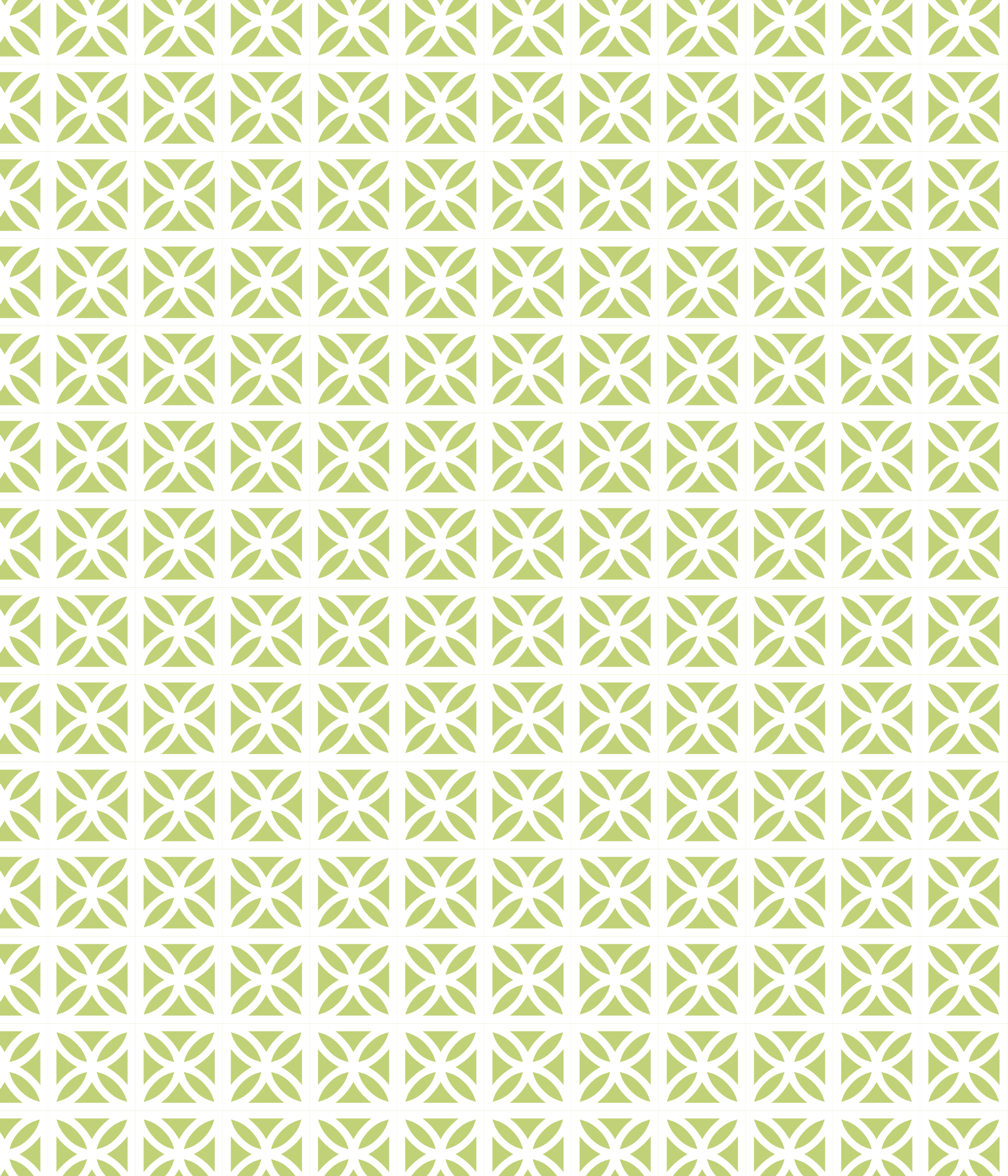


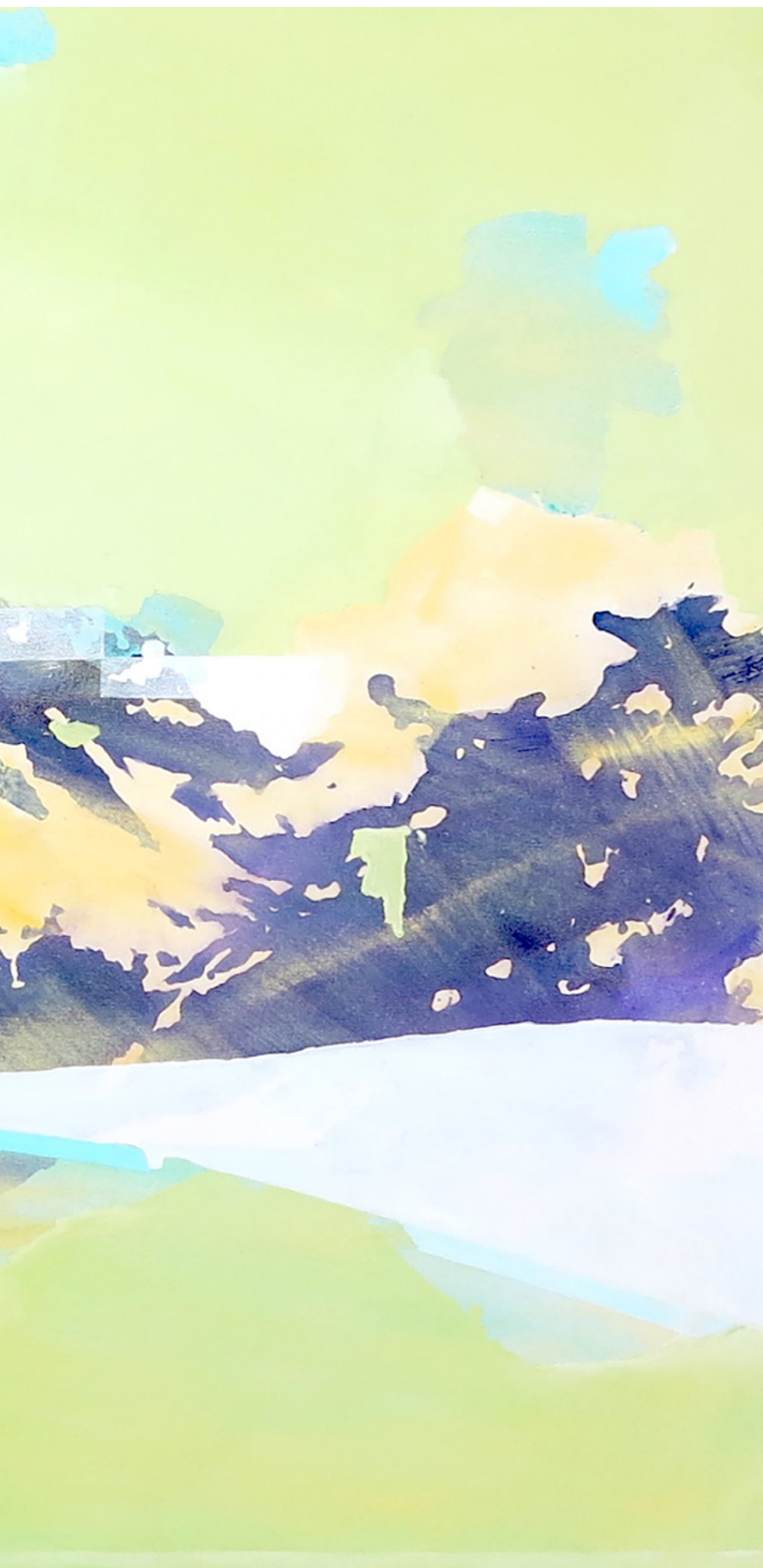
lost
in palm
springs





lost in palm springs





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Paul Davies, *Two Pools* (detail), 2013
diptych
acrylic and oil on canvas and linen
179 x 122 cm
Image courtesy of the artist



FOREWORD

Growing up on Queensland's Gold Coast provides a unique perspective on a city that welcomes the world to its spaces and places daily. The ebb and flow of tourism leaves an inextricable influence on the soul and culture of this maturing city and shows a commitment to the importance and quality of design. As a city that embraces physical growth and change, the remaining pockets of timeless and iconic design—with a cool Cali-twist—have become both markers in time and architectural inspiration for distinctive GC style.

Mid-century design in Palm Springs, USA, was (and remains) a response to the city's sunny skies and warmth, and is notable for its use of clean lines, natural materials, and expansive light. Little wonder, then, that Australian architects and designers would come to adopt and interpret this style, especially with cities like the Gold Coast akin to Palm Springs.

Take a little spin around the backstreets and you'll spot the mid-century modern inspiration everywhere. In direct comparison there are many similarities between Palm Springs and the Gold Coast. They are both welcoming and glamorous cities, the climate is great with 300 days of sunshine, and both boast diversity in the natural and man-made landscapes.

Here, the principles of mid-century design—open plan living, connection to landscape—is imbued with lifestyle and a celebration of art and architecture.

Curated by Dr Greer Honeywill, this interdisciplinary exhibition celebrates the artists and architects who capture or reimagine the mid-century modern architecture found in both the desert city of Palm Springs and the Gold Coast. The exhibition is a diverse selection of works from international and local artists including those featured in HOTA Gallery's own collection.

Delivering large-scale projects like *Lost in Palm Springs* requires strong partnerships and collaboration. We acknowledge the valuable contribution and support of our exhibition partner, Museums & Galleries Queensland. We also recognise the support of our funding partners and sponsors in presenting this remarkable exhibition.

Tracy Cooper-Lavery

Director Gallery and Visual Arts
HOTA, Home of the Arts

Rosi Griffin, *Tumbling Down* (detail), 2022
photographic print on Perspex
250 x 150 x 0.6 cm
Image courtesy of the artist

Dr Greer Honeywill

Lost in Palm Springs is a multidisciplinary exhibition bringing together fourteen creative minds—artists, photographers and thinkers from America and Australia—who respond to, capture, or re-imagine the magical qualities of the landscape and the celebrated mid-century modern architecture of the desert city of Palm Springs, California. *Lost in Palm Springs* evolved as an exhibition in response to three research residencies undertaken by Dr Greer Honeywill in Palm Springs, in 2017, 2018 and 2019.

