

# **UMSU ART COLLECTION**

## **3 Catalogue 101-150**



**Catalogue Number:** 101

**Artist:** Kendall McQuire

**Title of Work:** *Goldie Wears Gold*

**Year:** 2014

**Medium:** Digital print



**Catalogue Number:** 102

**Artist:** Kendall McQuire

**Title of Work:** *Flat Blue Man 1.*

**Year:** 2014

**Medium:** Digital print



**Catalogue Number:** 103

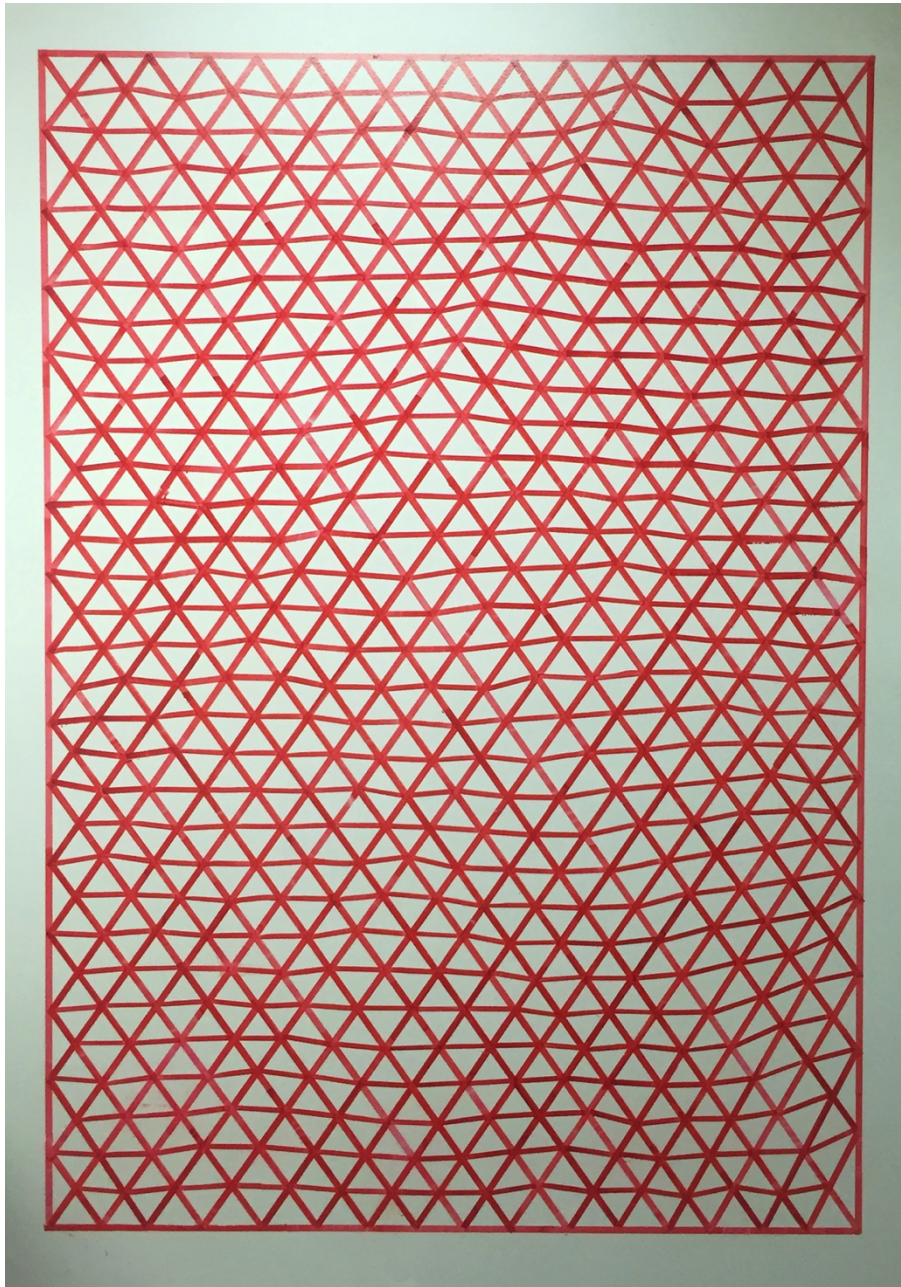
**Artist:** Kendall McQuire

**Title of Work:** *Flat Blue Man 2.*

**Year:** 2014

**Medium:** Digital print





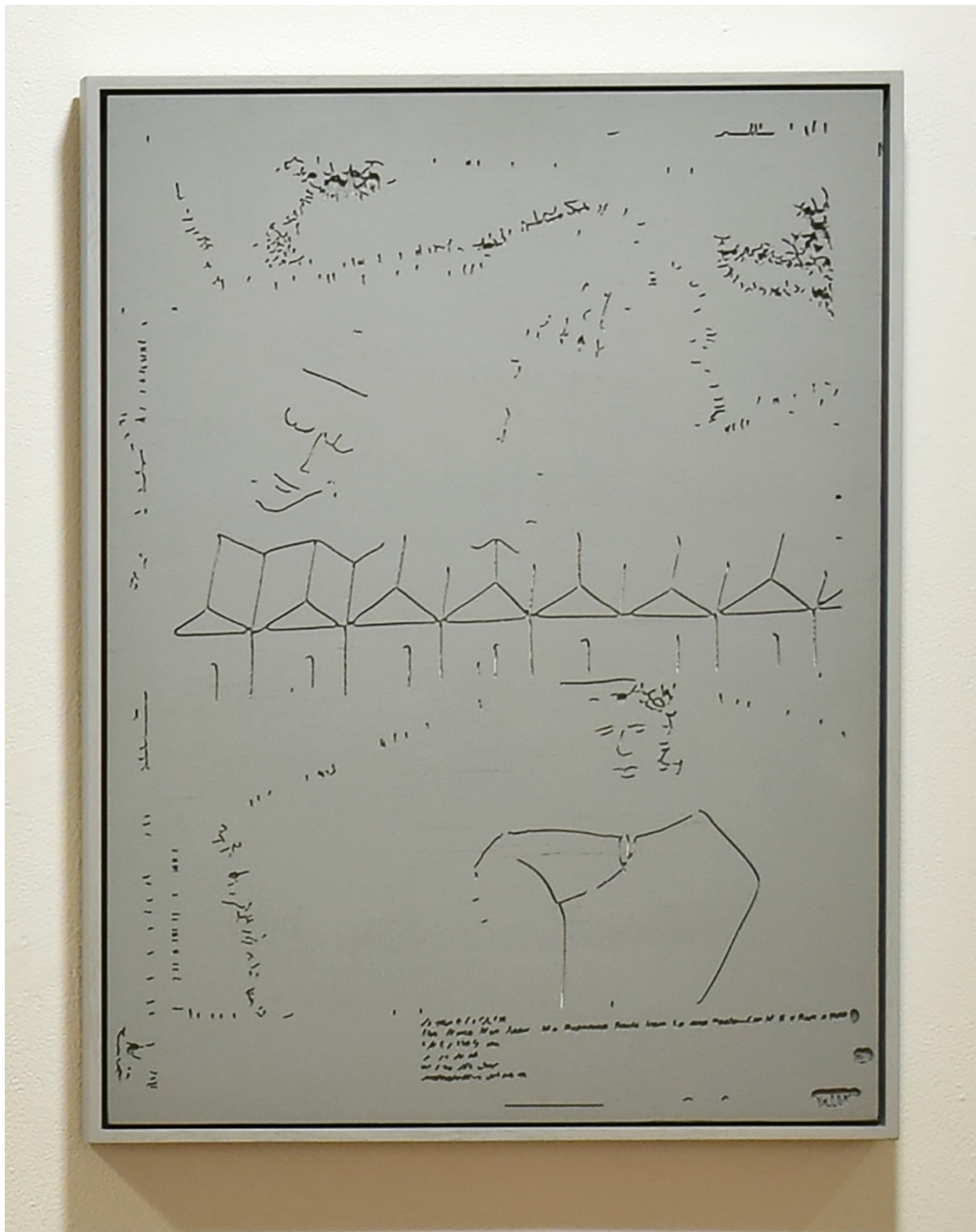
**Catalogue Number:** 104

**Artist:** Kerrie Polliness

**Title of Work:** *Red Matter Wall drawing #3, 1994*  
Located on level 2 Union House

**Year:** 2014

**Medium:** Posca acrylic pen on wall



**Catalogue Number:** 105

**Artist:** Alethea Everard

**Title of Work:** *Untitled*

**Year:** 2015

**Medium:** Routered plywood





**Catalogue Number:** 106

**Artist:** Charlotte Hill

**Title of Work:** *Impervious Yellow Cat*

**Year:** 2015

**Medium:** Cyprus



**Catalogue Number:** 107

**Artist:** Charlotte Hill

**Title of Work:** *With Claws and Gold Fur*

**Year:** 2015

**Medium:** Cyprus





**Catalogue Number:** 108

**Artist:** David Glaubitz

**Title of Work:** *Arrow (from Without Sky series)*

**Year:** 2015

**Medium:** Lithograph on rag



**Catalogue Number:** 109

**Artist:** David Glaubitz

**Title of Work:** *Shopping Trolley (from Without Sky series)*

**Year:** 2015

**Medium:** Lithograph on rag



**Catalogue Number:** 110

**Artist:** Gervaise Netherway

**Title of Work:** *Untitled*

**Year:** 2015

**Medium:** Acrylic on Canvas





**Catalogue Number:** 111

**Artist:** Gervaise Netherway

**Title of Work:** *Untitled*

**Year:** 2015

**Medium:** Acrylic on canvas





**Catalogue Number:** 112 and 113

**Artist:** Olga Bennett

**Title of Work:** *Untitled (iii), Untitled (iv, Arp)*

**Year:** 2015

**Medium:** Silver gelatin print mounted on capa



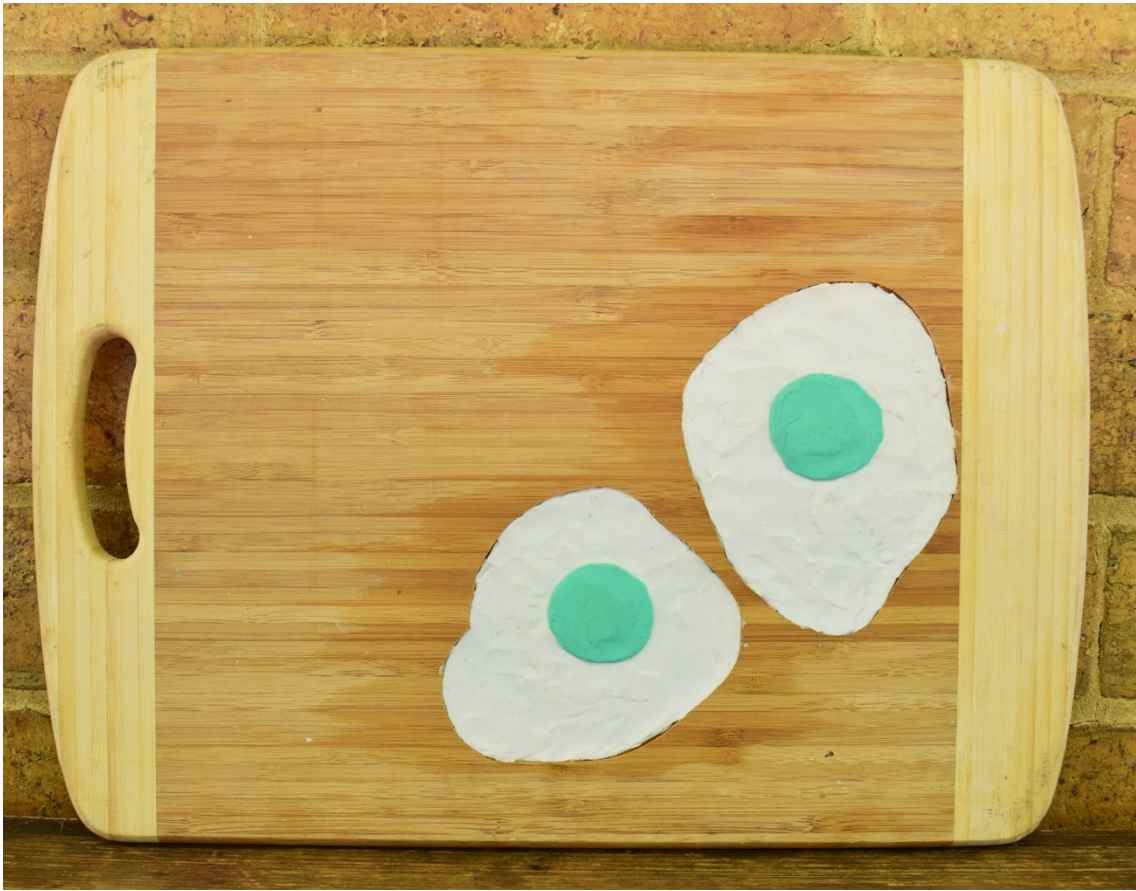
