This catalogue is published to accompany the exhibition Skin: UniSA Max Hart Collection of Aboriginal bark paintings being presented simultaneously, in national capitals, by eight of Australia’s leading university art museums. The different projects are intended to highlight the major contribution that our universities make to the visual arts in Australia.

Skin: UniSA Max Hart Collection of Aboriginal bark paintings
11 September – 30 October 2009
Samstag Museum of Art
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Graphic Design: Sandra Elms Design

This information in the list of works is arranged in the following order: artist name, date (birth/death dates unknown), place of residence, title (if available), date, dimension, technique. There is a reference to a “best guess” on place made/place of residence. Information in square brackets indicates a best guess in the best available information.

All works in the Samstag Collection are purchased based on the curator’s knowledge and research but is not confirmed.

All works in the Max Hart Collection were purchased and were subsequently accessioned based on the curator’s knowledge and research but is not confirmed.

The Skin: UniSA Max Hart Collection of Aboriginal bark paintings is a core component of the Skin exhibition, being presented simultaneously, in national capitals, by eight of Australia’s leading university art museums. The different projects are intended to highlight the major contribution that our universities make to the visual arts in Australia.
The University of South Australia is fortunate to have a rich resource in the collection of 1870 bark paintings gifted by former Max Hart and now a part of the university’s works of art collection. This exhibition has been arranged to study and explore the Max Hart Collection. It focuses on a group of works by Paddy Fordham Wainburranga from Mornington Island towards an understanding of subjects, ancestral narratives, social structures and beliefs painting movement’s contemporary relevance.

University art collections can encompass a broad spectrum of works from the collection policy, artefact, museum-edited works, those acquired through bequests, gifts in kind, and other forms of transfer. The University of South Australia has been fortunate in the development and teaching of Aboriginal Studies being in the late 1960s Hart offered the subject at tertiary level. Australia-wide teaching before working as a missionary with his wife in Africa on two occasions. Hart and Paddy Fordham Wainburranga had later set up courses for native Aborlignian Studies in the late 1960s. Hart went on to establish an endowed lectureship in Aboriginal Education (1968), as Associate Professor of Aboriginal Studies (1976), which included a subject in Aboriginal art and oversaw the development of 25 graduate and undergraduate courses. These studies would foster a relationship and support and play a vital role in evolving the standards and quality of Aboriginal people into interested and enthusiastic positions. Many went on to become prominent figures in social and academic positions.

Hart’s motives were to ensure those teaching Aboriginal studies would have a rich resource in the base of the university. He gathered works and oversaw the development of a graduate Diploma in 1981. He gathered works and oversaw the development of a graduate Diploma in Aboriginal Education. The University of South Australia is fortunate to have a rich resource in the collection of 1870 bark paintings gifted by former Max Hart and now a part of the university’s works of art collection. This exhibition has been arranged to study and explore the Max Hart Collection. It focuses on a group of works by Paddy Fordham Wainburranga from Mornington Island towards an understanding of subjects, ancestral narratives, social structures and beliefs painting movement’s contemporary relevance.

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