



TOM MÜLLER
CAPITAL CITY

HEATHCOTE MUSEUM AND GALLERY

12 NOVEMBER–18 DECEMBER 2011

IN COLLABORATION WITH
DR ANDREW BOTFIELD
HORST KORNBERGER
SOULA VEYRADIER





HEATHCOTE TIMELINE



MIDSHIPMAN, BY THOMAS ROWLANDSON, 1799
© NATIONAL MARITIME MUSEUM, LONDON

	1896	Eleanor Matheson gains ownership of the tip of Point Heathcote from her husband Alexander.
	1906	Much of the land on which Heathcote Hospital is now to be found was transferred to Eleanor Matheson from the Perth Trust Ltd.
	1918	Lady Eleanor Matheson sells some land to the Christian Brothers for £3,000 (Christian Brothers initially show an interest in 1909). She and the London and Western Australian Investment Company retain an interest in parts of the Heathcote site until 1927.
	1920	Christian Brothers also buy the 1.6 hectare block on which Matheson’s house still stood. At this time the Christian Brothers used Matheson’s old house as a retreat called ‘Killarney’.
	1921	Applecross Progress Association desire to see Point Heathcote become a recreation reserve.
	1922	Melville Council protests at the possibility of a Catholic Boys School being built on the Heathcote site and request that the State Government resume the land for use as public open space. The Public Works Department requests a title search on Swan Location 61.
	1922-1925	Debate occurs as to where a new Reception Home is to be located. It is eventually decided that Heathcote is the best place.
	1923 – 1927	The State Government purchases land from the Christian Brothers, Lady Eleanor Matheson, N.S. Bartlett and Harold Redcliffe with a view to building a Reception Home and the Applecross Reservoir (Lot 6 of Swan Location 61 resumed from the Christian Brothers by the Metropolitan Water Supply).
	1924	Plans are submitted for a Reception Home (an institution for the ‘mildly mentally afflicted’) with the condition that costs are kept down. Inspection of Heathcote site conducted, Cabinet approves funding for a Reception Home.
	1926	Amended plans submitted after debate over the cost and size of the project. The design was under the direction of the Government Architect of the time, W.B. Hardwick. Construction of Heathcote Hospital commences 1926.
	1927	June: Lot 8 of the Heathcote site is resumed from the London and Western Australian Investment Company (the Mathesons had an interest in this company).
	1928	Plans for a Water and Clock Tower are designed by the Principal Architect J.M. Tait and approved the same year.
	1929	Point Heathcote Reception Home completed and opened on February 22 by the Lieutenant Governor, Sir Robert McMillan.
	1935	Fears of overcrowding and the mentally ill in general cause the Melville Roads Board to request that the Government move the Hospital elsewhere. Inspector General for the Insane responds by accusing the Board of ignorance and selfishness.
	1940	Additions added due to overcrowding – namely a treatment block (Swan House) for an additional 26 patients and costing £15,000.
	1952	A new boiler house is built.
PRE 1827		Part of the tribal lands where the Beeliar people lived and hunted. The land was known as Goolyagatup
1827		Point Heathcote became a camp base for Captain James Stirling and his crew. It was assessed for settlement possibilities and a garden was established to test the soil. Heathcote named by Stirling after Midshipman G.C. Heathcote – said to be the first European to set foot there.
1829		Captain Fremantle visits Heathcote in May. Captain Stirling considers Heathcote as the site for the capital city but finally chooses Perth, as it was seen as being better endowed with suitable resources and more favourable for communications.
1830		May 28 – Lionel Lukin acquires 300 hectares at Point Heathcote (Swan Location 61), later increased to 400 hectares.
1830s – 1885		Heathcote mainly used for horse and cattle grazing.
1830s – 1896		Swan Location 61 has numerous owners, namely Lionel Lukin (1830-1842), Alfred Waylen (1842-1856), John Wellard (1856-1865), Silas and George Pearse (1865-1886), William McMillan (1886-1892), London and Western Australian Land Company (1892-1896).
1862		A Working Men’s Association picnic held at Point Heathcote - possibly its first documented use for public recreation.
1896		Alexander Matheson obtains a major part of Swan Location 61 from the London and Western Australian Investment Company.
1896		Heathcote subdivided for residential development by the Melville Water Park Estate Company (Matheson was a director).

1954	Administration block extended northwards and the kitchen upgraded.
1955	A dental surgery is started.
1957	Superintendent’s quarters extended and converted to a Day Centre.
1958 1960	A matron’s flat constructed. Friends of Heathcote started – a voluntary organization to champion the cause of the mentally ill. The first full time occupational therapist is employed. Occupational therapy conducted in one of the dining rooms.
1962	The Social Therapy Department is built after lobbying from the Friends of Heathcote. It had an occupational therapy wing, a hall and a canteen.
1963	Extension of administration wing.
1968	Friends of Heathcote provide the hospital with a new swimming pool.
Early 1970s	Large treatment ward constructed.
1972	Avon House is opened for more patients and for administrative purposes.
1977	Existing nurses’ quarters turned into an MDD Hostel.
1981	A report commissioned by the State Government recommends that Heathcote should be closed.
1989	State Cabinet announces that Heathcote is to be closed.
1990	In September, a public meeting results in the establishment of a committee to prevent redevelopment of the site for residential purposes.
1991	March 6: Heathcote Hospital and associated site passed for classification by the National Trust.
1993	June: Heathcote Hospital placed on the interim register in the State Register of Heritage Places.
1994	Heathcote Hospital is officially closed on Friday, October 21.
1997	The State Government and the City of Melville come to an agreement that the upper lands of Heathcote be set aside for public use and the lower lands for housing.
2000	Heathcote Hospital site opened to the public on Sunday, March 19 by Premier Richard Court after a \$6 million refurbishment by the City of Melville.
2001	In January, the Liberal State Government (soon to lose office) and the City of Melville sign the Heathcote Coordination Agreement (HCA) to save the lower lands and rezone it for parks and recreation.
2001-2002	Fears and rumours abound over the possibility that the State Labor Government may sell off the lower land of Heathcote for housing.
2002	State Government announces that Duncraig House (originally nurses’ quarters for Heathcote Hospital) is to be sold.
2003	Work begins on the Canning House café, kiosk, restaurant and function room at Heathcote. Duncraig House is sold to an Applecross businessman for more than \$4 million.

