

Fine Arts Committee presents

PAUL ZIKA

PAINTINGS & PRINTS

In these works Paul Zika has used both the graphic and the spatial domains to explore the same set of ideas. This exactly parallels an architectural endeavour in which the drawings and the building are two necessary aspects of the same problem.

The prints are composed of construction sections for the paintings and a progression can be identified through them from the simple juxtapositioning of elements to a point where complex inter-relationships have been established.

In architectural planar studies, the right angle is used as a constant so that the observer can assume that the convergence of lines is due only to perspective. In the Zika paintings there are few right angles in their actual construction but because of our life's experience in interpreting a rectilinear environment, the mind perceives his distorted planes as having perspective and therefore of enclosing spaces. But these spaces are impossible, they entice entry but deny it as surely as the surface of a mirror.

Herein lies the importance of the artist's insistence that they are paintings and not sculptures despite their three dimensional form. They can only be read against the surface of the wall and not as freestanding in space. Even the shadow field has a painterly quality as it varies in hue and implies further planes. For this reason, the paintings would yield the most under sunlight as it changes in intensity and direction during the day.

The joins across the vertical paintings form horizons from which the paintings radiate; the planes bending through this surface like light through a prism.

Colour is not important in itself in these paintings. It principally serves to distinguish the planes and to denaturalise the material so that the connotations the particular material brings with it do not interfere with the purity of the planes.

The interaction of planes as revealed by light was also the central study of modern movement architects, but they did not by and large achieve such beautiful and fascinating objects as are displayed here. The reason, I believe, is that they refused to conceive of themselves as artists. As Colin Rowe said: 'In the end what is understood as the theory of modern architecture (functionalism) reduces itself to a constellation of escapist myths which are all active in endeavouring to relieve the architect of responsibility for his choices.

More and more architects that I encounter are referring to themselves as artists and I am sure all of them would draw great inspiration from these unfettered creations, so will many others, for in confronting the real world one is always engaging planar relationships and Zika is working deftly and imaginatively in the realm.

John Lewis

PAUL ZIKA

Born 1949 in Albury, New South Wales.
Currently Senior Tutor, Tasmanian School of Art, University of Tasmania.

Studied

- 1968/71 Royal Melbourne Institute of Technology, Melbourne.
1973/74 St. Martins School of Art, London.

Individual Exhibitions

- 1973 Chapman Powell Street Gallery, Melbourne.
1977 Powell Street Gallery, Melbourne.

Selected Group Exhibitions

- 1970 *Eight Students from Victoria*, Rudy Komon Gallery, Sydney.
1971 *Student Printmakers*, Print Council of Australia Travelling Exhibition.
1973/82 Print Council of Australia Travelling Exhibitions.
1977 *George Crouch Jubilee Invitation Exhibition*, Ballarat Fine Art Gallery, Victoria.
1980 *Australian Prints* - Sweden.
Works by Lecturers from the Tasmanian School of Art 1980, Tasmanian School of Art Gallery.
Recent Tasmanian Sculpture and Three Dimensional Art, Fine Art Gallery University of Tasmania and Tasmanian School of Art Gallery, Hobart.
Queen Victoria Museum and Art Gallery, Launceston.
1982 *Australian Screenprints 1982*.

Collections

Ballarat Fine Art Gallery
Hemisphere Commonwealth Department of Education.
National Bank of Australia.
Royal Melbourne Institute of Technology.
State College of Victoria - Hawthorn.
Tasmanian Museum and Art Gallery.
Victorian Ministry for the Arts.
Visual Arts Board, Art Purchase Programme (University of Tasmania).

Bibliography

- Max Germaine: *'Artists and Galleries of Australia and New Zealand'*, Sydney, 1980.
Paul Taylor: *'Recent Tasmanian Sculpture and Three Dimensional Art'*, (Exhibition Catalogue), Hobart, 1980.
Lillian Wood (ed.): *'Directory of Australian Printmakers'*, Melbourne, 1976.

Catalogue

Paintings

1. Orange and Red Vertical - 2/79. 1979
183.5 x 39 x 18
Courtesy University of Tasmania Collection.
 2. Pink and Yellow Vertical - 2/80. 1980
183 x 34 x 18
 3. Pink Vertical - 3/80. 1980
182.5 x 38 x 17.5
 4. Blue, Pink and Yellow Vertical - 1/81. 1981.
181.5 x 33 x 18
 5. Blue, Green and Grey Horizontal - 2/81.
1981
38 x 183 x 19
 6. Blue, Green and Yellow Horizontal - 3/81.
1981
34 x 182.5 x 15
 7. Green, Grey and Yellow Vertical - 4/81.
1981
183 x 30.5 x 17.5
 8. Green, Pink and Yellow Horizontal - 1/82.
1982.
30 x 91 x 17.5
- All paintings enamel on wood.

Prints

9. 1 - 77. 1977
10. 2 - 77. 1977
11. 3 - 77. 1977
12. 4 - 77. 1977
13. 1 - 78. 1978
14. 2 - 78. 1978
15. 1 - 79. 1979
16. 2 - 79. 1979
17. 1 - 80. 1980
18. 2 - 80. 1980
19. 3 - 80. 1980
20. 1 - 81. 1981/82
21. 2 - 81. 1981/82
22. 3 - 81. 1981/82
23. 4 - 81. 1981/82

All prints screenprinted on Dessin. J.A. -
Arches 200 gr. paper
Nos. 9 - 16: 75 x 50.5 paper size
Nos. 17 - 23: 75 x 54 paper size

Measurements are in centimetres, height then width and depth.

The University of Tasmania



University Fine Arts Gallery
Sandy Bay, Hobart

June 2-24, 1982.
Gallery Hours:
Weekdays 10 - 4,
Saturdays
10 - 12