Artists are curious, drawn to unbridled beauty, intense landscapes and romantic notions of isolation. And they are equally drawn to places where ideas of place, home and architecture shape society and the way in which people live. In post-war Australia and in America we shared a dream. While we called it the *great Australian dream*, the idea was the same across the two nations—to create as many affordable homes as possible for the developing middle class in order to reinvigorate the economy. The brilliance in California, and Palm Springs in particular, was the influence of architects.

Given the post-war societal affinities between the two countries that have existed for more than seventy years, and the desert landscapes that have existed on both continents for many thousands of years, it is unsurprising that half of the exhibitors have created or continue to create works in both countries.

What is it about Palm Springs that makes it seem magical, almost mythical?

Spectacular mountains of ancient granitic rock rise to form an extraordinary cinematic backdrop to the city of Palm Springs. From the highest point, Mount San Jacinto Peak at 3,302 metres (10,843 feet)—with its snow caps and forests of conifers—to the horizontality of the patterned carpet of the desert floor, the landscape inspires wonder and awe. Bathed in extraordinary light, the inexplicable visceral sensations stimulated by this desert place and the swirling atmospheres engendered by the restless seismic power of the landscape affect the mind, body, and soul. For

more than a century the extreme beauty and ambience of Greater Palm Springs has been a magnet for artists and creative minds seeking to work and live in the peace and solitude of the desert or as travelling artists experiencing the new, exploring the unknown, allowing the atmospheres of place to influence their work.

For many years Palm Springs has been something of a dream destination, a resort city where cocktails by the pool are part of daily life. Initial interest in the sparsely populated desert city began in the early 1900s, when Palm Springs slowly began to grow as a health resort before being discovered in the 1920s by the Hollywood film industry when actors, producers, stage designers and directors descended on Palm Springs to make films before recognising it as a deeply desirable place to live. Later, in the 1950s and 1960s, dreamers and optimists were drawn to the vast tracts of mid-century modern homes, primarily second homes, for an overwhelmingly optimistic, post-war America. Homes that made real the promise of modernism and the Bauhaus—to bring affordable, architect-designed homes to middle income families.

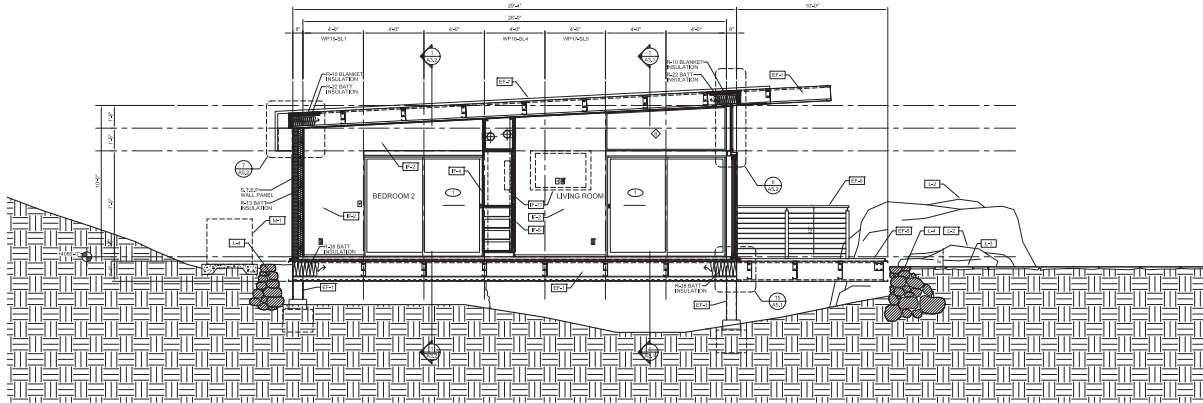
The Bauhaus (1919–1933) was a revolutionary German school that aimed to unify the fine arts and applied arts to create beautiful objects for every aspect of life including the architecture of home. The Bauhaus believed architecture should be free of decoration, functional and geometric with free-flowing, light-filled interiors supported by expansive glass windows connecting to the landscape beyond. And that is



what can be seen in the tracts of single-family homes in Palm Springs and echoed in pockets of architect-designed homes in the post-war suburbs of Australia.

Place and home, as an overarching theme within the exhibition, links the artists, photographers and thinkers. We all need shelter: a place to live and make home, a place to dream—whether it be a vernacular coastal shack, a desert cabin, Gaston Bachelard's philosophical hut in the forest or an architect designed single-family home in suburbia. Inevitably, the form home takes will have an enduring effect on those who live within.

Kate Ballis, *Barbie*, 2017
archival pigment ink on cotton rag
103 x 153 cm
Image courtesy of the artist



Fine art photographers Kate Ballis and Tom Blachford sought to capture the mid-century modern architecture of Palm Springs each in different ways, using highly distinctive photographic approaches; while Darren Bradley, an architectural historian and photographer, compares the architecture of Palm Springs to the mid-century modern architecture of Canberra where he lived part-time from 2016–2017.

Architect Lance O'Donnell, AIA, (Principal, o2 Architecture) presents *Rock Reach*, a modest, desert perfect, sustainable, prefabricated home—a prototype—able to be easily repeated, just as the Bauhaus espoused. While Troy Kudlac (President, Kud Properties, Inc) re-imagines in Palm Springs the mid-century modern homes first built across California between 1949 and 1966 by visionary developer, Joseph Eichler, using the original plans of the architects, made possible by the University of California Berkeley Environmental Design Archives.

For her project *Jackrabbit Homestead*, Kim Stringfellow photographed the tiny, often self-built, vernacular houses constructed in the desert, enabled by the Small Tract Act which began in 1938. These structures link across the Pacific to houses in the works of Rosi Griffin who uses watercolours to capture the fragility

of threatened make-do, self-built, houses or shacks constructed more than half a century ago in her Queensland neighbourhood of Mermaid Beach. And Robyn Sweaney in her paintings of vernacular houses found in suburban and rural Australia shines a light on the *great Australian dream* and home ownership which, in post-war Australia, equated to freedom and dignity. From three perspectives the artists examine the deep desire we share for place and home.

Paul Davies, Anna Carey and Vicki Stavrou extend dreams of place and home into the space of the imaginary and fantastical. In his paintings and collages, Paul Davies uses iconic modernist architectural forms which he submerges in alternate landscapes to create fictive scenes that remain strangely recognisable and at the same time unrecognisable. Anna Carey takes the familiar left-over architecture of the 1950s in the form of motels, hotels and apartments and re-imagines them as architectural models which she then photographs against cinematic backgrounds. While Vicki Stavrou creates paintings of classic mid-century houses in Palm Springs in richly coloured, perfectly sunlit compositions. She has never been to Palm Springs, but she dreams the houses into existence using gathered photographs as reference.

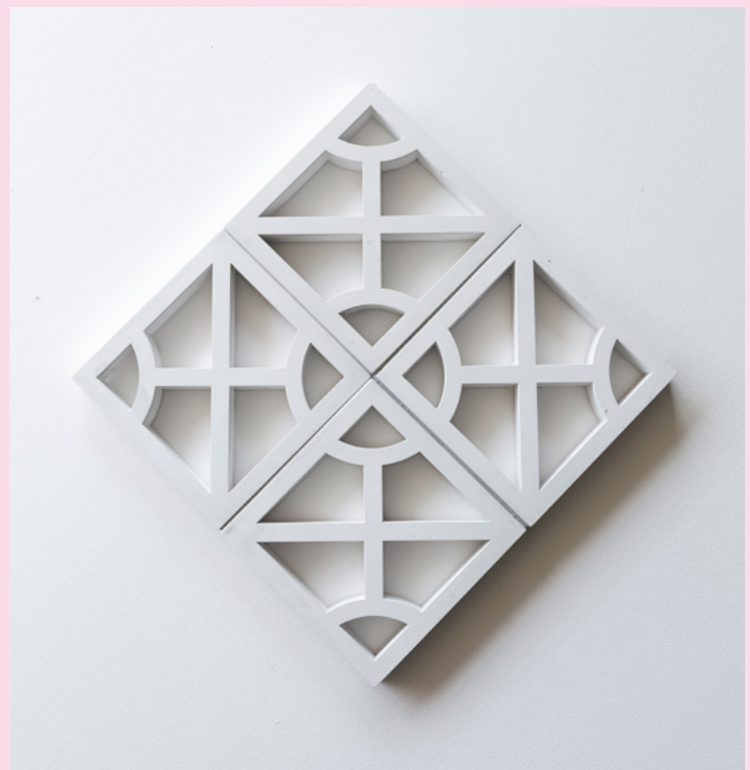
Lance O'Donnell, AIA, *Building Sections*, 2008
 print on paper
 61 x 91 cm
 Courtesy of Lance O'Donnell and o2 Architecture

For more than twenty years Jim Isermann, who has been called a pioneer of art about design, has focused on the endless possibilities of patterns—flat, textural or dimensional—stimulated by his early research into every aspect of mid-century modern design; while Sam Cranstoun plays with the pattern, form, shadow and materiality of the ubiquitous mid-century modern breeze block. And Gosia Wlodarczak focuses on the act of drawing in situ, often on the surface fabric of the architecture of place and home, particularly glass walls and windows, creating both performance and installation works that remain long after completion. The intense interactivity with her audience and the physical act of drawing inform her work.

Ideas, histories and stories intrinsic to the works are supported by philosophical themes, linking and highlighting the different perspectives of the artists. While *place and home* as a theme links all works, further themes such as *making the invisible visible*, *proof of existence*, *extending the moment* and *the re-imagined* make further connections and expand ways of looking at the collection of works.

Palm Springs—its history, beauty, and its extraordinary collection of mid-century modern homes set within a magical desert landscape—maintains its allure today as strongly as ever, actively stimulating creative minds and inspiring the exploration of the art of architecture and the architecture of art.

As architect Shannon Battisson¹ says, there is joy to be found ‘*in the intersection of art, architecture and life*’.