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COLLECTIVE CONSCIOUSNESS (2011), CLUSTER OF SEA SPONGES, DIMENSIONS VARIABLE



SINGLE BARBED HEAD SPEAR (SWAN RIVER STYLE), LENGTH: 254 CM



CAPITAL CITY (2011), INKJET ON ARCHIVAL PAPER, 120 X 100 CM

32°0'2"S 115°48'02"E

Two swans mirroring each other in a sinuous gesture, one full, one empty, against a stark background that could imply everything and nothingness, echo those tensions found in our lives; black-white, reality-fantasy, object-idea, desirable-unwanted, static-dynamic, authority-powerlessness, nation-world, sane-insane.

Ironic emblems bearing allegories of place, ideology and ways of life offer an invitation to delve into the construction of our identities.

The Tilt programme is an opportunity to reflect upon and redefine historical data drawing on diverse arts practices, in this case that of Tom Müller.

The artist was invited to respond to the Goollugatup or Point Heathcote site and its multilayered history, using the historical research and museum collections belonging to the Heathcote Museum and Gallery and the Mental Health Museum of Western Australia.

Much of Müller's work considers the way information is constructed, processed and subsequently disseminated within our society. His practice reflects on the relationship we have with our psyche and with that of others by making visible the small details that impact on individual identities as much as collective concerns; he tells stories about the complex relations between the local and the global.

For CAPITAL CITY, the exhibition resulting from a residency at the City of Melville's Heathcote Museum and Gallery Müller has developed a series of possibilities from existing stories and objects, building fictionalized narratives so that we are able to consider what was, what may have been, and what may still become. Müller's narratives challenge existing historical evidence and mythology surrounding the site and lead to new opportunities in our perception of the past.

A multidisciplinary approach including film, installation, sound and found objects extends to a hybridization of the chronicles-accounts-yarns-anecdotes and possibly even legends about the place. Müller is not interested in notions of historical accuracy here, but rather in describing other possibilities, and potentially new truths.

The site known today as Goollugatup or Point Heathcote has seen varied uses by those encountering it. It was, and continues to be, a great vantage point from which to observe the river and adjoining lands; a noteworthy example of the Derbarl Yerrigan¹ or Swan River's littoral vegetation; an important initiation place for young Nyoongar men, a prospective site for what is now Perth, capital of Western Australia, and a significant facility for the treatment of people suffering from mental health².

Today it houses a museum, gallery and community cultural facilities. The space provides many people with a connection to the site through objects and narratives revealing the site's multiple histories.

The word museum stems from the Greek museion (μουσεῖον) meaning house of the muses, the nine goddesses of creative inspiration³. A museion included singing, tragedy, erotic, epic and lyrical poetry, comedy, dancing, history, hymns and astronomy, in a manifold exploration of the senses; it was a powerful medium for thought and experimentation.

Later manifestations materialized as the Wunderkammer or Cabinet of Curiosities of the Renaissance period, with their eclectic collections of natural history, anthropology, ethnography, archaeology, relics and art, symbolically conveying a patron's control of the world through their miniature reproduction.

These wonder rooms were precursors to museums, which subsequently assumed an instructive purpose through their formalized displays and didactic content, often supporting an official ideology in various colonizing and nation building ventures.

During the 20th and 21st centuries, the museum has expanded its function as a repository for art, natural and social history collections and a didactic raison d'être to become a locus for artistic inspiration and activity.

Artists have been particularly connected to this theatre of the world close at hand in museums, themselves intrinsically involved with similar concerns and structures. Approaches have ranged from mimicking taxonomic modes of display, curating collections, introducing fictional characters and autobiographical elements, through the choice of true or fake objects, or by creating new interfaces with their audiences using performance and intervention.

Artists can make a public collide with issues relating to commerce and culture, ownership, censorship, privilege, or curatorial influence at a faster rate than many traditional museums. In collaboration with innovative museum directors and curators, thinkers, activists and philosophers⁴, artists have been seminal in redefining the museum space and the relationships it has with its community.

Nikolaus Lang's practice has involved exploring arrangements of familiar artifacts in the manner of anthropological or ethnographic museum displays since the 1970's. His exhibition, "Mrs. G. Legacy-food and religious hoard", Beyersoien, 1981-82, consisted of material discovered in an old person's house, accumulated over a lifetime. The notion of keeping items, individual accumulation and the cycle of life and death enabled many unsung lives to enter the museum and public consciousness. The installation has become part of the permanent displays of the Nationalgalerie in Berlin.

In her work *Ghosts* (1989 - 91), Musée de l'art Moderne de la Ville de Paris, Sophie Calle responded to an invitation to exhibit by considering the temporary loan of Bonnard's "Nude in the bath" and the empty space it left in the museum. She asked curators, guards and other museum staff to describe and draw the work for her and then used the descriptions to fill the empty space left by the painting.

