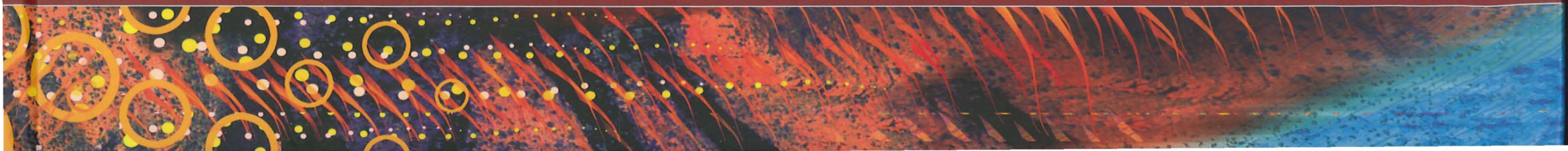


architecture poetry music arts dance
storytelling painting writing culture
photography visual arts dance perform
arts design architecture poetry music

WESTERN AUSTRALIAN
STATE LIVING TREASURES



recipients

The inaugural 1998 State Living Treasures Award recipients were: Madame Kira Bousloff, Madame Alice Carrard, Peter Cowan, Jack Davis, Margaret Ford, Vaughan Hanly, Elizabeth Jolley, Robert Juniper, Queenie McKenzie, Paul Sampi and Howard Taylor.

All were featured in the State Living Treasures commemorative book published in the following year. Rover Thomas and Joan Campbell, both in the visual arts, were also acknowledged as Distinguished Artists, having passed away while the awards were being administered.

In the time since elapsed, Peter Cowan, Queenie McKenzie, Howard Taylor and Jack Davis have also passed away. We continue to be enriched by their creative legacies.

The 12 State Living Treasures award recipients for 2004 were publicly acknowledged by the Minister for Culture and the Arts, the Hon. Sheila McHale MLA, at a ceremony at Government House on 16 December, 2004.

This limited edition commemorative book celebrates their achievements and their contributions to the artistic and cultural life of Western Australia.

2004

ALAN ALDER

DR LUCETTE ALDOUS

JANANGOO BUTCHER CHEREL

JIMMY CHI

PROFESSOR JEFFREY HOWLETT AM

TOM (T.A.G.) HUNGERFORD AM

DORIS PILKINGTON GARIMARA

DR CAROL RUDYARD

PROFESSOR ROGER SMALLEY

LEONARD 'JACK' WILLIAMS

RICHARD WOLDENDORP

FAY ZWICKY

MINISTER'S MESSAGE

It was a great pleasure to present the State Living Treasure Awards on 16 December 2004 and a great opportunity to honour an outstanding group of creative individuals.

I thank the members of the reference panel for undertaking the challenging task of selection. The difficulty of their task in nominating 12 award recipients from a field of exceptional artists in many different art forms confirms my long held belief in the extraordinary richness of talent we have here in Western Australia.

The featured artists have developed lifetime bodies of work reflecting immense skill and ability. Their work is highly valued locally, and also in the national and international arenas. They are significant figures in the cultural journey of our State. Their living presence constitutes not only a human resource, but also a creative source and an inspiration for those around them and those who experience their work.

My congratulations go to all of the 12 State Living Treasure Award recipients. I am proud to introduce this commemorative publication celebrating their life and work, which plays an important role in documenting our cultural heritage for present and future generations of Western Australians.

The Hon. Sheila MCHale MLA
Minister for Culture and the Arts



THE WESTERN AUSTRALIAN STATE LIVING TREASURES AWARDS 2004

This is the second time the awards have been presented, the first being in 1998, when 11 men and women were made 'State Living Treasures'.

The concept of State Living Treasures originated in Japan after World War II, where the title became the highest distinction attainable by a senior traditional artist. Living Treasures programs have since been initiated in many parts of the world, and in some countries, they are administered under legal provisions similar to our own Heritage Act. Living Treasures programs are a way for communities to show respect for their elders and to pay tribute to the skills, expertise and knowledge acquired over a lifetime of artistic practice. They also honour the personal integrity that makes the presence of these people so valuable to cultural life.

The Western Australian State Living Treasures Awards are inclusive of, but not limited to, artists working within traditional art forms. Rather, they celebrate the diversity, talent and richness of a group of individual artists who have chosen to make Western Australia their home, or have chosen to work with Western Australian subjects, places, people and experiences.

Even more broadly, the awards celebrate the ability of artists to articulate ideas about our relationships with each other and the world, to involve us, to move us, and to enthrall us with their skill and imagination.

The 2004 award recipients were selected by a reference panel of respected people in Western Australian arts and culture. These were:

Professor Ted Snell (Chair)	Dean of Art, John Curtin Centre, Curtin University of Technology
Professor Margaret Seares AO	Deputy Vice-Chancellor, The University of Western Australia
Marian Tye	Dance Consultant and Director of Teamworks Australasia

Jenny Davis	Actor, Director and Artistic Director, Agelink Reminiscence Theatre and the WA Youth Theatre
Alan Dodge	Director, Art Gallery of Western Australia
John Beaton	Associate Lecturer, Film and Television, Curtin University of Technology
Assoc Professor Terri-ann White	Director, Institute of Advanced Studies, The University of Western Australia
Richard Walley AM	Indigenous Artist, Dancer and Musician, and Chair, Australia Council for the Arts, Aboriginal and Torres Strait Islander Arts Board

The award recipients were chosen from across the different art forms, with no particular requirement for art form representation. The panel's selection was based on the following criteria. Recipients:

- were senior artists in the community (generally over the age of 60 years);
- had attained an exceptional level of artistic skill and ability; and
- had a body of lifetime work that had developed their art form in a creative way, or altered perception of their art form.

It was also desirable that recipients:

- had a significant influence on a number of people;
- played a major role in the development of other artists; and
- had demonstrated long-term involvement in, or contribution to, the arts in Western Australia.

Back row from left to right:

Professor Roger Smalley

Dr Lucette Aldous

Alan Alder

The Hon. Sheila M^cHale MLA
Minister for Culture and the Arts

Richard Woldendorp

Dr Carol Rudyard

Fay Zwicky

Front row from left to right:

Professor Jeffrey Howlett AM

Doris Pilkington Garimara

Janangoo Butcher Cherel

Leonard "Jack" Williams

Absent:

Jimmy Chi

Tom (T.A.G.) Hungerford AM



For their outstanding contribution to dance, as principal artists with the Australian Ballet and other international companies, and as dance educators. For their dedication as advocates for the development of dance in Western Australia and for the style and artistry that has made their performances legendary.

ALAN ALDER & DR LUCETTE ALDOUS

ALAN ALDER AND LUCETTE ALDOUS, husband and wife, have enjoyed individual performance careers at the pinnacle of international ballet, working with the most famous dancers, choreographers and artistic directors of the 20th century. Both won prestigious scholarships to study at the Royal Ballet School in London. Between them, they danced with the Royal Ballet, the Sadler's Wells Royal Ballet, the London Festival Ballet, Ballet Rambert, and the Covent Garden Opera Ballet before returning home to invest their experience in the youthful and energetic Australian Ballet. They retain the aura of a very special era in ballet, when dancers were stars and cultural ambassadors, who were entertained by royalty at state receptions, jetted around the world and met by press photographers on the tarmac. They have not rested on their laurels, however. The shared passion of their married life has been teaching and passing on the great lineage of classical dance in the English and Russian traditions in which they were trained. Their technical accomplishment, discipline, commitment and above all their heartfelt love of dance are inspirational to students and peers in the art form to which they have dedicated their lives.

Alan was born in 1937 in Canberra, and learned tap and highland dancing before commencing the study of ballet. Lucette was born in New Zealand, but lived in Australia from the age of three months, in Sydney, Newcastle and Brisbane. When her family moved to Sydney she attended the Francis Scully School of Ballet, where her teachers were adamant that she should win a scholarship to the Royal Ballet School. In 1955, at the age of 17, Lucette left Australia for London, one of just five talented young dancers selected from throughout the Commonwealth. Two years later, Alan was to follow her to the Royal Ballet School. Although they would move in similar circles and have mutual acquaintances, it was to be more than a decade before they would meet each other.

At that time, Australia's only ballet company, the Borovansky, was not a full-time company and was completely unsubsidised. Alan says that even though he had always aspired to be a dancer, when he sailed from Australia at age 18, he had never seen a

ballet company.¹ So it is not difficult to imagine the cachet of a scholarship to the Royal Ballet School, the *nonpareil* of the art form. As Sir Robert Helpmann said to Lucette before she left, 'Somehow you come out of there and you're like a piece of silver. You turn the silver over and there's the sterling stamp on you'.²

Alan was actually at the Royal Ballet School only a short time before joining the Covent Garden Opera Ballet. This was an exciting time for him, in which he appeared on stage alongside Dame Joan Sutherland and Maria Callas and danced in countless performances of *Aida*. In 1958, he joined the Sadler's Wells Royal Ballet, where he was promoted to soloist, and toured extensively through Europe, Australia, New Zealand, Japan and South Africa. It was here that Alan began to exhibit the instinctive ability to interpret dramatic roles that would distinguish his career as a mature dancer. In 1963, he took the major decision of returning to Australia at the invitation of Dame Peggy van Praagh, Artistic Director of the recently formed Australian Ballet. His last memorable performance for the Royal Ballet was in the role of Alain in *La Fille mal Gardee* at Covent Garden in the presence of the Queen, Prince Philip, the Queen Mother, Princess Margaret and the King and Queen of Belgium.

He came home at a stimulating time for ballet in Australia. Under the guidance of Dame Peggy van Praagh and Sir Robert Helpmann, the Australian Ballet was beginning to consolidate itself as one of the country's premiere arts institutions, and a stream of international guest stars was building its box office draw and recognition abroad. As a principal artist, Alan performed leading roles in classics such as *La Fille mal Gardee*, *Giselle*, *Lady and the Fool*, *Othello*, *Romeo and Juliet* and *Carmen*, as well as in a number of specially commissioned Australian creations such as *Melbourne Cup* and *The Display*, for which the company was coached by football legend Ron Barassi. The Australian Ballet toured to England in 1965 and performed the latter in Covent Garden as part of the Commonwealth Arts Festival.

