

AAA

John Stevens

From: Arts Project Australia <info=artsproject.org.au@mail165.suw12.mcscv.net> on behalf of Arts Project Australia <info@artsproject.org.au>
Sent: Friday, 17 February 2017 2:07 PM
To: John Stevens
Subject: Say Hello To Collector's Corner

**ARTS
PROJECT
AUSTRALIA**

Feb



CLIVE SCOTT ALONGSIDE WORKS BY ARTS PROJECT AUSTRALIA ARTISTS INCLUDING; CHRIS MASON, ALAN CONSTABLE AND

COLLECTOR'S CORNER

CLIVE SCOTT

Collector's Corner presents a series of conversations with avid art collectors, searching for the stories woven into their incredible (and enviable!) collections. The collectors we talk with show a bouquet of their ever-growing art collections entwined with the story and artists of Arts Project Australia.

To begin our conversations on collecting culture we caught up with Clive Scott, Manager of National Gallery of Australia, whose love of collecting art has spanned a lifetime, beginning as a small boy who shocked his parents with a Norman Lindsey etching of a nude woman - through to recently collecting a Chris Mason sculpture which even he's deemed a little "shocking".

For Clive, his life-long commitment to collecting art stems from the narratives and moments that he has collected below.



ONE OF CLIVE SCOTT'S RECENT COLLECTION ADDITIONS: CHRIS MASON, NOT TITLED 2016.

We're curious as to how you first became interested in art? Did you have an art epiphany for i

When I was little I lived overseas with my parents in tropical countries like Papua New Guinea and I was in air conditioned rooms, so I would visit with my parents and spend hours looking at artifacts and art. Whether it was a small piece of artwork or a very large colonial landscape, the experience was an adventure for a young boy. They r at a young age.

How would you describe your approach to collecting art? Or, even better, what kind of collect

I'm definitely an eclectic collector and only have art that I like. Collecting for me has never been for its own sake. I've been to many countries in the world and have art from all of them. If at the time I thought it was beautiful, then I would buy it. When I met the artist I'm more likely to have their art. I even have a Benjamin Landara water colour which I bought in the desert and painted it – the water colour was still wet when I purchased it.

What do you love about collecting art and what compels you to collect and keep collecting?

In many ways I have always been a 'hoarder' and I think my collecting is partly hoarding and partly keeping stories about a lot of the art – how I came to own the pieces, who had them before me, where I purchased them, and the time. I think that collecting art is about collecting the stories as much as the art itself. The art becomes a personal history.

Generally speaking, which contemporary artist do you most admire and why?

At Sofitel we have an Artist in Residence Program and all of the artists who've participated have been inspired by their ability level are Gosia Włodarczyk and her drawings, and Robyn Stacey with her photography. I see both of these artists create; to watch the thinking, the process and the development they go through. I further see the joy they have in creating and making, and the joy they get when people see the finished work. The hotel called *Frost Drawings*, where she drew for ten days on the windows of the hotel lobby, and *Robyn's Obscura* in the hotel rooms. Two great projects!

Can you describe your best art experience for us?

I was very young when I purchased my first piece of art. I told my Mum that I wanted to buy a piece of art that's what I wanted to do, then go ahead (my grandmother had given me some money for the purchase) I bought a Lindsey etching, which at first was okay with Mum, until she saw it was a drawing of a naked lady! I'm not sure it's appropriate that a boy my age should be buying nude etchings!

Now tell us about your first encounter with Arts Project – when did you first hear about us, and your first artwork by our artists?

I was lucky enough to judge Arts Project Australia one year in the Melbourne Awards. In those days it was a real eye-opening to visit the Northcote studio and gallery and to see what a fabulous job everyone does.

Describe the artworks you have collected from Arts Project. Is there a pride of place where they are displayed?

First of all there's Chris Mason and his wonderful painting of a nude (and slightly overweight) lady – it's so beautiful and shocking. I've found it leaves many viewers not willing to say if they like it or they don't. I showed it at the Melbourne Art Fair and 'argued' with Sue Roff, Director of Arts Project Australia, about the fact that it was not suitable for the exhibit, as it would help create 'interest'! I'm glad now she didn't, as I ended up purchasing the work as art.

There's also Alan Constable and his ceramic cameras. The work shows his fascination with old cameras and the fact he is legally blind. I remember one particular opening night where I loved seeing Alan standing very proudly next to his work. Now at the National Gallery of Victoria – work which the gallery now have in their collection.

Finally Dionne Canzano's crayon work. This work is subtle in its majesty. The bird is depicted as if never met Dionne, so another wonderful experience is in store for me when I do meet her. I was passed up but I went in and just had to have this work.

What is it you like about being a collector and friend of Arts Project?

My thinking is that I'm collecting art – not that I'm collecting art from Arts Project Australia. I'm interested in the art itself. For example when I saw the ceramic camera by Alan Constable I was excited. It's beautiful as much for the concept as the work and finish. When I met Alan I was even more excited and had numerous questions as to how he could create such a perfect work with his lack of sight.

If you were to purchase another Arts Project artwork right now, which artist would you look at?
I like the drawings and gouache works of Bobby Kyriakopoulos. It's simple but very fresh and alive when you stand in front of it; it tells a story.

What pearls of wisdom would you give a first-time collector?

Collect what you like, not what you think is a good buy. If someone says "you have to have it", it's not about price. Buy what you can afford and you can still have a great collection. Work from Arts Project you could easily specialise in an artist or collect a range of work from many artists to start - or add to who hesitates is lost. If you don't buy it, when you go back the next day it won't be there!

You can find this edition of Collector's Corner on our website. You can also gander through bigger art about Arts Project Australia's artists and art.




"SHOCKING AND BEAUTIFUL". CHRIS MASON, NOT TITLED 2002, WORK ON CANVAS, 183 X 122 CM.



"THE WORK SHOWS HIS FASCINATION WITH OLD CAMERAS WHICH IN ITSELF IS FASCINATING WHEN HE IS LEGALLY BLIND." /




"THE BIRD IS DEPICTED AS IF NOT THERE, IT'S PROFOUND IN ITS ARTISTRY." DIONNE CANZANO, NOT TITLED 2010, WORK ON I






SUPPORT US
We are a non-profit organisation. Your donations assist us in continuing our work and making a difference. We need your support.

[MAKE A DONATION](#)



GALLERY
Mon-Fri
Sat 10a



24 High Street, Northcote Victoria 3070

T+ 61 3 9482 4484

www.al

To opt out of further communication you may [unsubscribe](#) at any time.