Peter Greenaway was invited as guest curator to the Museum Boijmans van Beuningen, Rotterdam, choosing the theme of the human body in the exhibition *The Physical Self* (1991). It was depicted from birth through to old age using the museum's collection of master paintings, drawings and prints. Material from the collection was interspersed with a number of museum vitrines containing nude models exhibited in different poses, including live models.

In the exhibition *Rendez-vous* (1993), Museum van der Hedendaagse, Ghent, artists Jimmie Durham, Ilya Kabakov, Henk Vich and Hunag Yong Ping were invited to create installations using the personal belongings of local people, adults and children. Local residents were involved in providing relevant material for the exhibition, which consisted of people's favorite every day objects: toys, clothes, eating utensils. The community became the museum, offering a historic snapshot of the then and there of that community.

Christian Boltanski created installations observing lives lived and now gone using personal artifacts in many of his works. *Monument: The Children of Dijon* (1986), Henry Moore studio and Chapelle de la Salpetrière, and *Lost Workers: The work of the people of Halifax 1877-1982* (1994), installation, Henry Moore studio, Dean Clough, Halifax, provoked reflection on the way identities, individual and collective, are constructed and documented. Rather than the large memory recorded in institutions and history books this was an accumulation of individual memory simultaneously describing humanity.

In framing the historical context of the Goollugatup - Point Heathcote site Müller keenly reminds us of the present moment of the past; when we recreate the past we always do so in the present, rendering history in a state of perpetual flux.

This state of flux is expressed as a sort of fluidity interwoven throughout the exhibition space. Stories are fictional but based on fact, historical record, oral histories, quantifiable data, conjectures, hearsay... and imagination.

Whose stories, we are led to ask. And what do they create in our own minds? Multiplicity? Stability? Potential otherness?

'Bring me some carrots...'

'Look cheer up. Nurse Clementine is about to play some tunes in the reading room in an hour. Cheer up.'

'When will my minister for agriculture learn that you need to grow carrots in the winter.... not summer.... not in this unbearable heat!'

Voices, dialogue, the sound of emotions being played out in the gallery spaces... evoking... or perhaps ... invoking previous inhabitants and states of mind...

'The Governor... the Governor... the Governer.'

Contradictory narratives between place and circumstance, desire and identity.

Music from a mandolin comes through the back gallery space. I am reminded that Owen Sollis, former director of nursing at Heathcote was a deft mandolin player as I hear the notes floating across. Possibly matron Lynn, present at the inception of the Point Heathcote Reception Home ... or was that ... nurse Clementine ... are still here? So many visitors ask for the ghost stories.

What is real and what is fictional become blurred.

Filmic initiation journeys move through riverine landscapes, echoing the potential fluidity of our minds. Images touching upon the spiritual significance of water, of rivers, of that river nearby that expresses the soul of Nyoongar communities, and principal reference point in strategic navigation for early settlers.

Graphic elements, mathematical measures, information codes, signs, maps and performative acts are reoccurring elements in Müller's practice and no less here.

In CAPITAL CITY signs, words, images and objects are put to multiple uses. In the form of cipher, letter, character, figure, emblem or logo they express linguistic as much as visual concerns. The sign used on the ECT⁵ machine re-appears alongside letters to read a landscape. Letters capitalized reflect on the notion of place within a mental and physical geography.

Dense, overcast, intense words, floating on the surface of seemingly silent, eerie scenes echo sound again and again and again and play with multiple meanings. Silent capitulation.

Found objects are displayed in the manner of museum artifacts; a cluster of sea sponges, pointing to the natural history specimens found nearby in the river, as much as to the human brain and its capacity to illustrate the fragile combinations of chemistry. The single barbed head spear, likewise, an ethnographic

example, a staff, the vehicle, the ego's ability to stand upright, the ego itself.
There is fact and artifact.

Black and white imagery and distinct lines abound, and with solid geometries echo those tensions we exist with; balance-imbalance, positive-negative, stability-chaos, within-without...
Design, as a form of communication, operates as an essential critical commentary here. Graphic elements rest sharp against the fluidity of the narratives.

The two swans are a royal stamp, a seal of approval, a certitude.
A reminder-remainder-relic of the capital colony.
A meeting of two realities.

Which is the swan and which it's reflection?

Motion... standstill... static... animated... initiation... expulsion... hallucination...
repetition... ritual... loss... enhancement... healing.

A slip between realities.

Initiation involves a shift in reality, mental health similarly involves a similar shift. Various realities exist simultaneously.
Is it perhaps by the absence of initiation in Western tradition that mental health becomes the arena in which these various realities are played out? Where people who fall through the cracks create their alternative journeys of admission?
Aboriginal communities had and continue to have a strong sense of place; settlers searched for their sense of place in this capital colony, whereas mental health patients often remain souls still seeking theirs.

The Ahasuerus variations play on the realities of the mind as much as those of the nation, both in the representation of collective identity and in the mental state of their creator, artist Annie Dorrington. Ahasuerus, her nom de plume, the pet name for her husband is also the name of the Persian king Xerxes, and the figure of the wandering Jew. A potent symbol of that search for one's sense of place. Despite our attempts at orderliness through the production and use of quantitative data, plans, blueprints, mathematical measurements... stories, people, lives fall through the cracks.

In CAPITAL CITY artworks live side by side with the contents of historical archives, documents and artifacts, and ignited by our imagination map out both the physical and the psychological space.

The project is as much an individual journey for the artist as it is a collective passage through narrative, sound, performance and intervention between collaborators Tom Müller, Dr Andrew Botfield and Horst Kornberger.

