



Ancestral Memories draws on both genetic memory — which includes inherited memories of wars, displacement, migration and settlement — and more recent memories that are gained through living history and through being immersed in the lives and belongings of both ancestors and former women of the Manifold family. The work continues my research in female identity and body imaging and consists of linocuts created since 2007, many incorporating appliqué, hand-sewn beads or embroidery.

I developed a life-long fear and fascination with France and the Revolution. The mob brutality in the film *A Tale of Two Cities*, and the following *Scarlet Pimpernel* series made a shocking impression on me. Marie Antoinette was the epitome of the creation and destruction of identity and body.

Exploring the Paris National Archives I came across the *Garde-robe des Atours de la reine. Gazette pour l'année 1782*,¹ a faded and stained notebook with roughly glued swatches of fabric, which was presented to Marie Antoinette from which to choose her day's attire. The notebook became my conduit to her life and the places and people of the Revolution. Fabric patterns and their traces emanate meaning and can be talismans by association. Conversely, the pretty cursive French script describing the garment could so easily have turned to write a death warrant. Globules of darkened red glue resonated like dried blood.

By uncanny coincidence a cousin rang days before I left on an Australia Council for the Arts Paris residency to research Marie Antoinette. She informed me that a great, great grandfather had changed his name on arrival in Australia. The key was unlocked. We were of Huguenot refugee descent. French ancestor's blood certainly flowed,² and this information opened new avenues to explore.

I followed the female line of the ancestral tree and travelled to Neuchâtel. *Trousseau: The Red Wedding Dress* (2013), unravels five-times great grandmother Marie Barbe Gretillat's life in Coffrane, a small French-Swiss village. These linocuts incorporate objects from her life, including excerpts from her 1765 divorce from an absentee planter husband.

French Threads — For My Children's Children (2015) continues to investigate Marie Barbe and some of the flora and fauna that she would have seen in France in the 1750s, but which is now threatened with extinction through population pressures and human encroachment on habitat, agricultural practices, hunting for food and clothing, and climate change. Even our future generation's view of the stars is threatened by pollution. Many of these creatures and planetary systems may take on mythical status like the unicorn, or be remembered only through art.

One of the greatest challenges to humans, the dominant species, is a duty of care to protect and conserve all other species and the environment for inter-generational equity. This is what I believe my grandmothers would have wished for me, and this is my wish for my children's children.

1. Now printed in a facsimile *Gazette des Atours de Marie-Antoinette: Garde-robe des atours de la reine. Gazette pour l'année 1782*. Reunion des musées nationaux — Archives nationales. 2006.

2. Huguenot's were French Protestants who, prohibited from practicing their religion, were persecuted and forced to leave France. Over 250,000 Huguenots went to countries of refuge. The word 'refugee' comes from this religious persecution. French President François Mitterrand gave an official apology in 1985.



Huguenot ancestor refugees were forced to migrate to Britain, and with later political and economic pressures, their descendants made the perilous journey to Australia. *Phoenix — Warrnambool* (2017) shows the difficulties, courage and sometimes grief relating to early travel.

The *Drowning* series (2016) examines immigrant identity via Rebecca (Raby) Carmichael's death in the 1878 *Loch Ard* disaster in South West Victoria. Raby symbolises my ancestral women who made the same journey, but who fortunately survived. Fragments of a blue and white pattern plate and a disjointed doll are reminders of the dangers of migration and asylum, a subject still pertinent today.

The tangle of discarded ropes, buoys and fishing gear, amidst storm-tossed seaweeds, in *Southern Ocean Wrack* (2016), refers to the currently unfolding environmental tragedy — the oceans are drowning in human waste. The work draws on my long experience with the sea, including over one hundred dives on the *Loch Ard*, and the creation of the Port Campbell shipwreck museum. It also depicts a flipper I lost while surfing in the 1970s. Remarkably, I recovered this same flipper from the ocean floor, over forty years later while snorkelling.

Having married into the Manifold family, early pioneers of South West Victoria, I am in daily contact with pioneer history. I am the fifth Marion in this Victorian family. *The Land* series of linocuts (2009) relates to poet John Streeter Manifold's poem of the same name in which he writes of his love of the land and for his Aboriginal friend Pompey Austin. The Manifolds had long-lasting friendships and working relationships with the local Aboriginal people across at least eighty years. In 1857 the researcher and school inspector James Bonwick referred to the goodwill at the Manifold property Purumbete: "I have been pleased, when travelling, to mark the good feeling existing between Blacks and Settlers."³ *Reconciliation Tower Hill* (2013) reminds us of the importance of this lasting goodwill and these ongoing friendships.

