



Screens, Greens & Washing Machines

The life and work of Margaret Barwick



What a very special experience this retrospective has proved to be. It has stirred old memories and forced me to unravel faded dates and events that would never have been untangled without the help of son Simon, curator of the family archives.

I am deeply grateful for his input as well as that of my daughters Jan and Miranda.

And very special thanks to Natalie Coleman and David Bridgeman who, apart from stunning me with their expertise and innovation, have made it so much fun.

Margaret Barwick



RAWLINSON & HUNTER is honoured to partner with the Cayman Islands Visual Arts Society as presenting sponsors of the Margaret Barwick exhibition "Screens, Greens and Washing Machines", being hosted by the National Gallery of the Cayman Islands.

Rawlinson & Hunter has been a long time supporter of the National Gallery as we believe strongly in supporting this wonderful organisation, which serves to promote and encourage the appreciation and practice of the visual arts and culture, of and in the Cayman Islands.

This is the third exhibition that we have sponsored at the National Gallery and we are proud to join forces with them and the Visual Arts Society to present the works of this talented artist and horticulturalist.

On behalf of Rawlinson & Hunter and our employees, we hope your enjoyment of this exhibition will match our pride in helping to make it possible.

Richard Douglas
Senior Partner
Rawlinson & Hunter



It is fitting that in this, our ten year anniversary, we have an exhibition of one of the instigators of the art scene in the Cayman Islands, Margaret Barwick. From her involvement in its earliest days with the Visual Arts Society (VAS) in the late 1970s, to her stamp on one of our best known evidences of landscape design, the Queen Elizabeth II Botanic Park the design itself which is a visual art form, there are vestiges of Margaret all over the Cayman Islands, in many forms. From her two-dimensional paintings and décor, to her landscape concepts that spring to life in three-dimension, it seems everything Margaret touches is infused with a sense of magic in that it is conceived/executed/grows so well. At the same time as she works with the National Gallery design team to conjure up the landscape design for our new facility, we are so pleased to bring you this, her dynamic solo exhibition at the National Gallery of the Cayman Islands.

Nancy Barnard
Director, the National Gallery
of the Cayman Islands



When we were approached by the National Gallery to participate in the Margaret Barwick retrospective our unanimous and resounding response was YES!

Margaret was an integral part of the formation of the Visual Arts Society in the late 1970s as it was her informal art sessions with local artists that sparked the idea to offer, for the first time, an organisation dedicated to the visual arts in Cayman.

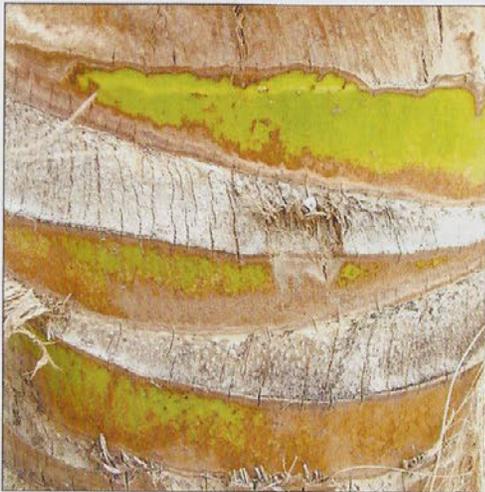
Margaret's own paintings were one of the most coveted acquisitions at the early fine art exhibitions sponsored by the Society and her work shops were popular and well attended. Margaret was always available for artistic consult and one of our early members remembers being stuck on a piece she was working on and going to visit Margaret at her home in English/Portuguese Point (now the Dart Family Park) for advice. Margaret's enthusiasm and encouragement transcended to all artists who came under her influence.

We all missed her work when she shifted gears from painting to horticulture and landscape art, but we enjoy seeing her unrivalled eye for light and shade and colour and contrast in the nature trails and Colour Garden at the Botanic Park, as well as other garden sites around Grand Cayman.

Margaret has only lived part-time in Grand Cayman since 2002, but we were thrilled to host a workshop "White on White" given by her at our Eucalyptus premises in late 2003.