**Catalogue Number:** 114

**Artist:** Sam Petersen

**Title of Work:** *coloured worms*

**Year:** 2016

**Medium:** Plasticine and wood



**Catalogue Number:** 115

**Artist:** Sam Petersen

**Title of Work:** *eggs*

**Year:** 2016

**Medium:** Plasticine and wood





**Catalogue Number:** 116

**Artist:** Sam Petersen

**Title of Work:** *nuts*

**Year:** 2016

**Medium:** Plasticine, metal nuts, and wood





**Catalogue Number:** 117

**Artist:** I-yen Chen

**Title of Work:** *Phase*

**Year:** 2016

**Medium:** Ceramic, sand, rice, fabric, wood



**Catalogue Number:** 118

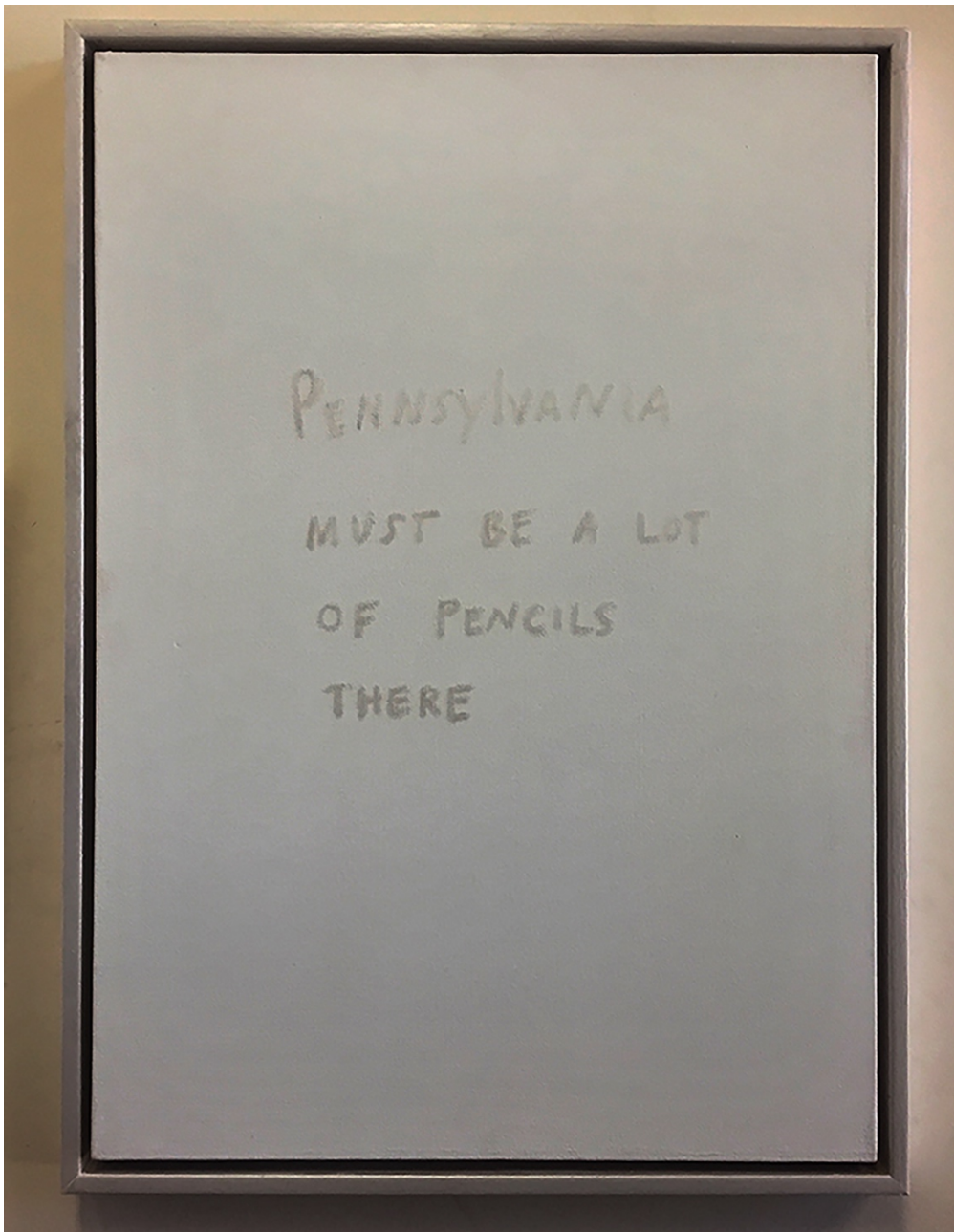
**Artist:** Caitlin Patane

**Title of Work:** *remembering (Green)*

**Year:** 2016

**Medium:** Oil on linen





**Catalogue Number:** 119

**Artist:** Caitlin Patane

**Title of Work:** *Pennsylvania*

**Year:** 2016

**Medium:** Oil on linen



**Catalogue Number:** 120

**Artist:** Julia Stewart

**Title of Work:** *Tullamarine*

**Year:** 2016

**Medium:** Oil paint and acrylic on paper and board





**Catalogue Number:** 121

**Artist:** Julia Stewart

**Title of Work:** Roman Legacy

**Year:** 2016

**Medium:** Oil paint, acrylic, and oil pastel on paper



**Catalogue Number:** 122

**Artist:** Kenneth Suico

**Title of Work:** *LAYER CUTZ*

**Year:** 2016

**Medium:** C-type photograph



**Catalogue Number:** 123

**Artist:** Unknown

**Title of Work:** *The Mud Man*

**Year:** unknown

**Year of Acquisition:**

**Medium:** Timber carving, New Guinea





**Catalogue Number:** 124

**Artist:** Unknown

**Title of Work:** *Headdress*

**Year:** unknown

**Medium:** Painted fibre (coconut?) New Guinea?



