



WELCOME TO

*WHAT THE EARTH TELLS ME*

A VIRTUAL EXHIBITION BY

*XERSA*

Over her long career, Xersa has combined elements of all the arts into visual mindscape drawings. This exhibition, *What The Earth Tells Me*, is Inspired by Gustave Mahler's *Symphony No. 3*, which is a soundscape of nature and spirit of life.

In *What The Earth Tells Me*, the architectures of mood, theme, character, beats and rhythms of mark making mimic music and nature. Xersa's peculiarities are also captured in each mark. The exhibition is therefore a personal tone poem with flora, fauna and figurative elements appearing within torn landscapes. Narratives of strength and resilience accompanies each drawing.

Xersa's drawings also have an immediacy that reflects the influences on her practice of artist émigrés from World War II and art educators who taught her from 1968 to 1975. Their biographies and Xersa's recollections of her interactions with these figures reveal the extra knowledge and sensibilities these figures bestowed on Australian artists.

The global pandemic of 2020 gave Xersa the time to develop this virtual exhibition for you to enjoy.



**GALLERY 1**



*Welcome,  
I am Xersa. Thank you  
for your interest in my practice.  
If you have any questions, or  
would like to view my works in  
person, please feel welcome to*

*contact me via  
[xersa@xersa.com.au](mailto:xersa@xersa.com.au) or  
0403454202 (text)*

*Please enjoy the story.*

**A HAND BOUND, SIGNED  
CATALOGUE BOOK IS  
ALSO AVAILABLE.**

**SCALE:**

**WALL HEIGHT IS**

**2.5 metres**





*I feel homeless  
I feel lonely  
I look inward and outward too.  
Nature's eye sees the truth  
Nemesis sings for harmony  
Lest the future lay with  
just a few.*

**1.**  
*The Eye Of Nature, 2009*  
100 X 142 cm diptych artwork,  
113 x 154 cm framed  
charcoal and conte on archival  
cotton paper









*Life has its way and presents adversities for us to contend with. We are resilient and strong to endure.*

**2.**

*Through Storms We Will Journey, 1996*  
76 x 228 cm artwork, 89 x 242 cm framed  
Water colour on archival cotton paper





*Earth is crumpled. We see the light on the horizon. The future is our story to write.*

- 3.**  
Act #1, 2009  
100 x 408 cm artwork  
Charcoal and pastel on archival cotton paper  
This artwork has been exhibited at Affirmation Arts, New York, U.S.A., 2009







*The journey is arduous,  
then, the whole world is there  
within sight at the summit.  
I stand upon titanium white earths  
or is it titanium white air  
in life's gamut.  
And the artist's colours purpose is  
symbolic of integrity and strengths*

**4.**  
*The Summit, 2020*  
123 X 92 cm artwork  
Pastel and  
titanium white paint on linen

GALLERY 2







*Looking both inward and outward  
For a while did I fail to see?  
In a world passing by  
A pathway that's for me  
Was it not there?  
Is this the path, life's mystery?  
An operetta, a play  
An audible, visual sublimity*

**5.**  
*The Pausling*, 2009  
100 X 70 cm artwork  
Charcoal and conte  
on archival cotton paper



## GALLERY 2

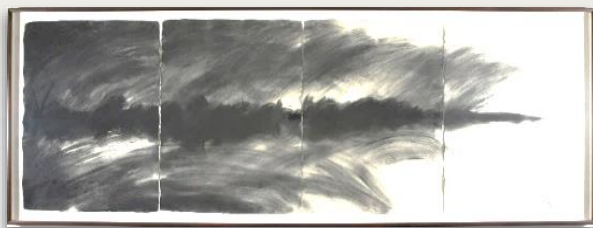


*In gallery 1, the surfaces chosen to work upon such as the linens and smooth, textured and crumpled papers impart special characters.*

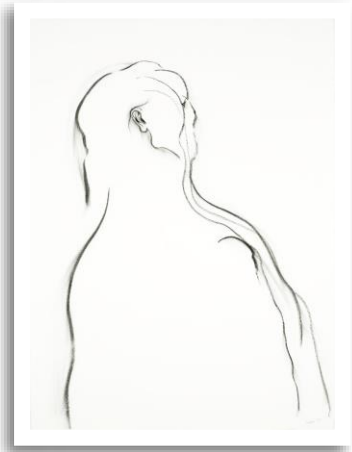
*We can see how brushed, drawn or rubbed lines have different visual outcomes on different surfaces.*

