



MANDY PRYSE-JONES

OUT OF Quarantine

Exploring the ideas of quarantine, migration and place

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Looking From Dobroyd Head to the Heads

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Quarantine Station



Artist Statement Mandy Pryse-Jones

Since 2010 I have been investigating the history of the landscape at North and South heads and in particular the many vessels that have passed through them. My interest has developed in part from my many walks along the tracks around Dobroyd head, which is adjacent to the Quarantine Station and The Heads. This current project has been an extension of a larger body of work and interests which explores the harbours history. On my initial visits to Quarantine I was intrigued by the engraved sandstone walls and of how the passengers and crew of these ships have left etched memories of their journey. Also of importance and not too far away are the aboriginal rock carvings that tell their stories. From 1837 to 1972 there were over 500 ships that have been quarantined at Quarantine Station at North Head with most leaving some kind of trace in the sandstone.

My work consists of oil paintings that are embedded with laser engraved drawings of some of the noted ships that once passed through The Heads. I used a limited palette, as if a black and white photo, that has been coloured to capture 'glimpses' of the memories left by the passengers.

I wanted to capture the beauty and significance of the landscape and the 'unknown' for both the indigenous and well as the Europeans by bringing together shared memories and two different points of reference; one from the land, the other from the sea. Traces of memories are engraved into the paintings and are a reminder of our impact and ongoing legacy.

From my research I have read many accounts from passengers who were quarantined over this period. They commented on the beauty of the landscape and wide variety of flora and fauna. I also read Dennis Folly's *Repossession of the Spirit* that discusses the importance of the monolithic landscape and ceremonial significance of the site to the aboriginals.

Tall Ships

From left to right: Fullsail, Rigging, Sea view, View through tackle, Rolling , Hi vis storm, Horizon



