

RECENT
TASMANIAN
SCULPTURE
AND
THREE
- DIMENSIONAL
ART

The Tasmanian School of Art
and the University of Tasmania
*Recent Tasmanian Sculpture and
Three-Dimensional Art*
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RECENT TASMANIAN SCULPTURE AND THREE-DIMENSIONAL ART

Christopher Beecroft
Noel Hutchison
Robert Jenyns
Dušan Marek
Lutz Presser
Penny Smith
Stephen Walker

Rodney Broad
Lorraine Jenyns
Frances Joseph
Ewa Pachucka
Loretta Quinn
Peter Taylor
Paul Zika

An exhibition jointly organised by the Fine Arts Committee of the University of Tasmania and the Tasmanian School of Art Gallery Committee

Hobart: 30 September – 18 October, 1980

The Tasmanian School of Art Gallery and
the Fine Arts Gallery, University of
Tasmania.

Launceston: 3 November – 21 November, 1980

Queen Victoria Museum and Art Gallery.

This exhibition was assisted by the Tasmanian Arts Advisory Board.

ACKNOWLEDGMENTS

The gratitude of the Tasmanian School of Art Gallery Committee and the Fine Arts Committee of the University of Tasmania must firstly go to the artists whose work is represented in this exhibition. Their generosity, and that of other individuals and institutions who have loaned works, is deeply appreciated. On behalf of both committees I also wish to thank Trevor Leonard, fourth-year student at the Tasmanian School of Art, for his assistance in this exhibition's research and installation, and all others who have assisted in the preparation of both the exhibition and catalogue.

I owe a great debt to the Tasmanian Arts Advisory Board whose grant to assist in the organisation of this unusually large exhibition was greatly encouraging and has enabled the exhibition to be shown in both Hobart and Launceston

PAUL TAYLOR September, 1980

Catalogue Printed at the University of Tasmania

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Giacomo Oteri

Romek Pachucki

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David Walker

Works have been generously loaned by:

Ararat Gallery

Christopher Beecroft

Rodney Broad

Emmanuel Hirsch

Lorraine Jenyns

Robert Jenyns

Frances Joseph

Allan Kleiman

Dusan Marek

Bernice Murphy

Lutz Presser

Loretta Quinn

Penny Smith

Peter Taylor

Visual Arts Board Art Purchase Programme

Stephen Walker

Paul Zika

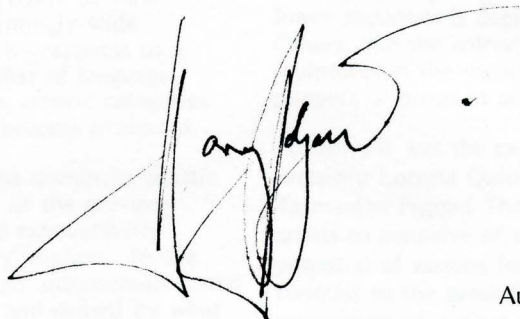
RECENT TASMANIAN SCULPTURE AND THREE-DIMENSIONAL ART

Foreword by the Minister for Education and the Arts, the Hon. H.N. Holgate, M.H.A.

It gives me great pleasure to welcome this exhibition of vital Tasmanian Art.

An area of major importance is the development of our many different arts. Sculpture and three-dimensional art often take second place to other visual art forms in touring exhibitions because of the difficulties of scale and transportation. But the inspired and prophetic co-operation and planning over the past twelve months of the two organising gallery committees at the University of Tasmania and the Tasmanian School of Art has resulted in this major exhibition of work by fourteen of Tasmania's most important and interesting artists.

I have been most happy to support this exhibition by the recommendation of a grant from the Tasmanian Arts Advisory Board.

A handwritten signature in black ink, appearing to read 'H.N. Holgate', with a large, sweeping flourish extending to the right.

August 1980.

RECENT TASMANIAN SCULPTURE AND THREE-DIMENSIONAL ART

Paul Taylor

Over the past few years, Tasmania has witnessed various exhibitions and events which seem to be redefining the term 'sculpture'. Hamish Fulton's hike across the centre of Tasmania in 1979, Robert Cumming's recent exhibition of photographs and props, not to mention some of the work in the present exhibition, are instances of the types of artwork which suggest that the category 'sculpture' has become almost indefinitely malleable. Two further things which complicate the issue are the strong crafts presence in this state, and the insistence of a handful of our painters who, in denying the boundaries of the two-dimensional surface which conventionally characterises 'painting', are involved in making objects more akin to the hybrid space of 'Relief' or, for the temporary purposes of this exhibition, 'three-dimensional art'.

Problems in the stylistic analysis of recent sculpture have been numerous and profound. Both in Australia and abroad, critics and theorists have attempted to devise a suitable pigeon-hole for the new sculpture in order to more objectively describe and categorise it and also, as Rosalind Krauss points out, to familiarise it. 'Our rage to historicize', she says, works to 'diminish newness and mitigate difference'¹. Many serious Modernist critics are prone to dismiss a great deal of contemporary art as both pretentious and decadent. Others tend to schematise it in an effort, as Graeme Sturgeon explains, 'to impose some basic order upon the bewildering diversity of advanced contemporary sculpture'². More adventurous critics are investigating recent art from the point of view of logical structures in which seemingly wide diversities are made connectable by recourse to a deeper social structure, namely that of language and signs. From this perspective, artistic categories such as 'theatre' and 'sculpture' become irrelevant.

Although Modernism has been the dominant artistic tendency since the third quarter of the previous century, its internal tensions and exhaustibility were, until the early 1960's, only implicit. In the last twenty years its privileged and autonomous status has been persistently challenged and denied by what has become known as the 'new art'. Yet despite the optimism that gave rise to this term, we are still left with a plethora of unassimilated modes which all lay claim to the condition of 'sculpture': still and moving photography, piles of dirt, mixed-media extravaganzas - all existing alongside the more conventional media, carved and/or painted wood, cast bronze, hand-moulded clay, welded metal ...

On the simplest level, it is an involvement with, and occupation of, real or physical space which is shared by all the work in this exhibition. Despite their wild differences in media, scale, intention and process, the presence of these works in the space of the spectator is ultimately the only quality which can unite them in a survey exhibition of 'Recent Tasmanian Sculpture and Three-Dimensional Art'.

It is far easier, of course, to delineate the striking dissimilarities among the work: it varies from

historically Modernist in character to quietly provincial, from the publicly political to the personally withdrawn, from the formally investigative to the ebulliently eclectic and from the iconic to the theatrical. Indeed the expansive scope and genuine variety of our recent art convincingly testifies to the fact that Tasmania is far from being a mere backwater in the international mainstream. Rather, the work in the present exhibition attests to the unviability of mainstream aggressiveness, showing that the character of Australian art is multi-centred, unfocused and definitely unique.

Interestingly, a good number - approximately half - of the exhibits are concerned with the human figure, either in the more or less realist manner of Peter Taylor and Loretta Quinn (where considerations of human size and proportion are crucial) or in the work of Ewa Pachucka and Lutz Presser, where the human figure is the starting point for the work but undergoes radical transformation and derangement. The human body often features prominently in the work of Lorraine and Bob Jenyns, in both the life-size portraits and tableaux and in the miniature environments which resemble stage sets and dolls' houses.

Figurative references abound in the work of Dusan Marek, Frances Joseph and, occasionally, Penny Smith. In fact the human figure was the chief reference point in almost all Frances Joseph's work until she moved to Sydney earlier this year. Some works draw witty comparisons between the body and everyday objects as in *Sylvia Superwhore 2* (1979) in which a woman's lower abdomen is depicted as an ice-cream cone. Others, like the colourful and sprightly smaller sculptures in the earlier *Family* group (1978), resemble puppets or props in an imaginary drama.

Possibly, it was the experience of Frances Joseph, but certainly Loretta Quinn, in puppet-making at the Tasmanian Puppet Theatre which encouraged both artists to conceive of the human characteristics and potential of various forms and materials. Yet in contrast to the prescribed public performance orientation of puppet-making, the sculpture of both artists is intensely personal, recreating scenes of great tension, such as their hospital tableaux - Quinn's childhood hospitalisation and Joseph's experience of the recovery room in an abortion clinic. Seen in this context, Joseph's new work is a significant departure. Totally abstract, it is now more closely involved in the formal and conceptual dialogues so hotly debated in the energetic Sydney art scene (where she has had both her first solo exhibition and first full-time teaching position). Over the past twelve months, Loretta Quinn has also been extending the tableau qualities of her sculpture - both in the minute 'cages' and her preparations for collaborative performances with writer, director and actors planned for later this year.

Peter Taylor, who taught both Quinn and Joseph, as well as Chris Beecroft, at the Tasmanian School

typical of so much of the 'post-object' art of the last decade. It is impermanent, as its primary material (real apples) is prone to decay during the duration of the exhibition. Being impermanent, it is also non-transportable and unsaleable (two properties which have been considered a foil to the capitalist art market) and finally, being contextual - conceived by the artist for a designated space - there is considerable freedom for the artist to comment on the work's ambience. In this case, Hutchison, who is leaving Tasmania for Melbourne at the end of the year, seems to be shunning the pristine qualities of both the gallery environment and the 'Apple Isle' at large. Not simply rotten apples, Hutchison's art is perhaps also a case of sour grapes.

In the final analysis, it appears that Tasmania is a not unusual and even healthy artistic environment in which many artists are working in widely varied media and where almost all are involved - mostly as teachers - in the discussion and contemplation of the broader artistic issues. But a danger exists which is mostly one of apathy, for sculpture is difficult to handle and exhibit, and often expensive to purchase. Such a situation can foster an ignorance of local artistic enterprise, an ignorance which I hope is directly countered by this present exhibition.