Margaret's influence on the visual arts in the Cayman Islands should not be forgotten and it is our great pleasure to be a part of the works on exhibition at the National Gallery – from the very earliest she produced in Cayman gathered from the collections of residents to some of the work she has been doing since splitting her time between Cayman and France.

The Visual Arts Society Board of Directors



Washing machines are able to wash, rinse and wring clothes all in a single operation. In many ways Margaret Barwick is the ultimate metaphorical machine, fulfilling the role of homemaker and mother but able to switch roles on demand to handle the complexities of life as an artist, horticulturalist, diplomatic wife, writer and teacher.

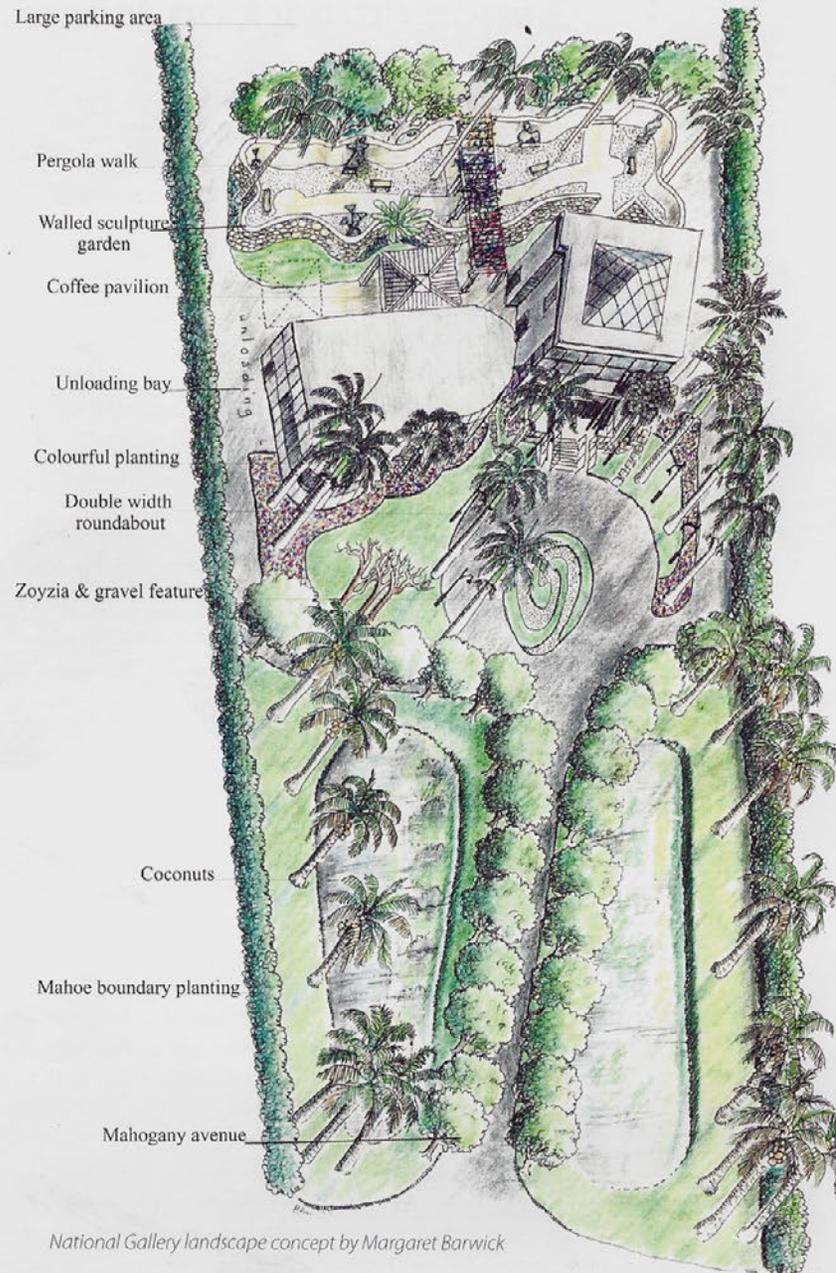
When speaking to Margaret about her busy life there is most definitely a sense of "It will all turn out in the wash", but an over-riding need to create is at the forefront of her mind at the beginning of each day.

