

Keith Giles (1957–)

**Two Worlds, Place  
des Vosges, Paris**

2008

photographic giclée print

Courtesy of the artist

TWIST

'The boy was lying, fast asleep, on a rude bed upon the floor, so pale with anxiety and sadness, and the closeness of his prison, that he looked like death; not death as it shows in a shroud and coffin, but in the guise it wears when life has just departed – when a young and gentle spirit has but an instant fled to Heaven, and the gross air of the world has not had time to breathe upon the changing dust it hallowed.'

—Charles Dickens,  
*Oliver Twist*, 1837–1839

TWIST

John Dempsey (c.1803–1877)

**Town Crier,  
Bridlington**

nd

**watercolour**

Presented by Mr CE Docker, 1956

AG556

**TOWN CRIER**

John Dempsey (c.1803–1877)

**Beggar Woman,  
London**

and

**watercolour**

Presented by Mr CE Docker, 1956

AG559

**TWIST**

John Dempsey (c.1803–1877)

**David Love, the  
Nottingham Poet**

1824

**watercolour**

Presented by Mr CE Docker, 1956

AG580

CVI ST

John Dempsey (c.1803–1877)

**Match Man,  
Salisbury**

nd

**watercolour**

Presented by Mr CE Docker, 1956

AG558

CWIST

John Dempsey (c.1803–1877)

# Pember of Bath

nd

**watercolour**

Presented by Mr CE Docker, 1956

AG571

CVI ST

'For the first six months after *Oliver Twist* was removed the system was in full operation. It was rather expensive at first, in consequence of the increase in the undertaker's bill, and the necessity of taking in the clothes of all the paupers, which fluttered loosely on their wasted, shrunken forms, after a week or two's gruel. But the number of workhouse inmates got thin as well as the paupers; and the board were in ecstasies.'

—Charles Dickens,  
*Oliver Twist*, 1837–1839

OLIVER TWIST



John Dempsey (c.1803–1877)

**Mark Custings,  
Norwich**

(commonly called Blind Peter  
and his boy)

c.1823

**watercolour**

Presented by Mr CE Docker,  
1956

AG562

**CVI ST**

John Dempsey (c.1803–1877)

**Ann (Old Nanny)  
Chapman, Bury St.  
Edmunds**

nd

**watercolour**

Presented by Mr CE Docker, 1956

AG594

**CVI ST**

John Dempsey (c.1803–1877)

**Black Charley,  
Bootmaker, Norwich**

1823

**watercolour**

Presented by Mr CE Docker, 1956

AG574

CWIST

John Dempsey (c.1803–1877)

**A Policeman,  
Scarborough**

and

**watercolour**

Presented by Mr CE Docker, 1956

*AG577*

**TWIST**

John Dempsey (c.1803–1877)

**Copeman, Gardener,  
Yarmouth**

nd

**watercolour**

Presented by Mr CE Docker, 1956

AG561

CWIST

John Dempsey (c.1803–1877)

**Old Bishop, Pieman,  
Harwich**

and

**watercolour**

Presented by Mr CE Docker, 1956

AG557

CVI ST

'Boys have generally excellent appetites. Oliver Twist and his companions suffered the tortures of slow starvation for three months. At last they got so voracious and wild with hunger...a council was held; lots were cast who should walk up to the master after supper that evening and ask for more; and it fell to Oliver Twist.'

—Charles Dickens,  
*Oliver Twist*, 1837–1839

TWIST

John Dempsey (c.1803–1877)

# **Beadle, Winchester**

1823

**watercolour**

Presented by Mr CE Docker, 1956

AG552

CWIST



John Dempsey (c.1803–1877)

**Robert Bloomfield,  
the Poet**

1823

**watercolour**

Presented by Mr CE Docker, 1956

AG585

**CVI ST**

John Dempsey (c.1803–1877)

**Mary Leagrove,  
Attendant at the  
Gaol, Ipswich**

and

**watercolour**

Presented by Mr CE Docker, 1956

AG563

**CVI ST**

John Dempsey (c.1803–1877)

**Orange Man,  
Colchester**

1823

**watercolour**

Presented by Mr CE Docker, 1956

AG554

CVI ST

John Dempsey (c.1803–1877)

# Sam'l Hevens

1824

**watercolour**

Presented by Mr CE Docker, 1956

AG587

CVI ST

John Dempsey (c.1803–1877)

# Perpendicular, York

nd

**watercolour**

Presented by Mr CE Docker, 1956

AG584

CVI ST

John Dempsey (c.1803–1877)