FOOTNOTES:

1. Rosalind Krauss, 'Sculpture in the Expanded Field', *October* (New York), No.8, (Spring 1979), p.31
2. Graeme Sturgeon, *The Development of Australian Sculpture 1788-1975*, London, Thames and Hudson, 1978, p.196
3. Noel Hutchison, 'Aspects of Geometrically Non-Figurative Sculpture in Australia', *Art and Australia*, Vol.10 No.3 (Jan. 1973), p.270



Cat. No.1

photo: David Walker

Christopher Beecroft

- 1953 - Born 9th February, Launceston
- 1973 - Graduated Tasmanian School of Art, Diploma (Visual Arts)
- 1978 - Graduated Tasmanian School of Art, B.A. (Visual Arts)
- 1979 - Visual Arts Board Special Projects Grant
Artists-in-Schools programme
Overseas travel (U.S.A.)

Solo Exhibition

- 1977 - Northern Regional Library, Launceston

Group Exhibitions

- 1972 - 'Art School Student Invitation Exhibition'
Tasmanian Museum and Art Gallery, Hobart
- 1973 - 'Sculpture' Invitation Exhibition. Queen Victoria
Museum and Art Gallery, Launceston
- 1975 - 'Six Sculptors' Invitation Exhibition
Fine Arts Gallery of the University of Tasmania,
Hobart
- 1976 - 'Blue Gum Festival of Tasmania Exhibition', Hobart
- 1977 - 'Four Sculptors' Fine Arts Gallery of the
University of Tasmania, Hobart
'Two Sculptors' Design Centre, Launceston
'Recent Acquisitions', Tasmanian Museum and Art
Gallery, Hobart
'Huon Pine Exhibition', Tasmanian Museum and
Art Gallery, Hobart
'Graduate Exhibition', Tasmanian School of Art
Gallery, Hobart

Collections

Tasmanian Museum and Art Gallery, Hobart

Publications

University of Tasmania News (10th June, 1977) Statement
by the Artist

Bibliography

Andrews, C., *Interim* (December 1977)
Campbell, B., *Saturday Evening Mercury* (7th May, 1977)



Cat. No.3

photo: Pat Brassington

Rodney Broad

- 1947 - Born Dannevirke, New Zealand
- 1965-1968 - Diploma of Fine Art with University of Canterbury, New Zealand, Honours in Sculpture
- 1969 - Teachers College, Christchurch, New Zealand
 - Guthrie Travel Award to study in Australia - worked with Stephen Walker, Royal College of Surgeons Commission, Melbourne
- 1970 - Secondary Teacher in New Zealand
- 1971 - Full-time Sculptor in Sydney
- 1972-1978 - Teaching Sculpture and 3-D Studies, Tasmanian School of Art, Hobart
- 1978 - Travelled in Europe
- 1978 - Sculpture lecturer, Tasmanian School of Art

Solo Exhibitions

- 1970 - Contemporary Art Society Gallery, Christchurch
- 1972 - Fine Arts Gallery, University of Tasmania, Hobart
- 1973 - Devonport Art Gallery
- 1974 - Devonport Art Gallery
- 1975 - Bowerbank Mill Gallery, Deloraine, Tasmania

Group Exhibitions

- 1969 - Two-person Exhibition, Christchurch
- 1970 - Nine Canterbury Artists, New Vision Gallery, Auckland
- 1971 - New Zealand Contemporaries, Auckland City Art Gallery
- 1972 - Tasmanian Museum and Art Gallery Purchase Exhibition
- 1973 - Tasmanian Museum and Art Gallery Purchase Exhibition
 - Queen Victoria Museum and Art Gallery Purchase Exhibition
- 1974 - Commonwealth Games Exhibition, Christchurch
 - Two-Man Show, Adelaide Festival
- 1975 - Mildura Sculpture Exhibition
- 1976 - Tasmanian Art Gallery Purchase Exhibition
 - Blue Gum Festival Purchase Exhibition, Hobart
- 1977 - Blue Gum Festival Purchase Exhibition
 - Joint Exhibition, Bowerbank Mill Gallery, Deloraine, Tasmania
- 1978 - Mildura Sculpture Triennial
- 1980 - 'Works by Lecturers from the Tasmanian School of Art', Tasmanian School of Art Gallery, Hobart

Collections

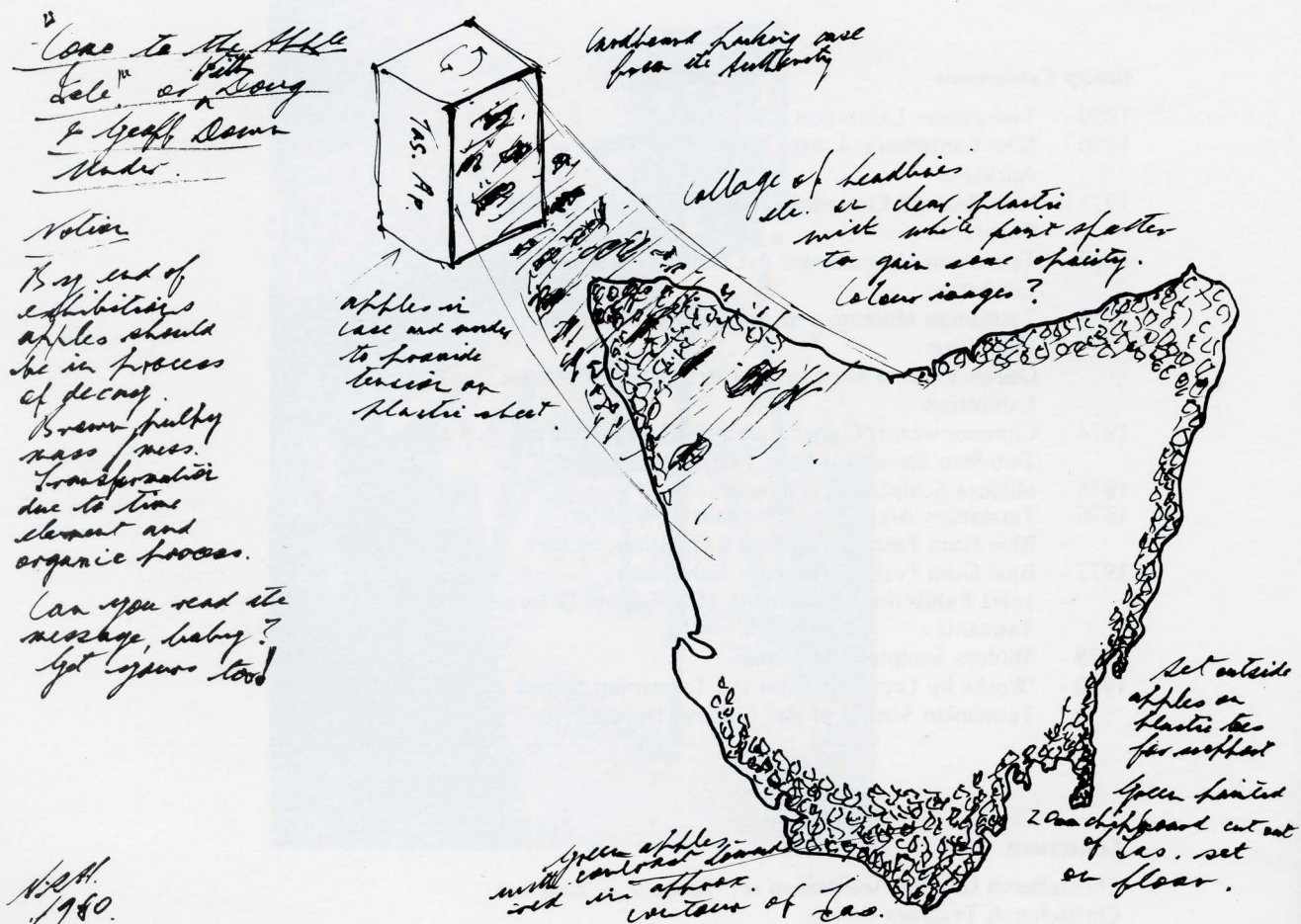
Christchurch City Art Gallery
Christchurch Teachers College
University of Canterbury, New Zealand
University of Tasmania, Hobart
Tasmanian Arts Advisory Board
McClelland Gallery, Victoria
Mildura Sculpture Centre
Tasmanian Museum and Art Gallery, Hobart
Queen Victoria Museum and Art Gallery, Launceston
Burnie Art Gallery
Rosny College, Hobart

Commissions

- 1973 - University of Tasmania Bio-Medical Library, Barnett Memorial, Hobart

Bibliography

Scarlett, K., *Australian Sculptors*, Melbourne, 1980
Moffat, T., 'Recent Sculpture in Christchurch', *Ascent*, 1969
Davies, G., 'Earth and Steel: Mildura's Seventh Sculpture', *Art in Australia* Vol.16 No.1 (Sept. 1978) p.46



Cat. No.6

plan - Drawing by Noel Hutchison

Noel Hutchison

- 1940 - Born Sydney
- 1956-1966 - After training, worked as a plumber, gas fitter and drainer
- 1963-1968 - Part-time and full-time study for B.A. Degree at University of Sydney
- 1968 - Graduated B.A./Art Critic for *Honi Soit*, University of Sydney
- 1969-1971 - Tutored fine arts course, department of Adult Education, University of Sydney
- 1960-1974 - Occasional Lecturer in Art History, Power Department of Fine Arts, University of Sydney
- 1971-1973 - Art Critic for *Sydney Morning Herald*
- 1971-1976 - Book Reviewer for *Sydney Morning Herald*
- 1973 - Teaching Fellow, Power Department of Fine Arts and part-time Tutor in sculpture, faculty of Architecture
- Visual Arts Board Grant, Australia Council
- 1974 - Lecturer-in-Charge, Department of Art, T.C.A.E., Launceston
- 1975-1976 - Art Critic for *The Examiner*, Tasmania
- 1975-1980 - Senior Lecturer, Department of Art, T.C.A.E., Launceston