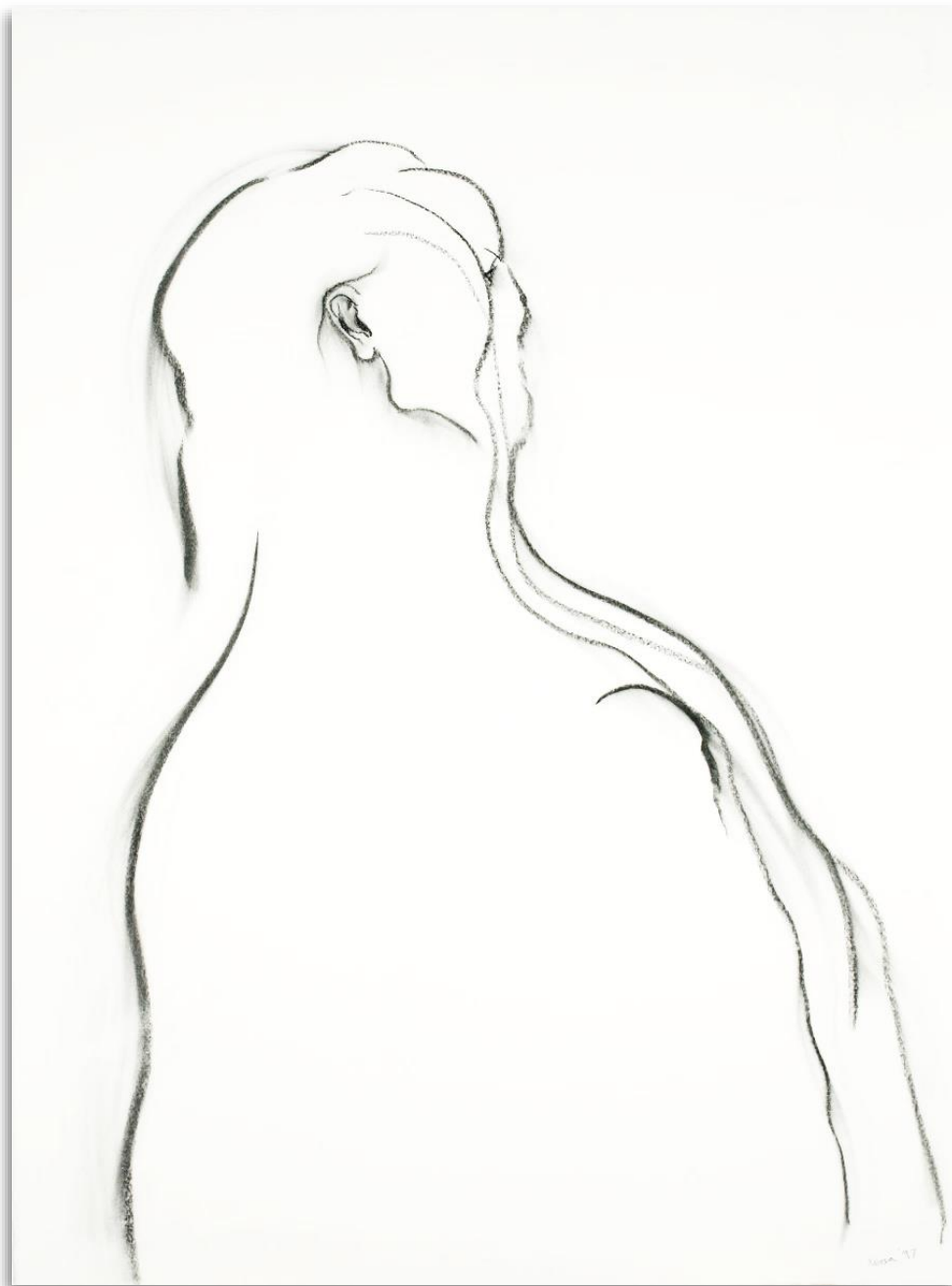
*In gallery 2, the mystique within each mark made becomes apparent when comparing brushed lines to drawn marks.*

*Then compare these works to the different moods created by the rubbed applications.*









*Listen!*

*The wind sings an*

*Atmospheric symphony*

*Songs of future*

*Songs of harmony*

**6.**

*Nemesis Listens*, 2009

76 x 57 cm artwork

Charcoal and conte on  
archival cotton paper



*Nature has its way and does extend  
Adversities for us to mend  
We are resilient and strong  
For we sing this heartfelt song*

**7.**  
*The Nemesis Song, 1997*  
76 x 57 cm artwork  
Water colour on  
archival cotton paper





*Nature has its way and does extend  
Adversities for us to mend  
We are resilient and strong  
For I whisper this enigmatic song*

**8.**  
*The Nemesis Song #2, 1997*  
76 x 57 cm artwork  
Water colour on  
archival cotton paper





*The day begins, as a play that has just been written,  
A storm has arisen and a figure emerges from the forest  
We press on knowing the storm will pass, the play begins.*

**9.**

*Protasis, 1995*

100 x 280 cm artwork, 113 x 295 cm framed

Charcoal and black pigment on archival cotton paper

This artwork was exhibited at the Blackwood Street Gallery, North Melbourne, 1995





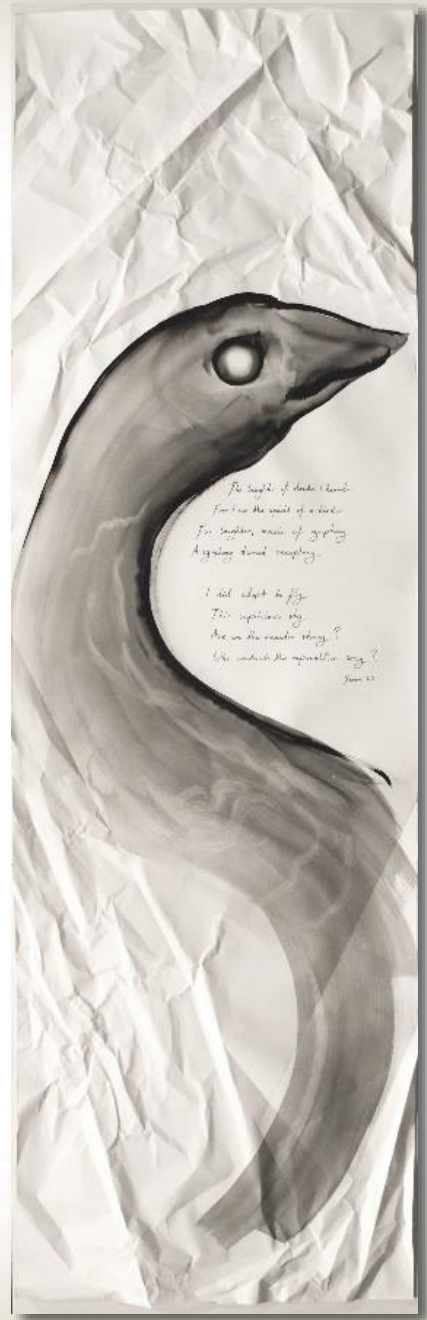


*The mother protects her young,  
We rebuild, nature regenerating.  
The tree sings to her seedlings  
Whilst the mother sits listening  
As the city grows, why the  
Wind howls and rivers rush  
Why do we always feel  
That nemesis presence hush?*

