

SYMBOLS
EMBLEMS
SIGNATURES

AUSTRALIAN DRAWINGS 1984

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An exhibition organized by the
Govett-Brewster Art Gallery,
New Plymouth, New Zealand
and the National Gallery of
Victoria, Australia.

1984

An exhibition organized by the Govett-Brewster Art Gallery, New Plymouth, New Zealand, and the National Gallery of Victoria, Australia, toured by the New Zealand Art Gallery Directors' Council with the assistance of the Queen Elizabeth II Arts Council of New Zealand.

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by Jenny Watson (cat. no. 23)

Most of the works are for sale. Enquiries should be directed through the exhibiting gallery to the Govett-Brewster Art Gallery.

Catalogue measurements are in millimetres, height x width.

Acknowledgments

The Govett-Brewster Art Gallery is very pleased to host this national tour of recent drawings from Australia. The continuing cultural exchange between New Zealand and Australia, is a gratifying trend and one this Gallery is actively promoting. Exposure to international art is an invaluable stimulus and yardstick for our artists, a welcome experience for the exhibitors and a fresh experience for gallery audiences.

This exhibition was initiated by Susan Foster, Executive Officer of the New Zealand Art Gallery Directors Council, and supported by the National Gallery of Victoria in Melbourne. The exhibition curator, Jennifer Phipps, has selected carefully a body of work notable for its vision and strength. For the most part, the works were selected directly from the artists concerned. We are grateful to the eleven artists for their willingness to participate in this exhibition and to those dealers who made works available.

Once again, a grant from the Queen Elizabeth II Arts Council has made possible this exhibition which will be toured to five major galleries by the New Zealand Art Gallery Directors Council.

To all concerned we extend our sincere thanks and appreciation.

Dick Bett
Director

SUBJECTED MATERIAL.
Contemporary Australian Works on Paper.

"In reality, Australians are a people living in tight little units. They have dialects and usages almost incomprehensible from other parts of the country despite the belief that all speak alike".

Report of a speech by David Malouf, novelist, *The Age*, 30 July, 1984.

The works in this exhibition share strong, well developed and often compulsive imagery. In general, the images are not communal but have been developed from earlier themes and repertoires of each artist. Several of the artists come from a conceptual or performance art background and are still working through issues that were apparent in their earlier works. This can make appreciation of work viewed in isolation difficult. The loss of continuity blurs the content if not the impact. While some of the work might be called New Expressionism, this categorisation is misleading if it implies a new movement, a discarding of the old. The works in the show are personal and accessible. The material is hard worked, the content esoteric but well developed - Subjected Material.

Jill Scott, Dale Frank, Mike Parr and Ken Unsworth have worked in performance, film, video, sculpture or painting. The first three artists' large-scale drawings can be seen as separate installations within the exhibition, hung close together but not touching, the forced perspective of Mike Parr's anamorphic self portraits are impossible to correct to normal perspective. The images fly apart over tight spirals and random marks that unbalance the symmetry of the split heads - as falling stones. On related self portrait drawings displayed in Tokyo, Parr wrote:

"**Cartesian Image** is an ironic title, and yet we are talking of a truly dialectical notion of synthesis - the image transforms its own formal coherence as a frozen conceptual scheme (it unfreezes for the occasion)." In early performances Parr engaged in cathartic actions of self-inflicted violence, compulsive activities around his missing arm, in which he animated classical symbols of healing, death and re-birth. The title, **The Fire, The Ash, The Phoenix**, is a reference to these performances.

Like Parr, Dale Frank's art has strong European orientation. His early performances were often simple actions charged with tension - whipping a stock and treading heavily round a blacked out room; lying by a stream, his head against the water, with a dog tied to his body. The swirling vortices are centrifuges of energy which throw out faces shifting into anthropomorphic landscape. Across the surface of **The Life of the Explorer Before the Others** float tiny figures and motifs of his most recent paintings.

Jill Scott has also developed her ideas outside Australia. Her performances with video in the United States involved strenuous activity and endurance, building up huge drawings scaled to the performance area, and made through random instructions. She writes:

"My work is concerned with the controversial relationships

between the viewer (as a thinker or a consumer) and audio visual representation (as private content or as media effect). The work compares personal mythology with public mythology and as I am a woman it tends to reflect women's representation. I make large drawings from photographic stills found on television, juxtaposing these with drawings from photographic stills from my own video performances. These are distorted by magnetic interference. The drawings are used in installation and performance, and one engages in sardonic feminist dialogue: **You're Quite a Woman. More than you will ever know**".

Ken Unsworth's abstract sculptures, refined to the edge of the possible, balanced circles of stone and weighted wood and steel. In 1975 he performed **The Body as Object: Five Secular Settings For Sculpture as Ritual, and Burial piece**, which were tableaux of single performances of his static balanced body. Unsworth also makes complex installations rich in literary, mythological and personal reference. The eye in **Go and Don't Look Back** is the eye of Charybdis, mythological monster on the Sicilian side of the Straits of Messina who sucked in water, ships and sailors. In 1982, Unsworth's installation **Go and Don't Look Back** has a video eye in a whirlpool drawing with a silhouette on an adjoining wall of a fleeing figure, and a river of bitumen paint flowing from a mortuary. Dark warmth, earthiness of materials, sensitivity to human intimacy are the personal side of Unsworth's expressive art.