¹Shannon Battisson, FRAIA, Australian National President, Australian Institute of Architecture, and Director Architecture, The Mill Architecture + Design

Sam Cranstoun, *Retro Modern 3*, 2015-2021
gypsum cement, polymer adhesive, grout
48 x 48 x 3.5 cm
Image courtesy of the artist

ARTISTS/EXHIBITORS



Kate Ballis, 2350, 2017
archival pigment ink on cotton rag
103 x 153 cm
Image courtesy of the artist



Kate Ballis

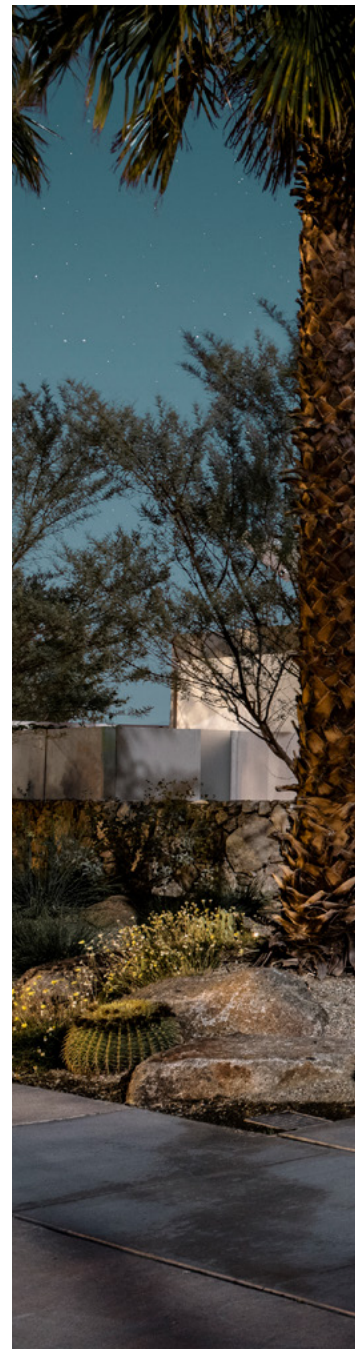
During an intense period of constant travelling, capturing the world through her camera lens, it was inevitable that photographer Kate Ballis would eventually find herself in Palm Springs looking at architecture, landscape and lifestyle that had been brought to life for her by American photographers Slim Aarons (1916–2006) and Julius Shulman (1910–2009).

Once in Palm Springs, prompted partly by her interest in the work of Irish conceptual, documentary artist Richard Mosse (1980–)—who uses infrared film—and in part by her desire to expose the unseen life of desert plants by examining why they thrive in temperatures of more than 114.8° F (46°C), she decided to re-imagine Palm Springs in an other-worldly palette. Infrared thermal sensing is used by farmers to establish the health of plants, trees and crops, amongst other living things. Ballis chose to re-imagine the desert city using infrared lenses and a full spectrum camera which made light, normally invisible to the naked eye, visible within her photographs. Her aim was to create a new world of dreamscapes, drenched in vibrant candy colours, filled with gardens and palm trees set against a backdrop of mid-century modern architecture, and majestic mountains. And she invites the viewer to experience the joy that comes from the suspension of disbelief when a recognisable image is bathed in an illogical colour spectrum. As the German playwright and poet Bertolt Brecht would say, make the familiar strange. *Infra Realism*, a monograph celebrating her reimagining of Palm Springs, was published by Manuscript Publishing in 2018.

Tom Blachford

In the summer of 2013, fine art photographer Tom Blachford first encountered Palm Springs. He was immediately captivated by the architecture, the landscape, and the local obsession with vintage cars. From the outset Blachford was overcome by the need to find a new way of expressing the famed mid-century modern architecture. 'Shooting in a place like that is kind of paralyzing, you feel like every angle has been shot a million times.' Gradually he was drawn to the absence of light as a possible solution. On his last night he took an exploratory walk to see what could be captured at night, unaware that it happened to be a full moon. And that was the magic. He found a city bathed in wondrously strange light and was astonished to find no other photographer had taken advantage of this recurring phenomenon. He would return many times to create the seminal body of work, *Midnight Modern*.

Blachford's view of the world is cinematic; dark, but also enlightening. This wandering photographic artist with an intense gaze seeks out the extraordinary and makes it even more extraordinary and, like photographers Gregory Crewdson (1962-) and Bill Henson (1955-), he tells his stories with light. During his full-moon shoots, there is much that the camera sees that the human eye cannot see. The photographer makes the invisible visible and his images proclaim proof of existence for the architecture, desert landscape, and vintage cars that fill his photographs. In 2017, powerHouse Books published the monograph, *Midnight Modern: Palm Springs Under The Full Moon*.



Tom Blachford, *Donald Wexler, Steel House #1, 1962 with 1963 Studebaker Avanti, 2017*
archival inkjet print on Canson Plantine paper
93 x 138 cm
Image courtesy of the artist





Darren Bradley



Above
Darren Bradley, *Is Canberra the Palm Springs of Australia?*
Palm Springs 2012-2019
Tract House with flat roof, Twin Palms, architect, William Krisel,
Palmer and Krisel, 1956
archival pigment prints
each 47 x 47 cm
Image courtesy of the artist

Left
Darren Bradley, *Is Canberra the Palm Springs of Australia?*
Canberra 2017
Butterfly roof house, Yarralumla, architect, Kenneth Oliphant, 1954
archival pigment prints
each 47 x 47 cm
Image courtesy of the artist

Darren Bradley is an award-winning American architectural historian and photographer who seeks out and documents modernist architecture as he continually travels the world. His photographs powerfully extend the moment for the originating architects, and the architecture itself.

In 1995, Bradley moved to France to study at the Sorbonne. On his way home to San Diego in 1998, he stayed in a house in Palm Springs designed by acclaimed architect William Krisel (1924–2017) of Palmer and Krisel. The event triggered a deep appreciation for the architect's work, and a strong and continuing connection to the architecture of Palm Springs. Six years later Darren Bradley purchased a 1950s house in San Diego designed by William Krisel.

Ties to Australia developed when Bradley lived part-time in Canberra from 2016–2017. His time here inspired an exploration of modernist architecture across the country and prompted the photographer to assert that Canberra was the Palm Springs of Australia.

Working in black and white and colour, Bradley aims to create a feeling of life in his images—a living breathing extension of the moment—and he pays particular attention to the sky; its colour, cloud formations and the relationship to the subject. His photographs provide proof that a specific building exists; documentation invaluable for the preservation of modernist architecture, a cause that Bradley passionately supports. Darren Bradley is said by many to be the next Julius Shulman (1910–2009), the iconic American photographer who is acknowledged as the most important architectural photographer of the 20th century. There could be no higher accolade.

Lance O'Donnell, AIA

Lance O'Donnell, AIA, Principal of o2 Architecture, is a fourth-generation Coachella Valley resident and a quintessential interpreter of the natural environment—able to interpret the substance, mysteries and atmospheres of the awe-inspiring desert where he lives and works. The skill of this award-winning architect lies in his ability to create contemporary architecture, informed by modernism, that 'lives' freely within the natural environment. His eco-conscious built form is linear, spare, transparent, and poetic. While the built form is elegantly restrained in its design, great attention is paid to how people feel as they approach, enter and use the structure. O'Donnell believes in creating memorable places and communities in which to live and work, imbued with what he calls 'the essence of place'.

In 2009 O'Donnell and o2 Architecture's Martin Brunner partnered with prefabricated home developer Dave McAdam and Blue Sky Building Systems, to create *Rock Reach*, a prototype for a modest, sustainable prefabricated home—the first of which was built in the desert near Joshua Tree. *Rock Reach* is a 're-imagining' of home that connects to Bauhaus ideas about prefabrication as a means of enabling quantifiability, cost reduction and shorter construction periods. *Rock Reach* was built in just eight weeks.

Le Corbusier's *Maison Dom-ino*, a concept created in 1914 to address post-war housing shortage in Europe, also influenced the design of *Rock Reach*. This desert house presents as a pure structure of columns and planes cleverly sited above the ground and carefully inserted into the landscape—embraced by rocks, mature flora and expansive skies.

Lance O'Donnell, AIA, *Rock Reach*, 2009
archival pigment print
78 x 53 cm
Photograph Lance Gerber
Image courtesy of Lance O'Donnell
and o2 Architecture



Troy Kudlac

Troy Kudlac, *Desert Eichler_4*, 2020
Gallery model MC-674, architect Claude Oakland, FAIA
diptych
archival pigment prints
43 x 123 cm
Photograph Peter Tran
Image courtesy of Troy Kudlac

Re-presentation, often called appropriation, can be a controversial subject. We are familiar with American artists Richard Prince, Sherrie Levine and Elaine Sturtevant who, in different ways, re-presented the work of others, often without permission. Now Troy Kudlac is exploring an allied approach with a focus on architecture.

In 2015, Troy Kudlac completed the first milestone in an ambitious ongoing project. He is re-presenting the past in the present, by re-imagining mid-century modern homes first built by visionary developer Joseph Eichler between 1949 and 1966. More than



half a century after Eichler and his architects first created communities of affordable, architect-designed, post-war houses in San Francisco and Southern California, the domestic built form remains highly sought after—owners describing the homes as light-filled, nurturing and sustaining.

To ensure authenticity the original architectural plans by Claude Oakland and Bob Anshen and Steve Allen of Anshen + Allen, updated for current building codes, are being used. Kudlac is supported in this endeavour by the University of California Berkeley Environmental Design Archives where the curator,

Waverly Lowell, believes the houses were 'meant to be lived in'. Kudlac's Desert Eichlers, as he calls them, are not copies and the designs were not stolen; they are part of a focused and authentic collaboration with the past. Philosophically, proof of existence is celebrated as Kudlac's approach extends the moment for the originating architects and Joseph Eichler.

Desert Eichler_1 was the first home to be completed in Palm Springs as part of this ongoing project. Since then, the number of completed Desert Eichlers has increased to ten.



Kim Stringfellow

Kim Stringfellow's *Jackrabbit Homestead* project brings together cultural geography, history, social criticism and art in the form of a photographic exhibition, book and multimedia presentations. 'I almost think of myself more as a cultural geographer and I like that. I like the way the works transcend disciplines and audiences.' The project focuses on land ownership and desert 'architecture' that links in turn to the endless make-do beach shacks built in Australia. Homemakers in both places dreamt of living a utopian life in the desert or the beach and to achieve this they re-imagined the form place and home would take to enable them to build the dream themselves.

In America the Small Tract Act of 1938 made five-acre allotments of desert land, with no roads or water supply, available to eligible applicants for a nominal fee—as long as a small dwelling of 10 square metres was constructed on site. Stringfellow's book, *Jackrabbit Homestead: Tracing the Small Tract Act in the Southern California Landscape, 1938–2008*, documents local sites and personal histories. And as she gathered stories it became clear the number of women who chose to live an isolated life in the desert was much greater than anticipated.