The poetry of ideas blended and animated by Kornberger through lyrical intervention during the exhibition, soundscapes of grim theatre created by Botfield together with the visual language of Müller take the viewer through the variable processes of the psyche, individual as much as collective.
The physical and mental landscapes of the former mental health reception home and hospital ward become even more apparent as the scenarios created are played out within the walls of the exhibition spaces.
We can look at the exhibition but the exhibition has an uncanny way of looking back at us.

Müller's multidisciplinary methodology calls into play the work of the muses in the house, Melpomene, Thalia, Erato, Euterpe, Terpsichore, Clio, Calliope, Urania and Polihymnia, giving each a voice and interconnecting them through his visual systems, performative processes and collaborative modes.
As the connector, conduit, conjuror between different realms he takes part in making the museum space a place of multiple identities and of transformation. Heathcote becomes a multidisciplinary laboratory and production site.
A space in flux.

CAPITAL CITY participates in contemporary approaches that are creating new, less predictable situations. By dislocating traditional museum methodologies, using alternative modes of display and engagement the exhibition is able to create new forms of encounter and exchange, and consequently new social spaces.

CAPITAL CITY. A story about historical intention and everything in-between.

Soula Vouyoucalos-Veyradier, 2011

¹ Or Derbal Yarang

² Point Heathcote was one of the landing and camp sites of Captain James Stirling during his exploration of the Swan River in 1827. His intention was to assess the potential of the district for settlement. Point Heathcote was named after Midshipman G.C. Heathcote, said to have been the first European to land there. Following the decision to establish a colony of free settlers, Point Heathcote was favourably considered as the site of the capital city in 1829. However, Stirling explained to the Permanent Under Secretary for the Colonies, R.W. Hay, he had chosen the Perth site as it was well timbered, had good water and better facilitated communication between the capital and both agriculturalists on the Upper Swan and commercial interests at the port of Fremantle
Heathcote Hospital where 'recoverable' patients could be separated from the senile, epileptic or mentally deficient, and after treatment returned to the community, was in itself a new concept in treating the mentally ill. For several decades Heathcote has symbolised in the community's mind the treatment and rehabilitation of the mentally ill in this State.
Heritage Council of WA, Interim Entry: Heathcote Hospital, 3289

³ The nine muses included Melpomene (initially muse of Singing, later muse of Tragedy), Thalia (muse of comedy), Erato (muse of erotic poetry), Euterpe (muse of lyrical poetry), Terpsichore (muse of dancing), Clio (muse of history), Calliope (muse of epic poetry), Urania (muse of astronomy), Polihymnia (muse of hymns)

⁴ Notably Alexander Dörner, Walter Hopps, Pontus Hultén and Josef Ortner, Jean-François Lyotard, Lucy Lippard and Bruno Latour.

⁵ Electroconvulsive therapy (ECT), formerly known as electroshock



SILENT CAPITULATION (2011), HIGH DEFINITION STILL

THE GOVERNOR



SCRIPT: DR ANDREW BOTFIELD
THE GOVERNOR: MARTIN CHURCHILL
THE NURSE: MELANIE FOSTER
MASTERING: SAMUEL MULLER

THE GOVERNOR (HORACE): 'Turn that music down, turn it down I say!.....I will have my minister of the arts draft legislation banning that awful piano playing by that poppycock Greeves.....he's the gardener...not a musician!' (sigh and panicked breathing)....
'Bring me some carrots, some fresh carrots and apple juice nurse.....Now!....Now!....Now!' (voice getting louder with each announcement of Now!).

THE NURSE (DORIS): 'Horace, are you hungry again?....You had your supper only an hour ago.'

THE GOVERNOR (HORACE): 'Governor...It's the Governor!...The Governor!... Have some respect!....I didn't come all this way by ship from England to have you refer to me as Horace! This colony wouldn't exist if it wasn't for me.....the establishment of commerce, currency, agriculture, the decency of Christianity....I am the founder of this colony and you call me Horace!'

THE NURSE (DORIS): 'Well that's you name isn't it? Aghhh, is that bed pan full? It is isn't it?....Don't hide it under the bed Horace....Look, cheer up. Nurse Clementine is about to play some tunes in the reading room in an hour. Cheer up.'

THE GOVERNOR (HORACE): 'Can you bring me some carrots?.....(said in a whimper).....Orange,...bright orange, reminds me of royalty,.....Dutch colours though, not English,.....when will my minister for agriculture learn that you need to grow carrots in the winter....not summer,....not in this unbearable heat!'

THE NURSE (DORIS): 'Horace it is winter...look I'll get you some carrots....and your wheel chair and we can go for ride to the reading room afterwards.'



SWAN RIVER COLONY / SESQUICENTENARY OF WESTERN AUSTRALIA MEDALLION 28MM IN GOLD 20.8GMS (C1979/25A)

THE GOVERNOR (HORACE): 'Yes, yes, Doris.....(he grunts and slams the door). I must make a list...an itinerary of discussion at the next sitting of parliament. Ummmm... Now...An academy of sport.... cricket...yes....rugby, football and croquet.... we need to build grounds, firm grounds. A Department of Agriculture.....it is fertile soil...fertile...much more fertile than my wife....than my mother...foods, wheat, barley, hops, beer, wine.....bread....Music....an Academy...a chamber.....Chopin.....Robinson Crusoe the musical. Currency and trade.... the market...trade.....our own currency....we need keep a reserve....gold....gold....something precious.....maybe...maybe....just a secret.... dad was a catholic and mum was protestant.... no one knew...and they were irish...but everyone knew they hated each other and they hated me.....(he throws a dinner plate against the wall). Where are my carrots!!!' (screaming).

