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ART FOR PUBLIC PLACES

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ART FOR PUBLIC PLACES

FOREWORD

The Art for Public Buildings Scheme is an important facet of the Tasmanian Government's programme of assistance to the visual arts and crafts. I welcome this opportunity for the public to view together a selection of artworks which have been acquired for the State's public buildings since the Scheme's inception in 1979. The diversity of the works on exhibition highlights the nature of the Scheme, both in the eclectic qualities of the artworks selected and in their breadth of distribution throughout the State.

The Scheme has many complimentary benefits as well as numerous less obvious spin-offs. The most obvious advantage for the public is access to exciting art and the broadening of awareness, understanding and enjoyment of the visual arts across the wide range of media, demonstrated so well in this exhibition. Artists and craftspeople benefit from the employment generated by the Scheme, which concentrates on commissioning and purchasing works by Tasmanian residents. Less obvious perhaps is the opportunity the Scheme provides for artists to display their works in a public arena, outside the normal gallery situation, and to extend their own experiences by the challenges which these projects often present. The Tasmanian Arts Advisory Board administers the Scheme, in conjunction with the Department of Construction, and both bodies are aware of the Scheme's role in encouraging the acceptance of artworks as an expectation in all buildings throughout the State.

I would like to take this opportunity to thank the numerous artists and craftspeople who have given their time freely and generously as honorary members of the Tasmanian Arts Advisory Board's Visual Arts and Crafts Panel which administers the Scheme. Of particular mention is Mr David Hamilton who chaired the Art for Public Buildings Scheme working party for five years, and the current chairperson Ms Penny Smith who, in another role, is co-curator of this exhibition.

Peter Rae, M.H.A.
MINISTER FOR EDUCATION AND THE ARTS

PUBLIC ART

Art has its traditional roots in the domain of the public arena, from the times when primitive man first made communal pictures on the cave walls and objects for use in association with cultural rituals.

As society and its technology developed, mere shelters became buildings of substance, and the fine art of architecture, along with painting and sculpture, began to reflect the sophistication of a complex culture.

In its positive form, such sophistication unified a range of special skills in the fine arts and decorative arts to create a co-ordinated built environment that comprehensively expressed the worldly-wise public values of society.

However, the fallacious side of such refinement and subtlety inevitably led to specialisation in the pursuit of excellence. The linear focus on the development of art narrowed its links with society as a whole, isolating it from common daily experience, and the individual personification of the artist as star, substantially confined the contact with art to the limited exposure of the gallery sub-culture. Within these constraints art has now established its own context, its key reference often being art itself: a painting that has a rationale for its substantiation being its reference to other paintings or artistic styles.

Architecture too is susceptible to using historical reference as its main justification for the adopted form, which is not necessarily sympathetic to the building's intent. Style can sometimes delude design.

The role of fashion (or current aesthetic language) is to place an object in the present and reflect its contemporary values, but the artist (or architect, designer, etc.) should do more than merely follow fashion, he/she should evolve it beyond the present context into possible futures. It should reflect like a two-way mirror, showing not only what is, but also, what might be. Design is very much about making dreams of future potentials, which erupt from past experience, into a concrete reality of the present.

The creative statement (whether it be embodied in a building, a painting, a pot or a piece of furniture) is an opportunity to explore

new possibilities whilst still retaining contact with current understanding, thereby extending collective knowledge.

Public art (i.e. art, craft and design products as supplementary and complementary elements to a built environment) presents the challenge and opportunity to integrate the various creative efforts of artists/designers with the architect design team, to form a truly comprehensive creative statement in an architectural/landscape context.

Its siting presents the possibility of extending and enriching the public appreciation, understanding and acceptance of art. The artistic statement can still draw upon the same references, content, and issues of intent as 'gallery art', and equally express an individual's personal position, reflecting his/her conceptual pre-occupations. But, its function as public art requires that it also interact with its location and surroundings, whether it has elements which form a compatible extrapolation of the architectural language or exist as a contrasting foil to the building.

In either case a successful public art installation will assume a presence beyond the work itself, becoming an integral part of the building or landscape, which in turn has its architectural presence extended and strengthened.

Some architects would quite reasonably maintain that architecture is art, and that their manipulation of form, light and space with the materials that constitute the fabric of a building, is in itself an artistic, as well as a functionally structural or technological statement. Quite so, but the total fulfilment of artistic experience goes beyond a single discipline (even one as complex and diverse as architecture).

Of course architecture is all-pervasive. Everyone is confronted by the built environment and so it is inescapable, unlike gallery art, an encounter with which can be pursued or avoided — one can take it or leave it.

Perhaps it is the professional and societal pressure for stardom and individual genius, that makes some practitioners of architectural design feel that in order to fulfil their creative expectations and

obligations, they should ideally be personally responsible for the original design of all aspects of a building, right down to the door-knobs and ashtrays, like an Alvar Aalto, whereas a co-ordinated team effort can often produce more rewarding results. The New Parliament House in Canberra for instance is testimony to the benefits of collectively utilising the efforts of a diverse range of artists and craftspeople into a complex project, which results in a cohesive whole that is indeed greater than the sum total of its parts.

This is the challenge, for both architect and artist, to use their respective skills in an interactive manner that can lead to a result which exceeds their individual limitations, but equally responds to the client/users' requirements.

The ultimate beneficiary is not only the immediate occupant-user, but the community as a whole who has access to the facility being built. It could be argued that access to public art is a cultural right in the same sense as access to health care, education and freedom under the law is a human right.

We take for granted the easy accessibility of some artforms. At the press of a button we can access a personal choice of recorded music and drama entertainment, but the visual arts are less apparent in the daily lives of most people. Affirmative action is needed if visual art is to become inextricably woven into the fabric of urban development, to ensure that it plays its role in cultural enrichment at street level.

The cultural benefit of public art is that it de-mystifies the art object to some extent, by removing it from the sectarian intelligentsia realm of 'the gallery', and places it in the ordinary, everyday world; it is not spotlighted for an intensive and exclusive spectator engagement such as in an ephemeral exhibition, but is allowed to permeate peoples' lives as part of the visual backdrop to workaday activities.

It, therefore, has an important educational role in making art acceptable as a 'normal' part of our lives. It can be a formalist aesthetic statement, a sensitive personal commentary, a sociological or political narrative, a confrontational gesture or an historical insight. Indeed, the

resultant work can identify with any avenue of current artistic thought, as with purely speculative 'exhibition' work, but the commissioning process is slightly different, and some of the obligations more specific.