**Catalogue Number:** 125

**Artist:** Carol Porter, Red Planet

**Title of Work:** *Lloyd Shows his Hand*

**Year:** 1995

**Medium:** Photographic stencil screen-print ed.



**Catalogue Number:** 126

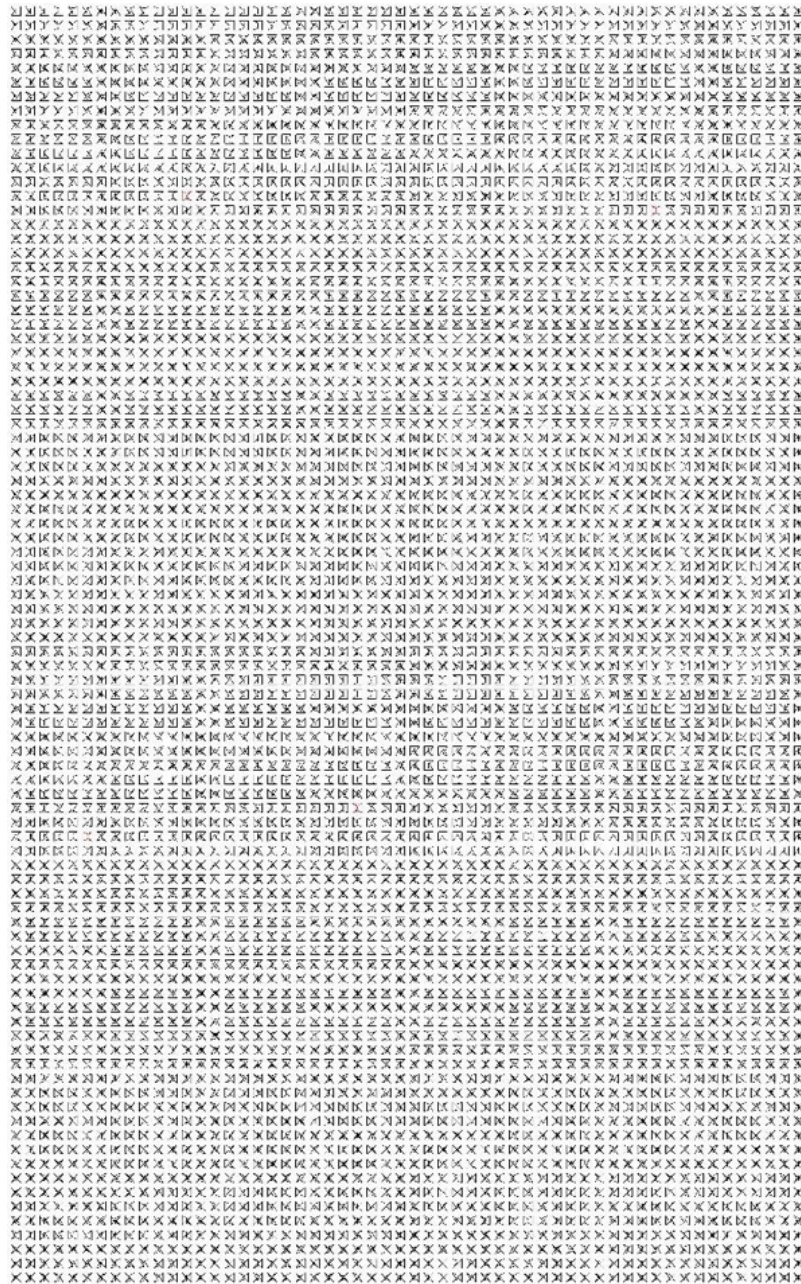
**Artist:** Carol Porter, Red Planet

**Title of Work:** *Brrm Brrm*

**Year:** 1995

**Medium:** Photographic stencil screen-print





**Catalogue Number:** 127

**Artist:** Marcus Volz

**Title of Work:** *Traveling Salesman*

**Year:** 2016

**Year of Acquisition:** 2016

**Medium:** Inkjet on Museo portfolio rag



**Catalogue Number:** 128

**Artist:** Lauren Dunn

**Title of Work:** *The state of things (Starving)*

**Year:** 2017

**Medium:** White neon mounted on Perspex



**Catalogue Number:** 129

**Artist:** Miles Davis **Title of Work:** *Car*

**Year:** 2017

**Medium:** Archival print on MDF





**Catalogue Number:** 130

**Artist:** Miles Davis

**Title of Work:** *Brrm Brrm*

**Year:** 2017

**Medium:** Archival print on MDF



**Catalogue Number:**131

**Artist:** Lauren Brown

**Title of Work:** *Dad*

**Year:** 2017

**Medium:** Artline 70 on canvas



**Catalogue Number:** 132

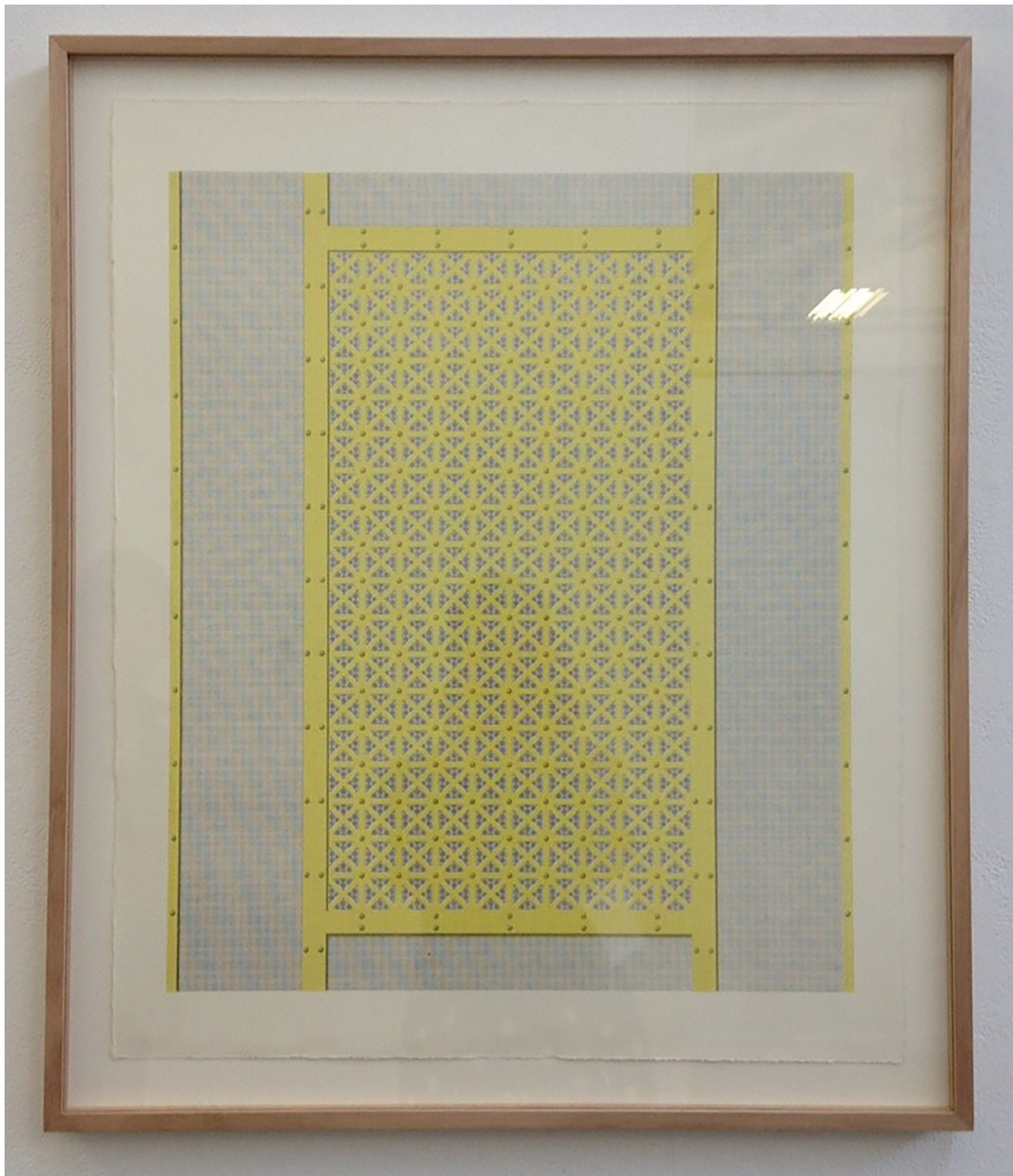
**Artist:** Guy Grabowsky

**Title of Work:** *"Look...up in the sky"*

**Year:** 2017

**Medium:** Hand printed colour darkroom photograph





**Catalogue Number:** 133

**Artist:** Ben Stephens

**Title of Work:** *Untitled #3*

**Year:** 2017

**Medium:** Photolithograph, edition of 6



**Catalogue Number:** 134

**Artist:** Chaohui Xie

**Title of Work:** *Archive Chain*

**Year:** 2018

**Medium:** Digital print





**Catalogue Number:** 135

**Artist:** Tia Ansell

**Title of Work:** *Bundle VII*

**Year:** 2018

**Medium:** Handspun, dyed