

Ursula Halpin (1972–)

***Díláithrithe, Mhuire  
Mháthair an Dóchais,  
Is beannaithe thú  
idir mná agus is  
beannaithe toradh do  
bhruinne;***

**Displaced, Mary  
Mother of Hope,  
blessed art thou  
amongst women and  
blessed is fruit of thy  
womb**

2022/2023

**kiln-formed pâte-de-verre,  
Bullseye glass, nylon and  
steel**

This project was made possible  
by Country Arts SA and the  
Australian Government's Regional  
Arts Fund, which supports the  
arts in regional and remote  
Australia, and by the Australian  
Government's RISE Fund

Courtesy of the artist

**CVI ST**

'Irish-born, South Australian-based artist, Ursula Halpin, weaves stories about women and fragmented families.

Her work is deeply rooted in personal lived experiences. In recent years, she has focused her attention on the treatment of women in institutions, as disposable objects, dehumanised and subjugated, under the reinforced patriarchal power structures of the British Colony and later the Irish Catholic Church.

Their stories, told through the Irish crochet lace traditions of her mother, alongside her own, explore loss of country, culture and language, and are woven and pulled apart in glass.'

—Ursula Halpin, excerpt,  
Artist Statement, 2023

W I S T

Yhonnie Scarce (1973–)

**Point Pearce &  
Koonibba**

2023

**cotton with iron pigment,  
blown glass, wood**

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

Courtesy of the artist

**CVI ST**

**Yhonnie Scarce was born at Woomera and belongs to the Kokatha and Nukunu people. Her great great grandmother Dinah Coleman spent time in the Koonibba and Point Pearce Aboriginal Missions – paternalistic institutions established by the Lutheran Church to control, civilise and Christianise dispossessed and displaced Aboriginal people. Eerie images of the mission chapels stain these linen sheets like old blood.**

**TWIST**

Raymond Arnold and  
Rodney Croome

**The Same Sex,  
the Same Land,  
the Same Fate**

2001

**etching, signed artist proof**

Purchased with the support of  
the TMAG Foundation, 2022

AG9125

**JUST**

This artwork was inspired by a convict letter written by Dennis Prendergast to his male lover before he was hung on 12 October 1846 for his role in the Norfolk Island Cooking Pot Uprising.

It expresses 'the intimate link between Tasmania's past and present, as well as our link, regardless of sexuality, to the land we all share. It sought to recall the repression of people like Dennis Prendergast so it would not be repeated, to draw on the fighting spirit of our queer forebears and to express hope for a future free from historical prejudices.'

—Rodney Croome, excerpt, Artwork Statement, 2023

QWIST

Christl Berg

**Untitled, from *Traces*  
exhibition**

1994

**silver gelatin print**

Presented by the artist, 2022

AG9100

ARTIST

'I photographed the skeleton while helping at an archaeological dig on a rural property near Munich...I was searching for ways to hold in images my journey of reckoning between past and present, memory and fact.'

—Christl Berg, excerpt,  
Artist Statement, 2023

TRUWIST



Ricky Maynard (1953–)

**Broken Heart, from  
the series Portrait of  
a Distant Land**

2005/8

**silver gelatin print**

Purchased with funds from the  
Contemporary Tasmanian Art  
Acquisition Fund, 2010

M8850.2

WILST

Ricky Maynard (1953–)

**The Healing Garden,  
from the series Portrait  
of a Distant Land**

2005/8

**silver gelatin print**

Purchased with funds from the  
Contemporary Tasmanian Art  
Acquisition Fund, 2010

M8850.7

WILST

James Walsh, nd

# Letter to convict wife from husband

1843

ink on paper

Presented by Australia Post, 2004

R2004.1

CWIST

This love letter addressed to the Irish convict Mary Walsh was sent from her heartbroken husband James Walsh in Clonmel, Ireland in 1843.

Mary was transported for stealing a piece of cashmere and she arrived in Hobart Town on 17 August 1842 with her 22-month-old daughter Mary. They were soon separated, and the child was sent to the Queen's Orphan School where she died in May 1844.

Mary probably never received this letter which was given to TMAG by Australia Post in 2004, and it is unlikely that she was ever reunited with her family in Ireland.

TWIST