This series begins with Mary, one of the early Manifold settlers, leaving Liverpool and arriving in Australia in 1831. The fragmented women and iconography was constructed from old photos, wills and letters and reflects the loss of children, husbands, family and home. The works are also accompanied by the decorative items that followed settlement: patterns from personal belongings including shards of bowls and teapots recovered from Lake Purumbete's old tip, and a decorative ship's lavatory. The patterns evoke the pain as well as the little luxuries that were part of early women settlers' lives.

All of these works are sympathetic to changes in women's identity and roles, family histories and the rich layers of meaning and complexities evoked through inner ancestral memories and the objects and memorabilia that remain of their lives.

Dr. Marion Manifold
October 2017

3. James Bonwick, *Western Victoria. Its Geography Geology and Social Condition: The Narrative of an Educational Tour in 1857*. (Ed. C. E. Sayers) 1970. Heinemann, Melbourne. p.43.

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The *Marie Antoinette* part of this project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

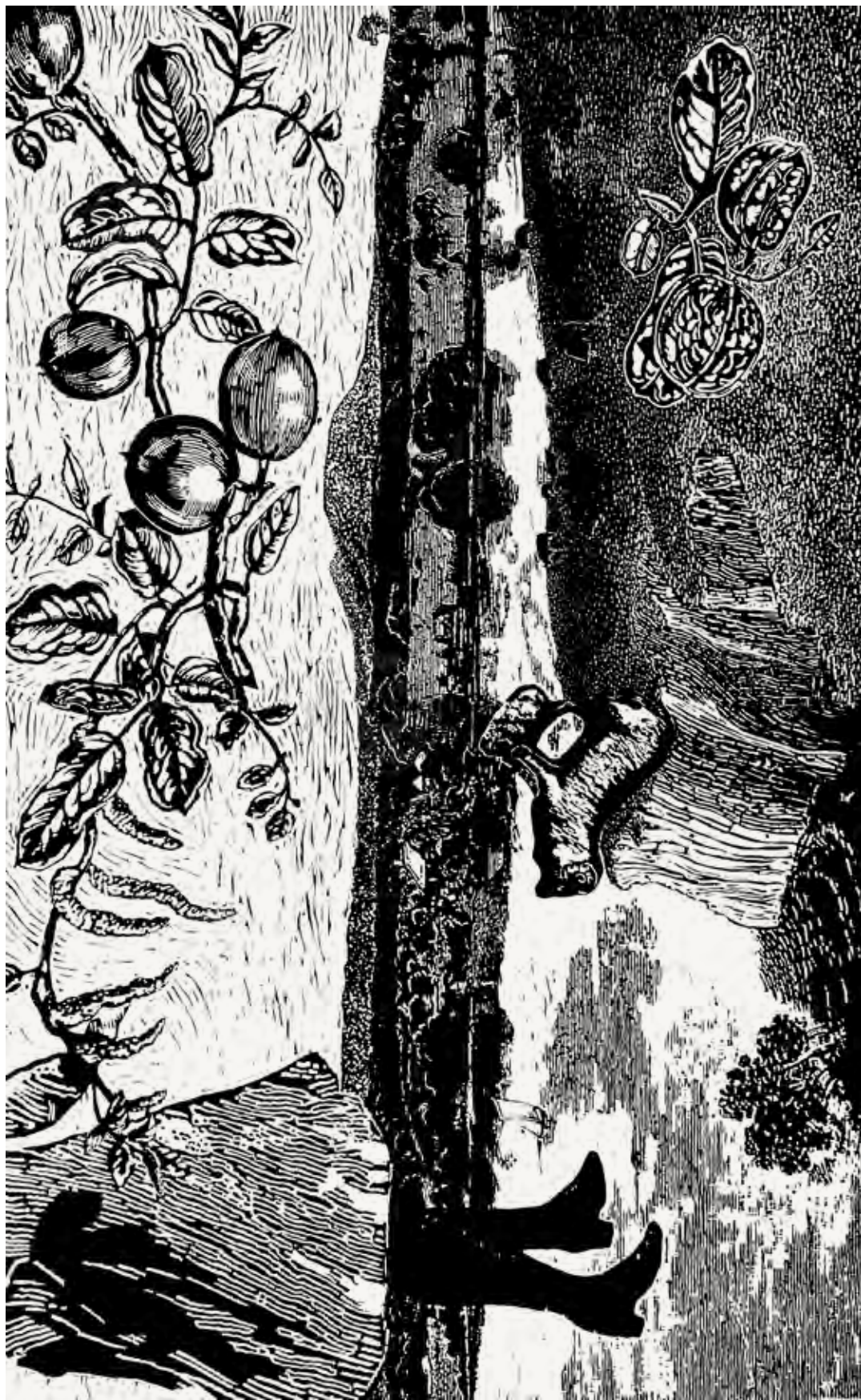


Reconciliation Tower Hill 2013 (Catalogue 55)
The Land series



Phoenix — Warrnambool 2017 (Catalogue 52)

The Land series



Spring: View toward Purumbete 2007 (Catalogue 53)
The Land series



Rosy dreams: from the verandah of Purumbete 2007 (Catalogue 54)

