



SEXUAL IMAGERY IN ART

**TASMANIAN SCHOOL OF ART GALLERY
SEPTEMBER 2-24 1982**

miss 3d entertains you-



Born and bred in the country town of Ballarat — a city known for its precious metals. From a very early age she developed a very keen interest in all aspects of theatre. Ballet, opera, musicals, comedy, modern dance, music and set design. Attended the Australian Ballet School for three years and then taught dance for two years before moving to Sydney to pursue her own theatrical career. First appeared at *International Vanities* but was sacked for being too "outrageous" then on to *Let My People Come*, followed by a tour of England, Europe and U.S.A. Returned to Sydney to pursue painting and sculpting career. Six months later teamed up with a friend to form a duo — *The Grapevynols* — which instantly became the hottest act on the local cabaret scene. Based at *Patches*, and working at many other venues, *The Grapevynols* became very popular. Many guest appearances at *Stranded Bill* left the act after several months to pursue a solo career and so MISS 3D was now on her own.

Over the next 1½ years she gathered together many different kinds of short acts — a one man show was in the making. She employed all her theatrical background, experiences and knowledge and formulated them together. She worked hard and decided it was time to take a trip to New York City. Greeted with instant success, she became the Belle of N.Y. City. She worked at *The Anvil*, one of N.Y.'s oldest gay establishments, and *Cafe Society*, on a regular basis. Her first complete one man show did a short season at *Cafe Schmidt* in Soho, a "restaurant/art gallery". She also appeared at the *Hotel Utah*, San Francisco, *The 9.30 Club* in Washington D.C. and in New York at *Magique*, *The Cavern*, *Club 57* and *Interferon* (now *Danceteria*).

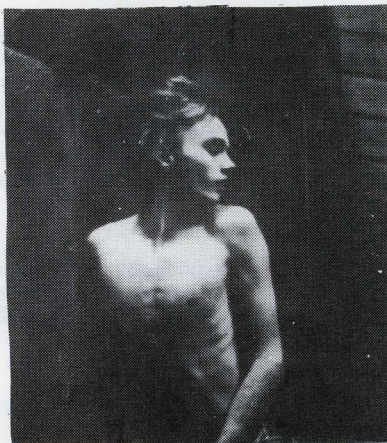
Miss 3D spent a year in New York before recently returning to Sydney to pursue new direction and ideas. These video performances (except "Walk the Dog" which was made at Network T.V. Sydney) were all completed in New York in 1981 and have been screened on the T.V. show *Christopher St — After Dark* on New York cable television. They are ten selections from a repertoire of over sixty pieces.

BILL HENSON

"Conceived of as a kind of visual poem in which succeeding images carry accretions of meaning and reverberations of emotional tone from one to the other, the series catches moments in the auto-erotic experience of a young man. Despite the intimacy of the experience however, and the sympathetic way in which it is revealed to us, we learn little about the boy: much is expressed, but little is revealed

from *Bill Henson and the Possibilities of Photography*

Unpublished manuscript by Alwynne Mackie, A.N.U. 1981



BILL HENSON

born Melbourne, 1955

Individual Exhibitions;

- 1975: National Gallery of Victoria
- 1978: Church Photographic Centre, Melbourne
- 1979: Australian Centre for Photography, Sydney.
- 1980: Church Street Photographic Centre, Melbourne.
- 1981: Photographers' Gallery, London.
- 1982: The Developed Image Gallery — Adelaide Festival of Arts 1982.
- 1982: Tas-Lab Gallery, Hobart. Inaugural exhibition.

Selected Group Exhibitions;

- Ewing Gallery, University of Melbourne, 1974.
- 'The Nude' Glanville Gallery, Perth, 1978.
- Susan Gillespie Gallery, Canberra, 1978.
- Church Street Photographic Centre, Melbourne, 1978.
- 'New Australian Work': The Photographers' Gallery, Melbourne, 1978.
- 'Four Australian Photographers' — Aspects of the Philip Morris Collection: Paris Biennale, 1980.
- 'Photography — The Last Ten Years': Australian National Gallery at the Australian National University, Canberra, 1980.
- 'Australian Perspectives '81': Art Gallery of New South Wales, 1981.
- 'Scene, Sequence, Series': Nantes Regional Gallery, France, 1981.
- (with the co-operation of the Bibliotheque Nationale, Paris).
- 4th Biennale of Sydney 'Vision in Disbelief', Art Gallery of New South Wales and Power Gallery, University of Sydney, April-May, 1982.
- James Harvey Gallery, Sydney, July, 1982.