The process requires co-operation between the architect, artist and client/user at the very least, and may require the compliance and assistance of the builder and sub-contractors, and government agencies in some instances.

Apart from the artistic legitimacy of the individual artwork itself, other considerations for the artist are: the budgetary constraints, the building usage, the structural requirements, the building schedule re: fabrication and on-site installation of the work, the maintenance requirements, perhaps the co-ordination of certain sub-contractors, and of course the special situation that the particular location itself presents.

Perhaps the key difference in the process of solving site-specific artwork problems for a public commission, is the fact that the artist is required to operate through a committee of interested parties. The committee usually represents the government advisory body, the funding body, the architect/s, the client organisation and the actual building user; all of whom need to be satisfied with the proposal.

Achieving this consensus, without unduly compromising the visual integrity of the artist's intent, can be a delicate procedure, but also a rewarding one. The important areas of mutual agreement are the stated requirements of the brief, and the selection of the artists best suited to respond to the particular commission within the stated parameters.

Once the guidelines are established, the artistic freedom and creative fulfilment for the artist should be no more restrictive than is the case with self-generated speculative work.

Public commissions can thus provide a whole new avenue of expression and communication for the artist, by addressing a larger audience than is normally possible through short term exhibitions,

and by taking advantage of the installation possibilities of the surrounding space. The permanent site-specific nature of public art can be capitalised upon to extend the presence of the work in a way which portable 'packaged' gallery art cannot so easily achieve.

Possibly one of the major rewards associated with the contemplation of art is the sharing or evoking of an insight into the visual world around us. With public art the work also takes its place as an integral part of that visual world as well as possibly commenting upon it.

It requires, however, a preparedness on the part of the artists to engage in discussion about their work as a contributing member of a team, whose overall objective is the total design project, if the commissioning process is to operate smoothly to realise its full potential.

Equally, the architect must be prepared and willing to involve the artist at the earliest possible stage if the most compatible results are to be achieved, and the bureaucratic instrumentalities responsible for overseeing the project, must be eager facilitators, and not impede the creative process.

When all of this happens the community benefits. It is surprising that we have developed legislative expectations that all buildings be structurally sound; that pedestrian and vehicular access is safe; that services perform efficiently to minimum health and safety requirements; and more recently, that landscape and environmental concerns are reasonably addressed. Surprising, therefore, that the incorporation of artworks as part of the service provided to the public, is still restricted only to some government buildings.

Perhaps when this important initiative develops further, and is accepted as a normal expectation, then all public buildings, both governmental and private sector, will incorporate art to the public's advantage.

We are continuously bombarded by competing advertising messages in all media forms in most public locations, in a bid to influence our spending decisions and social attitudes. This is considered a right by business interests in a capitalist democracy. But the cultural right to

experience visual art in public places is not yet exercised to the same degree.

However, the fact that art is nevertheless increasingly integrated into public places is perhaps an indication that the need for spiritual and intellectual well-being, as well as material comfort, is gradually being acknowledged.

John Smith

Artist/Designer

Member of Visual Arts/Crafts Board, Australia Council.



SOUTHERN REGIONAL AMBULANCE HEADQUARTERS, HOBART.

TITLE OF ARTWORK : 'MINUTE MAN'.
ARTIST : CHRIS BEECROFT.
INSTALLED : 1986.

Beecroft has attempted a complicated amalgamation of formal compositional and emotive elements in the aggressive stance of his sculpture, 'Minute Man', situated in the gardens of the Ambulance Board Headquarters, historic site of the old Hobart gaol and hanging yard; the facade of which now overlooks the new Ambulance Board courtyard.

The formal elements of this sculpture take into consideration many architectural details of the Ambulance Board building itself; such as its various roof levels and angles; its steel communications tower; the central walkway; building outlines and paintwork details.

The emotive forces emerge from Beecroft's own philosophical view regarding his ideas of 'divisions', in both the social and historical sense.

The sharp angles, jagged edges and assertive poise of this work aptly reflects the ironic division of functions between the new and the old sites - that of the saving and taking of life.

Details: Welded mild steel, hot dip galvanised with satin finish.
4420mm. high; 1500mm. wide; 2850mm. deep.





MARGATE PRIMARY SCHOOL, MARGATE.

TITLE OF ARTWORK : PLAY SCULPTURE.
ARTISTS : NIAL CAMPBELL.
PETER WALKER.
INSTALLED : 1986.

After an initial inspection of the Margate Primary School, the two artists decided upon an outdoor work that would compliment the scale, design and colour scheme of the School building; take advantage of the scenic views, and most importantly, create forms that would act as both visual and imaginative stimulation to the children's play activity.

The sculptural play environment that resulted from these observations takes into account all the above, whilst allowing for numerous options of activity, both group and individual, as well as retaining an overall unity.

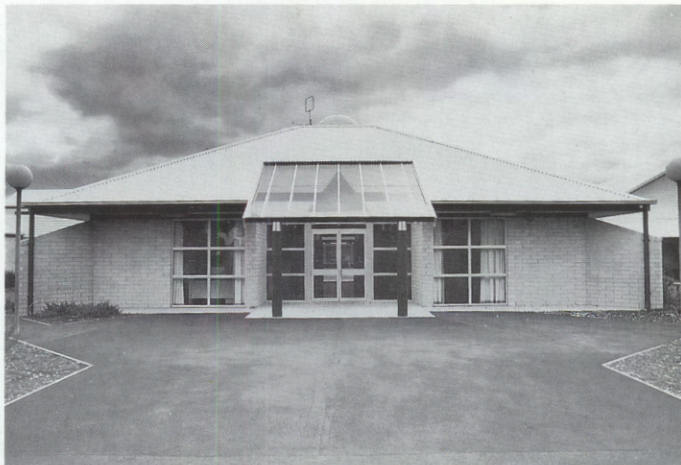
Within its triangular format, different spatial qualities occur through linear, planar and volumetric forms. Various tactile surfaces and the primary coloured details link it with itself and with the buildings.