THE NURSE (DORIS): 'Here, here...I have got you carrots and here is your wheel chair.'

SOUNDS: Sounds of getting into the wheel chair and going off down the hall. Sound of a recognizable piano tune for the time (something from the Robinson Crusoe pantomime —half way through the Governor begins to sing along, building with loudness and then falling to a whimper. Sound of being wheeled back to bed in wheel chair. Sounds of getting into bed.

THE GOVERNOR (HORACE): (Talking under his breath as he falls asleep). 'How did I steer this ship...wrecked....we never leave.....we have enough...enough to start..... to start letting go....may be I can wear that tweed suit to parliament tomorrow....its wool... mother...don't hurt me...we have enough hope to start something better here, better than before!'.....(falling off to sleep).



INITIATION SITE, POINT HEATHCOTE (2011). PHOTO: THE ARTIST

“ Every swan is a question mark,
and its mirror image the answer ”



“ Between every swan and its mirror image
is a thin line through which reality slips ”



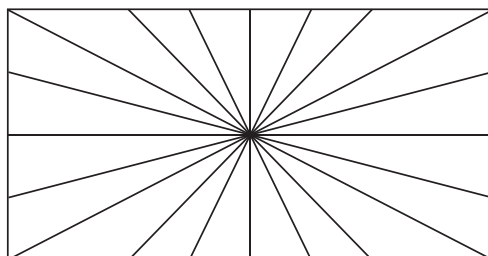
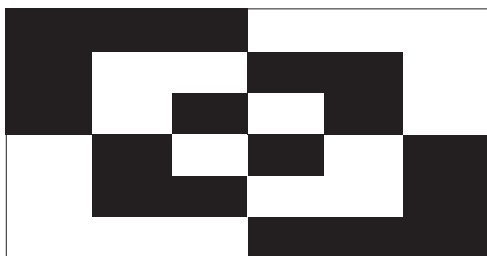
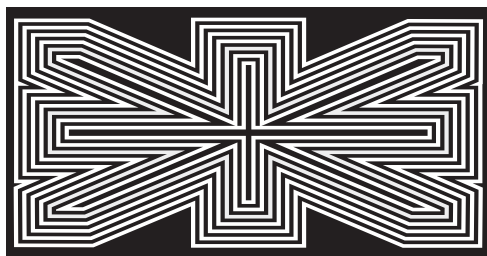
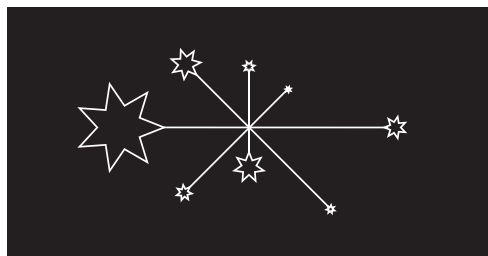
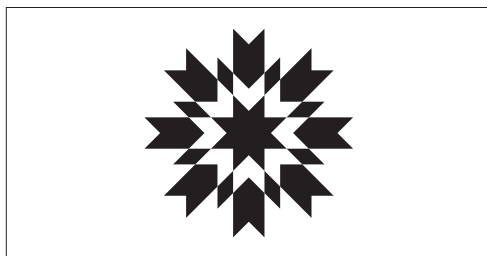
“ To successfully balance West and South
we need the ability to link seemingly unrelated ideas ”



“ As depression spreads, society becomes the asylum ”



“ Perth is the Robinson Crusoe among capital cities ”



AHASUERUS VARIATIONS

Annie Dorrington (1866-1926), artist, was born on 19 March 1866 at Litchfield Ashe, Southampton, England, second of nine children of Richard Whistler, farmer, and his wife Sarah Mills, née Vines; Richard was a distant relation of the artist James McNeil Whistler. When Annie was aged 4 her father became a tenant farmer at Winkfield, Berkshire. The children led an idyllic childhood near the Thames, riding ponies, painting and skating. Annie was pretty and petite, later only about 5 ft 2 ins (160 cm) tall, with dark, curly hair. Her father died in 1887 and with her mother and siblings she migrated to Victoria in the Britannia in 1890. Also on the ship was Charles Dorrington, the bailiff who had come to manage the farm after her father's death.

Charles and Annie married in St Alban's Church of England, Armadale, Melbourne, on 18 April 1892. The couple moved to Western Australia in 1895. They lived at Fremantle in 1897, and moved to Perth next year. Until 1914 Charles was the manager of the Swan River Shipping Co. With no children, Annie's life focussed on her art. She had begun to paint wildflowers and by 1901 had completed fifty-four, which she offered to sell to Bernard Woodward, director of the Western Australian Museum and Art Gallery. Her friend Alice Moore had picked many of the flowers in Kings Park and was given paintings in return. Annie taught painting privately from her home in 1902-06.

Adept at capturing the unusual local wildflowers, Dorrington exhibited watercolours in the Western Australian pavilion at the Paris (1900) and Glasgow (1902) international exhibitions. She also showed at the St Louis International Exposition (1904) in Missouri, United States of America, and some fifty of her paintings were included in the Franco-British Exhibition, London (1908).