Collections;

- Australian National Gallery, Canberra.
- National Gallery of Victoria.
- Art Gallery of New South Wales.
- Art Gallery of South Australia.
- Bibliotheque Nationale, Paris.
- Australian High Court, Canberra.
- Queen Victoria Museum and Art Gallery, Tasmania.
- Polaroid Corporation, New York.

Philip Morris Trust.

- Ballarat Regional Art Gallery, Victoria.
- Horsham Regional Art Gallery, Victoria.
- Darwin Community College, Northern Territory.
- Art Bank of Australia.

Selected Bibliography:

- National Gallery of Victoria catalogue; Jennie Boddington, 1975
- 'Australian Photography 1976', Globe Publishers, Sydney. ed. LeGuay.
- 'Australian Photography — A contemporary View'; Globe Publishers. ed. LeGuay, 1978.
- Light Vision Magazine. Nos. 6-7 1978.
- 'Time-Life Yearbook' 1979.
- 'Australian Photographers' — The Philip Morris Collection: catalogue pub. Philip Morris (Australia) Limited, 1979.
- 'Aspects of the Philip Morris Collection — Four Australian Photographers': pub. Visual Arts Board for the Paris Biennale, 1980.
- 'Photography and the Australian Art Scene', Christine Godden, published in 'Art and Australia' magazine, Vol. 18, 1980.
- 'London Magazine', Vol.20 Nov-Dec. 1980.
- 'Art for the End of the World', Janine Burke, 'Meanjin' Magazine. Spring, 1981.
- Scene, Sequence, Series, catalogue, Musee des Beaux-Arts, Nantes, France 1981
- 'Australian Perspectives' 81 catalogue, Art Gallery of New South Wales, 1981.
- 'Project 38' catalogue; Gael Newton, Art Gallery of New South Wales, 1981.
- 'Bill Henson and the Possibilities of Photography', Alwynne Mackie unpublished article, Australian National University, 1978-1980.
- 'E.X.I.N. — Lectures de la Lumiere' Magazine, Vo.1. No.2, 1982, Paris.
- 'Vision in Disbelief'; Fourth Biennale of Sydney catalogue, 1982.



ALAN SONDHEIM

1979 Computer Program Output: Language/Desire Generation:

1. Alvis the famished cried from the forest which had been abandoned. Odin would have been a man of insane desire! From a woods Odin grabbed with a hardon beside a helmet. Gylfi the frigid screamed in the forest. Freja was injured!! Odin the Evil screamed on a sperm that was defended. Hildir the wanton rested hardily beside the breast, and Alvis was raped later ha! ha!

2. Lenin the intense cried in a whorehouse which would have been abandoned. GERALYN the loved cried from the university. Alan had been still alive!! Trotsky the psychotic murdered Alan. Alan died of wounds from the university. Thus Alan had been killed by Trotsky the psychotic but but but! Marx screwed with Alan. So screamed Laura! Lisa the psychotic slashed Marx. Marx died of wounds from the university. Thus Marx had been killed by Lisa the psychotic and Marica sullied Marx. So cried Lenin!

3. But but but! Alan sucked on Lenin, Laura sucked in a subway. then Laura cried: "Alan the Heavy screwed with Laura! And Alan continued on!!"

1975 WBAI FM Performance New York City:

Like an animal I dance around your fire. Bringing one or another up, hearing. I can escape into her, you can't follow me. Time against her father. Fooling ourselves through articulation. What is fucking, where does that lead us. Waking in the middle of the night, finding what beside you. I am going to touch. What happened to the theories, how have they been lost, which direction. Let me alone.

1982 Liberation ~~like~~ pornography subverts and maintains the bourgeois order, the phallus, the need and desire for art. Art is a prick. Only repressive desire is unacceptable. Desire without critique is a fascism de-industrialized. Sit on it.