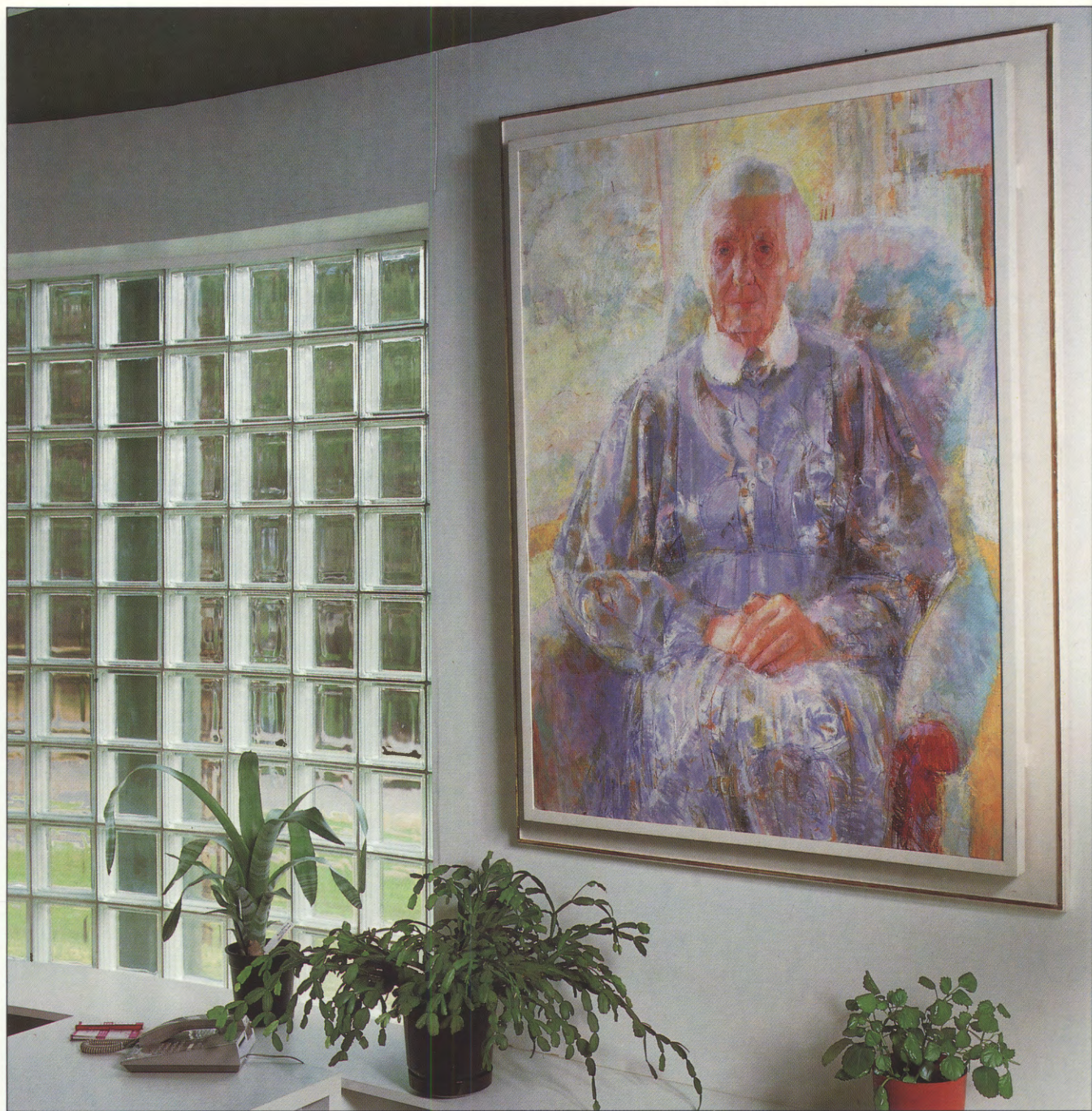
The centrally located tunnel/mound offers access routes, both through and over, the other play components.

The vertical poles of the celery forest are spaced to create an open maze, the coloured metal bars horizontally located to encourage climbing and swinging.

The casual disarray of the horizontal pole pile belies the skills required for balancing and manoeuvring above and between their defined spaces.

In contrast, the more solid looking construction of the sandpit/ramp form offers necessary shelter for quieter activities, flanked by ramps either side; the ambiguity of which allows for imaginative interpretation, whilst enticing children up to a survey point offering spectacular mountain views.





TASMANIAN HERBARIUM, HOBART.

TITLE OF ARTWORK : PORTRAIT OF DR.
WINIFRED M. CURTIS, AM.
ARTIST : GEORGE DAVIS.
DESIGN ARCHITECT : MICHAEL VINEY AND
ASSOCIATES.
INSTALLED : 1988.

Dr. Curtis has made very distinguished contributions to science teaching, to botanical research and to the advancement of women in education.

Educated in England and India, she came to Hobart in 1938. In 1942, she became the second woman appointed to a full-time teaching position at the University of Tasmania. In 1956, she was the first woman appointed Reader at the University. She was head of the Department of Botany on a number of occasions and was the first woman to head a department at the University.

Dr. Curtis has almost single-handedly built up the modern knowledge of the taxonomy of the flora of Tasmania. She has published many papers on the botany of the State, and several books. The first

volume of her 'The Student's Flora of Tasmania' was published in 1956. The second volume appeared in 1963 while she was still on the staff of the University of Tasmania; and two more volumes since her retirement.

Also in her retirement, Dr. Curtis has produced, along with the botanical artist, Margaret Stone, a six-volume illustrated work 'The Endemic Flora of Tasmania', 1967-78.

Dr. Curtis is still actively involved in botanical research and is completing the monocotyledon section of her 'Student's Flora'.

Details: Oil on canvas, 1210mm. high; 910mm. wide.

Dr. Tony Orchard,
Curator, Tasmanian Herbarium.





SORELL DISTRICT HIGH SCHOOL, SORELL

TITLE OF ARTWORK : PIANO PIECE.
ARTIST : GARRY GREENWOOD.
INSTALLED : 1986.

Greenwood's solution to the standard besser block wall and space constraints within the corridors of the Sorell District High School was to combine a musical theme within a humorous framework.

The leather wall piece was designed with the specific limitations of depth allowed for the piece very much in mind.

As a result, the form is based on a keyboard instrument; the keyboard from an upright piano, and the lid from a grand piano. The overall effect of which, was to convey a whimsical approach to music in general, and to keyboard music in particular.

The keyboard is therefore curved, and the keys are not traditionally set out. This is to symbolizé the various rhythms which occur in all forms of music.

With only an angled proportion of the piano exposed against the background wall, the illusion is that of the piano having been shoved through the wall from the other side.

The forms have been constructed from vegetable tanned split leather, texon-board and unsplit leathers; wet formed, moulded and carved. Colour has been introduced through the use of the natural hide colour, in addition to dyes and stains.