Lucette, meanwhile, was still working in Europe. On her graduation from the Royal Ballet School in 1957, her petite stature (she stands at exactly five feet tall) meant that

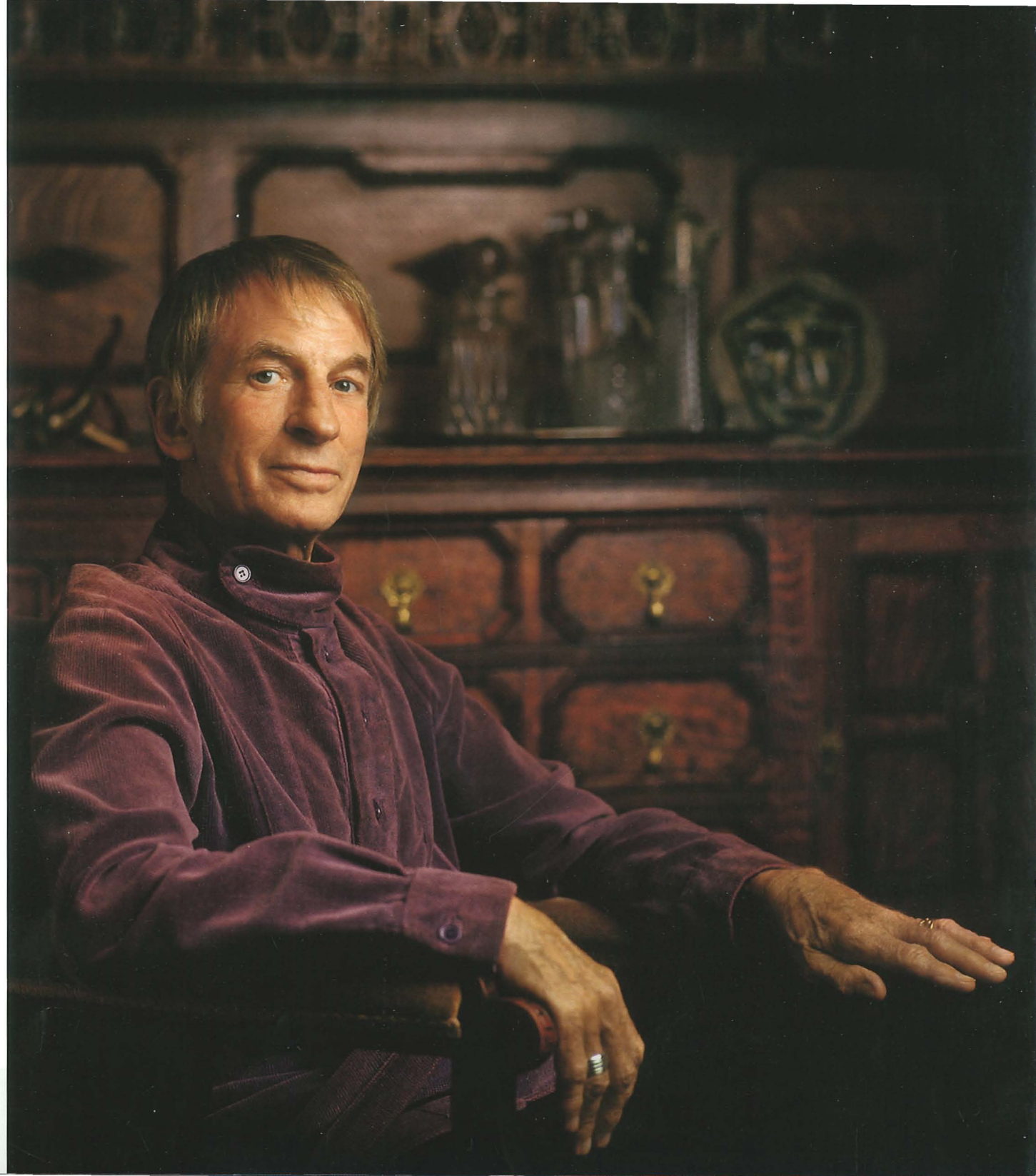
¹ Alan Alder, National Library of Australia Oral History Collection, TRC 3827, 2002, transcript p4.

² Lucette Aldous, National Library of Australia Oral History Collection, TRC 3826, 2002, transcript p11.

initially she had difficulty in finding a position. She was taken on, however, as a soloist with Ballet Rambert and soon came to attention in leading roles in *Coppelia* and *La Sylphide*. Her captivating stage presence overshadowed any limitations imposed by her height. She was a particular success in Rambert's production of *Don Quixote* at Sadler's Wells, in which her role as Kitri was likened to 'rockets on a starry night' by *Dance and Dancers*. Lucette also starred in a television production of *Sleeping Beauty*, dancing the Lilac Fairy alongside Dame Margot Fonteyn as Aurora. Gruelling touring schedules, however, and the immense pressure placed on her by critics were taking their toll on her physical and mental health. Around this time Lucette first began to practise yoga breathing and mantras as a way of controlling her pre-performance nerves, an interest that endures.

In 1963, she moved to the London Festival Ballet (now the English National Ballet), and was there for three years before joining the Royal Ballet in 1966. Nurtured by John Field, Sir Frederick Ashton and other outstanding contemporaries, Lucette danced lead roles in *Swan Lake*, *Sleeping Beauty*, *Giselle*, *Coppelia*, *La Fille Mal Gardée* and *Two Pigeons*. It was in 1969 in Rudolf Nureyev's *Nutcracker Pas De Deux* with the Royal Ballet that she first partnered Nureyev, the biggest male star of 20th century ballet who was to become her colleague and friend.

In 1970, Lucette returned to Australia to dance the role that had earned her earlier acclaim with the Ballet Rambert, that of Kitri in *Don Quixote*, against Nureyev as Basilio.



Lucette's lightning speed and agility were showcased against a zealous performance by Nureyev, and they were joined by a cast including Sir Robert Helpmann, Marilyn Rowe, Kelvin Coe and Alan Alder. This colourful production premiered in Adelaide to ecstatic reviews and went on to tour North America coast to coast. It was an extremely successful homecoming for Lucette, and it also allowed her to meet her future husband. Alan and Lucette became engaged on the North American tour and shortly afterwards she announced that she would be joining the Australian Ballet on a permanent basis. They married in 1972.

In 1973, the Australian Ballet recorded the production of *Don Quixote* on film under Nureyev's direction, an important project at a time when the video recording of ballet was still in its infancy. Filmed in three aircraft hangars at Essendon Airport, it was by all accounts a challenging experience, and the famously demanding Nureyev worked to a punishing schedule, ordering solos to be danced again and again late at night. But the resulting film is still the most accessible record of Lucette and Alan's talents at the height of their performance careers. It was re-mastered and re-released in 1999 for a new generation of ballet audiences. In 1974, Lucette danced *Don Quixote* with Nureyev for Princess Margaret in London, a performance she names as one of her most memorable. Another highlight of the 1970s was dancing *Sleeping Beauty* in the Australian Ballet's inaugural performance at the Sydney Opera House, with Lucette in the role of Aurora and Alan as Carabosse.

In 1975, Alan and Lucette visited St Petersburg in Russia for four months to study with the Kirov Ballet and reorient their careers towards teaching. The visit was the suggestion of Nureyev, to whom Lucette confided that she would ultimately like to be a teacher. He urged her and Alan to travel to Russia and study with his teachers at his alma mater, the Kirov Ballet. With the assistance of the Edgley organisation and Gough Whitlam, who was Prime Minister at the time, Alan secured an invitation for Lucette and himself from the Russian Ministry of Culture. The Kirov teachers opened their arms and hearts to Alan and Lucette, allowing them to train, observe and build on a body of technical knowledge that continues to influence them.

Lucette's full-time performance career ended a few years later when she became pregnant. She gave birth to daughter Floeur in 1977, and began teaching part-time at the Australian Ballet School. In 1980, Alan also retired from full-time performance, and began teaching part-time at the Victorian College of the Arts.

Lucette and Alan came to Perth in 1983 when Alan was offered the position of Head of Dance at the Western Australian Academy of Performing Arts. In this role, he was a strong advocate for the particular needs of quality dance instruction, including a low staff-to-student ratio and appropriate facilities. Lucette taught at the Academy as a specialist teacher and together their presence there was an attraction for students from all over Australia. Alan retired from the position in 1991 and now teaches at the Perth Graduate College of Dance. Since 1987, he has had a significant involvement in Ausdance (WA), the peak industry association for the development of dance in Western Australia, serving as Vice-President for the past nine years. In this role he has championed the need to develop career opportunities for dancers beyond their performance years and has promoted safe practice among dancers and teachers. His standing in the classical community has also enabled Ausdance to connect with international examination bodies.

Lucette continues to teach at the Academy part-time. She received an Honorary Doctorate of Letters from Edith Cowan University in 1999, and was also honoured in 2004 as part of the His Majesty's Theatre Centenary celebrations.

Lucette and Alan perform rarely these days, however, in 2004 they performed *Rare Earth* in Perth. The crammed-to-capacity studio at the Academy was a long way from Covent Garden, but *Rare Earth* was a unique and memorable occasion. The ballet was choreographed by the couple's daughter Floeur, also a dancer, who joined her parents on stage. Floeur described it as 'a journey into the past, present and future', celebrating the achievements of her parents' dancing careers. At the ages of 66 and 67, Lucette and Alan took the courageous leap of performing in the contemporary technique quite foreign to the classical technique in which they were trained. The final

sequence, in which they gently pushed their daughter forward towards the audience, was expressive not only of their support for her life and work but for a whole generation of dancers who have been fortunate enough to share in their immense love and dedication for the art form of dance.



For his outstanding contribution to the visual arts, as a painter, print-maker and elder of the Kimberley region, and as a creator of a body of culturally significant and beautiful works.

JANANGOO BUTCHER CHEREL

JANANGOO BUTCHER CHEREL is an elder of the Gooniyandi people in the central Kimberley and a passionate artist. "In my eyes, my heart and my brain I am thinking. When I sleep night-time, I might talk to myself, 'Ah, I might do [paint] that one tomorrow.' Not dreaming: I think about what to do next day... Thinking hard, thinking with my eye and body".¹

Butcher's whole-of-body immersion in painting and printmaking has resulted in a significant body of work about his country, melding his traditional knowledge of plants, animals, people and stories with finely tuned powers of observation and an unwavering artistic instinct. His works are abstract and intricately patterned, using repetition of concentric shapes and a vast range of surface markings to draw the viewer in. In recent years, the contemporary Indigenous art of the Kimberley has garnered national and international attention. Butcher's work stands out with its quirky beauty and emotional force.

Butcher works at the Mangkaja Arts Resource Agency in Fitzroy Crossing, a co-operative supporting the preservation and promotion of local Indigenous culture. He began to paint in the late 1980s when he was in his sixties. He has had a significant presence at Mangkaja since its establishment in 1990, working alongside contemporaries Nyilpirr Ngalyaku Spider Snell, Paji Wajina Honeychild Yankarr, Pijaju Peter Skipper, Jukuna Mona Chuguna and Daisy Andrews.

In his earlier life, Butcher worked as a head stockman on Fossil Downs Station to the east of Fitzroy Crossing. He was never taught to read or write, working instead at station labour and learning about his culture from his family. His father was a desert man, and his mother was Gooniyandi and Kija, born in the river country to the east of the Crossing. His parents lived and worked on the cattle station, and he remembers being taken out to the bush as a young boy for walkabout and for law ceremonies.

Unsurprisingly, his country, Imanara, is the resonant theme of all his work. Two major solo exhibitions of that name have told Butcher's story of country, fusing ancestral stories from the Ngarrangkarni dreamings with scenes from station life. 'I'm sitting down, thinking, right. I'll put down the story for this place, my story. I think about it with my eyes, fingers and whole body.'² Often he paints bush tucker – *manyi* – including

berries, bush plums, seeds, bush potatoes, catfish, kangaroos, goannas, emus and snakes. Other times, he paints ceremonial instruments, tools, and objects from his community. Sometimes too this world replete with spiritual meaning is layered with scenes from Butcher's own dreaming life; stories that come to him in his sleep. The world of his art work is one continually challenging the dimensions of our perception. As one critic has written, the 'extraordinary beauty and simplicity' of his works 'carry us into uncharted territory, where abstraction and representation coalesce to create a new world of meaning and understanding'.³

His work can also lead us back to the pure aesthetic qualities of the marks on the canvas. Normally, Butcher's paintings are accompanied by a story or an explanation transcribed by assistants, but a painting he presented a few years ago was titled *Nothing about the painting*. There was no story, he told the Australian art market, nothing to tell, just the painting.

This playfulness and freshness is felt in the artist's continual willingness to innovate with style and form. Unique alongside the other artists working around him, Butcher experiments with different ways to apply the paint, sometimes designing tools to use in place of brushes. He is also sensitive to drawing out the different qualities of works on canvas, works on paper, linocuts and lithographs.

The traditional knowledge imbued in Butcher's work is rendered all the more precious at a time when members of his generation are passing away. Butcher is concerned for the continuation of his culture and has been instrumental in the retention of law ceremony. His art work and his community work both stem from his prodigious cultural knowledge. In 1999, he was awarded an Australia Council Professional Development Grant to support his work against the proposed damming of the Fitzroy River which intersects his mother's traditional country.