**10. 11. 12.**

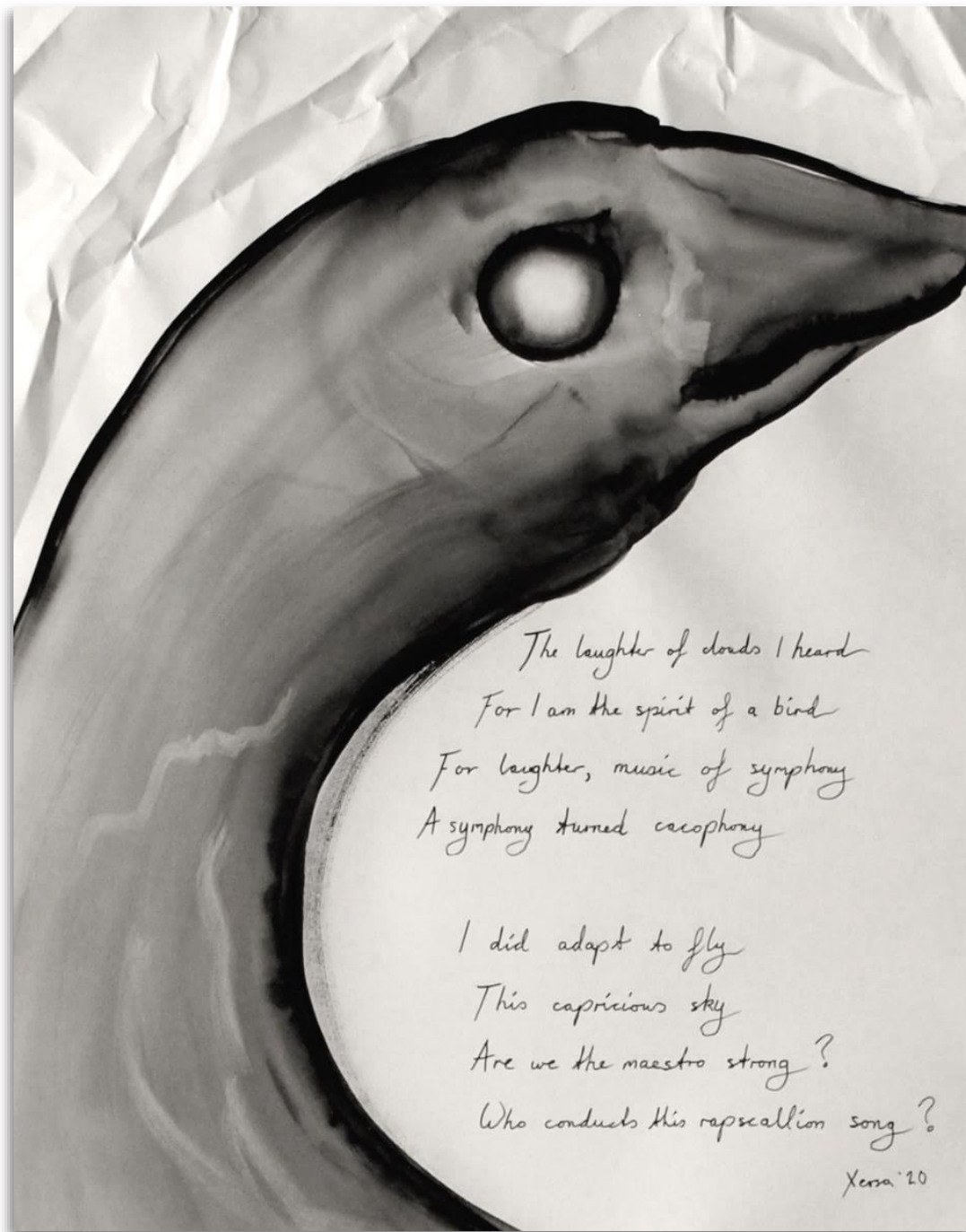
*The Nemesis Story #1, #2 And #3, 2009*  
56 x 76 cm each artwork or  
188 x 76 cm as a triptych unframed  
Charcoal and conte on archival  
cotton paper  
These artworks were exhibited at  
Affirmation Arts, New York, U.S.A., 2009

GALLERY 3



The weight of death I know  
For I see the spirit of a bird  
For laughter, music of my life  
A sign of death, mystery.

I did not die in flight  
The spirit is my  
Are in the water, strong?  
We, indeed, the spirit is my?  
June 12



The laughter of clouds I heard  
For I am the spirit of a bird  
For laughter, music of symphony  
A symphony turned cacophony

I did adapt to fly  
This capricious sky  
Are we the maestro strong?  
Who conducts this rapsallion song?