The Land series

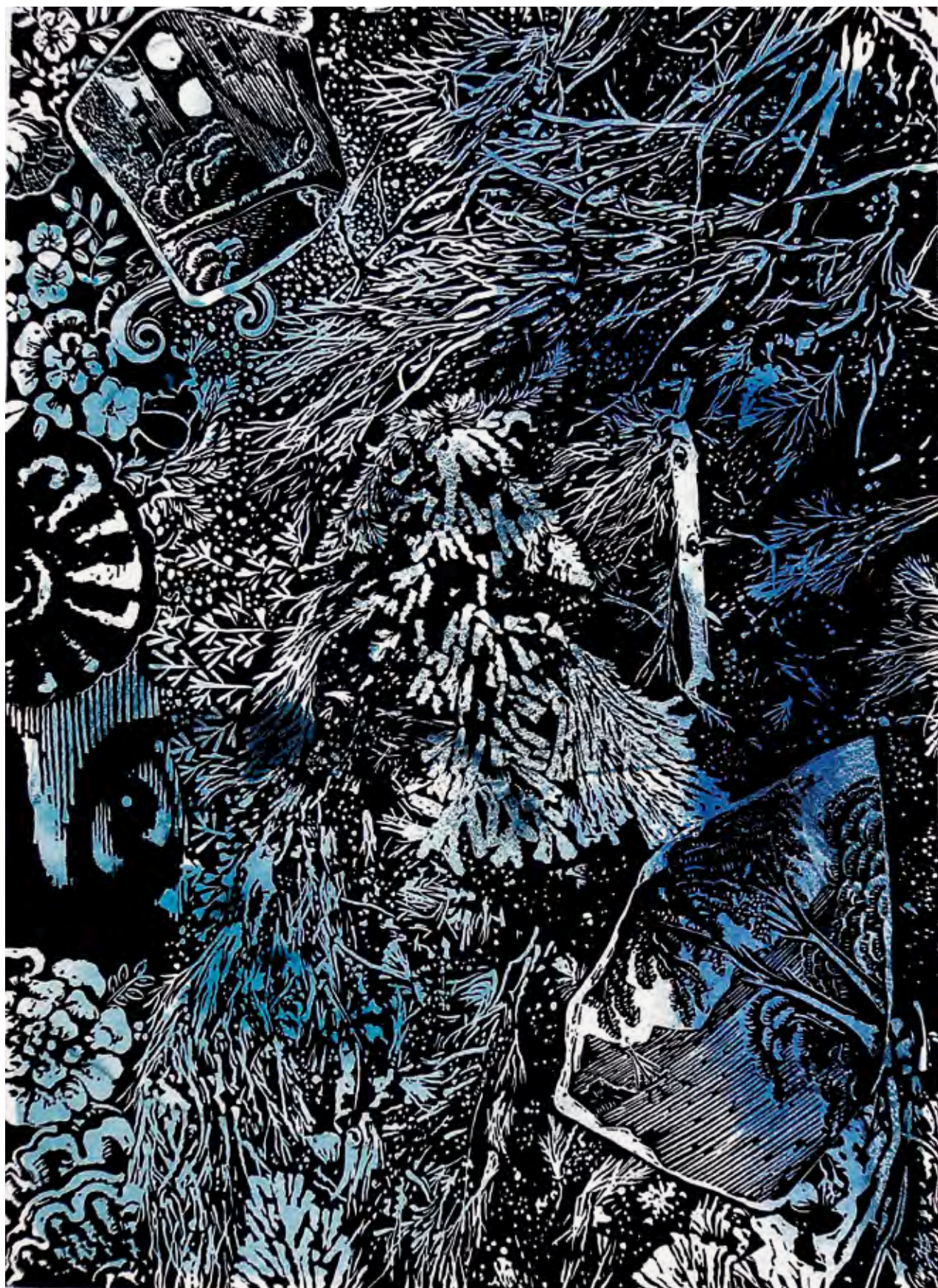


The Land — Mary, 1831 2009 (Catalogue 48)

[The Land series](#)



The Land — Alice, 1837 2009 (Catalogue 49)
The Land series



Raby 1 2016 (Catalogue 38)
Drowning series



Southern Ocean Wrack 1—3 (detail) 2016 (Catalogue 41)

Drowning series



Southern Ocean Wrack 1—3 (detail) 2016 (Catalogue 41)
Drowning series



(1) 2015 (Catalogue 23)



(3) 2015 (Catalogue 25)



