

*Artemis*

# NO SECOND THOUGHTS

REFLECTIONS ON THE ARTEMIS WOMEN'S ART FORUM

A project by the Cruthers Collection of Women's Art

Lawrence Wilson Art Gallery | 1 September – 8 December 2018

## Reflections on *Reflections*

I wish I could remember who first told me about the ARTEMIS archive, held as part of the Battye Heritage Collections at the State Library of Western Australia. For an exhibition so directly *about* memory, it's a cruel irony that the person who granted me the gift of this project is lost to my own. I do remember it was when I had already been working as curator of the Cruthers Collection of Women's Art for a few years, and had been asking around about feminist art made locally. Occupied with the daily minutiae of other projects, the archive's existence lurked in the back of my mind until sometime last year when the stars of recollection and a spare afternoon aligned and I finally went to look at it. I requested the whole thing, all nine boxes and 146 folders of it, and over the course of the afternoon caught the kind of fever much theorised by archive devotees.

The archive is incredibly comprehensive, consisting of minutes for ARTEMIS meetings and for the committee meetings of other organisations that the ARTEMIS Arts Resource Officers sat on: correspondence; grant applications; the remnants of a 'women's art register' containing curriculum vitae, exhibition ephemera, photographs and the occasional artwork documenting the practices of roughly 60 women; a library of photocopied feminist texts; financial ledgers; exhibition guestbooks and more. Such comprehensiveness is largely due to the skilled administration of the first ARTEMIS Arts Resource Officer, Pam Kleemann. The preservation of the archive itself in such a complete state is something of a happy accident; the documents were left in the ARTEMIS offices in Arts House in the Perth Cultural Centre after the organisation disbanded in 1990, and were donated to the Library by the building's landlord, the Western Australian Department of Culture and the Arts.