Xessa '20

*The laughter of clouds I heard  
For I am the spirit of a bird  
For laughter, music of symphony  
A symphony turned cacophony  
I did adapt to fly  
This capricious sky,  
Are we the maestro strong?  
Who conducts this rapsallion song?*

**13.**  
*Nature's Capriccioso* [Detail], 2020  
242 x 76 cm artwork  
Water colour and ink on  
archival cotton paper

**GALLERY 3**



*I hope you enjoyed the viewing experience.*

*Continue on*

*to view more about the art educators that  
have inspired my artistic direction.*

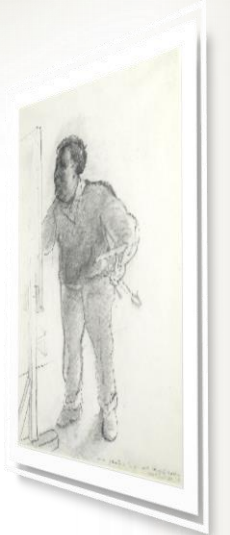




17



16



15



14

**14. LORRAINE JENYNS, b. 1945**, art teacher at Daylesford Technical High School 1968, Associate Professor, Fine Arts, University of Tasmania Australia 1985-2006  
**And BOB DOBELL**, d. 2008, Principal, Daylesford Secondary College 1968 Regional Director of Education 1972 -1983

**I RECALL:** - 1968 was my last year at the Daylesford Technical High School (now Daylesford Secondary College). Lorraine Jenyns was the art teacher and her husband, Bob Jenyns born Robert Jenyns, 1944-2015 also taught at the school. Both Lorraine and Bob Jenyns are included in major collections in Australia and Tasmania. It must have been Lorraine Jenyns teaching that saw my efforts in art rewarded when the Principal, Bob Dobell presented me with an Award for Excellence in Art at the years last assembly. 1968 was Dobell's last year at the school. He became an inspector of schools before becoming one of Victoria's first Regional Directors of Education based in Ballarat. I was so overjoyed that I drew Bob Dobell's portrait using the award prize double box of Sakura Hi Cray Pas oil pastels and I presented the finished portrait to him in the following year.

I felt honoured when he responded by giving me a gift of appreciation for the drawing of a book of *Sir Winston Churchill His Paintings*. This encouragement has supported me through to this day and Jenyns had certainly taught us well.

This was augmented when I moved to Ballarat in 1969 - 1970 to study Fine Art majoring in Painting at the Ballarat Institute of Advanced Education (BIAE) (now Federation University) when I passed with High Distinction.

Jenyns interest in surrealism is evident in her ceramics. This interest opened our imaginations to another realm. My drawing *The Rime of the Ancient Mariner, interpretation* was the result of a project that Jenyns set to interpret Samuel Taylor Coleridge's poem, *The Rime of the Ancient Mariner*. The text is a complicated allegory and uses rich symbolism. A wedding symbolises happiness and new beginnings, a ghost represents the superstition of the albatross killed by the mariner and the ethereality of story-telling evokes a liminal state between the spiritual and the natural.

Did this set a precedence for my future drawings?

**14.**

**XERSA**

*The Rime of the Ancient Mariner, Interpretation*, 1968

19 x 27.5 cm artwork

Pen and ink on paper.

Courtesy Xersa





# 'Mr Education' farewelled

## Fordham pays tribute to Bob Dobell

The Education Minister, Mr Fordham, high-ranking Education Department officials, politicians, and community and civic leaders were among hundreds of people who gathered at the BCAE last night to farewell retiring Regional Director of Education, Mr Bob Dobell.

The Co-ordinator General of Education, Mr L.W. Shears; the Director General, Mr Norman Curry; and former Mayor and Freeman of Ballarat, Mr Jack Chisholm, joined with Mr Fordham in paying tribute to Mr Dobell.

A crowd estimated at more than 300 was in the 1870 Founders Hall for the speeches which were followed by a dinner in the Union Hall.

The speakers paid tribute to Mr Dobell's vigor, enthusiasm, leadership and devotion to education and the difficult job of regional director.

Mr Dobell was one of the first three regional directors appointed in 1972 and is credited with being one of those most responsible for the success of the regionalisation of education in Victoria.

Mr Curry said he had been fortunate to have Mr Dobell as regional director during the difficult period in which the department was restructured.

He said that later when the positions of regional directors throughout the State had been reviewed "there was such passionate support for Bob Dobell that if we had not made that appointment (as director) there would have been a second Eureka Stockade."

Mr Shears said the fact that about 300 people were at the farewell presentation was an acknowledgement of Mr Dobell's achievement and his passionate concern for Ballarat and its schools.

"There is no doubt that Bob Dobell is Ballarat's 'Mr Education'," he said.

Mr Chisholm spoke of the enormous task Mr Dobell had faced in trying to convince the education officials in Melbourne, teachers, school councils and others of the value of regionalisation.

"I am sure Bob has laid a firm foundation which will survive as long as the regions don't become a political football," he said.

Mr Fordham outlined the career of Mr Dobell who he said first left school at the age of 13 to work, returning later to matriculate. Mr Dobell had continued to gain qualifications during his career, the latest of which was a Master of Education in 1981.

He said Mr Dobell had an outstanding career as a teacher before being appointed a principal and later an inspector of technical schools.

Mr Dobell was one of the three founding regional directors sent out to try to bridge the "considerable gulf" between the central Education Department administration and the regions.

"Bob was quickly able to relate the needs of his region to the Education Department," Mr Fordham said.

Mr Fordham said Mr Dobell had been the first to establish a regional building priorities committee and had been a forerunner in the area of health education.

He was appointed to the Victorian Institute of Colleges in 1972 and to the State Board of Education in 1982.

Mr Fordham, along with other speakers, said that there had already been discussions with Mr Dobell to ensure that his experience and enthusiasm was not lost to the education system after his retirement.

Mr Dobell had already agreed to continue to work on a number of projects after he and his wife, Mona, returned from a trip overseas.

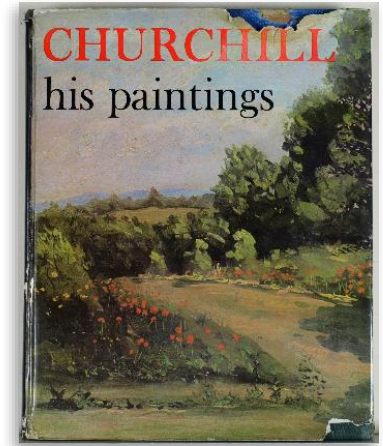
Mr Dobell said he and his wife had been greatly honored by the attendance of so many people at the farewell.