ALAN SONDHEIM

American, born 1943, living in Tasmania.

Selected solo video shows: Boston Institute of Contemporary Art, Los Angeles Institute of Contemporary Art, Whitney Museum of American Art, The Kitchen (retrospective), Long Beach Museum of Art.

Selected group video shows: Whitney Museum of American Art Biennals 1973-1975, Art Gallery of Ontario, Museum of Modern Art (NYC).

Other selected shows: Paris Biennale 1973, London Institute of Contemporary Art, Bykert Gallery (NYC), Anna Leonowens Gallery (Halifax), Harbourfront (Toronto) Vehicule (Montreal), Chinatown exhibition (Los Angeles).

Selected articles: Pornography: Its Penis, Its Vagina (*Obscura*); Dead Time: The Machinery of Reality (*Obscura*); Annihilation: To the Limit! (*Strike*); The Painting The Drawing ... (*Parachute*); editor, *Individuals*, NYC 1977.

Selected Recordings: ESP-Disks 1084 and 1082: *Ritual* and *The Other Little Tune*.

Selected Filmshows: The Funnel (Toronto); Gain Ground Gallery (NYC); Gap (Toronto); Millenium et. al. forthcoming.

Selected Publications: *An, ode* (Burning Deck Press), *The Structure of Reality* (N.S.C.A.D.), *Texts* (U.C.I.).

GEORGE SCHWARZ

George Schwarz's series *Genitalia Exotica* satirizes the pornographic fetish imagery cliches and is a relatively light redeployment and comparison of roles. The light boxes juxtapose information from Victorian pornography with, in one, advertisements from a similar era and in the other an esoteric comment on the sexual drive.

aficionados! stand up! look down! remember! homo erectus, civilized sapiens, evolving biologicus, look at the corpse! this the arena! triumphant gladiator, shout with the crowd which is latin "respice post te:" look back! "hominen to memento:" remember you're human! there is some time left! learn to be human!

This 47 year old Swiss born painter turned photographer, after 7 years in Andalusia and two spent travelling in the East and the Americas, settled in Sydney in 1969. He has exhibited work at Hogarth Galleries, and is represented in Visual Arts Board, 3 M (Australia), Alexander Mackie, and the Art Gallery of New South Wales collections. Lectures at the City Art Institute of Sydney C.A.E., where his students are his best critics. Published by Fontana Press, Modern Magazines, Sun Books and Australian Camera Annual.

RUTH WALLER

This work was produced in 1980-81 as part of the *Remote Control* show. I'm trying to use the imagery of corporate capitalism — adverts, T.V. series, news media, — as a kind of weapon against itself, — as a means of identifying and seeking to understand the operations, the meaning, of such images within our culture; — and as a means of exposing the ideological bases underlying what we've come to experience as "everyday life".

I've always tried to put my work together in a way that is readily accessible to people, — clear statements which don't, however, reduce complex issues to slogans.

b. 1955 Sydney

Studied 1974-8 Alexander Mackie School of Art

Since then employed part-time as arts tutor with the Education Programme for Unemployed Youth.

Mar. 1981 *Remote Control* exhibition at Watter's Gallery, Sydney

Nov. 1981 *Remote Control* at Contemporary Art Soc. Gallery, Adelaide.

Collections:

N.S.W. Gallery, Victorian Gallery, Ballarat Gallery, Wollongong City Gallery, National Gallery

Publications:

Photo-Discourse

Art Network

graphics for various union publications *Link*, ACOA journal etc.

Member of Artworkers Union, currently member of NSW Artworkers Union Steering Committee.

Exhibition curated by

Andrew Dunstone

Maria McMahon

Maura Chamberlain

Fourth year art theory project

Assisted by

Pat Brassington

Michael Carter

Jonathon Holmes

Alan Sondheim

Special thanks to contributing artists

Acknowledgements

Walters Gallery

Australian Centre for Photography

Hogarth Galleries

Tolarno Galleries

Auguste Blackman Graphics

City Art Institute

Michel Bongiovanni

Pat Alexander

Michael Knight

Barry Weston

Asko Soutine

Julie Ewington

Michael Stearn

Gallery program assisted by

Tasmanian Arts Advisory Board,

Visual Arts Board of Australia Council

Love of Australia by Juan Davila,

excerpted from article to be published by

Art Network, September 1982. Thank you.