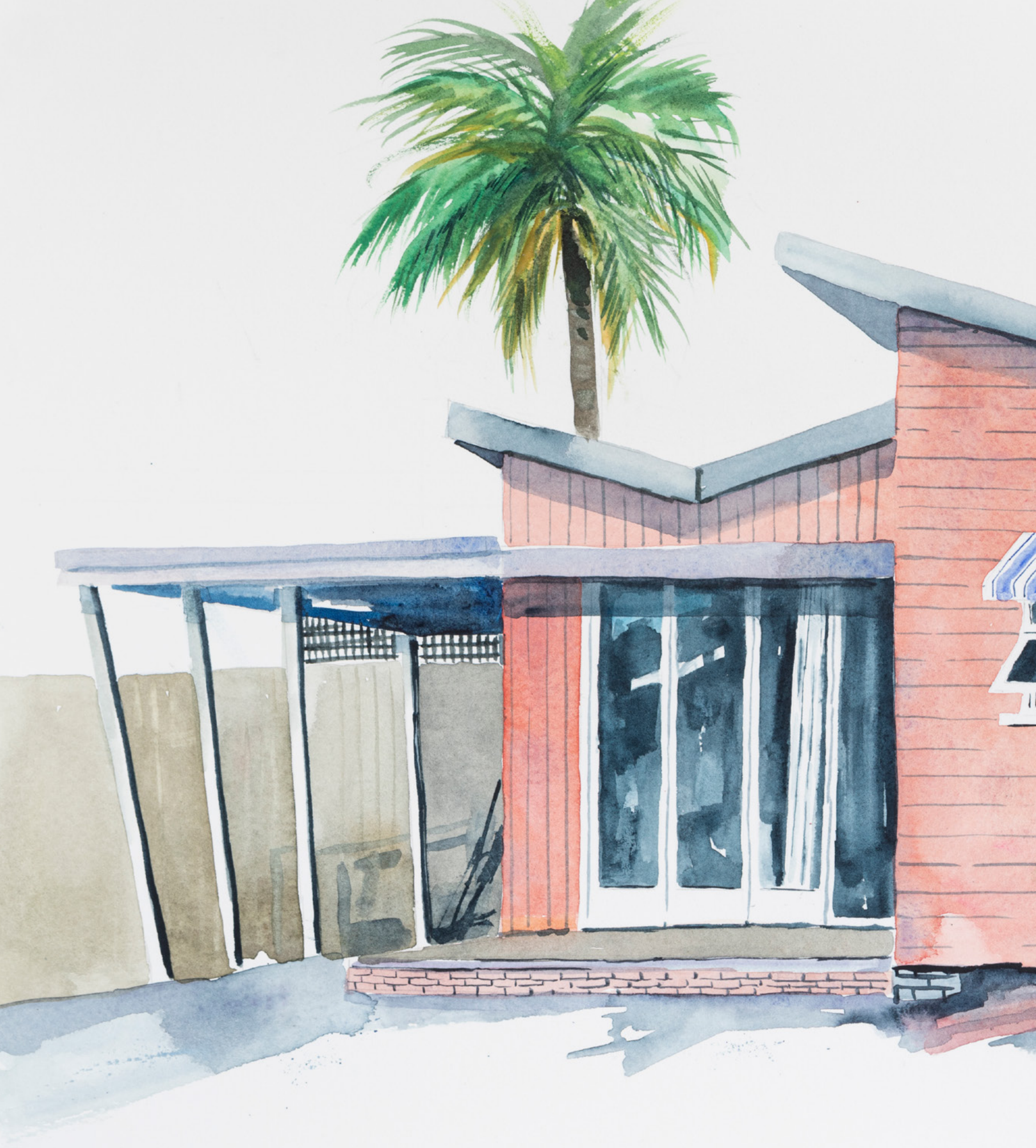
Like the Australian beach shacks, many of the isolated desert homesteads have faded away but Stringfellow's documentation provides proof of existence for the dwellings that remain and the gathered personal histories.

A small selection of images, documents and the video, *Jackrabbit Homestead (KCET Artbound 2012)*, bring the stories and architecture to life.

Kim Stringfellow, *Jackrabbit Homestead*, Patentee, Worth Brewer, U.S., Patent No. 1146096, Patent Date: 8/11/1954, 2005–2008
archival pigment print
45 x 58 cm
Image courtesy of the artist









Rosi Griffin

Rosi Griffin

Within her multidisciplinary practice Griffin explores ideas of place and home, belonging and architectural space, creating paintings and mixed media sculptural works that reflect on the lived experience. It was in Queensland on her regular Mermaid Beach walks that Griffin was first attracted to the modest, post-war, make-do domestic structures she saw and began to capture the collection of beach houses in various media. Her works focus on the threat to these frail houses from rising tides, neglect, decay, and demolition. Without sufficient care the houses could simply disappear with all their histories and secrets. As the houses fade, Griffin's body of work makes a valuable contribution to the history of the coastal region, providing proof of existence and extending the moment for the homes. And through her work the artist invites the community to notice what may be lost.

In her 2019 exhibition, *Best Before*, shown at the Gallery DownTown annexe of Tweed Regional Gallery, Murwillumbah, NSW, her watercolours conveyed the visceral fragility of houses often built from found or secondhand materials. Many of the inhabitants came from inland farms and mines looking to fulfil the post-war dream of living, at least part-time, in a coastal 'shack' on the edge of the ocean. These make-do vernacular structures have much in common with the early *Jackrabbit Homesteads* enabled by the Small Tract Act (1938) in the high desert of Southern California, remnant structures captured by Kim Stringfellow (USA) in her *Jackrabbit Homestead* project (2008).

Rosi Griffin, *Just Beachy*, 2020
watercolour on paper
43 x 55 cm
Image courtesy of the artist

Robyn Sweaney

During the 1960s and 1970s the young Robyn Sweaney grew up in the Melbourne suburb of Mt Waverley, Victoria, in a mid-century modern home designed by architects John and Helen Holgar, but it would take another three decades before Sweaney allowed the built form to occupy her canvases.

Today Robyn Sweaney explores place and home and Australian identity through her paintings of ordinary houses found in suburban and rural Australia. They might be called the 'leftovers' of the great Australian dream—houses roughly built, or self-built, constructed with make-do materials such as fibro and weatherboard. And on occasion, proudly intact homes reflecting the modernist ideals of the post-war period.

Sweaney looks at the vernacular neighbourhood homes as they look back at her. She aims to capture not only the built form, but a symphony of moods and emotions that hint at imagined lives as the artist continually searches for the poetry of the remnant dream and the beauty to be found in the everyday. And she is particularly interested in the way owners express themselves within their fence line.

Her decision to paint particular homes often provides historic proof of existence. Sweaney re-imagined *Paradise lost* because the home has been demolished. Her memories of the butterfly roof home that once stood in Broadbeach on the Gold Coast, and her research photographs, provide proof that the house once existed and the form it took. *Paradise lost* is a song to a home that has vanished.



Robyn Sweaney, *Paradise lost*, 2022

acrylic on linen

97 x 137 cm

Collection: HOTA Gallery. Gifted by the citizens
of the Gold Coast to future generations 2022

Image courtesy of the artist





Paul Davies

Primarily known as a painter, Paul Davies' works also extend to the creation of elegant sculptural forms, surreal collages and photograms, often reusing the meticulously made stencils he creates for his paintings based on his photographs of architectural sites. Modernist architecture is central to the artist's vision—architecture as diverse as Frank Lloyd Wright's Fallingwater and the iconic Palm Springs Steel Houses designed by Wexler and Harrison in the early 1960s, which he first encountered on a trip to the desert city in 2009. Fragments of the Steel Houses reside in his paintings *Built Landscape III* (2015) and *Two Pools* (2013). But not everything is as the viewer might remember. Davies moves the recognisable architectural form from its natural landscape and

re-imagines it in an alternative landscape, both fictive and nonfigurative. This new version of the architectural site, overlaid with fantastical elements, creates a situation where partial recognition of the built form and an element of confusion coexist—a duality that acts as a stimulant to closer exploration.

In the 2017 collage series, *We Tell Ourselves Stories*, as we look across the pools in the foreground we can see tiny figures inside the houses. People do not populate the artist's work in obvious ways, but modernist houses have large expanses of glass and, like voyeurs, we can see inside. Davies presents the figures in an ambiguous manner, like foliage, outdoor furniture or pool railings. It is the re-imagining of the architecture and the landscape that is central to his works.

Paul Davies, *Built Landscape III* (detail), 2015
vinyl acrylic copolymer on canvas
180 x 147 cm
Collection: Patrick Corrigan Collection
Image courtesy of the artist and the Patrick
Corrigan Collection

Anna Carey

Anna Carey, *84 Frank Street, Surfers Paradise...then*, 2015
giclée print
74 x 109 cm
Collection: HOTA Gallery, Gold Coast. Acquired through
the assistance of our generous benefactors, 2016
Image courtesy of the artist

Anna Carey creates miniature worlds using photography, sculpture, film and drawing to re-imagine the worn retro-style motels, hotels and apartment blocks of the 50s, 60s and 70s, first discovered on the streets of her Gold Coast neighbourhood as a child. Built form with remarkable similarities to the post-war modernist architecture found in Los Angeles, Las Vegas, and Palm Springs. Carey's models are an amalgam of materials, memories and time, woven together to recreate both the remembered and the re-imagined.

In 2015 Carey completed *Stardust*, a series based on five Stardust Motels built across the world, including the USA and the Gold Coast, Queensland.



Having located the motels as they exist today, Carey continued her research to discover the original appearance using digital search platforms and Google maps. With *84 Frank Street, Surfers Paradise...then* (2015) and *84 Frank Street, Surfers Paradise...now* (2015), once the first version of the model and its iconic signage was constructed, Carey photographed it against a purpose-built cinematic set. The model was then 'renovated', re-imagined, and rephotographed to create the second version.

In the gallery, it is the photographs that tell the story rather than the models. The viewer is encouraged to enter a world that seems intensely familiar but at

the same time unfamiliar. As the viewer explores the photographs they are invited to draw on their own storehouse of memories, as they drift between reality and daydreams. The works are occasionally accompanied by videos where the models transmogrify into 'actors' implying an emotional or uncanny context; like the video *Unroll* created for the series, *Twilight* (2014).