Details: Moulded; laminated and carved leather. 1300mm. high; 1400mm. wide; 550mm deep.





ROSETTA PRIMARY SCHOOL, ROSETTA.

TITLE OF ARTWORK : 'QUEEN ELIZABETH AND
SUITORS'

ARTIST : JANICE HUNTER.
INSTALLED : 1987.

The inspiration for the diminutive figurative sculptures of Jan Hunter, currently in the collection of Rosetta Primary School, originally came from pieces of weathered driftwood found on local beaches.

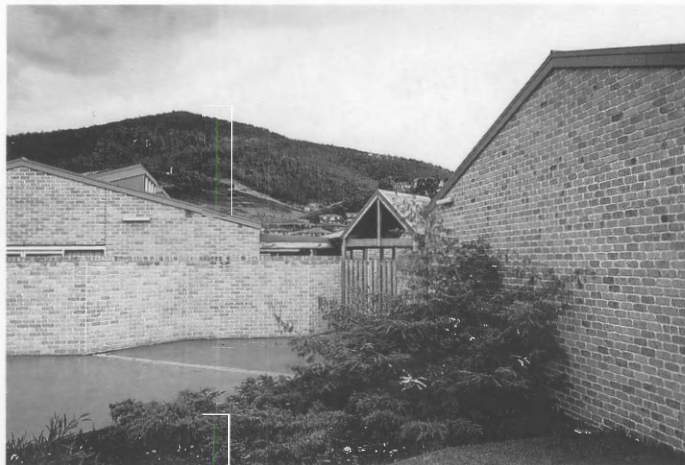
With further simple shaping, added paintwork and the use of luscious fabrics for Royal finery, these crude forms take on a commanding presence.

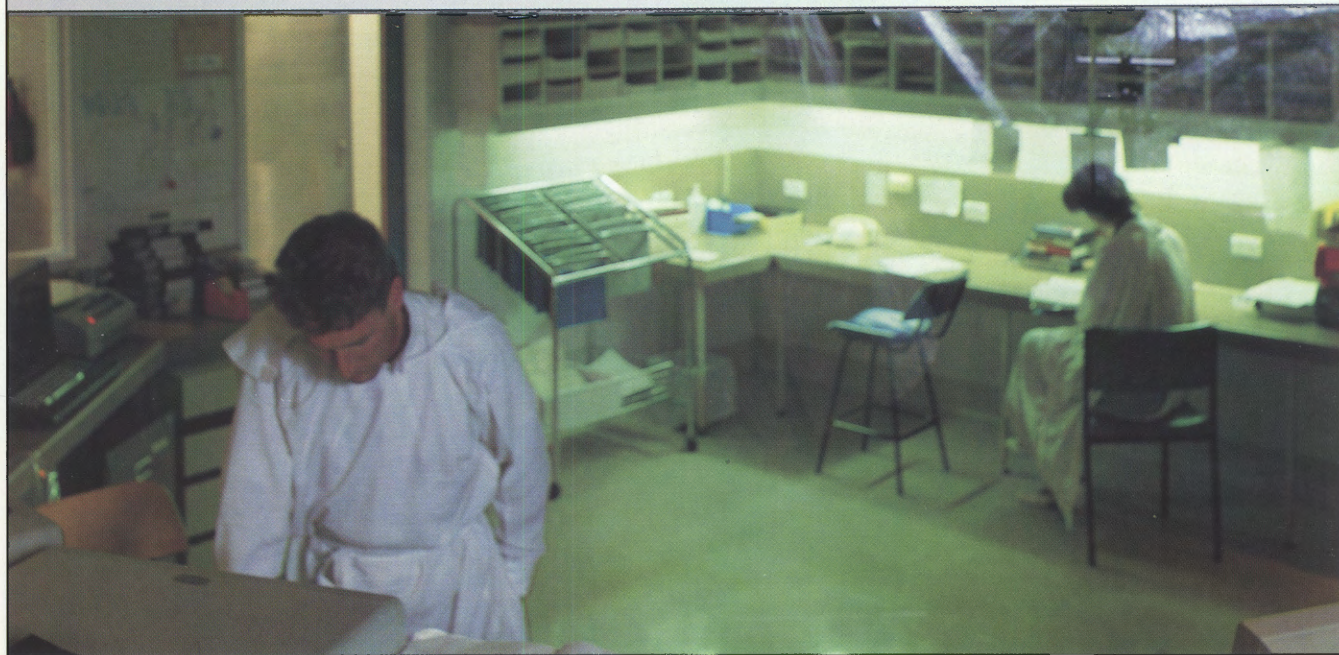
Hunter's intention is for the dolls to be used as aids to storytelling by the staff and in imaginative play by the children. The obvious simplicity of the doll's construction, countered by their exotic attire, is intended to encourage children to construct their own characters from a range of found materials, simple methods and their own imagination.

More importantly, is Hunter's effort to produce simple, but powerful alternatives to the blatant stereotypes that are all too available within the commercial range of children's dolls.

The main character in this particular group is inspired by Hunter's long standing admiration of the Virgin Queen, Elizabeth I, a powerful woman in history, who provides an intriguing alternative role model.

Details: Carved driftwood paint and fabric. 250-300mm. high.





INTENSIVE CARE UNIT, ROYAL HOBART HOSPITAL, HOBART.

TITLE OF ARTWORK : 'MAGICIAN'
ARTIST : LORRAINE JENYNS
INSTALLED : 1987.

This commission was for a group of ceramic works, to be displayed in the Intensive Care Unit of the Royal Hobart Hospital. The brief required that the work not be freestanding; needed to be eye-catching, brightly coloured, appeal to both adults and children, and would need to be sterilised and therefore, removable. The walls and surrounding area are generally cluttered with hospital equipment needed in an Intensive Care Unit.

The final solution was to work up a series of four carved, relief wall sculptures of a size able to be fitted into a number of available wall spaces.

The pieces have a jewel-like quality; small, delicate carved detailing with intense colour, which captures the eye for more than a fleeting glance; works that encourage contemplation on one hand, of the many images employed within one work, but on the other, give a light, joyous feeling through colour.

Images have been chosen which refer to rebirth, regeneration, the cosmos and magic, which also represent the four elements of earth, air, fire and water. These things also carry messages applicable to the healing process, for those ready to receive them.

Details: Glazed ceramic tile reliefs. 250mm. high; 400mm. wide; 80mm. deep.





