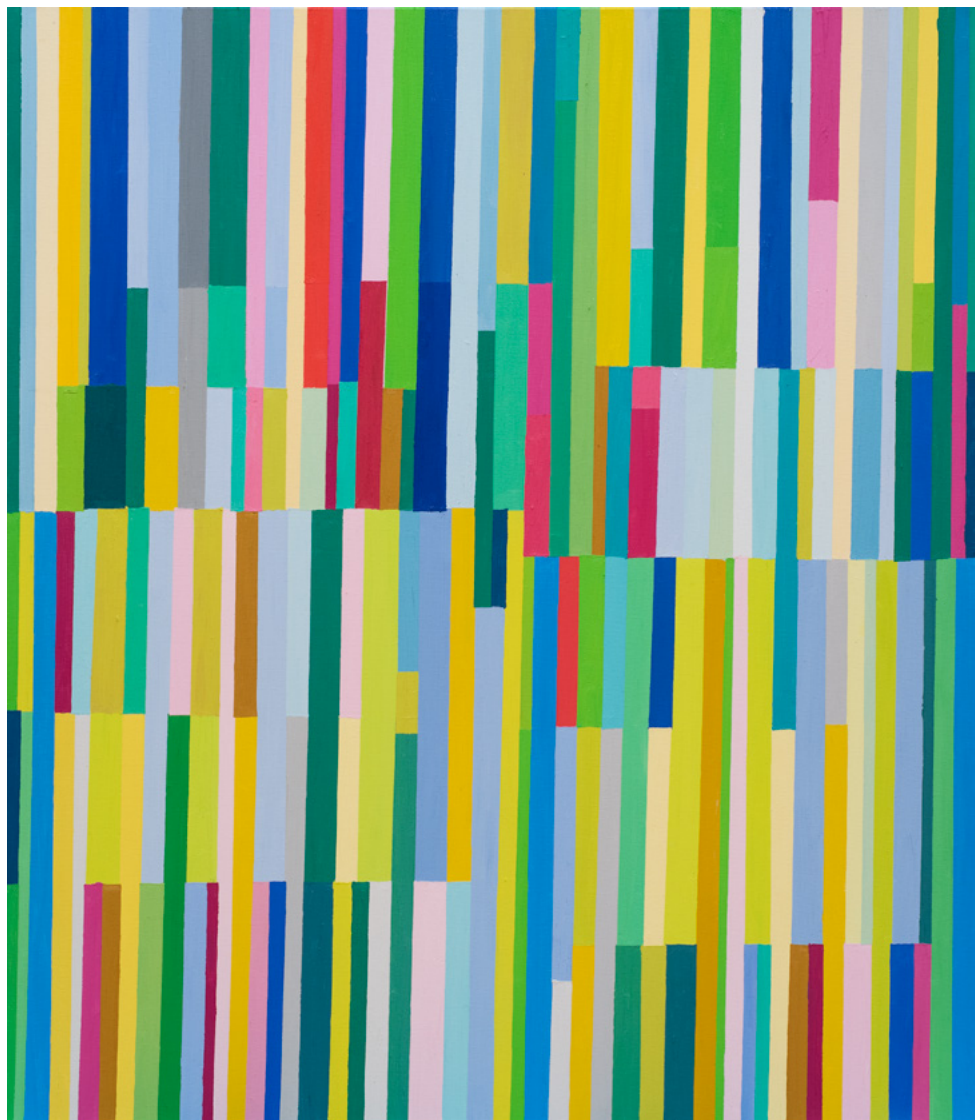
At the end of the day I bring 2 or 3 paintings inside my home. I work on several paintings at once but just hang one painting to look at for several days. I usually go back into the studio for a short period in the late afternoon to clean up and end the painting part of the day.

Are you disciplined about finishing up or do you take your work with you into the evening?

I often work at night, either drawing or doing embroideries and reading. The textile works I only do at night. They do take a long time so I generally work for a couple of hours.

Melinda Harper
June 2020

The *Art at Work* interviews are part of CAM's online series *Reflections* developed during the closure of cultural institutions due to the pandemic.



