

QUEEN VICTORIA ART GALLERY

# Large Print Guide

SKIN: GARRY GREENWOOD



City of  
LAUNCESTON

# Skin

*Skin* celebrates the innovative and multidisciplinary career of Garry Greenwood (born Kent, England 1943, died Mount Barrow, Tasmania 2005).

After migrating to Australia in the 1970s, Greenwood settled in the creative nest of Deloraine, Tasmania. Over the next 40 years, he experimented with leather, shaping it into provocative sculptures, playable instruments and wearable pieces of art.

Displaying a rare ability to seamlessly transition between artistic genres, Greenwood became a cornerstone of the creative community in Tasmania. His passion for performance led him into collaboration with some of our state's most innovative dance, theatre and musical groups.

*Skin* is an exhibition of works from the QVMAG collections that represent the joyful and ongoing legacy provided by Greenwood's art.

# River stone

Used by Garry Greenwood for forming leather

Collection of the Queen Victoria Museum and Art Gallery

Donated by Lyn Evans, 2016

QVM.2020.FS.0015



# Tasdance Costumes

In 1999 Greenwood embarked on an ambitious collaboration with contemporary dance company Tasdance. He acted as creative director, set designer and costume maker for a production entitled *Skin Deep*, working closely with choreographer Fiona Reilly. The production explored the multiple versions of ourselves that exist just below the surface of our skin, and the ways in which we express those aspects of our personalities. Two complete costumes, The Ace

*of Spades and Praxis*, as well as the headpiece from *Moth*, were important acquisitions to the QVMAG collection in 2017.

# ***Moth*** 1998

wet formed cowhide and exotic leathers

Collection of the Queen Victoria Museum and Art Gallery

Purchased jointly through the Friends of the QVMAG through the Launceston Museum and Art Foundation and the Turner Ralph Bequest, 2017

QVM.2020.FS.0001



# ***Ace of Spades***, 1998

wet formed, laminated and carved cowhide, acrylic paint

Collection of the Queen Victoria Museum and Art Gallery

Purchased jointly through the Friends of the QVMAG through the Launceston Museum and Art Foundation and the Turner Ralph Bequest, 2017

QVM.2020.FS.0003



## ***Praxis*, 1998**

wet formed, laminated and carved  
cowhide

Collection of the Queen Victoria Museum  
and Art Gallery

Purchased jointly through the Friends of the  
QVMAG through the Launceston Museum  
and Art Foundation and the Turner Ralph  
Bequest, 2017

QVM.2020.FS.0002



## ***Forestal*, 1995**

wet formed, laminated and carved  
cowhide

Collection of the Queen Victoria Museum  
and Art Gallery

Purchased with funds from Launceston City  
Council, 1997

QVM.1997.D.0118

Footwear design and production  
captured Greenwood's





imagination, resulting in the creation of remarkable sculptures of shoes. Some were kinky studded stiletto boots; others were inspired by medieval footwear.

*Forestal* suggests a connection to the natural world where the rough embossed leather mirrors curled autumn leaves on a forest floor.