NEW NORFOLK BRANCH LIBRARY, NEW NORFOLK.

TITLE OF ARTWORK : PHOTOGRAPHIC MURAL
ARTIST : JIM MARWOOD.
INSTALLED : 1986.

Marwood's qualities as privileged confidant, in his role as medical practitioner, combined with his artistic integrity, has resulted in works of sensitivity and poignancy as evidenced in his documentary style publications, 'Valley People' and 'Ways of Working'.

This same style of community accessibility is also apparent in the installation collages and series of photographic portraits in the New Norfolk Branch Library, New Norfolk.

Marwood's approach to this project was to produce a series of large photographic collages, made up from original photographs and documents that represents aspects of Derwent Valley life, both past and present.

The works cover the local community's historical and current activities through such events as the annual Regatta, the hop and fruit farms, timber and pulp mills, the Royal Derwent Hospital and the Salmon Ponds.

Each collage was then photographed as a single print, hand coloured and mounted in the central vaulted skylight within the library. Marwood's gregarious approach led to some unusual and enriching encounters with many of the local people. To celebrate their generosity and support, Marwood produced a series of portraits of some of the main contributing characters, that now hang in the reading room.

Details: Hand coloured photographic prints. 1200mm. high; 900mm. wide.





EDUCATION DEPARTMENT, EQUIPMENT SECTIONS OFFICES, MOONAH.

TITLE OF ARTWORK : GARDEN PLANTERS AND
OUTDOOR SEATING.
ARTISTS : SALLY MCGILLIVRAY
PAT WILLIAMS.
INSTALLED : 1987.

The move from the congenial convenience of the centrally located city offices of the Education Department's Equipment Section offices in Macquarie Street, Hobart, to that of its relocated site in the drab isolation of industrial Moonah, was a problem taken into careful account by both architect and client.

The new Moonah premises attempts to compensate for its aesthetically barren surroundings by creating its own environment. Consequently, artworks that could relate to the interior office area and exterior communal garden space were considered.

A range of brightly coloured slip decorated terracotta garden ware by Sally McGillivray, and stylishly simple garden seating by Pat Williams were finally commissioned.

McGillivray's range of pastel colours well suits the interior colour scheme of the building, and her floral, sgraffito approach helps soften the regimentation of dividing walls and the clutter of office furnishings.

The simplicity of her formal garden urns and smaller floor pots, combined with the simple elegance of Williams' garden seating, all contribute to the illusion of the intimacy within a traditional walled garden.

Details: Slip decorated terracotta. 1300mm. high; 500mm. wide; 300mm. deep.





RIVERSIDE PRIMARY SCHOOL, RIVERSIDE.

TITLE OF ARTWORK : 'FLIGHTS OF FANTASY'.
ARTIST : ROBYN MCKINNON.
INSTALLED : 1987.

McKinnon's sophisticated naivety of imagery, boldness of colour and painterly texture made her an apt choice for a commissioned work for the Riverside Primary School.

Her readiness to take the needs of her young clients seriously is evident in her concept behind the fantasy narrative triptych, now hanging in the General Purpose Hall foyer of the school.

Her ideas concentrated on the inclusion of imagery that was at once familiar and at the same time, stimulated a heightened awareness through the discovery of the new as well as the known.

The town of Riverside is easily recognizable in the plan view perspective layout McKinnon employs to create both wholesale and detail views simultaneously. Viewers can locate themselves both generally and specifically, experiencing the dreamlike effect of astral travel.

Finally, the viewer becomes still further involved as cunningly concealed animals, strategically placed at random throughout the work, become discovered.

Details: Acrylic paint on canvas. 2210mm. high; 1440mm. wide.





INTENSIVE CARE UNIT, ROYAL HOBART HOSPITAL, HOBART.

TITLE OF ARTWORK : 'SALAMANCA'
ARTIST : MILAN MILOJEVIC.
INSTALLED : 1986.

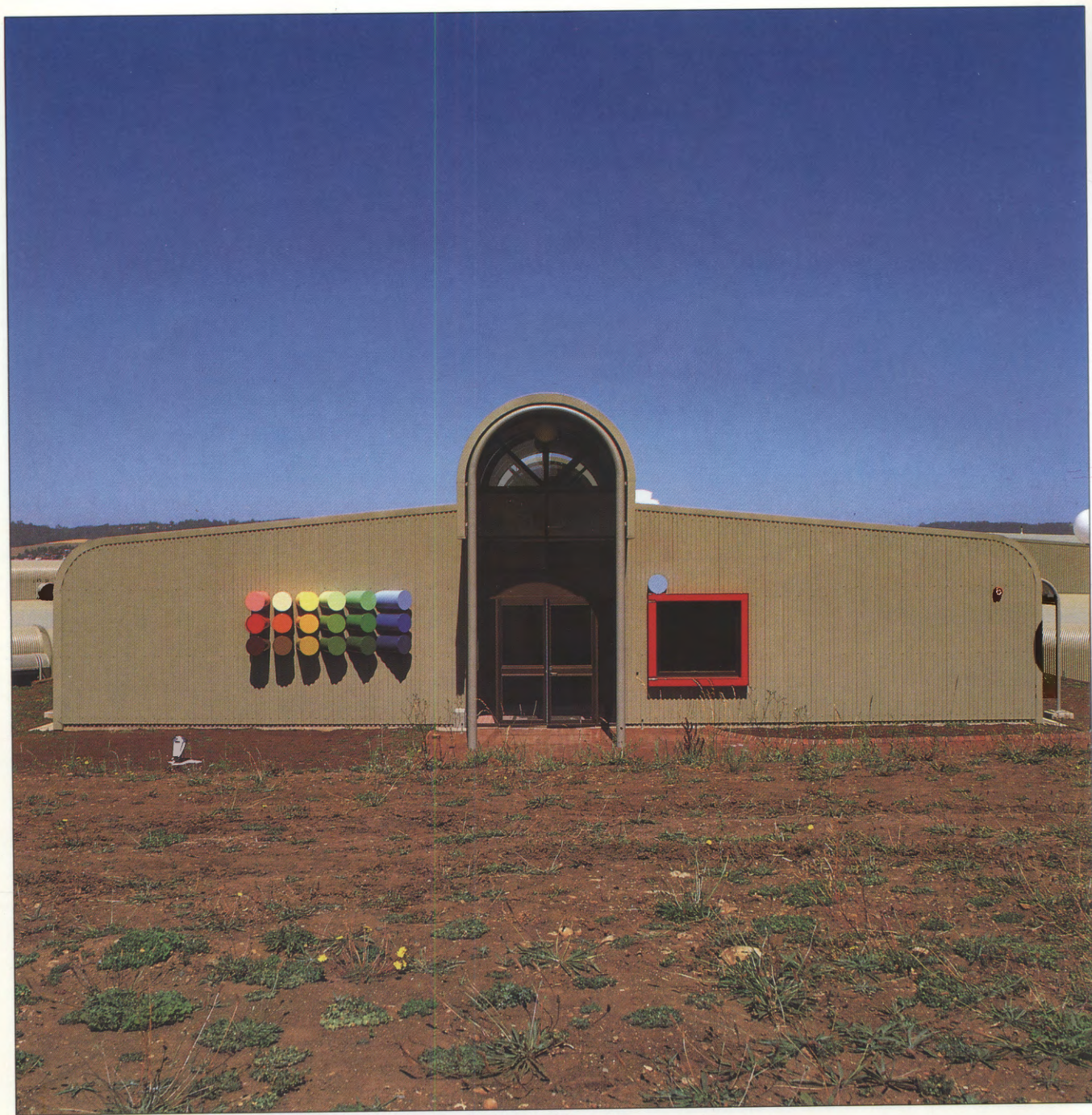
The images utilized for the Intensive Care Unit commission were derived from the environs of Salamanca Place. The artist's initial aim was to create a series of scenes depicting the past, and present of this historically important site. Through the use of collage, it was intended to document the site's development, incorporating photographs and text relevant to its history. However, on visiting the intended site, those original ideas and image sources were felt to be too complex and serious for an already sterile and intense environment. The location needed bold simplistic shapes, bright colours; a sense of fantasy in order to provide an escape for both patients and staff occupying the Intensive Care Unit.