(2) 2015 (Catalogue 24)



(4) 2015 (Catalogue 26)



(5) 2015 (Catalogue 27)



(7) 2015 (Catalogue 29)



(6) 2015 (Catalogue 28)



(9) 2015 (Catalogue 31)

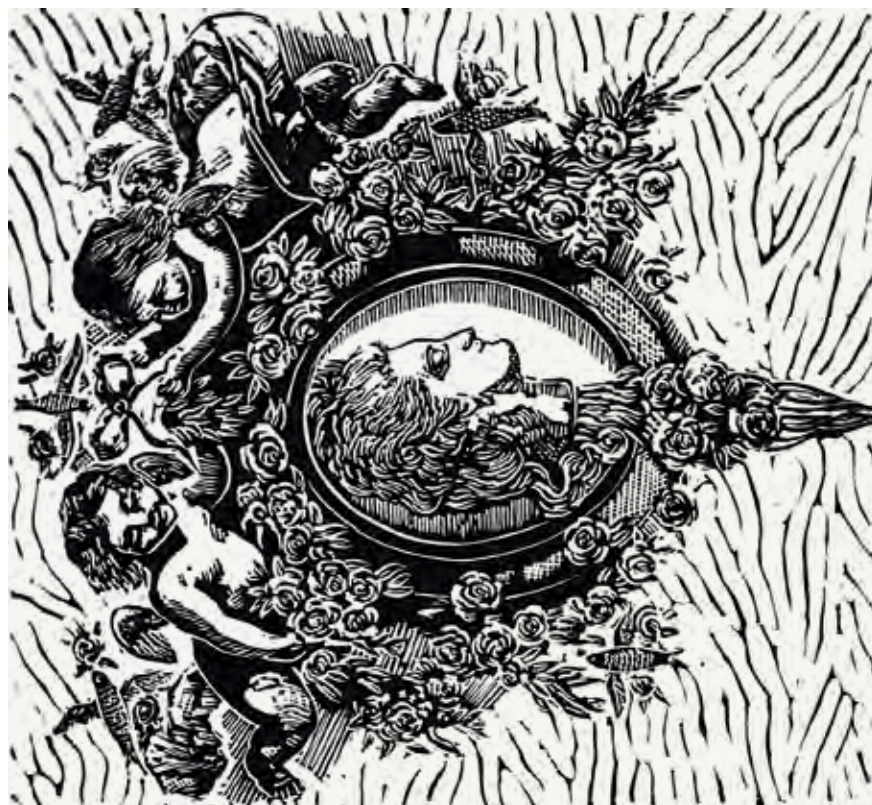


Above & left Trousseau — *The Red Wedding Dress* 2013 (Catalogue 21)
 Trousseau — *The Red Wedding Dress* series





La Gazette (The Gazette) 2012 (Catalogue 1)
Marie Antoinette through the Notebook series