This exhibition highlights the many achievements during the course of Margaret Barwick's life and allows the viewer a period of quiet reflection to contemplate these many accomplishments.

David Bridgeman
Curator

Margaret Barwick - artist, horticulturalist, diplomatic wife, teacher and friend- has had a life long interest and passion for tropical plant life that is rivalled only by her love of painting. This exhibition explores these various vehicles of artistic expression and in doing so celebrates the life of a unique individual whose endless creative energy has provided inspiration for seasoned art collectors, aspiring artists and avid gardeners alike.

Natalie Coleman
Associate Curator



National Gallery landscape concept by Margaret Barwick

Simon Barwick on Margaret...

A cigarette and a maul in one hand, a paintbrush in the other.

Never just doing nothing, never with her nose in a book. That's my mother Margaret in my mind's eye today and in the most vivid of memories from my earliest age.

There would also be an endless stream of people, each associated in some way with whatever project was current - a set design for the Drama Society, a landscaping project, an imminent art exhibition - each gaining from her frenetic energy and vision.

A professional in fact but at heart Margaret Barwick has always been an Amateur. In the glorious, classic sense that it's the creative passion that propels her, in painting, horticulture or teaching, rather than the passion for the financial reward.

Remarkably for someone of such prodigious output, Margaret spent her most productive years existing in somewhat of a creative vacuum. Her native New Zealand, during the post-war years, could never be called an artistic hot house. Nor, for that matter, were the remote Solomon, Gilbert and Ellice or, even, Cayman Islands where she and her husband David found themselves posted.

Indeed, her artistic temperament was fundamentally challenged by the constricting role that she would have to play variously as Headmistress, Wife of the Chief Justice/Solicitor General/Attorney General or, eventually, Governor.

And yet, along the way and within the severe confines of her position, she prevailed whether by designing the first set of definitive stamps, founding the first primary school, establishing the country's first Botanical Gardens (twice) or instigating the first Visual Arts Society.

But at the heart of it all was the painting. For her it was always a grounding activity, and often a remedial one which carried her through the most painful and difficult passages of her life; evidence of which is visible in this exhibition's most notable works. And there it still remains.

Drop in on Margaret today, whether in her farmhouse in southern France or in her Cayman apartment and there'll still be the wicked laughter, the confusion of canvases, drawings, paint and people but, thankfully, no more cigarettes.





The Barwicks' home at Tarawa Atoll in the Gilbert and Ellis Islands where they lived from 1961-1966



Reference photographs of traditional Gilbertese dancers used for the design of the Gilbert & Ellice Islands first definitive stamps. Bakaa (pictured here) was the Barwick's family cook



Margaret Barwick – A Biography

In 1941, in the small village of Motueka on the northern tip of the South Island of New Zealand, ten year-old Margaret Barwick kept a journal. It was a serious document filled with pencil sketches, short essays, plans of buildings and pictures of famous painters, writers and musicians. In it she recorded dreams and expectations that included living in Fiji and France, building a very sophisticated kindergarten and eventually becoming a painter or writer or architect. It was a secret; a comforting refuge.

After graduating in 1949 from Wellington Teacher's Training College as a primary teacher specialising in teaching art, Margaret began a career that proved to be to perfect for the life she was to lead. At this time she was a member of a liberal, avante garde student movement and took part in several exhibitions in Wellington.

Soon after, marriage to David Barwick took her to Christchurch in the south where David was finishing his law degrees. By the time of his graduation, Margaret was pregnant with their first child, Jan, who was born in early '53. As a young barrister and solicitor, David had the opportunity to become a partner in a small country practice in Kaikoura where their lives would be affluent, comfortable and, in Margaret's words "totally predictable." Despite these comforts they both agreed that they should leave New Zealand while they were young and uncommitted, but where to go and what to do remained in question.

