



STATE LIVING TREASURES

Hodgkiss
the mirror
around
into my
conscience

Madame Kira Bousloff

Madame Alice Carrard

Peter Cowan

Jack Davis

Margaret Ford

Vaughan Hanly

Elizabeth Jolley

Robert Juniper

Queenie McKenzie

Paul Sampi

Howard Taylor



THE MINISTER'S FOREWORD

The arts enable both individuals and groups to explore, shape and represent ideas, emotions and experiences which help define identity. They enhance our understanding of the physical, emotional, intellectual, aesthetic, social and spiritual dimensions of human experience and contribute to the transmission of values and ideas from generation to generation.

Western Australia is extremely fortunate to have some of the most distinguished and celebrated artists in Australia, many of international stature. As well as enriching the lives of others, their work brings kudos and recognition to our State. While our State is well known for its unique landscape and natural resources of gold and diamonds, Western Australian artists and their work are also a unique resource of which we can all be proud. Their work is testimony to Western Australia's inspirational environment.

Some years ago, I discussed with a few colleagues the idea of honouring some of our most distinguished and accomplished Western Australian artists. During the development of the State Living Treasures Awards names of two artists were frequently mentioned as examples of people who should be recognised as State Living Treasures. These were Joan Campbell and Rover Thomas. Unfortunately we were unable to bring the Awards to fruition and recognise them before their deaths but it was considered that we should nonetheless pay tribute to them for inspiring the Awards.

On 21 October 1998, I announced the first Western Australian State Living Treasures Awards. The Awards were given to artists whose lifetime work has enhanced the artistic and cultural life of Western Australia, providing inspiration for other artists and enriching the community. It is appropriate that the arts are recognised alongside other activities and our artists are acknowledged and celebrated by the people of Western Australia.

My thanks go to the panel members who selected the final recipients. With the panel's wealth of expertise and achievement I trust that the artists chosen for the State Living Treasures Awards are of the highest calibre. I would also like to take this opportunity to congratulate the eleven outstanding artists honoured on this occasion. As you will discover, their remarkable talent and dedication is an inspiration to us all. So many people have been uplifted and directly affected through these artists' work and through their roles as teachers and mentors. We are fortunate to claim these remarkable artists as Western Australian residents and have the benefit of their continuing contributions. By publicly acknowledging their achievements and recording them for the future we will keep our cultural history alive.

This commemorative book is beautifully designed and illustrated with award-winning photographs by Robert Garvey. It provides a window into the lives and achievements of the State's most distinguished artists for future generations of Australians. The determination and success of the artists honoured in this book helps define our sense of identity and adds to the rich texture and fabric of what it means to live and work in Western Australia. From vastly different backgrounds and disciplines, each has enriched our State's cultural life. It is with great pleasure that I present this book as a fitting tribute and celebration of the enormous contribution these senior artists have made to the arts in Western Australia.



The Hon. Peter Foss QC MLC
ATTORNEY GENERAL
MINISTER FOR JUSTICE; THE ARTS



*The State Living Treasures
photographed with
Peter Foss, Minister for
the Arts in the Kings Park
Function Centre,
October 1998*

Back Row, left to right:

Paul Sampi

Vaughan Hanly

Robert Juniper

Minister for the Arts, Peter Foss

Peter Cowan

Front Row, left to right:

Queenie McKenzie

Margaret Ford

Elizabeth Jolley

Madame Alice Carrard

Madame Kira Bousloff

Absent from photograph:

Jack Davis

Howard Taylor



THE WESTERN AUSTRALIAN STATE LIVING TREASURES AWARDS

The Minister for Arts, The Hon. Peter Foss QC MLC, initiated the State Living Treasures Awards to honour those artists whose lifetime work has enhanced the artistic and cultural life of Western Australia, providing inspiration for other artists and enriching the community. This book commemorates the occasion of the inaugural State Living Treasures Awards and is a record and tribute to the artists, their lives, work and achievements. This book also pays tribute to two artists whose work inspired the Awards. Joan Campbell and Rover Thomas are therefore featured as distinguished artists of inspiration on pages 26 and 27.

The criteria for the awards specifically consisted of three parts:

- The Awards of the State Living Treasures will honour people whose lifetime work has developed their artform in a creative way or altered the perception of that artform;
- The Awards will honour artists who have influenced numbers of people or who have played a major role in encouraging the development of other artists; and
- The Awards will acknowledge those whose careers have demonstrated long-term involvement and contribution to the arts in Western Australia.

A panel of distinguished members of the arts community was set up to select the artists from a broad range of disciplines and fields.

They were:

Alan Dodge	Director, Art Gallery of Western Australia
Duncan Ord	Then Acting Director, Academy of Performing Arts. Currently General Manager of Black Swan Theatre

Chrissie Parrott	Choreographer, teacher
Margaret Seares	Chair, Australia Council
Andrew Taylor	Writer and Professor of English at Edith Cowan University (Panel Chair)
Richard Walley	Aboriginal artist

Once the onerous task of selection was complete, The Minister presented the State Living Treasures Awards to eleven Western Australian artists at a special ceremony at Kings Park on Proclamation Day, 21 October 1998.

They are:

Madame Kira Bousloff — dance

Madame Alice Carrard — music

Peter Cowan — literature

Jack Davis — literature

Margaret Ford — theatre

Vaughan Hanly — music

Elizabeth Jolley — literature

Robert Juniper — visual arts

Queenie McKenzie — visual arts

Paul Sampi — multi-arts

Howard Taylor — visual arts

*For her outstanding
contribution to dance,
her achievement in
founding the West
Australian Ballet and
for bringing great
inspiration, flare and
an international
standard to dance.*

Kira Abricossova Bousloff was born in Monte Carlo in 1914, the youngest daughter of Russian parents. After the Revolution, her parents did not return to Russia, choosing to make France their home. At thirteen, Kira moved to Paris with her family and began to study ballet. Her teachers included a number of former dancers of the Imperial Russian Ballet, amongst them the eminent Alexandre Volinine, Olga Preobrajenska and Mathilde Kchessinska.

Early in her career, Kira was inspired by the determination and spirit of Bronislava Nijinska, the sister of Vaslav Nijinsky, who directed a small company of which Kira was a part. At seventeen years of age she successfully auditioned to join the newly formed company *Les Ballets Russes de Monte Carlo*, under Colonel Wassily de Basil. It was during this time that Kira married Serge Bousloff, a young Russian dancer and member of the Ballets Russes. As a member of this company, Madame Bousloff toured Europe and America working with the most celebrated choreographers of the day, such as Fokine.

Kira Bousloff first came to Australia with the Covent Garden Russian Ballet in September 1938. The company performed in Melbourne, Sydney and Adelaide and gave over 170 performances. She performed in most of the Ballet's full repertoire, which ranged from classics to the avant-garde. "The repertoire included works with costume and set designs by Bakst, Benois, de Chirico, Derain, Goncharova, Larionov, Miro and Rouault, music by Auric, Berlioz and Stravinsky, and choreography by Balanchine, Fokine, Lichine, Massine and Nijinska¹." Many works, including two symphonic ballets *Choreartium* and *Symphonie Fantastique*, were entirely new to Australian audiences. Local patrons were astonished and delighted by the panorama of European modernism, the richness of the costumes, set design and music. It was an outstanding and varied repertoire,

forming part of the rich heritage that Madame Bousloff has passed on to Australian dancers and audiences.

With war breaking out, Madame Bousloff decided not to return to Europe with the company, but to settle in Australia. She had a son, Alec, in 1943 and shortly afterwards, became involved with a number of ballet groups in Melbourne. She began teaching, choreographing her own pieces and reproducing ballets from the Ballets Russes. During this time in Melbourne, Kira met her second husband, composer James Penberthy. Their daughter, Tamara, was born in 1950.

Disliking Melbourne winters, Madame fled to what she termed 'Australia's Riviera' settling in Western Australia in 1952. She recalls:

When I came to the airport in little Perth at the end of the world, I put my feet on the ground, I looked around, and I said loudly and strongly, 'This is where I'm going to live, and this is where I'm going to die... This is my place'².

At that time Western Australia was the only state not to have a ballet company. Madame Bousloff, enthused by the talent she saw in Perth, could not understand this. With tenacity and commitment, she established a small company which initially rehearsed in an old boat shed to save on expenses. It was at first an amateur company performing short seasons in Perth and later touring regional parts of Western Australia.

Madame Bousloff worked unceasingly for ballet, often with little financial return, inspiring and enriching the lives of many people. She pursued her ambition to create a West Australian Ballet company performing real Australian ballet with themes inspired by Australian stories, music written by Australians and scenery painted by local artists. Three notable works include *The Beach Inspector and the Mermaid* (1958), *Kooree and the Mists* (1960) and *Fire at Ross' Farm* (1961) based on the Henry

¹Potter, Michelle, *Kira Bousloff: Founder of the West Australian Ballet*, University of Melbourne, Dept. of Germanic Studies and Russian, Parkville, 1991, p12.

²ibid p17. ³ibid p20.

Lawson poem of the same name. She drew on the style, freshness and strength of young Western Australians to create a unique identity for the company and Australian dance.

With the unceasing support of James Penberthy, Madame Bousloff's small amateur ballet company became the fully professional West Australian Ballet. Madame Bousloff was the Artistic Director from 1952 to 1969. Today it is one of three major ballet companies in Australia. By 1961, Kira began to concentrate on teaching. While she loved the excitement of the dancer's life, her real joy came from teaching and guiding young dancers. She writes of those young people whose path has been fortunate to cross hers:

I see them coming. I see them going, some only drifting through my life. Some succeed to reach their dreams and hopes, others marry, settle down and bring the children to the studio. Then I start all over again, to teach, to train, to care. They are all there, filling my heart to overflowing, the old and the new from the past to the present. Watching them closely, I give them all I have learned and know...I love you dearly for what you are, young people full of hope³.

Madame Bousloff has passed on a rich heritage to generations of young dancers in Western Australia. She has inspired many people with her passion and magnificent generosity of spirit. In 1987 she was awarded the medal of the Order of Australia in recognition of the very special contribution she has made to the development of dance in Australia. Her indomitable spirit keeps shining as she continues to be involved in teaching through her own ballet school.



Madame Kira Bousloff
With dancers from the West Australian Ballet.