Left *Poisson Volant (Flying Fish)* 2012 (Catalogue 13)
 Right *15 Octobre 1793 (15 October 1793)* 2012 (Catalogue 14)
Marie Antoinette through the Notebook series



L'Orangerie (The Orangery) 2012 (Catalogue 6)



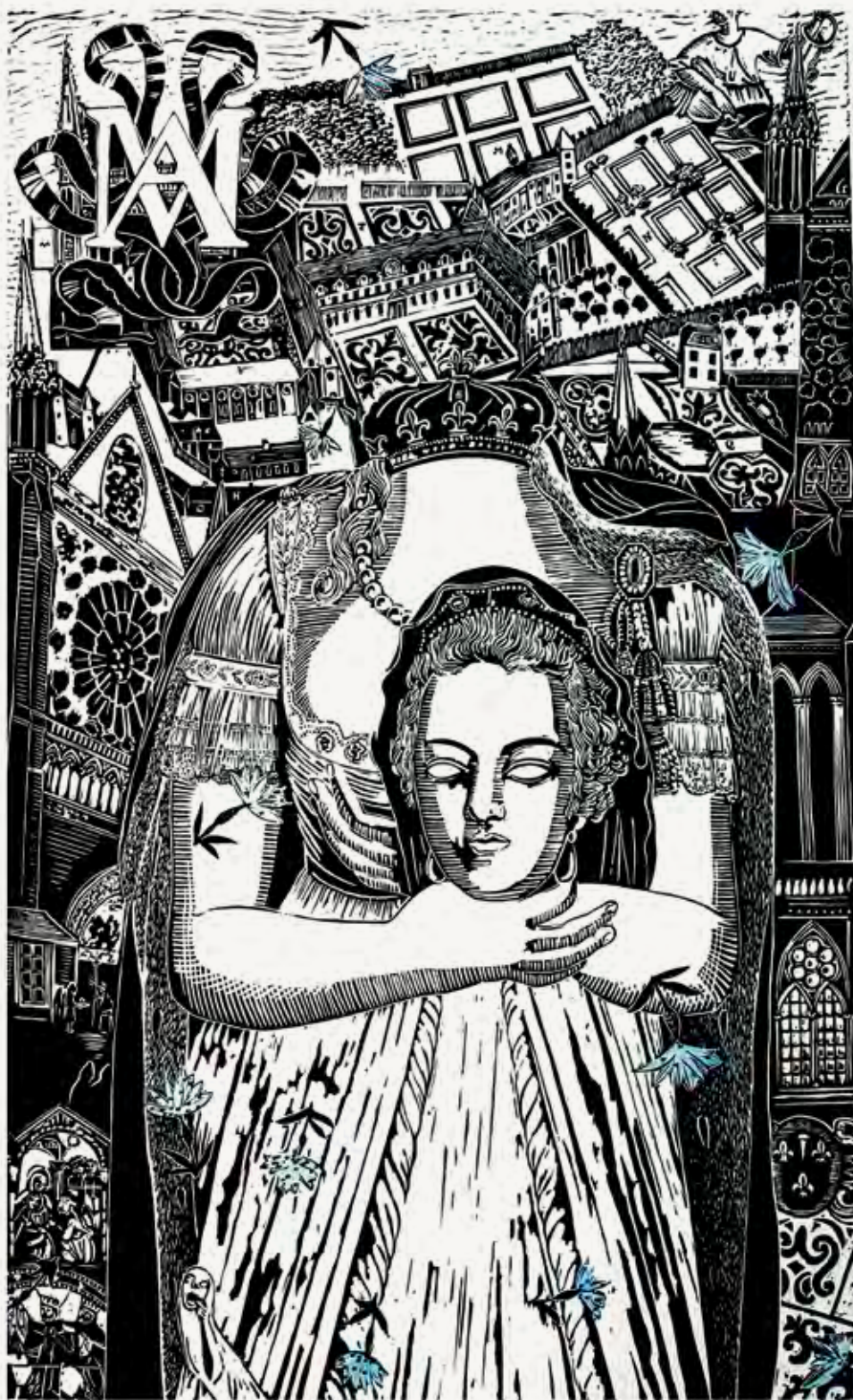
Le Sphinx (The Sphinx) 2012 (Catalogue 8)



L'ordre du Saint Esprit, Versailles (The Order of the Holy Spirit, Versailles) 2012 (Catalogue 10)



