



**THE  
WATTERS  
GIFT**



# **THE WATTERS GIFT**

Paintings, sculpture and works on paper  
from the collection of Frank Watters







## FOREWARD

Over the past 54 years, Frank Watters has provided a wealth of support and generosity to the arts community in Australia as Co-Director of Watters Gallery, alongside Geoffrey and Alex Legge. UTS has already been the fortunate beneficiary of Frank's generosity, beginning with the donation of Richard Larter's *Big Bang* and now with a significant donation of 66 artworks from his personal collection. To date, this is the largest single donation received by the UTS Art Collection.

When I see artworks across the campus, I am struck by how they foster a dynamic environment of thought and critique. Every artwork tells a story that stimulates the creative and critical minds we foster, contributing to the diversity and richness of the UTS experience. Just as important, art also brings alternative perspectives into the daily lives of our staff, students and visitors.

As we continue to realise our UTS 2027 strategy, which sets our direction for the next decade, we remain focused on becoming a leading public university of technology known for our global impact. The driving purpose of this aspiration is to increase our ability to support and enrich society, and I am certain that the legacy of Frank Watters' gift will continue to contribute to that important vision.

Professor Attila Brungs  
Vice-Chancellor & President



## FRANK WATTERS

Born in 1934, Frank Watters grew up in working class Muswellbrook in the Upper Hunter Region of New South Wales, and left school at the age of 15 to work in the coal mines. He developed an interest in art and moved to Sydney in his late teens, working in various factories until he found a position as a gallery assistant with Barry Stern in Paddington. It was there that he met neighbours Geoffrey and Alexander Legge, with whom he would establish Watters Gallery and go on to enjoy a 50-year business partnership representing some of Australia's most respected artists.

In 1964 Frank Watters, along with Geoffrey and Alexander Legge, opened Watters Gallery and held their first exhibition in a sandstone terrace in Liverpool St, Surry Hills. In 1969, the Gallery moved to Riley St, Darlinghurst where it established itself as one of Sydney's leading galleries, until its closure in December 2018.

During that time, Watters Gallery became renowned as an artistic, experimental and intellectual hub. The exhibition program included bold exhibitions, avant-garde



apture and experimental performance and installations. Watters Gallery nurtured and supported artists and their practice, many of whom engaged with political, social and environmental issues. Numerous artists exhibited with them for many years and have enjoyed long standing relationships with the Gallery.

Frank Watters was also known for his lively and entertaining dinner parties in his loft apartment, where friendships were fostered between artists, writers, curators and collectors. Frank Watters' apartment housed his extensive private art collection, which comprised of work acquired from exhibitions, colleagues and friends. Frank Watter's collection was displayed from wall to floor and was shared with many privileged guests.

With the closing of Watters Gallery, Frank Watters sold and donated much of his private collection to institutions including the Art Gallery of New South Wales. He has now retired to his property in the remote Hunter Valley, where he enjoys his new surroundings, a few favoured artworks, reading, listening to music and the company of friends.



A large part of the adventure of going to Sydney for a show at Legge and Watters was the trip to Frank's flat. He would take me through all of the works by Australian greats to show me where he'd placed the most recent drawing or painting by me. There was no reference to the disparity of recognition, just a delight in showing me the wall of Hearses. That is typical of Frank's warmth and of his personal interest in the artists and their work.

Catherine Hearse

## CURATOR'S ESSAY

Tania Creighton

I first met Frank Watters as a weekend visitor to the gallery on Riley St, where my partner Geoff and I would be warmly welcomed by a cheeky smile from the desk and a tail-wag from **one Watters'** consecutive four-legged doormen. Geoff had known Frank since his early visits to the gallery as a high school student and, on occasion, we would be invited to venture upstairs past enticing stockrooms and tranquil garden courtyard, to Frank's rooftop apartment. His private residence above Watters Gallery felt somewhat sacred and being invited in to see a remarkable new acquisition, an unexpected treasure back in from storage, or a recent salon-hang arrangement was an honour and a privilege. Walking into Frank's apartment with darting eyes was like entering his imagination; so many graceful and wild artworks gleaned together into a mildly unruly, delightfully unfettered and beguiling whole.

His was a very personal collection. Some paintings presented here were gifted to him from the artists themselves, note the handwritten annotation '*For Frank*', on the occasion of Watters 30<sup>th</sup> Anniversary on George Barker's fluid and lyrical painting from 1991 or even Frank Watters previous donation to UTS, the sensational *Big Bang* personally gifted to Frank by the artist Richard Larter<sup>1</sup>. Frank was not driven by arcane encyclopaedic ambition or, like many collectors, the incentive of investment. Art fed his soul and he simply loved living amongst it. Collectors who are as passionate about art as Frank is may be a threatened species.

This publication acknowledges the most significant art donation to the UTS Art Collection since its establishment in 1988. Presented as **The Watters Gift**, this donation is comprised of sixty-six artworks by twenty-six Australian artists who were predominantly associated with Watters Gallery or Legge Gallery and were held in the private collection of Frank Watters. These artworks were gifted to UTS on the closure of Watters Gallery in 2018, after fifty-four years of operation. Significantly, The Watters Gift traces the development of an Australian art scene that was defined by its vibrancy, energy and social conscience and nurtured by the unique commitment Frank Watters had for the artists he worked with.

For over half a century the three directors of Watters Gallery, Frank Watters, Geoffrey Legge and Alexandra Legge, gave artists' curiosity free rein, setting an example for experimental practice that remains vital and relevant today. Their shared values of integrity and fairness, serving a social purpose and contributing to the Australian cultural field, make this gift a perfect fit with the ethos and ambition of UTS. The Watters Gift complements the UTS Art Collection's holdings of post 1960s Australian paintings and works on paper, and the works included in the gift are well suited to the university's own aspirations to foster a culture of creativity and innovation.

Over fifty-four years Frank Watters purchased hundreds of works he admired from artist's exhibitions, which would encourage ever more ambitious projects for the artist. Frank collected broadly in form and scale, unrestricted by style or genre, and he enjoyed surrounding himself with as many paintings as his home would accommodate. He would frequently change the arrangements in his apartment and no surface was without art; cupboard doors or even windows might be covered with paintings. Some of his favourite works were installed in the bathroom. The works in this donation show that Frank's tastes were not confined to a medium; they range from a hand coloured photograph (Micky Allen, *House and Coal - Hebden NSW*, 1980) and raw collaged assemblage (Evan Salmon, *Assemblage No.1*, 1988) to intricate linocut (Rew Hanks, *Defoliation*, 2011) and formal steel sculpture (Paul Selwood, *Galah Galah*, 2010).

Paintings that hung above the Riley Street kitchen bench by a young Frank Watters gave clues as to the origins and keen sensitivities of a fifteen-year-old who left school in Muswellbrook in 1949. Escaping a life in the coalpits, he would come to establish with partners Geoffrey and Alexandra Legge, Australia's longest held directorship of any private gallery. They were a team with the perfect combination of skills to look after their artists' careers and interests. Friendships and community were formed in the gallery's orbit, and accounts of the director's principled ethics and practices abound. Many artists relayed how Watters Gallery commissions remained constant at a third of sales, years after the industry standard had increased to over 40%. For the trio, artists and makers came first. They shared and supported their artists' adventurousness, leaving them alone to experiment and develop their practices in whichever way they saw fit. As Euan Macleod recalls: *You became part of a family where Frank was the patriarch and mentor you trusted with your future in the art world. All you were asked to do was do your work and leave the rest up to them.*<sup>2</sup>

People drawn from all walks of life were welcomed at Watters; artists, musicians, composers, architects, arts workers, critics, curators and writers were all frequent guests. At Frank's legendary weekly dinner parties, clothes might be torn whilst brushing past a large assemblage in the crowded apartment. Patrick White was a close friend, and one who could appreciate the robust artistic temperaments sat around the table. White was also a supportive collector—particularly of Chris O'Doherty a.k.a. Reg Mombassa's landscapes and Micky Allen's portraits—and also donated many of his acquisitions to the Art Gallery of New South Wales, further cementing the artists' importance. Among Frank's closest friends were Patricia (Pat) and Richard Larter, of whom Frank writes;

*When Watters Gallery began in 1964, Daniel Thomas, curator AGNSW told me about the work of Richard Larter. I wrote to Larter and arranged a visit...There were hundreds of paintings. Richard began to drag them out, but it became obvious that looking through the paintings would be a long term project. I began a series of visits and friendships developed with other members of the family. Patricia became one of my closest friends until her death. Richard remains for me, the most horrendously difficult but ultimately rewarding person I have ever encountered and I am grateful for the ongoing friendship with other members of his family.*<sup>3</sup>



Frank's enduring respect for artists was reciprocal, as revealed by the many renditions of his portrait, his beloved pets, his flat, his chair, his window or beloved garden, some given to him and several included in this gift.

Watters Gallery first opened in 1964 at 397 Liverpool Street Darlinghurst with *Margo Lewers - Small Paintings* and Watters Gallery advocated for women artists throughout its history. During these early years, Vivienne Binns, Vicki Varvaessos and Joan Grounds all held their first solo exhibitions. In 1969, in the Gallery's final home on Riley Street, the *French Exhibition* was held. The University of Sydney's Power Institute of Fine Arts, in conjunction with Watters Gallery, presented works by Sonia Delaunay, Robert Delaunay, Hans Hartung, Niki de Saint Phalle, Victor Varsarely and Marcel Duchamp among others, for a Sydney audience. This was before University of Sydney had an art museum or the National Gallery of Australia existed, and that such a significant international exhibition was showcased at Watters gives an indication of the esteem in which they were held within the Sydney art world.

The 1960s and 70s saw artists testing new methods and modes of engagement and the Watters Gallery programs spanned a wide range of ethical, social, political and environment issues. Micky Allen's *House and Coal - Hebdon NSW*, 1991, from her Travelogue series is a fine example of the way Watters supported artists who were engaging politically with the natural environment. In the catalogue for the 1980 exhibition, Allen writes, *Most of the photographs/paintings in Travelogue involve the presence of animals or people, or at least the effect of decisions made by people in relation to 'nature' and our abuse and our misguided attempts to conquer and control 'nature'.*

Watters Gallery championed artists experimenting with subject and form in the early stages of their careers. Artists Joan Grounds and Alex Danko, having developed their performative skills at Watters in the early 1970s, boldly took their series of 'anti-nuclear test' performances to the streets of Paris for the 10e Biennale de Paris in 1976. Many artists cut exhibiting teeth at Watters including Richard Larter in 1965, John Peart in 1967, Tony Tuckson in 1970 and Imants Tillers in 1977. All went on to have successful careers and Larter, Peart and Tuckson continued to show with Watters for decades, sharing their success with the gallery that had supported them.<sup>4</sup>


Printmaking is a strength of the UTS Art Collection and was a particular area of interest for many Watters artists from the 1970s through to 1990s. Forty exhibitions of prints and drawings were staged at Watters Gallery during this time, half by women. Major shows focused on feminist and gender issues including *Experiments in Vitreous enamel*, silk screened portraits of women by Vivienne Binns and Marie McMahon both of whom maintained a commitment to community arts practices. Ruth Waller, Micky Allan, Vivienne Ferguson and Susan Andrews are all included in this selection, along with Catherine Hearse, whose twenty ink and watercolours drawings were collected by Frank from exhibitions at Watters and Legge galleries over years. By collecting this way Frank provided much needed support to artists long-term, and it was a habit that now enables us to trace the development of an artist's practice over time.

In 1979, the first Australian showing of artist-made holograms, *Margaret Benyon - Holograms* featuring stereoscopic paintings and holograms, was presented by Watters Gallery. For UTS, with specialist research areas in Photonics and Optics, along with new media fields (including virtual reality and immersive technologies), this history of supporting innovative practice is particularly relevant. Access to innovative art engenders creativity and encourages risk taking for students invested in their research. Frank and Geoffrey never shied away from commercially difficult art, and Watters regularly hosted performances, concerts, screenings and poetry readings when few other Sydney venues were available or willing.