Anna Carey, *84 Frank Street, Surfers Paradise...now*, 2015
giclée print
74 x 109 cm
Collection: HOTA Gallery, Gold Coast.
Acquired through the assistance of our
generous benefactors, 2016
Image courtesy of the artist







Vicki Stavrou

Vicki Stavrou's passion for light, reflections and colour can be clearly seen in her paintings. For her, colour is a means of telling a story. The artist is known for her richly coloured landscapes, often painted en plein air and, more recently, re-imagined depictions of architecture—especially the mid-century modern architecture of Palm Springs where houses are set in desert gardens with palm trees, pools and a backdrop of mountains. While Stavrou has never been to Palm Springs, like so many, she dreams about being there as she creates paintings using gathered images of the desert architecture as her reference. The artist's dreams of Palm Springs are so intense she communicates a palpable emotional reaction to place and home through her fictive visions.

In *Late Afternoon Sprinklers*, Stavrou touches on one of the great problems of Palm Springs—the appropriate conservation of the diminishing water supply. With more than 40,000 swimming pools, 124 irrigated golf courses and many thousands of private gardens, often with lawns, much water is consumed. In 2011 the City of Palm Springs began a 'Lawn Buy Back Program' encouraging residents to replace lawn with desert gardens. While Stavrou's painting conveys the architecture of place it also highlights an important environmental issue.

Recently Stavrou's focus has expanded to include individual pieces of mid-century modern furniture as the subject, and the use of hand-stitching to create distinctive, embroidered, patterned shadows.

Vicki Stavrou, *Late Afternoon Sprinklers*, 2021
acrylic on gallery cotton canvas
63 x 94 cm
Image courtesy of the artist

Jim Isermann

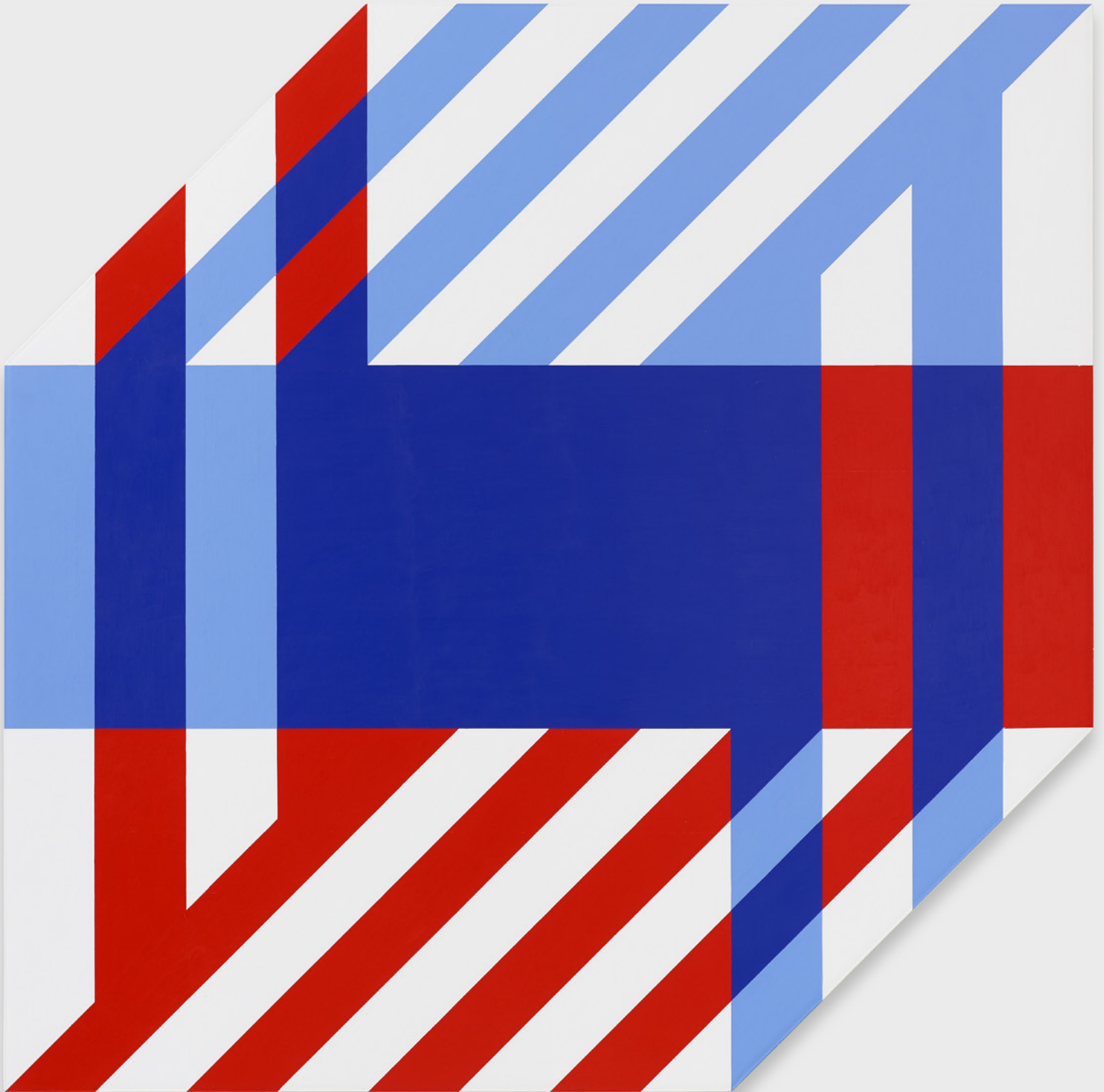
While studying in the late 1970s, Isermann began haunting swap meets and flea markets in Los Angeles, trying to unpack the history of mid-century modern design and pattern in California. It is this early research into the realm of the domestic and his subsequent experimentations with techniques such as quilting and latch hook rugs, that connect his work to both pattern and the repetitious nature of domestic life.

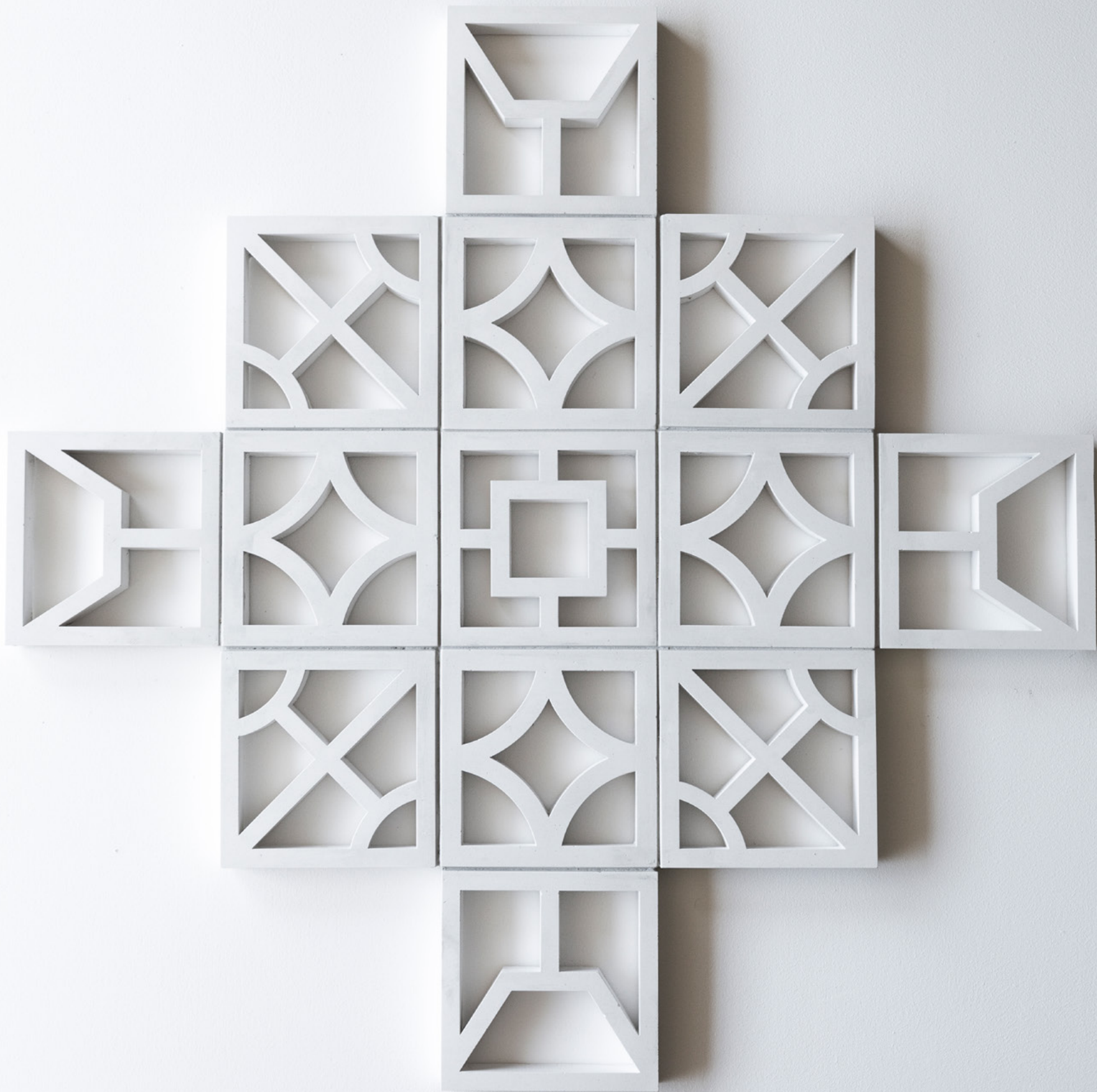
In the 1990s, responding to opportunities, particularly in Europe, he began to explore commercial manufacturing techniques which supported the creation of astounding textural, patterned walls, in galleries—for instance, the floor-to-ceiling, faceted, yellow wall in the Palm Springs Art Museum, *Untitled (0101)* (2006) and the wall installation for LACMA in Los Angeles, *Untitled (Plock)* (1000) (2000).

For the last two decades pattern has been the prime focus of Isermann's international practice—paintings, installations, textured walls, ceilings and more. When Isermann chooses to animate patterns across the surface of a work, he creates a sense of joyous movement and an alternative dimension for the viewer. It is the artist's sense of play, his constant re-imagining of patterns and colour, and his merging of art and design that connect him strongly to modernism and the Bauhaus.