Melinda Harper
Untitled 2017
oil on canvas
collection the artist

Melinda Harper

Highly regarded for her vibrant use of colour and geometry, Melinda Harper is one of Australia's most significant contemporary artists working in abstraction. Harper works across a number of mediums; including paintings, works on paper and textiles. Born in Darwin in 1965 she has lived and worked in Castlemaine since 2014, where she continues to evolve her practice.

Harper completed a Bachelor of Art (Fine Art Painting) at Victoria College, Melbourne in 1985 where teachers such as John Nixon, fostered her interest in modernism and abstraction. She quickly became established as a talented young artist, and her work was included in a number of important group exhibitions such as *Geometric Abstraction*, ACCA, Melbourne (1986), *Subversive Stitch*, Monash University Gallery (1991), *Australian Perspecta*, AGNSW (1993), *Spirit and Place, Art in Australia, 1861-1996*, MCA, Sydney (1996) and *Primavera, The Belinda Jackson Exhibition of Young Artists*, MCA, Sydney (1998). Her first solo show was at Pinacotheca in 1987. She was a founding member of Store 5, a dynamic and influential artists' run space in Prahran initiated by Kerrie Poliness and Gary Wilson and had numerous solo exhibitions at Store 5 (1989, 1990 and 1996) as well as at 200 Gertrude Street (1992) and Anna Schwartz Gallery (1996, 1997, 1999, 2005).

In 2000, Harper was awarded an Australia Council Residency in Barcelona Spain and in 2002 she was a recipient of an Australia Council New Work Grant. During the early 2000s, she continued to exhibit widely in significant exhibitions such as *Good Vibrations; the legacy of Op Art in Australia*, Heide Museum of Modern Art (2002), *The First Beijing International Biennale*, China Museum of Fine Arts, Beijing, China (2003) and *Australia-Contemporary Non-Objective Art*, Bonn and Wurburg, Germany (2007-8).

In the last ten years Harper has continued to regularly be included in major group exhibitions, among them: *Australian Cubism*, (2009) and *Call of the Avant-Garde*, (2017), Heide Museum of Modern Art, *Melbourne Now*, NGV, (2013), *Painting More Painting*, ACCA, (2016), and most recently; *Know My Name* NGA, Canberra (2020).

Recent solo exhibitions include shows at Olsen Gallery, Sydney (2017), Block Projects (2013) and Neon Parc, Melbourne (2020).

In 2015, Harper's contribution was recognized with a major retrospective exhibition at Heide Museum of Modern Art curated by Sue Cramer, *Colour Sensation: The Works of Melinda Harper*. In 2020, she received a Regional Arts Victoria New Work Grant and in 2021 her work features in another survey exhibition: *Melinda Harper in Conversation with the Collection* at the Castlemaine Art Museum. Harper is represented in numerous public and private collections including, the NGA, NGV, AGNSW, AGSA and AGWA.



Installation view:
Melinda Harper
Untitled (detail) 2015
oil on canvas
collection the artist

Ina Gregory
Our Garden c1913
oil on wood
collection Castlemaine Art Museum.

List of works

Melinda Harper
Paintings

Untitled 2012, oil on canvas, 33 x 24
Untitled 2014, oil on canvas, 153 x 122
Untitled 2015, oil on canvas, 122 x 182
Untitled 2017, oil on canvas, 153 x 122
Untitled 2017, oil on canvas, 122 x 106.5
Untitled 2020, oil on canvas, 76 x 76
Untitled 2020, oil on canvas, 76 x 76
Untitled 2020, oil on canvas, 61 x 61
Untitled 2021, oil on canvas, 152.5 x 122
Untitled 2021, oil on canvas, 76 x 76

Melinda Harper
Works on paper

Untitled 2017, mixed media on paper, 76 x 56
Untitled 2017, mixed media on paper, 76 x 56
Untitled 2017, mixed media on paper, 76 x 56
Untitled 2017, mixed media on paper, 76 x 56
Untitled 2017, mixed media on paper, 76 x 56