*For her outstanding
contribution to music,
her achievement as a
concert pianist and as
an outstanding teacher
of students who have
gained international
reputations.*

Madame Alice Carrard was born to Irma and Max Balint in Budapest, Hungary in 1897. Irma Balint began to teach her daughter to play the piano when she was nine years old. Recognising Alice's exceptional talent, her mother sent her to study music under Stefan Thoman at the Franz Liszt Academy in Budapest. Alice was a very disciplined student and, at seventeen, attained her diploma to teach music. Later, she studied under Bela Bartok, gaining great inspiration in terms of sound and phrasing. She then spent seven years learning from Leo Weiner, whom she describes as the "greatest master" she ever met in her life¹.

At twenty-one Alice's debut as a concert pianist in Budapest and Vienna led to a major concert career touring extensively through the then Austro-Hungarian Empire and Western Europe. She appeared with the leading Hungarian conductor Ferencsik, played sonata recitals with Teri Gosztonyi, chamber music with the Lener Quartet and sonatas with Eugene Ormandy, who later became the conductor of the Philadelphia Orchestra. Alice received wide acclaim with critics paying homage to her "finely developed technique and inexhaustible energy²." She was described in the *Neues Politisches Volksblatt* as "one of Hungary's best pianists³."

Due to the political climate in Europe, Alice left with a light orchestra to play in the Far East, giving performances in Indonesia and Malaysia. It was in Malaysia that Alice met her husband, Louis Carrard, a Swiss-born electrical engineer. They had a son, George Sandor, and lived in Malaysia for four years. Alice and her son first came to Perth in 1941 for a holiday, but when Singapore and Malaysia were invaded by the Japanese in December the same year, Alice decided to stay in Perth. She quickly grew to love Perth and has lived here ever since. As Louis Carrard caught the last boat out of Singapore to join Alice in Western Australia, the boat was bombed. Louis

Carrard was interned in Sumatra for the duration of the war. During this time, Alice heard no news of her husband's whereabouts. When the war ended, he came to Perth but returned to Malaysia to work.

During the war years Alice Carrard gave recitals for the Red Cross and other wartime charities. She also performed regularly for the Australian Broadcasting Corporation and forged a distinguished career both as a performer and teacher. In 1946 she toured Australia performing works by all the great composers and introduced a range of new music to Australian audiences. Madame Alice Carrard was the first person in Western Australia to perform several Bartok pieces, including the *Third Piano Concerto*. Madame Carrard declares that "performing is (her) first love definitely⁴" and was giving spellbinding performances until two years ago when she broke her shoulder. She performed at a concert in honour of her ninety-fifth birthday at the Western Australian Conservatorium of Music, where the overflowing audience rose spontaneously to its feet. Madame Carrard also performed at a "Bartok Portrait Concert" at the Conservatorium, celebrating her link with the Hungarian pianistic tradition and Bartok's music which has played an important part in her teaching and recital repertoire. Likewise, she gave a fine performance of Bartok at a concert to celebrate her ninety-ninth birthday in the Fremantle Town Hall. It is no surprise that Madame Alice Carrard has affectionately been called the Grand Lady of Perth Music.

Madame Alice Carrard was a music examiner for the University of Western Australia for over twenty-five years and has imparted her knowledge and skills to generations of talented students. She is proud of her pupils, many of whom have achieved international success. They include David Helfgott, Margaret Pride, Jan Helsham, Katie Zukov and Yasuko Toba. While strict, she is well loved by her students

¹Madame Alice Carrard, Oral History, JS Battye Library of Western Australia, Interviewer, Christina Brockman, 1996, p1. For more information on Leo Weiner, see Georg Solti, *Solti on Solti: A Memoir*, UK, Vintage, 1998. ²Alice Carrard, *Soundscape*, October-November 1995, p22. ³ibid. ⁴Madame Alice Carrard, Oral History, JS Battye Library of Western Australia, Interviewer, Christina Brockman, 1996, p23.

and maintains an active interest in their lives, music and careers. In 1975, Madame Carrard was awarded the MBE in recognition of her services to music teaching and performance in Western Australia. From the Franz Liszt Academy she has received both the Gold and Diamond Diplomas for over fifty years of teaching excellence.

Madame Carrard has made an overwhelming personal contribution to Australian musical life. Her dedication to preserving the Hungarian pianistic tradition and her passionate enthusiasm for music shines through with unparalleled force. She says:

If you love music like I do, you have to give your life to it⁵.

Her long and passionate affair with music is matched only by her enthusiasm for life which she shares with her two granddaughters. Revered nationally as a performer and a teacher, Madame Carrard touches the lives of all those who have had the pleasure of meeting her or hearing her play. She says, "The story of music is just like a book for me... You create the words, you create understanding that the composer wants. It is a very complicated language⁶." Madame Alice Carrard has given Western Australia an extraordinary and precious chapter in its music history.



⁵*The West Australian*, Friday, April 10 1987. ⁶Madame Alice Carrard, Oral History, JS Battye Library of Western Australia, Interviewer, Christina Brockman, 1996 p 12-13.

*For his outstanding
contribution to literature,
his achievements as a
short story writer,
biographer and novelist
and for his support
through teaching and
editing to generations of
Western Australians.*

Born in Perth in 1914, Peter Cowan is one of Australia's foremost writers. His love of and loyalty to Western Australia, its people and its landscape, is the foundation for his life's work and his distinction as a writer. "Peter Cowan has almost half a century of writing and publication behind him. His knowledge of and feeling for the Western Australian landscape give his writing a unique flavour¹." Apart from three years in Melbourne and Adelaide in the 1940s, and visits to Europe and Asia, Peter Cowan has lived in Western Australia all his life. Peter is from a prominent family long established in this State and he has shown a lifelong dedication and commitment to our historical and literary discourse.

Peter could read and write before he attended school. At sixteen years of age he left school to work in an insurance office in Perth. Later he was employed as a farm labourer in the wheat belt region. Peter enjoyed the work and through it he developed a strong sense of the Western Australian landscape and the accompanying isolation. Isolation recurs as a theme in his short stories and novels. Peter matriculated from Perth Technical College and in 1938 went to the University of Western Australia, beginning his long and enduring association with academia.

Peter Cowan started writing in about 1939 and in 1944 his first book of short stories, *Drift*, was published. This was followed by *The Unploughed Land* (1958). "The stories are dominated by the difficulty of communication, frustration and denial in personal relationships, and the alienation of man from his environment in a context such as Australia's²." While working as a teacher at Guildford Grammar School in 1941, Peter married Edith Howard. Between 1943 and 1946, they lived in Melbourne and Adelaide. Their only son, Julian, was born in Melbourne in 1946.

In the Eastern States, Peter became involved with other artists, writers and publishers. He had essays published in *Angry Penguins*, a contemporary journal published by John Reid in Adelaide and Max Harris in Melbourne. His work has links with the artistic breakthroughs that followed post World War II. Artists like Boyd, Nolan, Tucker and Dickerson inspired Cowan to experiment with literary form, in particular the form of the short story. Surface realism gave way to a fresh and symbolic look at landscape. He developed a form of short story that moved beyond a "narrative yarn³."

Cowan returned to Western Australia and completed a Diploma in Education. From 1950 to 1962 he taught at Scotch College and later worked as a tutor and lecturer in the English Department of the University of Western Australia. In 1963 he received a Commonwealth Literary Fund Fellowship to write a novel, *Summer*. In this novel he tried to break away from the short story format while continuing to explore the theme of loneliness and alienation. Following this was *Seed* (1966), which focused on the isolation and frustration of a sprawling suburbia, an issue largely untouched at the time. Peter Cowan has a longstanding concern for the environment, and a keen dislike of urban growth is reflected in his writing.

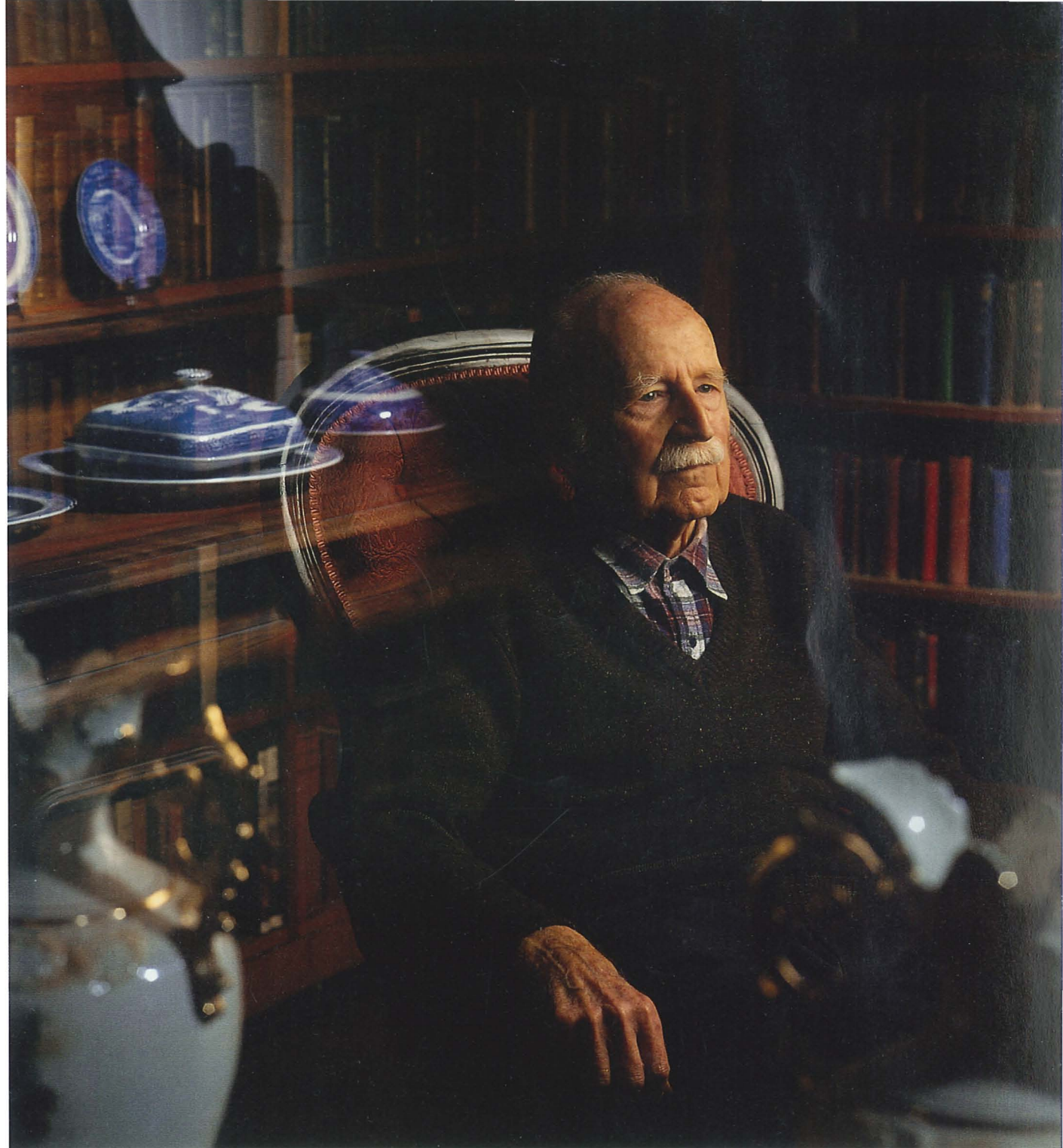
Throughout his career, Peter Cowan has remained experimental. He is self-effacing and chooses to pursue literary form rather than write for a particular audience. "His specialist style and his often painful subject-matter preclude the escapist reader⁴." The reader becomes actively engaged in the process of understanding and questioning conventional assumptions to be ultimately rewarded with deep insight, imaginative power and compassion. It is Peter Cowan's penchant for testing the limits of his art, his dedication to the form, and his elegant whittling of language that have earned him the accolade of being a "writer's writer who has created a position at the leading edge of his craft⁵."