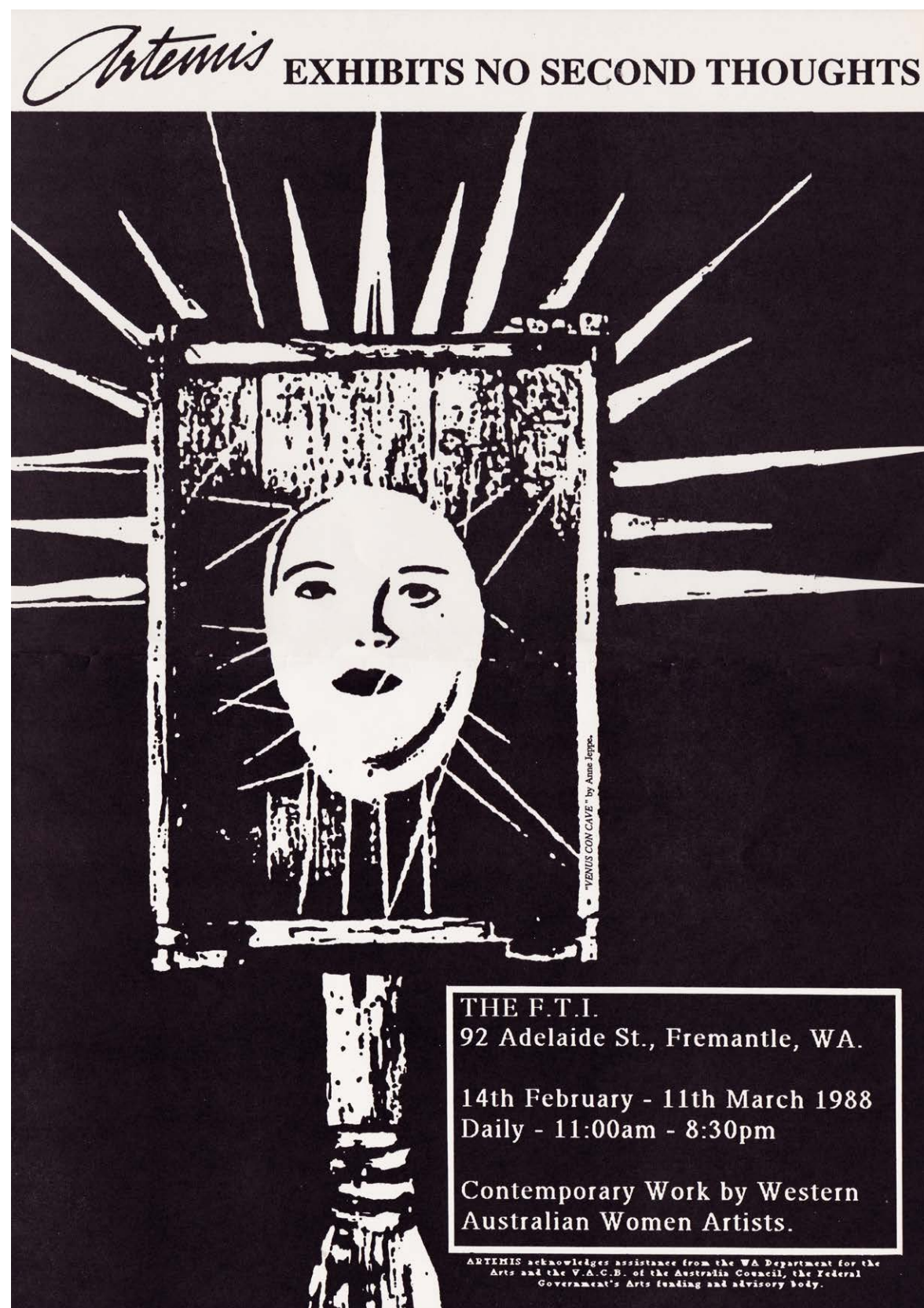
Over the course of roughly five years of operation (grant applications document an approximate foundation date in late 1985) ARTEMIS produced members' exhibitions, workshops and days of discussion - some in collaboration with the Artists Regional Exchange (ARX) - held monthly meetings, produced a newsletter and eventually managed the gallery space in the Arts House building, of which they were one of four inaugural tenants. All this was made possible by an initial grant of roughly \$17,000 from the Department of Employment and Training's 'Community Employment Program' and a further series of grants for both administration and specific projects awarded in 1987 and 1988 by the Western Australian Department of Culture and the Arts, the Women's Advisory Trust and the Australia Council for the Arts. As well as the Arts Resource Officer's salary, provisions were made to employ a professional child care worker, Jane Siddall, to provide a free of charge

service for members attending ARTEMIS meetings and events. Pam Kleemann advocated for other organisations to do the same. The membership body of ARTEMIS was substantial - numbering roughly 300 at its peak - and its core committee consisted of many prominent figures in the visual arts and from the broader 'creative industries'. Kath Letch, for example, became station manager of RTRFM, and Terri-ann White, now Director of UWA Publishing, owned and operated the Arcane Bookshop in Northbridge. Before my archive encounter, however, I knew nothing about ARTEMIS or about many of the artists documented within it. Individual ignorance is by no means the same thing as historical erasure, but the image of contemporary art in Perth in the 1980s that the ARTEMIS records presented exploded many of the wisdoms I had received during a rough decade of making my own way in Perth as an artist, academic, writer and now curator of a women's art collection - about the kinds of work made here and the kinds of subjects it was made on, and about how and why Western Australian artists became 'organised'. Looking at the ARTEMIS archive felt to me like the discovery of a family tree I didn't know I had.

When I visited Margot Watkins, a regular and early attendee of ARTEMIS meetings, in her studio in Toodyay, she suggested a reason for its relative invisibility today: while ARTEMIS was vital among its members, particularly its core committee members, beyond that many people just weren't looking. Note Kleemann's commentary on a relatively well-attended two-day forum, 'Look Who's Talking', that ARTEMIS presented at the ARX 1987 festival in the newsletter of October 1987:

'Most noted by their absence were our male counterparts (there were a total of six for the two days) and male panellists were not present for the other sessions. In an attempt to bring women and men together to exchange in considered dialogue this was sadly disappointing. However, it will not inhibit future attempts to do so.'