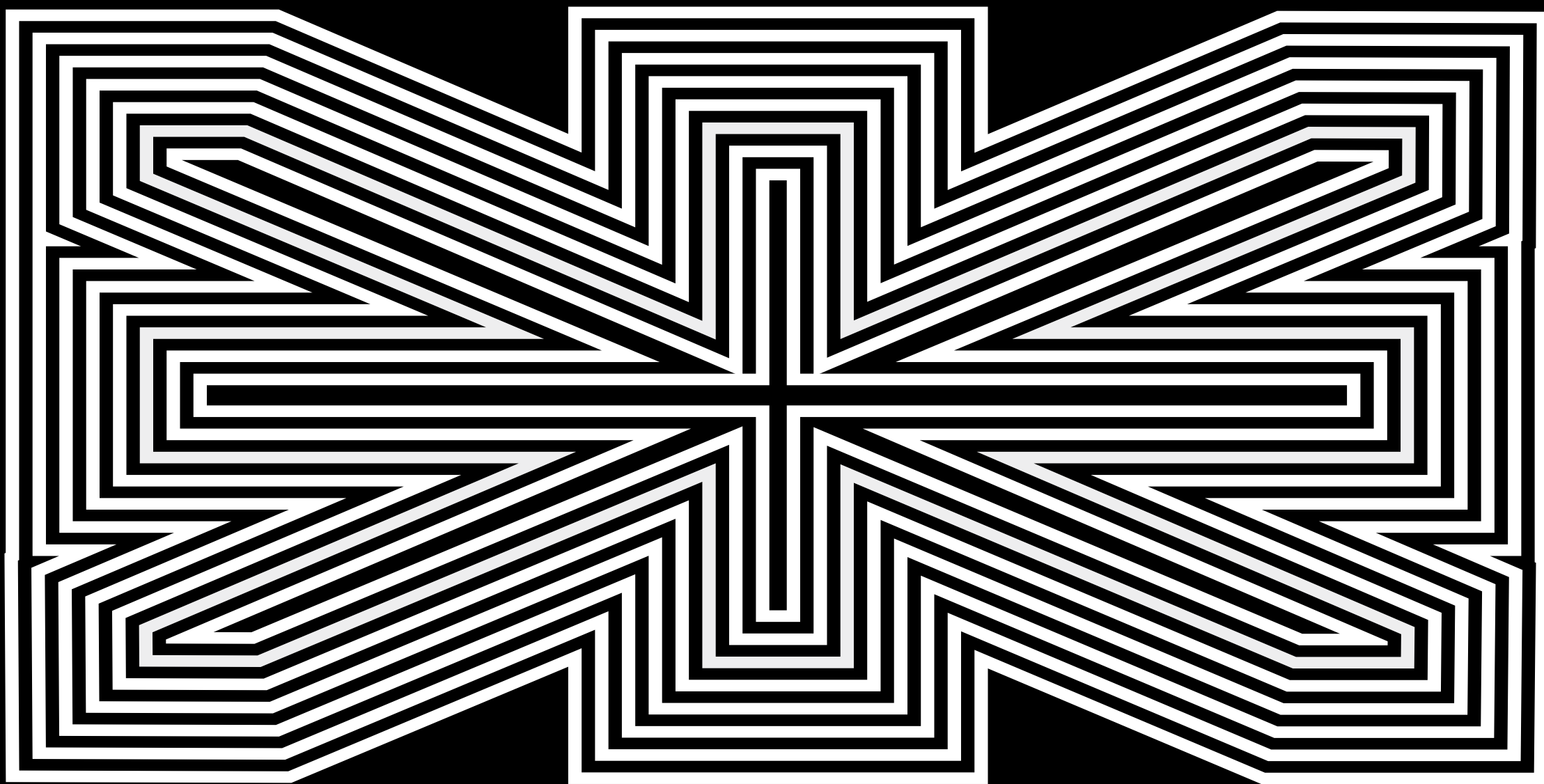
Under the name 'Ahasuerus'—a pet name for her husband—in 1901 Annie entered an international competition to design an Australian flag. When the prime minister (Sir) Edmund Barton announced the joint winners of the prize of £200, she was the first named of the five whose designs were similar, all featuring the Southern Cross. The other winners were I. W. Evans, L. J. Hawkins, E. J. Nuttall and William Stevens. The new flag was first raised on 3 September over the Exhibition Building in Melbourne.