The body as self reference, severe filters of process, conceptual frame-works and structuralist theory on the role of the viewer are behind the art practice here. Virginia Coventry has written of her other work that she has a desire to let intuition interact with analysis. In 1980 she made a book **At/to a point**, which contained photographs of herself taken from different angles interleaved with abstract drawings of intersecting lines. Photographs, title and drawings were intrinsic to each other and indicated a sculptural structure within the book. Earlier photographs, **Whyalla—Not a Document**, 1977-81, were made up of fragments montaged into large fragmentary views that signified the social and political situation of the steel city of Whyalla. The **Breathing Drawings and Back** are intimate fragments after **At/to a point**.

John Nixon and Peter Tyndall make continuous works of art. **John Nixon Self Portrait (Non-Objective Composition)** goes back to the early 1970s when the artist began an archive of art and language conceptual works involving philosophical writing. The material of Malevitch and the Russian Constructivists continues the process of the archives as studio and self portrait. All John Nixon's work is held within this archive. Peter Tyndall's drawings are multiple signs, detail of a greater unknown whole, an equation of the structure of seeing and understanding. The framed work of art with straight hanging wires is an open symbol. One drawing is a lexicon of symbols which place it into a wider context - gallery, society, universal condition. The family in this drawing look at a work of art with its 'idea' light above, except for the little girl who breaks away to the wider context.

Formerly, Jenny Watson treated single images as abstracts by

dividing the canvas or drawing into squares and painting in each square across the image. She now makes dream images of herself where she weaves child-like figures into a sonorous psychological landscape of femaleness. Her work process has isolated basic images of self which she has exhibited as **Cave Paintings**. This differs from Susan Rankine's drawings.

Susan Rankine: "**Torch Song** – a figure caught, helpless, in a flame of emotions beyond any control, acquiescent. The mythical Tower of Babel, raised by obsession, becomes a barrier to understanding."

Graffiti art, crazed doodlings in luminous colours echo the psychedelic 1960s when everyone could be an artist, take mind-expanding drugs and enter another dimension. Howard Arkley's **Zappo** (amphetamines) is a maze of suburban images, from the T.V. in the sitting room to the late night club. His cactus drawings are from gardens in St. Kilda where he lives, favourite plants around run-down 1950s blocks of flats. This is a harsher world than fifteen years ago: romantic engagement with legend, bush and landscape has no place for an artist preoccupied with the detritus of urban patterns.

Peter Booth makes dozens of **Dream** drawings where images of later paintings first appear. The tiny drawings have expressive power because they seem like visions of a separate and highly charged world. The images in his art have a restrained energy, even in ominous or apocalyptic scenes. Booth's early abstract paintings were black canvases with dribbled black surfaces. In the early 1970s his palette grew bright but the painted surface was always complicated and tactile. His figurative paintings date from 1976, some of the sources of the images coming from music, literature and films, rather than the Melbourne tradition of expressive figuration of Albert Tucker, Arthur Boyd and Sidney Nolan. In abstract art, the whole surface of the painting was of equal value. Booth still carries this value, which partly accounts for the restraint and gives a lead into his narrative art.

"The strangeness, the absurdity of the Australian nation is that for most of its inhabitants it may exist only as a fictitious generalization from their local environment – or as a mass media experience."

Meaghan Morris: *Jetsam, D'un autre continent: l'Australie le reve et le reel*. ARC, Musee d'Art Moderne de la Ville de Paris. 1983.

Most of the artists represented here have been selected for the major foreign and national exhibitions of the past few years. Unlike the John Kaldor exhibition *An Australian Accent* (P.S.1 New York) with Mike Parr, Ken Unsworth and Imants Tillers, travelling exhibitions have been thematic on the subject of Australianness. In this exhibition, no attempt was made to select artists who played with pre-fabricated Australian symbols. Yet the pressures to do so are great at times, if inappropriate. Does Austria make art about sacher torte and chalets? Should New Zealand select exhibitions around sheep, mountain climbing and environmental conflict in a South Seas Paradise?

The Institute of Contemporary Arts, London, and the Serpentine Gallery in 1982 held *Eureka! Artists from Australia*. Koalas graced its cover, and the title referred not only to Archimedes but to the miners' uprising against licence laws and colonial police on the Ballarat goldfields in 1854. The combination of cuteness and symbolism placed a heavy burden on the artists and one they had to carry to Paris, and to a lesser degree to Tokyo in 1983. In Tokyo, *Continuum* exhibition on *Landscape, Environment, Polycultural Society* was chosen by the Japanese with Australian advice, to build on Japanese curiosity about an almost unknown country. It reflected Japanese traditions of manipulating natural materials. In Paris, ARC Gallery played off a magnificent Aboriginal sand painting made by members of the Warlpiri Tribe against a mixed collection of imagist paintings and installations, where the coherent view of Australian Aboriginal culture present dominated the other artists.

"There is no 'real' Australia waiting to be uncovered. A national identity is an invention. There is no point asking whether one version of this essential Australia is truer than another because they are all intellectual constructs, neat, tidy, incomprehensible – and necessarily false. They have all been artificially imposed upon a diverse landscape and population, and a variety of untidy social relationships, attitudes and emotions."

Richard White: Introduction to *Inventing Australia. Images and Identity 1688-1980*, Allen & Unwin, Sydney, 1981.

Jennifer Phipps 1984.