Butcher's prints and paintings have been exhibited across Australia and internationally, including works in the landmark *Images of power: Aboriginal art from the Kimberley* at the National Gallery of Victoria (1993) and *Mangkaja* at the Rebecca Hossack Gallery in London (1998). His works are represented in the collections of the National Gallery of Australia, the Art Gallery of Western Australia, the National Gallery

¹ Kleinert, Sylvia and Margo Neale, eds., *Oxford Companion to Aboriginal Art and Culture*. Melbourne: Oxford University Press, 2000, p558.

² Catalogue note for *Maanyjoowa*, Artplace Gallery stocklist 037/00, 2000.

³ Ted Snell, "Dreaming of life on the station," *The Australian*, 25 August 2000, p12.

of Victoria, Artbank, the Holmes à Court Collection, the Stokes Collection, Curtin University of Technology and The University of Western Australia.

In recent years, demand for Butcher's work has increased and his solo exhibitions are often sold out as soon as the pieces have been hung on the walls. He remains relatively unaffected by the fortunes of his works in the commercial art world, sharing the royalties with family and friends. Now in his eighties, he continues to paint at the arts centre every day. 'What I am doing is for myself; I am working everyday and I'm happy.'⁴



⁴ Kleinert, Sylvia and Margo Neale, eds., *ibid.*, p558.

For his outstanding contribution to performing arts, as a playwright, songwriter, and musician, as a creator of landmark Indigenous theatre and as an ambassador for the cultural diversity and energy of the Broome region.

JIMMY CHI

JIMMY CHI is a composer, musician and playwright whose exuberant hybrid of rock, religious music, folk and balladry has brought issues of Indigenous identity, sexuality and health into the Australian mainstream. In *Bran Nue Dae* and *Corrugation Road* Chi created productions that earned critical acclaim and broke box office records. The infectiousness and accessibility of the musical genre, together with Chi's unique style of humour, satire and irony have enthralled audiences; his stories of the search for love and faith in the midst of chaos have moved them in their humanity. Chi's work has been a springboard for the careers of many Indigenous people in theatre, film and media. It has also brought attention to the balmy pleasures and unique heritage of the Broome region of northern Western Australia, depicting it as a microcosm in which song, dance and intertwined human destinies become the practical interface of multiculturalism.

Chi holds that diversity in his ancestry, his father being Chinese-Japanese, and his mother Scottish-Bardi Aboriginal. Early anxieties about his personal identity were compounded by a traumatic childhood and adolescence. At age twenty-one, he was involved in car accident that left him unconscious for three weeks. Since the accident, Chi has endured long-term mental health problems. Unable to continue his studies, he found solace with his Aboriginal family in Broome and spent many hours listening to their stories, laughing and sharing the simple joy of just being.

It was in this period, in the 1970s, that he first began writing and composing original music, initially by himself and later with Stephen Pigram and Michael Manolis. He and Michael composed the song *Bran Nue Dae* in 1977-78. The song was an inspiration for a generation of Broome songwriters, and became a focus that brought people together in the form of various community based Aboriginal organisations, many of which were established with Chi's support and assistance. Primarily a recording band, Kuckles recorded music over a fifteen-year period that has been used extensively in radio, television and film documentaries. Irish singer Mary Black recorded a Chi song for the album *A Woman's Heart*. Closer to home, his hymns are regularly sung at Aboriginal funerals in Broome.

The sounds and lyrics of the Kuckles band were the genesis of the musical *Bran Nue Dae*. Chi had talked for years of a story to accompany the songs, and set about writing it.

The process of getting it to the stage took six intensive years. *Bran Nue Dae's* commercial and artistic success was a triumph for community theatre and a tribute to the actors, musicians, the production team and the Broome community who responded to Chi's vision. He gratefully acknowledges those who were prepared to take the risk with him.

A co-production between the Bran Nue Dae Aboriginal Corporation and the West Australian Theatre Company, *Bran Nue Dae* premiered in Perth in 1990 and went on to tour extensively across Australia. The musical tells the tale of Willie, a Bardi kid expelled from school in Perth, whose journey back home becomes a journey of sexual awakening as well as an exploration of his family roots. Starring Josie Ningali Lawford, Stephen Baamba Albert, Ernie Dingo, Leah Purcell, the Pigram Brothers and the Kuckles Band, it became, as one critic has written, 'not only the first Aboriginal musical but the benchmark for Indigenous theatrical vitality'.¹ The musical won the prestigious Sidney Myer Performing Arts Award in 1990. The following year the published script and score won the Special Award in the Western Australian Premier's Book Awards.

Chi's second musical, *Corrugation Road*, was produced by Black Swan Theatre Company and premiered at the Festival of Melbourne in 1996, winning *The Age* Critics Award for Creative Excellence. Looser in narrative and more confronting than *Bran Nue Dae*, the musical's structure takes the form of a series of hallucinations and bizarre juxtapositions, exploring the illogic of insanity in an asylum run by two Siamese twin psychiatrists. The musical arose from Chi's own experiences with mental healthcare and those of his friends, some of whom had ended their own lives. It represented a healing process for Chi, who said, 'It's a journey of mental health. It's my journey. The inner journey'.² *Corrugation Road* visited 22 metropolitan and country centres across five Australian states.

In 1990, Chi was awarded the Human Rights Award in the category of Literature and Other Writing for significantly contributing to the understanding of human rights issues in Australia. In 1997, he won the Australia Council for the Arts' Red Ochre Award for the lifetime achievement of an Indigenous artist. Then Chairman of Council's Aboriginal and Torres Strait Islander Arts Board, John Moriarty, said 'We are witness to an extraordinary talent, a man who encourages us to sing, dance and celebrate life even

¹ Ron Banks, "WA's defining moments: Bran Nue Dae premieres," *The West Australian*, 7 July 2004, Features p4.

² Stephen Scourfield, "Courage and the Corrugated Road," *The West Magazine (The West Australian)*, 2 November 1996, p10.

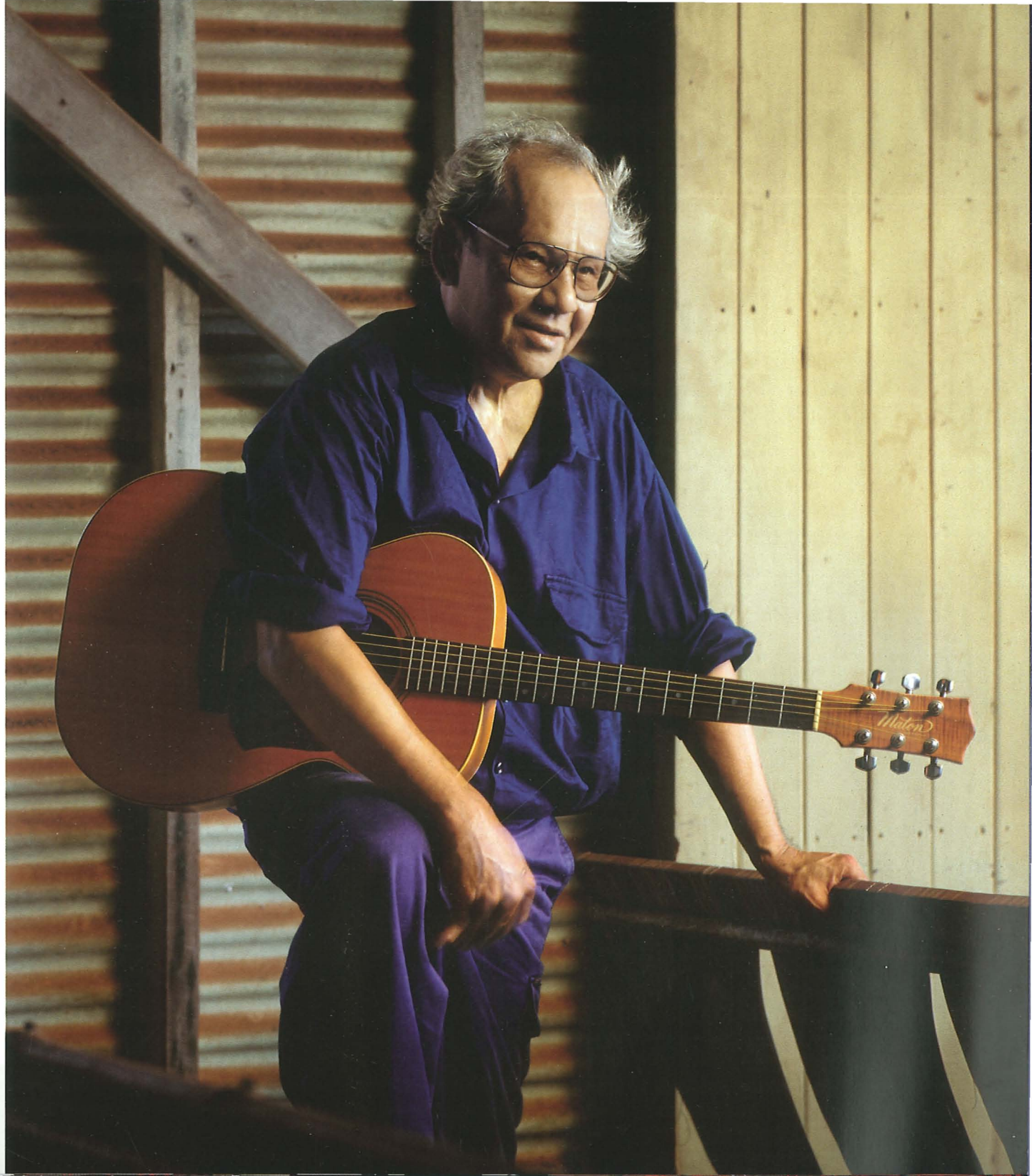
³ "Big award to Jimmy Chi," *The West Australian*, 1 December 1997, Features p6.

in our darkest moments'.³ This award was followed by a Deadly Sounds National Indigenous Music Award for Excellence in Film or Theatre Score in 1999 and an Australian Centenary Medal in 2000.

Chi now chooses to spend most of his time at home in Broome with his family and friends. In spite of life's challenges, his work continues to be imbued with an underlying sense of hope and humanity.

*For the golden age is dawning
And the night breaks into morning
And eternal peace will come upon the land
When we can love each other
And call each one our brother
And God's kingdom will then come to every man*

Vision of Diffusion



For his outstanding contribution to architecture, through his distinctive designs for local buildings and commercial sites, and the significance of his work to the legacies of national modernism and Western Australian civic life.

PROFESSOR JEFFREY HOWLETT AM

ARCHITECT JEFFREY HOWLETT'S first impressions of Perth in 1951 were of 'the pervasive use of corrugated iron, the inventiveness of the Rotary clothes hoist, Naco louvers, and the frameless sliding sash...'. He could not have foreseen at the time that he would go on to make a major contribution to the city's built environment.

Howlett had grown up in Hyderabad State, India, where he showed early interest in becoming a painter. His father suggested architecture and the young Howlett applied for, and was awarded, a scholarship to one of the best training institutions in the world, the Architectural Association School of Architecture in London. The school was a stimulating learning environment, being at that time 'in a very modernist mode', and regularly visited by the likes of Le Corbusier, Lloyd Wright, Aalto and Niemeyer.

After graduating in 1950, Howlett spent a year working in the Housing Division of London County Council with Sir Leslie Martin. He returned to India and was married before deciding to join his family who had relocated to Perth. Howlett only intended to stay for a year at the most. At that time there was only a nominal architectural scene in Perth with most of the work being done by firms from the eastern seaboard. But Howlett was to become a member of a new guard of architects working locally, many of them among the first graduates of Perth Technical College, others who had been educated in the United Kingdom and North America.