**Blind Man,  
Scarborough**

1825

**watercolour**

Presented by Mr CE Docker, 1956

AG590

TWIST

John Dempsey (c.1803–1877)

# Cotton, Norwich

nd

**watercolour**

Presented by Mr CE Docker, 1956

AG567

CWIST

John Dempsey (c.1803–1877)

**Bathing Woman,  
Bridlington**

nd

**watercolour**

Presented by Mr CE Docker, 1956

AG564

CWIST



John Dempsey (c.1803–1877)

# **Billy Bean**

1825

**watercolour**

Presented by Mr CE Docker, 1956

AG589

**CVI ST**

John Dempsey (c.1803–1877)

**Thomas Edwards,  
Winchester**

1823

**watercolour**

Presented by Mr CE Docker, 1956

AG595

CVI ST

John Dempsey (c.1803–1877)

# Little John of Colchester

and

**watercolour**

Presented by Mr CE Docker, 1956

AG572

CVI ST

'Bleak, dark, and piercing cold, it was a night for the well housed and fed to draw round the bright fire and thank God they were at home; and for the homeless starving wretch to lay him down and die.'

—Charles Dickens,  
*Oliver Twist*, 1837–1839

OLIVER TWIST

John Dempsey (c.1803–1877)

**Watercress,  
Salisbury**

nd

**watercolour**

Presented by Mr CE Docker, 1956

AG578

WILTST

John Dempsey (c.1803–1877)

**Fifty Years Porter,  
Charing Cross,  
London**

1824

**watercolour**

Presented by Mr CE Docker, 1956

AG551

**TWIST**

John Dempsey (c.1803–1877)

**Charles M'Gee,  
crossing sweeper,  
London**

1824

**watercolour**

Presented by Mr CE Docker, 1956

AG573

TWIST

John Dempsey (c.1803–1877)

# Old Soldier of Hadleigh

and

**watercolour**

Presented by Mr CE Docker, 1956

AG569

CWIST



John Dempsey (c.1803–1877)

**Match Woman,  
Woolwich**

1824

**watercolour**

Presented by Mr CE Docker, 1956

AG582

**TWIST**

John Dempsey (c.1803–1877)

**Old Soldier,  
Salisbury**

nd

**watercolour**

Presented by Mr CE Docker, 1956

AG570

WILST

John Dempsey (c.1803–1877)

**Thomas Archbold,  
Durham**

1826

**watercolour**

Presented by Mr CE Docker, 1956

AG555

TWIST

Julie Gough (1965–)

# The Mire

2023

**Mp4 video with audio**

**00:15:05 (looped)**

**Editor: Michael Gissing**

Commissioned with the support  
of the Australian Government's  
RISE Fund

Courtesy of the artist, with thanks  
to Bronwyn Platten

CVI ST

Julie Gough (1965–)

# The Mire

2023

**bones, from the banks of the  
River Thames, collected by  
artist, 2023**

Commissioned with the support  
of the Australian Government's  
RISE Fund

Courtesy of the artist

CVI ST

'What brought me there was Empire, the British Empire. This river shipped thousands of governmental missives instructing invasion, colonisation, Christianisation.

Our homelands became its colonies. This river transported felons/the poor to "foreign parts". It carried our precious Ancestors' bones and cultural treasures. British "spoils" taken from those same grounds they dumped their demented, unwashed and unwanted...

The twice-daily tempo of the Thames is a seven-metre murdering tide. I came to face that fundamental force and extract from what it gave me, to respond to the brutal, relentless effects of colonisation...'

—Julie Gough, excerpt,  
Artist Statement, 2023

WILST

Charles Booth (1840–1916)

**Booth's Map of  
London Poverty:  
Clerkenwell, Bethnal  
Green, Spitalfields**

c.1889

**Printing ink on paper laid on  
cloth**

Reproduction map published by  
Old Folding Maps, 2022

Private Collection

CVI ST

Charles Booth (1840–1916)

**Booth's Map of  
London Poverty:  
Camden Town,  
Pentonville, Regents  
Park**

c.1889

**Printing ink on paper laid on  
cloth**

Reproduction map published by  
Old Folding Maps, 2022

Private Collection

CVI ST



'This was far from being a place of doubtful character; for it had long been known as the residence of none but low and desperate ruffians, who, under various pretenses of living by their labour, subsisted chiefly on plunder and crime. It was a collection of mere hovels – some, hastily built with loose bricks; others, of old worm-eaten ship timber – jumbled together without any attempt at order of arrangement, and planted, for the most part, within a few feet of the river's bank.'