Note also that a substantial portion of the useful critical writing produced on the activities of ARTEMIS and even the work of its broader membership independently of the organisation, much of it published in the magazine *Praxis M*, was produced by women, many of whom were active in ARTEMIS itself. Certainly, there is some legible hostility (not to be confused with considered critical appraisal of its projects, of which there was also plenty) towards the organisation and its work - which was in many instances polemically feminist, aiming to 'raise consciousness' about women's struggles - but there is another form of marginalisation, insidious due to its relative invisibility: indifference.



Exhibition poster for 'ARTEMIS exhibits No Second Thoughts', Film and Television Institute 14th February - 11th March 1988





Members of Artemis Women's Art Forum Inc. Perth, June 20th 1988.  
L-R : Thyrsa Michele, Jo Darbyshire, Linda Rawlings, Anne Jeppe, Michele Elliot, Joanne Harris, Pam Kleemann. Photograph courtesy of Louise Mayhew

This exhibition aims, in some small way, to address this. I should note, however, that it does not aim to be a comprehensive retrospective of the group, or of the art practices of its members, or of the Western Australian 1980s and the art that was produced in that decade. It does not intend to be a record of all feminist activity in the arts in Perth during this time, or of the concerns of all women artists - ARTEMIS membership was broad and diverse in some ways, but it does present some obvious limits of demographic.

The exhibition is instead a formal experiment in reflection and remembering, in how contemporary art practice might relate to and build on its precedents. It takes its title, now with an extra layer of irony, from the first ARTEMIS members' exhibition held 30 years ago, in 1988, at the Film and Television Institute in Fremantle, part of the Perth Festival of that year, and it has two distinct parts. Material from the archive and from the personal collections of many former ARTEMIS members presents a fragmented survey of its activity. The presentation of this material aims to trigger memory and acknowledge action but also to document the gulf between then - a decade of handwritten correspondence, nascent personal and professional computing, analogue photography and graphic design by photocopier and also of reformist State and Federal Labor governments, newly appointed

equal opportunity commissioners and affirmative action programs, apparently bountiful cheap real estate and funding available through community-focused programs - and now. Insert the counterpoints yourself.

Four artists - Penny Bovell, Jo Darbyshire, Teelah George and Taylor Reudavey - have also been invited to respond to the State Library ARTEMIS records by producing new artworks that depart in some way from their contents. Two of these artists, Penny Bovell and Jo Darbyshire, were at different times between 1987 and 1989 members of the core ARTEMIS committee. Revisiting the State Library material has therefore for them been a directly personal experience, prompting a reflective review of not just each artist's time with the organisation but of the developments, repetitions and circularities of artistic practice itself. Each artist identified moments in their practice that encapsulated the key themes, motifs or processes that occupied them in the 1980s and 1990s, using these older works as a pivot point from which to view their current concerns.

For Penny Bovell, this point was initially *Piece Work*, a cloud of prints and drawings made around and about her domestic duties, informed by trades and Labor research about 'piece work', unregulated work for the textiles



Penny Bovell with her daughter and *A Pale Patch of Pink II*, c 1984. Courtesy the artist

industry undertaken by women at home. Over the course of a fortnight in 1987, drawings on irregular segments of interfacing were installed gradually in the course of their making in the galleries of Praxis, Fremantle. Teelah and I went with Penny to view this work at the Art Gallery of Western Australia, who had acquired it for their collection. However, arts advocacy has been a long-term concern for Penny and, grappling with strategy and destabilising events within other visual arts organisations, she became interested in documents in the ARTEMIS archive recording committee mediations. These refocused her interest on an earlier series of works concerning personal and political boundaries and conflict and its resolution. *A Pale Patch of Pink I*, from 1986, is one of these works, originally exhibited in Tony Jones' The Peace Show of 1986 at the Art Gallery of Western Australia's Courthouse Galleries. It hangs here alongside new paintings, *DEVIL WINDS*, and a sculptural installation, *Down Pour*, that incorporate motifs from over three decades of Penny's practice - text, weather-forms such as clouds and rain, and, in a fascinating departure from more recent work, figures and faces recalling the anthropomorphism of *A Pale Patch of Pink I*. In *Down Pour*, the gaggle of falling words applied to glass droplets are culled from both ARTEMIS meeting minutes and other planning meetings, words often tagged with the somewhat pejorative prefix 'buzz', 'continuity', 'consensus', 'change'. Penny instead gives them weight

and form, visualising interpersonal politics - and artistic practice - as a cyclical dialogue between structure and unpredictability.