Howlett worked in Perth for a number of local firms before moving to Melbourne in 1956 to take up a job as senior design architect with the firm Bates Smart and McCutcheon. At this time he also began teaching at the then Royal Melbourne Institute of Technology (now RMIT University). In 1961, Howlett and fellow architect Donald Bailey submitted the award winning design for the Perth City Council administration buildings, and the project brought him back to Perth where he has remained ever since.

Perth was to host the 1962 Empire Games, and the project was given particular urgency by the desire to have the building ready for the athletes, tourists and journalists arriving from around the world. The state was entering a major period of economic and social development, and civic optimism was high. It was hoped that the building would capture Perth's new self-image as a progressive city of the 20th century.

Council House, opened by Her Majesty Queen Elizabeth II in 1962, more than fulfilled that mandate. Designed in the International Modernist style, the 11 storey glass and concrete slab was suspended over an open glass undercroft and fronted by a rectangular pool. The building's glass skin was broken by an arrangement of T-shaped sun shades tiled in white glass mosaic. The angles of the shadows cast by these sunshades created a dynamic façade that changed throughout the day. Council House reflected a classic modernist concern with materials and technology, using the most advanced construction methods available in Australia at that time. The building was the first to use complete window walling in Perth, and was only the second to be fully air-conditioned.

In 1962, Howlett and Bailey won another national competition for the design of the Reserve Bank of Australia, in Canberra. The building furthered thoughts and ideas which emerged in Council House, including the incorporation of public art by contemporary sculptors and painters into the design of the building. In the late 1960s and early 1970s, Howlett and Bailey went on to design a number of high-profile commercial and civic buildings in Perth, most notably, the Perth Concert Hall and Mt Newman House. Bailey quit the partnership in 1973 to return to Canberra, and Howlett oversaw all projects completed by the firm up until 1992. During this time he also tutored and lectured at Curtin University of Technology and The University of Western Australia, where he was appointed Visiting Professor in 1991.

Classic modernist concerns for formal design elements, continuity of planes and spaces, and rejection of historical references continued to characterise Howlett's work for the remainder of his career. Professor Geoffrey London, the State Government Architect, describes his work as having a consistent critical clarity, a commitment to the experimental, and an inventive use of everyday materials: all principles of dedication in a practice in which creative realisation is often subject to circumstances outside the architect's control.¹ 'I see architecture as a great, exciting business surrounded primarily with frightening practicalities,' Howlett said. 'I feel my own personal search is for putting [the truths of architecture] into a texture as rich and comfortable and as beautiful as I can possibly make it.'²

¹ Geoffrey London, in the introduction to Peter Brew and Michael Markham, eds., *Howlett: Architectural Projects*. Nedlands: Lawrence Wilson Art Gallery, 1992, p1.

² "Reminiscences of Jeffrey Howlett: Architectural work on Perth City Council building and Reserve Bank building, Canberra." Transcript of recording in the National Library of Australia Oral History Collection, DEB 104, May 1965.

Howlett has won multiple design awards and commendations from the Royal Australian Institute of Architects and was made Life Fellow of the Institute in 1978. In 1992, his work was the subject of a major retrospective exhibition at the Lawrence Wilson Gallery at The University of Western Australia. He was the first Western Australian architect to be honoured in this way. In 2000, he was made Member of the Order of Australia, for service to architecture as a designer and educator. Many of the buildings he has designed have been classified in the Commonwealth Heritage List, the Register of the National Estate and the National Trust. Ironically, Council House was the subject of a vigorous debate in the late 1980s and early 1990s over whether modernist architecture was too young to constitute cultural heritage. The building survived threats of demolition and was given a \$25 million refurbishment.

In 1993, Howlett suffered a massive stroke that paralysed his right side, affected his speech and left him in a wheelchair. He not only survived, against medical predictions, but retained his considerable powers of mind and fine sense of visual imagination. With the support of his wife, Kathleen, he taught himself to draw with his left hand. In 2002, Howlett opened his first solo exhibition of paintings at Perth Galleries, an achievement that led *Scoop* magazine to name him as one of the 50 most inspirational Western Australians³.

³ *Scoop: The insider's guide to life in Perth and Western Australia.*
Issue 20, Winter 2002, p21-40.



For his outstanding contribution to literature, his achievements as a journalist, novelist, short story writer, playwright and memoirist, and his imaginative exploration of contemporary social experience in Western Australia and beyond.

TOM (T.A.G.) HUNGERFORD AM

TOM HUNGERFORD is one of Western Australia's best-loved writers, in the words of another, the State's 'Grand Old Man of Letters'.¹ Alongside careers in journalism and government public relations, he has published extensively in the genres of autobiography, memoir, literary fiction and criticism. He is best known for his works about the pre-war South Perth of his upbringing and his service in Asia during World War II. Hungerford has always had a practical orientation towards the task of writing, exhibiting determination and discipline in the pursuit of his craft. His prose style is characterised by economical narrative and intense powers of observation and description, executing ideas with a few vivid flashes of detail. Hungerford has an acute ear for the sounds and rhythms of Australian language, in particular, a fascination for colloquialisms and colourful expletives. He has a marvellous sense of humour that entertains friends and readers alike. As well, he has a genuine interest in relationships of class, culture and difference, making his work an important rendition of contemporary social experience since the Depression era of his youth.

Hungerford was born in 1915 in South Perth, which was then a semi-rural suburbia. He roamed the river and the bush with his imagination and curiosity for company, coming home for chores and tea. The family ran a small shop on what was then Suburban Road, now Mill Point Road. His father had set up a small lending library in the corner of the shop, and Hungerford used to sit on the floor and devour all the books he could get his hands on, from *Tarzan* to the dictionary. 'I got into the habit of looking at the word on either side,' Hungerford said. 'I became fascinated by words and it's a fascination that has lasted.'²

Hungerford served in World War II against the Japanese forces in Bougainville, and was a member of the occupation forces in Japan after the armistice. These experiences were the foundation of his first two novels. His first book *Sowers of the Wind* won the Sydney Morning Herald Prize of 1949, although due to its sensitive treatment of the relationship between the Japanese people and the occupying forces, it was deemed politically delicate and was withheld from publication until 1954. *The Ridge and the River*, considered one of the best Australian novels to have come out of the war, won the

Sydney Morning Herald Prize of 1952 and the Crouch Gold Medal for Literature. These early successes encouraged Hungerford to persist in the business of writing.

On his return to Australia in 1948, Hungerford spent a period working in Canberra with the War Memorial and a tumultuous three weeks as press secretary to the 'Little Digger', ex-Prime Minister Sir Billy Hughes. He became interested in the situation of European migrants living in labour camps in the region and working on the Snowy Mountain Scheme, and spent eight months working as a yardsman at a camp called Eastlake in order to write a novel about it. *Riverslake* (1953) is a rare representation of migrant tensions in Australia at the time.

From 1951 to 1967, Hungerford worked as a journalist for the Australian News and Information Bureau. In this capacity he travelled across the world, with postings in New York and Hong Kong and even an expedition to Antarctica. His time in New York resulted in *Shake the Golden Bough* (1963), the story of a young Australian taken to America to become a champion boxer. He was then posted back to Perth and served as press officer to two premiers, John Tonkin and Sir Charles Court. He returned at an interesting time in the state's development, travelling throughout northern Western Australia as part of what he likes to call 'the great iron ore caper'. This newfound perspective on the scale of the state informed the publication of *A Million Square: Western Australia* (1969) with photographer Richard Woldendorp, the first coffee table book about Western Australia, and a bestseller. In the late 1960s, he took time out from the hectic schedule by living in Macau for a year. By 1975, he had retired to concentrate full-time on writing.

Living on much-loved bush land property in Canning Vale, growing fruit and vegetables and tapping away on his portable Imperial typewriters, Hungerford wrote two radio plays before beginning to work on his series of autobiographical works. Western Australia had seen many material changes since his childhood, and it was partly as a reaction to the onset of 'baby skyscrapers, freeways and French cooking', that he began to re-explore that enchanted world of pre-war South Perth. With lively recollection and sure control of the medium, *Wong Chu and the Queen's Letterbox* (1977) and *Stories from*

¹ Michael Crouch, "Conversations with an author: T.A.G. Hungerford," *Westerly*, 48, November 2003, p73.

² Jennifer Moran, "Books that had a lasting influence on four leaders," *The West Australian*, 30 March 1992, p54.

Suburban Road (1983) are classics for many Western Australian readers. *Stories* was adapted by the Perth Theatre Company and premiered at the 1991 Festival of Perth. The play has proved so popular that it has been reprised five times. *Knockabout with a Slouch Hat* and *Red Rover All Over* followed, drawing on Hungerford's diverse experiences all over the world and his homecoming to Perth.

Over the years, Hungerford has entertained and supported many local writers and artists, becoming ingrained in Western Australian cultural life. Since 1990, he has been the namesake of the T.A.G. Hungerford Award for unpublished works of Western Australian fiction, administered by Fremantle Arts Centre Press. It has launched the careers of many other Western Australian writers, including Brenda Walker, Tracy Ryan and Gail Jones.

Hungerford received the Member of the Order of Australia in 1988 for his services to Australian literature. He also received the prestigious Patrick White Literary Award in 2002 for writers who have been highly creative over a long period of time but have not received adequate recognition for their work. Hungerford bears no grudges, however, about the reception of his work. 'I don't know what they call adequate,' he said. 'I've received a lot of public respect and I've made a bit of dough out of it.'³

³ Kathryn Shrine, "White award just a phone call away," *The Weekend Australian*, Edition 4, 9 November 2002, p6.



For her outstanding contribution to literature in narrative fiction and autobiography, for her community work as a leader for reconciliation and for her personal courage and resilience.

DORIS PILKINGTON GARIMARA

DORIS PILKINGTON GARIMARA thrives on challenges. Excelling at composition at school, she always wanted to become a writer, but as an Aboriginal person, and as a woman, dreams of writing and publishing were extremely difficult to bring to fruition. She is now an acclaimed writer, a leader for reconciliation and matriarch to an extended family throughout the metropolitan area and Western Desert. She is the author of several books, the best-known being *Follow the Rabbit Proof Fence*, which was adapted and released as a major international feature film in 2002. Her work has been the stimulus of much public interest in the Stolen Generation. Drawing as it does on her personal experiences of forcible separation and those of her mother and other loved ones, her work is a testimony of survival through repeated ruptures and, in particular, to the strength of Aboriginal women. In her unassuming prose style, it has brought many Australians to tears and demonstrated the value of the arts in opening hearts and minds to healing.

Doris was born in 1937 at Balfour Downs Station in the East Pilbara, to parents of the Mardudjara people. At the age of three, while her mother was being treated for appendicitis, Doris and her lighter-skinned sister were sent to Moore River Native Settlement and were not permitted to return to their family. In 1962, at 25 years of age, Doris was finally reunited with her parents on a reserve in Meekatharra. This was a 'really traumatic experience' and the beginning of the long and painful journey of relearning her culture and reclaiming her identity.

At the completion of her education at the mission, Doris refused to become a domestic servant and chose nursing, one of the few careers open to Aboriginal women. She became one of the first Aboriginal trainees on the nursing aide program at Royal Perth Hospital before marrying and moving to Geraldton. Ten years and six children later, Doris returned to Perth to resit her matriculation. Following her natural gift for communication and storytelling, she went on to study, but did not complete a Bachelor of Arts majoring in Journalism, working instead for some years as a researcher and documentary film-maker. She began writing her first book in the midst of a traumatic period following the breakdown of her marriage and the death of her grand-daughter.

Caprice: A Stockman's Daughter is a fictional coming of age story of a young Aboriginal woman. To her surprise, *Caprice* won the 1990 David Unaipon Award for unpublished Aboriginal writing. The judges, who included Jack Davis and Oodgeroo Noonucal, said that it was 'a beautifully written novel... carried forward by an intelligent and questioning narrative voice'.¹ It was published the following year by the University of Queensland Press.