Solo Exhibitions

- 1971 - Watters Gallery, Sydney
- 1974 - Watters Gallery, Sydney
- 1975 - Queen Victoria Museum and Art Gallery, Launceston

Group Exhibitions

- 1970 - Mildura Sculpture Triennial
 - R.A.S. of New South Wales, Easter Show, Sydney
- 1971 - 'Marland House Commission Exhibition', Argus Gallery, Melbourne
 - Comalco Invitation Sculpture Award
 - 'Transfield Prize Invitation Sculpture Exhibition'
 - Watters Gallery and the Sculpture Garden, Sydney
- 1973 - Watters Gallery and the Sculpture Garden, Sydney
 - 'Tas Art Gallery Sculpture' Exhibition
 - 'Recent Australian Art', Art Gallery of New South Wales
- 1974 - 'Boxes', Exhibition, Ewing Gallery, Melbourne
 - 'Tenth Anniversary Show', Watters Gallery
- 1975 - Mildura Sculpture Biennial
 - 'Survival Kits' Exhibition, and 'Grids' Show, Ewing Gallery, University of Melbourne
- 1976 - 'Recent International Forms in Art 1976', Biennale of Sydney, Art Gallery of N.S.W.
- 1976 - Mildura Sculpture Triennial
- 1978 - 'Map' Show, Ewing and George Paton Galleries, Melbourne

Collections

Mildura Arts Centre, Victoria
Australian National Gallery, Canberra

Awards

- 1970 - Mildura Purchase Award
R.A.S. Sculpture Prize
- 1975 - Mildura Acquisition Award

Publications

Bertram Mackennal, Melbourne, 1973
Australian Dictionary of Biography, Vol.6 (Melbourne 1976),
'Tomaso Sani (1839-1915)' and 'Achille Simonetti (1838-1900)'.
Ewing and George Paton Galleries, *Australian Women Artists: One Hundred Years 1840-1940*, 'Australian Women Sculptors', Melbourne 1975 pp. 14-18
Monash University Exhibition Gallery, *John Davis and 'Place'*,
Introductory Essay for John Davis Exhibition, Melbourne 1975
Ballarat Fine Art Gallery, *Early Australian Sculpture*, Ballarat, 1976 'Sculpture in Australia 1788-1923'
'Aspects of Geometrically Non-Figurative Sculpture in Australia', *Art and Australia*, Vol.10/3 (January 1973)
'Australian Sculpture in the 1960's, *Other Voices*, Sydney, Vol.1/3 (October-November 1970)
'Documents on Art and Taste in Australia' (review)
Arts Melbourne 5, Vol.2, No.1 (Aug. 1977) pp. 69-70
'Likenesses in Stone', *Australia's Heritage*, Vol.6 pp. 1945-49
'Sculpturescape '73', *Art and Australia*, Vol.11/1 (Winter 1973)

Bibliography

Germaine, M., *Artists and Galleries of Australia and New Zealand*, Sydney 1980
Scarlett, K., *Australian Sculptors*, Melbourne 1980
Sturgeon, G., *The Development of Australian Sculpture 1788-1975*, London 1978
Contemporary Art Society Gallery, *'The Situation Now' (object or Post-Object Art)*, text by Terry Smith, Sydney 1971
Thomas, D., 'Warmth in Sculpture of Cold Perfection', *Sydney Morning Herald* (14th Nov. 1974)
Wallace Crabbe, R., 'Noel Hutchison' *Art and Australia*, Vol.12/4 (Autumn 1975)
'Obsession with Styles Stifles Innovation', *Sydney Morning Herald* (15th July 1971)



Lorraine Jenyns with her work (Cat. No.7) in progress
photo: David Walker

Lorraine Jenyns

- 1945 - Born Melbourne
- 1963-1965 - Trained as a secondary art teacher at Caulfield Institute of Technology, Royal Melbourne Institute of Technology, and Melbourne Teachers College
- 1966-1979 - Employed by Victorian Education Department
- 1967 - Began working in clay
- 1979 - Moved to Hobart
- 1980 - Part-time lecturer in ceramics, Tasmanian School of Art

Solo Exhibitions

- 1973 - 'Ceramic Sculpture and Weaving', Chapman Powell Street Gallery, Melbourne
- 1975 - 'Wilde Beestes etc.' Watters Gallery, Sydney
- 1977-1978 - 'Circus Ceramics', Link Show Art Gallery of South Australia

Group Exhibitions

- 1974 - 'Caltex Ceramic Awards', Shepparton, Victoria
- 1975 - 'Boxes', Ewing Gallery, Melbourne
 - 'Crafts Victoria '75', National Gallery of Victoria
 - Mildura Triennial 'Sculpturescape'
- 1976 - 'Survival Kits', Ewing Gallery, Melbourne
 - 'Mayfair Ceramic Award', Toorak Gallery, Melbourne
 - 'Zodiac Series', Craft Centre, Melbourne
 - 'Ocker Funk', Realities Gallery, Melbourne
 - 'Seven Artists of the Ballarat Region', Ballarat Fine Art Gallery, Victoria
 - '34th International Ceramics Exhibition', Fienza, Italy
- 1976-1977 - 'The Jenyn's Show' (with Bob Jenyns), Victorian Regional Galleries, and Watters Gallery, Sydney
- 1977 - 'The Women's Show', Adelaide
- 1978 - 'Australian Crafts: A Survey of Recent Work', Travelling Exhibition
 - 'Collection Pieces', National Gallery of Victoria
 - 'The Human Image and other Animals', McClelland Gallery, Victoria
 - 'Knitted Images', Crafts Council Gallery, Sydney
 - Mildura Sculpture Triennial
- 1979 - 'Recent Ceramics', Travelling Exhibition
- 1980 - 'Batman Festival Purchase', Queen Victoria Museum and Art Gallery, Launceston
 - 'Works by Lecturers from the Tasmanian School of Art', Tasmanian School of Art Gallery, Hobart

Collections

Australian National Gallery
National Gallery of Victoria
Art Gallery of South Australia
Queen Victoria Museum and Art Gallery, Launceston
Ballarat Fine Art Gallery
Shepparton Art Gallery
Ararat Art Gallery
La Trobe Valley Arts Centre
Melbourne State College
Visual Arts Board - Art Purchase Programme

Awards

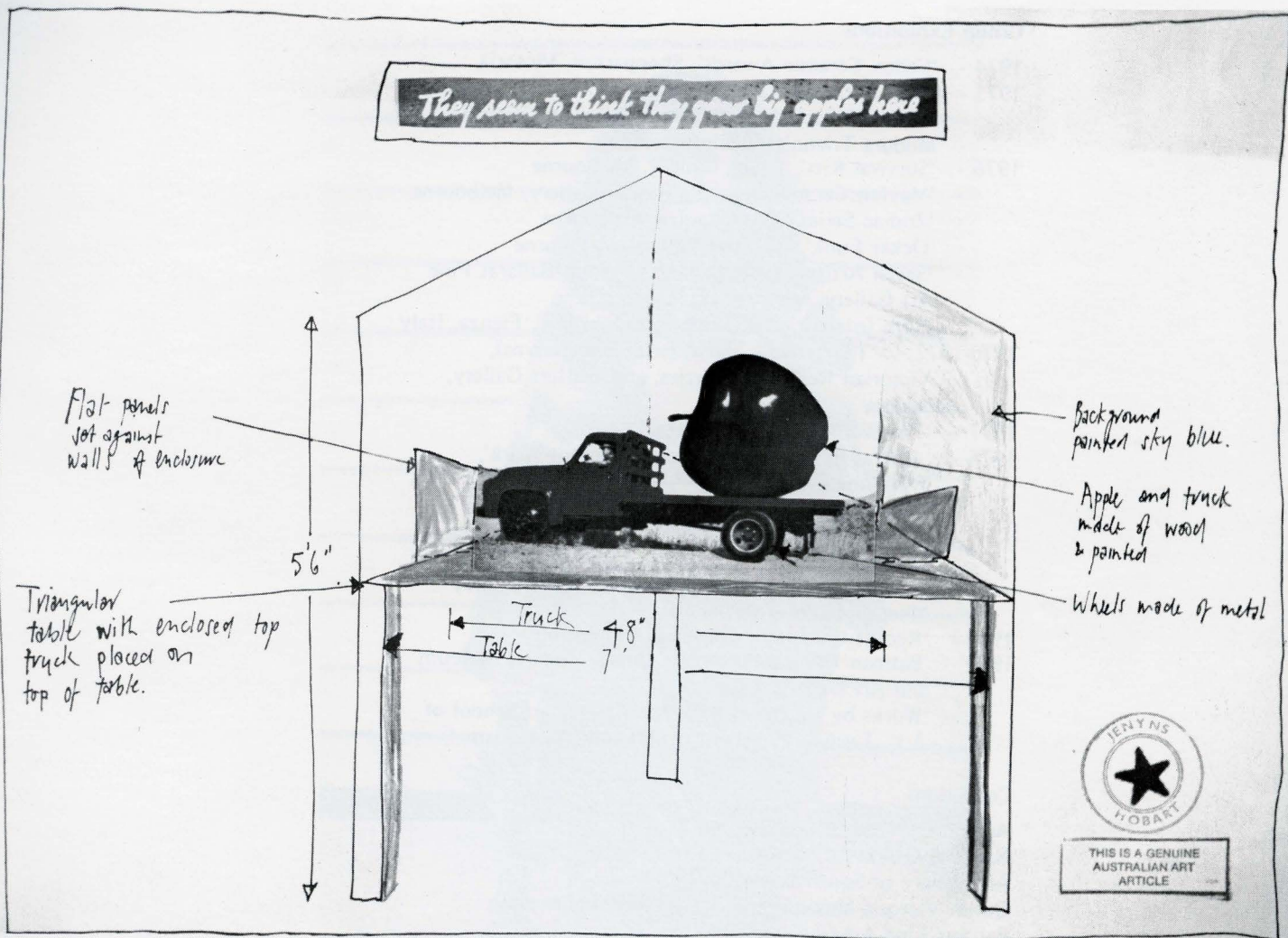
- 1974 - Caltex Ceramic Award
- 1974 - Crafts Board Grant