and backstrap woven woollen tapestry, stoneware tiles, bronze brooch, aluminium, grout, and ply





**Catalogue Number:** 136

**Artist:** Casey Jefferey

**Title of Work:** *Interno (Natale)*, 2018

**Year:** 2018

**Medium:** Acrylic and oil on board



**Catalogue Number:** 137

**Artist:** Jemi Gale and Kyle Stanton

**Title of Work:** *too big for this house*

**Year:** 2018

**Medium:** Acrylic paint, nail polish and sticker on canvas





**Catalogue Number:** 138 and 139

**Artist:** Belinda Reid

**Title of Work:** 138) 14-45 28.09.2018

139) 15.43 13.09.2018

**Year:** 2018

**Medium:** Cut photolithographic prints





**Catalogue Number:** 140

**Artist:** Evan Whittington

**Title of Work:** *Silhouette*

**Year:** 2018

**Medium:** Oil paint on aluminium



**Catalogue Number:** 141

**Artist:** John Elcatsha

**Title of Work:** *Infinity* **Year:** 2018

**Medium:** Aluminium mirror

## UMSU ART COLLECTION: RED PLANET POSTERS Catalogue nos 125, 126, 142-164

### **Death by a thousand clicks: Tim Richards recalls the glory days of RedPlanet posters before they were forced off the streets and into the art gallery.**

The bright-pink words - "Don't get mad, get elected!" - hang in the sky as a brunette in a tight pink outfit and trainers towers 50 metres above Parliament House in Canberra. Below her, tiny suitclad politicians run screaming as she holds one of their colleagues upside-down, and another tumbles from her grasp. The look on her face is cool and determined.

Remember this poster from 1997? Appearing on Melbourne billboards a year after the federal election that swept John Howard to power, it was a product of RedPlanet, the alternative poster press.

The artist behind *Don't Get Mad* was Carol Porter. "It was tapping into the fact that women should get into power and make a difference," she says.

