

Non-traditional Research Output Cover Sheet

Please complete the following form for submission of a Non-Traditional Research Output (Published Work, Recorded Work, Curated Exhibition, or Performance).

Name of output: *Title of works and exhibition/event/performance title if appropriate*

Out of Quarantine

Authors: *Please list all authors to be included in Publication*

Author	Affiliation	% Contribution
Mandy Pryse-Jones		100%

Include any further authors by inserting a new row

Publication location (venue) and Dates: *please list all venues if multiple locations and all dates of exhibition/event/performance*

Location	Date
Manly Art Gallery and Museum	Dec 2015- June 2016

Include any further locations by inserting a new row

Other participants: *for example Curator(s) and other Artist(s)*

Katherine Roberts Curator
Artists
Mandy Pryse-Jones
Ben Rak
Julie Bartholomew
Izabela Pluta

Funding: *Was the publication supported by funding if so please list funding body: For example: The performance was funded by Create NSW.*

Manly Art Gallery and Museum

List of Works or description of work; *Please include the following information for all works in output*

Title	Please see Out Of Quarantine room sheet.
Year	
Medium	

Non-Traditional Research Output – Research Statement

Please complete your research statement for your Non-traditional Research Output in the box below. Please label the three required sections: Research Background (RB), Research Contribution (RC) and Research Significance (RS).

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. This 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 walls of sandstone cliffs and of how the passengers and crew of these ships have left etched memories of their journey in the sandstone. This is of importance, and these colonial engravings are not far away from aboriginal rock carvings that tell their stories (obviously) over a longer period of time. Both of these support the notion of shared memory and duality.

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. Both of these artefacts aided my understanding and methodologies for the paintings.

Over the course of a year the research process, took the shape of many visits to site making drawings of the landscape of North head as well as the surrounding area. Also, taking in the sites that indigenous carving were.

Visits to the Quarantine Museum store, investigating objects within the collection and making drawings and notes in regards to these. The objects were from the ships that arrived here. Personal effects as well as colonial ship artefacts are part of the collection that I recorded, thru drawing and photography initially. In particular interest was the collection of everyday table ware that was used, by the ships Captains.

Extensive reading of journals and diaries from past crew and passengers from ships that were quarantined to gain an understanding of their first impressions.

The exhibited works consisted of 30 oil paintings of varying sizes and shapes. All painting utilised a limited colour palette, deliberately mutes as if to conjure essences of times past, to capture and retain glimpses of

memories left by passengers, The viewer would have an experience not dissimilar to coming across a collection of old photographs. The imagery would contain mystery.

These works have been embedded with laser engraved text of Indigenous land names along with relevant ship names, and added to these were engraved drawings of the noted ships that once passed through the Heads, thus capturing the beauty and significance of the landscape, and the 'unknown' or mystery for all cultures, by merging these memories into shared memories.

From observations made of the ornate colonial objects that were imported from the time, the materials that were used in the installation were of significance. Engraved drawings onto Perspex of the bush up close, were juxtaposed with paintings of everyday table ware objects from the museums collection. The permanence of the engraving with the notion of time, and the ethereal was highlighted with the use of materials.

These paintings capture the beauty and significance of the landscape. The 'unknown' for both the indigenous and well as the westerners arriving here and what they brought to this new land and the significance of that for the indigenous people. 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.

Nomination of Field of Research Code(s):

2 digit FoR(s)	4 digit FoR(s)

Declaration by you as the creator/ author:

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Signature:
M.Pryse-Jones

Date:
19/06/2020

Please send your completed form to fiona.chatteur@laureate.edu.au, Research Fellow, Design and Creative Technologies Research Centre.

Mandy Pryse-Jones

Out of Quarantine

Research Background

The artist's interest and interaction with the landscape around the Sydney Heads and in particular the shared history that has entered the heads over time, both indigenous and colonial fueled extensive research on the historical and cultural elements of the site. Detailed research was made into the indigenous history of the area and the vessels that were quarantined there.

The theme focused on the historical duality concerning indigenous and colonial cultures, including the differing lenses, from land and from sea in order to capture the significant history of Quarantine.

Research Contribution

The exhibit of 30 oil paintings of varying sizes and shapes, utilised a limited colour palette, deliberately mutes, to capture and retain glimpses of memories left by passengers, the viewers would have an experience not dissimilar to coming across a collection of old photographs.

These works have been embedded with laser engraved text of Indigenous land names along with relevant ship names, and added to these were engraved drawings of the noted ships. Capturing the beauty and significance of the landscape, and the 'unknown' or mystery for all cultures, by merging these memories into shared memories.

Research Significance

Katherine Roberts the curator at Manly Art Gallery and Museum put together this exhibition, with myself and three other artists of different disciplines. It was funded by the Manly Art gallery and Museum. It was opened by the premier of the time Mike Baird and was held in conjunction with another exhibition, Destination Sydney and was held over six months.

The exhibition had record attendance.







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