Milojevic's solution has been to create a series of easily accessible images, still using the original Salamanca theme, that would totally contrast the mood, colour and activities associated with this austere environment.

The work comprises 24 printed tiles, each measuring 600 x 300mm. The imagery has been designed, per unit, to enable total flexibility; therefore, the tiles may be mounted so as to create 6 separate scenes, or, each tile may be viewed as an independent piece.

The pieces are uniquely positioned in the ceiling of the Intensive Care Unit; being magnetically attached, they are easily installed or removed, depending upon the wishes of the patients and staff within the area.





AUTOMOTIVE TRADES, LAUNCESTON COLLEGE OF T.A.F.E., ALANVALE.

TITLE OF ARTWORK : 'RED TO BLUE'

ARTIST : JOHN SMITH.

INSTALLED : 1988.

Because of the scale and nature of the materials used in the building, the artist was employed as both colour consultant and designer/ maker of an exterior art work.

Consequently, a colour grouping theme was used to distinguish various internal sections of the building to enable users to locate themselves to the specific activities within: yellow for heavy diesel, for instance; green for small engines; blue for automotives and orange for common areas. The administration wing, being non-industrial, has softer, more domestic colouring, with pink/maroon hues.

The exterior artwork is based upon the cylinder within a grid format; intended to visually extend the architectural language of the bullnos-

ing and barrel vaulting of the building itself, as well as the custom orb profile of the cladding. The cylindrical unit can also be read as symbolic of those machine based activities that occur within, referring particularly to cogs, wheels, pistons, exhaust pipes, etc. The tonal graduations of the piece represent the sum total of the colour range within the overall colour scheme. A red window frame, with tangentially placed 'rolling' blue cylinder, serves as a formal balancing agent to the artwork opposite; focusing upon the front entrance, and encompassing the colour spectrum used; from red to blue.

Details: P.V.C. pipe, marine plywood with Imperite finish. 4000mm. long; 1000mm. high; 400mm. deep.





MERSEY REGIONAL LIBRARY, DEVONPORT.

TITLE OF ARTWORK : 'DOLLY DALRYMPLE'.
ARTIST : PETER TAYLOR.
INSTALLED : 1983.

Having consulted with local historians in the Mersey district and researched material from the State Library, Peter Taylor decided upon a work that depicted the life and times of a local character of significance as suitable for the Mersey Regional Library.

Dolly Dalrymple, an intelligent, intrepid and highly regarded half aboriginal woman who lived in the Mersey region during the 19th. century, became the subject of the figurative sculptural work that Taylor produced for this commission. Taylor quite intentionally designed a work that would arouse interest and further enquiry about the subject.

Just enough printed information, therefore, is provided on the plate glass window of Dolly's shadow to encourage further investigation through the library's own resources.

The freestanding figure of Dolly cleverly exploits the qualities of laminated plywood, depicting the period full skirts and high collars of the times, whilst combining physical strength with lightness.

The assertive modesty of the woman's stance is further enhanced by the blandly carved face with the all seeing eyes, shielded always by the hinging face covers that depict her geographic tribal origins. One hand of her extended arms is hinged, allowing the acquaintance of the public, whilst the other, substituted for a bird, is held aloft, symbolising the subject's knowledge of aboriginal life.

Details: Plywood, King Billy Pine and Myrtle. 1800mm. high; 1520mm. long.





KINGSTON PRIMARY SCHOOL, KINGSTON.

TITLE OF ARTWORK : 'MEASURING BLUE, GREEN,
GREY, ORANGE, PINK AND
YELLOW'.
ARTIST : PAUL ZIKA.
INSTALLED : 1986.

The designated site for this commission is situated within a high but shallow space intersected by passageways from various directions. This location prevented the usual distanced eye-level view of a work, but one where the viewer passes below, or up and down either side of the work.

An ongoing interest in the exploration of real and illusionary space, employing geometric planes and the interaction of colour in this 'game of magic', made this problem quite attractive to the artist.

The architectural features suggested a triangular format, and the grey block wall provided a strong counter to the high gloss enamel colour.

The finished work differs from the original model in that the large central shape repeats the grey of the blockwork, giving the illusion that it advances and recedes out of it, despite the fact that it is the farthest plane from the wall. As the viewer moves past the work, the weights and proportions of the various colours change; surfaces become objects, squashed gains depth and edges become lines.

Hence the measurements are continually changing, in contrast to the fixed calibrations of a surveyor's rod.

Details: Enamel on craftwood. 2450mm. high; 3460mm. wide; 200mm. deep.



CHRIS BEECROFT

Born 1953, Launceston, Tasmania.