Melinda Harper
Embroideries

Untitled 2009, embroidery with coloured thread, spray paint, 37 x 33
Untitled 2009, embroidery with coloured thread, 31 x 30
Untitled 2009, 30 x 31, embroidery with coloured thread, oil paint,
Untitled 2009, embroidery with coloured thread, oil paint, 42 x 42
Untitled 2010, embroidery with coloured thread, 35 x 30
Untitled 2019, embroidery with coloured thread, oil paint, spray paint, 63 x 60
Untitled 2019, 2019, embroidery with coloured thread, oil paint, spray paint, 29 x 24
Untitled 2019, embroidery with coloured thread, spray paint, 24 x 21,
Untitled 2019, embroidery with coloured thread, spray paint, 26 x 23,
Untitled 2019, embroidery with coloured thread, oil paint, spray paint, 28 x 23
Untitled 2019, embroidery with coloured thread, spray paint, 55 x 36
Untitled 2020, embroidery with coloured thread, spray paint, 43 x 35
Untitled 2020, embroidery with coloured thread, spray paint, 46 x 35
Untitled 2020, embroidery with coloured thread, 36 x 32
Untitled 2020, embroidery with coloured thread, 28 x 25
Untitled 2020, embroidery with coloured thread, spray paint, 48 x 45
Untitled 2020, embroidery with coloured thread, spray paint, 53 x 44
Untitled 2021, embroidery with coloured thread, 42 x 36
Untitled 2021, embroidery with coloured thread, spray paint, brocade ribbon, 44 x 42.5
Untitled 2021, embroidery with coloured thread, spray paint, brocade ribbon, 31 x 40

Melinda Harper
Glass and ceramic works

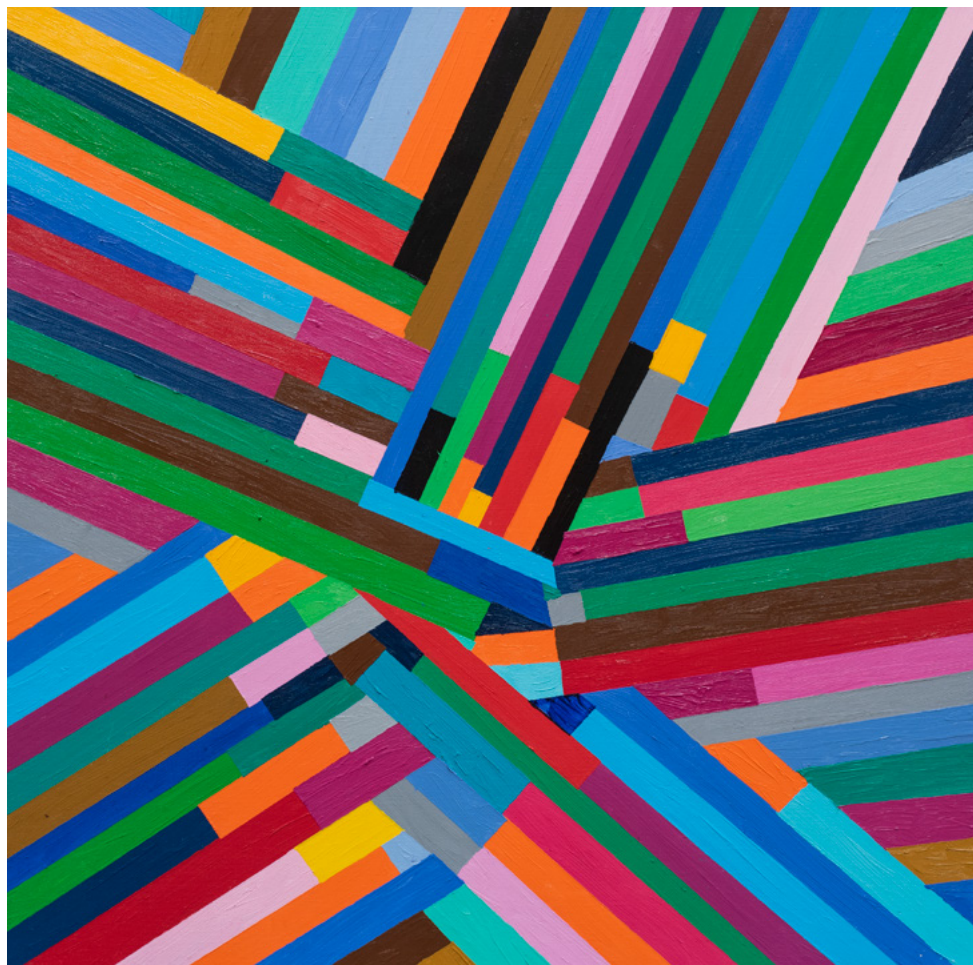
Untitled 2003, ceramic vase, oil paint, 27 x 12
Untitled 2003, ceramic vase, oil painted wood shapes, 10 x 12
Untitled 2008, glass vase, oil paint, 40 x 6
Untitled 2008, glass vase, oil paint, 25 x 10
Untitled 2008, glass vase, oil paint, 25 x 15
Untitled 2008, glass vase, oil paint, 25 x 15
Untitled 2006, found perfume bottle, oil painted wood shapes, mirror discs, 10 x 6 x 5.5
Untitled 2006, found perfume bottle, oil painted wood shapes, mirror discs, 12 x 10 x 2.5
Untitled 2006, found perfume bottle, oil paint, mirror discs, 2.5 x 7.5 x 13
Untitled 2006, found perfume bottle, oil paint, mirror discs, 11 x 7 x 2.5
Untitled 2006, found perfume bottle, oil paint, mirror discs, 13 x 5 x 2.5
Untitled 2006, found glass oil paint, mirror discs, 8 x 6 x 6
Untitled 2006, found perfume bottle, oil painted wood shapes, buttons, mirror discs, 17.5 x 7 x 4