HOWARD ARKLEY

1. **Pittoresque** 1984
acrylic, gold paint and collage on paper
532 x 734
Collection: Tolarno Galleries, Melbourne
2. **Zappo** 1984
acrylic on paper
1525 x 1120
Collection: Tolarno Galleries, Melbourne
3. **Working Drawing for Cactus Series** 1984
collage and felt tip pen on paper
432 x 333
Collection: Tolarno Galleries, Melbourne



No. 2

PETER BOOTH

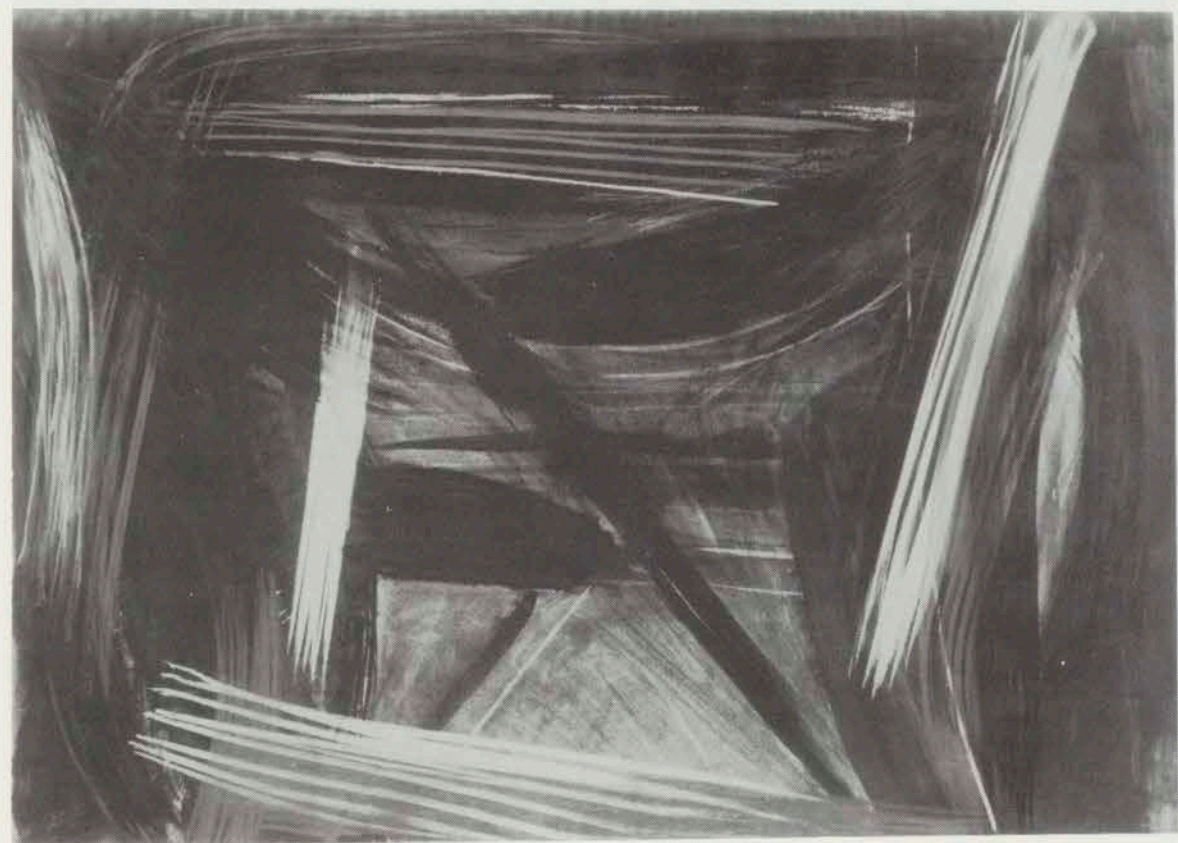
4. **Drawing** 1983
pastel on paper
660 x 1030
Collection: Pinacotheca Gallery, Melbourne
5. **Drawing** 1983
watercolour, gouache and ink on paper
660 x 1030
Collection: Pinacotheca Gallery, Melbourne
6. **Dream** 1982
litho crayon, gouache and ink on paper
91 x 45
Collection: Pinacotheca Gallery, Melbourne



No. 4

VIRGINIA COVENTRY

7. **Back** 1981
compressed charcoal, chalk and graphite on paper
570 x 765
Collection of the artist
8. **Breathing Drawing I** 1981
acrylic and compressed charcoal on paper
735 x 982
Collection of the artist
9. **Breathing Drawing II** 1981
acrylic, compressed charcoal and chalk on paper
750 x 1055
Collection of the artist