Publication

Statement by the artist, *Lip*, No.3 (1978/9), p.39

Bibliography

- Germaine, M., *Artists and Galleries of Australia and New Zealand*, Sydney, 1980
- Rowe, R., *Modern Australian Sculpture: Multi-Media with Clay*, Adelaide, 1977
- Scarlett, K., *Australian Sculptors*, Melbourne, 1980
- McCulloch, A., *Herald*, Melbourne (25th April, 1973)
- Reid, B., 'New Ceramics', *Art and Australia*, Vol. 10/4 (April 1973)
- Shannon, M., 'Minimalists Revisited', *Australian* (5th May, 1973)
- Thomas, D., 'Interesting Artist's Choice', *Sydney Morning Herald*, (8th May, 1975)



Cat. No.8

Collage—plan by Bob Jenyns

Robert Jenyns

- 1944 - Born Melbourne
- 1961-1964 - Diploma of Art, Caulfield Institute of Technology
- 1965-1978 - Employed by the Victorian Education Department
- 1974 - Visual Arts Board Grant, Australia Council
- 1977 - Part-time Lecturer, Preston Institute of Technology
- 1978 - Participated in Visual Arts Board Artists-in-Schools Programme
 - Visual Arts Board Special Purpose Grant
- 1979 - Lecturer in Sculpture, Tasmanian School of Art

Solo Exhibitions

- 1974 - 'The Plane Show', Watters Gallery, Sydney
 - 'The Tit and Toe Show', Chapman Powell Street Gallery, Melbourne
- 1975 - 'The Bird Show', Abraxas Gallery, Canberra
- 1977 - 'My Favourite Show', Ray Hughes Gallery, Brisbane

Group Exhibitions

- 1970-1978 - Ballarat Fine Art Gallery, Several prize and award exhibitions
- 1970-1978 - Watters Gallery, Sydney, Stock-shows
- 1973 - 'The First Sydney Biennale', Opera House, Sydney
- 1975 - 'Australia '75', Canberra
- 1973, 1975, 1978 - Mildura Sculpturescape
- 1975 - 'Artist's Artists', National Gallery of Victoria
- 1976-1977 - 'The Jenyn's Show' (with Lorraine Jenyns), Victorian Regional Galleries, and Watters Gallery, Sydney
- 1976 - 1978 - Realities Gallery, Melbourne
- 1979 - 'Cake Show', Tasmanian School of Art Gallery, Hobart
- 1980 - The Apparel Show, Tasmanian School of Art Gallery, Hobart
 - 'Works by Lecturers from the Tasmanian School of Art', Tasmanian School of Art Gallery, Hobart.

Collections

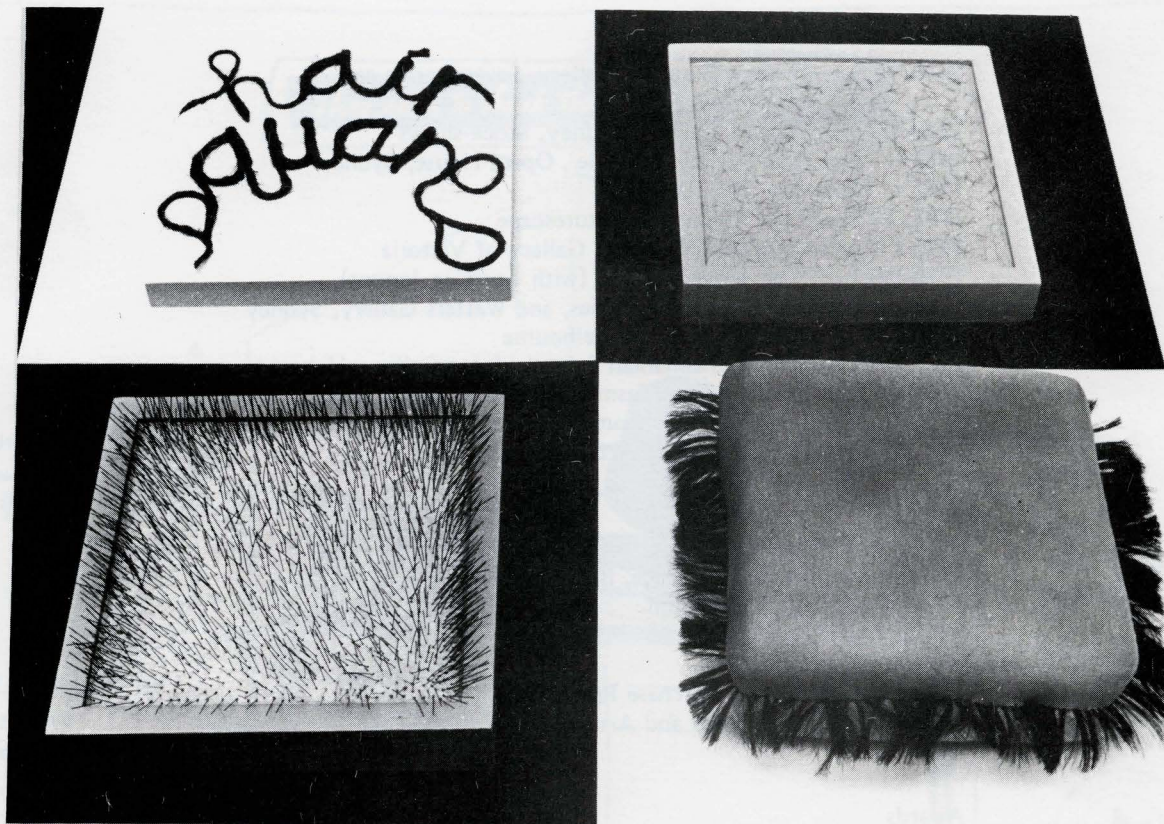
Art Gallery of N.S.W.
Kelvin Grove Teacher's College, Brisbane
Alice Springs Art Foundation
Phillip Morris Collection
Ballarat Fine Art Gallery
Visual Arts Board Art Purchase Programme
Queen Victorian Museum and Art Gallery, Launceston

Awards

- 1976 - Alice Springs Purchase Prize

Bibliography

Germaine, M., *Artists and Galleries of Australia and New Zealand*, Sydney, 1980
Scarlett, K., *Australian Sculptors*, Melbourne, 1980
De Groen, G., 'Carved Bird Sculptures', *Canberra Times* (12th March, 1975)
Makin, J., 'Clumsy Bid to Show Ugly Women', *Sun*, Melbourne (10th July, 1974)
McCulloch, A., *Herald*, Melbourne (3rd July, 1974)
McCulloch, A., *Herald*, Melbourne (28th October, 1974)
Thomas, D., *Sydney Morning Herald* (7th February, 1974)



Cat. No.9

photo: Giacomo Oteri

Frances Joseph

- 1954 - Born 1st August, Auckland
- 1978 - Graduated Tasmanian School of Art B.A. (Visual Arts)
- 1979 - Tasmanian Arts Advisory Board Grant for Special Projects
- 1980 - Tutor in first year studies and Sculpture Department at Sydney College of the Arts

Solo Exhibition

- 1980 - 'Seamy Sculptures and Soft Spots', Watters Gallery, Sydney

Group Exhibitions

- 1977 - 'Four Sculptors', Fine Arts Gallery of the University of Tasmania, Hobart
- 1978 - Graduate Exhibition, Tasmanian School of Art Gallery, Hobart
- 1980 - 'The Security Show', George Paton Gallery, Melbourne

Publications

University of Tasmania News (10th June, 1977), Statement

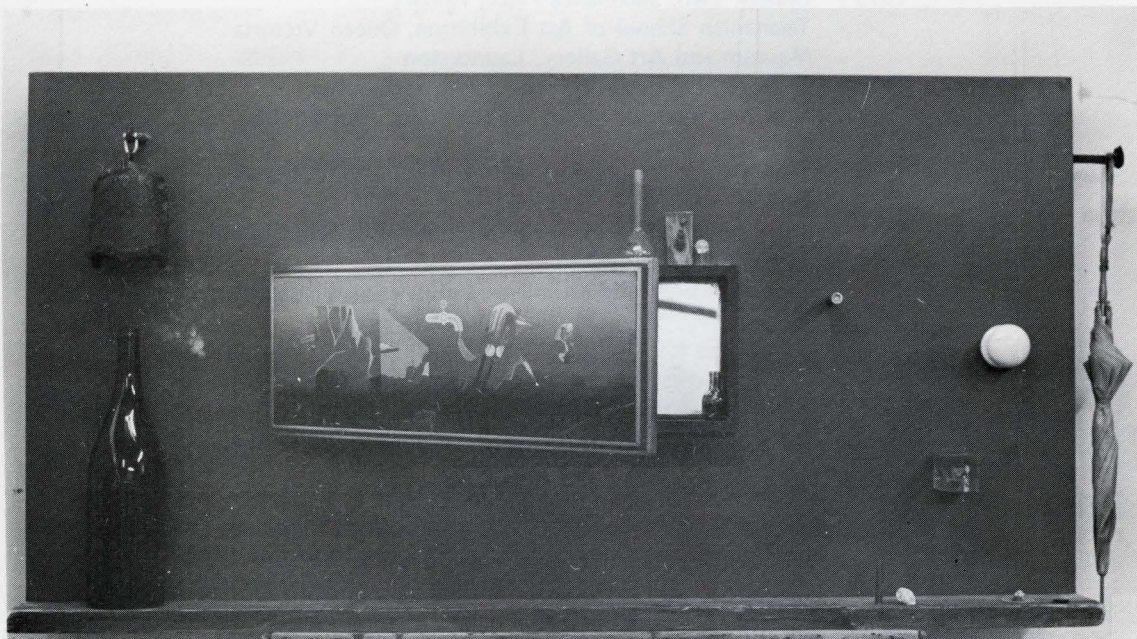
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Reprod:

MacGrath, S., *Australian*, March 29th, 1980

Short, S., *Sydney Morning Herald*, 'Distinctively Tasmanian', (December 1st, 1979)



Cat. No.14

photo: David Walker

Dušan Marek

- 1926 - Born 7th March in Bitouchov, Czechoslovakia
- 1942-1948 - Studied Art in Turnov, Jablonec and Prague, Czechoslovakia
- 1948 - Arrived in Australia in October
- 1948-1951 - Adelaide, S.A.
- 1951 - Hobart, Tasmania
- 1952-1954 - Sydney, N.S.W.
- 1954-1959 - Port Moresby and Rabaul, T.P.N.G.
- 1959-1963 - Adelaide, S.A.
- 1963-1968 - Sydney N.S.W.
- 1969-1973 - Adelaide, S.A.
- 1970 - Australian Film Institute, Melbourne - Grant from Experimental Film and Television Fund.
- 1973 - Lectureship in Painting and Film-Making at the Tasmanian School of Art, Hobart.
- 1977 - Awarded Fellowship in Creative Arts at the Australian National University, Canberra
- 1978 - Hobart, Tasmanian School of Art
- 1979 - Study Leave in Europe and U.S.A. (14 weeks)
 - Travel Grant, Visual Arts Board, Australia Council, Sydney

Solo Exhibitions

- 1939 - Exhibition at the age of 13 in Turnov, Czechoslovakia
- 1949 - George Murray Gallery, Adelaide and Adelaide University
- 1953 - Mack Gallery, Pitt Street, Sydney
- 1954 - Surrealistic Exhibition, Red Cross Hall, Port Moresby
- 1963 - Bonython Art Gallery, Adelaide
- 1970 - Lombard Gallery, Adelaide
- 1971 - At 'Manoah' (historic house in Adelaide Hills), Upper Sturt, S.A.
- 1972 - Hawthorn City Art Gallery, Hawthorn, Vic.
 - Open Studio Exhibition, Bridgewater, S.A.
- 1973 - Stirling Galleries, Stirling, S.A. (Adelaide Art Festival)
- 1974 - Stirling Galleries, Stirling, S.A.
- 1975 - Art Gallery of New South Wales, Sydney - Project 10 (by invitation)

- 1973 - Gallery Two, Salamanca Place, Hobart
- Tasmanian School of Art Exhibition, Queen Victoria Museum and Art Gallery, Launceston
- 1974 - Georges Invitation Art Prize 1974, Melbourne
- The Civic Permanent Art Award 1974, Albert Hall, Canberra, A.C.T.
- 1975 - 19th Tasmanian Museum and Art Gallery Exhibition, Hobart
- Tasmanian School of Art Exhibition - Ethiopian Relief Fund, Hobart
- Fine Arts Committee Gallery, University of Tasmania, Hobart
- 1976 - Tasmanian Museum and Art Gallery, Hobart - invitation Art Purchase Exhibition - Blue Gum Festival of Tasmania (work purchased)
- 1977 - Georges Invitation Art Prize 1977, Melbourne (work purchased)
- 1976 - Design Centre of Tasmania, Launceston
- 1978 - 'Drawing - Conclusions', Macquarie Gallery, Sydney
- 'Landscape and Image', A.G.D.C. touring Indonesia 1978
- Tasmania House, London - Exhibition of Drawings by Tasmanian Artists
- 1979 - 'Contemporary Tasmanian Drawing', Fine Arts Gallery of the University of Tasmania, Hobart
- 1979 - 'The Capital Permanent Award Exhibition', Geelong Art Gallery, Vic. (by invitation)
- 1980 - Burnie Works on Paper, Burnie Art Gallery, Tasmania
- 1976 - Mornington Peninsula Arts Centre, Mornington, Vic.
- Fine Art Gallery, University of Tasmania, Hobart
- 1977 - Australian National University, Canberra - open studio exhibition
- 1979 - Macquarie Galleries, Sydney
- 1979 - The Salamanca Place Gallery, Hobart

Group Exhibitions

- 1949 - Royal S.A. Society of Arts, Adelaide
- 7th Annual Exhibition of Contemporary Arts Society, Adelaide
- Adelaide Independent Group, Laubman & Panks Gallery, Adelaide
- 1950 - University of Adelaide
- Adelaide Independent Group exhibition in Melbourne
- 1966 - Hungry Horse Gallery, Paddington, N.S.W.
- 1968 - Bonython Art Gallery, Sydney
- 1970 - Summertown Gallery, Summertown, S.A. (joint/exhibition with Anton Holzner)

Film Purchases

National Film Collection, National Library of Australia, Canberra
 Australian Broadcasting Commission
 Vincent Library, Australian Film Institute, Numerous Educational Institutions

Collections

Visual Arts Board Art Purchase Programme
 Art Gallery of South Australia, Adelaide, S.A.
 University of Adelaide, S.A.
 University of Tasmania, Hobart
 The Mertz Collection, U.S.A.
 Tasmanian Museum and Art Gallery, Hobart
 Art Gallery of New South Wales, Sydney
 Queen Victoria Museum and Art Gallery, Launceston
 Mornington Peninsula Arts Centre, Mornington, Vic.
 National University of Australia, Canberra, A.C.T.
 John Darnell Collection, Queensland University Art Gallery, Brisbane, Q'ld.
 Burnie Art Gallery, Burnie

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Benko, A., *Art and Artists of South Australia*, Adelaide 1969
 Germaine, M., *Artists and Galleries of Australia and New Zealand*, Sydney 1980
 Luck, R.K. *The Australian Painters - Contemporary Painting from the Mertz Collection*, Adelaide 1967
 Murphy, B., *Dusan Marek*, Sydney 1979
 Australian Gallery Directors Council, *Landscape and Image, A Selection of Australian Art of the 1970's*, Bernice Murphy, Sydney 1978
 Art Gallery of New South Wales, *Project 10: Dusan Marek*, Broadsheet introduction and catalogue by Bernice Murphy, Sydney 1975



Cat. No.15

photo: Romek Pachucki

Ewa Pachucka

- 1936 - Born 17th February, Lublin Poland
- 1951-1957 - Studied Lyceum of Plastic Arts, Lublin
- 1957-1958 - Studied Academy of Fine Arts, Lodz.
- 1970 - Arrived in Sydney
- 1976 - Moved to Hobart

Solo Exhibitions

- 1958 - 'Prints', Writers Park, Warsaw
- 1970 - Crocheted forms, Grabowski Gallery, London
- Crocheted forms, Ved Aen Gallery, Aarhus, Denmark
- 1972 - 'Landscape and Bodies 72', Rudy Komon Gallery, Sydney
- 1973 - 'Imprints in Paint', Rudy Komon Gallery, Sydney
- 1977 - 'Landscape and Bodies 77: Arcadia' Rudy Komon Gallery, Sydney
- 1978 - 'Survey 5, Ewa Pachucka', National Gallery of Victoria Melbourne

Group Exhibitions

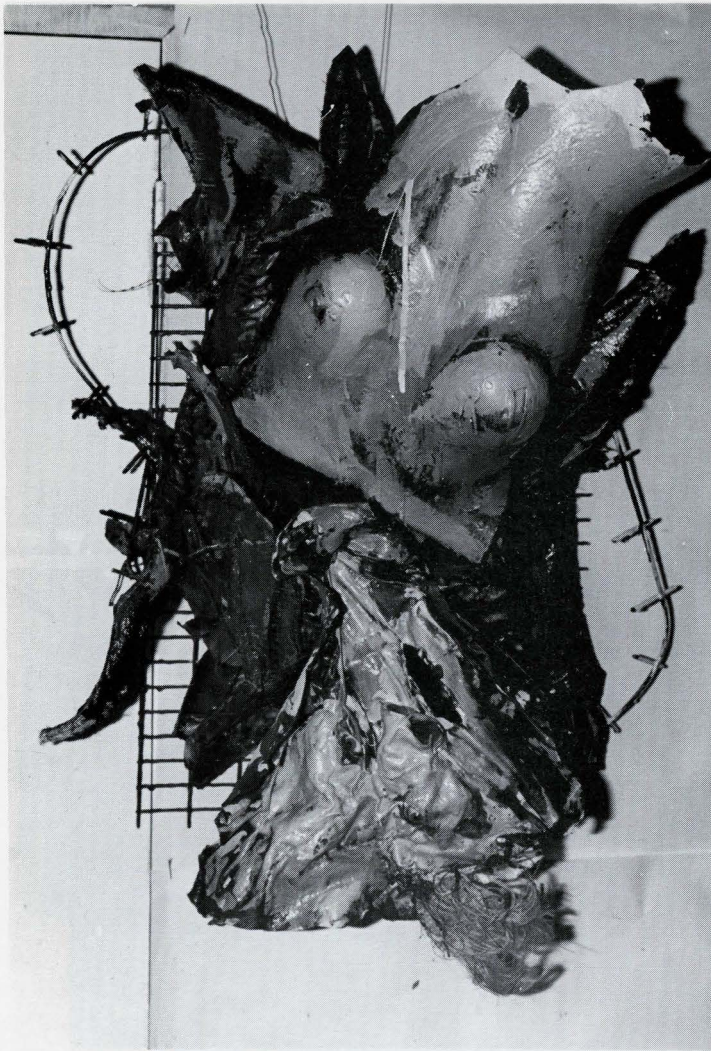
- 1957 - Group Exhibition of paintings and prints, Lublin and Cracow - Group Zamek
- 1967 - Art Festival of Warsaw
- 1968 - Warsaw Festival of Arts, Tapestry
- 1968-1969 - 'Wall Hangings', Museum of Modern Art, New York
- 1969 - 'Polish Weavers Exhibition' Norr-Köping Museum, Sweden
- 1970 - 'Polish Weavers Exhibition', National Museum, Stockholm, Sweden
- 1973 - 'Sculpturescape', Mildura Sculpture Triennale, Mildura
 - 'Recent Australian Art', crocheted forms, Art Gallery of N.S.W. Sydney
 - Contemporary Australian Painting and Sculpture Touring Exhibition, New Zealand
- 1974 - Represented Australia in Triennial of Contemporary Art, New Delhi, India
- 1976 - 'Twentieth Tasmanian Art Gallery Exhibition'
- 1978 - 'Collection Pieces', National Gallery of Victoria