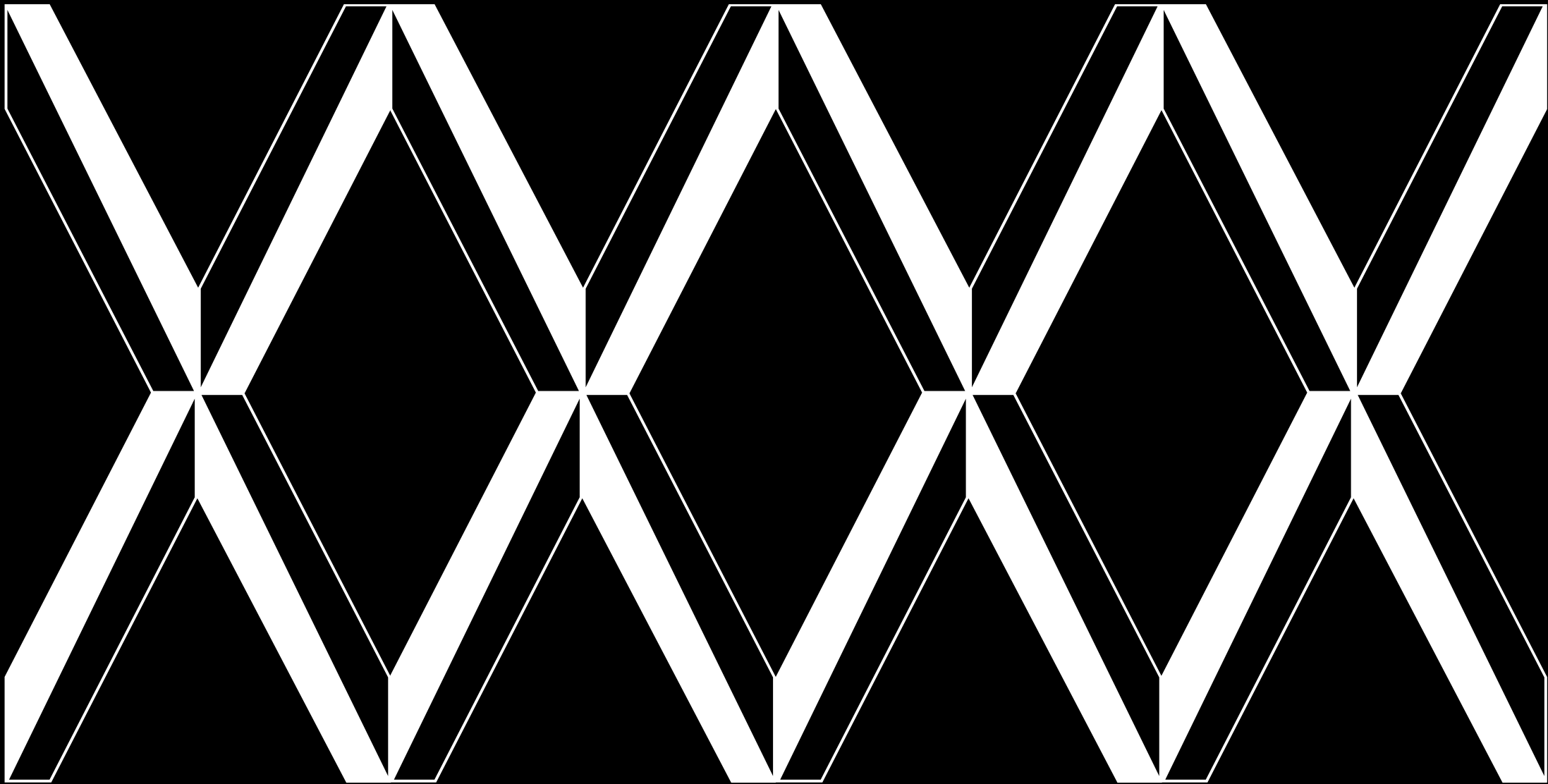
Suffering bouts of depression, in 1908 Annie was admitted to the Claremont Mental Hospital for a few months treatment. In 1914 the couple moved to Serpentine where Charles farmed and grew fruit until 1922. He was also shire clerk of the Serpentine Jarrahdale Roads Board at Mundijong. In 1918 Annie had again been admitted to Claremont hospital. She died there of cancer on 21 April 1926 and was buried with Anglican rites in an unmarked grave in Karrakatta cemetery. Charles died in 1935 and next year 124 of Annie's works were given to the Art Gallery of Western Australia. Her paintings were displayed in a 1991 survey exhibition there and published in the resulting book. In 1999 the National Flag Association erected a memorial on her grave.