No. 9

DALE FRANK

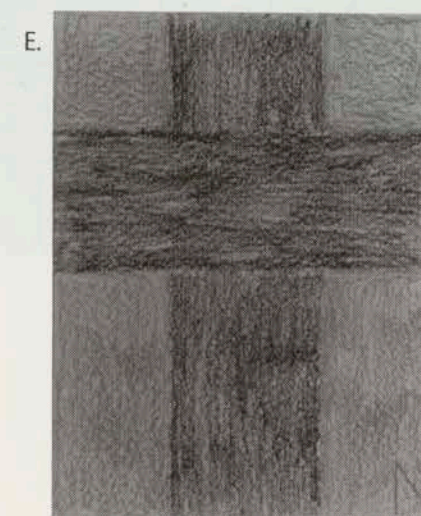
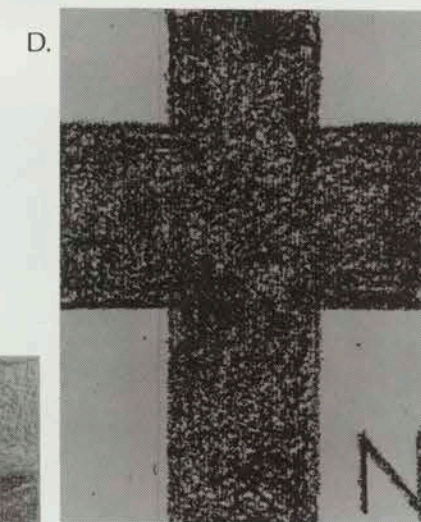
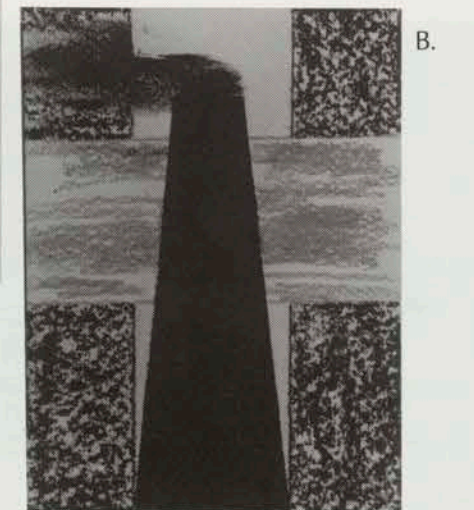
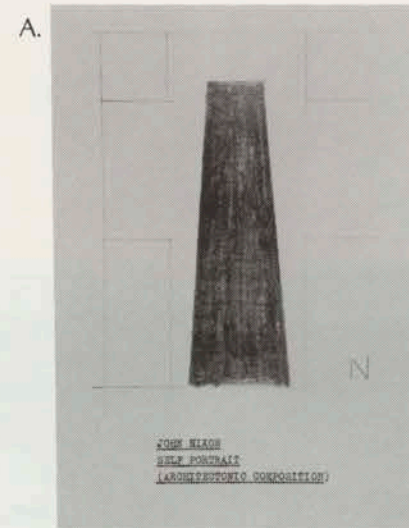
10. **The Life of the Explorer before the Others** 1981-83
graphite, coloured pencils and coloured fibre pens on paper
1560 x 2120
Courtesy of Roslyn Oxley Gallery, Sydney
11. **Self Portrait at 9000** 1982
graphite on paper
1525 x 1830
Courtesy of Roslyn Oxley Gallery, Sydney



No. 10

JOHN NIXON

12. **John Nixon Self Portrait (Non-Objective Composition)**
1983-84 (5 works)
- A. graphite and collage on paper
209 x 147
 - B. charcoal and conte on paper
190 x 140
 - C. charcoal, gouache and collage on paper
210 x 157
 - D. charcoal and graphite on paper
188 x 140
 - E. graphite and coloured pencil on paper
183 x 138
Collection of the artist



MIKE PARR

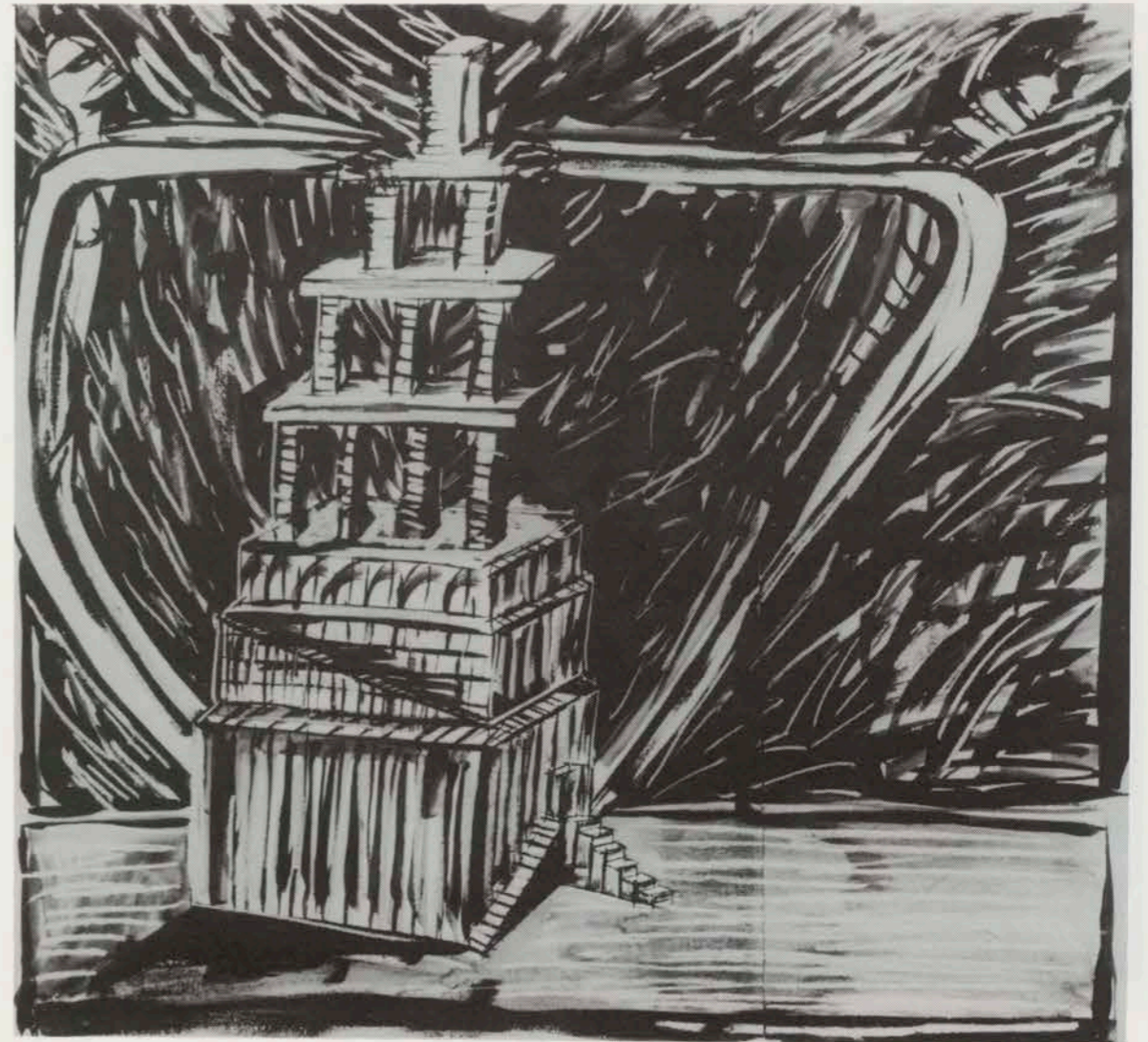
13. 'Eye Drawings' from Cartesian Image (The Fire, The Ash,
The Phoenix): Self Portrait as a Stone 1982
charcoal on paper
2 sheets each 1220 x 2440
Collection of the artist