Porter often used humour in her poster art to make a social comment. Sometimes the humour was very black: *Nip it in the Bud* depicted a boy watching violent TV while his mother stood by with a bottle of poison. Another, *Beautifully Slim at Last*, featured a skeleton as a comment on body-image issues, and later gained international exposure at the Lahti X Poster Biennale in Finland.

Like the giant woman in the poster, RedPlanet was a colossus in its field. As Olga Tsara detailed in a 2003 research paper for the State Library of Victoria, poster presses first emerged in Australia in the 1970s. They were inspired by an anti-elitist movement that aimed to remove art from its highbrow position in galleries and reconnect it with communities.

The first presses were run as collectives, with artists involved in all aspects of the work, from design to production. One such group operated from a shopfront in Sydney Road, Brunswick, and evolved into Redletter Press, a precursor to RedPlanet.

Another predecessor, Another Planet, started in St Kilda in 1984. Co-founder Julia Church remembers its early days well. "It opened up access for people who didn't have a voice in the community, including Aboriginal groups and migrant communities; people who were overlooked by the media."

Like Another Planet, Redletter aimed to provide a voice to marginalised groups, and gave technical aid to people using its facilities to design and produce their own posters. It also established its own campaigns, usually addressing causes outside mainstream politics.

The result was a steady stream of big, bold posters exposing new or unfamiliar ideas and events to the wider world. RedLetter was a godsend to cash-strapped grassroots organisations, and activists hoping to insert a new viewpoint into the heads of unsuspecting passers-by.