By April 1955 they had sold their cottage and expensive wedding gifts, cashed in their meager savings, bought a matching set of luggage and one-way tickets to England.

Soon after arriving in London, David joined the Colonial Service and ten months later

he was designated as Judicial Commissioner to the British Solomon Islands Protectorate. It was not long before Margaret was asked to re-establish a failed government primary school for expatriates. She agreed, but on the understanding that it would have 50% indigenous pupils. It was here, during those early days that she learned to garden in the steamy, unhealthy, equatorial tropics and cope with the rigours of malaria, dengue and tropical ulcers. Tom Russell (later to become Governor of the Cayman Islands), another resident of Honiara, became one of their closet friends.

During their five years in BSIP their son Simon was born. Margaret remembers that there was little time for painting as Woodford School took all her energies.

In 1962 David was appointed as a High Court judge to the tiny, low-lying atolls of Gilbert and Ellice Island (renamed Kiribati upon independence). Once settled Margaret was again asked to create an English-language primary school. Once it was established she found time to paint, working on some large canvases trying to interpret the searing, fractured light of these fragile, ephemeral islets.

In 1963 she received a government commission to design a new definitive issue of postage stamps, which featured highly stylised dancers on bold, vibrant coloured backgrounds – she received special permission to feature the Queen's silhouette in white not the standard photographed portrait. A year later she designed the three stamps commemorating the inaugural Air Service. Their third child, Miranda, was born months before they left the islands in 1966. It was on their way back through New Zealand

that an exhibition of her latest paintings was held at the Design Centre in Wellington.

From the Western Pacific, the Barwicks were sent to Malawi in East Africa in 1967. This time, David served as Solicitor General. They were greeted at the airport by now-Cayman residents Michael and Patricia Bradley, who became lifelong friends.

Both Patricia and Margaret taught at the Catholic Boys Secondary School in Zomba where they lived. Margaret was head of the art department and Patricia taught science. She remembers that this period, and teaching these boys, was a joyful experience and one which affected her artwork considerably. She, and husband David, had several exhibitions in Zomba and later in Lilongwe.

In 1971 she was asked to take part in the 100th exhibition at the Commonwealth Institute in London; it was a three-man show featuring her paintings along with Bruce Onobrakpeya, a painter of Nigeria and Inez Chambers, a ceramist of Jamaica.

The following year she diversified again and helped stage the Miss Malawi contests in Blantyre in the south - an important show because of the controversial new laws against the unacceptable new trendy mini-skirts, bell-bottomed trousers and long hair. This was also the year they bought an old farmhouse in southwest France where she continues to live part-time.

In 1973, the Government moved from Zomba in the south to a newly conceived Capital City constructed in Lilongwe, in the Central region. Margaret gave up teaching and joined the Government Landscape Department and, for the first time in her life, she was paid to do the landscaping that she loved.

Before they left Malawi, Margaret worked on a large collection of paintings with a social message pertaining to the great unrest caused by the harshly authoritarian regime of the President, Dr Kamuzu Hastings Banda; she was particularly affected by the hardships suffered by the displacement of villagers following the move of the capital. Three of these, 'The French Embassy', 'High Tension Pylons for Liongwe' and 'Heaven on Earth' are included in this exhibition. The remaining thirteen were purchased by the Malawi Government for their National Collection.

The Barwicks arrived in Cayman in 1977, where David was to serve as Attorney General. During their first five years, she threw herself into painting almost full-time.

Along with neighbour and fellow painter Sue Greiff, she begged use of the derelict cottage on the Government compound which would eventually become the Club House for the newly-formed Visual Arts Society. Margaret served as president of the VAS and was hugely instrumental in the development of their busy annual exhibition and class schedule. In keeping with their educational mandate, art teachers were brought in from abroad and scholarships were offered to young Caymanians.