No. 13

SUSAN RANKINE

14. **The Language Barrier** 1984
ink, pastel and watercolour on paper
598 x 638
Collection of the artist
15. **Torch Song** 1983
watercolour, pastel, crayon and ink on paper
760 x 503
Collection of the artist



No. 14

JILL SCOTT

16. **You're Quite a Woman** 1984
pastel, graphite and acrylic on paper
1490 x 1810
Collection of the artist
17. **She Won't Bleed For You** 1984
pastel, graphite and acrylic on paper
1490 x 1810
Collection of the artist



No. 16

PETER TYNDALL

18. **detail**
A Person Looks At A Work Of Art/
someone looks at something ...

-1980-83-

A Person Looks At A Work Of Art/
someone looks at something ...
CULTURAL CONSUMPTION PRODUCTION

530 x 715

Collection of the artist

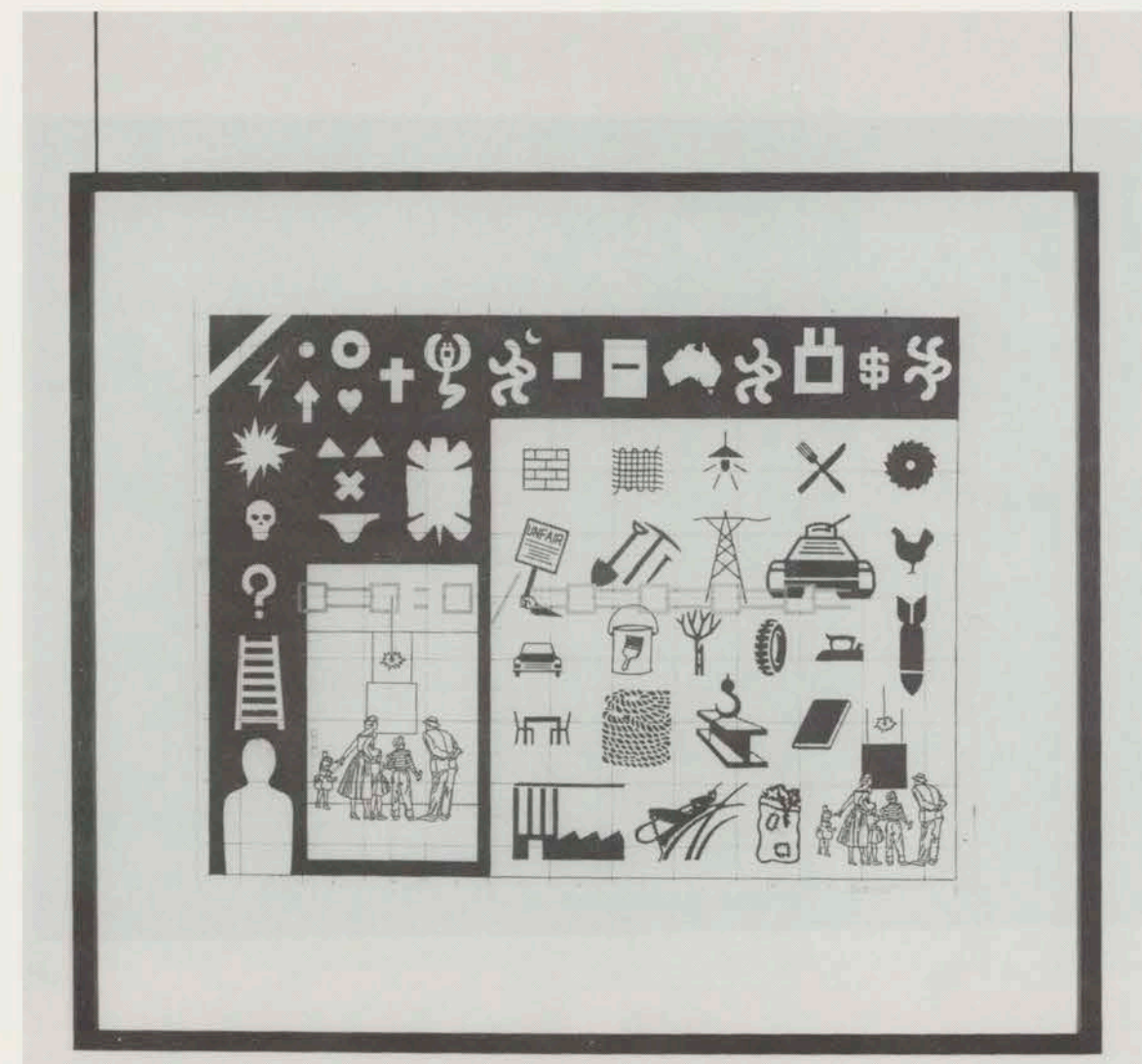
19. **detail**
A Person Looks At A Work Of Art/
someone looks at something ...