There was also a cultural side to its output. Henry Maas, founder of Fitzroy's iconic Black Cat Cafe, used Redletter's facilities to produce posters for bands and music nights.

"We printed posters for the Bachelors from Prague, the band I was in, and the venue we used to run called the Batchbox.

We designed them from scratch. They blew them up onto the screens for us, and off we'd go.

We'd get a few guys from the band and make the posters." Silkscreen printing used some toxic chemicals, however, an aspect of the process recalled by everyone who used the poster presses.

"We didn't wear masks or anything," remembers Maas.



"One day I had ink on my hand, stupidly reached into my mouth and infected my tonsils. I had to go to hospital as a result."

Maas' huge posters went up on walls or other accommodating public spaces. It was much easier to catch people's attention in the days before saturation advertising. "There were hardly any posters, and they really stood out."

But the presses' output didn't just appear on the street, as Church points out. "The posters went up in offices, homes, community centres, all sorts of public places, (and) were even sold as art objects."

But it wasn't to last. As the 1990s rolled on, funding became uncertain, and it was difficult for RedPlanet (created in 1992 by merging Redletter and Another Planet) to cover its costs. Also, the spread of desktop computers and design software was slowly removing the poster presses' market, turning every activist into a potential poster producer.

Church believes something has been lost in the transition. "You end up with ugly material. No one has time to develop a skills base, so things end up being done at the last minute."