L'île des Epis, Strasbourg (Island of Epis, Strasbourg) 2012 (Catalogue 11)





Above *La Danse (The Dance)* 2012 (Catalogue 12)

Left *La Reine Martyre (The Martyr Queen)* 2012 (Catalogue 18)

Marie Antoinette through the Notebook series



La Chaumière aux Coquillages (The Shell Cottage) 2012 (Catalogue 3)
Marie Antoinette through the Notebook series



La Chasse, Rambouillet (Rambouillet) 2012 (Catalogue 4)
Marie Antoinette through the Notebook series

A note from the Director

Warrnambool Art Gallery is delighted to present *Ancestral Memories*, an extensive series of works by leading South West artist Marion Manifold, who contributes significantly to the cultural storytelling of people and place in this region.

Manifold's prints show the lineage, culture and vigour of people who have lived on the land in Warrnambool and South West Victoria. Each piece is a narrative, a feminine treatise of courage and grit, migration and settlement and how that can change our identity. Her lyrical works also show how objects, costume and the things we leave behind become markings of who we are and what we have made, in time.

In addition to her work as a printmaker, Manifold has a PhD which explores identity and female body imaging. *Ancestral Memories* is a nexus between her work on genetic memory and living history, being immersed in the lives and belongings of her ancestors and the pioneering women of the Manifold family, of which she is the fifth Marion in the line.

Through her work, Manifold reminds us that lines of history are brought together to make the new. Her own lineage draws from the French Huguenot refugees who left France for foreign shores to avoid persecution. When she married into the Manifold family she joined a line of settlers whose stories weft with those of the local Indigenous people of the region, and weaves together the lives of John Streeter Manifold and his Aboriginal friend Pompey Austin.

While tracing these storylines Manifold tells of the plight of Rebecca Carmichael, known as Raby, who drowned, along with her parents and siblings, in the Loch Ard shipwreck of 1878. Manifold brings female histories to the fore as reminders of our duties to protect and care for the Earth.

These strong evocations of people and place have also given us a perfect opportunity to bring her work into the public places we congregate and move through every day, as part of the Liebig Street Public Art Program in the Warrnambool City Renewal Project. Manifold and artist Bronwyn Razem, were selected to contribute artworks for a sequence of raised planter boxes installed along Liebig Street.

The precision printed steel panels that form the planters are a conversation between the ancient and the modern. As they are installed along this main thorough-fare, which links the city to the sea, they form a story place for locals and visitors to the town to explore how the essence of our contemporary culture has been woven.

Razem is an Indigenous Australian basket weaver and painter. She is a Gunditjmara woman of the Kirrae-Whurrong clan of western Warrnambool on the Victorian coastline and her practice explores her Indigenous heritage and identity. Her interpretation of traditional symbols in the weaving of the Gunditjmara people sit in conversation with Manifold's detailed panels — both indelibly part of the fabric of modern Warrnambool.

WAG continues to present the work of regional artists, and emerging Australian artists as a vital conduit into culture and collaboration with countries and economies regionally, nationally and around the globe. We remain a strong advocate of the creativity and innovation that this region holds and we are committed to providing a hub for artists like Bronwyn and Marion to share this conversation with our community.