He paid tribute to the staff he had worked with and the teachers, principals, school councils and teachers of the region.

Mr Dobell said that of the projects he had been involved in the one he "felt happiest about" was the Ballarat Community Education Centre which he said was "proof of what parents and teachers can achieve when given the opportunity."



31/1/69.  
To Christine,  
In appreciation of the portrait you painted of me, of which I am very proud, and - with best wishes for your future success,  
Sincerely, Bob Dobell



14.

**BOB DOBELL**

**Above:** The book, *Churchill, his paintings* with a foreword by Lady Spencer-Churchill. Compiled by David Coombs 1967. Published by Hamish Hamilton, London.

**Left:** The retirement of Bob Dobell Regional Director of Education in The Ballarat Courier Saturday October 8, 1983, page 3

**Left:** A photo of the portrait of Dobell and his note to Christine [Xersa].

**FRIE DELMONTE** (formerly Hendrika Davrida Klaassen)

b. 1901 Amsterdam d. 1988 Daylesford Victoria

**I RECALL:** - Frie was a friend of our family from about 1960 until she passed away in 1988. Frie had many stories but only some she could bare to share with me about her suffering and torture during WWII. Frie was a member of the Dutch Resistance and she was captured. Frie's first husband, Fritz Benjamins, did not survive the war. A second marriage to Jack Delmonte occurred in 1947. Frie lived in Amsterdam until 1951 then Rijswijk from 1952 to 1959. At some stage, after she lost her home to the war, Frie lived and sailed upon the canals and waterways of France and the Netherlands. Frie migrated to Australia in 1959, settling in Daylesford, Victoria.

The name, Frie, was a pseudonym after the myth of Freya, goddess of freedom.

Frie apparently had studied Art at the Royal Academy in the Netherlands and her favourite subjects were animals and windmills. An exhibition in 1953 included two of her works, *Flower Stand* and *Siamese Kitten*.

We discussed art profusely and for hours as I cleaned her home and made numerous cups of tea.

Frie had a hip replacement due to acquired arthritis and suffered much pain. Her shoulders were also affected and prevented her from painting but could play the guitar and sing songs of the Zuider Zee. I never saw her painting, but one of her windmill paintings hung in her home.

In her last days, Frie gave me some presents including an artwork. Her early influence, mature friendship, knowledge of art and encouragement was valuable to me and I will always warmly remember her.

I include her here.

For further reading see:-- *Lexicon Dutch Visual Artists 1750-1950 2 volumes. Published by Art Dealer Pieter A. Scheen NV, The Hague, 1969/1970*

**14.**

*This photograph, taken by my Mother Doris Limb, shows Frie walking through her garden in Daylesford with support of my Father, Alexander Limb.*





## GERARD HERBST, RMIT 1971

*b. 1911 Dresden Germany – d. 2011 Melbourne Australia*

Gerard Herbst worked as a textile designer in Berlin, Zurich, Prague, Paris and Munich. In 1939, he migrated to Australia after assisting a Jewish family during World War II. Herbst was awarded the L'ordre Du Merite Cultural Warsaw in 1986, the RMIT Centenary Medallion in 1987 and inducted into the Design Institute of Australia's Hall of Fame in 1999.

Herbst was amongst émigré educators that collectively had studied in the Academies of Kaunas, Vilnius, Berlin, Munich, London and Glasgow. Prior to the closure of the Bauhaus, Professor László Moholy Nagy acknowledged Herbst.

From 1939 to 1956 Herbst worked in Australia as Art Director for Prestige Limited. In this role, he introduced new printing techniques and a range of printed fashion fabrics. His documentary films - *Portraits in Fabric, Fabrics in Motion* (1951), and *Language of Design* (1950) were shown at Lille in France, winning the Cine Service Documentary Film Award for Herbst and producer/writer Geoffrey Thompson. Prestige also participated in the International Textile Exhibition in Lille, achieving European attention in 1951.

Herbst taught at RMIT from 1948 to 1976 and was appointed lecturer in charge of Industrial Design in 1960. He lectured in the USA, Italy and Mexico (1969-70), was Design Consultant to the Industrial Design Council of Australia and from 1979, to Deakin University.

REFERENCES: This Biography is written from my memories of discussions with Gerard Herbst. For further reading, see: - *References Object file 91/503 Powerhouse Museum created by Gerard Herbst. Curriculum vitae and other material in Decorative Arts department curatorial file "Gerard Herbst". McCulloch, Alan. Encyclopaedia of Australian art. Rev. Ed., 1994. Van de Ven, Anne-Marie. "Prestige fabrics", Powerline, No. 24 Summer 1991-92. Evelyn Tsitas, RMIT "ART, DESIGN AND CULTURE" article 19 July 2019. Melbourne Modern: European Art & Design at RMIT since 1945, Edited by Jane Eckett and Harriet Edquist (Melbourne: RMIT Gallery, 2019), Exhibition catalogue. Herbst's biography is included in RMIT, Ian Potter Museum and Sydney Powerhouse Museum collections.*

**I RECALL:-** In 1971, I felt a need to include more technical skills in my practice. Intuition must lead us to form a jigsaw pattern of our lives. I moved to Melbourne to enrol in the Industrial Design course at Royal Melbourne Institute of Advanced Education (RMIT). The Head of Department was Gerard Herbst who taught Visual Communication. Herbst was a kindly person. He enjoyed a poem I wrote for a project and offered me a job painting his home when my support was dwindling. During the year, he involved the class in producing a documentary film. This featured my moving sculpture of textured Perspex panels which formed patterns of light and my design for pig's head paper masks. The class wore the masks near Melbourne's Shrine of Remembrance during filming.