When the Australia Council decided to stop funding the organisation in 1998, the writing was on the wall. Eventually RedPlanet went into receivership, and its remaining poster stock and archives was bought by the State Library in 2001.

Four years on, the SLV has engaged Fitzroy gallery, The Artery, to mount *The RedPlanet Revolution*, an exhibition of the output from RedPlanet and its predecessors. The library retains copies of all posters in its collections but has decided to sell surplus copies as a fund-raising exercise and to consolidate its space.

It's quite a coup for the backstreet gallery and performance space. How did it come about?

Co-owner Zola Affley attributes it to a combination of good relations with SLV management, and the success of a previous poster exhibition, *The Continental Poster Show*. "They saw the space was able to present hundreds of posters, so it started from there."

This exhibition ups the ante, with 850 separate poster designs on display. Not all will be on the walls. About 230 of the silkscreened posters will be displayed, with the remainder kept in storage, but their images can be flicked through in folios.

The gallery hopes to change the stock as the exhibition continues.

"Every single inch of our wall space will be used," says Affley, "The downstairs and the upstairs." And they're all for sale.

Why will people come to see a bunch of old posters? "These images were on the streets, so they're still recognisable, and political art almost died when the poster workshops closed. They're a unique part of Australian art history," says Affley.

Church also cites the positive, active tone of the times when the poster presses were most active. "My fondest memories are of the commitment that everybody had to working with the community. I think that's still the case in Australia. There's still a lot of optimism here."

The age of the poster press may have passed, but its impact remains in the memories of those who witnessed the products of its pithy, humorous approach. RedPlanet's successors may well be found among today's rising stencil artists on the street. But whatever the future holds, a corner of many Melbourne minds will remain forever silkscreened.