Jo Darbyshire immediately identified the large-scale *Wildflowers*, from 1994, as a personal point of growth and development. *Wildflowers* was first shown here, at Lawrence Wilson Art Gallery in 1995, in the exhibition *bur-ran-gur ang (court out): WOMEN and the LAW*, curated by Annette Pedersen as part of both the Perth Festival and 20th anniversary celebrations of International Women's Day. This exhibition featured both Aboriginal and non-Aboriginal artists examining the impact of facets of Australian law - for example, laws concerning Native title, copyright or sexual harassment - on Australian women. Although it was made a few years post-ARTEMIS, *Wildflowers* nonetheless synthesises many of the themes that Darbyshire had been exploring throughout the 1980s and early 1990s - lesbian experience and relationships, a critical view on Australian narratives of place and landscape, and a mode of figurative painting inflected by surrealist narrative and art-historical/pop cultural quotation - into an ambitiously scaled piece. It suggests a profound ambivalence with expectations of gender, sexuality and the roles of women in white Australian culture. Flash forward in time and the past year has seen Darbyshire embark on an ongoing series of paintings





Teelah George, *Wall Piece* (detail), 2017-2018, thread on linen with bronze. Photograph by Bo Wong. © Courtesy the artist.

grouped together under the title *The Glorious Decline*. *Wildflowers* is presented now alongside a painting from this series, a deep pink and green evocation of wilting flowers, organic decay, the strata of history, memory and deep feeling. Motifs echo, but this is a conversation about contrasts. Jo, and Penny too, is herself a phenomenal archivist. A visit to her studio unearthed boxes of collaged postcards about lesbian subculture made in Paris during residency at the Cite Internationale des Artes in 1993, never exhibited; collections of screen-printed political posters; new and old paintings; and a small treasure - a gold-foiled box densely packed with dark hair like a holy relic. The hair, Jo told me, is pubic hair, her own. She sent the box as a gift to fellow artist Michele Elliot in 1990, one missive in 30-odd years of tender and funny correspondence that forms another, yet another, archive of artistic practice and influence. I realise now that I have neglected to ask how it came to be back in Jo's possession. Nevertheless, here it is in the gallery as punctuation in this painterly conversation, a visceral but - to me, anyway - gently beautiful manifestation of the artist's body captured in its own movement between figuration and abstraction.

Teelah George and Taylor Reudavey were born, like me, in the decades during which ARTEMIS was active, learning about art, feminism, politics, community building and activism from an entirely different local and global context.

Each has produced works that examine the longevity of artistic practice and the conditions under which labour becomes valuable, visible and also gendered, forming an irreverent relationship with tradition.

Teelah often works with archives, and previously has responded directly to oral histories recorded by women, even if it is simply a matter of listening to them as she works so that the objects she handles are subtly shaped by the stories absorbed in their making. At the time of writing, the embroidery Teelah has been producing for the exhibition, a kind of physical metaphor for the archive itself - think of the gradual accumulation of matter, the whole composed of fragments, the marking of time - measures roughly 3.5 meters long and nearly as high. She has been working roughly 7.5 hours a day in the months preceding the exhibition: a day job. Segments of beige linen are stitched and then stitched together with various shades of white cotton accented by the occasional fleck of colour. The embroidery covers the entirety of the cloth's surface and is neither fancy nor decorative, the archetypal modes associated with embroidery as a gendered medium. This feat of duration is suspended from the gallery ceiling with the embroidery visible from both sides, gestural like drawing on one, and punctuated like script on the other. Bronze attachments recording the handling of the softer wax models they were cast from connect cloth to ceiling,



Taylor Reudavey, *My Endless Love/Work* (detail), 2018, Photo by Paul Sutherland. © Courtesy the artist

the usual material of momentous preservation used in support. This embroidery, titled *Wall Piece*, is the largest in a series that Teelah has been making since 2016 but where earlier pieces - for example, *The Persistent Yellowing*, 2016 and *Sky Piece*, 2017 - utilised the elemental colours of the outdoors, this one instead stands in for gallery architecture, or perhaps even the grandiose blankness of minimalist painting. Behind-the-scenes, in-the-margins hours spent in preparation, in support, are made manifest.