¹Elizabeth Jolley, "Silences and Spaces", in Benet Bruce & Miller, Susan (Eds) *Peter Cowan: New Critical Essays*. Nedlands, WA, University of WA Press, 1992, p9.

²Don Lipscombe "Paradox of Peter Cowan", *The Bulletin*, Sept 10 1966, p 36. ³Peter Cowan interviewed in *Peter Cowan* (videorecording) research and interview, James Murdoch, produced by Peter Campbell, Australia Council, 1992.

Peter Cowan has contributed much to the documented cultural history of this State. Aside from publishing several collections of short stories, novels, essays and editing numerous collections of fiction, he also came to research and write about his rich family history. He has written several biographies, including that of his grandmother Edith Dircksey Cowan, the first female member of an Australian Parliament and MLA for West Perth.

In 1964 Peter Cowan became a senior tutor at the English Department of the University of Western Australia. After his retirement he became an Honorary Research Fellow at the University, and co-edited the journal *Westerly* for a number of years. He was also instrumental in bringing about the first University course on Australian Literature in Western Australia. Peter Cowan was made a Member of the Order of Australia in 1987, received the Patrick White Award for an Australian Writer of great distinction in 1992, and in 1995 Edith Cowan University conferred its first Honorary Degree of Doctor of Philosophy upon him. His work has impacted on the life of generations of Western Australians and his vital and creative contribution to the intellectual and literary debate in this State is exemplary.



Peter Cowan

⁴Elizabeth Jolley, "Silences and Spaces", in Bennet Bruce & Miller, Susan (Eds) *Peter Cowan: New Critical Essays*. Nedlands, WA, University of WA Press, 1992, p15.

⁵Bruce Bennet, "Of Books and Covers: Peter Cowan", *Overland*, No.114, p 62.

*For his outstanding
contribution to literature,
his achievements as a
writer, playwright and
poet and for his work
that has brought a
greater understanding
of Aboriginal culture to
the wider community.*



prominent playwright and poet who expresses the richness and diversity of Indigenous culture, Jack Davis has been described as the most public voice in Aboriginal literature. His work cuts across language, generation and racial barriers to present the multifaceted issues of Aboriginality in a very accessible way.

Jack Davis was born in 1917 and grew up in Yarloop, a small timber town south of Perth. He was one of eleven children and spoke English as his first language. As a boy he had a vivid imagination and an interest in words and writing.

In some ways, it may seem that I did not have the necessary characteristics to become a poet and playwright. Neither of my parents could read or write. My life has been spent amongst people generally lacking in a written tradition. Yet from an early age I have had a love of words. I have led an active and adventurous life. I have had access to rich and varied cultural experiences, having been fortunate enough to have my feet in two worlds, Anglo-Saxon and Aboriginal. Because of that I have been inspired to nourish and develop my abilities¹.

When Jack was fourteen years old he was sent to receive an agricultural education at Moore River, a Government Aboriginal settlement. He, in fact, received no such education but experienced the harsh state of Aboriginal affairs in Western Australia at the time. He says, "the short period that I spent there was an experience both deep and indelible²." The humour and spirit of the Aboriginal people were his only solace in the grim conditions of the Settlement.

After the death of his father, Jack moved to Brookton, a small wheat town in the Great Southern district. Here he learnt the language and the culture of his people, the Nyoongar of the south-west of Western Australia. Much of Jack's education came through the story-telling of his stepfather, Bert Bennell.

Later, Jack worked as a stockman, labourer and truck driver in various parts of Western Australia, including Williambury Station in the north-west of Western Australia. During this time, he wrote continuously, often on old lunch papers. Jack had his first book of poetry *The First Born* published in 1968.

While working throughout regional Western Australia, Jack's empathy for the situation of Aboriginal people grew. He worked for a time as an Aboriginal welfare worker and became involved in the struggle for Aboriginal land rights and equality. In 1971 he became the first chairman of the Aboriginal Lands Trust in Western Australia. Between 1972-1977 he was managing editor of the Aboriginal Publications Foundation. He also established a course for Aboriginal writers at Murdoch University. Between 1980 and 1984 he served as president of the Aboriginal Writers and Dramatists Association.

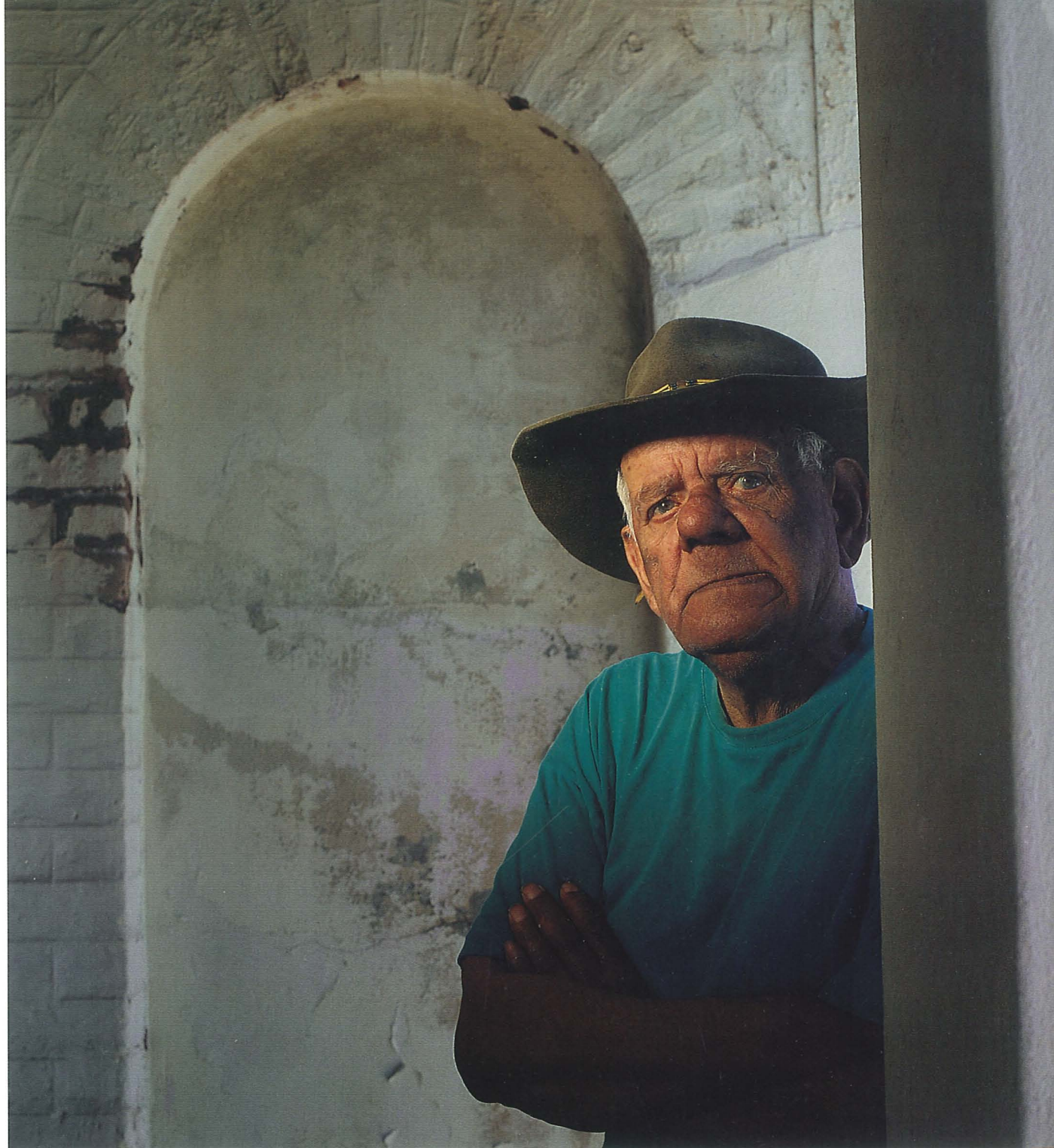
Jack's first full-length play, *Kullark*, was presented in 1979 to critical acclaim. The play documents the history of the Nyoongar people in Western Australia through dialogue, poetry, song, music, dance and pantomime. *The Dreamers* followed in 1983, and then *No Sugar*. Both of these plays are based on Jack's experiences of the Moore River Settlement. *The Dreamers* toured extensively around Australia. *No Sugar* premiered in 1985 at the Festival of Perth and was performed by The Playhouse Company. It was then performed in Vancouver during the World Theatre Festival in 1986. Jack himself performed in this production to sell-out shows and received standing ovations. *No Sugar* was awarded the Writers Guild Award for the best stage play of 1986. Jack's other plays include *Honey Spot* (1985), a children's play dealing with the issue of racial prejudice, and *Barungin (Smell the Wind)* (1988). *Barungin* looks at the issue of Aboriginal deaths in custody, and has been presented at the Perth and Adelaide arts festivals.