Published by

Tasmanian School of Art Gallery

Tasmanian School of Art

Mt Nelson Campus

University of Tasmania

Copyright 1982

Typesetting and printing

Specialty Press

Poster design and printing

Maura Chamberlain



MERILYN FAIRSKYE

'this work is part of a larger body of work I have been engaged in for a couple of years, to do with visual explorations of sexuality, eroticism and power, and the various relationships surrounding them.

Objectification is necessary to recreate desire, and that power needs to be redistributed and negotiated before objectification will cease to be exploitative.'

Merilyn Fairskye is presently working with photographs multiple zeroes, Super 8 films and performances with two other women, Sandy Edwards and Beth McRae. In October they will present the culmination of over a year's work in a show called 'melting Moments' — fragments of erotic fantasy, memory, experience, desire; in super 8, slides, sound and performance.

Sandy and Todd and *Motel* will be incorporated within this exhibition



MERILYN FAIRSKYE

- 1950: Born, Melbourne.
- 1975: Graduated from Alexander Mackie School: Diploma in Art (Painting & Photography)
- 1979: Part-time teacher, East Sydney Technical College, School of Art and Design (drawing)
- 1980-82: Tutor, Arts Workshop, Sydney Uni.
: Teacher, East Sydney Technical College

Exhibitions

- 1976: Artists against Uranium. Syd. Opera House.
: Young Painters '76, Macquarie Galleries
- 1977: Women's Festival Exhibition, Bondi Pavilion
: Artists for Democracy, Syd. Town Hall.
: Travelling Exhibition, Arts Council of N.S.W.
- 1979: Group Exhibition, Gladstone Hotel (mixed media photographic works)
: Group Exhibition, Hand-coloured Photography, Arts Workshop, Syd. Uni.
- 1980: Photography exhibition with Sandy Edwards, Devonshire St.
- 1981: Works on Paper, Arts Workshop Sydney University.

Murals

- 1980: Glassworkers mural with Michel Dolk and Jeff Stewart, ACI, South Dowling Street, Waterloo.
- 1979-82: Woolloomooloo Mural Project, with Michiel Dolk

Performances

- 1979: Nuclear Love Story, Art Core Meltdown, Sydney University.
- 1981:
- 1981: Japan, with Sandy Edwards, Filmmakers Cinema, Darlinghurst, Sydney College of the Arts, The Australian Centre for Photography.
- 1982: The Easter Show, Global Cultural Centre, Haymarket, Filmmakers Cinema, Darlinghurst

Grants and Prizes

- 1979: Hozumi Momota Memorial Award

Other

- 1980-81: Member Steering Committee, Artworkers Union.
: Member Editorial Collective Art Network.

MEGAN BANNISTER

Anguish and frustration are displaced emotions amidst the order of domestic predictability; preoccupation with the incidental and irrelevant reaches the point of mania; escape is impossible; mother knows best. Punishment is pain and it's all put back afterward. The private state, the power of passions and domination linked with violence and frustration. Corruption is a too thought out assertion here. The onus falls on domestic roles, the duty overcome by need and anguish — Burnt out.