Taylor has made a vow of life-long commitment to her artistic practice. At the core of *My Endless Love/Work* is a 'durational performance' that formally began on July 14th, 2018 and will continue indefinitely. Using the conventions of the wedding ceremony, Taylor has staged a performance in which she has ostensibly, in front of an audience, married her art practice: she will wear a ring to acknowledge this commitment until 'death do they part'. In the gallery photographs, video and artefacts - portraits, a marriage certificate, her dress and other wedding accoutrements - document and commemorate the ceremony, while a second video intimately records its 'consummation', the artist working in her studio, alone. *My Endless Love/Work* continues Taylor's wry critique of

labour conditions for the socially marginalised, often centred on her own experience of under or unemployment and the navigation of associated bureaucratic systems. Correspondence with various unions, discussion of childcare needs and associated costs and statistical analyses of affirmative action programs in the ARTEMIS archive that spoke to the legislative impact on labour as framed by gender prompted Taylor to consider what structures might have similar impact in the now. She has noted that marriage continues to be a manifestation of the contradictions and convolutions of social and legislative change. Recent events - the royal wedding and the Same Sex Marriage Postal Survey, for example - have re-framed the traditions of marriage as an expression of progressive politics, while also maintaining the monogamous family unit as a societal status-quo. Connecting marriage, with its hidden domestic, administrative and emotional labours, to artistic practice, *My Endless Love/Work* highlights the legal obligations and unshakeable expectations hidden beneath the emotive and romantic language of love and destiny. Clichés - the happy ending, the loner artist, the labour of love - are twisted into anxious and urgent questions about the expectations and realities of work when, to use Taylor's words 'so many aspects of our lives are shaped by precarity and shrewd skepticism'.<sup>2</sup>



As much as it has been an investigation of history and its making, the function of this exhibition has also been in some small way an experiment in inter-generational exchange. And, in some small way, it has worked: Jo, Penny, Teelah, Taylor and I have been occasionally able to sit down together, to visit the archive together, to talk about art and its place in our lives over dinner. Jo lends us all books from her library. I receive snail and e-mail packages full of photographs, newspaper articles, notebooks and reflections. In fact, the generosity of all of the ARTEMIS women I have met with over the course of this project, who have invited me into their homes and studios, who have trusted me with their memories and their own archives, has been educational and transformative. It is difficult to track and to quantify the social relations produced in the realisation of an exhibition, but I believe that they are as much an outcome of any project as those created between objects in a gallery space. Beyond the exhibition itself - and a pending book, *Remembering ARTEMIS*, that will more solidly record the history of the organisation<sup>3</sup> - I suspect one of the most important outcomes of this project might be the various cans of worms it has opened across the nation as the women of ARTEMIS have gone back through their own records and their memories, passed on contacts and called each other to inform them I might be in touch. I hope that the exhibition opens a few cans more. There is so much more work to do, not just in remembering ARTEMIS but many of its organisational peers and networks, like Media Space, ARX, Praxis, Cine-Matrix, Craft West, and there are a host of other artists too. The well-worn metaphor stands - this is just the tip of the iceberg.

But remembering is active work and it requires repetition to become memory, history, common knowledge, and repetition can be wearying, especially when applied to the preservation as common knowledge of the equal rights and value, the very status as human, of a portion of the greater community. Especially when the timeframe over which such repetition must occur stretches on indefinitely. This is where inter-generational relations become sticky, as new generations rediscover old, hard-won victories or hard-fought ideological battles to the exhaustion of those who have already fought them, as victories are quietly eroded and require recontesting, as the old methodologies for doing so don't quite work like they used to, as new generations strive to figure it out for themselves. Not this again. Artistic tropes, themes, styles, subjects slide from obscurity back into fashion, irking those who were pleased to see the back of them or those who have simply moved on. When Teelah talked about reading for the first time in 2018 Rozsika Parker's *The Subversive Stitch*, pivotal in the 1980s for framing the feminisation of embroidery as a recent and mutable social construction, there it often

was - *oh, this again, remember that?* - a sense of surprise at either the disappearance of the text from generational consciousness, or at its return.