ALL WORKS COLLECTION THE
 ARTIST. ALL MEASUREMENTS ARE
 IN CENTIMETRES, HEIGHT BEFORE
 WIDTH BEFORE DEPTH.

Castlemaine Art Museum Collection

- Belleek, *Tea Pot and Bowl* c1891-1926, ceramic, 13 x 13 x 21 (teapot) 6 x 10 (bowl), Castlemaine Art Museum, Eleanor Stobie Bequest 1939
- John Brack (1920-1999) *Surrey Hills* 1962, oil on composition board, 92 x 65, Castlemaine Art Museum, Gift of Helen Brack under the Cultural Gifts Program 2013
- Merric Boyd (1888-1959), *Vase with fish design* 1917, turquoise and blue underglaze and brush decoration, 19 x 12, Castlemaine Art Museum, Gift of Hilda Leviny 1981
- Ethel Carrick-Fox (1872-1952), *French beach scene* c1910, oil on wood panel, 22 x 33.2, Castlemaine Art Museum, Gift of Major Basil R M MacNay
- Clarice Cliff (designer) Newport Pottery, *Bowl from the 'Bizarre' range* c1928, handpainted earthenware, Castlemaine Historical Museum, Gift of Joy McDonald 2003
- Tjikalyi Colin (b1942), *Untitled* c1961, gouache on paper, 20 x 25.5, Castlemaine Art Museum, Gift of the Reverend Alec and Mrs Hilliard 1961
- Tjikalyi Colin (b1942), *Untitled* c1961, gouache on paper, 20 x 25.5, Castlemaine Art Museum, Gift of the Reverend Alec and Mrs Hilliard 1961
- Stanley Ellis (1899-1985), *Cloisonné dish*, copper with green, yellow and black enamel, 2.5 x 12, Castlemaine Historical Museum
- Stanley Ellis (1899-1985), *Cloisonné candlestick* n.d., copper with yellow, blue and white enamel, 8.5 x 9.5, Castlemaine Historical Museum, Gift of the artist 1975
- Stanley Ellis (1899-1985), *Dish* n.d., copper with blue enamel, 3 x 9, Castlemaine Historical Museum, Gift of the artist 1975
- Stanley Ellis (1899-1985), *Shaped dish* n.d., copper with yellow enamel, 2 x 13 x 13, Castlemaine Historical Museum, Gift of the artist 1975
- Stanley Ellis (1899-1985), *Dish* n.d., copper with green enamel, 3 x 8.5, Castlemaine Historical Museum, Gift of the artist 1975
- Stanley Ellis (1899-1985), *Curved dish* n.d., copper with red enamel, 14 x 10 x 3, Castlemaine Historical Museum, Gift of the artist 1975
- Ian Fairweather (1891-1974), *Untitled landscape* c1949-55, gouache on paper, 34.5 x 47, Castlemaine Art Museum, Gift of June Davies 1994
- Ina Gregory (1874-1964), *Our Garden* c1913, oil on wood, 30 x 20, Castlemaine Art Museum, Gift of the artist 1913
- Frank Hinder (1906-1996), *Flight into Egypt* 1951, oil on cardboard, 24.5 x 19, Castlemaine Art Museum, T C Steward Bequest