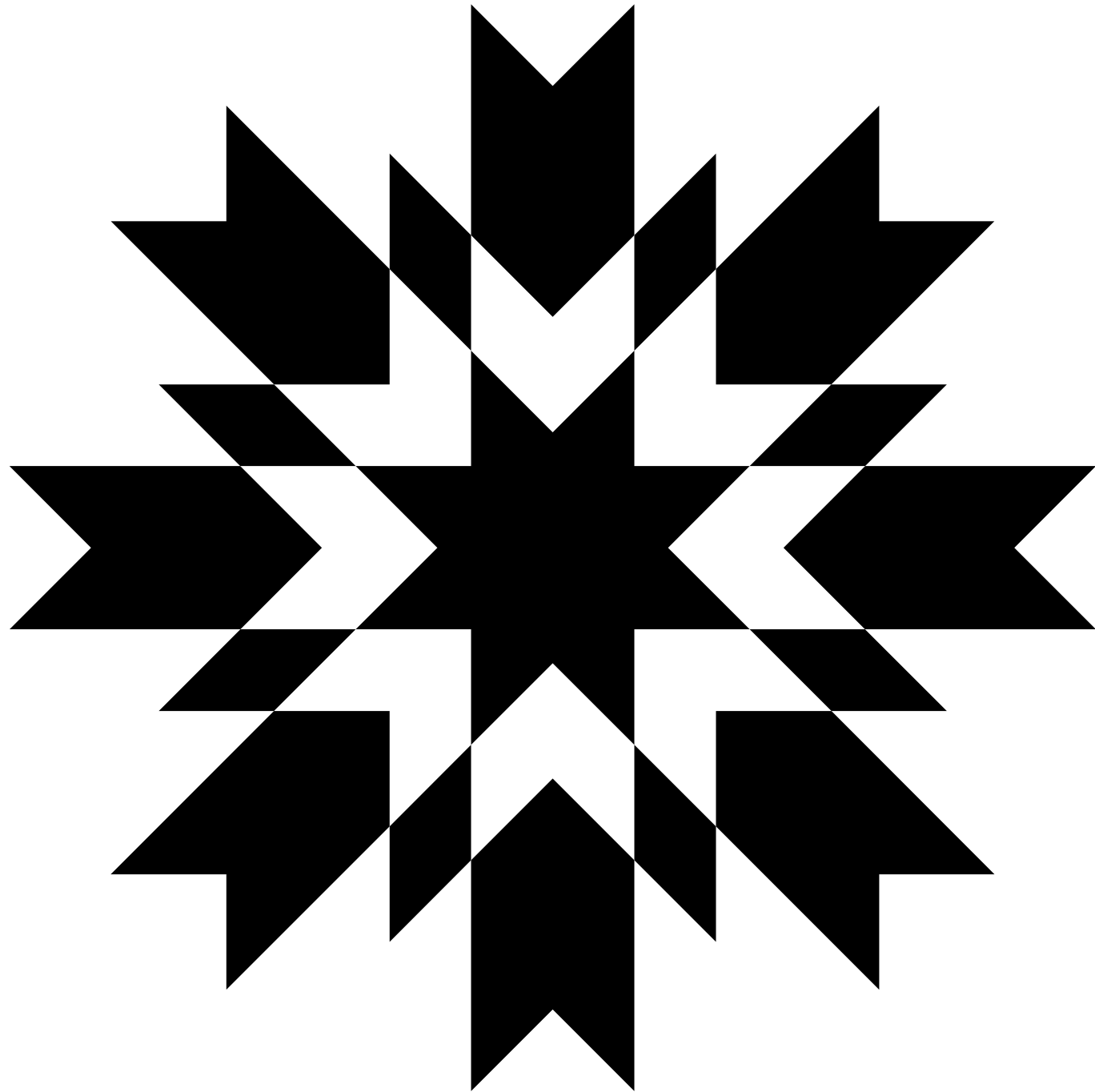
Dorothy Erickson

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NATIVE VEGETATION, POINT HEATHCOTE (2011) PHOTO: THE ARTIST

BIOGRAPHIES

Dr Andrew Botfield was born in Bankstown, Sydney in 1971. Andrew is both a geochemist and an artist. As a geochemist his work centres on the behaviour, fate and transport of metals and other chemicals in the natural environment. As an artist, he is a comedic-realist photographer and sound artist, whose thematic interests lie in the contradictory narrative between desire, identity, place and circumstance. His photographic practice thus far has spanned vox populi and mock scene street portraiture (*Crazy Bargains*, 2001, First Draft Gallery, Sydney) to comedic macro facial portraiture (*The Mouth of Oliver Watts*, Virginia Wilson Art Gallery, Sydney, 2004). The core theme of his work with sound focuses on the reshaping of character and memory by the boundaries of our social and physical habitat.

Horst Kornberger is a poet, writer, interdisciplinary artist, lecturer and researcher into the field of imagination and creativity. Born in Austria in 1959 he began his career as a visual artist. He then studied Speech and Drama in England, Goethean Studies in the United States and Waldorf Education in Australia. He has taught Speech and Drama, Goethean Studies, Anthroposophy and Epistemology in the US and Australia.

Horst is the director and founder of the School of Integral Art where he pioneers creative, biographical and story writing. He has created an online course '*Working the Word – creative writing in process*,' (now '*The Writer's Passage*') and his book, *The Power of Stories*, has recently been published by Floris Books, UK. He lectures nationwide on themes of early childhood, education, creativity, meditative enquiry and the use of the imagination as a healing and community building tool.

Tom Müller was born in Basel (1975), trained in Italy and Australia, and mentored by the illustrious Ilya Kabakov in New York. His practice to date has combined a sophisticated understanding of visual languages and utopian vision with a focused investigation into universally adopted processes and protocols. To this end, Müller has issued worldwide passports online (*World Passport*, 2000 -), posed as the concierge of a hotel, released a limited edition of 24 carat cards complete with instructions for melting (*Gold Card*, 2006), and opened a supermarket for limited edition works (*Supermart*, 2004). Politically provocative, these projects each reflect an interest in the circulation of value and meaning through global systems of exchange. His work has been exhibited in the prestigious *Primavera* exhibition at the Museum of Contemporary Art, Sydney, The Australian Biennial at the Art Gallery of South Australia, the *Melbourne Art Fair*, the Art Gallery of Western Australia, the Perth Institute of Contemporary Arts, and as part of the Perth International Arts Festival at the Fremantle Arts Centre. Müller has also been the recipient of numerous international residencies and awards including the Encouragement of Australian Contemporary Art Award from the Qantas Foundation. Also operating as *Maschi Fontana*, a collaboration with Swiss artist Jean-Thomas Vannotti. The duo connect with a post-Beuys shamanistic tide of esoteric artists like Almagul Menlibayeva and Marcus Coates who engage in a variety of ritualistic, channeling art processes. Maschi Fontana's work not only taps into the performative aspects of shamanism but also divulges a serious attitude to art forms and materials.

Soula Veyradier has worked in curatorial and production roles in galleries, museums and cultural organisations in Australia and overseas. She is interested in museums and galleries and the spaces they can create, especially hybrid forms, innovative ways of engagement and interpretation. Soula has contributed to collections development and exhibitions for the Western Australian Museum, Pierre Beres fine art and rare books, Pulsart Artists Association, Greek Ministry of Antiquities, Hania Archaeological Museum and the National Trust WA De-accessioning project. She currently manages the Museums and Local History portfolio, including the Heathcote Museum and Gallery for the City of Melville.

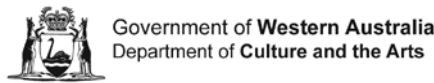


SEAWEED DEPOSIT, POINT HEATHCOTE (2011). PHOTO: THE ARTIST

ACKNOWLEDGMENTS



An initiative by the City of Melville, TILT annually invites an artist to develop a site responsive work to Point Heathcote and it's history.



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Tom Müller is represented by Galerie Düsseldorf

HEATHCOTE MUSEUM & GALLERY
HEATHCOTE CULTURAL CENTRE
SWAN HOUSE, DUNCRAIG RD, APPLECROSS
WESTERN AUSTRALIA