Doris' second book, *Follow the Rabbit Proof Fence*, was published in 1996 and was the outcome of regular visits to Jigalong in her forties and fifties getting to know her mother and listening to what the old people had to teach her about her Indigenous culture. The book tells the true story of an epic walk made in 1931 by three young girls, one of whom was Doris' mother. The girls fled the Moore River Settlement, where they were detained, and walked the 2,400 kilometres home in nine weeks, evading the pursuits of the Department of Native Welfare and the police to make it home into their mother's arms. The book is written as a work of fiction, although it was the product of extensive research into her mother's stories, newspaper records and government files.

In 2002, *Rabbit Proof Fence* was released as a major feature film written by Christine Olsen and directed by Philip Noyce. Doris acted as a consultant during the scriptwriting and making of the film, working closely with the film-makers to ensure the integrity of the story and respect for the secretive Mardudjara people it depicts. She says she was humbled by the process of bringing her book to life. 'To see it go from pages in a book to a story on a screen was a wonderful experience for me,'² she said. The film attracted national and international attention, winning the Australian Film Institute (AFI) Award in 2002 for Best Feature Film and sparking emotional debate over the experiences of the Stolen Generation. Doris travelled around the world promoting the film, with Noyce and independently, visiting the United Kingdom, Ireland, South Africa, Norway, Spain and Italy, and lecturing across the Midwest, east and west coasts of the United States of America. She followed this by publishing *Under the Wintemarra Tree* in 2003, a work named for the tree under which Doris was born, exploring station life for Aboriginal people in the 1930s. The book was runner up in the Brisbane City Council's

¹ Ron Banks, "Black award for WA writer," *The West Australian*, 20 September 1990, p59.

² Interview with the artist, Perth, Western Australia, 2004.

One Book One Brisbane Award and was short-listed for the 2003 Western Australian Premier's Award for Non-Fiction.

The messages of understanding expressed in her writing are furthered in Doris' capacity as Co-Patron of the Federal Sorry Day Committee, a role she shares with Malcolm Fraser. 'It's a role I take seriously,' Doris said. 'I give all the time and energy I have spare to help people on their journey of healing.'³ Doris has spoken strongly for financial and emotional support for children of the Stolen Generation to visit their country and reconnect with their family as she has done.

Surrounded by film posters, flowers and souvenirs in her Armadale home, Doris exudes radiance and formidable strength of character. With her writing, her community work, her 31 grand-children and 24 great-grandchildren, she continues to lead a busy life. She is currently working on an illustrated children's version of *Rabbit Proof Fence*. She is also continuing her study of her Indigenous language, an appropriate fulfilment for an artist for whom words have been a means of self-discovery and empowerment.

³ Interview with the artist, *ibid*.



For her outstanding contribution to the visual arts, as an abstract painter, teacher, pioneer of audiovisual installation in Western Australia and creator of a sophisticated body of work providing commentary on contemporary life.

DR CAROL RUDYARD

CAROL RUDYARD is a visual artist who has pursued her practice with quiet tenacity over 40 years. Composed and thoughtful in life as in art, she is a highly intellectual artist who integrates a deep interest in critical ideas with the visual and literary languages of consumer society and art history. Rudyard worked first as an abstract painter before becoming one of the first Western Australian artists to create installation art, combining video montage, text fragments, music and voice in constructed domestic spaces.

Her work eschews personal revelation and specific sense of place. She chooses instead to mine a vein of imagery familiar throughout Western visual culture: domestic objects, still life, fragmented nudes, advertising, fruit and flowers. Her work has been described as 'powerful glimpses of our everyday psychic underground that should be seen by everyone who thinks an ordinary lifestyle will save them from imagination'.¹

Rudyard was born, raised and married in Sheffield in the north of England. She and her husband, a doctor, left the United Kingdom after World War II with their two daughters. They enjoyed a brief stint in the Gilbert (now Kiribati) Islands in the Pacific, where the couple's two sons were born, and six years in the small Western Australian towns of Southern Cross and Mullewa. In 1956, they settled in Perth. Rudyard was drawing throughout these years, but came late to dedicated art practice, beginning her formal art education in her forties. Her children were growing into independence, and the need to make creative activity a central part of her life became quite pressing, according to Rudyard.

Rudyard enrolled in an Associate Diploma of Art at the Western Australian Institute of Technology (WAIT), now Curtin University, and continued postgraduate studies while teaching throughout the 1970s and 1980s at WAIT and also at the Mt Lawley College of Advanced Education and Perth Technical College. She enjoyed teaching and valued the exchange of critical ideas with her students.

At this time Rudyard produced a vibrant suite of abstract colour field paintings and screen prints influenced by hard edge abstractionists in the United States and United Kingdom. Rudyard experimented for some time with different styles and methods of paint application, coming to large-scale canvases in which layered acrylic hues take on

a revelatory force. In these works, colour edges are set against each other to produce a combination of reverberative optical effects.

In the late 1970s, Rudyard began to experiment further with this interpretative space by installing a voice recording alongside a work in exhibition. In turn, this precipitated her movement into installation work, in which she has been working ever since. Rudyard began working with slides, but moved into video montage sequences with the developing technology. Typically, her installations consist of a domestic setting and a television through which recorded sequences are repeated. The movement is slow and deliberate, the screen often returning to key motifs again and again set in slightly different relationship.

The video montages draw on a diverse range of references, interspersing imagery from consumer advertising with imagery from Dutch and Italian still-life painting of the 17th century, particularly Vermeer, in the intimacy of his interiors and his intriguing puzzles of representation and reflection. Rudyard's camera work is sensuous, her 'filmic caress' reproducing the narcissism of advertising images.² Language plays an important role, with her work containing words and letters often literally torn from consumer advertising. Rudyard also draws on literature, including the works of Proust, Mallarme, Sade and Kafka.

Her work is unique in its ability to draw simultaneously on the intellectual and the emotional, to make critical ideas emotionally affecting. 'Although the references [in my work] are directed outwards, the work itself is constructed (or rather comes together) intuitively once the parameters have been decided on. An emotional element is thus a strong part of each,'³ she said.

Rudyard has exhibited regularly since 1970 in Perth and since 1987 at the Roslyn Oxley9 Gallery in Sydney, with occasional shows in other capital cities. Her work was represented in the *Australian Bicentennial Perspecta* (1988) at the Art Gallery of New South Wales and was selected to tour to Germany in the following year. She has also exhibited in the *Adelaide Biennale of Contemporary Art* (1990) and the *Biennale of Sydney* (1986 and 1990). In 1992, her achievements were acknowledged with a major retrospective exhibition, *Carol Rudyard Selected Works 1968-1992*, at the Lawrence Wilson

¹ David Bromfield, "What you want the way you want it," *The West Australian*, Big Weekend liftout, 15 February 1997, p12.

² Bruce Adams, "Objects in the Observatory: Carol Rudyard's Audio-Visual Installations," in *Point of View: Carol Rudyard Selected Works 1968-1992*. Nedlands: Lawrence Wilson Art Gallery, 1993, p10.

³ Carol Rudyard, "Unfamiliar Objects, Interior Views: Aspects of Video Installation Work," Jillian Bradshaw Memorial Lecture for Curtin University of Technology, at the Art Gallery of Western Australia, 25 November 1992.

Art Gallery, an exhibition that also toured to the Monash University Gallery in Melbourne. Her work is held in the collections of the Art Gallery of Western Australia, the Art Gallery of New South Wales, Curtin University of Technology, The University of Western Australia, and various private collections.

Rudyard has received a number of grants from state and national arts funding bodies. In 1991, she became the first Western Australian artist to receive the prestigious three-year Australian Artists Creative Fellowship from the Australia Council for the Arts. In 1999, she was awarded an Honorary Degree of Doctor of Letters from Curtin University. She currently holds an Honorary Research Fellowship from The University of Western Australia.

Her husband passed away a number of years ago, and she continues to live in the Perth house that has been her home for nearly 50 years. Its walls are hung with her vibrant early screen prints and paintings by friends. The kitchen floor is black and white tiled, 'like in Vermeer!'. She continues to work in her studio in the back garden, even if these days it is fitted out with a digital camera, printer, and Apple Macintosh computer. 'I hope I'm bringing some poetry to the technology,' she said.⁴

⁴ Interview with the artist, Perth, 20 October 2004.



For his outstanding contribution to music, as a composer, pianist and conductor, his creative engagement with the art form, and particularly, his contribution to new music in Australia.

PROFESSOR ROGER SMALLEY

ROGER SMALLEY is, in the words of the late Sir Frank Callaway, 'an outstanding contributor to Australia's musical life'.¹ As a composer he has exhibited extraordinary talents over a long creative career, earning national and international recognition for his music. As a pianist and conductor, he has been dedicated to performing not only the classics but new music and works outside the standard concert repertoire, continually challenging audiences with fresh ideas and juxtapositions. Described by friends as 'very private, very modest and very absentminded', Smalley has a passion for music bordering on obsession.²

Before he came to Australia, he was hailed in England as one of the most brilliantly gifted musicians of his age. Smalley studied at the Royal College of Music in London under Antony Hopkins, Peter Racine Fricker and John White, before winning a scholarship in 1965 to study composition with the German avant-garde composer, Karlheinz Stockhausen. He was a prizewinner in the International Competition for Interpreters of Contemporary Music in Utrecht in 1966, and the winner of the Harriet Cohen International Music Award for Contemporary Music Performance in 1968, the same year in which he was appointed first artist in residence at King's College, Cambridge. In 1969, he formed the live electronics group *Intermodulation* with fellow musician, Tim Souster. They performed over 70 concerts in Britain, West Germany, France, Poland and Iran, and recorded broadcasts for the BBC, West German Radio (WDR), Radio Bremen and Hessischer Rundfunk.

In 1974, Smalley accepted an invitation from Sir Frank Callaway, then president of the International Society of Music Education, to come to The University of Western Australia for three months as a composer in residence. Two years later, weary of struggling to make a living from contemporary music in Europe, he returned to take a position as Research Fellow, subsequently Professorial Fellow in Music, at The University of Western Australia.

The different creative environment forced him to re-orient himself and his music. Local audiences, a long way from the European avant-garde, didn't have the same connection with contemporary music nor the critical context that would allow them to appreciate it. Unwilling to write and perform music that would leave listeners in a state

of bafflement, he moved away from electronics towards live performance with real people. Although the move to Western Australia and subsequent change in direction would have made some musicians feel cast out to the fringes of the art form, Smalley thrived, feeling more creative freedom here than in England. 'I didn't make any conscious choice to come to Australia or to Perth, it was an accident,' he said. 'But if I hadn't liked it or felt it was stimulating, then I wouldn't have stayed. So it was a happy accident.'³

In his career here he has composed many works for piano, chamber ensembles and orchestra, as well as concerts for instruments, including contra-bassoon and oboe. He has recorded several CDs including *Concerto for Piano and Orchestra*, *Pulses*, *Kaleidoscope*, and *Poles Apart and Other Chamber Works*. He has also completed commissions for the BBC, ABC, London Sinfonietta, Fires of London, WDR, Flederman, Nova Ensemble and the Perth International Arts Festival. *The Southland* (1986-88) was a large-scale choral and orchestral work commissioned by the Australian Bicentennial Authority to celebrate the story of Australia. Predictably enough, it is in this work that Smalley engages most consciously with antipodean influences, blending elements from the Australian sound-world, including bird and animal sounds, poetry, and a sustained E-flat inspired by the didgeridoo.⁴ It also incorporates sounds from South East Asian and Japanese music theatre that appear in various forms elsewhere in his work. Many of Smalley's later compositions illustrate his interest in exploring other art forms as a counterpoint to his own, particularly the visual arts of cinema, photography and painting. *Diptych: Homage to Brian Blanchflower* (1990-1), for example, was inspired by the 'combination of deep structure and surface allure' in the work of Western Australian painter and friend Brian Blanchflower.⁵

In recent years, Smalley has been writing new music based on existing piano pieces by Romantic composers Chopin, Brahms and Schumann. A founding member of the Australian Piano Quartet, Smalley has always enjoyed Romantic music. His latest work integrates the classics within the radical musical perspective of his earlier years. His process is one of deconstruction, 'pulling the pieces apart and re-assembling the music so that its components are in a different relationship to each other', and extending the 19th century experiments in harmony and dissonance.⁶

¹ *Poles Apart: The Music of Roger Smalley*. Nedlands: Evos Music and University of Western Australia School of Music, 1994, p1.