Vanessa Gerrans
September 2017

List of works

All measurements in millimetres height x width

Marie Antoinette through the Notebook

- 1 *La Gazette (The Gazette)*, 2012
linocut, silk, embroidery & sequins,
760 x 570 (edition of 9)
- 2 *Louis Charles (Louis Charles)*, 2012
linocut, embroidery,
960 x 710 (edition of 15)
- 3 *La Chaumiere aux Coquillages
(The Shell Cottage)*, 2012
linocut, embroidery, silver acrylic,
800 x 1000 (edition of 9)
- 4 *La Chasse, Rambouillet
(Rambouillet)*, 2012
linocut with embroidery, hand-sewn
beads and sequins, 800 x 1000
- 5 *l'Opéra de Paris (Paris Opera)*, 2012
linocut with hand-sewn beads and tassels,
800 x 1000 (Edition of 9)
- 6 *L'Orangerie (The Orangery)*, 2012
linocut, hand-sewn beads and sequins,
800 x 1200 (edition of 9)
- 7 *Le Hameau (The Hamlet)*, 2012
linocut with hand-sewn beads and sequins,
watercolour, 800 x 1200 (edition of 9)
- 8 *Le Sphinx (The Sphinx)*, 2012
linocut, hand-sewn beads,
800 x 1200 (edition of 9)
- 9 *Fontainebleau (Fontainebleau)*, 2012
linocut, hand-sewn beads and tassels,
800 x 1200 (edition of 9)
- 10 *L'ordre du Saint Esprit, Versailles
(The Order of the Holy Spirit, Versailles)*, 2012
linocut, embroidery, silk appliqué, net,
800 x 1200 (edition of 9)
- 11 *L'île des Epis, Strasbourg
(Island of Epis, Strasbourg)*, 2012
linocut, hand-sewn beads,
800 x 1200 (edition of 9)
- 12 *La Danse (The Dance)*, 2012
linocut, silk appliqué, hand-sewn beads,
720 x 570 (edition of 15)
- 13 *Poisson Volant (Flying Fish)*, 2012
linocut, hand-sewn beads,
435 x 380 (edition of 9)
- 14 *15 Octobre 1793 (15 October 1793)*, 2012
linocut, silk ribbon,
760 x 570 (edition of 25)

- 15 *Mes pauvres enfants; adieu, adieu!
(My poor children; goodbye, goodbye!)*, 2012
linocut, hand-sewn beads and sequins,
800 x 1240 (edition of 9)
- 16 *Épingles Papillons — La Conciergerie
(Butterfly Pins — The Conciergerie)*, 2012
linocut, silk appliqué, embroidery, hand-sewn
beads and sequins, 800 x 1200 (edition of 9)
- 17 *Têtes et les queues — à la guillotine
(Heads & Tails — to the guillotine)*, 2012
linocut, watercolour, dice, wooden tokens,
565 x 760 (edition of 9)
- 18 *La Reine Martyre (The Martyr Queen)*, 2012
linocut, silk appliqué, hand-sewn beads,
watercolour, 1200 x 800 (edition of 9)
- 19 *Remise (Remise)*, 2012
linocut, silk appliqué, hand-sewn beads,
760 x 570 (Edition of 25)
- 20 *Le Roi Martyre (The Martyr King)*, 2012
linocut, embroidery, hand-sewn beads,
800 x 1000 (edition of 9)

Trousseau — The Red Wedding Dress

- 21 *Trousseau — The Red Wedding Dress*, 2013
linocut, silk appliqué, embroidery, hand-sewn
beads, 760 x 545 (print plus booklet)
- 22 *Marie Anne Mai 1756*, 2014
linocut, silk appliqué, embroidery,
480 x 380 (edition of 25)

French Threads — For My Children's Children

- 23 *French Threads —
For My Children's Children (1)*, 2015
linocut, net, 750 x 560 (edition of 9)
- 24 *French Threads —
For My Children's Children (2)*, 2015
linocut, silk appliqué, hand-sewn beads,
750 x 560 (edition of 9)
- 25 *French Threads —
For My Children's Children (3)*, 2015
linocut, lace appliqué, hand-sewn beads,
750 x 560 (edition of 9)
- 26 *French Threads —
For My Children's Children (4)*, 2015
linocut, silk appliqué, hand-sewn beads
and tassels, 750 x 560 (edition of 9)
- 27 *French Threads —
For My Children's Children (5)*, 2015
linocut, silk appliqué, embroidery,
750 x 560 (edition of 9)

28 *French Threads —
For My Children's Children (6)*, 2015
linocut, silk appliqué, antique lace,
hand-sewn beads, 750 x 560
(edition of 9)

29 *French Threads —
For My Children's Children (7)*, 2015
linocut, hand-sewn beads, 750 x 560
(edition of 9)

30 *French Threads —
For My Children's Children (8)*, 2015
linocut, silk appliqué, hand-sewn beads,
embroidery, 750 x 560 (edition of 9)

31 *French Threads —
For My Children's Children (9)*, 2015
linocut, hand-sewn beads, embroidery,
750 x 560 (edition of 9)

Drowning

32 *Southern Ocean Bric-a-brac 1*, 2016
photolithograph, 1050 x 750
(edition of 24)

33 *Southern Ocean Bric-a-brac 2*, 2016
photolithograph, 1050 x 750
(edition of 24)

34 *Southern Ocean Bric-a-brac 3*, 2016
photolithograph, 1050 x 750
(edition of 24)