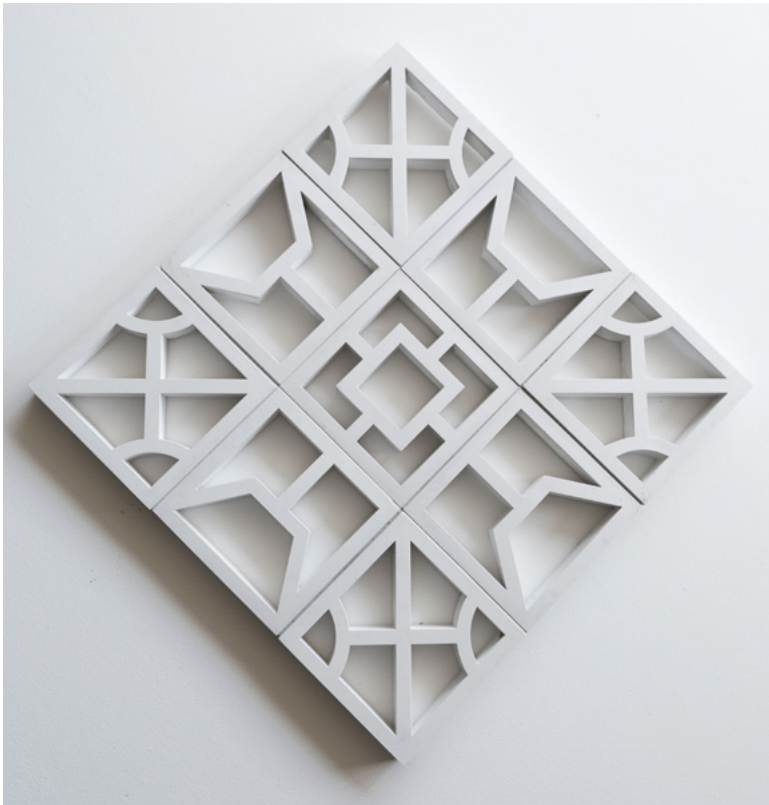
To create the paintings in this exhibition, the artist overlaid changing patterns onto the idea of transparent cubes which link to the glassy geometry of mid-century modern houses in Palm Springs. In his titles, the artist describes the patterned cubes as *in* and *out*, perhaps playing with the idea of access, or egress, to home.

Jim Isermann, *Untitled (2,4,8, in)*, 2017
acrylic on canvas over aluminium
122 x 122 cm
Photograph Martin Elder
Image courtesy of the artist





Sam Cranstoun



Above
Sam Cranstoun, *Retro Modern 2*, 2015–2022
gypsum cement, polymer adhesive, grout
72.5 x 72.5 x 3.5 cm
Image courtesy of the artist

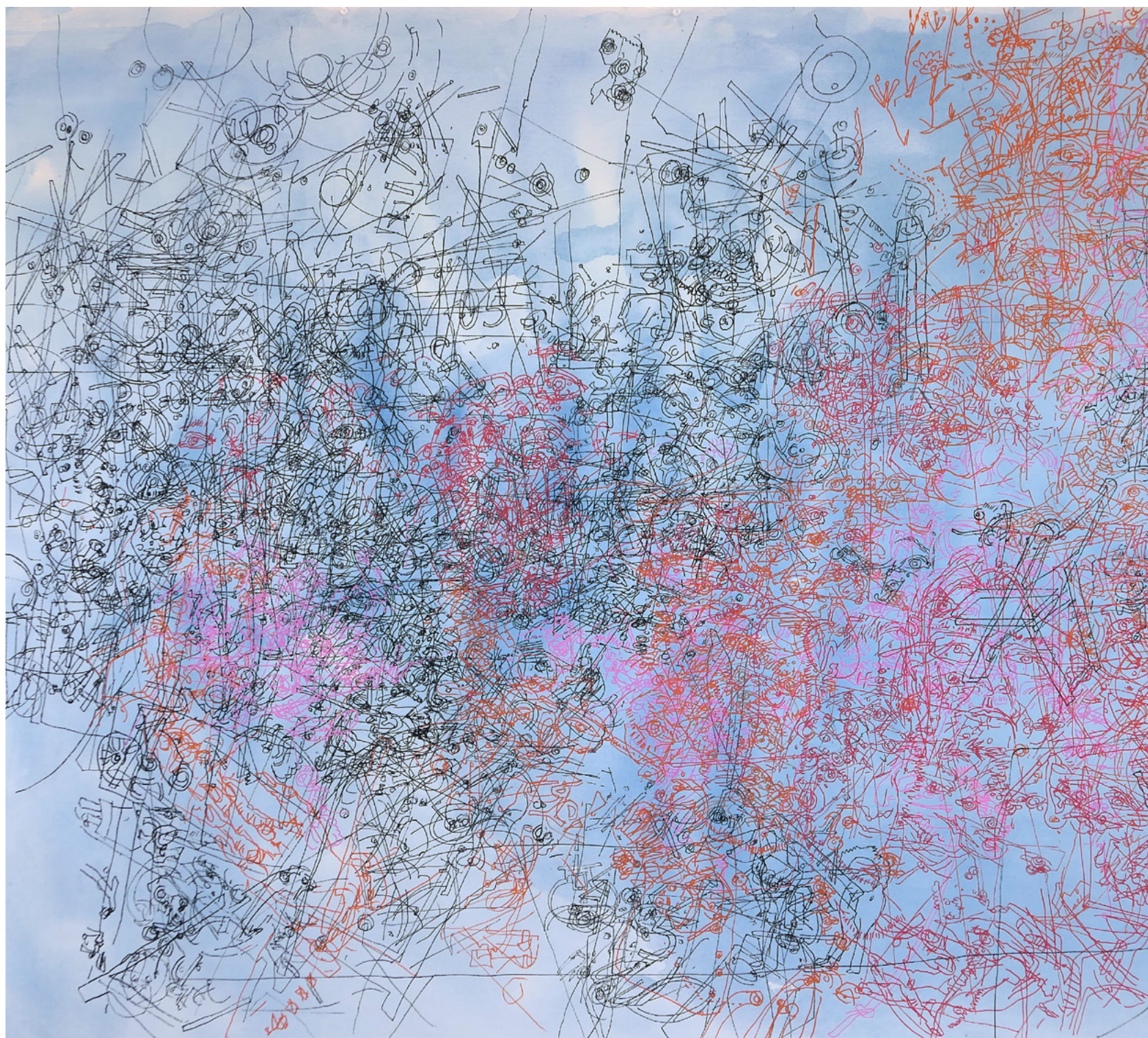
Left
Sam Cranstoun, *Retro Modern 1*, 2015–2022
gypsum cement, polymer adhesive, grout
86 x 86 x 3.5 cm
Image courtesy of the artist

Sam Cranstoun is a multidisciplinary artist who draws on research, storytelling and a diversity of media to create new visual systems that re-imagine the way art and storytelling can shape histories and the way we, as spectators, are affected by the presentation of narratives.

For his exhibition, *Memphis, TN* (2014), Cranstoun examined breeze block patterns and signage, part of the Lorraine Motel, Memphis, and stories related to the 1968 assassination of Martin Luther King Jr. at the motel. In 2015, Cranstoun's gaze moved to mid-century modern architecture found on the Gold Coast where the breeze block wall is a defining characteristic. In a practical sense, breeze block walls provide visual patterning, shadow, air flow and privacy. The breeze block has become a shorthand symbol for the promise made by the Bauhaus and Modernism to deliver affordable, good design to the masses; a melancholy symbol given the promise remains largely unfulfilled. For his exhibition *Retro Modern* (2015), Cranstoun created cast wall sculptures as a means of contemplating the history and purpose of the breeze block.

The re-imagined works, *Retro Modern 1–3* (2015–21) extend Cranstoun's interest in the breeze block, and his use of gypsum cement to cast his work links to the Bauhaus and creative experimentation with industrial materials and techniques. Given the works are made at a scale that is too small to be a practical component of home building, it is the intrinsic beauty of the breeze block as an object that becomes the subject.

Gosia Włodarczak, *Modernist Conversation*, 2017
pigment pen, gouache, on unstretched canvas
105 x 160 cm
Photograph Longin Sarnecki
Created at Art Palm Springs 2017 and completed at
BoxoPROJECTS as part of open house
Image courtesy of the artist



Gosia Wlodarczak



Drawing is the basis of Gosia Wlodarczak's practice, and the act of drawing extends to performance, interactive situations, installation, sound works, photography and moving collage. The artist describes her work as trans-disciplinary drawing. While the medium is drawing, capture of the present moment is the subject. Working in situ rather than the studio, the artist captures her relationship with her audience and the place she occupies. Wlodarczak is perhaps best known for her *Frost Drawings* on glass where she makes the present moment visible on the fragile surface of domestic architecture, gallery windows and civic buildings, emphasising the importance of the transparent skin between the inner sanctum and the landscape beyond.

In 2012 Wlodarczak was the first international artist to undertake a residency at BoxoPROJECTS, Joshua Tree, creating *Frost Drawings for Joshua Tree* on the windows of *BoxoHOUSE* and *The Situation(s)*, performed on tablecloths in restaurants in Palm Springs, Palm Desert, Joshua Tree and Pioneertown. Wlodarczak makes the invisible visible as she captures unseen emotions and atmospheres arising from the act of meeting a stranger, the moment of eye contact, the act of listening and the ambient music of unexpected conversations. In 2017, she returned to complete a second residency, creating *Modernist Conversations* at Art Palm Springs and *California Tunics*, where the artist drew directly onto handmade garments worn by members of the audience. The garments became moving canvases—proof of existence at that time.

The video, *Drawing Across the Mojave Desert*, narrated by Bernard Leibov, Founder/Director of BoxoPROJECTS, provides insights into the two residencies.

Dr Greer Honeywill, Curator

Greer Honeywill (b. 1945) is an award-winning multidisciplinary artist, writer, researcher and curator. For three decades she has explored human connectedness to the architecture of home, the theatre of the domestic, the poetry of the ordinary and the inescapable patterns of our daily existence. In her studio the work of architects such as Le Corbusier, Frank Lloyd Wright, Rudolph Schindler, Paul Rudolph and others, have influenced her thinking and practice outcomes.