² Victoria Laurie, "Messenger of the new," *The Weekend Australian*, 12 April 2003, pB14.

³ Andrew Ford, *Composer to composer: Conversations about contemporary music*. Sydney: Allen and Unwin, 1993, p219.

Smalley's contribution to new music is not limited to that represented by his own significant work. He maintains a keen interest in what other composers are doing. Since 1989, he has been the Artistic Director and Conductor of the Western Australian Symphony Orchestra's New Music Ensemble, the only such orchestra-maintained ensemble for 20th and 21st century music in Australia. In his role as Professorial Fellow and Director of Composition Studies at The University of Western Australia's School of Music, Smalley has also influenced many young and emerging composers.

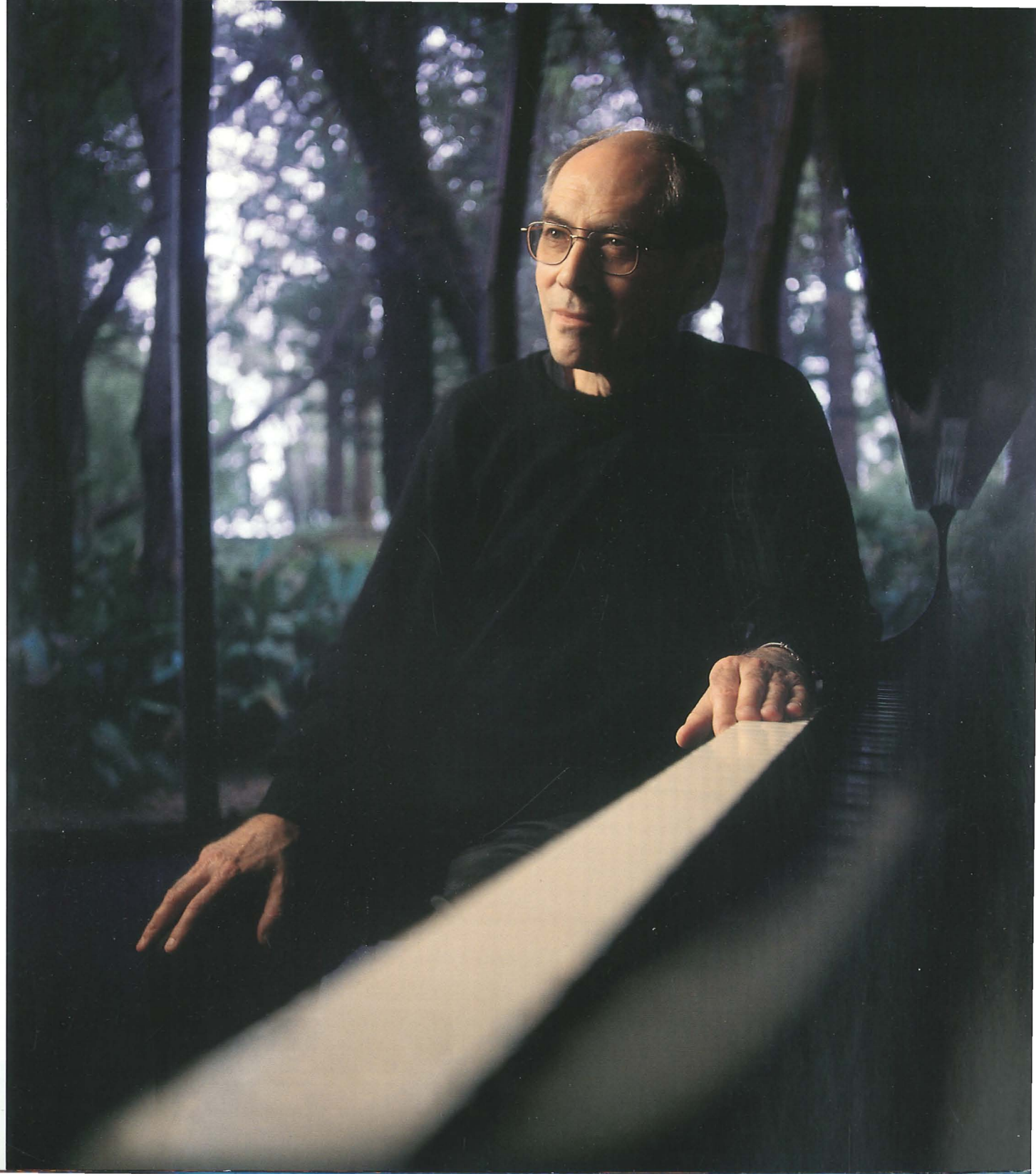
In his long career in music, Smalley has received numerous prestigious distinctions. In 1987, his *Piano Concerto*, commissioned by the BBC to celebrate European Music Year in 1985, won the top recommendation at the International Rostrum of Composers (UNESCO), a first for an Australian composer. In 1991, he was elected a Fellow of the Australian Academy of the Humanities. In 1994, he received the Australia Council for the Arts' Don Banks Fellowship, which is awarded to a senior music artist who has made an outstanding and prolonged contribution to Australian music, and continues to inspire Australians through his or her work. He was also the recipient of an Australian Centenary Medal in 2000.

Smalley continues to divide his time between teaching at the beautiful University of Western Australia campus and composing in his home studio in the hills outside of Perth, where he works in tranquility.

⁴ *Poles Apart*, *ibid.*, p76.

⁵ Roger Smalley, "Notes for *Diptych: Homage to Brian Blanchflower*," in *Poles Apart*, *ibid.*, p112.

⁶ Interview with the artist, University of Western Australia, October 2004.



For his outstanding contribution to art and culture, through his achievements as an Indigenous custodian, storyteller and craftsman of cultural artefacts and for his dedication in sharing his knowledge of the culture of the South-West region.

LEONARD 'JACK' WILLIAMS

LEONARD 'JACK' WILLIAMS, or 'Uncle Jack' as he is respectfully known, is a gentle and unassuming man with a sparkle in his eye. Jack is an elder of the Noongar people of the Great Southern, a teacher, storyteller, and craftsman of cultural artefacts. Jack's gift for cultural interpretation and education has ensured the survival of many stories specific to the Noongar people, whose historical experience is probably the most fragmented and institutionalised of all of Western Australia's Indigenous peoples. Jack's unique and finely crafted artefacts are a joyous expression both of the continuing strength of his culture and the creative possibilities of the contemporary. They are highly prized by collectors and have encouraged other family members and Noongar people to work self-assuredly with their Indigenous heritage. Jack said: 'To do my art makes me feel that I am always part of my Aboriginal culture.'¹.

Born in 1933 in the bush around Gnowangerup, Jack was the eldest of 11 children. In 1935, Jack's family was moved to the Gnowangerup Mission. Despite the bureaucratic restraints placed on the lifestyle and movements of the Aboriginal people, his family taught him from infancy about bush tucker, medicine, local culture and lore. His first memory is being told about the six seasons of the Noongar world. Another memory, one that he cherishes, is of witnessing the last Noongar corroboree in 1938-9 when he was only three or four years old. Under the guidance of his grandfather, King Eddie Womber Williams and father Len (Choorijil), Jack continued to learn to read the environment around him, learning that when the orange Christmas tree flowered, the bush wallabies were fat; and that when the pink spikes of the pin cushion hakea flowered, emus were ready for hunting. His grandfather also taught him some of the Noongar language, an inheritance that Jack has attempted to augment, record and pass on in his lifetime.

In his earlier life, Jack worked on farms throughout the Tambellup district, feeding sheep, gardening, cleaning, clearing and shearing. Living on the Tambellup Reserve, he and wife Joan brought up six children, a son of their own and five others of Jack's brother, whom they cared for after his brother's death. He now lives in Albany with his wife and extended family, travelling regularly throughout the country that he loves.

He first began to make didgeridoos in 1985, when a visiting relative took him out into the bush and taught him to identify trees hollowed by white ants. She showed him how to clean out the centre of the piece of wood by packing it with hot coals or newspaper. Some years later, Mid-West elder Kevin Cameron visited Albany to show the local Noongar men how to make artefacts and Jack took a great interest in the demonstrations. As soon as he began to shape the objects from wood, he said he had 'visions from the spirits guiding me, working in my body and my hands...everything I touched came good'.²

Jack has made a range of artefacts, including didgeridoos, *meers* (spear throwers), *warn* (hunting sticks), *toak* (sticks for hunting small animals), *koorndi* (killing sticks) and *tuktuktukarnin* (tapping sticks). He uses locally sourced woods such as mallee, jam wood, tea-tree and jarrah. Sometimes, when the carving and shaping is complete, he chooses to finish the wood simply with blackboy resin to allow the natural grain of the wood to show through. More often, however, he adorns the wood with a range of contemporary media like car paints and acrylics. A striking example is a didgeridoo painted with black glitter acrylic and inlaid with mother of pearl shell. Another features nebulous veins of gold and silver gilt along its length, layered with varnish to create an intriguing three-dimensional finish. It's the same effect, Jack says, of moonlight shining on the rocks in the Stirling Ranges. Since receiving an Australia Council for the Arts' grant in 1994 for the staging of his first solo exhibition, Jack has continued to find an appreciative audience for his pieces, undertaking commissions for the Catholic Education Commission of Western Australia, the Department of Indigenous Affairs, The University of Western Australia and the City of Albany. His works are held in the Western Australian Museum as well as in private collections in the United States of America, France, United Kingdom and New Zealand. (Others, he ruefully admits, he has given away.)