But I would argue that it's repetition, not newness - a slow accretion made by many, not some illusory stroke of progressive illumination granted to a hero - that produces culture, that *constitutes* culture. Repetition doesn't necessarily mean stasis; things can productively warp and mutate and become fresh in the re-telling. Western art, and even western feminism, has been hung up on the original individual, the bright and new thinker who can move us endlessly forward, but this is itself an idea made solid only through its repetition by many. World-building is always a team effort, and it never stops.

Please don't forget.

Gemma Weston  
Curator, Cruthers Collection of Women's Art



Jo Darbyshire, *The Glorious Decline*, 2018, 2 x 2m, oil on canvas. © Courtesy the artist.

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1. ARTEMIS Newsletter, October 1987, Accessed via State Library of Western Australia, call number 709.1 ART

2. Reudavey, T. 'Making My Endless Love/Work' in *Remembering ARTEMIS*, ed. Weston, G. UWA Publishing: Perth, December 2018.

3. *Remembering ARTEMIS*, edited by Gemma Weston, will be published by UWA Publishing in December, 2018.





Anne Jeppe, *Venus Con-Cave*, assemblage from found materials with painted plaster cast, c 1987. © Courtesy the artist



Image for exhibition flier: *Tania Ferrier: Angry Underwear and other Statements*, ARTEMIS Gallery April 1989, © Courtesy the Artist

LIST OF WORKS

WESTPAC GALLERY

Penny Bovell

*A Pale Patch of Pink I*, 1986, powdered pigment on canvas, 150 x 125cm.

*DEVIL WINDS*, 2018, acrylic on canvas, 61 x 76cm.

*DEVIL WINDS*, 2018, acrylic on canvas, 100 x 100cm.

*DEVIL WINDS (Airwaves II)*, 2012/18, acrylic on canvas, 120 x 120cm.

*DEVIL WINDS*, 2018, acrylic on canvas, 120 x 120cm.

*DEVIL WINDS*, 2018, acrylic on canvas, 76 x 61cm.

*Down Pour*, 2018, 60 glass vials with vinyl text, dimensions variable.

All works courtesy the artist.

Jo Darbyshire

*Wildflowers*, 1994, Oil on found tarpaulin with original graffiti, 198 x 280cm, Murdoch University Art Collection

*(gift to Michele Elliot)*, 1990, pubic hair in gold box, 1 x 5.5 x 4cm. Courtesy the artist

*The Glorious Decline*, 2018, oil on canvas, 200 x 200cm. Courtesy the artist

Teelah George

*Wall Piece*, 2017 - 18, Thread on linen with bronze, 360 x 350cm. Courtesy the artist

Taylor Reudavey

*My Endless Love/Work*, 2018 – ongoing, durational performance with cubic zirconia and rose gold ring

*My Endless Love/Work* series, 2018. All works courtesy of the artist:

*Wedding*, Sony Handycam footage of performance, 14 minutes, 4 seconds, edition 1/2, filmed by Graham Mathwin.

*Body*, 1940s bridal satin and glass pearl wedding dress, dimensions variable

*Display*, table with hand embroidered satin pillow, 65 x 40 x 30 cm

*Certificate*, ink and coloured pencil on card, 36 x 28 cm (paper size)

*Bridal Portraits #1 – #5*, 3 parts 28 x 35 cm each, 2 parts 35 x 28cm, exhibition copy, edition of 2, photographs by Paul Sutherland.

