



Over the last 30 years the Port Phillip City Collection has been an indicator of the City's diverse urban character and the significant creative output of the local community.

Works are acquired for the Collection every two years. A committee of artists, critics and curators review potential acquisitions and make purchase recommendations to Council. Acquired works must show an identifiable relationship with the culture of the City of Port Phillip or be produced by an artist who has lived or worked within the City.

The process of bringing new art into an existing collection not only endorses the work of contemporary artists but also documents current perceptions and experiences, and illustrates shifting influences on contemporary arts practice over time. The artworks featured in this round of acquisitions are noteworthy for their range of production methods, processes and materials. Object, medium, image and memory become susceptible to reinvention and experimentation through themes of identity, place, history, consumption and the natural and built environment.

Curatorial Services
City of Port Phillip 2009



Stephen Bush
Riffs of Commitment, 2007-2008
oil and enamel on linen
183 x 183cm

In *Riffs of Commitment* Bush creates an entirely new world where it is quiet and contemplative yet shocking and somewhat threatening. The rusted cabin, floating unnaturally amidst the surreal Alpine scene, is painted in an almost realistic style while the surrounding landscape is a swirling abstraction of lurid colour. The process for painting such fantastical landscapes is of great importance to the artist; it involves pouring paint directly onto the canvas and allowing a free-form image to appear. A narrative is then developed through the discovery of a figurative element in the flow and tumbles of paint.



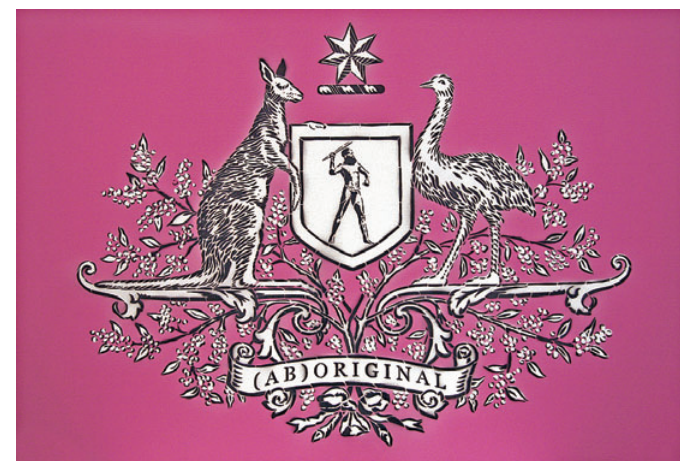
Valerie Sparks
Rupert Bunny Foundation Visual Arts Fellowship recipient, 2007
Luminist View 2, 2008
pigment ink print on paper
73cm x 90cm

Depicting elements of the natural and built environments around the City of Port Phillip, *Luminist View 2* is a digital photographic landscape that brings together multiple points of perspective, different locations, times of the day and seasons. These elements are arranged to create a seamless realism or familiarity. However this is a landscape that couldn't possibly exist. This is an idea explored by Claude Lorraine, the 17th century exponent of the French Classical Baroque style, to present a view of nature more beautiful and harmonious than nature itself.



Elizabeth Gower
Paper Quilt, 2008
paper collage on canvas
120 x 120cm

The *'Paper Quilt'* series is made from fragments of discarded papers gleaned directly from domestic and local environments. This familiar, everyday detritus (i.e. junk mail, food packaging, weekly magazines and billboards) records the transitory images, icons and symbols of daily life. The retrieved papers are collected, cut and collated according to size, shape or hue, which transforms the logic of one system - visual merchandising, into the logic of a second system - pattern, repetition, geometry, order. The process of re-ordering the fragments into precise patterns represents a means of making sense of apparent disorder. Elizabeth Gower, 2009



Reko Rennie
Crest (fuchsia), 2009
acrylic on linen
84x 122cm

Reko Rennie's choice of medium is a can of spray paint, laminated paper and any wall or blank surface. He uses traditional images of flora and fauna which represent his community, periodically interchanging them with contemporary symbols to highlight issues of identity, race, justice, land rights and stolen generations. Characterised by vibrant colours, line work and stencil imagery, his art focuses on what it means to be an urban Aboriginal man in contemporary society.



Peter Walsh
Crowd Control, a methodology, 2008
oil on linen
152 x 213 cm

These paintings are about automatic drawing and filtering of the image, interpreting rather than replicating. Riots are interesting on a formal painterly level. The subject is a cacophony of humanity in action that reveals twisted energies and dynamic forces. I don't want to make a political statement. Peter Walsh, April 2008, Block Projects



Vipoo Srivilasa
Soothing Remedy, 2008
 earthenware, multi-firing glaze
 53 x 30 x 17cm
 (see also front of catalogue)

Despite the humorous characteristics of *Soothing Remedy*, the underlying subject matter refers to societal attitudes towards overindulgence. The artwork, inspired by figurines of plump Chinese court ladies located in the Ming Tombs of Beijing, was created to raise awareness of the deterioration of coral reefs and eco-systems in Australia and his native Thailand. However, the work highlights the bigger global issue of the environmental impact of excessive consumption.



Sue Ford
St Kilda Series (1–4)

1. The Iron Lung (praying for the children), 2008
 pegasus print
 100cm x 62cm

2. The Big Dipper, 2008
 pegasus print
 60 x 74 cm



3. Dream of the Merry Go Round, 2008
 pegasus print
 60cm x 76cm

4. Two Naughty Things (before you go to hell), 2008
 pegasus print
 60cm x 74cm

The *St Kilda Series* is derived from Ford's powerful experiences and memories as a child growing up on Acland Street in St Kilda. Ford utilises 1960s Polaroid's from her photographic archive in order to enhance an understanding of the mixed emotions (apprehension, joy and absolute fear) experienced by a child at entertainment parks such as Luna Park. Ford aligns these emotions with her experiences in the religious education system.



Julie Shiels
Sunday Best 4, 2006
 recycled mattress fabric, paper, perspex
 various sizes

Sunday Best 4 is: a collection of pyjamas fashioned from the fabric of mattresses discarded in the street. Having once formed the bed of a person or persons unknown, they embody memories of other lives – from the intimate site of dreams and nightmares, passion and loneliness, birth and death. Sunday Best provokes contradictory impulses; the rich material invites our touch but the swing tags warn that these pyjamas have an unsettling history. Sunday Best evolved from my work stenciling text onto abandoned furniture. When I began to notice the quality and design of the fabric coverings I could no longer leave the mattresses to rot. Consequently, the underlying investigation of this work is abandonment and redemption.
 Julie Shiels, 2009



Chris Beaumont
Vanitas Still Life with Lavender, 2007
 oil on linen
 51 x 61cm

'The Vanitas' is one of the oldest subjects in still life painting, designed to reflect upon the transitory nature of our lives and the idea that we all encounter the same end, despite our accumulated wealth, chattels or honours. My practice is influenced by Spanish still life painting of the early seventeenth century, where the works are marked by a strong directional light, set with a black background and often arranged according to mathematical order. In this work the background has been constructed by the use of alternating layers of red and green glaze until all light is absorbed and the appearance of black has been achieved.
 Chris Beaumont, 2009



Recent Acquisitions

Port Phillip City Collection

2008–2009

12 August 2009 to 2 September 2009