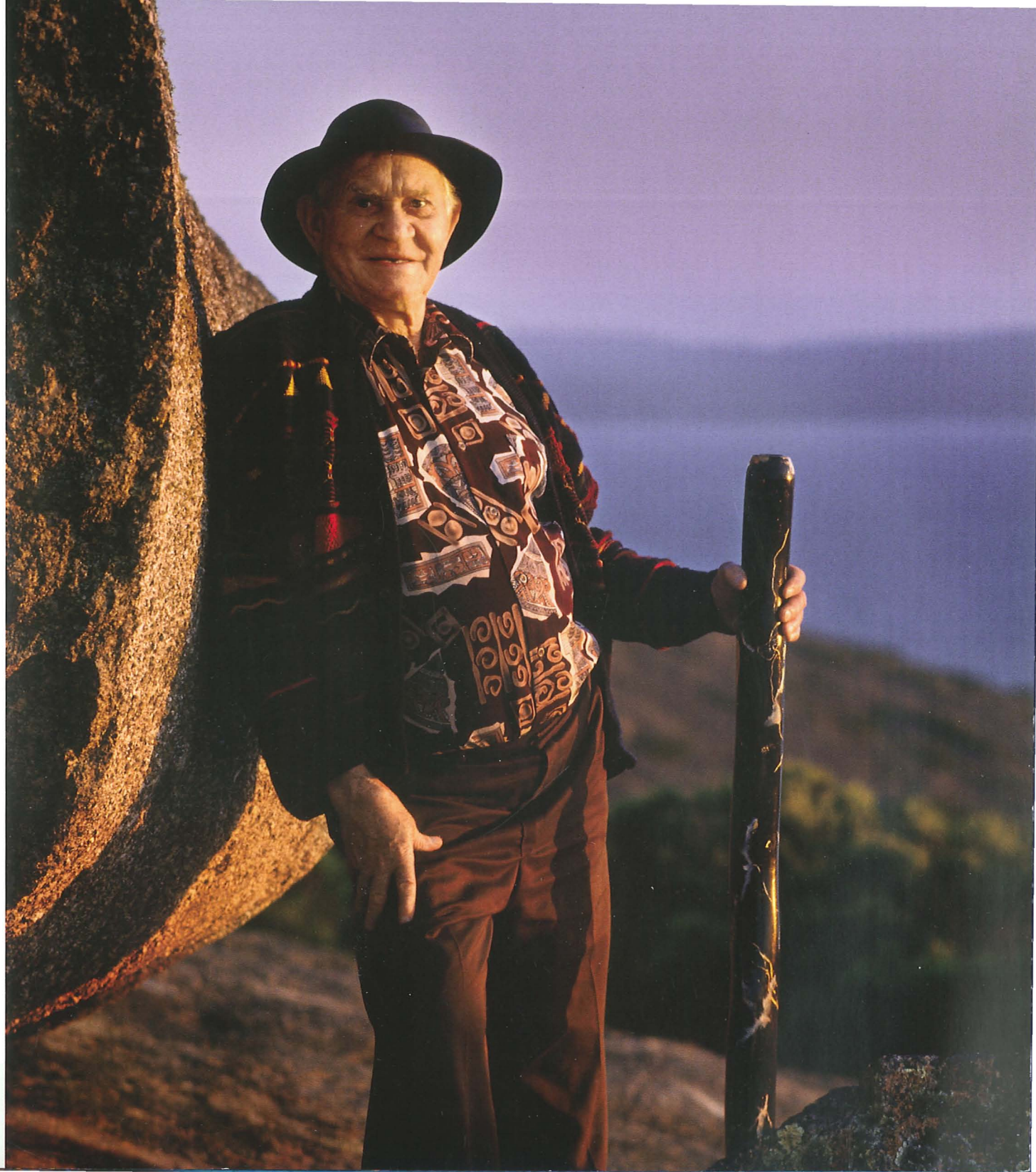
Jack's artistic career goes hand in hand with his work in strengthening other areas of Noongar culture. With his sister Averil Dean, he has spent many years taking high school students out on trips throughout the Great Southern region, showing them sites of significance to Noongar people. He also talks to students about what

¹ "Jack Williams profile," courtesy Stephanie Cockrell, Albany, 2004.

² Interview with the artist, Albany, Western Australia, January 2005.

happened to Noongar people and the hardship of mission and reserve life. 'Although you can't go back and change anything, the stories still need to be told,'³ Jack said. Jack was a delegate to the World Indigenous Education Conference in 1993. Wherever he goes, Jack's good humour and openness in talking about his experiences promote greater understanding between the different generations and cultures and make him a valuable asset to the Noongar people. For his continuous and dedicated contribution to Aboriginal culture, Jack received the National Aboriginal Islander Day Observance Committee (NAIDOC) Award for Male Senior Citizen of the Year in 1997.

³ Jack Williams, in foreword to Sally Morgan and Tjalamina Mia, eds., *Ngulak Ngarnk Nidja Boodja: Our Mother, This Land*. Nedlands: Centre for Indigenous History and the Arts, 2000.



For his outstanding contribution to the visual arts, his skill, talent and intensity as a photographer and his wholly original vision of the Australian landscape.

RICHARD WOLDENDORP

PHOTOGRAPHER RICHARD WOLDENDORP is a master of the unhesitating image. While he has completed a number of photo-essays of people at work, his abiding passion is the Australian landscape. He has spent the past 50 years travelling periodically from his Darlington home on trips across the continent, working with naturalists, farmers, pilots and local people to find locations, and is now acknowledged as one of the greatest national photographers.

Looking at Woldendorp's photography is a multilayered experience. He has a meticulous way of arranging subject matter in his lens. Pattern, form, repetition, line and colour are sewn together, often in an abstract mode that encourages the viewer's aesthetic absorption in the image prior to exploration of what it represents. Continual repetitions within the compositional field allow the eye to roam around the image as if travelling in deep space. But awe precipitates a journey that is as much about time as it is about space. As Tim Winton has written, the forms of the country seen from the air in his photographs bear witness to 'the forces it has endured: ice ages, floods untold, wind, several mining booms, the feudal grazing industry'.¹ His photography and his particular use of the extra-human aerial view remind non-Indigenous Australians of the continent's long history and their unique relationship with it as relative newcomers.

In this light, Woldendorp's own status as relative newcomer is rendered less significant. Despite this, he was and continues to be hailed as a migrant success story ('Migrant wins rich photo prize', was the headline in the *Sunday Times* in 1961), perhaps because of the Dutch accent he has retained from his upbringing in Holland. Woldendorp came to Western Australia in 1951 after serving a stint with the Dutch Army in Indonesia. He had studied painting and graphic arts in Holland, having an early interest in becoming a landscape painter. On his arrival, he worked as a house painting contractor while taking creative painting classes on the weekends. After 10 years in Australia, he met and married his wife Lyn, with whom he has three children.

Woldendorp began to take photographs in the mid 1950s when he bought a camera for a European holiday, and very quickly discovered an affinity for the art form. In painting, the creative process was drawn out and messy; in photography, the artist could hone in

on the split second, the moment of inner recognition. In photography, 'that process of going towards the decisive moment is the creative process'.² Woldendorp has always, however, maintained an association with painting in his life and his work. 'Someone once said that I photographed with a painterly eye,' he said. 'I rather like that.'³

In 1961, he turned professional photographer. Among his earliest commissions was work for the travel magazine *Walkabout*. He was fortunate to be entering the photographic market at a time when opportunities were opening up for landscape photography, for the travel media as well as for government departments and mining companies scouting the land in the mineral boom of the 1960s.

The title of his first book, *Hidden Face of Australia* (1968), tells of the revelation that the landscape was and continues to be for him. It also tells of what he perceived to be a lack of appreciation for the landscape in Australia, particularly the interior. At the time when he began working, the interior of Australia was largely *terra incognita* for artists. He soon became part of the generation of artists who made imaginative explorations in the 1950s, 60s and 70s, among them Fred Williams and John Olsen, with whom his work is often compared.

Continued travelling and a receptive market have resulted in the publication of 18 books of Woldendorp's photography. These include *A Million Square: Western Australia*, with Tom Hungerford (1969); *Landscapes of Western Australia*, with John Scott (1986); *Journey Through a Landscape* (1992), *Western Australian Artists in Residence*, with John Stringer (1995); *Down to Earth: Australian Landscapes*, with Tim Winton (1999); *Design by Nature* (2001) with Victoria Laurie; and most recently *Wool: The Australian Story*, with Roger McDonald and Amanda Burton (2003).

Since Woldendorp began working, there have been great changes and challenges to Australians' attitude to landscape. He has always advocated for conservation by governments and landowners, and hopes that the impact of his images may be a starting point for a better understanding of the continent's beauty and fragility. 'I think I play a little role in showing the beauty that we should always appreciate,' he said. 'If you have no appreciation it makes it a hell of a lot easier to destroy.'⁴

¹ Tim Winton, in introduction to Richard Woldendorp, *Down to Earth: Australian Landscapes*. Fremantle: Fremantle Arts Centre Press in association with Sandpiper Press, 1999, pxxix.

² Sarah Palmer, "Painting with light," *The West Magazine* (*The West Australian*), 3 February 1996, p20.

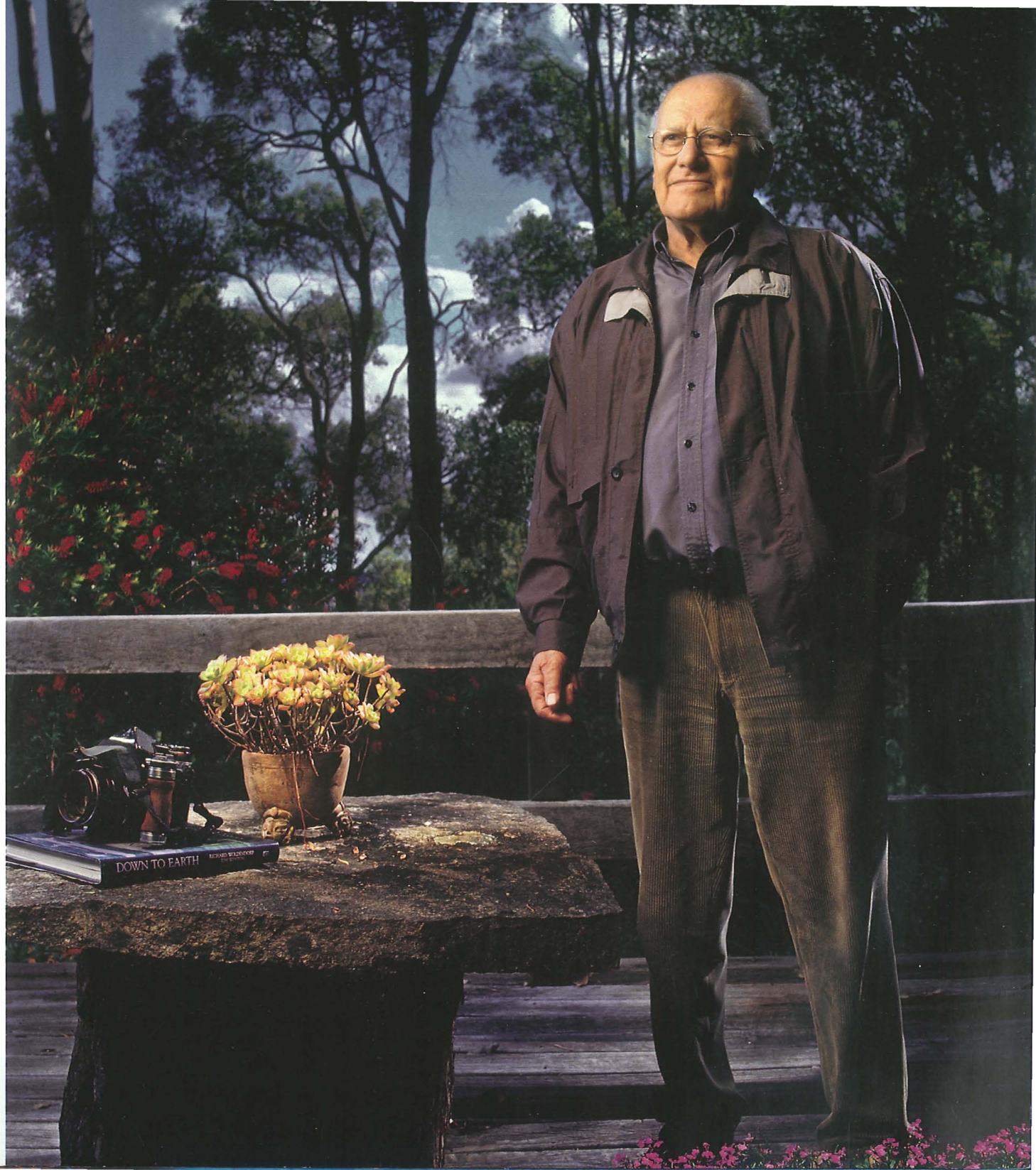
³ Victoria Laurie, *Design by Nature*. Fremantle: Fremantle Arts Centre Press in association with Sandpiper Press, 2001, p30.