Boree ahead, 2015
Oil on board, laser engraved, 40 x 60cm



Engraved inscription from the Forest Monarch



Looking from Garungal, Carrang-gel (North Head inner), 2015

Oil on board, laser engraved, 40 x 60cm





Looking From Kayoo-may (Spring Cove, Little Manly), 2015

Oil on board laser engraved, 40 x 60cm



Looking from Boree (North Head), 2015

Oil on board, laser engraved, 40 x 60cm

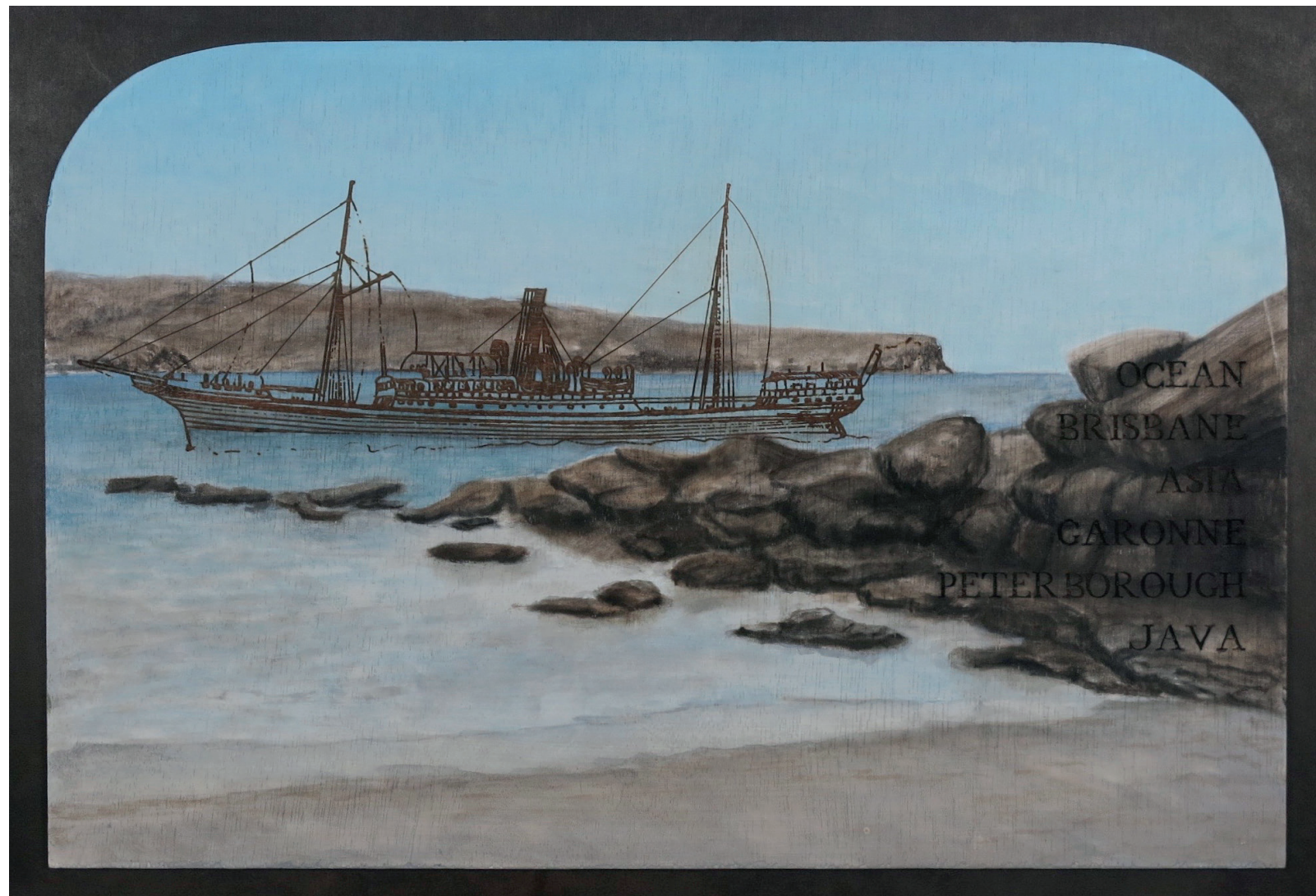
Engraved inscription from Malonda



Looking from Kunna Kunna (North Harbour) 2015

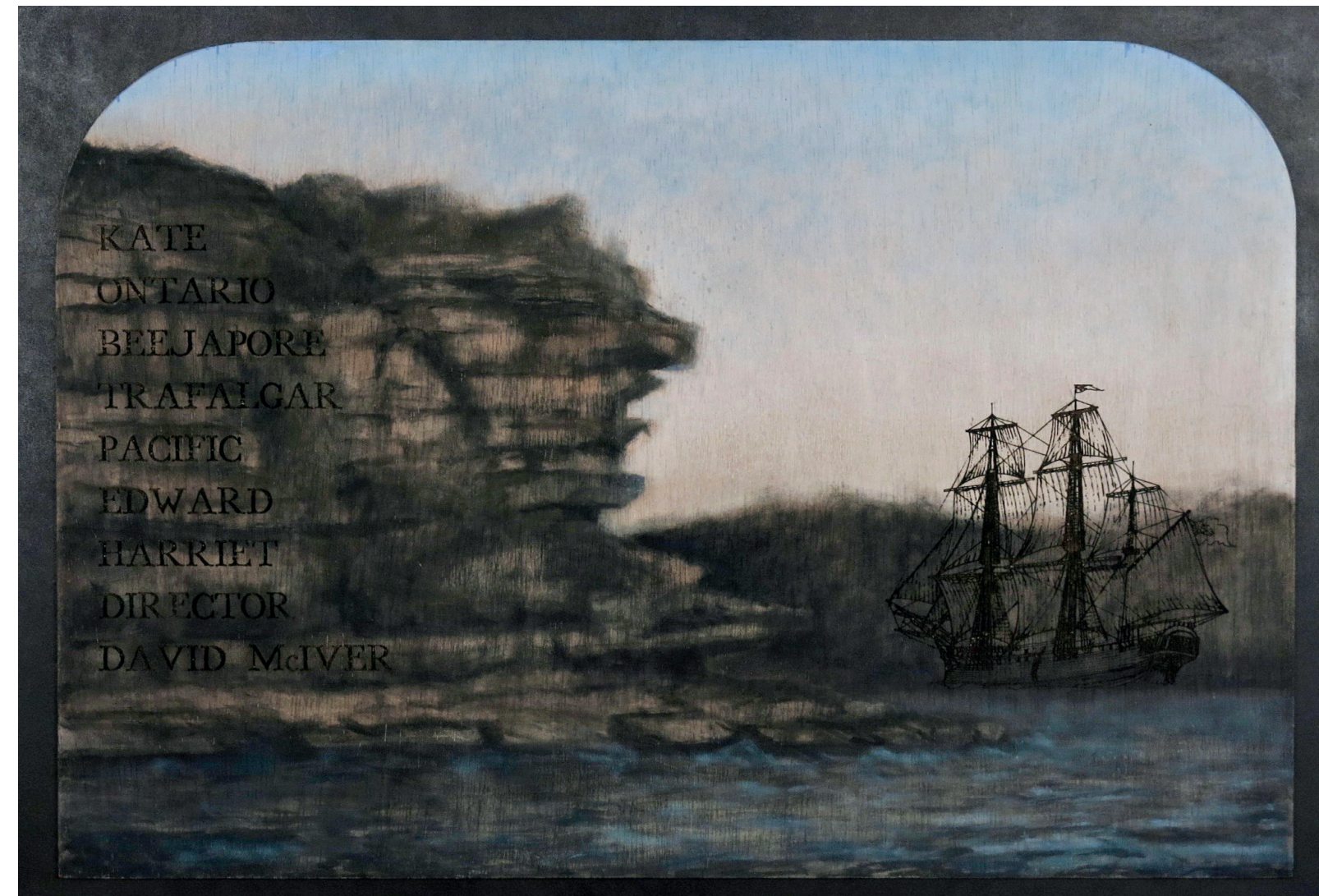
Oil on board, laser engraved,, 40 x 60cm