To enter year three, I was required to study an extra subject of science. However, due to dwindling support, I was unable to finance further study so I found work; firstly for the Commonwealth of Australia, then as Textile Designer for Selwyn Fabrics in Flinders Lane. I asked Herbst for a reference which he gladly supplied explaining his experience with Prestige Ltd. When the façade of RMIT's 16 Storey Hall building was conceived, Herbst contacted me to share ideas about the design and colour scheme. We discussed Ashton Raggatt McDougall the Architects concept and agreed that it had to be quite a statement to excite conversation about opposites, changes and the passing of time. The final design certainly achieved much excited conversation.

In 1996, Herbst invited me to tea and sent me a gift of appreciation from his collection of brochures. I met with Gerard and his wife Dianna to delight in afternoon tea at their premises.

## ANDREW SIBLEY

b. 1933 Kent England d. 2015 Melbourne

Represented by **JACOB HOERNER GALLERIES**

T +61 412 243 818 E [info@jacobhoernergalleries.com](mailto:info@jacobhoernergalleries.com)

W <http://www.jacobhoernergalleries.com>

Sibley migrated to Queensland in 1948. In the early 1960's Sibley was a part of the 'Brisbane School' with Jon Molvig, Roy Churcher and, further away on Bribie Island, Ian Fairweather. Sibley found early success winning prestigious prizes and was invited to exhibit at Whitechapel Galley in London in 1962 and the Paris Biennale in 1963. In the mid-late 1960's Sibley was part of the Rudy Komon Art Gallery stable in Sydney where he established lifelong connections with many important artists.

After moving to Melbourne in the late 1960's Sibley was appointed a lecturer at RMIT. He held this position from 1967 to 1987, imparting his teaching and disciplined methods on generations of Melbourne artists. Sibley went on to be a senior painting lecturer at Monash University from 1990-1999. The 1970's was a decade of inspiration and experimentation for Sibley. He spent time in Europe via a residency in West Berlin in 1972 and drew influence from artists such as Max Beckman, Jean Dubuffet, Gustav Klimt and Paul Klee. He also travelled to London to view exhibitions including one of Francis Bacon.

In the 1980's Sibley achieved major success with his *Circus Series*. At this time, Sibley regularly exhibited in Europe and the United States. While in Australia, he exhibited prolifically Nationwide. Major collecting institutions across Australia acquired his work.

In the early 2010's, a number of galleries held solo exhibitions of Sibley's early experimental work, renewing his success and recognition. These included exhibitions at at Kick Gallery in Collingwood and presentations of his work at the Melbourne Art Fair in 2014 and Art Stage Singapore in 2015. His legacy continues to be celebrated through the representation of Jacob Hoerner Galleries.

*From biographical notes by Jacob Hoerner Galleries*

**I RECALL:-** In 1971, Gerard Herbst asked Sibley to give extracurricular drawing masterclasses to the Industrial Design Students at RMIT. These were significant in enhancing my freedom of expression and ability for spontaneous mark making in a course that demanded precision and technicality. We were introduced to drawing from memory and drawing with the new "magic pencil", a stick of solid graphite with no wooden casing. Sibley emphasised recognizing the unique character of the model subject.

Sibley took us on excursions to Melbourne galleries and even invited us for morning tea at his home in North Melbourne.

In 1995, Sibley became concerned about the possible destruction of Albert Park by Formula 1 race track renovations. He curated the fundraising invitational exhibition, "*9x5 Save Albert Park*" at the Robert Lindsay Gallery (now Fortyfivedownstairs Gallery) in Flinders Lane. So many important artists submitted work that a yellow insert was filled with more names and included with the catalogue. I met with Andrew and his wife, Irena at their home in Albert Park to submit a work for the show. Irena asked me for a lift to her framer and back. Afterwards, I enjoyed the privilege of another afternoon tea with them.

The catalogue and extension insert are housed in the Corrigan Collection, State Library of New South Wales; *Save Albert Park 9x5 invitation exhibition* catalogue. Save Albert Park (Action Group) & Robert Lindsay Gallery (1995). Save Albert Park Art Committee, South Melbourne, Vic.

14.

**Below: XERSA**

*Sketch of seated Giraffe* drawn at the Melbourne Zoo, 1976

33 x 23.5 cm artwork

Pencil on paper

Courtesy, Xersa

15.

**Right: ANDREW SIBLEY**

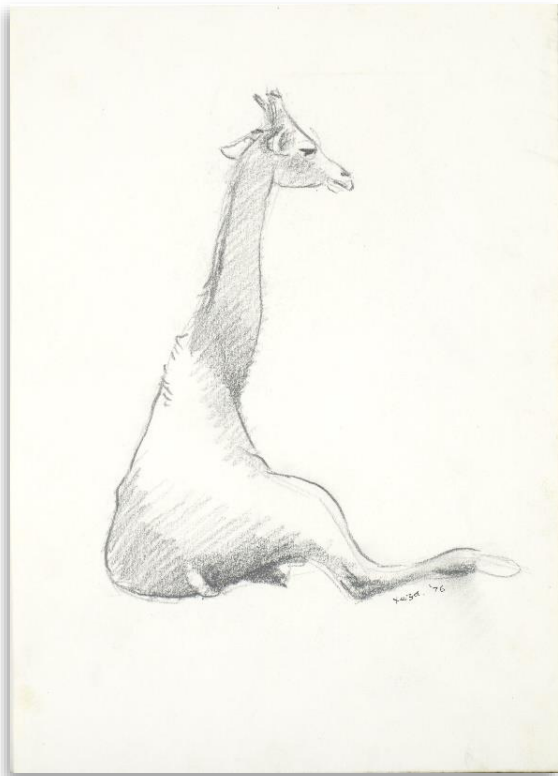
*Fred [Fred Williams] Painting The Strath Creek Falls, 1979*