Jack Davis's poems and plays have been influential in increasing the understanding of Aboriginal culture by non-Indigenous

Australians. He successfully fuses Aboriginal oral tradition with Western dramatic forms. His work “suggests the potential for Aboriginal culture to enrich and modify white experience, rather than painting the more usual picture of Aboriginal culture being subsumed and ultimately destroyed by the majority culture³.”

Jack is a calm, sensitive and philosophical individual. He is acutely aware of the power of the written word in the creation and destruction of lives. Through telling his story he reconceptualises the notion of Australian history. His autobiography, *A Boy's Life*, documents the tragic reality of rural Australia in the twenties and thirties. By documenting the Nyoongar language and history, he keeps alive stories and traditions which may otherwise be lost. For many years Jack worked on recording the Nyoongar language. As Jack tells his story, he also inspires and encourages others to do the same. *A Boy's Life* concludes: “It is here that my family and I leave you, and in presenting the triumphs and tragedies of our lives, I hope it will inspire others to write of their lives as I have done⁴.” Jack's experience of human tragedy underlies his compassion, his humour and his wisdom.

Jack Davis received the British Empire Medal in 1977 for his contribution to Australian literature. In 1985 he was made a Member of the Order of Australia for his contribution to Australian theatre and in the same year received the Sidney Myer Performing Arts Award for his contribution to the arts. He has been awarded an Honorary Doctorate of Literature from both Murdoch University and the University of Western Australia and in 1988 was elected Citizen of the Year in Western Australia. He also served as a member of the Aboriginal Arts Board of the Australia Council. In 1989, he was granted an Artistic Endowment Award in recognition of his contribution to the arts of Australia.



Jack Davis

*For her outstanding
contribution to the
performing arts, her
achievements as a film,
television and stage actor
and for a generosity of
spirit that has enriched
and enhanced the work
of her colleagues.*

Margaret Ford has been a leading performer and identity in Western Australian theatre since the 1950s. Over three decades she worked consistently in professional theatre in Western Australia and the Eastern States. She has also appeared in numerous Australian films and television productions. Margaret Ford is widely respected for her professionalism, well known for her devilish sense of humour and much loved by theatre, film and television audiences alike.

Margaret McClure Campbell was born in Boksburg, South Africa. From a very early age Margaret was a natural performer. As a plucky child of four, she would demand to stand on a table and recite in front of the class at the local school, which was run by her uncle. At six, she took up dancing and decided to pursue a career on the stage. After completing school, Margaret trained as a speech teacher and in 1939 travelled to England to study acting at Citizen House Theatre in Bath.

When World War II began, Margaret returned to South Africa and became a military nurse. For five years she served in South Africa, Egypt and Italy. As a legacy of her work as a military nurse, Margaret never fails to march in the Anzac Day parade every year. While serving in Egypt, Margaret met the late Frederick James Ford whom she married in 1947. Margaret moved to Perth, her husband's home, and quickly grew to love Western Australia. Although Margaret visited South Africa on occasions, Perth has remained her home. Her only son, Richard, was born in 1952.

Margaret's first professional appearance was in Emlyn Williams' *The Corn is Green* for Company of Four productions. She also performed in nine other plays for the same company including Noel Coward's *Hay Fever* (1951), Mary Chase's *Harvey* (1952), Shakespeare's *Richard III* (1953) and Jean

Anouilh's *Ring Round the Moon* (1954). Between 1949 and 1950 she acted with Patch Theatre, Repertory Club and Independent Players. Margaret had a long association with the National Theatre Company and appeared regularly at the Playhouse in Edgar Metcalfe's revues until the late sixties. Edgar recalls that Margaret did not need to audition for her first part. She simply sang and danced her way through a rendition of 'Hold me down you Zulu Warrior'. Needless to say, Margaret won a role.

Over a thirty-year period, Margaret Ford entertained and delighted Perth audiences with a varied repertoire of roles and productions. Her performances include roles in Clare Boothe's *The Women* (1958) Alan Seymour's *The One Day of the Year* (1961), Alan Ayckbourne's *Absurd Person Singular* (1974), Anton Chekhov's *Three Sisters* (1979) and George Bernard Shaws's *Pygmalion* (1981). Margaret appeared in several premieres of Dorothy Hewett's plays including *The Chapel Perilous* (1970), *Bon-Bons and Roses for Dolly* (1972) and *The Man from Mukinupin* (1979).

Margaret Ford is an accomplished actor who demonstrates extraordinary versatility but is perhaps best known for her comic roles and her ability to remain 'real' on stage. Her career has taken her all over Australia performing in numerous productions. She toured to the north-west of Western Australia and Darwin in the National Theatre Company production of Peter Shaffer's *Equus* in 1975. One of Margaret's career highlights was performing in *The Time Is Not Yet Ripe* at the Sydney Opera House with the Elizabethan Theatre Trust.

Margaret has also done an extensive amount of film and television work, including the films *Fran* and *Shame*, three series of *Ship to Shore* for Barron Films, as well as the children's television series *The Adventures of Bush Patrol*. Many Western Australians may also have seen Margaret appear on several

television commercials. As well as acting, Ford has sung, danced and even tapped her way across the stage in a production of *No No Nanette*. Her sense of fun is infectious, all encompassing and seems to touch all those who have had the pleasure of working with her. She has been known to put her stage wig on backwards for the sheer delight of her fellow performers.

By the early eighties Margaret Ford had performed in every theatre in Perth and has been described as the 'grand dame' of Perth Theatre¹. Those who have worked with Margaret describe her as dedicated, honest and loyal. Her dedication to her work was demonstrated when she broke her leg prior to the opening of *Arsenic and Old Lace* in 1976. Margaret simply had the stage remodelled to include a ramp and performed in a wheelchair. She was a conscientious and hard working actor who exemplified the philosophy that 'the show must go on!'

Margaret has made an immense personal contribution to Western Australian theatre. She raised money for several theatres and helped the Playhouse become what it is today. In 1983 she was one of fifteen professional actors chosen to attend an Australian National Playwrights' Conference in Canberra. Margaret has received the Silver Jubilee Medal for services to the theatre and in 1978 was awarded an MBE for her services to Theatre and the Arts. Her extensive experience and generosity of spirit has enriched the work of younger actors and theatre and television workers.

Margaret will be long remembered for her dedication, her dry wit and her natural sense of performance. As one writer describes:

Her colleagues speak fondly of her, her fans speak of her reverently and her friends are full of praise. Her humour bubbles gently when you least expect it, her sincerity is obvious and her talent is legendary².

Margaret Ford has made an exceptional and spirited contribution to the performing arts industry in Western Australia.



Margaret Ford

*For his outstanding
contribution to music,
his achievements as a
musician, composer,
conductor and teacher,
for inspiring young
musicians and for
contributing to the
professional standard
of the West Australian
Symphony Orchestra.*

Vaughan Hanly was born in 1916 in Sydney. After initial violin tuition with Sister Mary Acquin at the Golden Grove Convent of Mercy, he won a scholarship enabling him to study with Florent Hoogstoel at the New South Wales Conservatorium of Music. In 1936 he graduated with both the Performer's and Teacher's Diplomas, winning the A.E. Smith Violin Prize. Two years later he made his debut performing the Wieniawski *Concerto in D minor* with the Sydney Symphony Orchestra. His outstanding performance led to other engagements, including a tour of Australia as solo violinist with Richard Tauber.

In 1939 he was appointed leader of the ABC's Perth Orchestra, making his debut as soloist with the orchestra in Mozart's *Concerto in D K218*, conducted by Sir Malcolm Sargent. As Madame Alice Carrard recalls, "The ABC was having only 25 people in the orchestra and they were all half amateurs. When Vaughan Hanly arrived then it was something out of the world¹."

Between 1942 and 1945 Vaughan served in the Army Education Service in the area of music and drama. After the war he became very active as a teacher and as an examiner for the Australian Music Examinations Board. In 1947 he became Deputy Conductor of the ABC's Perth Orchestra. He also appeared as soloist in the Tchaikovsky *Concerto for Violin* conducted by the visiting conductor Walter Suskind.

Vaughan Hanly spent 1948 in England studying conducting with Sir John Barbirolli and violin with the renowned teacher, Max Rostal. During his year abroad Vaughan was invited to join the first violin section of the London Symphony Orchestra affording him the opportunity of playing under many internationally famous conductors. He recalls with great joy playing in a performance of *A London Symphony* conducted by the composer Ralph Vaughan Williams.

Returning to the Perth Orchestra in 1949 Vaughan was very active as a soloist. He visited Adelaide to play the Sibelius *Concerto for Violin* and followed this with the first performance in Perth of the *Delius Violin Concerto*. On the same program was Rinsky-Korsakov's *Scheherazade* which made it a very busy occasion for Vaughan. This varied and demanding schedule became typical and was maintained through to his retirement in 1976. Throughout the formative years of the West Australian Symphony Orchestra² (WASO) as Concertmaster and Deputy Conductor, Vaughan Hanly, through his dedication and persistence, did much to raise the professional standard of the Orchestra, contributing to the fine reputation it has today.

In addition to his work as Concertmaster and frequent solo appearances Vaughan also conducted studio broadcasts and concerts. For the 1956 Festival of Perth he was invited to conduct an all Mozart program to mark the bi-centenary of Mozart's birth. His capacity to interpret works of a larger and more complex nature was demonstrated in 1961 when the resident conductor became too ill to continue after the first rehearsal for a subscription concert. The program consisted of *Le Corsair Overture* by Berlioz, *The Pines of Rome* by Respighi and Elgar's *Symphony No 1 in A^b major*. The soloist, Larry Adler, was playing the first Australian performance of a concerto written for him by French composer Serge Lancen. Stepping in at such short notice and successfully conducting such a formidable program greatly enhanced Vaughan Hanly's reputation as a conductor. Other engagements followed, including concerts with European visitors such as Daniel Barenboim and Gyorgy Pauk. For the 1966 Festival of Perth he was invited to conduct four concerts by the WASO devoted to British and Australian composers. These programs included many works new to Perth including the first Western Australian performance of *Symphony No 8* by Vaughan Williams and the first Australian performance of *Little Symphony* by Alexander Goehr.