Looking from Balmoral, 2015

Oil on board laser engraved, 40 x 60cm



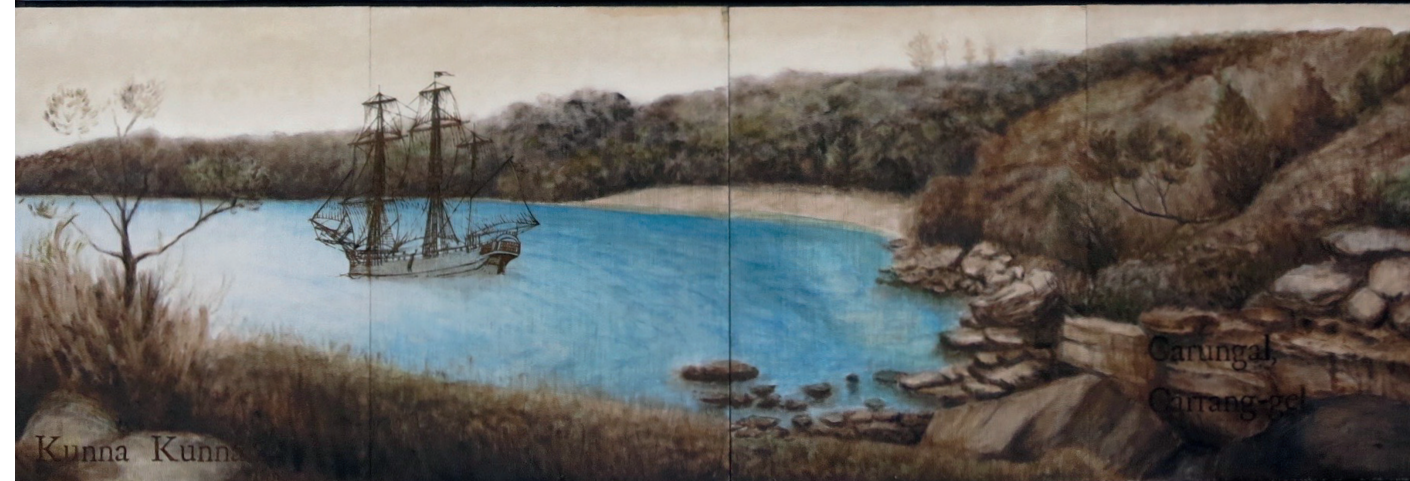
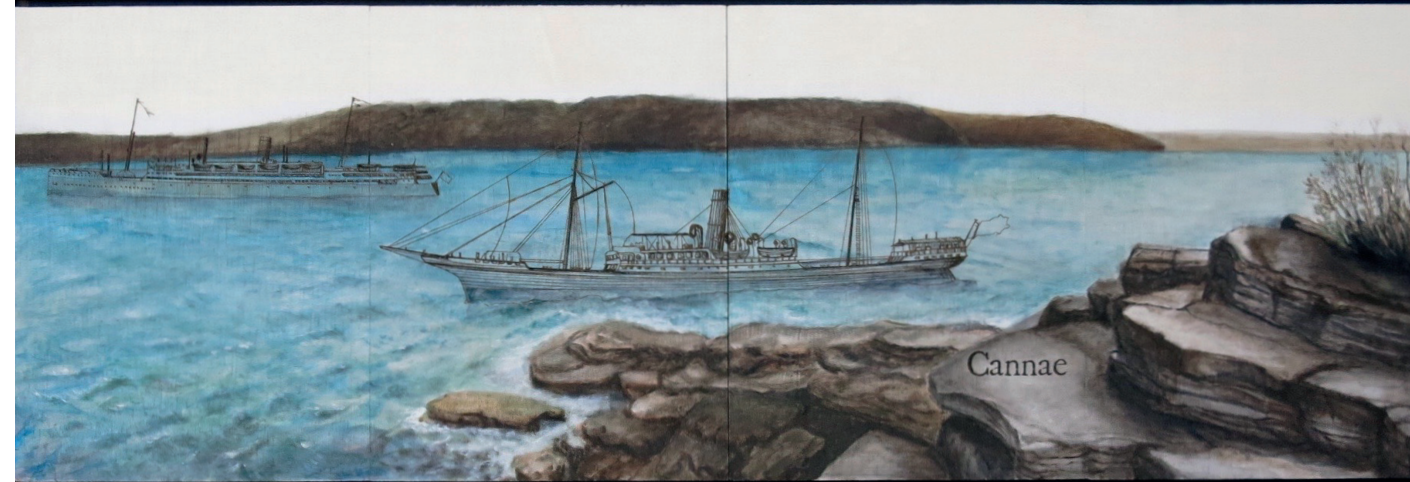
Looking From Kunn-na, Kunna Cannae (North Harbour), 2015