—Charles Dickens,  
*Oliver Twist*, 1837–1839

OLIVER TWIST

George Frederick Cruchley  
(1796–1880)

# Cruchley's Twelve Miles Round London

c.1826

Printing ink on paper laid on  
cloth

Reproduction map published  
by Old Folding Maps, 2022

Private Collection

OLD FOLDING MAPS

Sue Kneebone (1963–)

# Out of Flavour: Tasteless desires from an avaricious Empire

2023

Single channel video  
00:04:45 (looped)

Supported by the South  
Australian Government through  
Arts SA, and the Australian  
Government's RISE Fund  
Courtesy of the artist

Image attribution:

- The Kings Yards Arm, Coal Yard, Drury Lane, Interior of a London Lodging-house, *The Illustrated London News*, Oct 22, 1853
- Sir John Franklin, 1845, Daguerreotype
- Jane, Lady Franklin, 1838, by Thomas Bock, chalk on paper
- Richard Brydges Beechey (1808–1895), HMS Erebus passing through the chain of bergs, 1842
- Commander May R.N., nd, H.M.S. Intrepid trapped in pack ice in Baffin Bay, 1854
- William Smyth (1799–1877), Perilous position of H.M.S. 'Terror', Captain Back, in the Arctic Regions in the summer of 1837
- Discovery of the Franklin's Expedition Boat on King William's Land by Lieutenant Hobson, *Harper's Weekly*, 1859
- Julius Von Payer (1841–1915), Starvation Cove, 1897

CVI ST

In 1845, Sir John Franklin led a costly polar expedition in which no one survived. His wife, Lady Jane Franklin, financed numerous search parties, some of which left canned foods on the Arctic ice in the desperate hope that her husband would find them. Other strategies included capturing Arctic foxes to which notes were attached to tell any survivors where to find food.

When reports from later explorers suggested the crew resorted to cannibalism, Lady Jane requested Charles Dickens redeem her husband's reputation by reporting the crew's remains were not mutilated, but they had died 'passively' from cold and hunger.

TWIST

Sue Kneebone (1963–)

**Out of Flavour:  
Tasteless desires  
from an avaricious  
empire**

2023

**cast metal, fabric, wood**

Supported by the South Australian  
Government through Arts SA, and  
the Australian Government's RISE  
Fund

Courtesy of the artist

CVI ST

Sue Kneebone (1963–)

**Out of Flavour:  
Tasteless desires  
from an avaricious  
empire**

2023

**modified food cans, bone  
handles**

Supported by the South Australian  
Government through Arts SA, and  
the Australian Government's RISE  
Fund

Courtesy of the artist

CVI ST

In nineteenth-century industrial England, newly invented machines replaced the skilled work of manual labourers.

By gently altering manufactured food cans, Sue Kneebone has sought to reprise a sense of the lost handiwork of skilled tradespeople, such as her ancestor who was listed as a 'smith' living in London's desperately poor St Giles area. While the cans reflect poverty and thrift, Kneebone's zoomorphic cutlery set evokes the unquenchable greed and folly of the British Empire in the same period.

In 1845, Tasmania's ex-Governor Sir John Franklin travelled with his own personalised cutlery set on his costly and ill-fated Arctic expedition.

CVI ST

Julie Gough (1965–)

**Remnants of shoes,  
from the banks of  
the River Thames,  
collected by artist**

2023

leather

Supported by Arts Tasmania

Courtesy of the artist

TWIST



1. Arthur Moreland  
(1867–1951)

## **Oliver Twist & Fagin**

c.1916

Postcard, CW Faulkner & Co.  
Ltd, London, Series 1245

Private Collection

2. Player & Sons, nd

## **Branch of the Imperial Tobacco Co Ltd, (Great Britain & Ireland)**

Set of 50 characters from  
Dickens, 1923

Private Collection

3. Anne Irvine Hamilton, nd

## **How Anne Hamilton learnt to read – a story by her mother**

1830s

miniature booklet, pencil and  
watercolour

Anonymous gift in memory of Mrs  
Nancy Youngman, 1995

AG5761

4. Artist unknown

## **Post-mortem study of a woman**

c.1875

watercolour, pastel and  
gouache

Purchased from public donations,  
1994

AG5737

**'As Oliver gave this first  
proof of the free and  
proper action of his lungs,  
the patchwork coverlet,  
which was carelessly flung  
over the iron bedstead,  
rustled; the pale face of a  
young woman was raised  
feebly from the pillow; and  
a faint voice imperfectly  
articulated the words, "Let  
me see the child and die."**

**—Charles Dickens, *Oliver  
Twist*, 1837–1839**