In the mid 1970s more local humour and whimsy emerged when artists like Chris O'Doherty gained wider popularity following the regional tour of the *Ocker Funk* exhibition. When Geoffrey and Alex's son Jasper Legge joined the team in 2009, the Watters Gallery stable was re-energised by a merging of next-generation artists from Redfern's Legge Gallery. The busy program in the first decade of the new century harked back to the hectic early days of Watters. This fresh cohort's visual language and thematic echoed artistic predecessors from Watters, often characterised by a familiar sense of place. In contrast to dominant institutional modes favouring cool minimalism, Watters artists were distinguished by a colourful aesthetic or their documentation of the natural or social realms (Joe Frost, *Still life with plunger*, 2002) to more abstracted metaphysical terrains (John Bartley, *Dinnigan*, 2015). Frank also enjoyed the work of his godson Jasper (Jasper Legge, *West Haversham*, 2007), whose paintings were always displayed in his flat.

The closure of Watters Gallery in 2018 was the catalyst for Frank Watters entrusting this vital legacy to the UTS community and broader public.

We were thrilled when Frank donated Richard Larter's huge cosmic landscape painting *Big Bang* to UTS, and I came to know Frank well during this time. I had the pleasure of getting to know him while installing Larter's painting at UTS, and enjoying a lunch with the extended Watters family, (hosted by former UTS Art Chair Luca Belgiorno Nettis at his Sydney harbourside apartment), all the while being entertained by Richard Larter's anarchic stories.

I was delighted  I was invited to select these very satisfying works to be permanently cared for at UTS, and I will remember the works included in this gift as hanging on the walls of Frank's home. Together these works from this very personal collection, provide insight into the flexible mind behind Frank's professional career and creative motivations.

These artworks will be displayed across the university for staff, students and the public, enabling them to be shared with audiences from diverse backgrounds and disciplines, all of whom are invited.

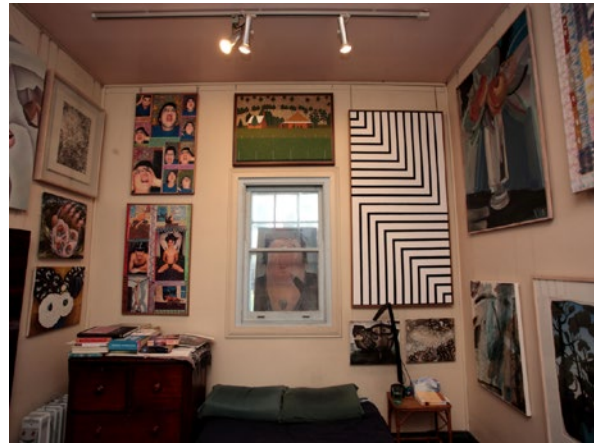
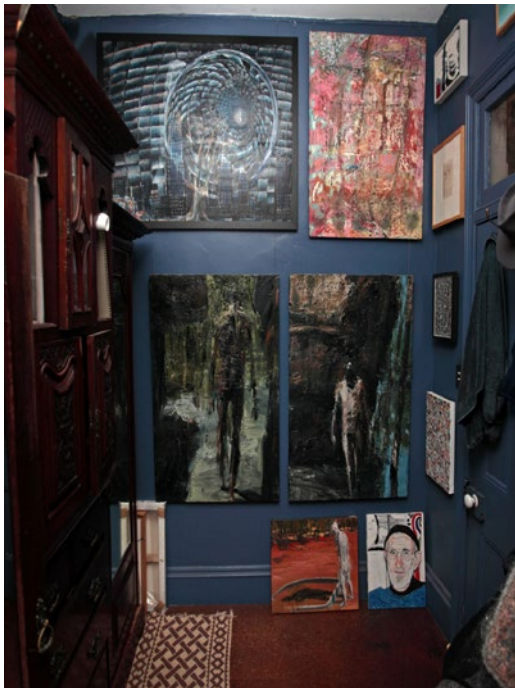
For Frank, the busy social and cultural eclecticism of East Sydney has been replaced by the peaceful hills of the Upper Hunter. The sounds of raucous parties on Riley street are replaced with those of the birds and bubbling creek at *Cassilis*, the beautiful home he designed with close friend, artist and architect Wally Barda. Having parted with most of his cherished, dynamic and vibrant art collection— with fewer paintings on the walls of his upper Hunter Valley home—Frank can enjoy the spacious stillness and elegance of this arcadian setting and the sculptures he has collected over years. The Watters Gift extends Frank Watters’ stewardship of the artists he supported for over half a century, as he fostered a spirit of experimentation and creativity and remained driven by a keen sense of social justice and inclusion. These artworks will now grace the walls of the university, encouraging students and staff for generations to come to enter that world of innovation and creativity that Frank fostered over time and aiding to preserve the significant history of Watters Gallery and its artists.

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#### References

1. Richard Larter’s painting *Big Bang*, a large-scale acrylic on canvas, was painted by Richard Larter in 1992. It is currently in the UTS Art Collection on permanent display. This artwork was a gift of Frank Watters through the Australian Government’s Cultural Gifts Program, 2008
2. Euan Macleod, in correspondence with the author, November 2019.
3. Frank Watters, in correspondence with the author, July 2019.
4. *The first exhibition at Riley Street, from 9th to 26th July 1969, was of paintings by Richard Larter, who had had his first solo exhibition with Watters in 1965. Like many others, Larter continued to exhibit with Watters Gallery for the rest of his life.* “Watters Gallery, Our Story”, John McPhee, 2014. Accessed 23 March, 2019. [www.wattersgallery.com/our-story/](http://www.wattersgallery.com/our-story/)





## FRANK WATTERS' DONATION TO UTS

Sonia Legge

The early 1960s marked the birth of an art scene in Australia, essentially in Sydney and Melbourne. In 1964 there were 25 'galleries' in the Sydney telephone pages. The number grew exponentially, it was not long before there were over 300 in Sydney alone. Watters Gallery, which opened in Liverpool St, Darlinghurst, in 1964, was among the most heralded. It would go on to become one of Australia's longest running and most well-respected commercial galleries, influencing a generation of artists and collectors.

It is an ideal situation where donor and recipient feel part of a joint undertaking; this was the case with Frank Watters' original gift to UTS. Watters had been given a painting by the artist Richard Larter so large he had nowhere to exhibit it. His feeling of rapport with UTS came about when UTS asked to borrow it, offering to have the work framed and stretched at their expense and to find somewhere on campus large enough to display it. That painting, *Big Bang* (1992), consists of ten panels and is 21 meters long. *Big Bang* was described by The Sydney Morning Herald's art critic at the time, Bruce James, as a "destination masterpiece... the most beautiful painting in Australia ... a no-holds-barred, crowd-pulling, roof-raising, Olympic-scaled show stopper."<sup>1</sup>

The closure of Watters Gallery after 54 years in 2018, meant Frank Watters had to part with much of his personal collection. Because of the sensitive way UTS handled the loan and donation of *Big Bang*, Frank offered it to UTS. Later he offered UTS the pick of his personal collection, which consisted of hundreds of works. Tania Creighton, the curator, was free to choose whatever she liked.

From the beginning, Frank Watters' interest was to find artists for whom he felt art was an essential part of their being. This was intuitive, generated by talking to the artists and seeing their work; he took no notice of cvs. His faith in an artist was not influenced by sales (fortunate, as many exhibited work which was unsaleable, eg: happenings or environments)

The intuitive way that Frank selected artists meant that Watters Gallery didn't have a recognisable 'style'. However, his selections did seem to generate a sort of 'aura'. Over time the artists that made up the gallery, the 'stable', remained very stable; eventually it was disappointing not to be able to show new artists. However, in 1991 Zoe and Jasper Legge, the children of Watters' co-directors Alexandra and Geoffrey Legge, opened the Legge Gallery in Redfern. It was completely independent in its direction; Frank saw every exhibition at Legge Gallery and developed great admiration for the work of many of its artists. In 2009 Legge Gallery closed and merged with Watters Gallery. It is interesting that of the 26 artists in this donation, 10 were from Legge Gallery, 14 from Watters Gallery. That is, only two are artists with whom Frank did not have a long and close professional relationship.

The esteem in which Watters Gallery was held was in large part because of the principles of its directors. For instance, at **Art Fairs** no artist was ever left out. In keeping with this defining characteristic of Watters, I briefly mention each artist who regularly showed with Watters or Legge whose work is in the Frank Watters gift. Though Watters Gallery was known for its involvement in socio-political matters, only two works are in this category. One is Ruth Waller's *Pawscape* (1989), which shows the paw of an extinct species of marsupial. On close inspection the pads of the paw are the stumps of cut down trees—its habitat. Micky Allan's *House and Coal – Hebden, NSW* (1980) shows the horrendous effects of coal mining in the Hunter Valley. There are five abstract paintings of incredible delicacy: John Peart's *Grey Ground V* (1979); Richard Larter's *Untitled 10* (1982); Vivienne Ferguson's *Monday or Tuesday* (1987); Susan Andrews' *Claw* (1990); and John Bartley's *Fall (Untouched)* (2001). Compare these to the expressive power of Euan Macleod's *Seated Mountaineer* (2012); Richard Larter's *Frank's Window Cold Day* (1988); and David Hawkes' *Spurcus* (2011). Ken Searle's *Untitled Landscape* (1991) is from his series *West*, which established him as an unequalled painter of Australian suburbia.

Frank Watters' enthusiasm for the artwork of Catherine Hearse is evident: all twenty of her drawings (1993-2012) that Frank had hanging on a single wall in his flat are included in the gift. Roger Crawford works on both a huge and small scale in many media, and in two or three dimensions. As does Jumaadi who, in his distinct visual language, often specific to Indonesia, explores themes of love, vulnerability **andsacrifice**.

Joe Frost has wonderful formal control of his work and writes and talks eloquently, cognisant that there is a mysterious factor (he refers to it as 'the poetry') which is what a work of art is really about.

In a poem, Sylvia Plath wrote,

*A certain minor light may still  
Leap incandescent*

*Out of kitchen table or chair  
As if a celestial burning took  
Possession of the most obtuse objects now and then —  
Thus hallowing an interval  
Otherwise inconsequent<sup>2</sup>*

Regarding *Frank's Chair* (2011) by Chris O'Doherty (aka Reg Mombassa), it is possible to believe that a certain minor light may take possession of Frank's chair, a most obtuse object.

What an inspired choice Tony Tuckson's (*Portrait*) is. It has all Tuckson's touch and flair. And it would be hard to find a more compelling statement of clarity than Paul Selwood's *Galah Galah* (2010).

Creighton's selection is fairly equally weighed between abstract and figurative art. Evan Salmon's *WWII Bunker* (2016); Neil Evans' *Autumn After Constable* (2016) and Max Watters' *House and Trees, Denman Road* are magnificent examples.

Perhaps the quirkiest work is Rew Hanks' linocut of a topiary gorilla, *Defoliation* (2011). But one work seems to come from another world altogether: Jon Plapp's *Quick to Thread* (1989). As with Jon, Frank developed deep friendships with many artists, though his fondest feelings were for his godson Jasper Legge, *West Haversham* (2007), whose work was always on his walls.

The history of Frank and Watters Gallery is longer and more interesting than can be captured here. But the most important and compelling part of that history was its artists - they were the gallery; without them it was just a space. Hopefully, people happening upon these artworks that Frank held so dear, now in the collection of UTS, will enjoy them.

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#### References

1. Bruce James, "Out of this World", *The Sydney Morning Herald*, September 23, 2000.
2. Sylvia Plath, "Black Rook in Rainy Weather", 1956 in Plath, S., & Hughes, T. (1981). *Collected poems*. London: Faber and Faber.





In 1980, somewhat apprehensively, I approached Frank with “Remote Control”, a series of Xerox collages. I very much doubt there was another gallery in Sydney which would have shown that work. From that first show, I came to deeply appreciate the warmth, generosity, fine intelligence and ethical principles of the culture Watters created for their artists.

Visiting Sydney just isn't the same without Watters. Frank was always so welcoming- over the years he would amaze groups of our students with a tour of his collection up in the flat- an experience they (and I) always remember; such a treat to scan the walls and recognize the works of so many familiar artists and friends.