STUDIES AND POSITIONS HELD:

- 1970 Awarded Commonwealth Scholarship.
- 1972 Awarded Commonwealth Teaching Service Studentship.
- 1973 Graduated Tasmanian School of Art, Diploma of Art Teaching (Endorsed four years).
- 1974 Art Teacher; Casuarina High School, Darwin, N.T.
Secondary Teacher Tas. Education Dept. (July). Currently employed by this Department.
- 1978 Graduated Tasmanian School of Art, B.A. Fine Art (Distinction).
Awarded B.A. Visual Art.
Part-time lecturer, Sculpture, Tasmanian School of Art.
- 1979 Visual Arts Board Special Projects Grant.
Artist in Schools Programme, V.A.B., Huonville High School.
Travel in U.S.A.
- 1985 Commenced studies M.F.A., University of Tasmania, Tasmanian School of Art.
- 1988 Commissioned Sculpture Expo 88, Brisbane.

EXHIBITIONS:

- 1972 'Art Student Invitation Exhibition', Tasmanian Museum and Art Gallery, Hobart.
- 1973 'Sculpture', Invitation Exhibition, Queen Victoria Museum and Art Gallery, Launceston.
- 1975 'Six Sculptures', Fine Arts Gallery, University of Tasmania, Hobart.
- 1976 'Blue Gum Festival of Tasmania Exhibition', Hobart.
- 1977 'Four Sculptors' Fine Arts Gallery, University of Tasmania, Hobart.
'Recent Acquisitions' Tasmanian Museum and Art Gallery, Hobart.
Regional Library, Launceston
Design Centre of Tasmania, Launceston.
- 1978 'Graduate Exhibition', Tasmanian School of Art Gallery, Hobart.
- 1980 'Recent Tasmanian Sculpture and Three Dimensional Art', Launceston and Hobart.
- 1981 'Mall Sculpture Exhibition', Devonport Art Gallery, Devonport.
- 1982 Outdoor Exhibition, Salamanca Place, Hobart.
- 1983 'Freedom from Hunger Exhibition', Long Gallery, Salamanca Place, Hobart.
'Tasmanian Crafts 83', Crafts Council Centre Gallery, Sydney.
- 1984 'Second Australian Sculpture Triennial', N.G.V. (January), Melbourne.
- 1985 '9th Mildura Sculpture Triennial', Mildura Arts Centre (April), Mildura.
Chameleon Gallery, Hobart.
- 1986 'Sculpture for Melbourne', Gryphon Gallery, (June, July), Melbourne.

COLLECTIONS:

Alanvale College, Launceston.
Tasmanian Museum and Art Gallery, Hobart.
Burnie Art Gallery, Burnie.
University of Tasmania Collection, Hobart.
Devonport Art Gallery, Devonport.
St. Helens Library and History Room, St. Helens.
Ambulance Board H.Q., Hobart.
Queen Victoria Museum and Art Gallery, Launceston.

James Baker, Brisbane.

Joe Brown, Melbourne.

Artbank, Sydney.

Latrobe University, Melbourne.

AWARDS AND COMMISSIONS:

- 1976 'Blue Gum Festival', Purchase, Hobart.
- 1979 'V.A.B.' Special Projects Grant.
- 1980 'Elizabeth Mall', Commissioned Marquette, Hobart.
- 1981 'Devonport Mall Sculpture competition', Devonport.
Commissioned Marquette.
'Art for Public Buildings Scheme', Launceston.
Alanvale Community College.
- 1986 'A.P.B.S.', St. Helens Library and History Room, St. Helens.
- 1988 'A.P.B.S.', Ambulance Board H.Q., Hobart
Expo 88, Brisbane.

BIBLIOGRAPHY:

- 1977 Andrews, C. *Interim*, December, Hobart
- 1979 "Cogs Springs Wheels and Other Moving Parts", A.B.C.T.V.
- 1980 Taylor, P. "Recent Tasmanian Sculpture and Three Dimensional Art" (Catalogue), Hobart, Tasmania.
- 1983 "Tasmanian Crafts 83" (Catalogue).
- 1983 Russell, G. *The Examiner*, Launceston
- 1984 Sturgeon, G. *Australian Sculpture Now*, Melbourne.
- 1985 Bett, D. *The Mercury*, Hobart, Tasmania.
- 1985 Speeden, H. A.B.C. Radio, Hobart, Tasmania.
- 1985 "9th Mildura Sculpture Triennial" (Catalogue).
- 1986 Baum, C. *Harpers Bazaar*, Melbourne, Victoria.
- 1986 S.E.M., Hobart, Tasmania.
- 1986 Edwards, G., Radio 3AR, National.
- 1986 Jelbart, M., Radio 3AR, National.
- 1986 "Artist's Statement", *University of Tasmania News*, Hobart, Tasmania.
- 1986 "Public Art in Launceston" (Catalogue), Tasmanian Museum, Launceston Publication.

NIALL CAMPBELL

Born 1953

STUDIED:

- 1983-86 B.F.A. (Design-in-Wood) Tasmanian School of Art, University of Tasmania.
- 1984-88 Assisting Peter Taylor, recently completed the Bicentennial Commission for the Centre for the Arts, Hobart and Coat of Arms for the New Parliament House.

EXHIBITIONS:

- 1984 Circular Head Arts Festival, commended in furniture award.
- 1985 Represented in T.D.A. presentation at the Sydney Furniture Expo.
- 1986 'One Offs', Freeform Gallery, Hobart.
'Salute to the Forests', Swan Gallery, Cygnet.
'The Graduate Exhibition', Tasmanian School of Art, Hobart.
- 1987 Represented in the Australian display at the Auckland Furniture Fair, N.Z.
Designer-Makers Co-op, Group Show, Beaver Gallery, Canberra.

AWARDS:

- 1985 Tasmanian Oak Award, Circular Head Arts Festival.
 1986 The Mt. Nelson Prize for Art, University of Tasmania.

COMMISSIONS:

- 1987 Play Environment for Margate Primary School, funded by the Tasmanian Government's Art in Public Buildings Scheme.

PUBLICATIONS:

- 1984 *Craft Tasmania*, Spring.
 1985 *Woodworker Magazine* (U.K.), May.
 1985 *Craft Tasmania*, Autumn.
 1985 *The Sunday Tasmanian*, September.
 1986 *The Mercury*, April.
 1986 *The Sunday Tasmanian*, December.
 1987 *The Canberra Times*, July.
 1988 *The Mercury*, January.

GEORGE DAVIS

Born 1930, Hobart, Tasmania.