Catalogue Number: 142

Artist: Red Planet Poster

Title of Work: *B.U.G.A U.P... Latest hits*

Year: Unknown

Medium: Poster Mounted on MDF





**Catalogue Number: 143**

**Artist: Red Planet Poster**

**Title of Work: *Write of Reply***

**Year: Unknown**

**Medium: Poster Mounted on MDF**





Catalogue Number: 144

Artist: Red Planet Poster

Title of Work: *I, Object*

Year: Unknown

Medium: Poster Mounted on MDF



**Catalogue Number: 145**

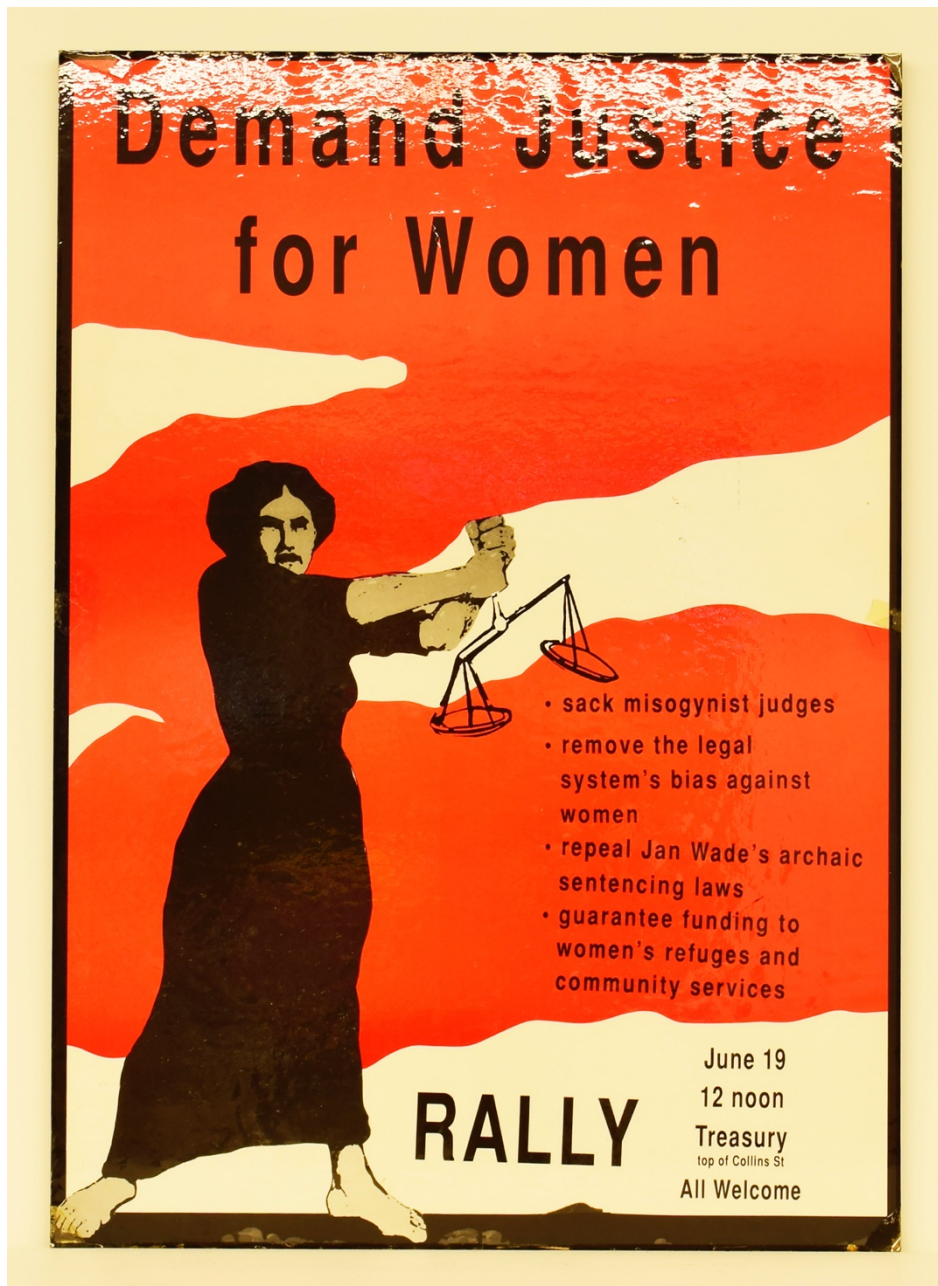
**Artist: Red Planet Poster**

**Title of Work: A.I.D.S: Find out facts/myths**

**Year: Unknown**

**Medium: Poster Mounted on MDF**





**Catalogue Number:** 146

**Artist:** Red Planet Poster

**Title of Work:** *Demand justice for women*

**Year:** Unknown

**Medium:** Poster Mounted on MDF





**Catalogue Number:** 147

**Artist:** Red Planet Poster

**Title of Work:** *Sinai*

**Year:** Unknown

**Medium:** Poster Mounted on MDF



**Catalogue Number:** 148

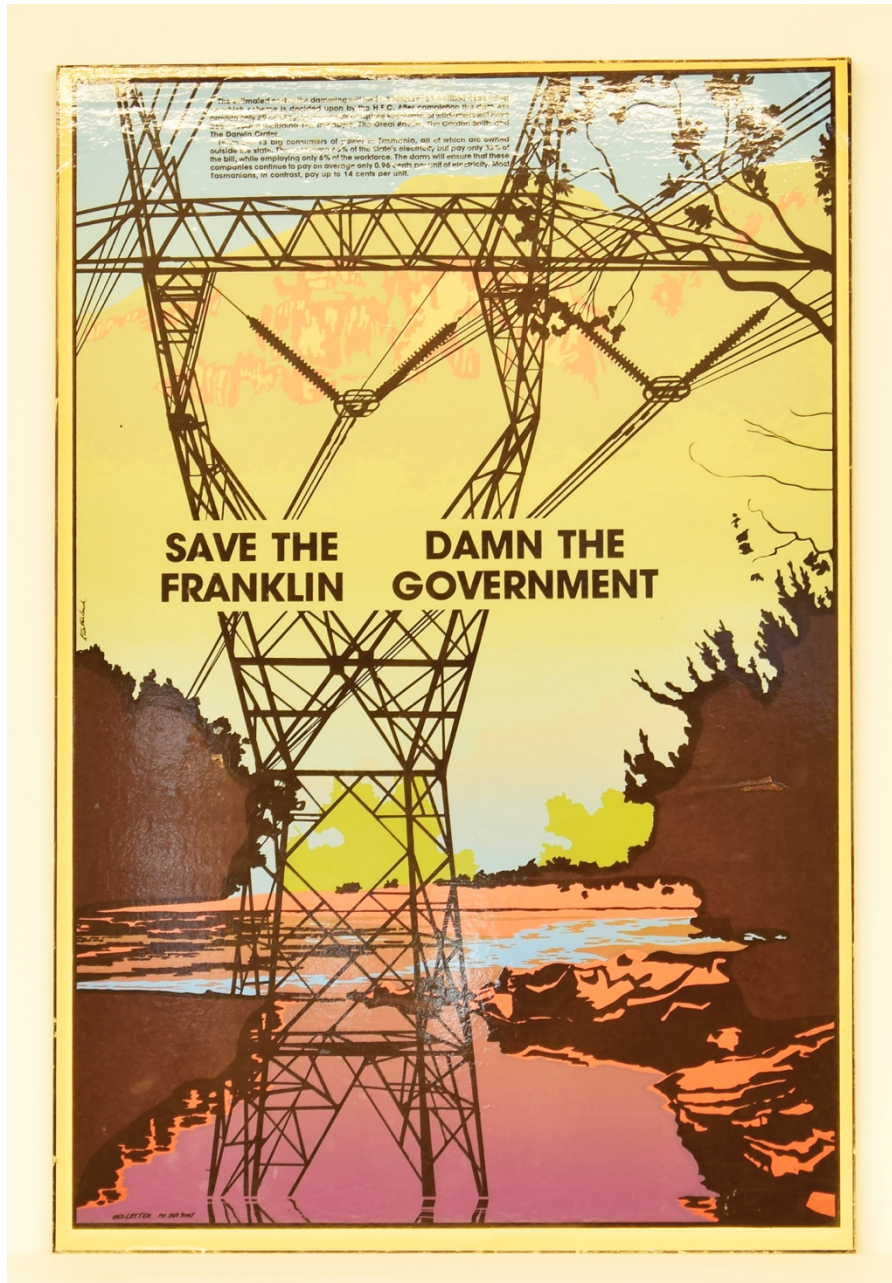
**Artist:** Red Planet Poster

**Title of Work:** *From somewhere in (the) South Pacific*

**Year:** Unknown

**Medium:** Poster Mounted on MDF





**Catalogue Number:** 149

**Artist:** Red Planet Poster

**Title of Work:** *Save the Franklin, Damn the government*

**Year:** Unknown

**Year of Acquisition:** 2019

**Medium:** Poster Mounted on MDF





**Catalogue Number:** 150

**Artist:** Red Planet Poster

**Title of Work:** *Strike while the iron's hot*

**Year:** Unknown

**Year of Acquisition:** 2019

**Medium:** Poster Mounted on MDF