

Foundation

Collection



Christ Church
Grammar School
PERTH, WESTERN AUSTRALIA

intro



Every year since 2001, the Christ Church Grammar School Foundation have made a gift to the School in the form of investment grade art.

Interestingly, the first work purchased (in 2002) was titled *The Collection*, and over time the entire collection has become a visual presence of the Foundation in the School and importantly a teaching,

tool confronting and engaging boys as they travel around the campus.

Art appreciation can begin at any age and by making the works visible it is hoped that we stimulate enquiry and discussion, and that the boys learn to think and express ideas. Ideas that do not require prior knowledge and where there are no wrong answers.

A highly considered reflection on contemporary Australia, the Foundation Art Collection of Australian painting, photography, drawing, multi-media and sculpture is not just restricted to a trophy hung in an entrance foyer or library – it appears throughout the School. Over the years, works such as *Self Portrait (Linework)*, duratran, lightbox, 2005 by Shaun Gladwell, Australia's 2009 representative to the Venice Biennale, have snuck out across the School to confront and engage students going about their day-to-day endeavours.

The School believes that there is far more to learning

than can be found in books, therefore the Foundation Art Collection does not hang as decoration. Mindful of their surroundings, the artworks are deliberately positioned to stimulate and provoke the viewer.

Today, more than ever before, much learning occurs in a visually imaginative environment and the Foundation Art Collection works to push and prod the imaginations of students, teachers and school visitors. For example, the larger than life *Sunburnt Stockman* 2003 by 2000 Archibald Prize winner Adam Cullen is the artist's interpretation of an angry redneck. Cullen

specially chose this work for the School because in his portrait there exists exactly the type of person that the artist believes every boy should either avoid knowing or avoid becoming. Cullen's 'social storm warning' is his personal creative message and plea.

Aside from stimulating enquiry and discussion, the collection goes out of its way to highlight the many different ways in which materials are now used in Australian contemporary art. The Foundation Art Collection is also a teaching collection, available to all who study art and to those who are interested.

Today the media of painting, photography, sculpture and so on are all used in increasingly cross-disciplined ways and you can clearly see this trend in the Foundation Collection. *Big Red Boss* 2001 by Danie Mellor (Telstra National Aboriginal and Torres Strait Islander Art Award winner) is a large kangaroo constructed of smashed up Willow Pattern China. While the large three panel work, *The Rat and The Octopus* 2008 by Tongan/Australian artist Samuel Tupou depict an old Polynesian myth in a silkscreen print on acrylic.

Contemporary art has always been a tool used by artists and collectors to make sense

of their world. Aspects of the Foundation Art Collection reflect on who we are. When you compare artist Sam Leach's 2010 portrait of old boy singer-songwriter Tim Minchin (the Archibald Prize winning entry for that year) with earlier school portraits of the great and the good, it not only charts the devolution of sartorial standards but immediately reminds us that influence in today's world is no longer found in a suit or academic gown - power is in the public projection of fame.

Essay by Michael Reid –
Collection Advisor



Artworks in acquisition order



David Bromley (B. 1960)

THE COLLECTION 2002

Acrylic and gold leaf on canvas
164 x 230 cm

Acquired May 2002 from the Jan Murphy Gallery



Jason Benjamin (B. 1971)