Ruth Waller





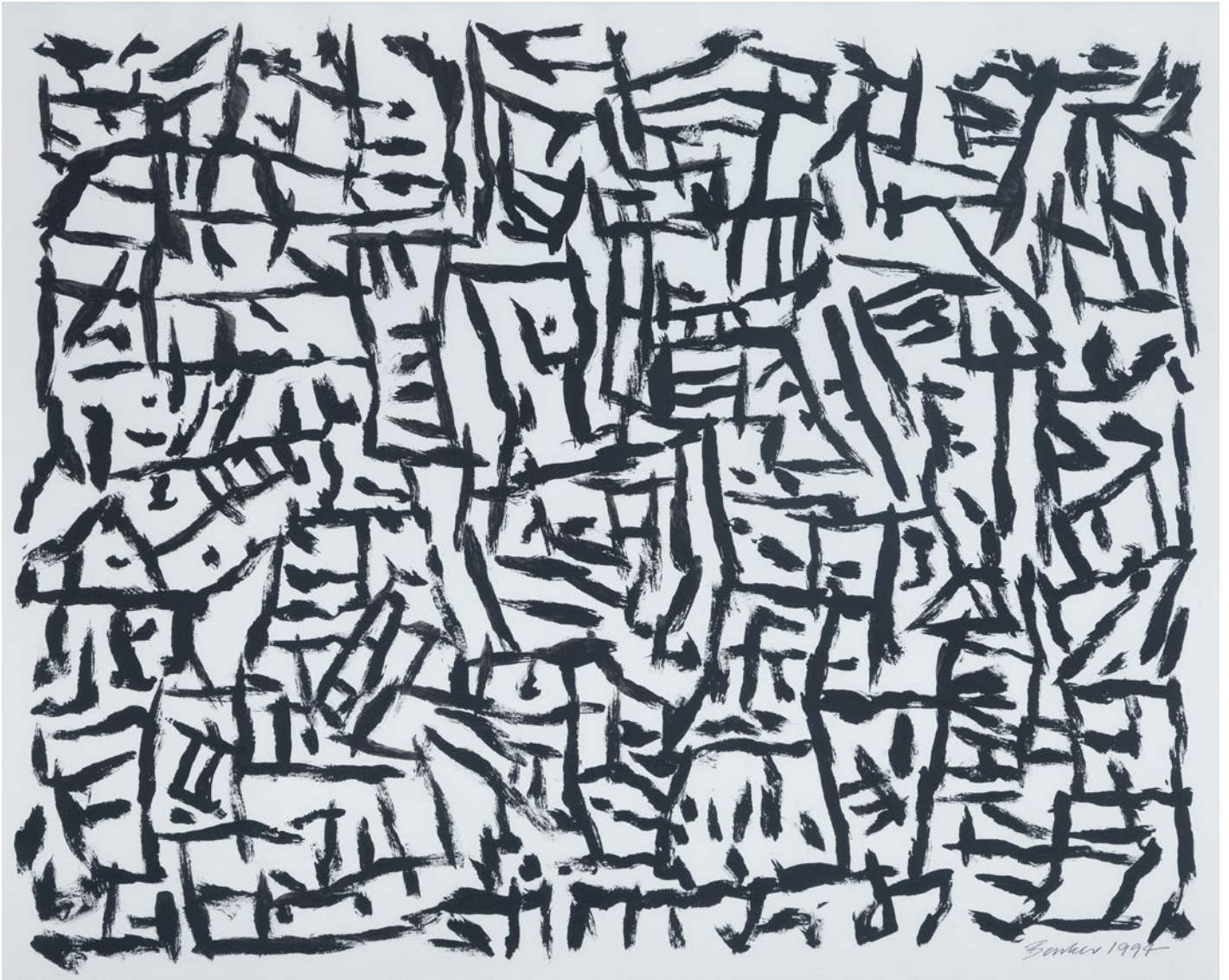
Micky Allen, House and Coal - Hebden NSW, 1980,  
watercolour on silver gelatin print, 39.5 x 48 cm





Susan Andrews, *Claw*, 1990,  
oil on canvas, 40.5 x 35.5



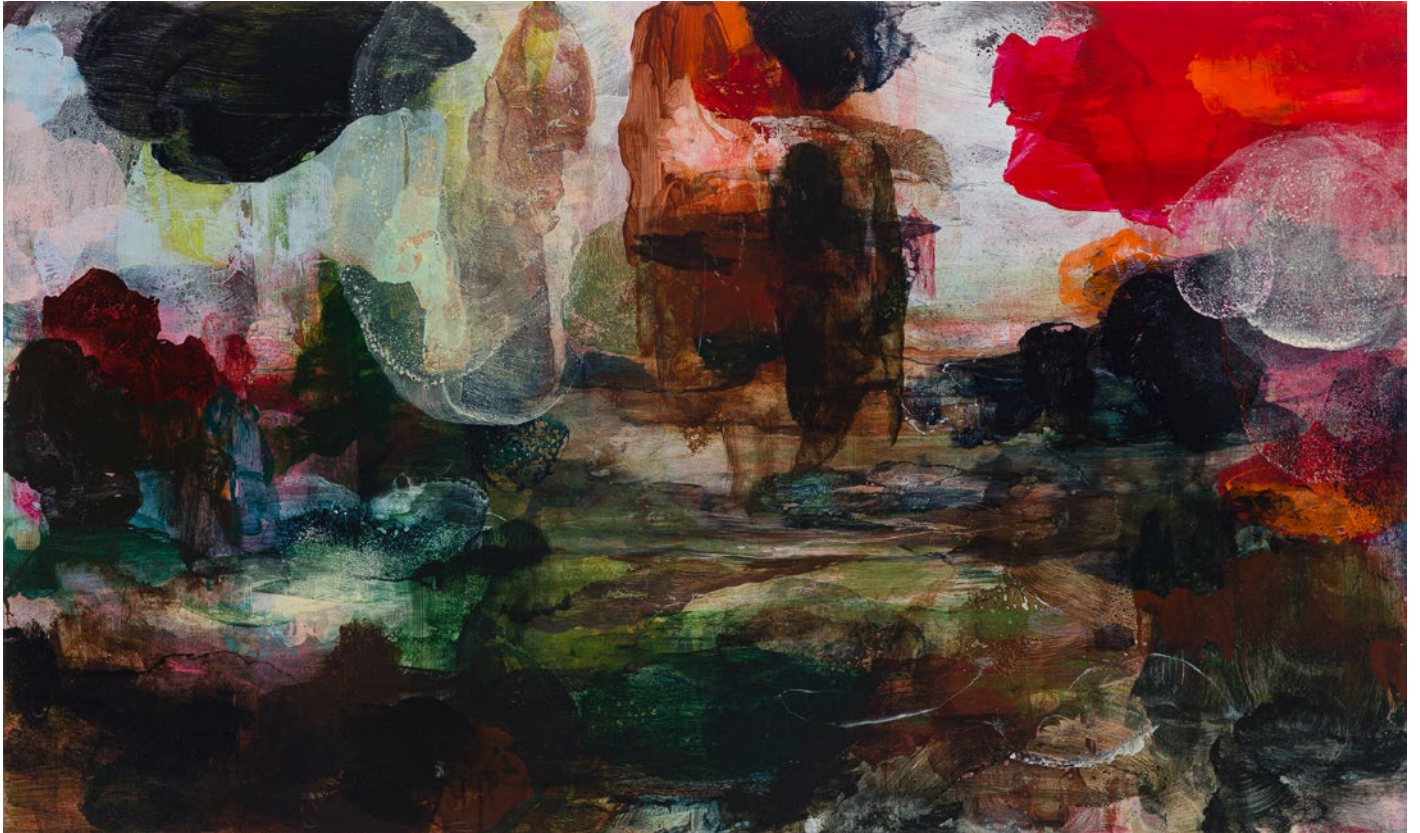


George Barker, Watters 30th Anniversary  
- For Frank, 1994, acrylic on paper, image  
49.5 x 56.5 cm; frame 70 x 77.5



John Bartley, *Undertow*, 2006,  
acrylic on canvas, 110 x 179 cm





John Bartley, Dinnigan, 2015,  
acrylic on canvas, 61 x 104 cm



John Bartley, Fall  
(Untouched), 2001,  
acrylic on canvas,  
185 x 111 cm





Roger Crawford, Scrim, 2004,  
mixed media on paper, 27.7 x 23.3 cm



Neil Evans, Autumn after  
Constable, 2009, acrylic and  
ink on card, 14.8 x 10.5 cm



Vivienne Ferguson, Monday or Tuesday,  
1997, pastel, charcoal on paper, 38 x 56 cm





Joe Frost, Still life with plunger,  
2002, oil on plywood, 58 x 72 cm



Peter Godwin, *Boabs II Mornington (study)*,  
oil and acrylic on canvas, 20.2 x 25.2 cms





Rew Hanks, *Defoliation*, 2011, hand coloured linocut, frame: 115 x 88, image 74 x 57 cm

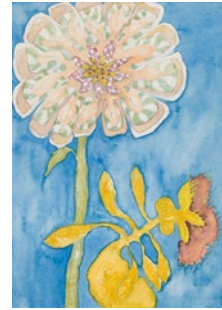
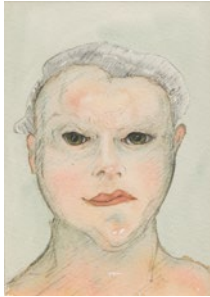




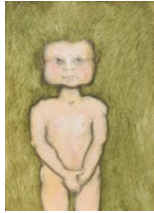
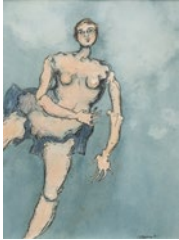
David Hawkes, *Spurcus*, 2011,  
acrylic on plywood, 120 x 160 cm

Frank had a fine eye for aesthetic form which he valued over talent and concept. Frank and Geoffrey believed in the artists they showed and gave them complete freedom, encouragement and support, regardless of sales.

Paul Selwood



Catherine Hearse, (20 small drawings),  
1993-2012, various materials: ink, watercolour,  
pencil, cotton thread and wire on paper,  
various dimensions







Jumaadi, Animaly, 2017,  
acrylic on board, 60 x 60 cms



Hendrick Kolenberg, Study for "Newtown Chimneys", 2011, pen and black ink, oil on paper, frame: 63 x 58 cms, sight: 39 x 40 cms





Richard Larter, Pat #27, 2006, acrylic and metallic paints, metal foil, sticker, and glitter on canvas, 35.5 x 28 cm