Through it all, Woldendorp has achieved a rare measure of commercial and artistic success. His photography is represented in the collections of the National Gallery of Australia, the Art Gallery of Western Australia, the National Gallery of Victoria, and the Art Gallery of New South Wales, as well as in many private collections. His work may also be found on boardroom walls, not to mention in the glossy pages of his books, owned and treasured by many Australians and expatriates. He has won numerous photographic awards and is an Honorary Life Member of the Australian Institute of Professional Photography. In 2002, he was accepted into the Society of Advertising, Commercial and Magazine Photographers' Hall of Fame.

He continues to work, even if his travelling has slowed down in recent years. 'It excites me to know that I will never complete the task of seeing, and learning from, the diversity of Australia.'⁵

⁴ Victoria Laurie, *ibid.*, p30.

⁵ Richard Woldendorp in foreword to *Down to Earth*, *ibid.*, pvii.



For her outstanding contribution to literature, as a poet, fiction writer and editor, her unique literary voice and her critical work in examining relationships between art, the artist and the community.

FAY ZWICKY

Fay Zwicky is one of Australia's most significant living poets. Brought up in the humanist tradition, Zwicky believes that poets are custodians of the language, who must cherish and protect it as a shared inheritance and as 'a deep rooted web of potential for empathy between people'. A self-described 'obsessional thinker', her stringent critical intelligence illuminates her explorations of age, death, loss, grief and memory. Meticulously crafted and controlled, her poetry revisits forms of myth, elegy, lament and satire, alluding often to Western cultural heritage but drawing also on American literature and her travels around the world.

While she is best known for poetry, Zwicky's work also includes fiction and criticism. She has published extensively in major Australian and international newspapers and journals. Her work has been published in the United States of America, Canada, the United Kingdom, Ireland and New Zealand. It has also been translated into eight foreign languages. Throughout her career she has been a shrewd commentator on the fate of poetry in Australia, and more generally, on what it means to be a creative individual in what is fundamentally 'a small incestuous collective'.¹

Zwicky was born in 1933 in Melbourne. She grew up in a liberal family which encouraged her to take the study of music and other arts seriously, and to attend university. Much has been made of Zwicky's European background, but since her parents and two grandparents were born in Australia, this refers to a sense of historical empathy for her earlier European ancestors and continuity with European intellectual culture. Her father, a doctor in a medical corps, was away from home serving in the Pacific during World War II when she was aged 6 to 13. The matriarchal disposition of her upbringing and the enigmatic figure of her father have been major influences on her work. Both parents were Jewish though non-observant. The chief religious influence came from her Church of England schooling under the progressive regime of DJ Ross. It is a mixed heritage that Zwicky has made repeated reference to in her work and occurs more broadly in her philosophical conception of the world, her interest in the problem of evil, the experience of human suffering, and her strong social and moral conscience.

In her girlhood, Zwicky was a talented piano pupil, and her first career was as a professional concert pianist. From 1946 to 1950, she was a member of the Rosefield Piano Trio, performing regularly for ABC's *Young Australia* programmes. In the 1950s, she toured as a solo pianist for the Dutch Government and Singapore and Malaya for the British Council. Earlier in that decade Zwicky had been tutoring in English at the University of Melbourne. By the mid 1960s, by this time resident in Western Australia, she ceased to perform publicly, deciding to concentrate on the passion for literature she had always had. 'I'd always been a literary child. Even when I was supposed to be practising I had a novel or a book of poems engaged behind the music,'² she said.

Zwicky came to Perth in 1960 with her husband, a zoologist she had met in West Java, who took up an academic position at The University of Western Australia. They had a two-year-old son; a daughter was born 10 years later. Fay Zwicky continued her academic career, lecturing on Australian and American literature in the United States of America, Singapore, Indonesia, India and China. She was a Senior Lecturer in English at The University of Western Australia from 1972 to 1987. She was also writing, publishing her first book of poetry, *Isaac Babel's Fiddle*, in 1975.

Zwicky has played an active role in promoting public dialogue about literature and strengthening the state of criticism in Australia. She was Consultant Editor for *Westerly* for 10 years between 1973 and 1983, and Poetry Editor between 1993 and 1998. She has been an editorial board member for *Southerly* and manuscript consultant for *Overland*. Zwicky was also Poetry Editor at *The Australian* between 1986 and 1987, after which she retired to devote herself to writing.

Kaddish and Other Poems was published in 1982 and was the winner of the New South Wales Premier's Award. Named for a Jewish prayer for the dead, this four-part symphonic poem explores family relationships in a lyric mode. It also contained the acclaimed 'Ark Voices' sequence. This was followed by *Hostages and Other Stories* (1983), a short story collection; and a work of criticism, *The Lyre in the Pawnshop: Essays on Literature and Survival 1974-1984* (1986), winner of the Western Australian Premier's

¹ Ray Willbanks, ed., *Speaking Volumes: Australian Writers and their Work*. Ringwood, Vic: Penguin Books, 1991, p216.

² David McCooley, "Just very basic: An interview with Fay Zwicky," *Meanjin* 55:4, 1996, p676.

Award for Non-Fiction. In the 1980s Zwicky also edited three collections of Australian poetry, most notably, the work of four great Australian literary women in, *Journeys: Judith Wright, Rosemary Dobson, Gwen Harwood, Dorothy Hewett*.

Ask Me (1990) won the Western Australian Premier's Award for Poetry; and the publication of *Fay Zwicky: Poems 1970-1992* (1993) a few years later was an indication of the growing recognition of her lifetime body of work. Her most recently published book of poetry is *The Gatekeeper's Wife* (1997), a collection of taut free verse in Zwicky's signature dry tone. It won the Western Australian Premier's Award for Poetry and the South Australian Festival Award for Poetry.

Zwicky avoids the literary circuit and the celebrity marketplace where possible, and continues to write, using that unique and independent literary voice that has so far distinguished her work. In the words of Ivor Indyk: 'By turns humble and defiant, stoic and outraged, self-deprecating and hilarious, Fay Zwicky's poetry presents the whole human being, in all her aspects, a complicated, contradictory, fallibly heroic, always surprising individual, who'll never take death or 'don't' for an answer.'³



³ Ivor Indyk, for Fay Zwicky, *The Gatekeeper's Wife*. Sydney: Brandl and Schlesinger, 1997.

ABOUT THE PHOTOGRAPHY

The superb portrait photographs in this commemorative publication were taken by Robert Garvey, one of Western Australia's foremost specialist location photographers. Since receiving the Institute of Australian Photography Graduate of the Year Award in 1978, Garvey has amassed multiple professional awards and trophies, and earned Double-Master status from the Australian Institute of Professional Photography.

Garvey has had an extended personal association with the State Living Treasures Awards program, having won the portrait photography commission for the inaugural awards presentation in 1998. Photographing 11 of Western Australia's most respected artists in their own environments was, according to Garvey, an honour, an education and a joy. It also earned him significant professional recognition, with the portfolio of images winning the Western Australian Professional Portrait Photographer of the Year Award in 1999, and his portrait of artist Howard Taylor winning the Millennium Award in 2000. The images of Howard Taylor, Queenie McKenzie and Robert Juniper were later purchased by the Art Gallery of Western Australia for its collection.

Garvey's attention to technical detail and sensitivity to the unique presence and artistic energy of each of the award recipients earned him the second commission for the State Living Treasures Awards in 2004. The portraits reproduced here were taken in locations across metropolitan and regional Western Australia, where possible, in locations significant to the artists. The portrait images are carefully multi-layered in content. While the subject remains the dominant image, clues to the artist's personality, work and life make up the whole.

Individually and collectively, it is hoped that this image portfolio commissioned by the Department of Culture and the Arts will be enjoyed as a valuable record of the life and work of the 2004 State Living Treasures Awards recipients, each of whom have been presented with a framed copy of their own image.

NOTES BY THE PHOTOGRAPHER

Dr Lucette Aldous and Alan Alder were photographed at their Maylands home, incorporating elements from their collection of memorabilia. The tall green glass bottle in Lucette's portrait was chosen for its luminous colour and slender form, which reflect Lucette's own. The bottle motif is repeated in Alan's portrait. Both pictures feature a bronze sculpture of each dancer; Lucette's out-of-focus in the foreground and Alan's to the left on the dresser behind him.

Janangoo Butcher Cherel was photographed under his birth tree at Fossil Downs Station, near Fitzroy Crossing. The tree had fallen and Butcher was positioned on a branch with his hand firmly on the tree in a gesture of connection to his beginnings and his land, which is a key to his artwork.

Jimmy Chi was photographed at Sun Pictures in Broome, which is of special significance to him. The corrugated iron panel relates to his hometown of Broome, as well as the title of his famous musical, *Corrugation Road*.

Professor Jeffrey Howlett selected the Perth Concert Hall (which he designed) as his preferred portrait location. I wanted the roof of the building to be sharp against a solid blue sky, with the round wheel of Jeffrey's chair in contrast to the strong vertical lines of the window wall behind him.

Tom Hungerford has a commanding presence which dwarfed the confines of his room. I decided to have him dominate the foreground, rendering the room insignificant, other than the painting by a journalist friend and the manuscript – of what Tom says will be his last book – on the bed.

Doris Pilkington Garimara was living in a house in Armadale at the time of the sitting, far from her roots, with no particular room or place that she considered significant. I therefore concentrated on colour, composition and form in building the picture in order to make her the strong focal point.

Dr Carol Rudyard was photographed in her favourite room in her Leederville home. A recent artwork on the wall featured her toaster, which was a favourite motif in her work at the time, and key pads from her father's typewriter.

Professor Roger Smalley was photographed in his studio at the University of Western Australia's School of Music. With its soaring windows and leafy aspect, he commented that it was the most perfect place in which to work.

Leonard 'Jack' Williams was photographed at a Noongar lookout on Mt Melville, Albany, overlooking Princess Royal Harbour. Jack brought with him one of his didgeridoos, which had been decorated by a grandson who works as an automotive spray painter.

Richard Woldendorp was photographed at his Darlington home. The proximity of the natural environment is suggestive of his making the Australian landscape his own. The granite table represents an aerial view of the earth, and with the camera and his latest book, reflects his work. In recognition of his use of colour, flowers were placed at his feet to create a strong diagonal of coloured flora.

Fay Zwicky was photographed at her home office/library. The string instrument on the right is an obscure reference to her musical past, while the shelves behind her head form a solid backdrop of books, representing her work as a writer.

ACKNOWLEDGEMENTS

Written and researched by Anna Engwerda-Smith, Department of Culture and the Arts, with thanks to Assoc Professor Terri-ann White for editorial support and assistance.

Photography by Robert Garvey.

Graphic design by Square Peg Design.

Project managed by Caron Irwin, Cathy Driver and Danielle Miller, Department of Culture and the Arts.

Thank you to all who assisted in the research, writing and compilation of this commemorative publication, including Katherine Browne-Cooper, Brigitte Braun, Glenice Allen, Helene Jedwad, Karen Dayman, Robert and Diana Archdeacon, Tos Mahoney, Stephanie Cockrell, Sally Morgan, Tjalaminu Mia, Kathleen Howlett, Joan Williams, Michael Crouch, Will Richards, Geoffrey London, the State Living Treasures reference panel and staff at the Battye Library of Western Australian History, the Art Gallery of Western Australia Research Centre, the National Library of Australia, The West Australian and The Australian newspapers.

© The Government of Western Australia 2005

ISBN: [hardcover] 0-9751096-8-5 [softcover] 0-9751096-7-7

This work is copyright. Apart from use as permitted under the Copyright Act 1968, no part may be reproduced by any process without prior written permission from the Government of Western Australia through the Department of Culture and the Arts.

The Department of Culture and the Arts
Level 7, Law Chambers
573 Hay St Perth WA
PO Box 8349 Perth Business Centre WA 6849

Telephone: (08) 92247300

Website: www.dca.wa.gov.au

architecture poetry music arts dance
storytelling painting writing culture
photography visual dance performing
arts design architecture poetry music



Department of Culture and the Arts
Government of Western Australia