Margaret enjoyed an incredibly prolific phase artistically culminating in several one-man shows. She credits much of her energy and inspiration during this period to friend and patron Arden Shaw. Another avid supporter was Gale Shaw (no relation) who sponsored Margaret to attend the Art Student's League in New York. Encouraged by Gale, Margaret expanded her creative talents once again by becoming involved in the Drama Society. Here, she designed elaborate stage sets including South Pacific, Blithe Spirit and Man for all

The designer—Margaret Barwick



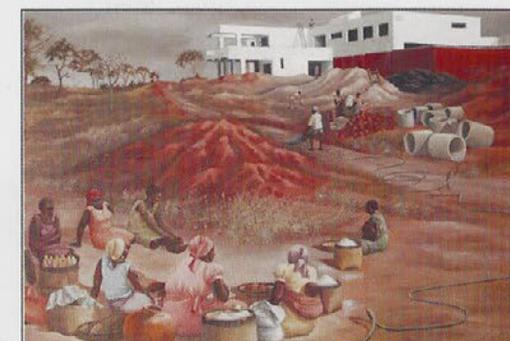
First Air Service, 1964

When the Crown Agents kindly showed us Margaret Barwick's artwork for the new Gilberts "First Air Service" stamps, we were immediately struck by her novel approach to the theme and by the enormous (foolscap) size of her coloured sketches, which were substantially reduced in size and rendered in black and white for the offset-lithography presses by the printers, J. Enschedé and Sons of Haarlem, Holland. The new air service, operated by Fiji Airways, using de Havilland "Heron" aircraft, provides a fortnightly service between the international airport at Nandi, Suva, Fiji and Tarawa in the Gilberts, with an intermediate stop at Funafuti in the Ellice Islands. Each phase of the journey is represented on the stamps.

GIBBONS STAMP MONTHLY



One of several Barwick exhibitions in Malawi



The French Embassy, Margaret Barwick c. 1976. From the collection of Simon and Babbity Barwick



Margaret and David at their home 'Sandy Ground' in Savannah, 1981



Margaret directing the landscaping of the Fort George site, c.1989

Seasons. The pair later worked together on an exhibition of soft sculptures which were eventually shown in Miami.

In 1980 Margaret was asked by the Cayman Islands Government to help organize a 30-strong contingent for Caribbean Festival of the Arts (Carifesta). Together with a team of theatrical players, painters and craftsmen she travelled to Barbados, helping to design and create dance costumes as well as exhibiting two paintings: 'Miss Polly' and the 'Dog City Sewing Lady'.

In 1982 David was appointed Governor of the British Virgin Islands. During their five years in the Islands Margaret focused much of her energy on landscaping. She created the extensive gardens around Government House, Queen Elizabeth Park and finally, the Botanic Gardens. Naturally, there was little time left over to paint, although she did create a memorable mural series in the dining room at Government House that remains there to this day.

With David's retirement in 1987 they returned to the Cayman Islands where, almost immediately, she became actively involved with the conception of the National Trust and later, the Botanic Park. Under the guise of her new landscape company, The Jungle Ltd. she worked on the plans and concepts for the new Botanic gardens and spent seven months developing the Nature Trail.

It was as a result of all this extensive research, combined with her many years of hands-on field work in various tropical environments, that she found herself driven to craft an encyclopedia. 'Trees for the Tropics and Subtropics' was finally published, with the guidance of George Craig in 2002, a year after David's passing, and remains an essential reference work for gardeners, designers, and

horticulturists with an interest in the tropical and subtropical.

Margaret now spends time between France and the Cayman Islands where she is currently involved in several landscaping projects including the landscape design for the new National Gallery building. She remains passionately energetic about her artwork and her landscape design, and has recently also begun to pen her memoirs.

Now, in surveying her long and varied life, she realises that she did indeed, realise most of those childish dreams and so, so much more. She credits David, who was also a competent and passionate painter, as her greatest supporter, someone who encouraged her in all her exhaustive projects. Their motto was 'Only too much is enough'. It still is.



A Discussion with Margaret Barwick



Students from the Catholic Boys Secondary School in Zomba at exhibition of Margaret's work



Margaret painting at home on her Portuguese Point patio c. 1979

Margaret Barwick sits down with the National Gallery's Natalie Coleman to discuss her love of plants, painting and her overwhelming desire to create.