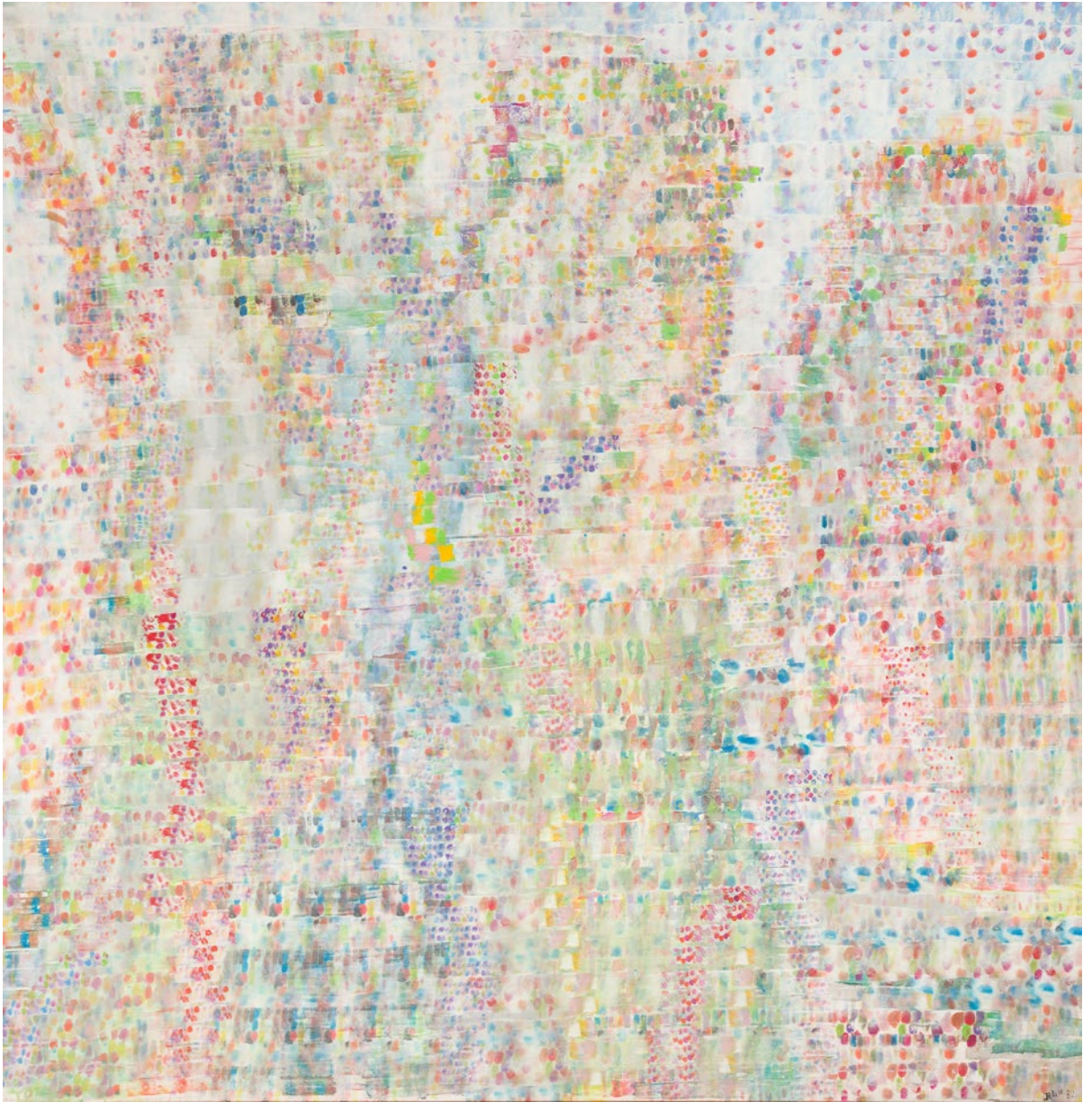
Richard Larter, Pat #15, 2003,  
acrylic paint, medium and gesso  
on canvas, 40.5 x 30.5 cm





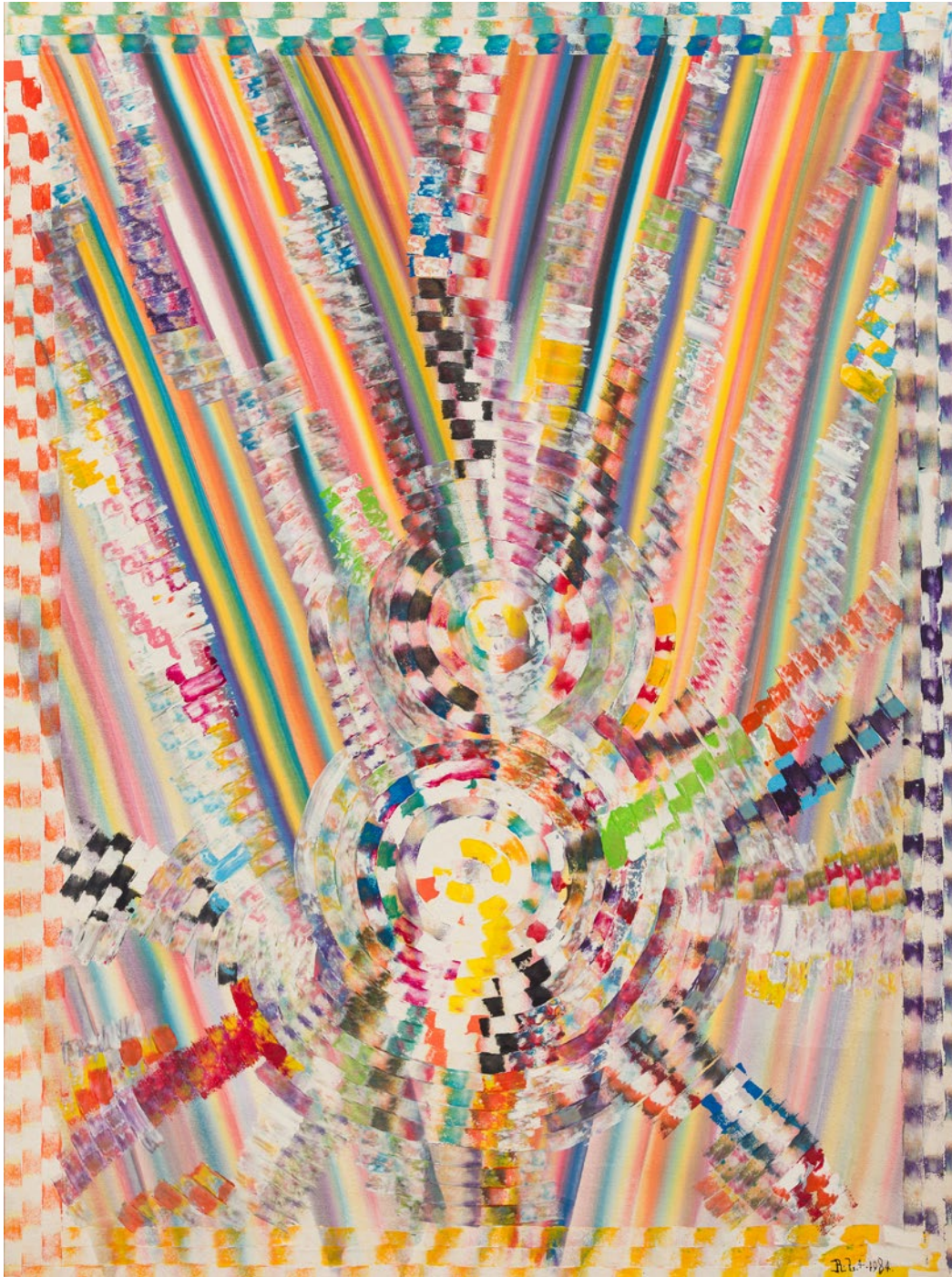
Richard Larter, Jump 28 Sept 1994, 1994,  
acrylic on canvas, 182 x 108 cm





Richard Larter, Untitled 10, 1982,  
acrylic on canvas, 181 x 178 cm





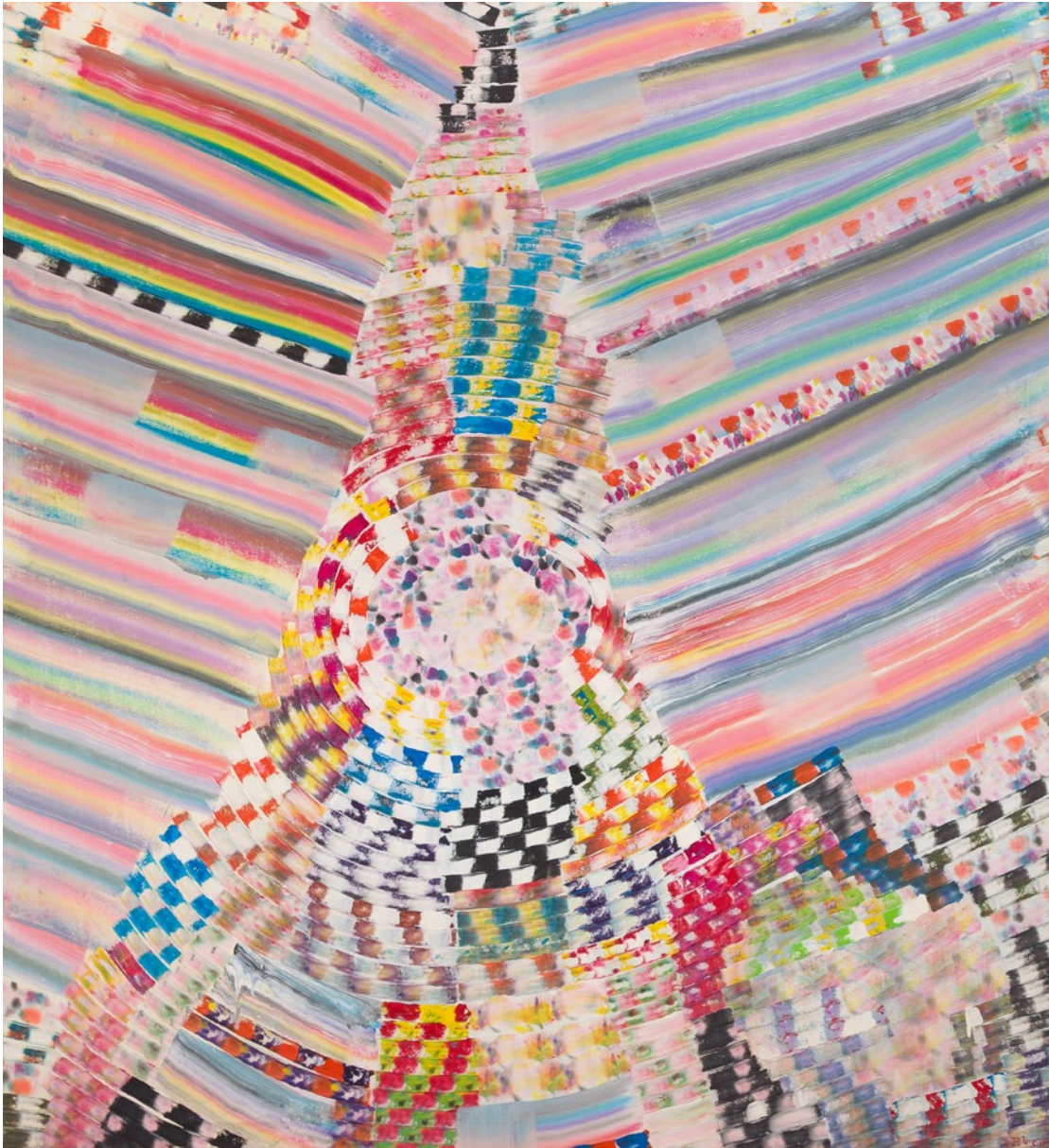
Richard Larter, Pitch and Plane, 1984,  
acrylic on canvas, 179 x 132 cm