Collections

Tasmanian Museum and Art Gallery
Australian National Gallery, Canberra
Art Gallery of New South Wales
Lars Wetterling Collection, Sweden
National Museum, Stockholm, Sweden
Grabowski Gallery, London
Omne Gallery, Silkeborg, Denmark
Ararat Art Gallery, private collections

Bibliography

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Constantine, M., *Beyond Craft: The Art Fabric*, N.Y., 1972
Scarlett, K., *Australian Sculptors*, Melbourne 1980
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Borlase, N., 'Disturbing But Compelling', *Bulletin*, Sydney (13th October, 1973)
Borlase, N., 'Leaving Traces in the Mind', *Sydney Morning Herald* (19th November, 1977)
Looby, K., 'Macabre and Cuddly: Crotchet is Powerful Art', *National Times*, Sydney (23rd September, 1972)
Mignacca, E., 'Time Melts for Surrealism's High Noon', *Nation Review* Sydney (23rd-29th September, 1972)
Miller, P., 'Five Artists Who Happen to be Women', *Cosmopolitan*, Sydney, (May 1974)
Mullaly, T., 'Art's Range Extended by Sculptress', *The Daily Telegraph*, London (4th June, 1970)



Cat. No.17 (e) photo: David Walker

Lutz Presser

- 1947 - Born Frankfurt-on-Main, West Germany
- 1953 - Family emigrated to Australia
- 1966-1969 - Associate Diploma of Fine Art in painting, Royal Melbourne Institute of Technology
- 1970 - Fellowship Diploma of Fine Art, Painting, R.M.I.T. and Melbourne University
- 1971 - Awarded D.A.A.D. Scholarship, Studied at Staatliche Hochschule fur Bildende Kunste, Hamburg
- 1973-1975 - Part-time Lecturer of Drawing at Tasmanian School of Art, Hobart
- 1976 - Preliminary to M.A. Degree, La Trobe University, Victoria
- 1977-1978 - Master of Art Degree (Art History), La Trobe University
- 1979 - Lecturer of Painting, Tasmanian School of Art

Solo Exhibition

- 1978 - Paraphernalia Gallery, Melbourne

Group Exhibitions

- 1970 - Gallery III, Brisbane
- Rudy Komon Gallery, Sydney
- 1973-1974 - Caltex Art Award, Ballarat
- George Crouch Prize, Ballarat
- 1978 - Paraphernalia Gallery, Melbourne
- 1979 - 'The Cake Show', Tasmanian School of Art Gallery, Hobart
- 'Contemporary Tasmanian Drawing', Fine Arts Gallery of the University of Tasmania
- 1980 - 'The Apparel Show', Tasmanian School of Art Gallery, Hobart
- 'Works by Lecturers from the Tasmanian School of Art 1980', Tasmanian School of Art Gallery, Hobart

Collections

- Hamburg Kunsthalle, West Germany
- University Art Museum, University of Queensland, Brisbane
- National Gallery of Victoria - Michell Endowment
- Visual Arts Board - Art Purchase Programme



Cat. No.19

photo: David Walker

Loretta Quinn

1956 - Born, Hobart

1977-1978 - Puppeteer with Tasmanian Puppet Theatre

1979 - Graduated Tasmanian School of Art, B.A.
(Visual Arts)

1980 - Artists-in-School Programme

Solo Exhibition

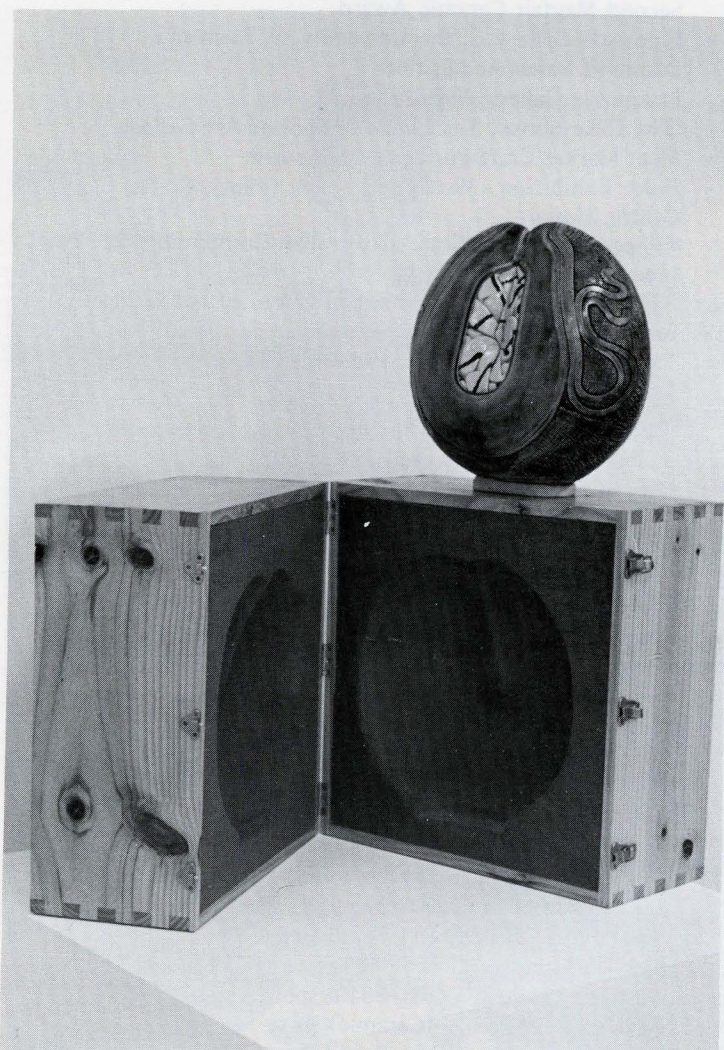
1979 - 'Conversations', Environmental Installations.
Private Residence, Mornington, Tasmania

Group Exhibition

1979 - Graduate Exhibition, Tasmanian School of Art
Gallery, Hobart

Reprod:

Short, S., *Sydney Morning Herald*, 'Distinctively Tasmanian'
(1 December, 1979)



Cat. No.24

photo: David Walker

Penny Smith

- 1947 - Born Bad Oeynhausen, Germany
- 1969 - B.A. Design (Furniture), High Wycombe College of Art and Technology, Buckinghamshire, U.K.
- 1970 - Self-taught as a potter after emigrating to Tasmania
- 1978 - Lecturer, Tasmanian School of Art, Hobart

Solo Exhibitions

- 1973 - Potters Gallery, Sydney
- 1974 - Fine Arts Gallery of the University of Tasmania
- 1979 - Fine Arts Gallery of the University of Tasmania

Group Exhibitions

- 1969 - Design Centre, London
- 1971 - Salamanca Place Gallery, Hobart (joint
- Fine Arts Gallery of the University of Tasmania)
- 1972 - Little Gallery, Devonport (joint)
- 1973 - Cooks Hill Gallery, Newcastle (joint)
- 1974-1976 - 'Australian Ceramics', Travelling Exhibition, Crafts Board
- 1975 - International Ceramic Exhibition, Fienza, Italy
- 1976 - International Ceramic Exhibition, Fienza, Italy

- 1978 - Second Mayfair Ceramic Award
 - Fine Arts Gallery of the University of Tasmania
 - Diamond Valley Acquisitive
 - Macquarie Gallery, Sydney
- 1979 - 'The Cake Show', Tasmanian School of Art Gallery
- 1980 - Meat Market Craft Purchase, Melbourne
 - Raku Exhibition - Welch and Smith (joint), Crafts Centre, Hobart
 - 'Objects to Human Scale', Australian Contemporary Jewellery, Japan
 - 'The Apparel Show', Tasmanian School of Art Gallery
 - Works by Lecturers at the Tasmanian School of Art', Tasmanian School of Art, Hobart