¹Madam Alice Carrard, Oral History, JS Battye Library of Western Australia, Interviewer, Christina Brockman, 1996, p5.

²The ABC's Perth Orchestra became the Western Australian Symphony Orchestra in 1951.

Vaughan was especially fond of conducting the ABC schools concerts where he was able to make use of educational ideas he had developed during his Army years. These included short pieces based on well known tunes including pop songs to illustrate various musical forms, stylistic differences and individual characteristics of particular composers; presented with a touch of humour, the emphasis was on entertainment with learning as a by-product.

In spite of his heavy commitments to orchestral music Vaughan found time for chamber music. With Stephen Dornan, one of Perth's leading pianists, he formed a long standing sonata combination giving recitals for almost forty years. Vaughan and Stephen also helped foster music in Perth through their involvement in the Kylie Music Club which began in the thirties and provided a unique platform for local musicians to regularly meet and perform.


Teaching practice is yet another string to Vaughan Hanly's long musical bow. His exemplary teaching skills are recognised in Australia and overseas through his pupils who have achieved national and international success. Since retiring from the WASO, Vaughan has devoted more time to teaching. He has also published music for beginners which aims at providing teaching material oriented towards contemporary violin technique.

Vaughan Hanly's extensive career in music has brought pleasure to students and audiences all over Australia. For almost fifty years, he has generously given of his time and been an unfailing activist for music. In particular, Vaughan's committee work resulted in a recommendation that a college of the performing arts be established in Perth. More recently he helped raise funds to purchase a grand piano for Notre Dame University. In 1973 Vaughan Hanly was awarded the MBE for service to music and is a past recipient of the Western Australian Citizen of the Year Award.



Vaughan Hanly

*For her outstanding
contribution to literature,
her achievements as a
novelist, short fiction
writer, dramatist and
educator, for nurturing
young writers and for
instilling a love of
literature throughout
Australia.*

lizabeth Jolley is acclaimed as one of Australia's leading writers. She has been awarded an Order of Australia, honorary doctorates from Curtin, Queensland and Macquarie Universities, the Gold Medal from the Association for the Study of Australian Literature and numerous other literary awards. As a novelist, short story writer and dramatist she has produced an iconoclastic and prodigious body of work. Her passion for writing extends to her teaching and she has fostered writing skills and a love of literature in countless people.

Elizabeth was born and raised in the industrial midlands of England. Her father was English and a teacher by profession. He was a conscientious objector in World War I and converted from Methodism to become a Quaker. Her mother was an impoverished Austrian aristocrat who moved to England and allowed refugees to fill her house before and during World War II. Elizabeth was educated at home by French and Austrian governesses and raised in a German speaking household. When she was eleven she was sent to a Quaker boarding school where community involvement and self-reliance were encouraged.

In 1940, at the age of seventeen, Elizabeth began her training as a nurse at a hospital in the south of England. It was here that she met Leonard Jolley, a kind scholarly man who at the time was a patient at the hospital. After their marriage, the couple spent several years in Edinburgh and Glasgow before coming to Western Australia where Leonard had accepted an offer to establish the library at the University of Western Australia. Elizabeth, Leonard and their three children arrived in Perth in 1959 and it has been Elizabeth's home ever since.

After arriving in Western Australia, Elizabeth held numerous jobs, including door to door sales-person, real estate sales-person and flying domestic. During this time, while also raising a family, she continued to write. Writing has always been a part of

Elizabeth's life and continues to be a passion. She always kept journals and made notes about people and experiences. As a child she retreated into her world of fantasy and imagination and at school wrote letters and stories as a way of overcoming her homesickness. She cannot remember a time in her life when she was not writing.

Before writing or while I am writing a story I never consider whether it will be published or not, whether it will be saleable or not. I am drawn towards short stories both in reading and in writing and I continued to write them during years when I was not being published. I would have gone on writing even if nothing was published¹.

While Elizabeth had a large body of work written before she submitted any for publication, it was several years before her work actually appeared in print. Fremantle Arts Centre Press published her first collection of stories *Five Acre Virgin* in 1976. Since then she has produced other collections of stories including *The Travelling Entertainer* and *Woman in a Lampshade*, a collection of short essays, numerous novels, a novella and a collection of radio plays. Her novels include *Palomino*, *Mr Scobie's Riddle*, *The Newspaper of Claremont Street*, *Miss Peabody's Inheritance*, *Foxybaby*, *Milk and Honey*, *The Well*, *The Sugar Mother*, *My Father's Moon*, *Cabin Fever*, *Diary of a Weekend Farmer*, *The Orchard Thieves*, *The Georges' Wife*, and *Lovesong*. Her fiction, poetry and plays have been published in countless journals and anthologies, and broadcast on radio in Australia and Britain.

Elizabeth's work has recurring themes of exile, loneliness, and the struggle for individuals to survive in a hostile environment. Her characters are quirky yet ordinary people living life on the margins of society. They are united by a need to belong and establish meaningful relationships. Her writing has a pulsing

comic vein which helps to reveal the darker side of the human psyche. Jolley has won many of Australia's most prestigious literary prizes, including the Age Book of the Year Award in 1989 and 1993, the Miles Franklin Award in 1987 and the New South Wales Premier's Literary Award in 1984. *The Well*, for which she won the Miles Franklin Award, is now an Australian film. Her work is also highly acclaimed overseas, having been published in many countries and translated into many languages.

Elizabeth Jolley taught adult recreational classes in writing for many years at Fremantle Arts Centre, and has lectured in English Literature and Creative Writing at Curtin University since 1978. She firmly believes that teaching helps her with the process of writing. She also taught creative writing in Western Australian prisons in the early 1970s. Her work, now included in high school curricula and university courses, has generated a large and appreciative critical response.

A confident, private person, Elizabeth Jolley explores her subjects with compassion and detachment. She is a quiet, unassuming humanist who is both gentle in her opinions and with the feelings of others. Elizabeth lives in Claremont and divides time between her family, tending to her small orchard in the Darling Range which was devastated in the fires of late 1996 and, of course, writing. She has injected a healthy, fresh spirit into writing and as she continues to work audiences can relish the fine contribution she has made to Australian literature.



Elizabeth Jolley

*For his outstanding
contribution to the
visual arts, his
achievements as a
painter, sculptor,
designer and educator
and for his
outstanding generosity
to other artists.*

Robert Juniper is one of Western Australia's most successful and respected artists. His work evokes the Western Australian landscape with a unique richness of texture and design. It extends far beyond the canvas and defies simple description. There can be no doubt that his achievements have left an indelible impression on contemporary Australian art.

Robert was born in Merredin in 1929. His early childhood was spent in the wheatbelt and the goldfields, at times living in tents alongside the CY O'Connor pipeline.

The experience of living in this way in my early years gave me an intimate knowledge of the atmosphere of the landscape. Images of this time are entrenched in my memory, and have provided a solid source for my work, particularly as we were soon to be swiftly extricated from this utopia¹.

Robert moved to England with his family in 1936. At fourteen he won a scholarship to study commercial art and industrial design at Beckenham School of Art in Kent. Here he studied and was exposed to works by established and emerging European artists. Robert was particularly impressed by the work of Paul Klee, whom he admired for his experimentation with technique.

Robert returned to Western Australia in 1949 with his family to work on the land in the south-west. Later he was employed at a Perth plaster works company, H.B. Brady and Co., and then as a graphic artist with J.Gibney and Sons for two years. John Lunghi, an art director, encouraged Robert to exhibit his first oil painting, *Evening Walk* (1951-52). Lunghi became both a friend and mentor who introduced Juniper to an intellectually stimulating group of expatriates who had fled Europe during the Second World War. In 1952 Robert travelled to Sydney

where he attended classes at East Sydney Technical College. Within the year, he returned to Perth determined to pursue his career as an artist.

During the 1950s Robert received encouragement, support and inspiration from individuals such as Sam Fullbrook, Pat and Ivan Jordanoff, Elise Blumann, Elizabeth Durack and George Voudouris and the then small local art community. He worked as an art teacher at Perth College and Hale before taking up a full time position as Art Master at Guildford Grammar where he taught until he retired from teaching to become a full time painter, sculptor and print maker.

In the late 1950s Robert was one of the founders of the Perth Group, an informal artists association, along with Guy Grey-Smith, Brian McKay and Tom Gibbons. Robert exhibited regularly during the late 1950s up until 1975 in the Skinner Gallery in Perth. The Skinner Gallery brought the best of Australian artists to Western Australia and helped build a voracious market for Juniper's work. Here he had numerous solo exhibitions and shared many more with his contemporaries. Robert Juniper was the only Western Australian artist chosen to exhibit in the "Recent Australian Painting 1961" exhibition in the Whitechapel Art Gallery in London. In 1964 he exhibited in Tokyo at the Nihonbashi Gallery. Making a trip to Japan three years later reinforced his fascination with the Asian sense of space. Through being exposed to the Japanese landscape, Robert perceived Australia anew.

I really saw Australia for what it is...a beautiful landscape. I really saw it for the first time, when I came back from Japan².

Robert views drawing as the core of his practice. His drawings often move towards other forms, which may be a painting, a print or a sculpture. His figurative paintings draw heavily on

the Western Australian landscape and the rich store of folklore and legends associated with it. Distinctive figures and other narrative elements also enliven his work. His paintings show a careful evolution of textures and are informed by his passion for local heritage. Robert has travelled extensively throughout the State and the landscape of the north-west is an obvious influence on his work.

The work of Robert Juniper is highly accessible to the public of Western Australia. He has produced public murals, sculptures, set designs, stained glass windows and posters, including the 1998 Festival of Perth poster. He is one of a few artists who has undertaken a regular series of public commissions. The Government Crest on the Federal Court building in Victoria Avenue, Perth, is a permanent reminder of the impression Robert has made on this State.

Robert Juniper is represented in numerous public collections, including the Art Gallery of Western Australia, the Art Gallery of New South Wales, the National Gallery of Victoria, and Curtin University. He has won many awards and has twice been the recipient of the Wynne Prize for Landscape Painting. In 1984 he was awarded an honorary doctorate from the University of Western Australia for his contribution to contemporary Australian art.