Natalie Coleman: You seem to have always had an endless amount of creative energy whether painting, designing stamps, starting schools, creating arts societies or planting botanic parks - what drives you?

Margaret Barwick: Goodness knows – it was ever thus. I believe it is inbred in the Kiwi psyche. We are a nation of grafters, hard work is the norm. I think I must have also inherited it genetically through my father who was a driven man, an engineer and inventor.

There can be problems with creativity, particularly for women. It can be diverted or channelled in so many directions, giving a sense of satisfaction but possibly dissipating a real focus - say on painting; men are less likely to stray from their original focus.

NC: You have lived in many different places - New Zealand, the Solomon Islands, Gilbert and Ellice Islands, Malawi, France, The British Virgin Islands and Cayman in the early days. Were these challenging environments artistically due to their remote location or, did this provide a necessary element of artistic freedom?

MB: It was difficult. Most of the time I felt I was working in a vacuum, always on the dispensing end and never the receiving. I think that that is the reason that my work (styles) are so diverse. I lacked inspiration from other artists, and had nobody or nothing to reflect against; no challenge to evolve. Painters and sculptors need to work in a reactionary environment.

NC: How did your experiences - i.e. the cultural diversity- in each of these places contribute to your artistic development?

MB: Each culture had its effect, especially teaching African students and seeing their view of their world. These students were hungry for knowledge. It was a mission school (Patricia Bradley taught science there) and the students were selected by their primary school results; they felt very privileged and didn't want to waste a second of their time. As you can imagine, it was a great place to teach! We combined art with discussions of many aspects of their lives: their interpretation of their religions; fables; poetry; sculpture – and African sculpture; magic (Obeah); ideas on death; the effect of modern life. These students saw colours as being attached to different emotions, for example, black meant sadness; evil while white was ultimate happiness and goodness; red was positive too while blue was negative. They had no understanding of pastel colours – pink or mauve for example. We did masses of work on all that I was often deeply touched and excited by the surprising results – so often obliquely opposite to what I expected from my own experiences.

NC: Simon describes your house as "a confusion of canvases, drawings, paint and people", has it always been this way?

MB: I generally can't bear disorder and value a harmonious set-up so it's usually pretty well-organised, however there are many times when my work will spill over into the living environment for want of space. The porch of our Portuguese Point house was used by myself and half the VAS students as a 'studio', so that was often quite chaotic.

NC: How did you balance this artistic role with that of a diplomatic wife?

MB: I'm a life-long Gemini with a pathological need to create. Instead of playing bridge, golf or any of the other daytime life-alternatives that

other wives indulged in; I spent time painting and gardening. I partied hard after sundown though! David was always supportive and encouraged me.

NC: What was the arts scene like when you arrived in the Cayman Islands?

MB: Pretty well non-existent, I only remember Ed Oliver as a painter (and his wife Barbara as an art teacher), Sam Rae and Maureen Anderson, who taught at the High School. There were no galleries at the time. Eventually the scene exploded with the arrival of Joanna Sibley, who painted with Janet Walker, and eventually Leslie Bigelman.

NC: In comparison, how do you find it now?

MB: It has changed dramatically. With the opening of commercial galleries, the sense of community that existed in earlier days has dissipated. The Visual Arts Society for example no longer holds the role that it had as painters can deal directly with galleries.

It has evolved mainly due to the burgeoning population (and therefore more patrons); there are many more Caymanians producing good work but I feel that there is less emphasis on the creative subjects in the schools than 25 years ago.

Unfortunately artists have to generate funds and this is inevitably going to affect their work. Traditionally great painters lived a simple life or had a patron that paid for all their needs but these days I think most painters are badly compromised by the need to sell through galleries who charge a very high commission.

NC: How did the Visual Arts Society (VAS) come into existence? What are some of your memories from those early days?

MB: It began with a meeting in Evelyn Andressen's living room. Evelyn was a 'professional starter-upper' of societies; she spawned several such organisations such as the Pink Ladies. It was a very well-attended meeting with quite a crowd signing up.