-1983-84-

A Person Looks At A Work Of Art/
someone looks at something ...
CULTURAL CONSUMPTION PRODUCTION

575 x 762

Collection of the artist



No. 18

KEN UNSWORTH

20. **Go and Don't Look Back** 1982
bitumen based paints on paper
760 x 1020
21. **Black Mooned Brackened Night** 1982
bitumen based paints, collage of straw and twigs on paper
760 x 1020



No. 21

JENNY WATSON

22. **The Artist Contemplating the Future** 1984
gouache on paper
580 x 745
Collection of the artist
23. **Evening Landscape in Freudian Vienna** 1984
gouache and gold paint on paper
580 x 740
Collection of the artist



No. 22



Select Biography

Howard Arkley. Born Melbourne 1951

1975-1984 Tolarno Galleries, Melbourne (Six exhibitions over the period)

1981 Institute of Modern Art, Brisbane

1983-1984 Roslyn Oxley 9 Gallery, Sydney

Group exhibitions:

1972 Ewing Gallery, Melbourne

1981 *Australia Perspecta*, Art Gallery of New South Wales, Sydney

1982 *Popism*, National Gallery of Victoria, Melbourne

1983 *Comic Stripping*, Ewing and George Paton Galleries, Melbourne

Vox Pop, National Gallery of Victoria, Melbourne

A Melbourne Mood Cool Contemporary Art, Australian National Gallery, Canberra

1984 *Painted Room*, Centre for Contemporary Art, Melbourne

Anzart, Edinburgh Festival

Peter Booth. Born Sheffield 1940. Emigrated to Australia in 1958.

1967 Strines Gallery, Melbourne

1969-1984 Pinacotheca Gallery, Melbourne (Ten exhibitions over this period)

1973-1974 Chapman Powell Street Gallery, Melbourne

1976 *Project 12: Peter Booth*, Art Gallery of New South Wales, Sydney

Monash University Gallery, Melbourne

Group exhibitions:

1969 *The Field*, National Gallery of Victoria, Melbourne

1973 *Recent Australian Art*, Art Gallery of New South Wales, Sydney

1976 *Minimal Art*, National Gallery of Victoria, Melbourne

Drawing: Some Definitions, George Paton Gallery, Melbourne

1979 *Biennale of Sydney*, Art Gallery of New South Wales, Sydney

1980 *In the Labyrinth*, Australia Council touring exhibition

1981 *Australian Perspecta*, Art Gallery of New South Wales, Sydney

1982 *Eureka! Artists from Australia*, Serpentine Gallery, London

Biennale of Venice, Australian Pavilion, Venice

1983 *Project 40: Australian Artists at Venice and Cassel*, Art Gallery of New South Wales, Sydney

Recent Australian Painting, Art Gallery of South Australia, Adelaide

A Melbourne Mood, Australian National Gallery, Canberra

1984 *Recent Australian Art — An American Perspective*, Guggenheim Museum, New York

Virginia Coventry. Born Melbourne 1942

1977 Experimental Art Foundation, Adelaide

1979 Art Projects, Melbourne

1980 Institute of Modern Art, Brisbane

1981 Watters Gallery, Sydney

Institute of Modern Art, Brisbane

1981-1982 Art Projects, Melbourne

Group exhibitions:

1975 *Three Women Photographers*, Ewing Gallery, Melbourne

1978 *Six Series*, National Gallery of Victoria, Melbourne

1979 *Biennale of Sydney*, Art Gallery of New South Wales

1980 *Self/Self Image*, Victorian College of the Arts, Melbourne

Frame of Reference, Ewing and George Paton Galleries, Melbourne

1981 *Australian Perspecta*, Art Gallery of New South Wales, Sydney

1982 *Eureka! Artists from Australia*, Institute of Contemporary Arts, London

1983 *Continuum 83*, Tokyo

Dale Frank. Born Singleton, New South Wales 1958

1979 Experimental Art Foundation, Adelaide

Institute of Contemporary Art, Central Street, Sydney

1980 Project Art Gallery, Dublin

Kunstlerhaus, Hamburg

Dany Keller Galerie, Munich

1981 Acme Gallery, London

P.S.I. Institute for Art and Urban Resources, New York

- Galleria Pelligrino, Bologna
 1982 Galerie Tani, Munich
 Roslyn Oxley 9 Gallery, Sydney
 Severina Teucher Galerie, Zurich
 Willard Gallery, New York
 1983 Museum Fodor, Amsterdam
 Peter Pakesch Galerie, Vienna
 Roslyn Oxley 9 Gallery, Sydney
 1984 Roslyn Oxley 9 Gallery, Sydney
 Studio D'Arte Cannaviello, Milan

Group exhibitions:

- 1981 *First Australian Sculpture Triennial*, La Trobe University, Melbourne
April Show, P.S.I. Institute for Art and Urban Resources, New York
Les Oeuvres Plastiques, Espace Lyonnais D'Art Contemporain, Lyon
 Anzart, Robert McDougall Art Gallery, Christchurch
 1982 *Perspektive 82*, Die Internationale Kunstmesse, Basel
White and Black Drawings, Willard Gallery, New York
 1983 *Tall Poppies*, Melbourne University Gallery, Melbourne
Australian Perspecta, Art Gallery of New South Wales
D'un Autre Continent, ARC, Musee d'Art Moderne de la Ville de Paris, Paris
 1984 *Recent Australian Art — An American Perspective*, Guggenheim Museum, New York

John Nixon. Born Sydney 1949. Lives in Melbourne.

