

*The Michele, Pat, Kaye
and Wayne
Show*

5 — 26th March 1982

Tasmanian School of Art Gallery



1 + 1 = 3 (1981)

PAT BRASSINGTON

Born 1942, Hobart

STUDIED:

1975-1980 Tasmanian College of
Advanced Education, School of Art,
completed B.A.(Visual Art), majoring
in printmaking and photography

EXHIBITIONS:

1978 Australian Student Printmakers
1980 Burnie 'Works on Paper' Purchase
Exhibition, Burnie Art Gallery
1980 Group Show, Bellerive Art Centre
1981 Albert Hall Museum and Art
Gallery, Purchase Exhibition
1981 Group Show, North Hobart
Photographic Gallery

COLLECTIONS:

Burnie Museum and Art Gallery

These images represent an area of
interest during 1981/82; that being
a controlled versus uncontrolled
interaction between myself, the
camera and my subjects with the
intention of creating what I would
call reciprocal self-portraits.

WAYNE BROOKS

Born 1958, Victoria

Lives New Norfolk, Tasmania

STUDIED:

1976-1979 Tasmanian School of Art, Hobart

PARTICIPATED:

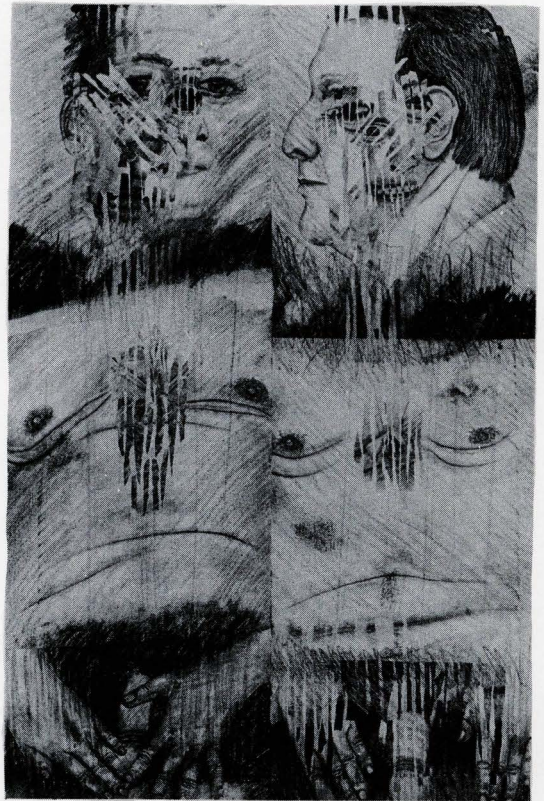
Graduates Exhibition, Tasmanian School of Art, 1978

Recent Acquisitions Exhibition, Fine Arts Gallery,
University of Tasmania, 1980

REPRESENTED:

Queen Victoria Museum and Art Gallery
University of Tasmania Fine Arts Gallery
Private Collections

Is currently teaching for the Tasmanian Education
Department.



Fatman 1981

'The Aesthetics of Violence, Eroticism & Woman's Weekly'.

All aspects of human nature, be it emotional, intellectual or purely sexual, can be simply explained by venturing through the pages of any glossy magazine. My work is basically a reaction to and subsequent butchery of the images and the 'Are you a cupboard psychopath?' philosophy expounded in such texts. I parallel the repetition and sensuality but underline the extreme rather than the subtle.

I use an image for its immediate impact and attempt to combine the starkness of reality with the ferocity of abstraction.

Every segment of the human anatomy has a specific expressive quality and as such the body may be cut asunder to increase the potency of a particular emotive state. The figure then becomes slabs of flesh, which is why I refer to my work as 'slab paintings'.

The paintings on show are a selection from a series of works collectively titled 'Beasts'. As my work deals with characters this series identifies two specific 'beings' (male/female) that experience a progressive series of events. Much like the 'Shorter History of two People'. It is anticipated that the total collection will be exhibited at a show in the near future.

KAYE GREEN

Born 1953, Tasmania

STUDIED:

1973-1976 Tasmanian School of Art, T.C.A.E.,
Hobart - B.A.

1979-1981 University of New Mexico, U.S.A. - M.A.

SOLO EXHIBITION:

1981 UMCD Art Gallery, Osaka, Japan

GROUP EXHIBITIONS:

1977 Former Students Show, Salamanca Place, Hobart

1978 Young Tasmanian Artists, Burnie Art Gallery

1980 University of New Mexico Travelling Show, U.S.A.

1980 Tamarind Institute Lithography Show, U.S.A.

1980 Graduate Student Juried Show, U.S.A.

1981 Juried Show, Albuquerque Artists, U.S.A.

1981 M.A. Thesis, Albuquerque, U.S.A.

1981 Tasmanian Art Exhibition Juried, Burnie, Tas.

AWARDS:

1980 Ford Foundation Art Project Grant, U.S.A.

COLLECTIONS:

School of Art, Hobart

Burnie Art Gallery

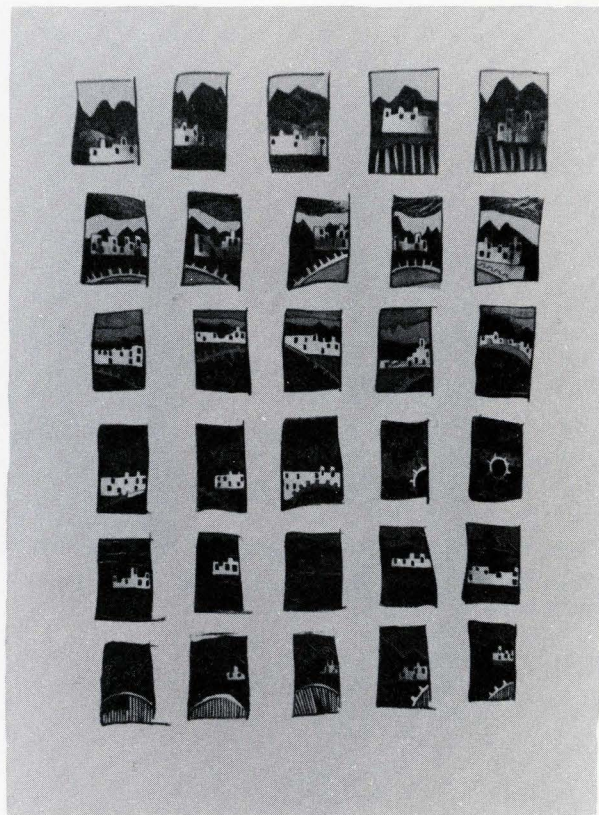
Devonport Art Gallery

Visual Arts Board (Tas. Council)

University of New Mexico Fine Arts Museum, U.S.A.

UMCD Art Gallery, Osaka, Japan

Tokyo Sculpture Centre, Tokyo, Japan



Landscape Journal II 1980

My love of nature and the topographical and aesthetic qualities of landscape are the dominant sources of inspiration for my work.

Descriptions of varying horizons, sections of time and space and colour are important considerations in my work. I am referring not to a narrative description, but a personal expression of my experiences when I sense particular substance in a landscape.

The keys or legends, particularly the colour legends, refer to a beginning or example of what lies beyond or what the landscape might be in a different time of day or season. The diagrammatic instrument is important as an attempt to inter-relate real mass and cartographical descriptions of direction and the many ephemeral qualities of landscape.

MICHELE ROUND

Born 1954, Hobart

Lives in Burnie, Tasmania

STUDIED:

1972-1975 Tasmanian School of Art

SOLO EXHIBITIONS:

1982 'Images from Far and Away',
Burnie Art Gallery

GROUP EXHIBITIONS:

1980 Burnie Works on Paper,
Burnie Art Gallery

1980 Recent Acquisitions, Burnie
Art Gallery

1981 Arthur Phillip Cumberland
Art Awards, Creative Living Centre,
Parramatta

COLLECTIONS:

Burnie Art Gallery



Going Down 1980

I've always been interested in the idea of incongruity. Once that was fairly exclusively related to odd things that happened in the natural landscape but after travelling overseas and being constantly in cities and towns, incongruity in relation to human interference in the environment became the really important keystone of my work.

People do not interest me photographically in terms of being characters in their own right but rather I see them purely as parts of the little snippets of urban landscape that I photograph.

I interfere a little too in the way I juxtapose various objects and take things out of context. The edge of the frame is a very important consideration for me. I also like to flatten out the space (things are not always as they seem), and am always attracted to dappled light and shiny surfaces.

LIST OF EXHIBITS

PAT BRASSINGTON

1 + 1 = 3 (collective title)
28 x 19cm
Black and white photographs

WAYNE BROOKS

Tripod
2 panels - 185 x 42cm
1 panel - 185 x 54cm
Acrylic on canvas (1981)

Paper Dolls
94 x 164cm
Acrylic on canvas (1981)

Fatman
94 x 62cm
Acrylic on canvas (1981)

Sisters
164 x 44.5cm
Acrylic on canvas (1981)

The Decline
82.5 x 48cm
Acrylic on canvas (1981)

Ceremony
137 x 55cm
Acrylic on canvas (1981)

Young Plovers
150.5 x 35cm
Acrylic on canvas (1981)

Criminal Tendencies
4 panels - 197 x 34cm
Acrylic on canvas (1982)

KAYE GREEN

East West of Hidden Wall
Lithograph

Torreón V
Lithograph

Landscape with Wind
Lithograph

Last Mountain
Lithograph

Key for Landscape Section
Lithograph

Meditation Peak
Lithograph

Landscape Journal
Lithograph

Mountain Visions
Lithograph

Manzano Section
Lithograph

Pinnacle Valley
Acid Tint

Mountain Side I
Lithograph

Landscape with Key
Lithograph

Mountain Ranges
Lithograph

Sandia Section II, IV, V
Lithograph

MICHELE ROUND

Monte Carlo Palms, Aug '80
17 x 16.5cm
Colour photograph

Gondola for Matisse, Aug '80
17 x 16.5cm
Colour photograph

Blue Door in Aswan, Nov '80
14 x 22cm
Colour photograph

Primaries, Jan '81
14 x 22cm
Colour photograph

Rajastani Women, Nov '80
14 x 22cm
Colour photograph

Torso with Tulle, Sept '80
14 x 22cm
Colour photograph

Florentine Pines, Sept '80
14 x 22cm
Colour photograph

Going Down, July, '80
15 x 22.5cm
Black & white photograph

Espaliered Tree, July '80
15 x 22cm
Black & white photograph

Light Play, Aug '80
15 x 22.6cm
Black & white photograph

Window Dressing, Sept '80
15 x 22.3cm
Black & white photograph

Mezzanine View, June '80
14 x 21.5cm
Black & white photograph

Afternoon Sun, July '80
14.5 x 22cm
Black & white photograph

Mozambique, July '80
14.5 x 22cm
Black & white photograph

In the Museum II, May '80
14.8 x 22.3cm
Black & white photograph

Typesetting

Penny Hawson

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Milan Milojevic

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Arts Advisory Board

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