Richard Larter, Frank's Window Cold Day,  
1988, acrylic on canvas, 176 x 112 cm

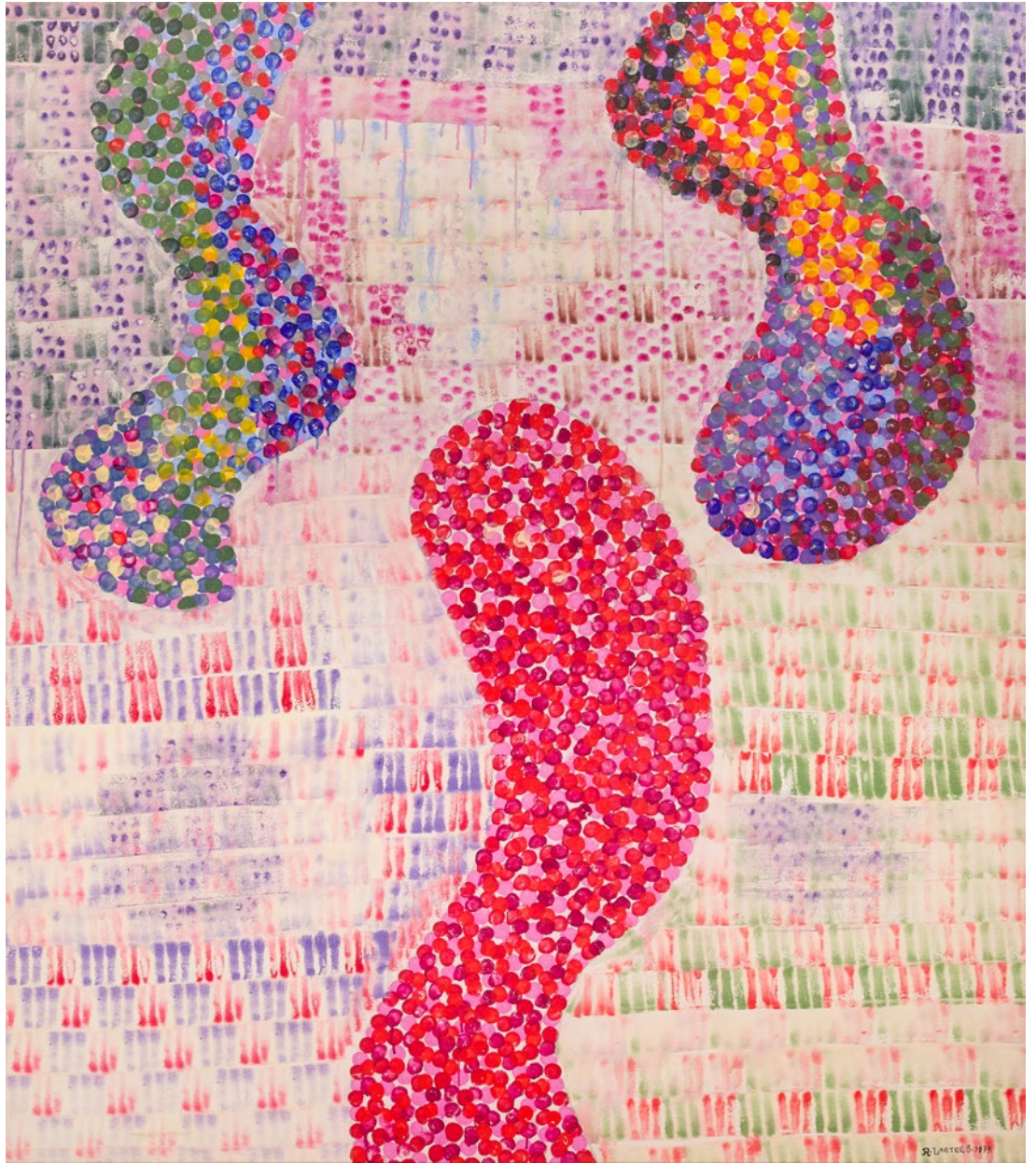


R L  
1988



Richard Larter, Untitled 5, 1983,  
acrylic on canvas, 170 x 153 cm





Richard Larter, Untitled 8, 1979,  
acrylic on canvas, 178 x 156 cm



Richard Larter, Towards Tharwa, 2001,  
acrylic on canvas, 86.5 x 123 cm

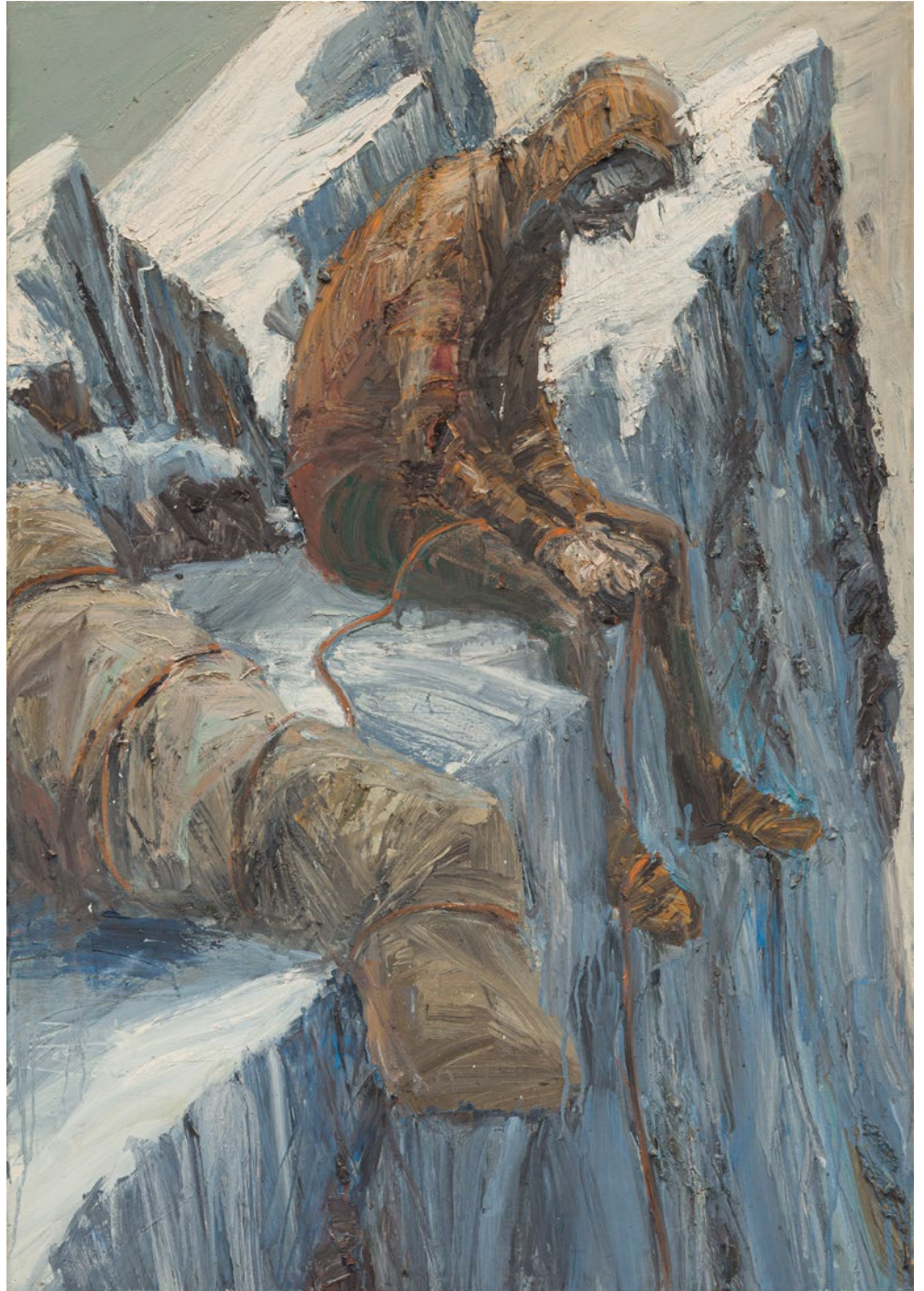
Both Frank and I come from working class backgrounds and both of us have not let that define, limit or pigeonhole us. Frank is generous, egalitarian, witty, kind, honest, ethical, sometimes humorous and just a plain wonderful person. My life would not have been as good as it is if I hadn't met him so many years ago.

Neil Evans





Jasper Legge, West Haversham, 2007,  
oil and acrylic on paper, frame: 50 x 60  
cms, image/sheet: 38 x 50 cms



Euan Macleod, Seated Mountaineer,  
2012, oil on canvas, 120 x 84 cm





Euan Macleod, *On Doubtful Sound*, 2016,  
acrylic and oil on canvas, 100 x 124 cm



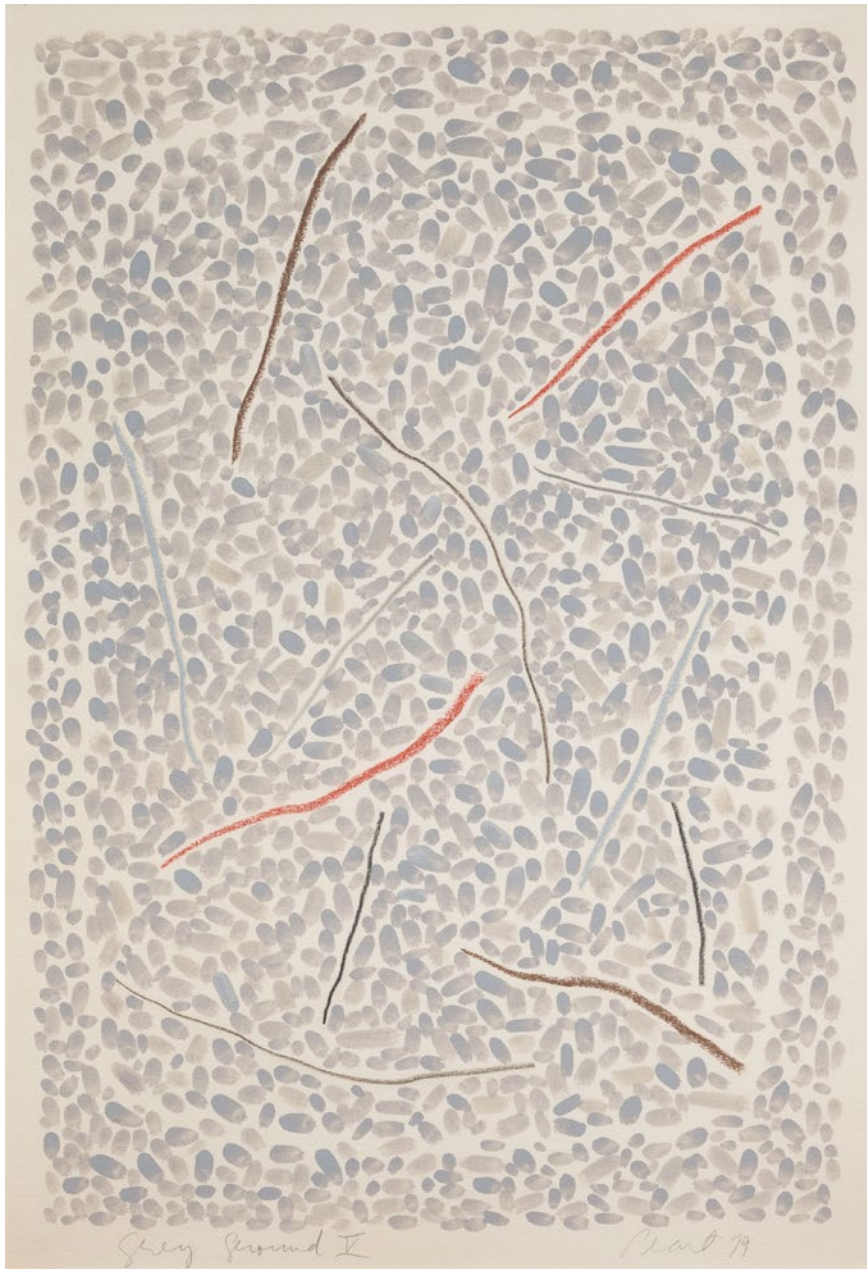


Euan Macleod, Square Quail Island,  
1995, oil on canvas, 137 x 152 cm



Chris O'Doherty, Frank's Chair, 2011,  
charcoal, pastel on paper, 35.5 x 28 cm





John Peart, Grey Ground V, 1979,  
crayon and paint on paper, frame:  
76 x 56 cm