Oil on board, laser engraved, 40 x 60cm

On course for N 33° 4' 59.988" E 151° 40' 0.012", 2015

Oil on board laser engraved, 120 x 120cm





Looking from Boree, Garungal, Carrang-gel, Kayoo-may and Cannae, 2105

Oil on board, laser engraved, 40 x 60cm



Cannae Pt to Quarantine



Cannae Pt to the Heads

Out of Quarantine

Manly Art Gallery & Museum 5 December 2015 – 19 June 2016

An exhibition exploring the ideas of quarantine, migration and place.

Presented by Manly Art Gallery & Museum in partnership with Q Station Sydney Harbour National Park Manly.

Curated by Katherine Roberts in collaboration with Rebecca Anderson and Julie Regalado.





Port Hole Series

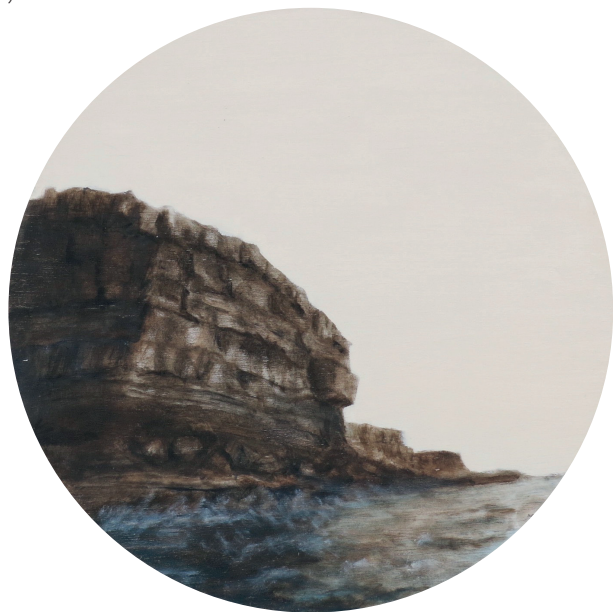
#1 – 21, 2015, oil on board, 26cm diameter
(NB. There is no #11)





Port Hole Series

#1 – 21, 2015, oil on board, 26cm diameter
(NB. There is no #11)