- Roger Kemp (1908-1987), *Relativity* 1972, etching, 100 x 100, Castlemaine Art Museum, Gift of Renee Dent 1993
- Clifford Last (1918-1991), *Family group* 1958, limed pine, 56.5 x 19.5 x 13.5, Castlemaine Art Museum, Gift of subscribers 1958
- Jane McAuslan (1855-1926), *Sampler* 1866, canvas, wool, 39.5 x 30.5, Castlemaine Historical Museum, Gift of Pam Rosenberg 1999
- Jane McAuslan (1855-1926), *Pedestal Cover* 1880s, embroidered linen, 67 x 63, Castlemaine Historical Museum, Gift of Pam Rosenberg 1999
- Godfrey Miller (1893-1964), *Tree and mountain* 1962, oil on canvas, 47 x 60, Castlemaine Art Museum
- Godfrey Miller (1893-1964), *Still life* n.d., oil on canvas board, 21.5 x 15.5, Castlemaine Art Museum
- John Nixon (1949-2020), *Purple and Black* 2015, enamel on canvas, 75 x 59.5, Castlemaine Art Museum
- John Nixon (1949-2020), *Untitled* 2004, collage of printed papers on card, 14 x 21, Castlemaine Art Museum, Gift of the artist under the Cultural Gifts Program 2017
- John Nixon (1949-2020), *Untitled* 1998, crayon on card, 21x 14, Castlemaine Art Museum, Gift of the artist under the Cultural Gifts Program 2017
- John Nixon (1949-2020), *Untitled* 2002, collage of printed papers and tape on card, 21 x 15, Castlemaine Art Museum, Gift of the artist under the Cultural Gifts Program 2017
- John Nixon (1949-2020), *Untitled* 2010, collage of yellow, red and silver card on card, 30 x 21, Castlemaine Art Museum, Gift of the artist under the Cultural Gifts Program 2017
- Ostrich egg*, 13 x 16, Castlemaine Historical Museum
- Klytie Pate (1912-2010), *Vase* c1940, wheel-thrown earthenware with copper glaze, 24 x 17, Castlemaine Art Museum, Gift of Peter Monkivitch 2011
- Klytie Pate (1912-2010), *Vase* c1936, wheel-thrown earthenware with iron (yellow) glaze, 21 x 18, Gift of Peter Monkivitch 2011
- Margaret Preston (1875-1963), *Aborigines preparing for a fight* n.d., gouache stencil on black paper, 35 x 32, Castlemaine Art Museum
- Royal Doulton, *Vase* c1900-1925, 'Serpent' hand painted by Charles Noke, ceramic, Castlemaine Historical Museum, 17 x 8, Sir John Higgins Bequest 1942
- Seed pod (New Guinea)*, 7 x 9, Castlemaine Historical Museum
- Silk from Harcourt* c1870, raw silk, 9 x 22, Castlemaine Historical Museum, Gift of Miss Page 1936
- Arthur Streeton (1867-1943), *Thames in Golden Light* c1905, oil on canvas, 25.5 x 35, Castlemaine Art Museum