*Hair*, ribbon, glass pearls, cotton thread, dimensions variable

*Eyes*, plastic sunglasses, dimensions variable

*Legs*, thigh-high fishnet stockings, glass pearls, cotton thread, handwritten palm cards, dimensions variable

*Hand*, polyester ribbon, tulle, cotton thread, dimensions variable

*Commemoration*, hand-painted bone china plate, glass pearls, rhinestones, wood stand, 23 cm diameter

*Consummation*, HD video, 5 minutes, 42 seconds, edition 1/2

LIST OF WORKS

LADY SHEILA CRUTHERS GALLERY

Tania Ferrier, *(Shark Bra and Underpants)*, 1988, Fabric paint on cotton underwear with display mannequin, Courtesy the artist

*(Image for exhibition flier: ‘Tania Ferrier: Angry Underwear and other Statements’; ARTEMIS Gallery April 1989)*, c1988, inkjet print from black and white photograph, Courtesy Tania Ferrier

*(Dancers wearing Tania Ferrier’s ‘Angry Underwear’; New York circa 1991)*, inkjet print from black and white photograph, Courtesy Tania Ferrier

Michele Elliot, *(Poster design for Burning Down the House, 6UVS-FM Radio)*, 1990, Gouache and pencil on Arches paper, 42.3 x 30 cm (image size), CCWA 1015, Cruthers Collection of Women’s Art, The University of Western Australia

ARTEMIS Newsletters, 1987 - 1990, collections of Robyn Taylor, Margot Watkins and Pam Kleemann

*(Documentation of Anne Jeppe, ‘Birth of Veni, assemblage from found materials, 1988’)*, 1988, Silver gelatin photograph, 20.5 x 25cm (paper size), Courtesy Anne Jeppe

*(poster for “ARTEMIS Exhibits No Second Thoughts”)*, 1988, laminated poster, 41.6 x 29.5cm, Courtesy Anne Jeppe

*(Exhibition catalogue for ‘Double Exposure’; 1990, featuring cover image by Marjorie Bussey)*, 1990, Courtesy Jo Darbyshire

*(Booklet: ‘A UNION FOR ARTISTS? About the Artworks Award & About the Union’; Operative Painters and Decorators Union, with illustrations by Richard Fry)* c1989, Courtesy Jo Darbyshire

*(Flyer for Omometatexts [Linda Rawlings, Sarah McNamara and Natasha Anders] performance of ‘Which Witch is Which?’ c 1988)*, photocopy, Courtesy Linda Rawlings

*(Documentation of Omometatexts performance, ‘Which Witch is Which, Octagon Theatre rehearsal rooms, 1988)*, inkjet print from colour photograph, Courtesy Linda Rawlings

*(Documentation of Omometatexts performance, ‘The Unbearable Brightness of Omometatexts’ Perth Institute of Contemporary Art, October 1989)*, inkjet print from slide film, Courtesy Linda Rawlings

*(Notebook)*, c1988, Courtesy Michele Elliot

*(Documentation of protest action against the Art Gallery of Western Australia’s exhibition of “Irises and five masterpieces” from the Alan Bond Collection” August 1989)*, inkjet print from colour photograph, Courtesy Michele Elliot

*(Newspaper article, Big Weekend, Saturday September 9 1989: “Irises eclipsed by wealth of images”)*, Courtesy Michele Elliot

*(Rosalind Paterson Drake-Brockman at the ARTEMIS Gallery c 1989)*, inkjet print from digital file, Courtesy Rosalind Paterson Drake-Brockman

Selected *Praxis M* magazines, 1987-1989. Lawrence Wilson Art Gallery private library.

The following items have been loaned from the State Library of Western Australia, collection 4476A:

*(ARTEMIS Draft Constitution c1988)*

*(Look Who’s Talking ARTEMIS Forum Programme, ARX 87)*

*(Paper presented by Penny Bovell for the Panel Discussion: FEMINIST IDEOLOGY AND ART PRACTICE, Look Who’s Talking forum, ARX 1987)*

*(Paper presented by Penne West for panel discussion, “What are the implications/benefits of Women’s Art Groups, Look Who’s Talking forum, ARX 1987)*