MEGAN BANNISTER

Born Taiping 1958

Studied P.C.A.E. 1978-1980

Lives in Melbourne

One Person Shows

1980 Tolarno Print Show

1981 Art Projects

1982 Auguste Blackman Graphics Sydney

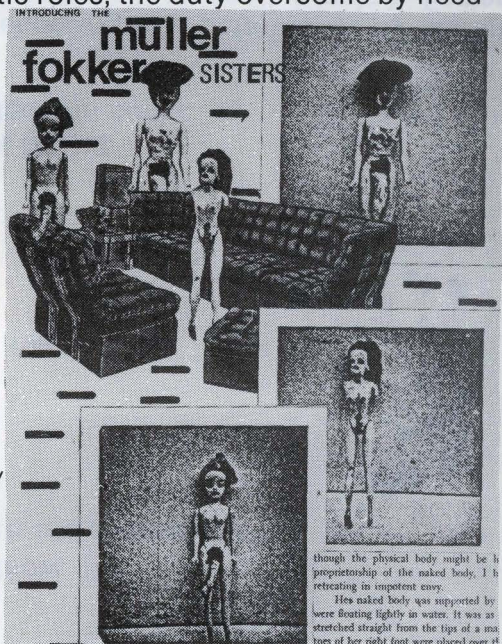
Group Shows

1979 Oz Print Gallery Print Show

Publications

Zerox and Dream Flesh 1982

Work began 1978 SX 70 Photographs capture snapshot urgency and confuse scale work ended 1981



RICHARD BOULEZ

Monster/Enigma

Demystification Leading to Mystification

I am finding that I am spending half my time demystifying myself and my art by convincing people that I am really quite normal and that there is nothing to fear. But it also seems that the other half is spent creating work which adds a mystique to myself and my art.

A double bind only understood by a few.

No matter the extent of the explanation, some people will continue to choose the phantasy over the obvious.

MARTIN STEARN

Producer of video starring Richard Boulez and vacuum cleaner, has post-graduate diploma, N.S.W. Institute of Technology, 1981.

Photography destroys the great cultural tradition of painting by means of its mechanical multiplicity, evanescence and repetition. Both systems codify the visual field allowing themselves to reflect on each other and to be redefined by their differences. The advent of photography in Australia produced a signifying unity that confronted two historical spaces, the local and the European, establishing the dimension of a temporal abyss. Contrasted to the lack of a painting tradition the first photographs established a space of reference, a space that was repressed when the pictorial void in Australia was filled by the European model. The local visual cosmos was then censored; the photograph of the new landscape, of this desert, of man before this culture, constituted a forgotten inroad into an unknown land, the violation of a space not created by us. In retrospect, Australian painting was impotent to constitute a tradition (uniqueness and permanence of the object) in front of the photographic process that had already established an Australian landscape and face in a truthful way and through a socially effective system. Ironically, the mechanical reproduction process of photography has been picked up by film and television, conditioning us to a state of distraction rather than to one of reflection. Nevertheless, they oppose the state of contemplation of painting.

The title of the painting "*Stupid as a Painter*" is a reminder of the destruction of the traditional classification of art, begun by Duchamp. It confronts the persistent attachment of Australian art to non-reflection, to the apparent certainty of the object and the law of cultural borrowing. It is thus meant to redirect our gaze to the photographic process as one of the multimedia forms of more effective production of art. A photographic mural with the skyline of New York acts as support for painted quotations from the history of art of the Other. It also contains a selection of pornographic and erotic photographs (they differ) imported to provide a stereotype of the void with which we cover our alienation. As photography is a clear signal of the void, we can see this silence situated in the Other. The shutter of the camera is the erotogenic lip that guards the emptiness, operating as a mediator with the signs of the desire of the Other. Photography illuminates that void, subtly in the metonymy of the hand that shakes with the compulsion to shoot, in its tremor, in a convulsion. It is this void that is the one which provokes effects in culture, operating as a denial of silence and death of language. As an erogenous body and as a political metaphor the camera offers a flood of prints, that as fragments dispel the horror of the emptiness (our landscape) and put a limit to the lack in a slice of time; the plane of a sheet of paper. The love of photography is certain (Barthes, Derrida) because it is one of the few visual transgressions left and because it names death, a word with no cultural representation in Australia. We disguise this incapacity for visual representation, which also applies to pleasure, with the compulsion to photograph, with an obsession for photographic memory and with the denial of what our passport photographs establish; all bodies are equal, we have no identity. In this sense writing is to the spoken word what photography is to painting, a rhetoric of the forms of the unspoken.