John Peart, Thicketish III, 2006,  
acrylic on paper on board, 51 x 41 cm



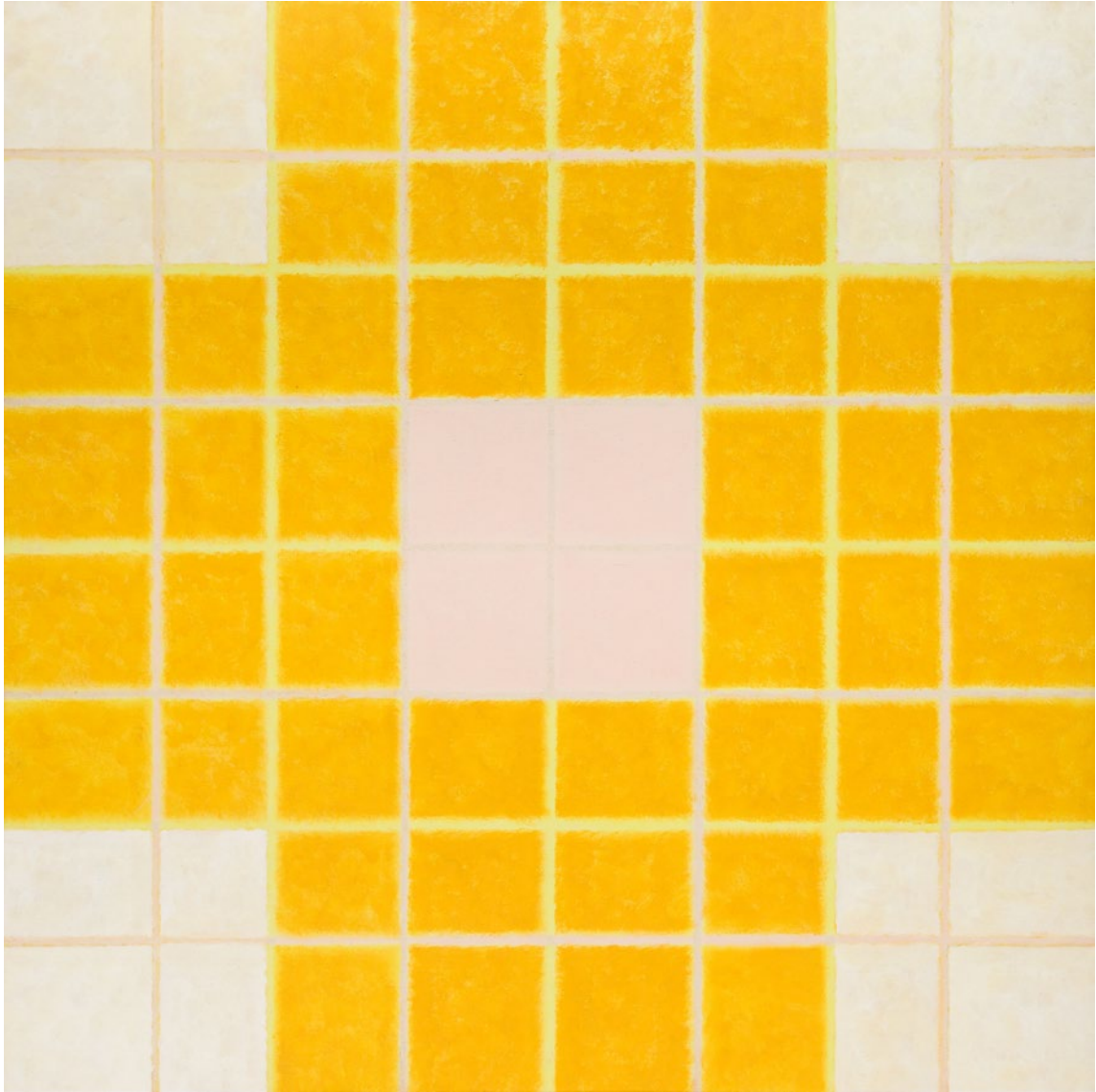


John Peart, *The Blue*, 1989, oil on linen,  
frame: 97.5 x 67, canvas 76 x 56 cm



John Peart, Collage for Frank, 1993,  
ink, acrylic paint and paper on board,  
frame: 39 x 31, board: 28.5 x 21 cm





Jon Plapp, Quick to Thread, 1989,  
acrylic on canvas, 167 x 167 cm



Jon Plapp, Untitled, 1985,  
acrylic on paper, 98 x 70 cm





Evan Salmon, WWII Bunker, 2016,  
oil on marine ply, frame: 45 x 47.5,  
board: 29 x 32 cm





Evan Salmon, *Assemblage no 1*,  
1998, oil on wood, 32.5 x 60.5 cm

Frank Watters is also a rare individual. His once art-filled eyrie on the top floor of Watters Gallery (including rooftop garden) was a powerful embodiment of his independence. a Mecca for those with a passion for contemporary Australian art, free from overt commercial overtones, entrepreneurial flamboyance, kitsch or other pooh-ha.

Hendrik Kolenberg



Ken Searle, (Untitled landscape),  
1991, oil on board, 29.6 x 39 cm





Ken Searle, Looking towards Alkipi,  
2004, oil on canvas, 25.5 x 85 cm



Paul Selwood, Galah Galah, 2010,  
painted steel, 65 x 80 x 40 cm



Tony Tuckson, (Portrait), (n.d),  
charcoal and pastel on paper, frame:  
73.5 x 60.5, sight: 52.5 x 40.0 cm





Ruth Waller, Pawscape, 1989,  
oil on canvas, 45 x 45.5 cm



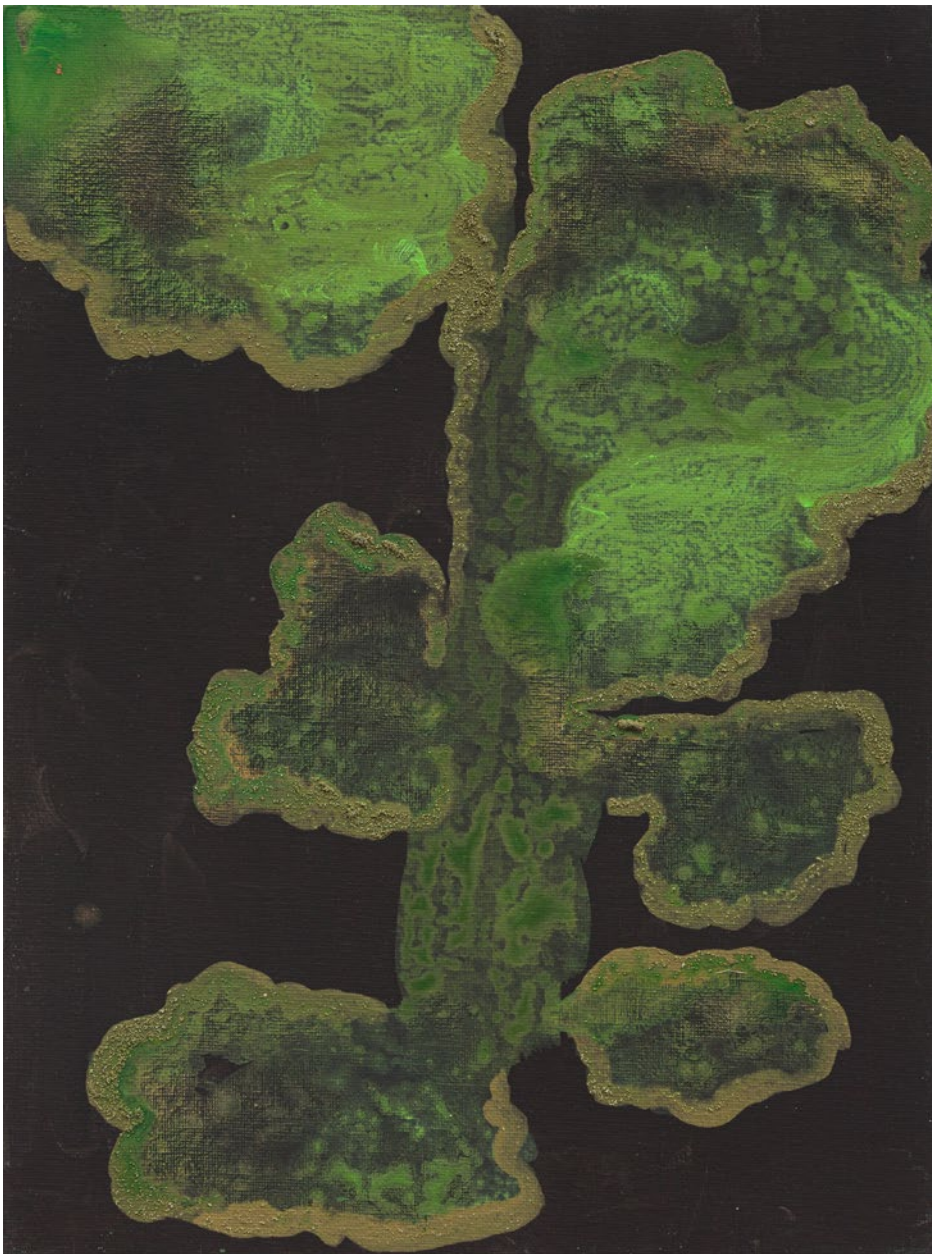
Ruth Waller, Garden (Eucalyptus),  
2012, acrylic on linen, 108.5 x 77 cm





Ruth Waller, Thorny Mollusc, 1992,  
oil on canvas, 20 x 15 cm [oval]





Ruth Waller, Leafy Vegetable, 2016,  
acrylic on canvasboard, 40.5 x 30.5 cm



Max Watters, House and trees, Denman Road,  
oil on canvas, 91 x 120.5 cm

In Sydney, Watters was the gallery to show at. These days we would say progressive, daring. Then we called it alive, interesting. But most of all it was—could you believe it? — interested in women artists.

We women loved it. Frank gave us authenticity, backing and support. He trusted his own judgment. Frank was rare. Frank was loved.

Micky Allen





## THE WATTERS GIFT ARTISTS

### **MICKY ALLEN**

(Born 1944 Melbourne)

Since 1975 Micky Allen has exhibited both in Australia and overseas. After training at the National Gallery of Victoria Painting School under John Brack, her experimental work with hand-painted photographs was quickly taken up by both public and independent galleries, and first exhibited at Watters Gallery in 1978.

Allen has taught at art schools and universities in South Australia, Victoria, and at the Australian National University School of Art. In 2014 she was awarded a Doctor of Philosophy from the ANU.

Allen is represented in public collections including The National Gallery of Australia, Canberra, The National Museum of Western Art, Tokyo, the Art Gallery of New South Wales, Sydney, The National Gallery of Victoria, and the Museum of Contemporary Art, Sydney, and various corporate collections.

### **SUSAN ANDREWS**

(Born London. Arrived Australia 1966)

Susan Andrews studied Fine Art at East Sydney TAFE before completing a Bachelor of Fine Art and Graduate Diploma in Professional Art Studies at City Art Institute in 1985, and MA Hons at University of Western Sydney Nepean in 1997.

Andrews has exhibited her work for over 30 years and has held numerous exhibitions in commercial galleries and artist run-spaces, including regular solo and group shows at the Legge Gallery from 1990-2009 and more recently at Sydney Non-Objective (SNO) and Factory49.

Her work has also been exhibited in major curatorial exhibitions and art prizes and is represented in public collections at Maitland Regional Art Gallery and New England Regional Art Museum Armidale, as well as the Northern Sydney Institute TAFE NSW and University of Sydney Union. Andrews lives and works in Blackheath in the Blue Mountains and is a Lecturer in Painting at the National Art School, Sydney.

### **GEORGE BARKER**

(Born 1942 Sydney)

Born in Sydney in 1942, George Baker is a printmaker and painter. He studied at Sydney's National Art School between 1967 and 1971, and later in Europe. He began exhibiting his work in Australia from 1969 and had his first solo show at the Watters Gallery in 1974.

Barker was a member of the Sydney Printmakers Society, and taught printmaking at College of Fine Arts, UNSW.

Barker's work is represented in the National Gallery of Australia and several state galleries, as well as the Museum of Modern Art, NYC.

### **JOHN BARTLEY**

(Born 1956, Sydney)

John Bartley graduated from the National Art School in 1988. He exhibited with Legge Gallery from 1990-2009 before moving to Watters Gallery in 2010.

Bartley received the Mosman Art Prize in 1990, and his work has regularly been hung in prize exhibitions including the Salon des Refusés National Trust's S.H. Ervin Gallery in Sydney, the Fishers Ghost Art Prize, and the Waverley Art Prize. He has been Artist in Residence at Tweed Regional Gallery (2015-2016), Haefligers Cottage at Hill End, Bathurst Regional Art Gallery (2017), and Police Point, Morningson Peninsular (2019).

Bartley's work is represented in public and corporate collections including the Allens Arthur Robinson Collection, Artbank, Baker and McKenzie, BHP Billiton, Clayton Utz Collection, Faber-Castell, Federal Law Court of Australia, Laverty Collection, Mosman Council Collection, and the University & Schools Club, Sydney.

### **ROGER CRAWFORD**

(Born 1949 Melbourne)

Roger Crawford studied painting at the National Art School in Sydney between 1971-1973, during which time he was awarded the National Art School Prize and the Basil Muriel Hooper Art Scholarship from the Art Gallery of New South Wales.

Crawford joined the Watters Gallery in 1986, exhibiting there regularly throughout his career. In 1986 Roger Crawford, with Tess Horwitz, Paul Saint and Narelle Jubelin founded Firstdraft, Australia's longest running artist-led organisation.

A popular teacher in drawing and painting, Crawford has taught at Wollongong Art School, Canberra School of Art, UTS School of Design, College of Fine Arts UNSW, TAFE NSW and the National Art School Sydney, where he is currently lecturer in Painting and Drawing.