YOU'RE NOT FORGOTTEN 2001

Oil on canvas
120 x 120 cm

Acquired July 2002 from the Tim Olsen Gallery

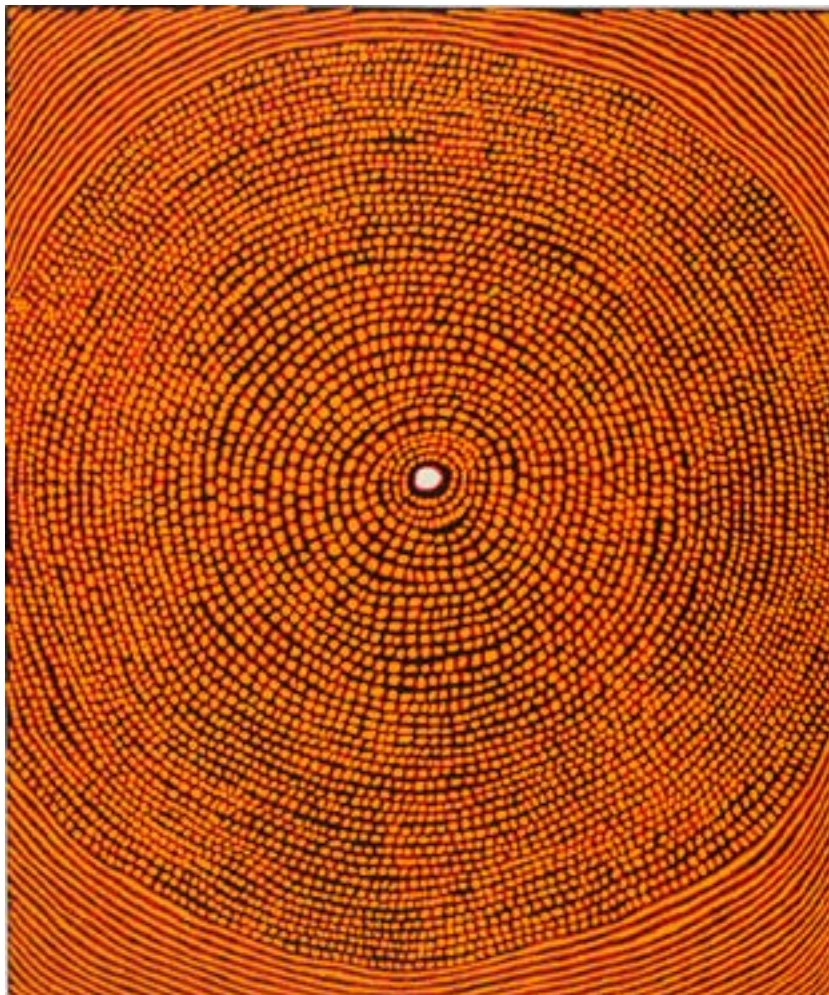


Adam Cullen (B. 1965)

THE SUNBURNT STOCKMAN 2003

Acrylic on canvas
1850 x 1500 cm

Acquired July 2003 from the artist



Pantjiya Nungurrayi (B. circa 1936)

UNTITLED 2003

Acrylic on canvas
183 x 152 cm

Acquired February 2004 from Papunya Tula Artists Pty Ltd



Narelle Autio (B. 1969)

BOMBING 2004

From watercolours Type C print, edition of 2
115 x 171 cm

Acquired March 2005 from Stills Gallery



Shaun Gladwell (B. 1972)

SELF PORTRAIT (LINE WORK) 2005

Lightbox, durotran
170 x 128 cm

Acquired February 2006 from Sherman Galleries



Julie Dowling (B. 1969)

Widi Noongar people
'DISPOSSESSION SERIES: ELMA' 2005

Acrylic, red ochre and plastic on canvas
91 x 71 cm

Acquired February 2007 from Caruana and Reid Fine Art



Danie Mellor (B. 1971)

BIG RED BOSS 2002

Earthenware and mixed media
150 (h) cm

Acquired March 2008 from Caruana and Reid Fine Art



Samuel Tupou (B. 1976)

THE RAT AND THE OCTOPUS (BETRAYAL) 2008
THE RAT AND THE OCTOPUS (COMPASSION) 2008
THE RAT AND THE OCTOPUS (VENGEANCE) 2008

Silkscreen print on acrylic with aluminium brackets
100 x 180 cm, 2 panels (each)

Acquired March 2009 from Michael Reid Galleries



Sam Leach (B. 1973)

TIM MINCHIN 2009

Oil and resin on board
60 x 40 cm

Acquired April 2010 from Sullivan+Stumpf
Winner of the 2010 Archibald Prize



Joseph McGlennon (B. 1957)

KANGAROO STUDY NUMBER 8 2010

Giclee digital print on archival Hahnemuhle fine art paper
110 x 110 cm

Acquired February 2011 from Michael Reid Galleries



Mark Hislop (B.1962)

DAPHNE 2008

Graphite on paper
88 x 70 cm

Acquired February 2011 from Michael Reid Galleries



Mark Hislop (B.1962)

PIERRE 2008

Graphite on paper
88 x 70 cm

Acquired February 2011 from Michael Reid Galleries



Christian Thompson (b. 1978)

HOWL YOUR TROUBLES from the *NATIVE INSTINCT* series 2011

C-type photographic print

100 x 100 cm

Acquired February 2012 from Gallery Gabrielle Pizzi



Joan Ross (B. 1961)

THE CRICKETER 2009

Oil paint on kangaroo fur, convex glass

58 x 43cm framed

Acquired February 2012 from Gallery Barry Keldoulis



Matt Glenn (B.1981)

UNTITLED 2013

Mirror polished stainless steel
0.38 calibre bullet holes
175 x 90 cm

Acquired June 2013 from James Dorahy Project Space



Catherine Neilson

MISSION III 2014

Pigment print from digital photographs

150 x 150 cm

Edition 1 of 7

Acquired June 2014 from Michael Reid Galleries



Lucie McCann

**GLAZED CERAMIC WORKS BASED ON
THE EMBLEMS OF THE EIGHT SCHOOL HOUSES**

Cragie House - THE COBRA

Vive memor lete – live remembering death

Hill House - THE BULL

Mors certa, hora incerta – death is certain, it's hour is uncertain

Jupp House - THE LEOPARD

Victoria aut mors – victory or death

Moyes House - THE KNIGHT IN A HELMET

Video et taceo – I see and keep silent

Noake House - THE OWL

Si vis pacem, para bellum – if you want peace, prepare for war

Queenslea House - THE TIGER

Fortis cadere, cedere non potest – the brave may fall but cannot yield

Romsey House - THE EAGLE

Morior Invictus – death before defeat

Wolsey House - THE WOLF

Fortis et libre – strong and free



Acquired October 2014



Gregor Kregar (B. 1972)

FRAGMENTED ECHO 2015

Laser cut, mirror polished stainless steel
3.6 x 2.5 x 2.5m

Acquired July 2015



Bongsoo Kim (B.1977)

THOUGHTS OF PINOCCHIO (2018)

Stainless steel, bronze, urethane paint

290 (h) x 125 (w) x 145 (d) cm

Acquired April 2019 from Sculpture by the Sea

Foundation Collection



Christ Church
Grammar School
PERTH, WESTERN AUSTRALIA