35 *Southern Ocean Bric-a-brac 4*, 2016
photolithograph, 1050 x 750
(edition of 24)

36 *In the Depths of the Temple*, 2016
linocut, hand-sewn sequins and buttons,
450 x 565 (edition of 25)

37 *Raby 5*, 2016
linocut, hand-sewn sequins and buttons,
340 x 400 (edition of 25)

38 *Raby 1*, 2016
linocut, hand-sewn sequins and buttons,
360 x 440 (edition of 40)

39 *Raby 3*, 2016
linocut, hand-sewn sequins and buttons,
345 x 400 (edition of 25)

40 *Raby 6*, 2016
linocut, 210 x 170 (edition of 25)

41 *Southern Ocean Wrack 1—3*, 2016
linocut, tryptich, 820 x 3660 (edition of 9)

42 *Raby 4*, 2016
linocut, 380 x 290 (edition of 15)

43 *Coastal wrack*, 2016
pencil on paper,
170 x 210 (edition of 44)

44 *Raby 7*, 2016
linocut, watercolour,
210 x 170 (edition of 25)

45 *Raby 2*, 2016
linocut, watercolour, hand-sewn
sequins and buttons, 760 x 560 (edition of 9)

46 *Raby 9*, 2016
linocut, hand-sewn sequins and buttons,
350 x 450 (edition of 25)

47 *Raby 8*, 2016
linocut, 280 x 210 (edition of 25)

The Land

48 *The Land — Mary, 1831*, 2009
acrylic and pastel crayon, 800 x 1200
(edition of 25)

49 *The Land — Alice, 1837*, 2009
linocut, 800 x 1200
(edition of 25)

50 *The Land — Jane, 1842*, 2009
linocut, 800 x 1200
(edition of 25)

51 *The Legacy*, 2011
linocut, digital print, 255 x 285 (2 TPs only)

52 *Phoenix — Warrnambool*, 2017
linocut, 810 x 2100 (edition of 25)

53 *Spring: View toward Purrumbete* 2007
linocut, watercolour, 760 x 1120

54 *Rosy dreams: from the verandah of
Purrumbete*, 2007
linocut, silk appliqué, 760 x 1200

55 *Reconciliation Tower Hill*, 2013
linocut, 760 x 1530

56 *Dearest Sophie, the bandicoots are so
numerous and sneak our supplies...* 2013
linocut, watercolour, 690 x 540
(edition of 30)

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Marion Manifold

Marion Manifold holds a PhD in Visual Arts from Deakin University (2001). She was lecturer at Deakin University in Art Theory, Painting, Drawing, Printmaking (2002–2003) and at the Koorie Institute of Advanced Education in Honours and Masters Art Theory & Thesis Writing (2001–2004). She has participated in multiple residencies including the 2008 Paris Cité International Residency, Australia Council for the Arts. Her awards include the Shell Fremantle Print Award (Winner 2001). Publications including *Designing Place: An Archaeology of the Western District* (Byrne, Edquist & Vaughan, 2010 Melbourne Books). Marion has had 15 solo exhibitions including: Mornington Peninsula Art Gallery (2016); Ballarat Art Gallery (2012); Geelong Art Gallery (2012); and more that 50 group exhibitions since 1999. Her work is held in collections nationally and internationally including the National Gallery of Australia; Cité des Arts Internationale, Paris; State Library of Victoria; Print Council of Australia; Geelong Art Gallery; Warrnambool Art Gallery; the United States Embassy, Canberra; Deakin University, RMIT Gallery; Queensland University of Technology Art Museum; Australian Print Workshop; and numerous private collections in Australia, France and Sweden.



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Marion Manifold *Ancestral Memories* 11 November 2017 – 11 February 2018 Warrnambool Art Gallery

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Warrnambool Art Gallery is located within the Country of the Maar Nation. We acknowledge the significance of this land to these people and we seek to reflect the views, interests and aspirations of the Traditional Owners in our program of exhibitions and events.

Catalogue

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Warrnambool Art Gallery

26 Liebig Street Warrnambool Victoria 3280 Australia
t +61 3 5559 4949 e gallery@warrnambool.vic.gov.au
www.thewag.com.au

Director: Vanessa Gerrans
Curator, Collections: Murray Bowes
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