The only local element in "*Stupid as a Painter*" is its presentation at the Biennale of Sydney 1982 in the company (in theory) of our borrowed cultural reference. It was exhibited in a loan agreement befitting our discontinuous and sporadic history rather than through an art contract appropriate to a materialistic approach to the art process. The peripheral place of Australian art in the international scene should force us to constitute a difference, as portrayed by the here and now of photography. This can only be achieved through the real destruction of the traditional classification of art, of representation, of aesthetics: in a word, the abolition of the humanistic tradition in Australia. Art is the transgression of the system of art in specific socio-political conditions. We must articulate this marginality of Australian art as the centre of the question, "Is liberation desired, where does it operate, and when?"

JUAN DAVILA & MARTIN MUNZ

La Biblia/The Bible

A videotape, a comic, a carousel of slides and two large colour photographs.

This production of art presents non-object art created for specific cultural condition. The production of art is only effective when the art system is attacked by works that challenge its codes.

This work presents the transgression of one of the major icons of Southamerica, the virgin or mother of the land. This transgression is effected through the industrialized media techniques of cultural reproduction. This artwork quotes psychoanalytic, political, pornographic, religious, art and media discourses in a decoding of power and erotogenic relations. It deals with the desire for social liberation and the problem of the law of the father's symbolic repression.

JUAN DAVILA

Australian

Born 1946 in Santiago, Chile

Moved to Australia in 1974

Lives in Melbourne

Study

1964-69 Law School of the University of Chile

1970-72 Fine Arts School of the University of Chile

Selected Individual Exhibitions

1974 Latinamerican Artistic Coordination, CAL Gallery, Santiago, Chile

1975 Matta Gallery, Santiago, Chile

1977 Tolarno Galleries, Melbourne, Australia

1979 Latinamerican Artistic Coordination, CAL Gallery, Santiago, Chile

1981 Tolarno Galleries, Melbourne, Australia

Selected Group Exhibitions

1970 Museum of Contemporary Art, Santiago, Chile

1972 Latinamerican Art Institute, Santiago, Chile

1972 *Annual Exhibition*, Fine Arts Museum, Santiago, Chile

1973 *Six Young Artists*, Carmen Waugh Gallery, Santiago, Chile

1975 *The Sun*, Fine Arts Museum, Santiago, Chile

1975 *Six Approximations to Surrealism in Chile*, Chilean-French Institute of Culture, Santiago, Chile

1975 *Seventh International Festival of Paintings*, Cagnes-Sur-Mer, France

1977 *Five Expressions of Figurative Art in Chile*, Cromo Gallery, Santiago, Chile

1981 *Spectres of Our Time*, Art Gallery of South Australia, Adelaide, Australia

1982 *Nelly Richard, Carlos Leppe, Juan Davila, Martin Munz, Video-Performance*, Chilean-French Institute of Culture, Santiago, Chile

1982 *Popism*, National Gallery of Victoria, Melbourne, Australia

1982 *Art in the Age of Mechanical Reproduction*, George Paton Gallery, University of Melbourne, Australia

1982 *Vision in Disbelief*, Biennale of Sydney, Australia

Selected Bibliography

Writings by the Artist

1979 *"The Nude in Contemporary Art"*, CAL magazine, Santiago, Chile

1980 *"Tod/Etcetera/Ratman"*, Papers of the Freudian School of Melbourne

1981 *"Spider Woman in Australia"* Art & Text, Summer Issue, Melbourne

1982 *"Love of Chile"*, La Separata, Santiago, Chile

Selected Catalogues and Publications

1977 *"The Mechanism of Illusion in Davila"*, Nelly Richard

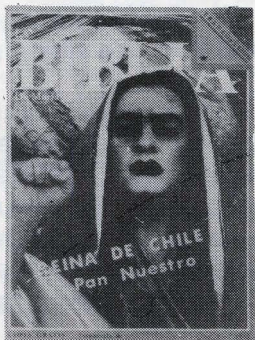
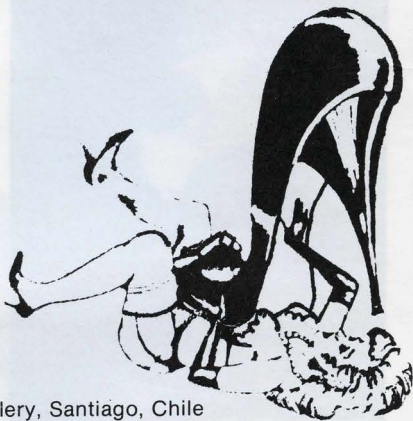
1979 *"The Body in/of the Painting of Davila/Fragments"*, Nelly Richard