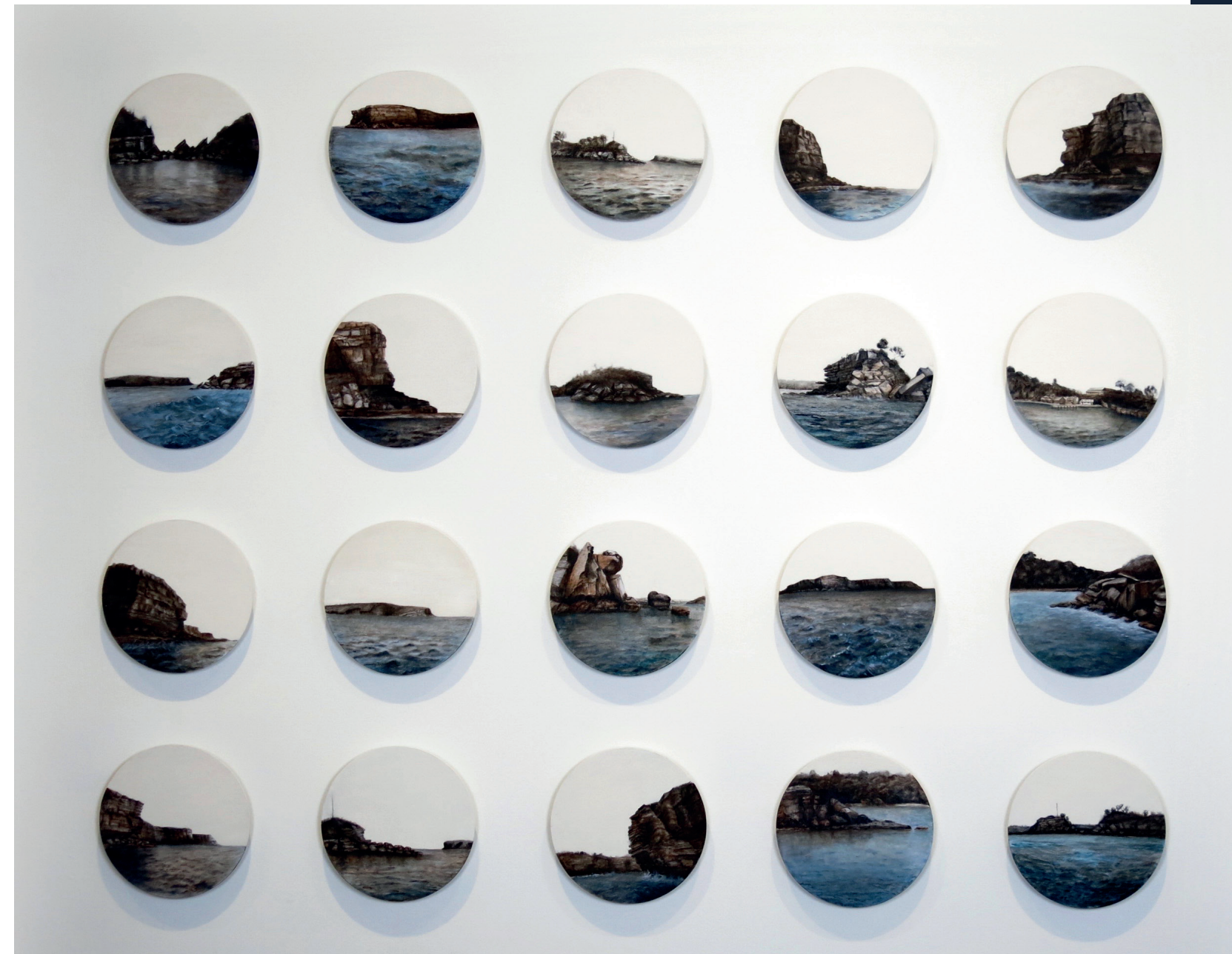
Port Hole Series

#1 – 21, 2015, oil on board, 26cm diameter
(NB. There is no #11)



Port hole series wall installation at Manly Gallery and Museum 2016

Oil on board, 26 diameter



Collective Memory

Drawing from the museum collection.



Bottles from the Museum collection

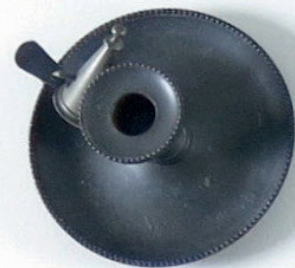


Collective Memory
Ink drawing, engraved perspex, 46 x 39.5cm



*Arrived in the spring time
and the bush around Quarantine
was full of flowers
- great number of birds among the trees,
golden beetles, were also among the bush
and attracted the attention
of all the young people.
The blacks were numerous
of course tame and harmless.*

Letter from the William Rodger 1838



Collective memory #1, 2015

Oil paint on board, engraved perspex,
46 x 39.5cm

Collective memory #2, 2015

Oil paint on board, engraved perspex,
46 x 39.5cm

Collective memory #3, 2015

Oil paint on board, engraved perspex,
46 x 39.5cm



Handle of Autoclave door at Quarantine Station



Crockery and bell Items from Museum collection

Acknowledgements

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Leo Robba, Adrew Bassett Framing, Permagraphics,

M
ag&m



Sunset at Store beach

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