*(Entry form for “Artemis Exhibits No Second Thoughts”)*

*(Mediation notes from ARTEMIS Committee meeting facilitated by Margie Fischer, Vitalstatistix, September 1988)*

*(Invitation to Women’s Chairing Workshops afterparty)*

*(Agenda page from Women’s Chairing Workshop sessions)*

*(ARX 1989 ephemera with planning notes)*

*(photograph of “Woman Wounded”;* Caroline Stanbrook), 1989, silver gelatin photograph

*(February 1986 Meeting Minutes, Praxis galleries, Fremantle)*

*(Draft membership form, circa 1987)*

*(Minutes book for committee and informal meetings, 1986 - c1988)*

*(Photograph of ARTEMIS Women’s Art Forum committee members, June 20th 1988. L-R : Thyrza Michele, Jo Darbyshire, Linda Rawlings, Anne Jeppe, Michele Elliot, Joanne Harris, Pam Kleemann).* Photograph by Krystina Petryk

Press clippings: West Australian Newspaper, Monday April 3rd, “Tania Busts Out with Zany Show”; West Australian Newspaper, “Call to boycott Bond art show”; The Sunday Times July 5th 1987, “Artemis provides a way for women to help each other”; Guardian Express June 23rd 1987, “Artemis brings women together”; Fremantle Focus September 1989 p 6, “Chile too hot for local artists”; The Post, August 29th 1989, “Contrasting reactions at Irises opening”; unidentified newspaper, “Women artists band together”

*(flier for PRAXIS 1987 installations – Penny Bovell Piece Work 19 June – 14th July 1987)*

*(Photograph of “Eugenia Doropolous, Pregnancy 1983 -86, van dyke process 6 panels overall”)*, silver gelatin photograph

Michele Elliot, *Looking for a new recipe*, 1987, pen on card

Michele Elliot, *Dressing table*, c 1988,photocopy, 29.7 x 21cm

Margaret Watkins, *(woman in shower)*, c 1988, watercolour and pen

Anne Graham and Pam Kleeman, *(Performance documentation: Window Dressing)*, c 1984, silver gelatin photograph

Anne Graham and Pam Kleeman, *(Performance documentation)*, c 1984, silver gelatin photograph

*(documentation of artwork by Sue Latter)*, c 1980s, silver gelatin photograph

*(poster for “A display of work by Patrica Manger-Dorst, final year student CLAREMONT SCHOOL OF ART”)*

*(flier for Rosalind Paterson Drake-Brockman “Art Stakes”, First Draft, Sydney)*

*(flier for “Femme Incomprise – photographic works by three Perth women”, Bitumen river gallery, Perth)*



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Thanks are also due to Gary Dufour, Curatorial Advisor to the Cruthers Collection of Women’s Art and John Cruthers, Chair of SHEILA A Foundation for Women in Visual Art for their generous support. The core mission of the Cruthers Collection of Women’s Art is to promote Australian women’s art and women artists by way of exhibition, research, teaching and publication, and through this to bring ‘into the light’ women throughout Australian art history whom might otherwise remain in the margins. Without the existence of the collection at the University, the impetus it provides to publicly reconsider Australian art and the vehicle it offers for preserving and celebrating the art of Australian women, this project would never have come into fruition.

And, thanks of course to whoever alerted me to the ARTEMIS archive’s existence: you don’t know what you’ve done.

**The Cruthers Collection of Women’s Art** (CCWA) is the only public collection focused specifically on women’s art in Australia. The foundation of the CCWA was a substantial gift of artworks made to the University of Western Australia in 2007 by Sir James and Lady Sheila Cruthers. The Cruthers family began collecting women’s art in the 1970s, focusing primarily on portraiture and self-portraiture and isolating key areas such as still life, abstraction, early post-modernism and second-wave feminism. The CCWA includes works from the 1890s to the present day in a variety of media and continues to expand through focused acquisition and generous donation, aiming to contribute to and challenge dialogues about Australian women’s art through exhibition, teaching, research and publication.

The CCWA is a registered Deductible Gift Recipient and may receive donations of artworks through the Cultural Gifts Program, facilitated by the Australian Government’s Department of Communication and the Arts.

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