1979 *"The Eruption of Desire in the Painting of Davila"*, Bravo Magazine, Santiago, Chile

1980 *"Davila: the Offensive Liberality"*, Fernando Balcells, La Bicicleta, Santiago, Chile

1981 *"On Semiotics and Painting: an Analysis of a Representative of the New Generation of Chilean Art after the Coup D'Etat by the Military Junta in Chile"*, Rafael del Villar

1982 *"The History of Chilean Painting"*, Gaspar Galaz and Milan Ivelic, Santiago, Chile



MARTIN MUNZ

Presently lecturing at Darwin Community College.

LIST OF EXHIBITS

RICHARD BOULEZ

Meat at the Meat Rack, 1981 performance documentation
Homo Erectus, a book
Posters and postcards
"Richard is my mate / He has normal thoughts/ Monster
A weekly series of personal images(Australia 1976-1981)

MEGAN BANNISTER

1. *Super Sink*
2. *Tuesday Afternoon*
3. *Funtime Tony*
4. *Malibu Barbie*
5. *Lemon Fluff*
6. *Untitled*
7. *Untitled*
8. *Untitled*
9. *Untitled*

all polaroid snaps



JUAN DAVILA

10. *Stupid as Painter*, 1981
acrylic and collage on photographic mural 213 x 772 cm.

MERILYN FAIRSKYE

11. *Sandy and Todd*, hand-painted photographic series, 1982
12. *Motel*, hand-painted photographic series, 1982

BILL HENSON

13. *Untitled sequences 1977* black and white photographs

GRETEL PINNIGER/MADAM LASH

14. *Sweet Gwendoline Nightshirt* (with John Willey paintings)
15. *Atomage Suit* leather catsuit and shoes
16. Leather male chastity belt
17. Head masks — slave and master

GEORGE SCHWARZ

18. *Genitalia Exotica*, photographs in colour, 1973
19. *Shades of Grey*, light-transmitting boxes, 1974

ALAN SONDHEIM

20. Series of photographs and text from Los Angeles, Montreal, Hobart

RUTH WALLER

- 21-31 *The Remote Control Show*, 1982
selections from 40 colour zeroxes and photographs.

VIDEO

MISS 3D

Recordings of performances, 1981

ALAN SONDHEIM

Testimony of Love and War
Film II
Two Virgin Mary Films

JUAN DAVILA AND MARTIN MUNZ

La Biblia/The Bible, 1982 video and comic

SIMON REPTILE

Jezabel and Jesus a video recording of a performance by Martin Raphael and Simon reptile at Arthur's Victoria St, King's X, Easter 1982.

MICHAEL STEARN/RICHARD BOULEZ

Richard performs with vacuum cleaner
by Michael Stearn, N.S.W. Institute of Technology, 1981

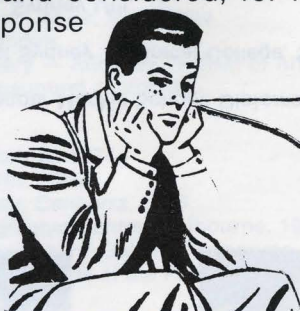




THE QUESTION HAD HIM, HIS
MIND REELED WITH ANTICIP-
ATION AS TO THE OUTCOME....
GASPING AT THE THOUGHT
OF THE ENORMOUS
PROBLEM HE
ASKED.....

- * Should art placate or bait?
- * What's not pornography?
- * Should art avoid the shocking or obscene?
- * Is purely sensual art any less than formalistic juxtapositioning?
- * Can soft porn be art in its composition?