Honeywill lives and works in Melbourne. She holds a PhD in Fine Art from Monash University (2003) and a PhD in Art from the School of Creative Arts, University of Tasmania (2015).

Her book *Lost in Palm Springs*, published by Melbourne Books, is the story of the development of the exhibition, *Lost in Palm Springs*.

Gary Wexler, Designer of Title Typography

Gary Wexler (b. 1957) designed the title typography for *Lost in Palm Springs* and generously gifted his work to the touring exhibition and book in 2019. Having conducted a highly successful career as a graphic designer—in his father’s architectural practice, as an in-house designer at the Palm Springs Art Museum, and for decades as an independent practitioner (Gary Wexler Design), focusing on architectural books and the design of company identities—Gary Wexler made the decision to move to the art of silkscreen printing.

In 2019, when the desire to create the handmade became overpowering he conducted research in London before returning to Palm Springs to establish *Gary Wexler: serigraph_studio*, an art studio and exhibition space where he works today.

Kate Ballis

Kate Ballis (b. 1985) is a Melbourne-based fine art photographer who began her career as a lawyer after studying Arts and Law at the University of Melbourne. Despite choosing a career in law, her passion for photography was always evident. On a trip to America, Ballis met Miles Aldridge (1964–), a legendary British fashion photographer and artist who offered her an opportunity to assist him in his London studio. Ballis left the law to work full-time as a photographer. Since then, she has travelled the world—from the Perito Moreno Glacier in Argentina to the Galapagos Islands in the Azores, from Iceland to the Moroccan desert—exhibiting her works in Australia, America, Europe and the UK.

Kate Ballis is represented by Arthouse Gallery (Sydney, NSW) and Gallerysmith (Melbourne, VIC).

Tom Blachford

Tom Blachford (b. 1987) is a Melbourne-based fine art photographer. At the age of twenty-three, he made the decision to work as a commercial, interior and architectural photographer for a range of architectural and design companies. Today his view is that this commercial experience has been an essential element in the development of his art

practice. Blachford has photographed in Bolivia, Kazakhstan, Iceland, New Zealand, Vietnam, Cuba, Mexico and Italy and his works have been exhibited widely in galleries and art fairs in Australia, UK, America, and Europe. In 2017, the body of work titled *Midnight Modern*, shot in Palm Springs, became the focus of a monograph published by powerHouse Books, New York.

Darren Bradley

Darren Bradley (b. 1972) was born in Hawaii and grew up in Honolulu and San Diego, USA. In San Diego he studied photography in high school, but it was not until 1998 that his passion for photography was ignited by the architecture of Palm Springs and in particular the architecture of William Krisel. For more than two decades, Bradley has exhibited his architectural photographs from Canberra to the Venice Biennale and presented TED talks and lectures on architecture and photography. His photographs have been recognised and awarded by the American Institute of Architects, and included in books, academic and architectural journals, lifestyle magazines and travel guides.

Lance O’Donnell, AIA

Lance O’Donnell (b. 1962) completed a B. Arch (with Honours) at California Polytechnic State University, College of Architecture, San Luis Obispo, USA, and in 1994 he completed an M. Arch at the University of California, Los Angeles, spending the fourth year of his degree studying architecture in the city of Florence before beginning

his practice in Palm Springs. In 1994 he partnered with Ana Escalante as O'Donnell + Escalante Architects and in 2006 he became founding Principal of o2 Architecture. O'Donnell has been recognised by the AIA and the California Energy Commission as an innovative leader in green building design and his award-winning work has been published internationally.

Troy Kudlac

Troy Kudlac (b. 1981) studied at the University of the Pacific's Eberhardt School of Business, Stockton, California, USA, before moving to study marketing and management at Chapman University, Orange, C.A. between 2002 and 2004. After initial professional experience, in 2011 he founded a small venture with his wife specialising in buying, renovating and reselling authentic mid-century modern architect-designed homes. In 2013 Kudlac attended a Modernism Week lecture where the idea of re-imagining homes built by Joseph Eichler between 1949 and 1966 using the original architectural plans was presented. Kudlac was inspired, and by 2015 he had completed his first home. He is now President of KUD Properties Inc., a diverse company focused on all aspects of real estate.

Kim Stringfellow

Kim Stringfellow (b. 1963), based in Joshua Tree, California, USA, is an artist, academic, writer and independent curator whose multidisciplinary art practice combines research, writing, photography, audio visual installation, mapping, and community engagement.

Exploration of history and human transformation of place informs her practice.

In 1988 Stringfellow completed a BA (Fine Art Photography) and, in 2000, she completed a Master of Fine Arts (Art & Technology). Currently a Professor at San Diego State University's School of Art + Design, Stringfellow is a 2016 Andy Warhol Foundation for the Visual Arts Curatorial Fellow, and a 2015 Guggenheim Fellow in Photography, and has been the recipient of many grants, awards, fellowships, and residencies.

Rosi Griffin

Rosi Griffin (b. 1956) was born in Munich, Germany, and moved to Australia in the early 1980s where she now lives and works between Queensland and Melbourne. Griffin has a Bachelor of Visual Arts from Monash University (2011) and completed a year at Latrobe College of Art and Design, Melbourne, (2019). Since 1999 she has exhibited in Munich, Starnberg, Victoria, and Queensland. Her exhibition, *Best Before* (2019), captured the imagination of locals and visitors alike and Griffin was invited to expand on her valuable interaction with local coastal homes in an exhibition at the Tweed Regional Gallery, NSW, in 2022.

Robyn Sweaney

Robyn Sweaney (b. 1957), originally from Melbourne, VIC, is now based in Mullumbimby, NSW. In 1978, she completed a Bachelor of Education, Arts and Craft, at the State College of

Victoria. After graduation she initially painted small objects before her focus moved to still life. By 2006 her focus had moved to the structure we call home. Her first exhibition focusing on the built form was titled *The house beautiful* after a Frank Lloyd Wright book in which he framed text written by William C. Gannett with patterns suggestive of his emerging organic architecture in the late 1890s.

Robyn Sweaney has been the recipient of many grants, residencies and awards and her works have been collected across Australia. She is represented by Anthea Polson Art (Gold Coast, QLD) and Arthouse Gallery (Sydney, NSW).

Paul Davies

Paul Davies (b. 1979) currently lives and works in Sydney. He completed a Bachelor of Fine Arts (2000) and a Master of Fine Arts (2014) at UNSW, Sydney. Between 2014 and December 2019 he was based in Los Angeles, and undertook residencies in Provence, France (2017), Taliesin, Scottsdale, Arizona (2016), Cite des Arts Studio, Paris, France (2013), and Artspace Sydney, NSW (2019). Davies has exhibited in Australia, India, Hong Kong, Toronto and the US and his works have been collected by the Palm Springs Art Museum, MAK Center for Art and Architecture, Los Angeles, UCI Institute and Museum of California Art, Crocker Art Museum, Laguna Art Museum, and public and private collections in Australia. Paul Davies is represented by Sophie Gannon Gallery (Melbourne, VIC) and Jan Murphy Gallery (Brisbane, QLD).

Anna Carey

Anna Carey (b. 1985) was born in Tweed Heads and grew up on the Gold Coast, Queensland. Today she works between the Gold Coast and Los Angeles. Carey studied at Queensland College of the Arts, Griffith University, completing a Bachelor of Visual Media with Honours (first class) in 2011 and, in 2021, a Doctor of Philosophy. Since 2009 she has exhibited regularly across Queensland and NSW, and in 2014 she began exhibiting in the United States. Carey's exhibitions have been the subject of numerous scholarly essays and her works have been collected by the Los Angeles County Museum of Art, the National Gallery of Australia, and the Gold Coast City Art Gallery. Anna Carey is represented by Sophie Gannon Gallery (Melbourne, VIC) and Arterreal Gallery (Sydney, NSW).

Vicki Stavrou

Vicki Stavrou (b. 1957) completed a diploma in colour and design before working as a freelance mural artist. In the early 1990s she worked for Walt Disney Studios and later as a scenic artist for the ABC before completing murals for private residences in Sydney, NSW. Transitioning to fine art in 2000, Stavrou began exhibiting her work in Sydney, quickly developing a reputation as a plein air painter of richly coloured, semi-abstract landscape paintings.

Since 2012 Stavrou has been based in Mullumbimby, NSW. In 2019 her solo exhibition *Coastal Muse* was shown

at Tweed Regional Gallery and in 2022, *Home Spun*, shown at Anthea Polson Art, focused on Palm Springs architecture and mid-century modern furniture. Vicki Stavrou is represented by Anthea Polson Art (Gold Coast, QLD).

Jim Isermann

Jim Isermann (b. 1955) was born in Kenosha, Wisconsin, USA, where he grew up in a house in the Prairie style, designed by Alfred Barr Williamson, a Frank Lloyd Wright contemporary. Since 2002, he has been based in Palm Springs, working from the studio he added to his iconic Steel House designed by Donald Wexler in 1961.

Isermann has a BFA from the University of Wisconsin, Milwaukee (1977) and a Master of Fine Art from California Institute of the Arts (1980). In 1996, he started teaching at the University of California, Los Angeles, and in 2003 he moved to the University of California, Riverside. The artist's four decades of practice are the subject of the extensive monograph, *Jim Isermann: Works 1980–2020*, published by Radius Books. Jim Isermann is represented by Miles McEnery Gallery (New York), Praz-Delavallade (Los Angeles and Paris) and Corvi-Mora (London).

Sam Cranstoun

Sam Cranstoun (b. 1987) lives and works in Brisbane, QLD, where he completed a Bachelor of Fine Arts (Honours) at Queensland University of Technology (2010). Since 2007 he has exhibited widely, demonstrating his skill

in drawing, painting, sculptural works and storytelling. Recently he created *A Simple Story* (2022) for *Botanica: Contemporary Art Outside*, a site-specific, illuminated, outdoor sculpture in the form of a highly recognisable bridge, partially submerged in an ornamental pond at the Brisbane City Botanic Gardens. The work reflects on climate change and the role we play. Cranstoun's works have been collected by The University of Queensland Art Museum, Queensland University of Technology Art Museum and many others. He is represented by Milani Gallery (Brisbane, QLD).

Gosia Wlodarczak

Gosia Wlodarczak (b. 1959) was born in Poland and studied drawing, painting and graphic art at the Academy of Fine Arts in Poznan, Poland, between 1979 and 1984, completing a Master of Fine Arts, with Distinction in 1984.