Robert Juniper has a unique humanism which is reflected in his work and in his interaction with his students and the artistic community. He is admired not only for his work but also for "his tenacity in pursuing goals that were not always fashionable, his generosity to other artists and his adherence to professional standards³." Robert now divides his time between his studio home in Darlington and Broome. He continues to work and unequivocally states, "artists don't retire⁴." In 1999, the Art Gallery of Western Australia presented a major retrospective of his work.



Robert Juniper

*For her outstanding
contribution to the
visual arts, particularly
her achievement as a
powerful narrative
landscape painter and
for her teaching of
art and language in
the community.*

Queenie McKenzie, one of Australia's leading visual artists, passed away in November 1998. As a pioneer of the booming Kimberley art movement her powerful narrative landscape paintings are highly sought after by galleries all over the world. A stalwart of the Warmun community, Queenie took an active part in ceremonial life, was a good singer and dancer and taught Gija language in the school. She also taught art and cultural classes to the young people of Warmun. She was a prolific artist and one of the most respected custodians of local custom and lore.

Queenie was born circa 1915 at Old Texas Downs Station located on the Ord River east of Turkey Creek (now Warmun). Her father was European and her mother Aboriginal. As a child Queenie's mother rubbed her with charcoal to prevent her being "taken away" by the government authorities. Queenie grew up among the Gija People and spoke Gija as her first language. It was her life-long friend Rover Thomas who first inspired her to take up painting in the early 1980s. For many years they both lived on Texas Downs cattle station where she worked as a cook and he as a stockman. In a typically resolute fashion, after watching Rover Thomas paint, Queenie believed she could do better. Queenie was an integral part of the artistic Warmun community which includes other now well known artists such as Hector Jandany, George Mung Mung, Jack Britten, Paddy Jaminji and Hector Chundaloo. She along with others, including the late Rover Thomas, created an international reputation for the art from the north-west of Australia.

While Queenie never received any formal art training, she loved to paint and would use natural ochres that came from the land around Warmun. She would mix the ochre with more modern binders in order to preserve the life of the painting. This process makes it technically difficult to make corrections and revisions. The colour schemes in Queenie's work are distinctive: browns,

blacks, yellows and most importantly pink. Pink was Queenie's favourite colour and is evident in much of her work. She would gather the white and red ochres used to make the colour from secret spots in the bush. Her paintings are often calm, deliberate landscapes which have a beautifully restrained tonality. The style is fairly traditional with the use of dots and large areas of flat colour. Her works distinctively include both narrative accounts and iconographic depictions of the local lore and community life at Warmun. The inspiration for Queenie's painting often came to her in dreams.

Through her work, Queenie demonstrated her empathy for many of the issues that faced her community. Her painting *Blackfella Massacre*, for example, tells the story of an encounter between police and Aboriginal people in 1922. Queenie also produced a painting to explain the situation of Aboriginal people living with alcohol. The painting was displayed at Western Australia's "Living with Alcohol" summit in 1994.

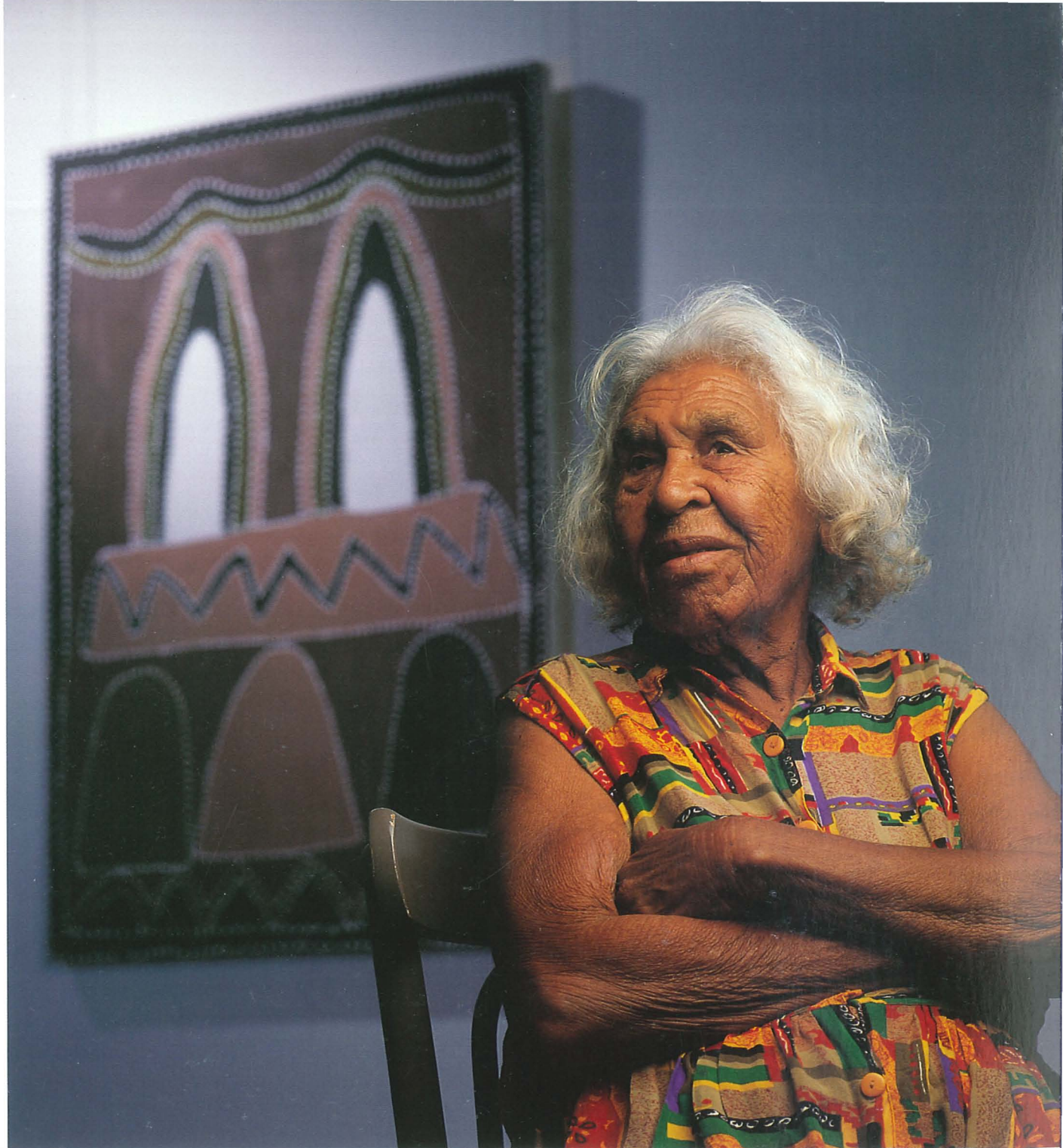
Queenie has been described as the driving force behind the re-introduction of Women's Law in the Warmun community in the early 1980s. She was the central figure and principal source of information for a project approved by the Heritage Council of Western Australia to record and document mythological, historic and women's ceremonial sites in the Warmun area. Through her dedication to the project and generosity of spirit, the rich culture of the women in the eastern Kimberley has been preserved for future generations. There is no doubt that "her passionate enthusiasm and the fact she never lost touch with her Warmun roots won her wide respect¹."

In April 1994 Queenie, along with other Aboriginal women, exhibited their work in a show titled *Bush Women* at Fremantle Arts Centre. Queenie noted that one of the differences between men and women Aboriginal painters was that the women often sit down and get on with the job. The men on the other hand

would often stop and walk away². As she moved around her painting, she would sing, talk and make jokes. Queenie's first solo show was titled "Gara-Garag: My Life Longa Texas" and was presented in association with Waringarri Aboriginal Arts at William Mora Galleries in 1995.

In 1998, she was among the eight artists chosen to create fine art prints as part of the Sydney Olympics commemoration of Australian culture. Her work is exhibited in the National Gallery of Australia, the National Gallery of Victoria, the State Galleries of South Australia and Western Australia, the Berndt Museum of Anthropology at the University of Western Australia and numerous other galleries. Devoted to inspiring younger artists to paint and to keep their culture strong, Queenie was instrumental in establishing the first wholly community owned art centre for Gija artists in the Warmun community. The Warmun Art Centre was established in August 1998 to ensure the continued development of future generations of Warmun artists.

Queenie McKenzie was a generous woman with an infectious sense of humour who gave everything she had to the Warmun community. Queenie's inimitable and forthright style translated to her painting, and to her dedication to preserve the rich cultural life of the area. While Queenie is missed as an artist, educator and matriarchal figure, she has left a remarkable legacy that has enriched the lives of all Australians that choose to engage with her community, her land, her dances, her language and her paintings. "Queenie is undoubtedly a prodigious artist by any standard³."



Queenie McKenzie

With Banana Springs 1996, ochre on canvas, in the Collection of the Art Gallery of Western Australia.

*For his outstanding
contribution to
Aboriginal art and
culture, his achievements
as a custodian and
craftsman of ceremonial
instruments and
boomerangs and for
bringing the culture
of the Kimberley to
the wider community.*

Paul Sampi was born at Lombadina Misson, north-west of Broome in 1932. His Aboriginal name is Jangan Birra after the country between Barred Creek and Carnet Bay. He is the third youngest in a large family with eight brothers and four sisters. He grew up at a time when school-age children were separated from their parents.

It was really hard. We would only see our parents on certain days at certain times. The rest of the time we stayed in dormitories while our parents lived in camp. We were reared up by the German priest. We couldn't practise our Law - it was against Catholic rules for us to go through the Law¹.

It wasn't until the early 1960s that Aboriginal people were allowed to practice their Law on Catholic missions. Paul's father was the Lawman and told Paul at a young age that he would become a leader. As part of his heritage, Paul's father and people began to teach him to make and use boomerangs. His father died when he was thirteen years old, after which time he was raised by his mother and uncle. Paul Sampi went to Broome to be initiated into the Law at the age of fifteen and continued to craft ceremonial instruments.

Paul has now been making ceremonial boomerangs for the music and songman for over thirty years. The ceremonial boomerangs differ markedly from the ones used for hunting, sport or souvenirs. Each boomerang Paul creates differs according to the type of wood used, what it will be used for in the ceremony, and who will use it. His ceremonial instruments have now been sold in forty-five countries.