62.5 x 46 cm image, 100 x 77.7 cm frame

Graphite pencil on paper

Signed Sibley with title and date, lower right corner

Courtesy, Xersa



## GEORGE BALDESSIN

b. 1939 San Biaggio di Callalta, Italy. d. 1978 Melbourne Australia

Represented by **AUSTRALIAN GALLERIES**

35 Derby Street Collingwood, VIC T +61 (0) 3 9417 4303

15 Royston Street Paddington, NSW T +61 (0) 2 9360 5177

Printmaker and sculptor George Baldessin moved to Australia in 1949. He studied at RMIT from 1958 to 1961 and later at the Chelsea School of Art in London in 1962, then at the Brera Academy of Fine Art Milan from 1962 – 63. During the 1970's Baldessin worked in a studio in the Olderfleet building on Collins St in Melbourne with fellow artists Tate Adams, Les Kossatz, Andrew Sibley, Roger Kemp, Fred Williams and Jan Senbergs. In 1964, Baldessin held his first solo exhibition at the gallery in the Argus newspaper building in Elizabeth Street and completed his iconic *Pears* sculpture outside the National Gallery of Australia, Canberra. Baldessin was awarded the Alcorso Sekers Travelling Scholarship For Sculpture in 1966, the Maitland Prize For Prints in 1967 and 1970, prizes at the Ljubljana Biennale of Printmaking in 1967 and the Second International Biennale of Drawing in Yugoslavia in 1970. He won the Geelong Print Prize in 1970 and the Comalco Invitation Award for sculpture in 1971.

After his death, National Gallery of Victoria mounted a memorial exhibition that toured to several state galleries. The Heide museum held a retrospective of Baldessin's drawings in 1991 and the Art Gallery of New South Wales featured his art in 1999.

Baldessin established a print workshop in his studio in St Andrews, Victoria and in 1998 a Baldessin Foundation Travelling Scholarship was established for travelling sculptors. Baldessin's work is held in the collections of the National Gallery of Australia, all state galleries, and many regional galleries. University collections include University of Melbourne Australia, Monash University Australia and University of Tasmania Hobart. Internationally, he is in the Museum of Modern Art in New York. In 2009 Australian Galleries published the monograph *George Baldessin: Paradox and Persuasion*. They continue to represent him through the George Baldessin Foundation. *(From biographical notes by Australian Galleries)*

**I RECALL:** - In 1973 Work at Selwyn Fabrics was exciting and glamorously intense, however, I was missing something. I wanted to turn my attention back to art. I bravely enrolled in fine art at RMIT. Baldessin was working in the RMIT print room. I was introduced to him by Grahame King for printing as an extra-curricular subject and so I had the privilege of learning more about etching and lithography with George.

A few sessions in, he showed me some of his own prints and we discussed printing on canvass. Next session, he showed me *Bedfellows* printed on a canvas and wanted to paint on it. He asked "What colour should I make it?" "Keep it neutral George!" He mixed the paint in a lid with vigour. "Where will I put it?" We discussed this in length and he decided to describe an energy from the female figure reflecting in the male face. I was pulling off my very first lithograph of an eagle, George worked with animation and much vociferation, spinning around to test the colour, to my shock, on the corner of my lithograph.

This lithograph sat untouched for nearly half a century until I recently documented all my work. To my horror, I discovered the lithograph was among a folio of work that was damaged during a change of address. Bugs had also added their own touches. Some of the lithograph perimeter and corner is missing and in thinking the work was ruined, I had painted over that corner. Did I know what the future may hold? I recently asked Dr Benjamin Long from the School of Science, Sport and Psychology, Federation University Australia to conduct a chemical test to see if any of the paint from the Baldessin brush was still present. The test suggests that a hint of Baldessin's paint remains. *(See spectra figure and references in the last pages)*





**16.**  
**GEORGE BALDESSIN**

*Bedfellows*, 1974

Experimental etching and aquatint on canvass with hand painted additions

Image, 50.5 x 63.2 cm Canvass, 70.5 x 83.8 cm

Courtesy - Xersa, Australian Galleries and George Baldessin Foundation.



**17.**  
**XERSA**

*Eagle Power*, 1974

Lithograph of an eagle on paper with painted top right corner. Image, 79 x 55 cm

Artist Proof 1 of 2 only

Courtesy - Xersa

## **XERSA**

*Born 1952 as Christine Limb. Daylesford, Victoria, Australia.*

My Textile Design studio was called *Xersa Designs*. After a short time, I legally changed my own name to Xersa. The studio was vibrant and busy however, a recession in 1990 provided the opportunity to re-establish my drawing practice and travel around the world. During the course of travel, I noticed differences in people's needs in relation to the landscapes and environments they inhabit which gave me fuel for my artistic practice.

As an artist, I exhibited nationally and internationally, in over 50 solo and group exhibitions. These include exhibitions with the Art Gallery of Ballarat, Federation University Post Office Gallery, Logan Art Gallery, National Wool Museum in Geelong and Gallery on Sturt in Ballarat. In Melbourne, Deutscher & Hackett Fine Art Auction Fundraiser For David Band, Dianne Tanzer Gallery, Fortyfivedownstairs Gallery and Blackwood Street Gallery.

Internationally, I have exhibited in New York, U.S.A at Affirmation Arts, Exit Arts and Cipriani Wall Street. In London England, at the Menier Gallery and in Italy I was included in the Art Dall Australia Collection which toured Piedmont.