- 1973-1977 Pinacotheca Gallery, Melbourne (Four exhibitions)
 1976 and 1979 Watters Gallery, Melbourne
 1975 and 1979 Experimental Art Foundation, Adelaide
 1979 Founded Art Projects, Melbourne, and has held many exhibitions there.
 1979 Institute of Modern Art, Brisbane. Director, when he founded Q Space and Q Space Annexe
 Art Projects Annexe Programme, Melbourne
 1980 V Space, Melbourne
 1981 N Space, Sydney
 1982 Yuill/Crowley, Sydney
 1983 Roslyn Oxley 9 Gallery, Sydney

Group exhibitions:

- 1976 National Gallery of Victoria, Melbourne
 1979 *Biennale of Sydney*, Art Gallery of New South Wales, Sydney
 1981 *The Beacon, N-Space*, Sydney
 1982 *Documenta 7*, Cassel
 1983 *Project 40: Australian Artists at Venice and Cassel*, Art Gallery of New South Wales, Sydney
Masterpieces: Out of the Seventies, Exhibition Gallery, Monash University, Melbourne
Australian Perspecta, Art Gallery of New South Wales, Sydney
Tall Poppies, Melbourne University Gallery, Melbourne
A Melbourne Mood, Australian National Gallery, Canberra
D'un Autre Continent, ARC, Musee d'Art Moderne de la Ville de Paris, Paris
 1984 Los Angeles Institute of Contemporary Art, Los Angeles
 1983 *Recent Australian Painting*, Art Gallery of South Australia, Adelaide

Mike Parr. Born Sydney 1945

- 1970 Reid Gallery, Brisbane
 1970-1972 Inhibodress Gallery, Sydney
 1973 Galerie Impact and Galerie Media, Lausanne
 1974 Central Street, Sydney
 1977 Sculpture Centre, Watters Gallery (performance), both in Sydney
 1978 Bela Belacz Studio for Experimental Film, Budapest
 1981 *Rules & Displacement Activities Parts 1 & 2*, Gallery of the Twentieth Century, Vienna,
 Dany Keller Galerie, Munich,
 Frankfurter Kunstverein, Frankfurt,
 National Art School, Dublin,
 Institute of Modern Art, Brisbane,
 Ivan Dougherty Gallery (with Robert Owen), Sydney
 1982 Art Projects, Sydney

Group exhibitions:

- 1971 *20 Australian Artists (Harald Szeeman in Australia)*, Sydney and Melbourne
 1972 *Action, Film, Video*, Galerie Impact, Lausanne
 1973 *Recent Australian Art*, Art Gallery of New South Wales, Sydney
 1975 *Documents, Film, Video, Performance*, National Gallery of Victoria and Art Gallery of New South Wales
 1976 *Post-Object Art in New Zealand and Australia*. Experimental Art Foundation, Adelaide
 1977 *Dixieme Biennale des Jeunes*, Paris
 1978 *Oesterreichischer Kunstverein-Performance*, Art Festival, Vienna
 1979 *Biennale of Sydney*, Art Gallery of New South Wales, Sydney
Videotapes From Australia. Tour of U.S.A.
 1980 *Biennale of Venice*, Venice
 1981 *Australian Perspecta*, Art Gallery of New South Wales, Sydney
 Anzart, Robert McDougall Art Gallery, Christchurch
International Drawing Biennale, Museum of History, Poland
Artists' Photographs, Crown Point Press Gallery, San Francisco
 1982 *Eureka! Artists from Australia*. Institute of Contemporary Arts, London
Biennale of Sydney, Art Gallery of New South Wales, Sydney
 1983 *Installations: Presence and Absence*, Art Gallery of Western Australia, Perth
Tall Poppies, Melbourne University Gallery, Melbourne
D'un Autre Continent, ARC, Musee d'Art Moderne de la Ville de Paris, Paris
 1984 *An Australian Accent*, P.S.I., New York and Corcoran Gallery, Washington
 Los Angeles Institute of Contemporary Art, Los Angeles

Susan Rankine. Lives in Melbourne

- 1983 Realities Gallery, Melbourne
 Roslyn Oxley 9 Gallery, Sydney

Group exhibitions:

- 1982 *Biennale of Sydney*, Art Gallery of New South Wales, Sydney
Young Melbourne Painters, Monash University Gallery, Melbourne
 1983 *Australian Perspecta*, Art Gallery of New South Wales, Sydney

Jill Scott. Born Melbourne 1952. Lived in San Francisco from 1976 to 1982.

- 1975 Cockpit Theatre, London
 1976 San Francisco State University, San Francisco
 1977 The Women's Building, Los Angeles
 1978 Langton Street Studio, San Francisco
 Museum of Modern Art, San Francisco
 1979 Franklin Furnace, New York
 Maryland College of the Arts, Baltimore
 Institute of Modern Art, Brisbane
 1980 Los Angeles Institute of Contemporary Art, Los Angeles
 1981 London Video Arts, AIR, London
 1981 Internationaal Cultureel Centrum, Antwerp
 1982 80 Langton Street Gallery, San Francisco
 Internationaal Cultureel Centrum, Antwerp.
 1983 Heidelberger Kunstverein, Heidelberg

Group exhibitions:

- 1976 *Artists Tapes*, Marin Cablevision, California
 1978-1979 The artist organised two tours of performance, sound and video, and artists books in California, New York (Franklin Furnace), Baltimore, Washington. All the work was from Australia.
 1980 *A Decade of Women's Performance*, U.S.A. touring show
 1981 *Video Art*, The Video Bank, Amsterdam
Soundworks, Sixto Notes, Milan
San Francisco-Berlin Exchange Show, Berlin
 1982 *Biennale of Sydney*, Art Gallery of New South Wales, Sydney
New Imagery, The Museum of Modern Art, New York (video exhibition)
 ACT 111, Canberra
 1983 Anzart, Hobart
 Continuum 83, Tokyo
Australia Zona, Florence
D'un Autre Continent, ARC, Musee d'Art Moderne de la Ville de Paris, Paris
 1984 *Primitivism*, Museum of Modern Art, New York (video exhibition)
Women's Festival, Museum of the 20th Century, Vienna (video exhibition)

Peter Tyndall. Born Melbourne 1951

Group exhibitions:

- 1974 *Events and Structures*, Ewing Gallery, Melbourne
The Boxes Show, Ewing Gallery
1975 *Survival Kits*, Ewing Gallery
Artists' Artists, National Gallery of Victoria, Melbourne
1975 *Mildura Sculpture Triennial*, Mildura
1978 *Mildura Sculpture Triennial*
1981 *First Australian Sculpture Triennial*, LaTrobe University, Melbourne
1982 *Popism*, National Gallery of Victoria, Melbourne
1983 *A Melbourne Mood*, Australian National Gallery, Canberra
Masterpieces. Out of the Seventies, Monash University Gallery, Melbourne
Minimalism X Six, Institute of Modern Art, Brisbane
Vox Pop, National Gallery of Victoria, Melbourne
Recent Australian Painting, Art Gallery of South Australia, Adelaide
Continuum 83, Tokyo

Ken Unsworth. Born Melbourne 1931.

- 1975 *Five Secular Settings for Sculpture as Ritual and Burial piece*, One Central Street, Sydney (performance)
1977 *Face to Face*, One Central Street, Sydney
1978 *Project 28: Ken Unsworth*, Art Gallery of New South Wales, Sydney
1979 *Myth, Narration, Structure*, Australian Embassy, Paris
1980 *Drawings*, Kunstlerhaus Bethanien, Berlin
1981 *Installation*, One Central Street, Sydney
1982 *Ken Unsworth, Karl String*, Ivan Dougherty Gallery, Sydney
1983 *Sculpture Australia: Ken Unsworth*, National Art Gallery, Wellington

Group exhibitions:

- 1969 *Sculpture Today*, University of Tasmania, Hobart
1973 *Sculpturescape*, Mildura
1975 *Sculpture Triennial*, Mildura
1976 *Biennale of Sydney*, Art Gallery of New South Wales, Sydney
1978 *Biennale of Venice*, Venice
1981 *Australian Perspecta*, Art Gallery of New South Wales, Sydney
First Australian Sculpture Triennial, LaTrobe University, Melbourne
Construction in Process, The Budrem Plant Gallery, Lodz
1982 *Biennale of Sydney*, Art Gallery of New South Wales, Sydney
1983 *Presence and Absence*, Art Gallery of Western Australia, Perth
Attitudes to Drawing, Ivan Dougherty Gallery, Sydney
Continuum 83, Tokyo
D'un Autre Continent, ARC, Musee d'Art Moderne de la Ville de Paris, Paris
1984 *An Australian Accent*, P.S.I., New York and Corcoran Gallery, Washington

Jenny Watson. Born Melbourne 1951.

- 1973-1978 Chapman Powell Street and Powell Street Gallery (Five exhibitions)
Melbourne
1975-1980 Ray Hughes Gallery, Brisbane, (Two exhibitions)
1980 Institute of Modern Art, Brisbane
Q Space Annexe, Brisbane
Axiom Gallery, Melbourne
1981-1983 Art Projects, Melbourne (Two exhibitions)
1983 Roslyn Oxley 9 Gallery, Sydney

Group exhibitions:

- 1974 *The Supernatural Natural Image*, Victorian touring exhibition
1977 *Illusion and Reality*, National touring exhibition of international art
1978 *Still Life: Eight Women Realists*, Victorian College of the Arts, Melbourne
1981 *Australian Perspecta*, Art Gallery of New South Wales, Sydney
1982 *Biennale of Sydney*, Art Gallery of New South Wales, Sydney
Painting/Painting, Art Projects, Melbourne
Popism, National Gallery of Victoria, Melbourne
Art in the Age of Mechanical Reproduction, George Paton Gallery, Melbourne
1983 *Australia Zona*, Florence
A Melbourne Mood, Australian National Gallery, Canberra
Minimalism X Six, Institute of Modern Art, Brisbane

D'un Autre Continent, ARC, Musee d'Art Moderne de la Ville de Paris, Paris
Recent Australian Painting, Art Gallery of South Australia, Adelaide
Vox Pop, National Gallery of Victoria, Melbourne

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Biennale of Sydney, Art Gallery of New South Wales, Sydney

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Continuum 83, Lunami Gallery, Tokyo, 1983
D'un Autre Continent. L'Australie le reve et le reel, ARC, Musee d'Art Moderne de la Ville de Paris, Paris, 1983
A Melbourne Mood, Cool Contemporary Art, Australian National Gallery, Canberra, 1983
Recent Australian Art, Art Gallery of South Australia, Adelaide, 1983
Vox Pop, National Gallery of Victoria, Melbourne, 1983

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- Australian Art Review*, 1982, 1983, Warner Associates, Sydney
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