- Howard Tozer (1929-2009), *Plique-à-jour bowl* c1989, copper, glass, 4 x 11, Castlemaine Historical Museum, Gift of the artist 2009
- Howard Tozer (1929-2009), *Red and gold plate* c1989, copper, gold foils, red enamel, 3 x 19, Castlemaine Historical Museum, Gift of the artist 2009
- Howard Tozer (1929-2009), *Blue and silver plate* c1973, copper, enamel, foil, 2 x 20, Castlemaine Historical Museum, Gift of the artist 2009
- Howard Tozer (1929-2009), *Red plate with star pattern* 1990, copper, red enamel gold foil, 3 x 27.5, Castlemaine Historical Museum, Gift of the artist 2009
- Howard Tozer (1929-2009), *Cloisonné sphere* c1978, copper, red, green, black enamel, 10 x 10 x 10, Castlemaine Historical Museum, Gift of the artist 2009
- Howard Tozer (1929-2009), *Blue sphere* c1980, copper, blue enamel, silver foil, 11 x 11 x 11, Castlemaine Historical Museum, Gift of the artist 2009
- Howard Tozer (1929-2009), *Black sphere* c1980, copper, enamel, metal balls, 10 x 10 x 10, Castlemaine Historical Museum, Gift of the artist 2009
- Howard Tozer (1929-2009), *Blue spotted sphere* c1980, copper, enamel, 10 x 10 x 10, Castlemaine Historical Museum, Gift of the artist 2009
- Howard Tozer (1929-2009), *Red sphere* 1987, copper, gold foil, red and black enamel, 8.5 x 8.5 x 8.5, Castlemaine Historical Museum, Gift of the artist 2009
- Howard Tozer (1929-2009), *Green conical lidded container* 1987, copper, green enamel, foil, 13.5 x 7.5, Castlemaine Historical Museum, Gift of the artist 2009
- Unknown maker, *Roman blown glass Unguentarium* c1st century, glass, 22 x 6, Castlemaine Historical Museum, J and E Learmonth Bequest 2000
- Unknown maker, *Fire Stick Holder* c1921, seeds, resin, wood, 5 x 21, Castlemaine Historical Museum
- Unknown maker (Northern Irish), *Spill Vase* c1863-90, glazed parian possibly Belleek, 29 x 17 x 17, Castlemaine Art Museum, Sir John Higgins Bequest 1941
- Unknown maker (English), *Custard Cups* c1860-70s, cut lead glass with applied handles, 6 x 6.5, Castlemaine Historical Museum, Gift of Beth Sinclair 2001
- Unknown maker (Poland), *Purse* c1823, velvet, linen and beads, Castlemaine Historical Museum, Gift of Mrs Moffat 1996
- Unknown maker, *Section of scarf* n.d., cream tulle, pineapple fibre, beads, 20 x 100, Gift of Mrs E H Williams 1940, Castlemaine Historical Museum
- Unknown maker (Sri Lanka), *Yellow silk shawl* c1900, 248 x 55, Castlemaine Historical Museum, Gift of Beth Sinclair c1985
- Unknown maker possibly Annie Townshend c1880-1890, *paper pricking for lace edging*, paper, thread, 14 x 45, Gift of Beth Sinclair c1985, Castlemaine Historical Museum
- Unknown maker, *Cream tulle sleeve with lace cuff* n.d., 20 x 43, Castlemaine Historical Museum
- Unknown maker, *Souvenir on silk ribbon of Swiss Industrial Exposition* 1857, silk, mirror, glass, 11 x 17, Gift of Brotherton/ Cherry Estate 1972
- Unknown maker, *Plus altra coloured buttons* n.d., set of plastic buttons, 15 x 23, Castlemaine Historical Museum
- Christian Waller (1895-1954), *'Best wishes...'* 1935, linocut, 13.2 x 10, Castlemaine Art Museum, Ian Hanna Bequest 1991
- Percy Watson (1919-1995), *Décor* 1958, oil on hardboard, 30.5 x 46, Castlemaine Art Museum



Melinda Harper
Untitled 2021
oil on canvas
collection the artist

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Jane McAuslan
 Sampler 1866
 canvas, wool
 Castlemaine Historical Museum



Installation view

Melinda Harper
in Conversation
with the Collection

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Jenny Long

CATALOGUE DESIGN
Jack Loel

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Jane McAuslan
Pedestal Cover 1880s
 embroidered linen
 Castlemaine Historical Museum