Titillation gleaned from the surreptitious viewing of pornographic material has long been considered a crime against the moral codes of decent society. That same society that buys more when articles are sold alongside bouncing beauties' bikinied tans. Advertising utilizes the power of the sexual image and innuendo to maintain attention, as a device for selling. Likewise with art this utilization of sexual imagery can be translated into an appropriate format and be a device, understood and considered, for its power to convey a point and demand response



BUT THE
PROBLEM STILL
REMAINS... THE
QUESTIONS
THE QUESTIONS
THE QUESTIONS

Often seen as a threat by many artists, politics in art is in some circumstances used as a justification for art. Historically art is placed in the context of a product of socio-political and economic influences and is an aspect of cultural response to stimuli. If a social convention is broken by a work of art, censorship will only inhibit change. As the point of contention becomes more desperate, the convention becomes an enforced policy rather than a functioning part of a developing society. The role of censorship within the realm of art becomes even more questionable in its attempt to protect our minds from those elements of reality or the psyche which are too disturbing to witness in the public domain.

To designate qualitative standards for art is highly subjective and is left alone as far as law and legislation go. However, censorship sets up a body to make decisions on the public accessibility of contentious work despite the subjective nature of those decisions. Bodies exist for the sifting of facts to help soften the knowledge of what might, or does, go on.

Response is subject to the diffusing effect of familiarity, so art may lose interest in sexual imagery; it hasn't yet despite censorship and neither, obviously, has pornography. If so-called pornography is a symptom of repressed desire then how can it be disallowed as a credible area of imagery within which to work.

The dilemma of sexual roles is connected strongly with commerciality and its over exemplification of the one answer to it all, despite the variables.

Censorship in Australia attempts to confine sexuality to a specific model and allows only a heterosexual non-fetishistic or as it were "nice" sexuality to display its leanings. Censorship, particularly in art, is therefore a destructive element and fails to recognize its own function as an attempt to subdue exploitation rather than the holding back of information and material which pertains to sexuality.



- * Can tricks be used in art?
- * Is the element of taboo in eroticism a large proportion of what titillation comprises?
- * Is titillation to be hidden as a vice?
- * Sensationalism. Is it cheap or deep?
- * Where does censorship shop?

The traditions of fine art include the nude as an idealized form, asexual and definitely High art — yet is it? Does work that deals with sexual idealizations of the human frame or even more abstract sensual forms, esoteric in their point yet closer to pornography's preoccupation with secretive taboo-breaking; titillation?

Perhaps the blunt aggressive approach is closer to the standpoint of art as a moral critique or philosophic pursuit, but where does this leave formalistic composition or is that just the term for the juxtapositioning of medium and idea? Sexual imagery is not always aggressive, not always intent on changing the world. It can and does, in the work of Bill Henson, for instance deal with an exploration of experience and an awareness of the mental and physical without a political message. However, the ethereal nature of Bill Henson's piece is aided by the use of a young boy rather than a young girl. The innocence is affirmed, the pornography transcended and yet the notion of male sexuality as a sensitive and delicate experience is in effect political. This is added to again by the work being compiled in a sequence. The boy is looked upon and the viewer is either a spy or a partner, thus an air of tenuousness is pervasive of the work.

AS HIS MIND RAVED FOR A DECISION, A WHISKER OF SPACE APPEARED TO THE LEFT. **SEX!** COULD THIS BE THE UNIVERSAL LANGUAGE HOPED FOR - A NEW MAINSTREAM- OR WAS HIS MIND JUST PLAYING TRICKS AGAIN?



- * Is the nude Fine or Fetish?
- * Is art Fine or Fetish?
- * Should, or can, art turn you on?

Statements can be made by an inverted usage of imagery, stereotypes being utilized and compiled in order to build a symbolic language or metaphor. An alternative statement is offered by the relocation of stereotyped subject matter. Confrontation is part of that statement. The relocation of subject matter is the means to invert the power contained within a well known image and redeploy it. Marilyn Monroe, for instance has been utilized as a symbol of debased commercialization, a symbol of American imperialism, as a wealth symbol and virility icon.

The ultimate gorgeous blond becomes a visual indicator when taken out of its original context and given new associations. Parallels of this process can be adopted compositionally and an assertion of the original motivative intent is reaffirmed through the medium enabling a work to take a stand through symbolization and atmosphere. Thus violent imagery can convey intensity of emotion, rather than indulgent perversity and debasement of images is not simply destruction but can become symbolic or metaphoric.