As a young man, Paul played a role throughout the hard hat pearling days, going out to sea working on the pearling luggers. He worked and mixed with Asian men through the assimilation

period when Aboriginal people were forbidden to 'associate' with other races whilst on shore. He also was a young man when Broome was bombed by the Japanese and has interesting tales to tell about this time.

Paul Sampi now lives at One Arm Point. He is the leader for the Law for the Bardi people and also knows the Law for Nyikina and Yawuru. He is well known and respected throughout the west and east Kimberley as one of the bosses for the peninsular and has made numerous trips as a representative for his people throughout Australia and overseas.

Setting up Law and Culture centres is really important - not only for elders but for the younger generation. It is important for all elders to teach the Law to the younger generations. Otherwise it is not worth calling yourself Aboriginal unless you know about the Law and practice that Law².

Paul Sampi is an advocate for the protection of Aboriginal culture and travels extensively to foster a better understanding of Australia's Indigenous people. He travelled to Europe in 1979, the United States of America in 1996 and Japan in 1997 to protest the misrepresentation of Aboriginal people.

Paul is a senior lawman who also "has a big place in the whole of the Kimberley³" through his involvement in the Aboriginal Law and Culture Centre at Fitzroy Crossing. Since 1984 he has been involved with the centre and worked on the executive for many years. He has represented the centre nationally and state wide, often visiting museums. He and other Elders of the region have worked together to develop plans to preserve traditional culture. He carries much responsibility as a cultural leader in the region and with other Elders has worked to develop plans in order to preserve traditional customs, law and teaching.

There is no doubt that Paul is a Western Australian who, as a Bardi man, has lived through a myriad of experiences and some very bleak periods of history. Despite this, he does not carry any grudges or negative feelings towards those who have oppressed his people.

Paul and his wife Jessie (nee Wiggan) have eight children, twenty-eight grandchildren and six great grandchildren. Paul is a humble cultural custodian who puts his family, culture, people and homelands at the centre of his life.

He speaks from the heart, sharing and fostering an understanding of Aboriginal law and culture among people all over the world. He says, *"Speak with your heart because people understand you better and they know you are a true leader."* Through his way of being, Paul Sampi demonstrates that traditional culture is very much a part of contemporary life.



Paul Sampi

*For his outstanding
contributions to the
visual arts, his
achievements as a
painter, sculptor,
graphic artist and
teacher and
particularly for his
public artworks and
strong personal
interpretations of
the south-west.*



oward Taylor is recognised as one of the nation's most significant visual artists. His relationship to the local natural environment has been the unifying theme of his artistic pursuits and life choices. For the past fifty years Taylor has lived close to the natural environment, choosing to live in the bush in Bickley and later in the forests of Northcliffe. The Western Australian landscape is the constant subject of his observation, the source of his inspiration and the subject by which he offers others the opportunity to discover and reflect on their own sense of being in a place.

Howard was born in Hamilton, Victoria, in 1918 but moved to Western Australia in 1932. As a boy, he was interested in aviation and spent time drawing and designing models often according to aerodynamic principles. After attending Perth Modern School, he enlisted in the Royal Australian Air Force for flight training. Howard describes this time as "one of the happiest periods of (his) life¹." Upon transferring to the Royal Air Force, he was commissioned to a squadron providing air support in France just prior to the declaration of war in 1939. In May the following year, Howard's plane was shot down and he was interned for the duration of the war. As a prisoner, Taylor reflected on his life direction:

My five years in prison of war camps was the most important time of my life artistically, because that's when I did accept the fact that I might head that way and I got deeply involved in it².

During his imprisonment, Howard Taylor honed his drawing skills with materials provided by the Red Cross and utilised the plentiful supply of willing life models. Many of these early drawings are in the State Art Collection³. He was also interned with other prisoners who shared an interest in art, including fellow Western Australian artist, Guy Grey-Smith.

When the war ended, Howard studied at the Birmingham College of Art. Here he learnt to cope with the image problems of landscape and was influenced by renowned English painters, John Constable and Samuel Palmer. He was also attracted to the work of Paul Nash, whose images allowed for natural forms to shift between the objective and symbolic. While in England, Howard developed a critical awareness of art history and frequently visited the National and regional galleries.

Howard returned to Western Australia in 1949 with his wife Sheila and settled in Bickley on twenty-four hectares of bush. In 1951 he began teaching painting and drawing at Perth Technical College. Later he taught at WAIT (now Curtin University of Technology) and the University of Western Australia at the School of Architecture. For approximately ten years, Howard mainly worked in tempera which demands a technically disciplined approach to the composition and the execution of the work. He planned his work in a detailed and three-dimensional way which led to an exploration of sculpture. In 1955 Howard began to introduce and combine three-dimensional objects in his paintings and sculpture. As he explored the interrelation of space and structure, his subjects were almost exclusively drawn from nature.

By the late 1950s, Howard Taylor had established himself as an artist of considerable reputation in Perth. In 1960, he held his first major solo exhibition and began to develop a number of significant public art works. Sculpture became a preoccupation for Taylor in the 1960s and 1970s. In particular he used wood to invoke the bush through disciplined formal shapes. Taylor's dedication to the value of public art remains unparalleled in Western Australia and he regularly rose to the challenge of solving often problematic design briefs. Between 1960 and 1967, Taylor was actively engaged in producing public commissions, bringing art to non-specialised audiences.

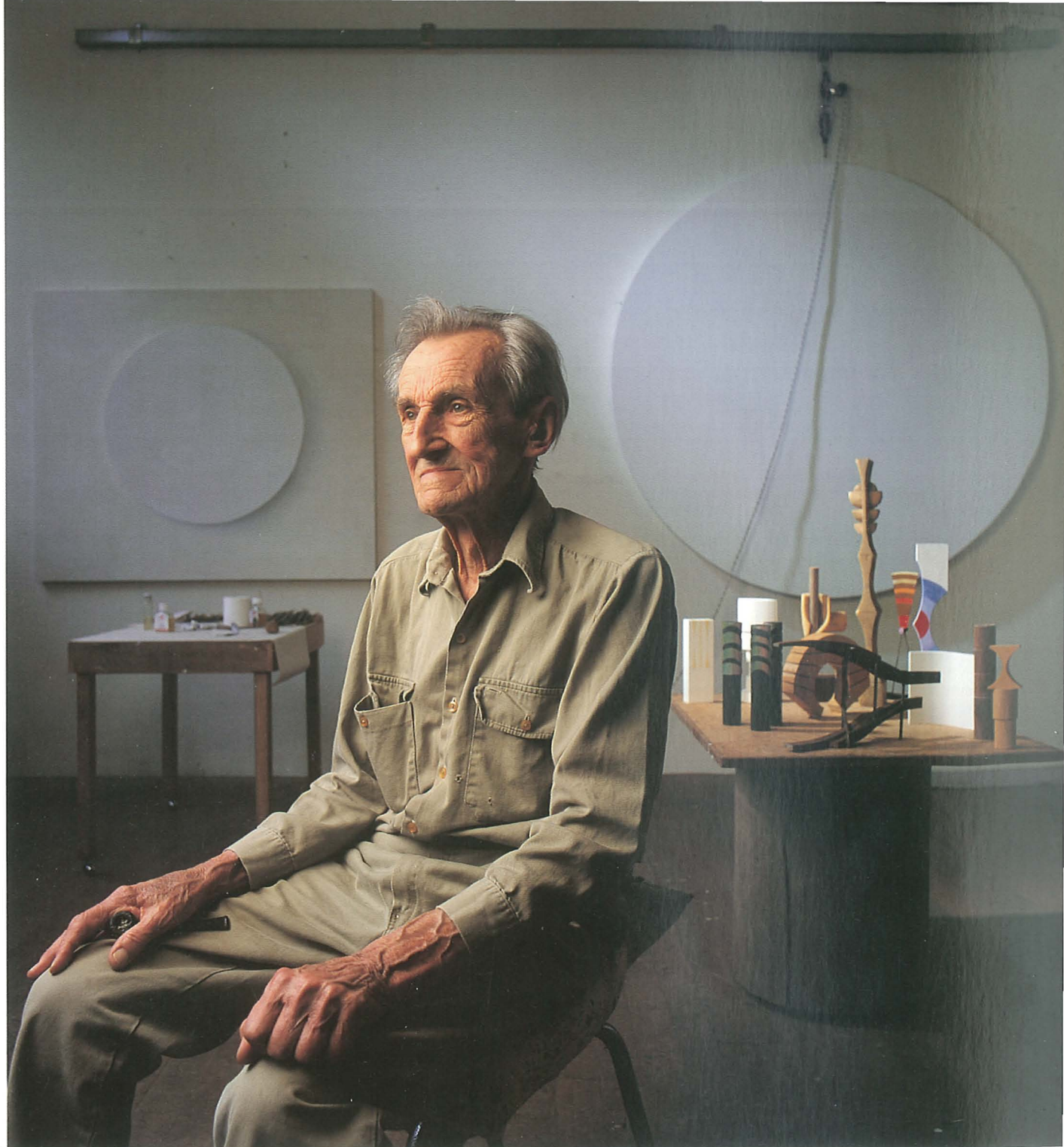
¹Howard Taylor (videorecording)/ research and interview by James Murdoch: producer Peter Campbell, Australian Council, 1986. ²ibid.

³State Art Collection - Art Gallery of Western Australia. ⁴Howard Taylor, Sculpture Proposal for the New Parliament House in Canberra 1998, cited in Ted Snell's "Howard Taylor: Sphere/disc/planet/sun/object/figure" Praxis, No 20.

His major public artworks include *Tree Forms*, *Way Through*, located at Curtin University of Technology and *The Black Stump*, an outstanding work designed for the AMP building in Perth.