In 1996 she settled in Western Australia and in 2005 she moved to Melbourne where she lives and works, conducting an international practice. Since 1984 her extensive exhibition program has been supported by live performances in situ, sound and video performances, artist talks, curatorial projects, books, mentorships, and residencies. Her works reside in major collections across Australia, Poland, New York, Washington, Thailand, New Mexico, Canada, London and Japan. Gosia Wlodarczak is represented by Gallerysmith (Melbourne, VIC).

Darren Bradley, *Is Canberra the Palm Springs of Australia?* Palm Springs (detail), 2012-2019 Tract House with sun-flap-roof, Twin Palms, architect William Krisel, Palmer and Krisel, 1956 archival pigment prints each 47 x 47 cm
Image courtesy of the artist



LIST OF WORKS

Kate Ballis

2350, 2017
archival pigment ink on cotton rag
103 x 153 cm

Kate Ballis

Barbie, 2017
archival pigment ink on cotton rag
103 x 153 cm

Tom Blachford

Donald Wexler, Steel House #1, 1962,
with 1963 Studebaker Avanti, 2017
archival ink jet print on Canson Plantine paper
93 x 138 cm

Tom Blachford

Edris House, E. Stewart Williams, 1954, 2017
archival ink jet print on Canson Plantine paper
93 x 153 cm

Darren Bradley

Is Canberra the Palm Springs of Australia?
Palm Springs 2012-2019
six archival pigment prints
each 47 x 47 cm

- 1 The House of Tomorrow, Vista Las Palmas, architect William Krisel, Palmer and Krisel, 1962
- 2 Christie Residence, Old Las Palmas, architect James Schmidt, 2008
- 3 Tract House with flat roof, Twin Palms, architect William Krisel, Palmer and Krisel, 1956
- 4 Tract House with sun-flap-roof, Twin Palms, architect William Krisel, Palmer and Krisel, 1956
- 5 Desert Eichler_1, A-Frame, South Canyon, architect Claude Oakland, originally designed circa 1951 and re-presented in Palm Springs in 2015
- 6 Axiom Desert House, Turkel Design, 2019

Darren Bradley

Is Canberra the Palm Springs of Australia?
Canberra 2017
six archival pigment prints
each 47 x 47 cm

- 1 Butterfly roof house, Yarralumla, architect, Kenneth Oliphant, 1954
- 2 Modernist house, Yarralumla, architect, H.P. Hancock, 1960
- 3 House, Deakin, architect unknown, date unknown
- 4 Lakeview Townhouses, Yarralumla, architect, Harry Seidler and Associates, 1982
- 5 The Benjamin House, Deakin, architect, Alex Jelinek, 1956
- 6 Bruce Hall (designed as residential college for Australian National University campus), architect, Walter Bunning, Bunning & Madden, 1961, demolished 2017

Lance O'Donnell, AIA

Rock Reach, 2009
three archival pigment prints
each 53 x 78 cm
two archival pigment prints
each 78 x 53 cm
Photograph Lance Gerber

Lance O'Donnell, AIA

Floor Plan and Roof Plan, 2008
digital print on paper
64 x 93.5 cm

Lance O'Donnell, AIA

Building Sections, 2008
digital print on paper
64 x 93.5 cm

Troy Kudlac

Desert Eichler_1, A-Frame model MS-234,
originating architect Claude Oakland FAIA
(1919-1989), re-presented 2015, 2020
diptych
archival pigment prints
96 x 53 cm
Photograph James Stout (day)
Darren Bradley (evening)

Troy Kudlac

Desert Eichler_4, Gallery model MC-674,
originating architect Claude Oakland FAIA
(1919-1989), re-presented 2017, 2020
diptych
archival pigment prints
43 x 123 cm
Photograph Peter Tran

Troy Kudlac

Desert Eichler_7, Flat Roof model ATH-7,
originating architects Anshen and Allen,
(circa 1950s), re-presented 2017, 2020
diptych
archival pigment prints
43 x 123 cm
Photograph Peter Tran

Troy Kudlac

Floor Plans:
Desert Eichler_1, A-Frame model MS-234, 2015
Desert Eichler_4, Gallery model MC-674, 2017
Desert Eichler_7, Flat Roof model ATH-7, 2017
digital prints on paper
each 38 x 44.5 cm

Kim Stringfellow

Jackrabbit Homestead, Patentees, Alexander W. Crane, Thomas S. Lewis, U.S. Patent No. 1199542, Patent Date: 9/23/1959, 2005-2008
archival pigment print
45 x 58 cm

Kim Stringfellow

Jackrabbit Homestead, Patentee, Norbet Dohmeyer, U.S. Patent No. 1182982, Patent Date: 6/12/1958, 2005-2008
archival pigment print
45 x 58 cm

Kim Stringfellow

Jackrabbit Homestead, Patentee, Worth Brewer, U.S. Patent No. 1146096, Patent Date: 8/11/1954, 2005-2008
archival pigment print
45 x 58 cm

Kim Stringfellow

Jackrabbit Homestead, Archival map showing location of Brewer Homestead
archival pigment print
45 x 58 cm

Kim Stringfellow

Jackrabbit Homestead, Brewer Homestead Patent, U.S. Patent No. 1146096, Patent Date: 8/11/1954, 2005-2008
archival pigment print
50 x 33 cm

Kim Stringfellow

Jackrabbit Homestead, 2012
single channel digital video
duration 5.28 minutes
Based on a story by Kim Stringfellow
Music by Spindrift, Wemu Records
Executive Producer Juan Devis
Director & Producer Bruce Dickson
Cinematographer Oliver Fitzgerald

Editor Alex Chu
KCET Production Manager Bettina Bennewitz
Gaffer Miles Watanabe
Artbound is funded by: The Los Angeles County Arts
Commissioned by: Department of Cultural Affairs, City of Los Angeles
Produced by BCurious
KCET@2012 Community Television of Southern California
Video courtesy of the artist

Rosi Griffin

Just Beachy, 2020
watercolour on paper
43 x 55 cm

Rosi Griffin

Sea Breeze, 2020
watercolour on paper
43 x 55 cm

Rosi Griffin

Salt Life, 2020
watercolour on paper
43 x 55 cm

Rosi Griffin

Family Tides, 2020
watercolour on paper
43 x 55 cm

Rosi Griffin

Tumbling Down, 2022
photographic print on Perspex
250 x 150 x 0.6 cm

Robyn Sweaney

Paradise lost, 2022
acrylic on linen
97 x 137 cm
Collection: HOTA Gallery. Gifted by the citizens of the Gold Coast to future generations 2022

Robyn Sweaney

Gold Coast Highway #1, 2009
synthetic polymer on linen
40 x 50 cm
Photograph Peter Waddington
Collection: HOTA Gallery. Gifted by the citizens of the Gold Coast to future generations 2022

Paul Davies

Built Landscape III, 2015
vinyl acrylic copolymer on canvas
180 x 147 cm
Collection: Patrick Corrigan Collection

Paul Davies

Two Pools, 2013
diptych
acrylic and oil on canvas and linen
179 x 122 cm

Paul Davies

We Tell Ourselves Stories 2, 2017
digital collage print
Artist proof
63 x 45 cm

Paul Davies

We Tell Ourselves Stories 4, 2017
digital collage print
Artist proof
63 x 45 cm

Paul Davies

We Tell Ourselves Stories 9, 2017
digital collage print
Artist proof
63 x 45 cm

Paul Davies

We Tell Ourselves Stories 12, 2017
digital collage print
Artist proof
63 x 45 cm

Anna Carey

84 Frank Street, Surfers Paradise...then, 2015
giclée print
74 x 109 cm
Collection: HOTA Gallery, Gold Coast. Acquired through the assistance of our generous benefactors, 2016

Anna Carey

84 Frank Street, Surfers Paradise...now, 2015
giclée print
74 x 109 cm
Collection: HOTA Gallery, Gold Coast. Acquired through the assistance of our generous benefactors, 2016

Anna Carey

Unroll, 2014
single channel digital video
duration 5.28 minutes
Video courtesy of the artist

Vicki Stravrou

Late Afternoon Sprinklers, 2021
acrylic on gallery cotton canvas
63 x 94 cm

Jim Isermann

Untitled (2,4,8, in), 2017
acrylic on canvas over aluminium
122 x 122 cm

Jim Isermann

Untitled (8,2,4, in), 2017
acrylic on canvas over aluminium
122 x 122 cm

Jim Isermann

Untitled (5,7,3, out), 2017
acrylic on canvas over aluminium
122 x 122 cm

Gosia Wlodarczak

Modernist Conversation, 2017
pigment pen, gouache on unstretched canvas
105 x 160 cm

Gosia Wlodarczak

California Tunics, 2017
fabric ink pen on handmade garments
made of cotton, silk and linen
90 x 60 cm

Gosia Wlodarczak

California Tunics, 2017
fabric ink pen on handmade garments
made of cotton, silk and linen
62 x 42 cm

Gosia Wlodarczak

California Tunics, 2017
fabric ink pen on handmade garments
made of cotton, silk and linen
47 x 55 cm

Gosia Wlodarczak

Drawing Across the Mojave, 2021
single channel digital video
duration 5.26 minutes
Artist and Production Designer:
Gosia Wlodarczak
Photography: Longin Sarnecki
Commentary: Bernard Leibov, Founder/Director of BoxoPROJECTS, Joshua Tree
Sound recording: Greer Honeywill
Video editing: Rodney Gilbert
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All images courtesy of the artist and BoxoPROJECTS, Joshua Tree
Video courtesy of the artist

Sam Cranstoun

Retro Modern 1, 2015-2021
gypsum cement, polymer adhesive, grout
86 x 86 x 3.5 cm

Sam Cranstoun

Retro Modern 2, 2015-2021
gypsum cement, polymer adhesive, grout
72.5 x 72.5 x 3.5 cm

Sam Cranstoun

Retro Modern 3, 2015-2021
gypsum cement, polymer adhesive, grout
48 x 48 x 3.5 cm

Images courtesy of the artists

ACKNOWLEDGEMENTS

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Carla Spano, Education Coordinator

Lost in Palm Springs Project Team – Museums & Galleries Queensland

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Curator

Dr Greer Honeywill

Title Typography

Gary Wexler, US
garywexlerdesign.com

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Goldi
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IAS Fine Art Logistics
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Australian Government
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Australian Government



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