Collections

Division of Recreation and Leisure, Toronto
 Mitchell Gallery, Bathurst
 National Gallery of Victoria, Melbourne
 Bendigo Gallery, Epsom
 Diamond Valley Regional Gallery
 Rosny Matriculation College
 University of Tasmania
 Tasmanian Museum and Art Gallery
 Tasmanian College of Advanced Education
 Elizabeth Matriculation College
 Hobart Matriculation College
 Australia Council, Crafts Board (Jewellery)
 Tasmanian Theatre Company

Awards

- 1973 - Bathurst Ceramic Award
 - Australia Council, Crafts Board Grant to establish first workshop
- 1975 - Australia Council, Crafts Board sponsorship to participate in Fienza (Ceramic) show
- 1979 - Australia Council, Crafts Board sponsorship for overseas workshop training

Bibliography

Mansfield, J., (ed.), *Potters in Australia*, Sydney 1977
 Rowe, R., *Modern Australian Sculpture, Mixed-Media with Clay*, Adelaide 1976
 Warren, J., (ed), *Crafts of Australia* (a pictorial survey of Australian craftsmen), Sydney 1974
 Australian Ceramics Catalogue, (Crafts Board), Sydney 1974
 Catalogue of the Concorso Internazionale Della Ceramics D'arte Contemporanea, Fienza 1975, and 1976
 'Objects to Human Scale', catalogue of exhibition of Australian Contemporary jewellery, Japan 1980
 Craft Australia, Vol.1 (1971)
 ' ' ' Vol.2 (1972)
 ' ' ' Vol.3 (1974)
 Pottery in Australia, Vol.12 No.2
 ' ' ' Vol.14 No.1
 ' ' ' Vol.15 No.2
 ' ' ' Vol.16 No.1
 ' ' ' Vol.16 No.2
 ' ' ' Vol.17 No.2



Cat. No.25

photo: Uffe Schulze

Peter Taylor

- 1927 - Born Sydney
- 1953 - Won Tasmanian Centenary Sculpture Prize
- 1961 - Became High School Art Teacher
- 1967 - Graduated Hobart School of Art Dip. (Fine Arts)
- 1967-1977 - Lecturer in Sculpture, Tasmanian School of Art
- 1977 - Full-time Sculptor
- 1978 - Visual Arts Board Grant, Australia Council
 - Visited U.S.A.
- 1980 - Co-ordinated sculpture/furniture programme in Woodcraft aspect of Summer School, Hobart
 - Visited U.S.A.

Solo Exhibition

- 1978 - 'Sculpture and Mythical Imagery', Watters Gallery, Sydney

Group Exhibitions

- 1970-1976 - Tasmanian Museum and Art Gallery Annual Exhibitions
- 1975 - 'Six Sculptors' Invitation Exhibition , Fine Arts Gallery of the University of Tasmania
- A.M.P. Building, Hobart, Tas.
- 1976 - Mildura Triennial
- 1979 - Watters Gallery, Sydney (joint exhibition with Kevin Perkins)
- 1980 - 'Some Contemporary Australian Sculpture', Newcastle Regional Art Gallery

Collections

Art Gallery of South Australia
Wollongong Art Gallery
Newcastle Regional Art Gallery
Tasmanian Museum and Art Gallery
Johnson International Collection, Wisconsin, U.S.A.
Also represented in private collections in Australia, U.K. and U.S.A.

Commissions

- 1975 - Supreme Court, Hobart
- 1976 - Forestry Department, Hobart
- 1979 - Deakin University
- 1980 - Launceston General Hospital Chapel

Publications

Art View, Hobart, (Autumn 1977)
'Contemporary Tasmanian Drawing'
The Tasmanian Review, Hobart No.2 (Summer 1979)
University of Tasmania News (10th June, 1977)
Statement by the artist

Bibliography

Scarlett, K., *Australian Sculptors*, Melbourne 1980
Borlase, N., *Sydney Morning Herald*, (4th November, 1978)
Sydney Morning Herald, (22nd September, 1979)
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McIntyre, A., *Craft Australia*, (Autumn 1980) pp. 52-53
White, P.W. 'Coming or Going - Eight Tasmanian Artists',
The Tasmanian Review, Hobart No.3 (Autumn 1980)



Cat. No.27 photo: David Walker

Stephen Walker

- 1927 - Born Melbourne
- 1942-1947 - Employed as commercial artist
- 1945-1948 - Studied painting part-time at
Melbourne Technical College
- 1948-1950 - Full-time studies at Hobart Art
School with Jack Carrington-Smith
- 1951-1953 - Taught at Hobart Technical College
- c. 1952 - Began producing sculpture: mainly wood
- 1954-1956 - Assistant to Henry Moore for a year,
then continued working in England
- 1963 - U.N.E.S.C.O. Grant to study in Prague
- 1964 - Returned to Australia
- 1967 - Established a studio at Arcadia N.S.W.
- 1973 - Built a studio in Tasmania

Solo Exhibitions

- 1961 - Blaxland Gallery, Sydney
- 1962 - Blaxland Gallery, Sydney
- 1964 - South Yarra Gallery, Melbourne
- 1965 - South Yarra Gallery, Melbourne
 - Clune Gallery, Sydney
 - Adult Education Gallery, Hobart
- 1967 - Sculpture Centre, Canberra
- 1969 - Von Bertouch Gallery, Newcastle
 - Blaxland Gallery, Sydney
- 1975 - Western Australia Institute of Technology,
Perth
- 1978 - Adelaide Festival Centre
 - Macquarie Gallery, Sydney
- 1980 - Murray Crescent Gallery, Canberra

Group Exhibitions

- 1961 - Mildura Triennial
- 1964 - Recent Australian Sculpture, touring exhibition,
Japan and Australia
 - Six Sculptors, Copenhagen
- 1965 - Australian Sculpture, touring exhibition, New Zealand
- 1975 - Mildura Triennial
- 1977 - Joint Exhibition, Bowerbank Mill Gallery, Deloraine, Tasmania
- 1978 - Mildura Triennial
- 1979 - 'Anniversary Exhibition 50 years', Blaxland Gallery, Sydney

Collections

National Capital Development Commission, Canberra
Australian National Gallery, Canberra
National Gallery of Victoria
Art Gallery of New South Wales
Art Gallery of Western Australia
Art Gallery of Queensland
Newcastle City Art Gallery
Art Gallery of Queensland
Newcastle City Art Gallery
Queen Victoria Museum and Art Gallery, Launceston
University of Tasmania
Australian National University, Canberra
Tasmanian Museum and Art Gallery, Hobart
Western Australian Institute of Technology
Macquarie University, Sydney
McClelland Gallery, Langwarrin, Victoria
Hobart City Council

Awards

- 1959 - Italian Government Sculpture Scholarship
- 1962 - International Sculpture Exhibition
 - Diploma of Merit
- 1965 - First Place in Sydney City Council
 - Fountain Competition for Lake Kippax (not executed)
- 1967 - Commonwealth Banking, Corporation competition

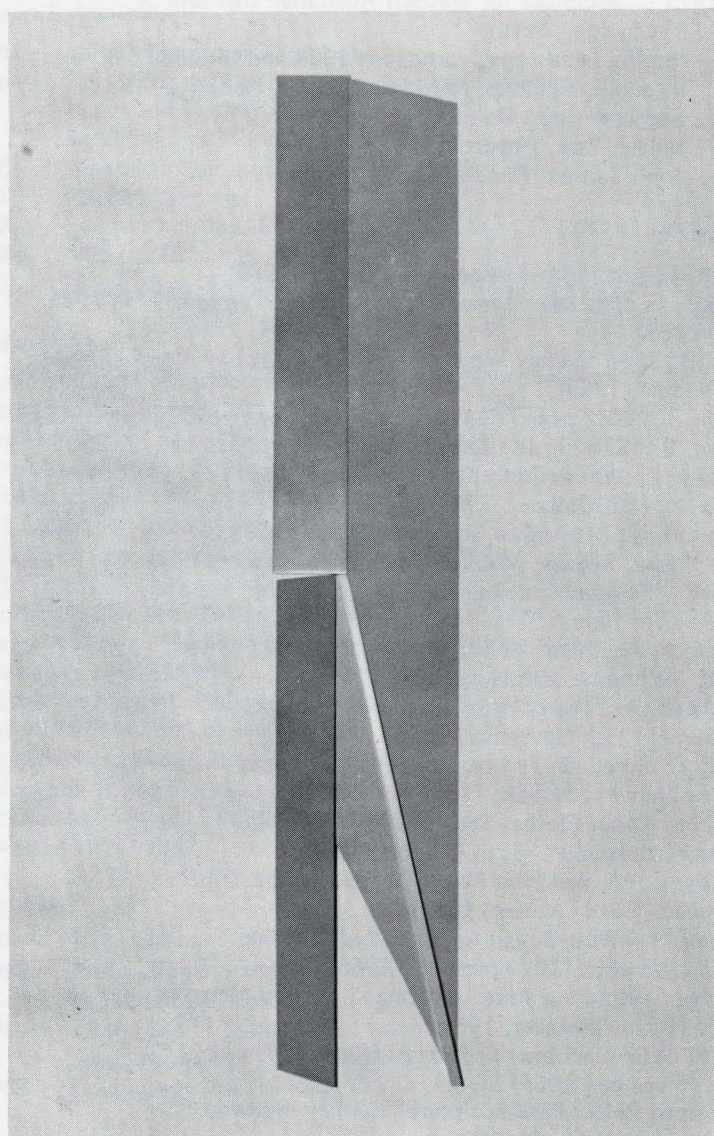
Commissions

- 1953 - Woodcarving in foyer of Commonwealth Bank of Australia, Hobart
- 1958 - Hanging screen for Commercial Bank of Australia, Hobart
- 1959 - Aluminium and cement sculpture for facade of T.V.T. Building, Hobart
 - Foyer Ceiling of Chemistry Building, University of Tasmania, Hobart
- 1961 - T.V. Station - Entrance, Launceston
- 1967-1968 - Entrance Facade of Commonwealth Banking Corporation Offices, Martin Place, Sydney
- 1968 - Sculpture of R.G. Menzies Library, Australian National University, Canberra
 - Sculpture Fountain for Macquarie University, Sydney
 - Sculpture for entrance lobby, Department of Supply, Anzac Parade, Canberra
 - Front entrance of Moresby House, Canberra
 - Department of Works, Woden Town Centre, Philip, Canberra
- 1969 - *Forest Landscape* fountain for Royal Australasian College of Surgeons, Melbourne
- 1969-1971 - *Tidal Pools*, sculpture fountain, Bank of New South Wales, Martin Place, Sydney
- 1972 - Antipodian and Voyage, Memorial fountain to French explorers, Botanical Gardens, Hobart
 - Fountain at Claremont Shopping Centre, Hobart

