

Collection leads: Zilverster (Goodwin & Hanenbergh)—Amator

Sharon Goodwin and Irene Hanenbergh bring aspects of their distinctive individual careers together in their collaborative practice Zilverster (Goodwin & Hanenbergh). The artists' shared interest in art history (including Medieval and Gothic art, and European Romanticism), fantasy, apocalyptic events, alchemy and supernatural phenomena—amongst other subjects— informs their drawings and the detailed imagery etched into frames, glazing and three-dimensional objects exhibited in this room, and in a display cabinet in the Hitchcock Gallery.

This 'Collection leads' exhibition includes a series of new drawings that, in part, take their inspiration from an 1870 mezzotint engraving in the Gallery's collection, that is based on nineteenth-century British Romantic artist John Martin's painting *The great day of His wrath* (1851–53, Tate Collection, London). These drawings are shown alongside earlier works that reflect Goodwin's and Hanenbergh's longstanding interest in the British painter's imagery that ranges from Biblical subjects to fantastic compositions, and in his parallel career as an engineer. In 1834, Martin developed plans for London's water and sewerage systems that were considered visionary for their time, and his interests extended to architecture, railway schemes and various inventions.

Martin has been described as a painter of the 'apocalyptic sublime'. *The great day of His wrath* is the second in a series of three large-scale paintings that form the 'Judgement series', inspired by St John the Divine's account of the Last Judgement given in *Revelation*, the last book of the New Testament. In the painting—and the engraving published sixteen years after his death in 1854—Martin adheres closely to the Biblical story, capturing the apocalyptic power of nature and the futility of Man's resistance to God's will. Lightning strikes puncture dramatically stormy skies, under which the architectural structures that represent civilisation and Man's vanity, tumble into the abyss, as do countless human figures.

Zilverster's works are not literal translations of Martin's composition: rather, they comprise imagery that could be described as 'Martinesque' and are characterised by an aesthetic and intricacy that recalls Martin. Zilverster's complex and highly detailed works are populated by apocalyptic scenes, sublime landscapes, architectural fountains, art historical references, and words and phrases in Esperanto (devised in the late nineteenth century as a 'universal' language and employed in the exhibition's title as a translation for 'amateur' or 'lover'). The collaborative drawings of Zilverster emerge from a creative exchange between Goodwin and Hanenbergh: they represent a dialogue between the artists, and between eras and ideas.

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Zilverster (Goodwin & Hanenbergh)
is represented by Sarah Scout Presents, Melbourne