## Blundstone concept drawings

pencil on paper

Collection of the Queen Victoria Museum and Art Gallery

Donated by Lyn Evans, 2016

QVM.2020.FD.0313-0316



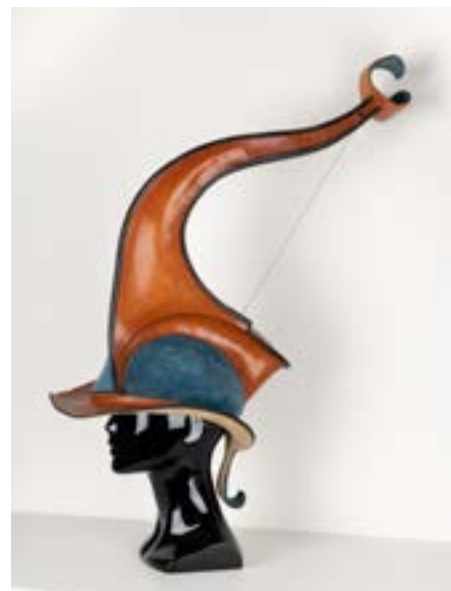
# ***Blue Strung Hat, 1987***

wetformed cowhide, suede, piano ivory, metal

Collection of the Queen Victoria Museum and Art Gallery

Donated by Lyn Evans under the Cultural Gifts Program, 2006

QVM.2020.FS.0005



# ***Instrument Helmet***

leather, brass, suede, silver bell

Collection of the Queen Victoria Museum and Art Gallery

Donated by Lyn Evans under the Cultural Gifts Program, 2006

QVM.2020.FS.0004



# ***Pink Strung Hat, 1987***

wetformed cowhide, suede, piano ivory, metal

Collection of the Queen Victoria Museum and Art Gallery

Donated by Lyn Evans under the Cultural Gifts Program, 2006

QVM.2020.FS.0006



# **Working head adornment drawings**

pencil on paper

Collection of the Queen Victoria Museum and Art Gallery

Donated by Lyn Evans, 2016

QVM.2020.FD.0317



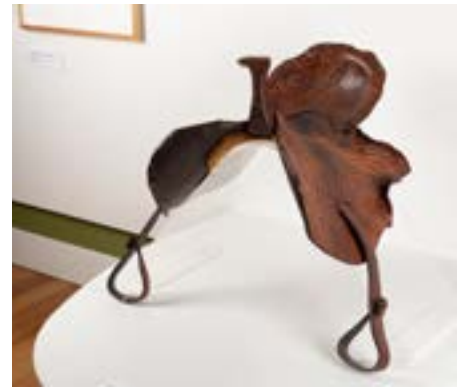
# ***Saddle I*, 1988**

cowhide, buffalo hide, suede

Collection of the Queen Victoria Museum  
and Art Gallery

Donated by Lyn Evans under the Cultural  
Gifts Program, 2006

QVM.2020.FS.0012



# **Untitled working drawings**

pencil on paper

Collection of the Queen Victoria Museum  
and Art Gallery

Donated by Lyn Evans, 2016

QVM.2020.FD.0319



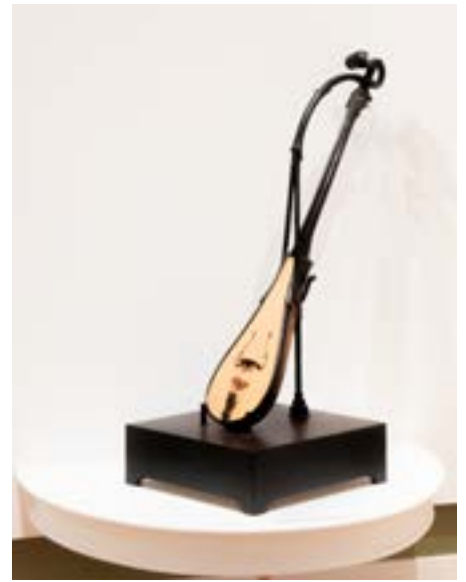
## ***Tromba Marina, 2004***

cowhide, buffalo hide, spruce,  
Huon pine, banjo tuning pegs and  
cello strings

Collection of the Queen Victoria Museum  
and Art Gallery

Purchased by the Friends of the QVMAG  
through the Launceston Museum and Art  
Foundation, 2006

QVM.2020.FS.0005



## ***Tasmanian Mountain Harp, 2003***

laminated and carved cowhide  
over wooden dowel, 12 geared  
fifth string banjo pegs and 6 steel  
autoharp pegs, brass string guide  
and tension pins, vellum, waxed  
linen thread, wooden boot makers  
nails, 18 bronze guitar strings

Bronze casting by Josh Meyer



Collection of the Queen Victoria Museum  
and Art Gallery

Purchased through the Friends of the  
QVMAG through the Launceston Museum  
and Art Foundation

QVM.2020.FS.0009

*Tasmanian Mountain Harp*  
was originally conceived as  
an instrument made entirely  
of leather. However, following  
multiple experiments, Greenwood  
discovered that the instrument  
required a better supporting  
structure. As a result, the harp has  
a cast bronze resonating chamber  
to control the tension on the  
strings.

A versatile and striking instrument,  
it can be played by plucking,  
tapping and bowing the strings.  
This instrument has been  
played as part of the Tasmanian  
Leather Orchestra, as well as in  
experimental theatre productions at  
the University of Tasmania.

# Music

Greenwood was an accomplished musician. He combined his passion for music with his leather crafting skills to create playable instruments. During his career he invented and made a variety of functional musical devices that were fun, organic and provocative.