Crawford's work is represented in public and corporate collections including the National Gallery of Australia, Hawkesbury Regional Gallery, National Parks and Wildlife Service NSW, Western Mining Corporation, Grafton Regional Gallery, and University of Sydney Union.

### **NEIL EVANS**

(Born 1951 Sydney)

After briefly attending the National Art School in 1969, Neil Evan's early conceptual and performance work was exhibited at Watters Gallery, Central Street, Inhibodress, and the CAS Gallery. His performance work *Wait for two hours* was included in the exhibition, *I want to leave a nice well-done child here*, curated by Harald Szeeman as the second Kaldor Public Art Project in 1971.

Since 1991, Evans has become better known as a painter, exhibiting regularly at Legge Gallery, and then Watters Gallery from 2010. Evans has been a finalist in several prestigious awards, including the Archibald, Wynne, and Sulman Prize exhibitions at the Art Gallery of New South Wales.

Evans' work is represented in public and corporate collections in Australia including the Art Gallery of New South Wales, Macquarie Group Collection, Maitland Regional Art Gallery, National Gallery of Australia, National Gallery of Victoria, and the New England Regional Art Museum.

### **VIVIENNE FERGUSON**

(Born 1962 Central Coast, New South Wales)

Vivienne Ferguson began exhibiting regularly in 1989, after completing a Fine Arts Certificate in painting at East Sydney Technical College. Since that time, Ferguson has exhibited extensively across Sydney, Melbourne,

and Adelaide. Since 1994, Ferguson had an enduring relationship with the Legge and Watters galleries, with 19 solo and numerous group exhibitions.

Ferguson has also exhibited throughout regional New South Wales, South Australia and Victoria, and internationally in New Zealand. Ferguson was a finalist in the Mosman Art Prize (2000, 2001, 2002), the Dobell Drawing Prize (1995), the Wynne Prize (1993, 2001), and the Redlands Art Prize (1997, 2000). Ferguson is represented in the University of Sydney Collection, Maitland Regional Art Gallery, and in numerous private collections across Australia. Vivienne Ferguson lives and works in the Blue Mountains, west of Sydney.

### **JOE FROST**

(Born 1974 Sydney)

Joe Frost studied at the College of Fine Arts at the University of NSW from 1992 to 1995, and completed his Masters degree there in 2002. Frost held his first solo show at the Legge Gallery in 2000, where he exhibited annually until it closed in 2009, then at Watters Gallery from 2010.

Frost has been a finalist in numerous prize exhibitions including the NSW Travelling Art Scholarship exhibition (1995), the NSW Parliament Plein Air Painting Prize (2010 and 2011), Hazelhurst Art on Paper, Hazelhurst Regional Gallery, Sydney (2011), Dobell Drawing Prize, Art Gallery of New South Wales (2012), and the Kalgour Art Prize, Newcastle Regional Art Gallery (2015).

Frost's works are represented in public, corporate and private collections including Artbank, Kedumba Gallery, Macquarie Bank, Maitland Regional Art Gallery, Sydney Presbyterian Ladies' College, and the Tasmanian Museum and Art Gallery.

### **PETER GODWIN**

(Born 1952 Sydney)

Peter Godwin began exhibiting his work while still a student at Hornsby College, and was highly commended in the NSW Travelling Art Scholarship in 1978. After attaining a Higher Art Certificate from the National Art School in 1983, Godwin worked primarily as a as a sessional lecturer in painting and drawing at the University of Sydney and National Art School, only holding his first solo exhibition at a commercial gallery in 2002.



Godwin's work is represented in private, corporate and public collections. He has been awarded the Art Gallery of New South Wales Gruner Prize (1979, 1985), the Mosman Art Prize (2004) and the Kings School Art Prize (2017).

### **REW HANKS**

(Born 1958 Sydney)

Sydney based printmaker Rew Hanks has exhibited extensively since 1982, both in Australia and internationally, and has taught printmaking at tertiary institutions since 1986. Hanks was awarded a Master of Fine Arts from the College of Fine Arts, University of NSW in 1999 and a Print Fellow from the Tamarind Institute at the University of New Mexico in America in 1991.

Since 2006 he has won 11 international print prizes, including the Triennale Print Prize in the 4th Bangkok Triennale International Print and Drawing, Bangkok, Thailand (2015); First Prize in the 9th Kochi International Triennial Exhibition of Prints, Kochi, Japan (2014); First Prize in the IV International Print Exhibition 2011, Istanbul, Turkey (2011) and Grand Prize in the 8th Bharat Bhavan International Biennial of Print-Art, Bhopal, India (2008).

His works are held in the Australian National Gallery and most state and regional galleries throughout Australia including the Art Gallery of New South Wales and the National Gallery of Victoria, and represented in several significant international, regional and tertiary collections.

### **DAVID HAWKES**

(Born 1956 Sydney)

David Hawkes has exhibited his work since 1979. In 1992, he completed a Post Graduate Diploma at the Canberra School of Art, ANU and joined Legge Gallery. After the Legge Gallery closed in 2009, Hawkes continued to exhibit regularly at the Watters Gallery until 2017. Hawkes was awarded the Rural Bank Art Prize (1977), Campbelltown Young Artists Art Prize (1977), the Mosman Art Prize, Dyson Bequest, and Sydney Morning Herald Travelling Art Prizes (1980), and the Macarthur Award, Fishers Ghost Art Award (2013).

His work is represented in public and corporate collections including the National Gallery of Australia, National Gallery of Victoria, Artbank, Faber Castell Collection, Allen Arthur Robinson Collection, Gold Coast Regional Gallery, New

England Regional Art Museum, Sydney Morning Herald Collection. Hawkes paints the bush areas around his home in Wedderburn near Campbelltown.

### **CATHERINE HEARSE**

(Born 1957 Melbourne)

Catherine Hearse is based in Melbourne and has degrees in Visual Arts and Classical Studies from the Tasmanian School of Art and Monash University. She first exhibited at Legge Gallery in 1993, and at Watters Gallery from 2009 with a total of 17 solo exhibitions across both venues.

Best known for her watercolours and sculptures that incorporate natural materials and crochet techniques, Hearse's work was a finalist in the Woollahra Small Sculpture Award in 2006 and 2013.

### **JUMAADI**

(Born 1973 Sidoarjo, East Java, Indonesia. Arrived Australia 2000)

Jumaadi came to Sydney from Indonesia in 2000 to study at the National Art School where he completed a Bachelor of Fine Art and a Master of Fine Art. He has had 35 solo exhibitions since 1999, including a major survey show at Maitland Regional Art Gallery (MRAG) in 2018. His work has been exhibited extensively in Australia and in international group exhibitions, residencies and projects in China, SE Asia, Russia and the United States.

A multi-disciplinary artist working across drawing, painting, and watercolour, Jumaadi is also a sculptor and installation/performance artist. His work has attracted several awards, including the Waverley Art Prize (2002), John Coburn Emerging Artist Award – Blake Prize (2007), and the Mosman Art Prize (2017).

Jumaadi's work is featured in numerous public and corporate collections both across Australia and internationally. Jumaadi currently lives and works between Yogyakarta, Indonesia and Mosman, Sydney.

## **HENDRICK KOLENBERG**

(Born 1946 Rotterdam, the Netherlands. Arrived Australia 1952)

Hendrik Kolenberg studied at Western Teachers College, Adelaide and South Australian School of Arts and worked as an educator and curator in a number of major Australian art institutions, such as the Art Gallery of New South Wales, the Art Gallery of South Australia, the Art Gallery of Western Australia and the Tasmanian Museum and Art Gallery.

Throughout his museum career, Kolenberg produced drawings, paintings and prints and has regularly exhibited in Sydney, as well as in the Netherlands. His work is represented in several major public collections, including the National Gallery of Australia, State Library of New South Wales, Orange Regional Gallery, Tasmanian Museum and Art Gallery, and Bathurst Regional Art Gallery.

## **RICHARD LARTER**

(Born 1929 London, United Kingdom. Arrived Australia 1962. Died 2014 Canberra.)

Richard Larter experimented across a range of media during his more than fifty-year career, including in film and performance art, but he is best known as a painter, alongside his wife, muse, model, and collaborator, artist Pat Larter (1936-1996).

From 1965, for fifty years, Larter's work featured every year in the Watters Gallery program.

In 2011 Richard Larter received the Medal of the Order of Australia for services to painting. His work was the subject of a number of important survey exhibitions including *Richard Larter: a Retrospective*, National Gallery of Australia, Canberra (2008); *Stripperama*, Heide Museum of Modern Art, Melbourne (2002); *Richard Larter: A Survey*, Australian Centre for Contemporary Art (ACCA), Melbourne (1985); and *Richard Larter: Paintings: 1965 - 1985*, Museum of Contemporary Art, Brisbane (1985).

His work is held in all major public collections within Australia, as well as important private collections nationally and overseas.

## **JASPER LEGGE**

(Born 1968, Sydney. Died 2010)

Jasper Legge was the son of Geoffrey and Alexandra Legge, and grew up surrounded by art and artists in the milieu of the Watters Gallery. After completing schooling in Sydney he

briefly trained in viticulture in South Australia but ultimately returned to Sydney where he was co-director of the Legge Gallery between 1990-2009.

With no formal training as an artist, Legge developed his own painting practice and exhibited from the mid 1990s. The Legge Gallery amalgamated with the Watters Gallery at the end of 2009, with Jasper moving into the role of Gallery Director at Watters prior to his death in 2010.

His artworks are held in public and private collections including the National Gallery of Australia, Canberra.

## **EUAN MACLEOD**

(Born 1956 Christchurch, Aotearoa / New Zealand)

After attaining a Diploma of Fine Arts (Painting) from Canterbury University, Christchurch, Euan Macleod moved to Sydney in 1981, where he started his long association with the Watters Gallery.

Macleod has had over fifty solo shows in Australia and New Zealand including *Surface Tension: The art of Euan Macleod* 1991-2009, a major survey exhibition that toured regional galleries in Australia in 2010-2011. In 2010 a monograph, *Euan Macleod: the Painter in the Painting*, written by Gregory O'Brien and published by Piper Press, was released.

Macleod has won a number of prizes including the Archibald Prize (1999), Tattersall's Landscape Prize (2000, 2009), Sulman Prize (2001), Blake Prize for Religious Painting (2006), NSW Parliament Plein Air Painting Prize (2008), Gallipoli Art Prize (2009), and King's School Art Prize (2011). Between 1998 and 2008 Macleod lectured in painting at the National Art School in Sydney.

Macleod's work is represented in most significant corporate and public collections including Museum of New Zealand / Te Papa Tongarewa, Wellington; the National Gallery of Australia, Canberra; and the Metropolitan Museum, New York as well as regional and university galleries and museums in Australia and New Zealand.

## **CHRIS O'DOHERTY A.K.A. REG MOMBASSA**

(Born 1951 Auckland **New Zealand**. Arrived Australia 1967)

Chris O'Doherty studied at the National Art School in 1969-1970 and joined Watters Gallery in 1975. He is a founding member of the band Mental as Anything, and was as a key artist for Mambo Graphics under his pseudonym Reg Mombassa.

A survey exhibition to celebrate thirty years O'Doherty's work was held in 2007 at the S.H. Ervin Gallery, Observatory Hill in Sydney which travelled to the Mornington Peninsula Gallery, Victoria. In addition to exhibiting his paintings and prints, O'Doherty's graphic works have been produced as album and book covers, clothing, and in publications such as Rolling Stone

O'Doherty's works are held in public and private collections including the National Gallery of Australia, Art Gallery of New South Wales, Artbank, Allens Arthur Robinson, BMG, Museum of Applied Arts and Sciences, Manning Regional Gallery, NRMA, University of New South Wales, and the University of Sydney Union Collection.

### **JOHN PEART**

(Born 1945 Brisbane. Died 2013 Sydney)

In 1962, John Peart moved to Sydney and was employed at Barry Stern Gallery, where he met the young Frank Watters. Peart was one of the first artists included in group shows at the Watters Gallery, followed by a solo exhibition in 1967, the first of thirty-six held there during his career.

Peart's work first came to national prominence through *The Field* exhibition at the National Gallery of Victoria in 1968. Throughout his artistic career Peart received numerous awards and prizes, including the Universities and Schools Club Invitation Art Award (2002) and the Sulman Prize at the Art Gallery of New South Wales (2000).