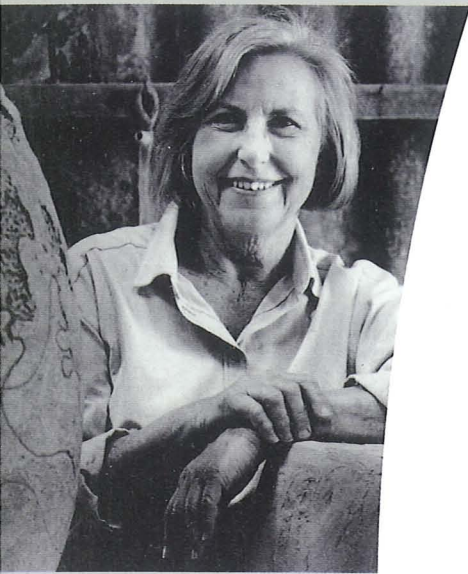
With encroaching suburbia and his increasing reputation, Howard relocated to Northcliffe in 1968. Since the mid-seventies, painting re-emerged as his primary focus. The work, while always based on the direct observation of natural phenomena, often alternates between abstraction and stylised interpretations of the natural world. Many of Howard's works invite a meditative response from the viewer. We are actively engaged in the process of perception and with patience are reminded that "If the viewer wishes to go further than just the visual acceptance there is more to discover⁴."

Taylor's commitment to achieving excellence and creating works based on his experience of the Western Australian environment remains an exemplary model for younger artists. He is represented in the Art Gallery of Western Australia, the National Gallery of Australia, Art Gallery of New South Wales, National Gallery of Victoria, Australian War Memorial, New Parliament House-Canberra, the University of Western Australia, Curtin University of Technology, the Kerry Stokes Collection and the Holmes à Court Collection. His work was the subject of two major retrospective exhibitions organised by the Art Gallery of Western Australia in 1985 and 1998. Howard Taylor has received many awards and honours including the Australia Council Inaugural Emeritus Award in 1986. In 1989 he was made a Member of the Order of Australia. He also received an Honorary Doctor of Letters from the University of Western Australia in 1993 and an Honorary Doctor of Technology from Curtin University in 1998 to acknowledge his life-long contribution to visual culture.



Howard Taylor

1925-1997



*Inspired many
and continues
to inspire...*

A. Shield Form IV 1996-7
Earthenware, white slip 50.0x
58.0 Fired at 1040 in an electric
kiln, Collection, Art Gallery of
Western Australia.

B. Edge of the sea bowl (double-
walled bowl) X1 1996-7,
Earthenware, sprayed dry-matt
and gloss glazes with fritted
stains 22.0 x 42.0, Collection,
Art Gallery of Western Australia.

C. Bird form II 1996-7
Earthenware, sprayed dry-matt
glaze with fritted stains 85.0 x
55.0. On loan to the Lawrence
Wilson Art Gallery, University
of Western Australia.

Photographer: Robert Frith, Acorn Photo Agency

DISTINGUISHED ARTIST

Joan Campbell, a world-renowned potter and highly-respected advocate of the arts in Australia died on 5 March 1997. She was an eminent figure in Australian craft for over three decades and exhibited both nationally and overseas.

She came to pottery in 1960 as a means of recovering from an illness. What started as a hobby became an enduring passion. Her work was remarkable for its ability to reflect her local landscape marking her work as uniquely Western Australian. She experimented with technique and was the first potter to have solo exhibitions of Raku pottery in Australia. A member of the Australia Council's Visual Arts/Craft Fund and personal friend, Bronwyn Goss, has described her as "fearless in approaching the unknown¹."

Joan Campbell was also a gifted public speaker who had a special regard for her fellow artists. She was an inaugural member of the Australia Council's Crafts Board from 1972 to 1974, a Council member from 1973 to 1977, and a member of the Council's Community Arts Board from 1981 to 1984.

The Australia Council's General Manager, at the time, Michael Lynch described Joan Campbell, "as an artist, teacher and active political campaigner for the arts in Australia, (whose) influence

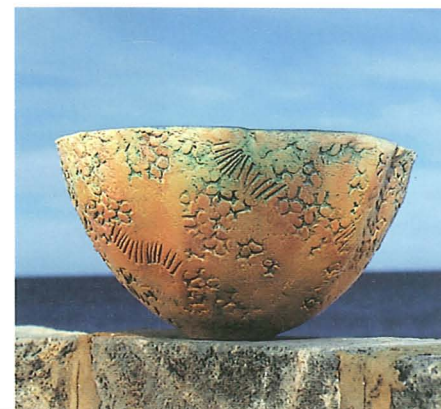
on craft practice in Australia is inestimable²." In 1978 she was awarded an MBE for services to the arts. She received an Emeritus Award from Council's Visual Arts/Craft Fund for her outstanding contribution to the arts. She also won a 1997 Western Australian Citizen of the Year Award for Arts, Culture and Entertainment.

She saw in others their own creative strength and ability and helped them believe in it for themselves. Joan had a special ability to be able to impart and communicate, not only to artists, but also to the corporate and government sectors, the magic of the creative spirit. She enabled people to sense and value that, both in themselves, and within the Australian culture.³

Joan Campbell had an extraordinary creative energy and passion for life. She communicated the principles of simplicity, harmony and wholesomeness and demonstrated a deep affinity with the Western Australian landscape through her work. She lived with integrity and a deep respect for humanity and has left a valuable legacy for others through her ceramic workshop and gallery at Bathers Beach in Fremantle, which is well regarded throughout the world as a training base for young potters.



A



B



C

¹B Goss, Media Release, <http://www.ozco.gov.au/whatsnew/Campbell.htm> ²ibid ³ibid

Circa 1930-1998

Rover Thomas was born circa 1930 at Yalda Soak on the Canning Stock route, near Gunawaggi in the Western Desert. He worked for most of his life as a stockman but in 1968, in the wake of widespread dismissal of Aboriginal staff within the Kimberley cattle industry, he moved to Warmun (Turkey Creek) in the East Kimberley.

He began painting in 1984 and played an active and leading role in the cultural regeneration of the Kimberley. His painting offers a unique and personal interpretation of the landscape of the Kimberley region. He was the owner of the Krill Krill, a creative ceremony which has become synonymous with the Aboriginal people of the East Kimberley. The songs and associated imagery led to the creation of a style of painting distinctive to the region. Large areas of the canvas are outlined and filled by a single colour.

Drawing on the topography of his country and its stories, his work also offers commentary on twentieth century non-Indigenous Australia. His works are often simple but have a devastating intensity. He conveys a deep sense of spirituality and place through colour and form. "Thomas both fascinates with his singular use of space and colour and constantly alerts one to the fact that the painting is also a spiritual map¹."

In 1990, Rover Thomas was one of the first Aboriginal artists represented at the Venice Biennale. His works are represented in the Australian National Gallery, the Anthropology Museum at the University of Western Australia, the Art Gallery of Western Australia, the State Gallery of South Australia, the National Gallery of Victoria, the Holmes à Court collection and various other private collections.

Rover's art demonstrates great diversity and his later work reflects a deep concern for the history of his people. Rover created a suite of paintings illustrating three horrific incidents of conflict between Aboriginal and non-Aboriginal people in the early 1900s. The "killing times" works stand as an historical memory and lead us on a journey through landscape and time to remember the murderous atrocities committed against Aboriginal people.

Through a lifetime's personal working relationship with the Kimberley, Rover Thomas has become a part of the story of the country, expressing the landscape, the people and their stories through his art. He has made an immense contribution to and achievement in the arts in Western Australia.



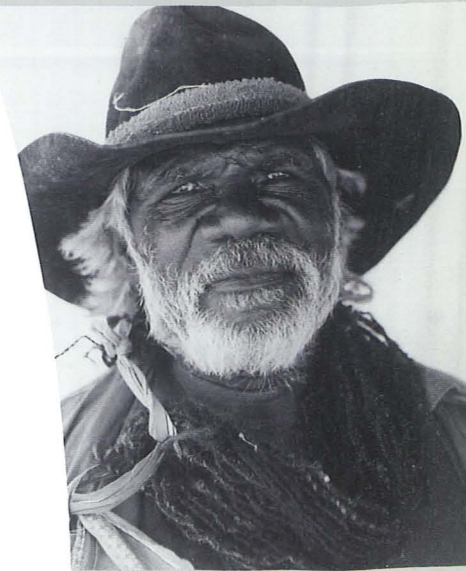
A



B



C



Photographer:
Martin van der Wal, 1988

*Inspired many
and continues
to inspire...*

A. Moon and shadow (from the Kril Kril series) 1988
ochres on gum on canvas
61.2 x 107.0cms
Collection, Art Gallery of Western Australia.

B. Goolgool the owl with four young 1987
ochres and vegetable gum on canvas 61.5 x 107.0cms
Collection, Art Gallery of Western Australia.

C. Wangkul Junction-Walangky 1988
ochres and gum on canvas
90.0 x 180.0cms
Collection, Art Gallery of Western Australia.

¹Louis Nowra "Blackness in the Art of Rover Thomas", <http://www.art.australia.com/articles/thomas/thomas1.html>

THE AWARDS PIN

A beautiful pin made from our State's gold and diamonds was specifically commissioned for the occasion of the Awards. The pin represents the natural resources and features of Western Australia and reflects the high artistic endeavour and cultural activity achieved by the Award winners.

The pin was designed and created by Felicity Peters, using 18ct gold from Sons of Gwalia and Champagne diamonds from Argyle Diamonds. Felicity Peters is a Western Australian jewellery designer who has exhibited nationally and overseas. She has many exhibitions, awards and commissions to her credit.

Her work is held in several collections including the Art Gallery of Western Australia, Alice Springs Craft Collection and the City of Perth Art Collection. Felicity also designed the presentation wooden box to compliment the pin. Peter Lowe, a distinguished craftsman, crafted the beautiful box from she-oak.

Sincere thanks to *Sons of Gwalia* and *Argyle Diamonds* for their sponsorship of the gold and diamonds for the pins.

ARGYLE
DIAMONDS



THE PHOTOGRAPHY

When Robert Garvey was commissioned to photograph the State Living Treasures, he knew the assignment would be an enriching experience. He sought to capture the essence of these eleven artists by photographing them in their creative environments where possible. The rapport that Robert developed with the artists is evident in the resulting images.

He found working with such energetic and dedicated people highly motivating and felt doubly rewarded when his Living Treasures portfolio earned him the 1999 WA Canon Professional Portrait Photographer of the Year Award.

ACKNOWLEDGEMENTS

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ISBN: 0-7307-4463-9

The Ministry for Culture & the Arts thanks all who contributed to this project. It is especially honoured to have worked with the State Living Treasures and thanks them for their generous support and enthusiasm.

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CULTURE & THE ARTS