- 1973-1975 - Sculpture for Western Australian Institute of Technology, Perth
- 1974 - 'Spring Landscape' - produced 1968 and installed in public buildings, Harrington Street, Hobart 1974
- 1975 - Supreme Court Buildings, Hobart
- 1979 - Bowen Park, Hobart
- 1980 - John Fairfax, Circular Quay, Sydney

Bibliography

- Scarlett, J., *Australian Sculptors*, Melbourne 1980
- Sturgeon, G., *The Development of Australian Sculpture 1788-1975*, London 1978
- Brook, D., 'Best Sydney Week of Sculpture', *Sydney Morning Herald* (4th October, 1969)
- Gleeson, J., 'Tuszynski Triumph', *Sun*, Sydney, (3rd October, 1969)
- Hannan, B., 'Rare Birds', *Bulletin*, Sydney, (6th October, 1962)
- Henshaw, J., 'Whose Concepts are in Great Shape', *Australian*, (6th October, 1969)
- Hutchison, N., 'Australian Sculpture in the 1960's', *Other Voices*, Sydney, Vol.1/3 (October-November, 1970)
- Lynn, E., 'Fountains of Rejuvenation', *Bulletin*, Sydney, (3rd June, 1971)
- McCulloch, A., 'Allan McCulloch's Art Notes', *Herald*, Melbourne (4th November, 1959)
- McCulloch, A., 'Travel Helps a Sculptor', *Herald*, Melbourne, (25th November, 1964)
- Octus, 'Explorers Should be Honoured', *Saturday Evening Mercury*, Hobart, (15th April, 1972)
- Scott, N., 'Clean Clothes Spell Glamour for this Sculptor', *Australian*, (17th October, 1969)
- Thomas, L., 'A Man Who Makes Images for the Tribe', *Australian*, (13th October, 1969)
- 'Sydney Man Wins Design Competition', *Sydney Morning Herald*, (11th November, 1965)
- 'Winning Sculpture a Joke: Alderman', *Sydney Morning Herald* (16th November, 1965)
- 'Judges Defend Sculpture', *Sydney Morning Herald*, (17th November, 1965)
- 'Alderman Reject Park Sculpture', *Sydney Morning Herald*, (1st March, 1966)



Cat. No.31 photo: David Walker

Paul Zika

- 1949 - Born Albury
- 1968-1970 - Studied Associateship Diploma (Fine Art - Painting) - Royal Melbourne Institute of Technology
- 1971 - Studied Fellowship Diploma (Fine Art - Painting) - R.M.I.T.
- 1972 - Trained Technical Teachers Certificate - State College of Victoria (Hawthorn)
- 1973-1975 - Travelled and worked in Europe
- 1973-1974 - Certificate of Advanced Studies (Painting) - St. Martins School of Art, London
- 1975-1979 - Part-time Lecturer - R.M.I.T. Painting Department
- 1977-1978 - Study Tour of the United States of America
- 1979 — Lecturer, Tasmanian School of Art

Solo Exhibitions

- 1973 - Chapman Powell Street Gallery, South Yarra, Melbourne
- 1977 - Powell Street Gallery, South Yarra, Melbourne

Group Exhibitions

- 1970 - 'Eight Students from Victoria', Rudy Komon Gallery, Sydney
- 1971 - 'Student Printmakers', Print Council of Australia
- 1973, 1976, 1978, 1980 - Print Council of Australia Travelling Exhibition
- 1977-1978 - 'Capital Permanent Award Exhibition', Geelong Art Gallery
- 1977 - 'George Crouch Jubilee Invitation Exhibition', Ballarat Fine Art Gallery
- 1980 - 'Australian Print Exhibition' - Sweden
 - 'Victorian Ministry for the Arts - Music 81' Project
 - 'The Apparel Show', Tasmanian School of Art Gallery, Hobart
 - 'Works by Lecturers from the Tasmanian School of Art', Tasmanian School of Art Gallery, Hobart

Collections

Visual Arts Board - Art Purchase Programme
Victorian Ministry for the Arts
Ballarat Fine Art Gallery
Royal Melbourne Institute of Technology
National Bank of Australia
State College of Victoria (Hawthorn)
Readers Digest
'Hemisphere', Commonwealth Department of Education

Bibliography

Germaine, M., *Artists and Galleries of Australia and New Zealand*, Sydney 1980
Wood, L. (ed) *Directory of Australian Printmakers*, Melbourne 1976

CATALOGUE

Christopher Beecroft

1. Untitled, 1979, 670x470x570 metres, steel and fibreglass, Coll: the artist (not touring to Launceston)
2. Untitled, 1979, 4x3.7x2.8 metres, steel and wood, Coll: the artist

Rodney Broad

3. 'Brain Pan', 1978-80, 1.62x0.61x1.30 metres Mixed Media, Coll: the artist
4. 'Culinary Triangle (After Levi-Strauss)', 1979-80 1.24x0.91x0.91 metres, Mixed-Media, Coll: the artist
5. 'Earth Electricity', 1980, 2.7x1x0.30 metres, Mixed-Media, Coll: the artist

Noel Hutchison

6. 'Come to the Apple Isle' or 'With Doug and Geoff Down Under', 1980, variable size, approx. 2x2x0.3 metres, installation with apples

Lorraine Jenyns

7. 'Reconstruction of a Monument' or 'Down the Nile for a While', 1980, 0.8x0.5x0.76 metres, Earthenware, Coll: the artist

Robert Jenyns

8. 'They seem to think they grow big apples here', 1980, 2x1.7x1.3 metres, Wood and steel, Coll: the artist

Frances Joseph

9. 'Hair Squares', 1980, 1x1 metre, Mixed-Media, Coll: the artist
10. 'Transference', 1980, 1x1 metre, Mixed-Media, Coll: the artist
11. 'S.S. Series', (series of photographic transparencies) assisted by Giacomo Oteri, 1980

Dusan Marek

12. 'Song of the Valleys', 1977, 0.91x1.83 metres 3-D., Oil on Wood, Coll: the artist
13. 'Four Dimensional Drama Without Words', 1975, 0.18x0.42x0.08 metres, 3-D., Mixed-Media and modifiable, Coll: Bernice Murphy
14. 'Matter and Time', 1980, 0.91x1.83 metres, 3-D, Mixed-Media including painting on wood (1972-1980), Coll: the artist

Ewa Pachucka

15. 'Woman with Python', 1978, 0.71x0.9x0.6 metres Polypropylene, Coll: Ararat Gallery
16. 'Skin of Man', 1979, 1.3x0.4x0.18 metres (approximate only), Hemp, Coll: Emmanuel Hirsch

Lutz Presser

17. 'The Martyr's Progress', series of five, 1980, 1x0.6x0.4 metres (approximate average size only), acrylic and mixed media, Coll: the artist
18. 'Fuck', 1974, 0.3x0.3x0.3 metres, leather, private collection

Loretta Quinn

19. 'Val May Johnson', 1980, 0.9x0.4x0.4 metres (approx.) Mixed-Media
20. 'Irish Town', 1980, 0.4x0.3x0.4 metres, Mixed-Media, Coll: the artist
21. 'Mothers' Day Piece', 1980, 0.3x0.15x0.3 metres, Mixed-Media, Coll: the artist

Penny Smith

22. 'Cloud 1', 1980, 0.28x0.6x0.6 metres, Raku in Huon Pine Box, Coll: the artist
23. 'Cloud 2', 1980, 0.28x0.6x0.6, metres, Raku in Huon Pine Box, Coll: the artist
24. 'Peach Form 1', 1979, 0.47x0.53x0.53 metres, stoneware in Huon Pine Box, Coll: the artist

Peter Taylor

25. 'Skirt of Rabbits', 1980, 2x0.3x0.2 metres, Huon Pine, bronze, rope, Coll: the artist
26. 'Birds Emerging from a figure', 1980, 2.2x0.3x0.2, Huon Pine and metal, Coll: Allan Kleiman

Stephen Walker

27. 'Royal Wedding', 1980, 1.32x0.94x0.49 metres, cast bronze, Coll: the artist
28. 'Moment of Sleep', 1980, 1.2x0.84x0.79 metres, cast bronze, Coll: the artist
29. 'Portable Shrine', 1977-80, 1.72x0.93 (variable) x0.67 metres, Huon Pine and bronze, Coll: the artist

Paul Zika

30. 'Orange and Pink Vertical - 1/80', 1980, 1.82x0.38x0.19 metres, Enamel on Wood, Coll: the artist
31. 'Pink and Yellow Vertical - 2/80', 1980, 1.83x0.34x0.18 metres, Enamel on Wood, Coll: the artist
32. 'Pink Vertical - 3/80', 1980, 1.82x0.38x0.18 cm, Enamel on Wood, Coll: the artist

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