Between 1978-1986, and 1998-1999 Peart was a Lecturer in Painting at East Sydney Technical College (National Art School). In 2004, Campbelltown Arts Centre held a major retrospective exhibition, *John Peart's Paintings 1964-2004* that travelled to several venues.

Peart's work is represented in most major national, state and regional collections, as well as significant corporate and private collections across Australia.

### **JON PLAPP**

(Born 1938 Melbourne. Died 2006)

Australian-born Jon Plapp completed his undergraduate study at Melbourne University in 1959 before travelling to the United States where he attained a doctorate in psychology at the Washington University in St Louis, Missouri in 1969. Between 1969 and 1977 Plapp lived and worked in Toronto, Canada, where he established his art practice before returning to Australia.

Plapp held his first solo show at Watters Gallery in 1977 and, until 2005, Plapp exhibited regularly at his galleries in Sydney, Melbourne, Tasmania, Brisbane and Toronto, and at the Rosenberg Gallery in New York. An survey exhibition of his work *Elusive Meanings, Geometric Abstraction in the work of Jon Plapp 1984 – 1994* was held at the Devonport Gallery and Arts Centre, Tasmania, in 1995.

Peart's work is held by public, corporate and private collections in Australia and North America.

### **EVAN SALMON**

(Born 1971 Sydney)

Evan Salmon first trained in painting and drawing at the National Art School in 1989-1991, and had his first solo show at the Legge Gallery in 1993. Since that time, Salmon has held twenty-six solo exhibitions in Sydney, Brisbane and Adelaide.

Salmon has been awarded several prizes including the NSW Parliament Plein Air Painting Prize (2016), Gosford Art Prize (2009) and the Alvaro Painting Prize, Berrima (2006). He was a finalist in the Sulman Prize in 2005 and was selected for the Salon des Refusés six times between 2012 and 2017.

In 2002, Salmon completed a Master of Arts at the College of Fine Arts, UNSW. He has taught painting and drawing at various TAFE colleges throughout his career, and currently teaches drawing at the National Art School, Sydney. His work is represented in public and private collections in Australia and overseas.

### **KEN SEARLE**

(Born 1951 Sydney)

A self-taught artist, Ken Searle began exhibiting at Watters Gallery in 1976, where he subsequently held seventeen solo exhibitions. He has also had solo exhibitions in Melbourne, Adelaide, Geelong and Ballarat, and has participated in more than 100 group exhibitions.

Alongside his gallery exhibitions, Searle has designed and illustrated several publications, including *Australians All, A History of Growing Up from the Ice Age to the Apology* with text by Nadia Wheatley (Allen & Unwin, 2013). He was awarded the Adelaide Perry Drawing Prize 2009 and Kedumba Art Award (2013). In 2010 he was appointed Honorary Fellow of the Faculty of Education and Social Work, University of Sydney.



Searle's works are represented in major collections including the National Gallery of Australia, the Art Gallery of South Australia, the National Gallery of Victoria and the Art Gallery of New South Wales as well as regional galleries and private collections.

#### **PAUL SELWOOD**

(Born 1946 Sydney)

Paul Selwood has been making sculpture since 1964 when he enrolled at East Sydney Technical College. He developed his practice in England and Europe between 1965 and 1971, having his first solo exhibition at Watters Gallery in 1972.

Over his extensive career, Selwood's sculptures have been included in a number of important sculpture surveys and awards, including the Mildura and Australian Sculpture Triennales (1981, 1983, 1985), McClelland Sculpture Survey (2007), and has been a regular contributor to Sculpture by the Sea, Bondi. Selwood has been recipient of the Balnaves Prize, Sculpture by the Sea (2011), the Lempriere Scholarship for a senior artist (2013), and the Sawmillers Sculpture Prize (2016). Paul lives and works in Wollombi where he has created a park for his sculptures.

#### **TONY TUCKSON**

(Born 1921 Egypt. Died 1973 Australia)

Born in Egypt to British parents, Tony Tuckson was educated in England and studied painting at Hornsey School of Art and Kingston School of Art until 1939. After serving as a pilot in WWII, Tuckson migrated to Australia and trained at the East Sydney Technical College under the Commonwealth Reconstruction Training Scheme. In 1950 he was appointed Assistant Director of the Art Gallery of New South Wales where he introduced Melanesian and Aboriginal art to the Gallery's programs.

He presented his first solo exhibition at Watters Gallery in 1970, which was a survey of his works from 1958-1965. He had only one other solo exhibition, of new work at Watters Gallery, prior to his death in 1973. He has come to be considered one of the foremost abstract expressionists in Australia, and major survey exhibitions, such as *The Abstract Sublime* at Art Gallery of New South Wales, have affirmed his influence in Australian painting.

Tuckson's work is represented in major national, state, corporate, regional and university collections across Australia and New Zealand.

#### **RUTH WALLER**

(Born 1955 Sydney)

Ruth Waller grew up in Sydney and studied at Alexander Mackie CAE 1974-1978. She held her first solo exhibition at Watters Gallery in 1981. Waller's work has been selected for numerous award exhibitions and she has received Maitland Art Award (1990), Gold Coast Art Award (1990), Faber-Castell Drawing Prize (1989) and the Lake Macquarie Drawing Prize (1989).

After teaching at TAFE and the Tin Sheds workshops in Sydney in the 1970s and '80s, Waller taught at the Australian National University School of Art and Design from 1990 and was Head of Painting from 2006 - 2018. Waller's work has been included in curated group exhibitions in regional, state, university, and national galleries and in 2010, Canberra Museum & Gallery held a thirty year survey of her work.

Her work is held in public and private collections including National Gallery of Australia, Canberra, Art Gallery of New South Wales, Sydney, National Gallery of Victoria, regional and university collections across Australia.

#### **MAX WATTERS**

(Born 1936 Muswellbrook, New South Wales. Died 2020)

A self-taught painter, Max Watters' work was included in the exhibition *Naive Painters at of Australia* at Gallery A, Sydney and Melbourne, in 1964. From 1966, he held regular solo exhibitions at Watters Gallery in Sydney, but also nearer to his home in the upper Hunter Valley.

Major surveys of his work were exhibited at the Newcastle Regional Art Gallery (1970), Maitland Art Gallery (1978, 1982) Muswellbrook Art Gallery (1978), and Broken Hill City Art Gallery (1982). Between 1994 and 1996, Survey of an Artist: Max Watters toured regional galleries throughout Australia.

Max Watters was an active contributor to the arts and culture of his hometown and his personal collection formed the basis of the Muswellbrook Regional Arts Centre. In 1992, he was awarded an OAM (Medal of the Order of Australia) for Services to Art. His work is represented in the National Gallery of Australia and state, regional, corporate and private collections.

Frank responded to the work from the heart and never wanted to discuss why it did or didn't work. For me Frank was my 'art father' over the 35 years I showed there and maybe in retrospect I took that role a little bit for granted. Frank taught us all (well tried to) that it was about the long term, never instant success.

A calling not a career and never about money. You left all that to him. You made the work!

Euan Macleod

## LIST OF WORKS

### MICKY ALLEN

*House and Coal - Hebdon NSW*, 1980, watercolour on silver gelatin print, 39.5 x 48 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### SUSAN ANDREWS

*Claw*, 1990, oil on canvas, 40.5 x 35.5, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### GEORGE BARKER

*Watters 30th Anniversary - For Frank*, 1994, acrylic on paper, image 49.5 x 56.5 cm; frame 70 x 77.5, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### JOHN BARTLEY

*Undertow*, 2006, acrylic on canvas, 110 x 179 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Dinnigan*, 2015, acrylic on canvas, 61 x 104 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Fall (Untouched)*, 2001, acrylic on canvas, 185 x 111 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### ROGER CRAWFORD

*Scrim*, 2004, mixed media on paper, 27.7 x 23.3 cms, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### NEIL EVANS

*Autumn after Constable*, 2009, acrylic and ink on card, 14.8 x 10.5 cms, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### VIVIENNE FERGUSON

*Monday or Tuesday*, 1997, pastel, charcoal on paper, 38 x 56 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### JOE FROST

*Still life with plunger*, 2002, oil on plywood, 58 x 72 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### PETER GODWIN

*Boabs II Mornington (study)*, oil and acrylic on canvas, 20.2 x 25.2 cms, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### REW HANKS

*Defoliation*, 2011, hand coloured linocut, frame: 115 x 88, image 74 x 57 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### DAVID HAWKES

*Spurcus*, 2011, acrylic on plywood, 120 x 160 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### CATHERINE HEARSE

*(20 small drawings)*, 1993-2012, various materials: ink, watercolour, pencil, cotton thread and wire on paper, various dimensions, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### JUMAADI

*Animaly*, 2017, acrylic on board, 60 x 60 cms, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### HENDRICK KOLENBERG

*Study for "Newtown Chimneys"*, 2011, pen and black ink, oil on paper, frame: 63 x 58 cms, sight: 39 x 40 cms, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### RICHARD LARTER

*Pat #27*, 2006, acrylic and metallic paints, metal foil, sticker, and glitter on canvas, 35.5 x 28 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Pat #15*, 2003, acrylic paint, medium and gesso on canvas, 40.5 x 30.5 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Jump 28 Sept 1994*, 1994, acrylic on canvas, 182 x 108 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Untitled 10*, 1982, acrylic on canvas, 181 x 178 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Pitch and Plane*, 1984, acrylic on canvas, 179 x 132 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Franks Window Cold Day*, 1988, acrylic on canvas, 176 x 112 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Untitled 5*, 1983, acrylic on canvas, 170 x 153 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Untitled 8*, 1979, acrylic on canvas, 178 x 156 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Towards Tharwa*, 2001, acrylic on canvas, 86.5 x 123 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

### JASPER LEGGE

*West Haversham*, 2007, oil and acrylic on paper, frame: 50 x 60 cms, image/sheet: 38 x 50 cms, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018



**EUAN MACLEOD**

*Seated Mountaineer*, 2012, oil on canvas, 120 x 84 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*On Doubtful Sound*, 2016, acrylic and oil on canvas, 100 x 124 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Square Quail Island*, 1995, oil on canvas, 137 x 152 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

**CHRIS O'DOHERTY**

*Frank's Chair*, 2011, charcoal, pastel on paper, 35.5 x 28 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

**JOHN PEART**

*Grey Ground V*, 1979, crayon and paint on paper, frame: 76 x 56 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Thicketish III*, 2006, acrylic on paper on board, 51 x 41 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*The Blue*, 1989, oil on linen, frame: 97.5 x 67, canvas 76 x 56 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Collage for Frank*, 1993, ink, acrylic paint and paper on board, frame: 39 x 31, board: 28.5 x 21 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

**JON PLAPP**

*Quick to Thread*, 1989, acrylic on canvas, 167 x 167 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Untitled*, 1985, acrylic on paper, 98 x 70 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

**EVAN SALMON**

*WWII Bunker*, 2016, oil on marine ply, frame: 45 x 47.5, board: 29 x 32 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Assemblage no 1*, 1998, oil on wood, 32.5 x 60.5 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

**KEN SEARLE**

*(Untitled landscape)*, 1991, oil on board, 29.6 x 39 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Looking towards Alkipi*, 2004, oil on canvas, 25.5 x 85 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

**PAUL SELWOOD**

*Galah Galah*, 2010, painted steel, 65 x 80 x 40 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

**TONY TUCKSON**

*(Portrait)*, (n.d), charcoal and pastel on paper, frame: 73.5 x 60.5, sight: 52.5 x 40.0 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

**RUTH WALLER**

*Pawscapae*, 1989, oil on canvas, 45 x 45.5 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Garden (Eucalyptus)*, 2012, acrylic on linen, 108.5 x 77 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Thorny Mollusc*, 1992, oil on canvas, 20 x 15 cm [oval], gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

*Leafy Vegetable*, 2016, acrylic on canvasboard, 40.5 x 30.5 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

**MAX WATTERS**

*House and trees*, Denman Road, , oil on canvas, 91 x 120.5 cm, gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2018

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## UTS GALLERY AND COLLECTION

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## THE WATTERS GIFT

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