



Storm Approaching Hill End
Donald Friend 52



Bathurst Regional Art Gallery
70 - 78 Keppel Street
Bathurst NSW 2795
www.bathurstart.com.au



THE THIRD WAVE: TWO DECADES OF THE HILL END ARTISTS IN RESIDENCE PROGRAM

Cover: Donald Friend *Storm Approaching Hill End* (detail) 1952, ink watercolour & pastel on paper.
BRAG Collection Purchase.



1 AUGUST - 28 SEPTEMBER 2014

The Hill End Artists in Residence Program occupies a unique place in the Australian visual arts landscape. A beacon for artists since the late 1940s, Hill End's distinctive blend of landscape, gold-mining history and vernacular architecture continue to attract generations of Australian artists.

The Third Wave is a snapshot of the work created by artists who have participated in the Hill End Artists in Residence Program over the past two decades. Curated from Bathurst Regional Art Gallery's substantial Artists of Hill End 1947 to Present collection, this exhibition includes works by three generations of Australian artists who have responded to Hill End, with a focus on works collected since the Program's inception in 1994.

The Hill End Artists in Residence Program has its genesis in August 1947 when Donald Friend and Russell Drysdale made a trip to explore the former gold rush towns of Sofala and Hill End. Charmed by Hill End's visceral past, wild beauty and jovial characters, Friend returned to the village in September and purchased a cottage (Murrays Cottage) which became a base for Friend, his companion Donald Murray, and friends such as Drysdale, Margaret Olley, David Strachan and Jeffrey Smart during the late 1940s and early 1950s.

Jean Bellette and Paul Haefliger, also introduced to Hill End by Friend, bought a cottage (Haefligers Cottage) in the town which they visited regularly until moving overseas to Marjorca, Spain, in 1957.

During this time a number of iconic paintings were produced, including Drysdale's *The Cricketers* (1948), Friend's *The Apocalypse of St John the Divine* (1949) and *Love Me Sailor* (1949), Olley's *Hill End Ruins* (1948), Smart's *The Nun's Picnic* (1957), and Bellette's *Still Life* (1955).

By the end of the 1950s, the first wave of artists had moved on but the magnetic attraction of the region remained and a second wave of artists travelled to the region. John Olsen moved into Haefligers Cottage for several months in the early 1960s and produced his first abstract paintings.

Others, such as John Firth-Smith, Brett Whiteley, Michael Johnson and David Strachan also spent time at Haefligers and Hill End during the 1960s and 70s. In 1991, Jean Bellette died on the island of Marjorca, bequeathing Haefligers Cottage and its contents to the National Parks and Wildlife Service which has managed the Hill End Historic Site since 1967. At the time, landscape architect and film-maker, Gavin Wilson, was researching the artistic heritage of Hill End and the region for his 1995 exhibition *The Artists of Hill End: Art, Life and*

Landscape for the Art Gallery of NSW. Aware of Bellette's bequest, and with the support of Bathurst Regional Art Gallery, Evans Shire Council and the National Parks and Wildlife Service, Wilson invited a third wave of artists to respond to Hill End. Contemporary artists including Richard Goodwin, Anton James, Tom Spence, Wendy Sharpe, Peter Wright, Geoff Weary, Peter Kingston, Mandy Barrett, Emma Walker and James Rogers participated in a series of pilot residencies at Haefligers Cottage in 1994 and 1995. Works from these residencies were exhibited alongside historic works in *The Artists of Hill End* exhibition at the Art Gallery of NSW.

The foundations of the Hill End Artists in Residence Program were laid. In 1999, under the auspices of Bathurst City Council and Bathurst Regional Art Gallery, the Program was officially launched. In 2002 Murrays Cottage was refurbished with the assistance of the NSW Ministry for the Arts and added as a new studio residence alongside Haefligers Cottage in 2003.

Since 1994, a total of 283 residencies have been awarded to artists from a diverse range of disciplines including painting, drawing, sculpture, photography, ceramics, textiles, new media, writing, animation, film, sound and performance. Over 150 works by 70 of the artists participating in the Program have entered the collection through donation and purchase. The selection presented here represents just a small portion of the work produced in response to the landscape, history and heritage of Hill End.

BRAG would like to thank each of the artists who have so generously contributed works to its permanent collection, and all of the artists who have participated in the Hill End Artists in Residence Program. BRAG would also like to acknowledge the ongoing support of the National Parks and Wildlife Service, Bathurst Regional Council, Arts NSW, and the Hill End community. BRAG would especially like to acknowledge the extraordinary contribution Gavin Wilson has made to the continuing success of the Hill End Artists in Residence Program.

Sarah Gurich, Curator, Bathurst Regional Art Gallery

FOR MORE INFORMATION ABOUT THE HILL END ARTISTS IN RESIDENCE PROGRAM AND THE ARTISTS INCLUDED IN THIS EXHIBITION YOU CAN ACCESS THE OFFICIAL HOME OF THE HILL END ARTISTS IN RESIDENCE PROGRAM WEBSITE ON THE IPAD LOCATED IN THE EXHIBITION SPACE. SIMPLY CLICK ON THE PAST OR CURRENT RESIDENTS TAB AND LOOK UP THE COTTAGE AND YEAR OF RESIDENCE FOR MORE INFORMATION ABOUT SPECIFIC ARTISTS. TO ACCESS THE WEBSITE ON YOUR TABLET OR MOBILE DEVICE GO TO: WWW.HILLENDART.COM.AU