The birth of VAS spawned a great deal of enthusiasm; we had visiting lecturers and sponsored local students to pursue arts workshops etc.

Suddenly the whole island seemed to be painting. The annual VAS exhibitions were a popular social event and a total sell-out.

Eventually in 1980, Carifesta (Caribbean Festival of Arts) was held in Barbados and Cayman sent a contingent of painters, actors, dancers and crafts-persons.

NC: Many people remember you holding 'en plein air' workshops in the VAS garden, or your own. Is this your favourite place to paint?

MB: It's often difficult to paint 'en plein air' in the tropics; these days I prefer to work in solitude. Sadly I have not really painted for several years – too busy designing gardens and writing books.

NC: Where do the boundaries of Margaret the artist and Margaret the horticulturist begin, or are there none?

MB: These boundaries are very blurred. Designing with plants is more like a themed installation using volume, texture, colour (composition) – but having the extra hazard of longevity, maintenance and sustenance to cope with.

NC: Who have been your own greatest influences stylistically?

MB: So many – Stanley Spencer has always awed me; early renaissance work; Matisse



Dog City Lady, Margaret Barwick, c. 1978 was featured at Carifesta 1980. From the collection of Arden Shaw



View of Arthur and Karen Hunter's garden, designed by Margaret Barwick



Margaret recreating a 'lost' work from her important c.1976 Malawi series

NC: Do you think that creativity is universal to the human condition, and if so what sets artists apart in being creative?

MB: Yes, of course, everyone is born with it, it's a basic human attribute but the type of basic creativity (architecture, adornment, embellishment of common objects, weaving, pottery etc. etc.) the medium and the level of evolution depends upon the society and education. Many less developed societies put little or no value on the arts (sport is more likely to have its heroes) but then you have countries that defy this trend like Haiti. On the other hand, I believe that it is possible to evaluate a society by its arts - for example Incas or the ancient Greeks & Romans - arts that endured..

NC: So what sets artists apart in being creative?

MB: Artists are blessed with a higher creative ability; it's a 'gift' - like a sportsman, mathematician or a musician. It occurs to me that I was particularly blessed for my peripatetic life as I was able to use it, and the resulting necessity to adapt my 'gift' in so many ways.

NC: Why do you make art? And whom do you make it for?

MB: I consider myself a creator rather than an artist - gardens, books, homes, food, theatre sets ... and paintings. As I said, it is compulsive, I NEED to do it, I'm miserable if I don't. I do it for myself - like breathing to keep afloat. It's 'happy-making' - but of course there's always the evil ego.

NC: Are you very self-critical then?

MB: Yes, very - I'm seldom satisfied with what I do but isn't that what propels us to greater heights?

NC: What is your biggest challenge personally as it pertains to making your work?

MB: Having other boring chores to attend to!

NC: Do you believe that art should always provide a message to the rest of the world and if so, how much do you find yourself responsible for that?

MB: I consider creating to be a language - of style, content, innovation and so on - to that extent it has a message. I'm afraid I'm somewhat cynical about creating 'messages'; too many artists have been condemned by their societies to make political messages in their work.

Often artists fabricate a verbose and obscure message after the event - underlining the fact that so many of them are poor communicators.

The best painting - or sculpture - may have a very simple 'message' - just a celebration - of happiness or love or a moment in time or nature.

NC: What is your favourite piece that you have created?