As his exploration of the unique sounds of leather instruments became more ambitious, Greenwood's vision for the *Tasmanian Leather Orchestra* was born. Many of these instruments are maintained and cared for by

QVMAG. They are still played, realising Greenwood's dream of a living and breathing collection.



# ***Windform*, 1980**

wet formed and laminated  
cowhide, suede

Collection of the Queen Victoria Museum  
and Art Gallery

Acquired with assistance from the  
Tasmanian Arts Advisory Board and the  
Crafts Board of the Australia Council, 1980

QVM.1983.D.0343



# **Working drawings of windform instruments**

pencil on paper

Collection of the Queen Victoria Museum  
and Art Gallery

Donated by Lyn Evans, 2016

QVM.2020.D.0320



# *Poco Pods*, 2002

set of eight wet formed cowhide  
and ivory piano keys

Collection of the Queen Victoria Museum  
and Art Gallery

Purchased by the Friends of the QVMAG  
through the Launceston Museum and Art  
Foundation, 2006

QVM.2020.FS.0010

Greenwood recreated traditional  
clay ocarinas as leather instruments  
that were still able to produce a  
consistent sound. The resulting  
set of eight *Poco Pods* was one  
of the most challenging projects  
undertaken by the artist.

These tactile *Poco Pods* invite  
a shared musical experience.  
They are played either as single  
instruments or as a complete  
family. They also form an integral  
part of the Tasmanian Leather  
Orchestra.



# String Drum

cow and buffalo hide

Collection of the Queen Victoria Museum  
and Art Gallery

Donated by Lyn Evans under the Cultural  
Gifts Program, 2006

QVM.2020.FS.0016



# Working saddle drawing

pencil on paper

Collection of the Queen Victoria Museum  
and Art Gallery

Donated by Lyn Evans, 2016

QVM.2020.FD.0318



# ***Balloon Back Saddle,*** 1988

cowhide, suede, lambswool

Collection of the Queen Victoria Museum  
and Art Gallery

Donated by Lyn Evans under the Cultural  
Gifts Program, 2006

QVM.2020.FS.0013



# Sculpture

Inspired by nature and the human body, these works have a tactile quality that invites the audience to imagine their feel. A combination of rich leather and sensuous curves elevates an ordinary saddle into a tempting sculpture full of possibilities.

In his early work, Greenwood experimented with macramé and wet-moulded leather to create small feature wall pieces, as well as large room-sized installations. Schools, libraries and other public buildings

around the country continue to house these iconic works.

# Untitled working drawing

pencil on paper

Collection of the Queen Victoria Museum and Art Gallery

Donated by Lyn Evans, 2016

QVM.2020.FD.0312



# *Reclining Viola II*

wet formed and laminated cowhide

Collection of the Queen Victoria Museum and Art Gallery

Donated by Lyn Evans under the Cultural Gifts Program, 2006

QVM.2020.FS.0014



Fascinated by the connection of an instrument to the player's body, *Reclining Viola II* is the artist's sensuous exploration of this relationship. In this series, leather hide is manipulated to merge

the instrument with the musician.  
The viola is either melting into or  
emerging from the ground, with a  
plant-like flourish curling towards  
the sky.

## ***Windform*, 1987**

wet formed, laminated and carved  
cowhide



Collection of the Queen Victoria Museum  
and Art Gallery

Gift of the artist through the Australian  
Government's Cultural Gifts Program, 2002

QVM.2020.FS.0016

Measuring at 6.5 metres in  
length, *Windform* is an impressive  
and dramatic instrument. The  
elegant lily-inspired horn is the  
largest instrument in the QVMAG  
collection. It is constructed using  
multiple layers of laminated and  
wet-formed cowhide. It can be  
played with either saxophone,



tuba or leather mouthpieces.  
The *Windform* has been the  
centrepiece of many performances  
with the Tasmanian Leather  
Orchestra.

This document supports access to the *Skin* exhibition content by providing labels with larger text that is easier to read and compatible with screen readers.

It is available in hard copy on site, or can be downloaded from our website at [www.qvmag.tas.gov.au](http://www.qvmag.tas.gov.au) for use at home or on your own device when visiting QVMAG. If you have any feedback on this initiative, we would love to hear from you via [enquiries@launceston.tas.gov.au](mailto:enquiries@launceston.tas.gov.au)

Photographs: Angela Casey



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