I was finalist in the Dobell Prize For Drawing at the Art Gallery of New South Wales and selected for the S. H. Ervin Gallery, Sydney Salon Des Refuses. I also have been shortlisted and awarded in the Diamond Valley Invitational Art Awards, Castlemaine Museum Art Gallery Student Awards and Dandenong Arts Festival Awards.

I have been on residencies with The Big Draw Festival to contribute an open discussion on drawing when exhibiting at the Menier Gallery in London. I was given the opportunity to conduct research in the Drawing Room Outset Library in London to produce an artist's book. The International Oki Do Yoga group invited me to give workshops in the *Zen of Drawing* in Melbourne and *Drawing and Theatre* in Tokyo Japan. In Italy these residency workshops were held in Rimini, Santarcangelo and Caprioli. In Victoria Australia, I was invited to give talks at the Fitzroy Secondary College and Broadmeadows Secondary School and to participate in the Eltham Festival.

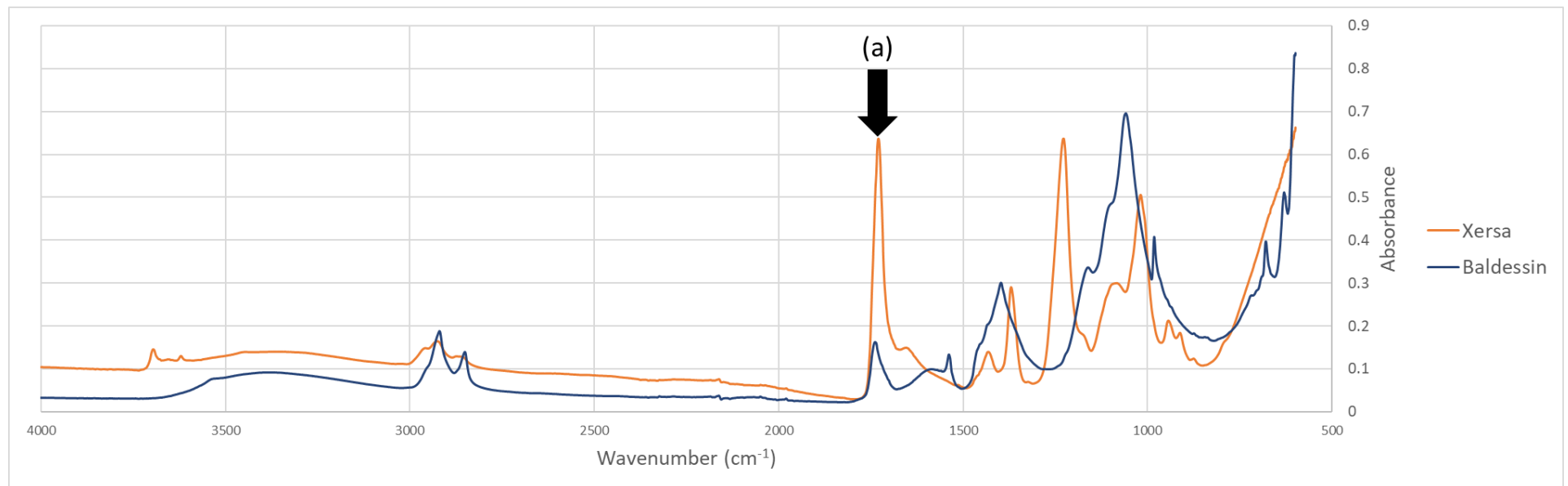
My work has been Commissioned by Galleries and Corporations including Ballarat Health; Ballarat Art Gallery; Melbourne City council, Lemax Group Pty Ltd, Van Hessen Pty Ltd and the World Record Club.

Curatorial projects included *Sisters As Artists* at Logan Art Gallery, *Sevensunssevenmoons* at Fortyfivedownstairs Gallery in Melbourne and three exhibitions of the Victorian State Craft Collection at the Meat Market Craft Centre in Melbourne North.

As volunteer, I assisted with *The Aberrant Object, Women Dada and Surrealism* at Heide Museum of Modern Art and displays at the Meat Market Craft Centre.

My work is held in national and international collections including the Australian Federal Court Library in Melbourne. In London, Paintings in Hospitals Organization and Drawing Room Outset Library. In New York U.S.A., the University Fales Library Downtown Archival Collections, Downtown Hospital Wellness Centre and Brooklyn Art Library. In Australia, Living Care New South Wales, Federation University, the Ballarat Regional Integrated Cancer Centre, Lucas Community Health Centre and Returned Services League. It is in further private and Corporate collections in Australia, the U.S.A., Italy, England and Singapore including Viterra, a subsidiary of Glencore; Van Hessen Pty Ltd [now a private collection].

I am mentioned in *The Dobell Prize For Drawing: The First Ten Years 1983 To 2002* and featured in newspapers, media and bulletins nationally and internationally



**SUMMARY:** *The test was conducted by ATR-FTIR Spectroscopy. The key feature in both samples is described at arrow (a) at  $1730\text{ cm}^{-1}$  where Acrylates would normally provide a peak (Haynes, 2014). Numerous differences are revealed in the fingerprint region between  $1000\text{ cm}^{-1}$  and  $1600\text{ cm}^{-1}$  of the spectra which may be from the later addition of another acrylic paint film, acrylic formulations, pigments, or from degradation over time.*

**REFERENCES:** Haynes, P.A., Vahur, S., & Lieto, I., (2014). ATR-FTIR spectroscopy and quantitative multivariate analysis of paints and coating materials. *Spectrochimica Acta Part A. Molecular and Biomolecular Spectroscopy*. 133, 207-213. Doi:<https://doi.org/10.1016/j.saa.2014.05.058>

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 Jacob Hoerner of Jacob Hoerner Galleries representing Andrew Sibley  
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 Ashton Raggatt McDougall Architecture, Melbourne  
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