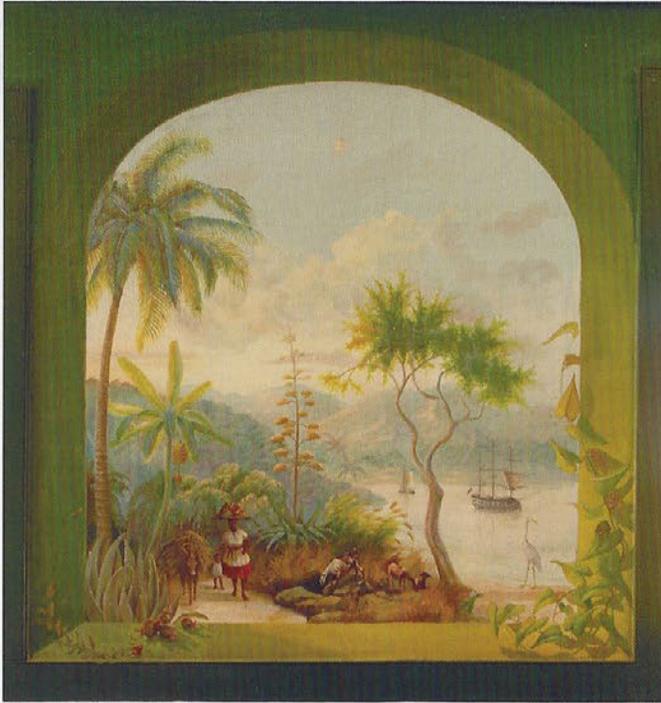
MB: It depends on so many things, the period of my life for example. Many of my best pieces are dispersed around the world, but perhaps it was the series I painted at the end of my time in Malawi. The three paintings in this exhibition demonstrate the overall theme of this series - the modernization of Malawi -and its (often negative) effect on the indigenous people. I really loved doing these works - there you go! They had a message!



Margaret Barwick - A Timeline...

- 1931** - Born May 27th, Motueka, New Zealand
- 1950** - Graduated Wellington Teacher's Training College as a teacher specialising in art. First one-man exhibition in Wellington
- 1951** - Married David Barwick
- 1953** - Jan Barwick was born
- 1956** - Left NZ for UK
- 1957** - Moved to the British Solomon Islands
- 1960** - Simon Barwick was born; established Woodford School; and learned to garden in tropics
- 1962** - Moved to Gilbert & Ellice Islands; established Rurubao School; and learned to garden in pure sand
- 1963** - Designed definitive issue of G&E stamps
- 1964** - Designed inaugural airmail edition G&E stamps
- 1966** - Miranda Barwick born; one-man exhibition at Design Centre, Wellington NZ
- 1967** - Moved to Malawi; taught art at Catholic Boys Secondary School; had several one-man & two-man exhibitions
- 1971** - Exhibited at Commonwealth Society London
- 1972** - Bought 'Mes Poules' their house in France; designed and hand-painted dresses for Miss Malawi contest
- 1973** - Moved from southern region (Zomba) to central region (Liongwe); worked for Govt. Landscape Dept; painted seminal political series
- 1977** - Moved to the Cayman Islands; birth of Visual Arts Society
- 1978** - Travelled to New York to study at Art Student's League
- 1979** - Worked on soft sculptures with Gale Shaw - exhibition in Miami
- 1980** - Carifesta in Barbados
- 1982** - Moved to British Virgin Islands; created Botanic Gardens
- 1987** - David retired; returned to Cayman (Savannah, 'Sandy Ground'); committee formed for new Botanic Gardens
- 1988 - 1990** - Worked on Botanic Gardens
- 1987** - Formed landscape company 'The Jungle Ltd.' and began new career as fulltime landscape designer
- 2002** - David passed away
- 2003** - Publication of 'Tropical & Subtropical Trees' encyclopedia
- Present** - Working on new book 'Climbing Plants of the World' and memoirs.

Selected Works by Margaret Barwick



Government House murals, Tortola (detail)

c. 1985

Reproduced with permission from His Excellency Governor and Mrs. Pearey



Tortola View

c. 1980s

Reproduced with permission from Arden Shaw



Late Afternoon
C. 1988
Reproduced with permission from the Cayman Islands National Museum



White Bird of Paradise
2007
Reproduced with permission from Margaret Barwick



South Sound
c. 1987
Reproduced with permission from Arthur and Karen Hunter



*The National Gallery of the Cayman Islands would particularly like to thank
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The National Museum

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Miranda Philbin

Simon Barwick

The collectors-for the loan of their artwork during this exhibition

Catalogue compiled by Natalie Coleman

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& HUNTER