STUDIED:

- 1949, 50 Hobart Technical College, Hobart, Tasmania.
 1960
 1952-54 Royal Academy School, London.

EXHIBITIONS:

- 1951 Hedy Juer, Hobart
 1954-61 Tasmanian Group of Painters, T.M.A.G.
 1956 'The Australian Women's Weekly Portrait Prize for 1956', AGNSW.
 1958-61, Tasmanian Art Gallery Exhibitions, TMAG.
 65, 71
 1959, 60 'The Perth Prize for Drawing', Skinner Galleries, Perth.
 1961 'Recent Australian Painting', Whitechapel Art Gallery, London.
 1962, 64 Contemporary Art Society, Tasmania
 1963 '2nd Paris Biennale for Young Painters', invitation by the Arts Council of Australia.
 1963, 64 South Yarra Gallery, Melbourne.
 1964 'Launceston Purchase Prize', Q.V.M.A.G.
 'Tasmanian Painters', Bible House, Canberra
 1965 'George Davis' exhibition presented by the Arts Council of Australia, ACT Division, Canberra.
 1970 Salamanca Place Gallery, Hobart
 1973 'Tasmanian Artists', T.M.A.G.
 1975, 78, Saddlers Court Gallery, Richmond, Tasmania.
 87
 1976 'Opening exhibition', Coughton Galleries, Hobart.
 1978 Tasmania's islands', T.M.A.G., Southlands Gallery, Canberra
 1979 'Contemporary Tasmanian Drawings', University of Tasmania.
 1980 'Burnie Works on Paper', Burnie Art Gallery.
 'Man and his Art', retrospective exhibition, Fine Arts Gallery, University of Tasmania.
 1981 Harrington Street Gallery, Hobart.
 'John McCaughey Memorial Art Prize', N.G.V.
 1984 'Fremantle Drawing Prize', Fremantle Art Gallery, W.A.
 'Burning Desires', Salamanca Arts Festival, Long Gallery, Salamanca Place, Hobart.
 1985 'Portraits of Composers', T.M.A.G.

COLLECTIONS:

Tasmanian Museum and Art Gallery, Hobart, Tasmania.
 Queen Victoria Museum and Art Gallery, Launceston.
 University of Tasmania.
 National Parks and Wildlife Service, Hobart.
 Sea Fisheries Department, Hobart.

SELECTED BIBLIOGRAPHY:

- 1984 Max Germaine.
 1984 Alan McCulloch.
 1985 Hendrik Kolenberg 'Three Painters in Tasmania - George Davis, David Chapman and Anton Holzner', *Art and Australia*, Winter, Vol.22, No.4.
 1988 Sue Backhouse 'Tasmanian Artists of the Twentieth Century', Hobart, Pandani Press.

GARRY GREENWOOD

Born 1943, Kent, England.

POSITIONS HELD:

- 1973-85 Director of Bowerbank Mill Gallery, Deloraine, Tasmania.
 1977-81 Member of the Tasmanian Arts Advisory Board.
 1981-82 Committee Member of the Crafts Council of Tasmania.
 1985 Appointed Head of Leather Workshop, Canberra School of Art.

EXHIBITIONS:

From 1972-88 exhibitions in N.S.W., Tasmania, Canberra, Victoria, London, Scotland, Hong Kong, North Carolina, Adelaide and Bendigo.

TRAVELLING EXHIBITIONS:

- 1976 'Australian Leathercraft', arranged by Crafts Board, Australia Council.
 1978 'Australian Crafts', arranged by the Crafts Board, Australia Council.
 1981 'The Bowl', arranged by Crafts Council of Australia to tour Asia.
 1984 'The Leather Show', arranged through Crafts Council of Australia.

PERFORMANCE/THEATRE:

- 1984 'Leather, Glass, Music and Dance', Champagne Fairs, combined performance with the Dance Department, S.A.C.A.E., Adelaide.
 1987 Graphic Arts Club Space, Sydney.
 'Away', Eureka Theatre Company, 7th November - 28th November.
 'Windform', Human Veins Dance Theatre, Adelaide Festival Fringe, Proposed Season Feb/March.

COLLECTIONS:

Australian National Gallery, Canberra, A.C.T.
 National Gallery of Victoria, Melbourne, Victoria.
 Tasmanian Museum and Art Gallery, Launceston, Tasmania.
 Queen Victoria Museum and Art Gallery, Launceston, Tasmania.
 Crafts Board, Australia Council, North Sydney.
 Howe Leather Pty. Ltd., Melbourne, Victoria.
 Australian Embassy, Washington, U.S.A.
 Education Department, Hobart and Launceston, Tasmania.
 Hobart Technical College, Hobart.
 Tasmanian College of Advanced Education, Newnham, School of Art and Division of Teacher Education.
 Burnie Art Gallery, Burnie, Tasmania.
 Melbourne State College, Carlton, Victoria.

Victorian Ministry of the Arts, Melbourne, Victoria.

Rockhampton Art Gallery, Qld.

West Australian Art Gallery, Perth, W.A.

University of Tasmania, Hobart, Tasmania.

Victorian Arts Centre, Melbourne, Victoria.

Artbank, Sydney, N.S.W.

Ivanhoe Girls' Grammar School, Ivanhoe, Victoria.

Art Gallery of South Australia, Adelaide, S.A.

Sydney College of Advanced Education, Sydney, N.S.W.

Australian Industrial Development Corporation, Canberra.

Riverside High School, Launceston, Tasmania.

Box Hill City Council.

Roseberry District School.

Ulverstone Branch Library.

Sorell District High School.

Private collections throughout Australia, U.S.A. and Japan, and in the musical instrument collections of Barry Tuckwell and Don Burrows.

FELLOWSHIPS:

- 1984 International Travel Fellowship awarded by the Minister Responsible for the Arts, through the Tasmanian Arts Advisory Board to attend the International Leather Conference in the U.S.A.

FILMS:

- 1976 A.B.C., 'The Crafts in Tasmania', film on 10 Australian craftsmen.
'Leather', film on Garry's work, commissioned by the Crafts Board, winner Sydney Film Festival, best documentary.
- 1978 'Garry Greenwood - Leather Sculptor', film by A.B.C. Tasmania, for 'Inside Creation'.

COMMISSIONS:

Tasmanian College of Advanced Education, Launceston.

Burnie Art Gallery, Burnie.

Bank of N.S.W., Head Office, Sydney (for the Governor of N.S.W. Sir Roden Cutler).

Ulverstone Branch Library.

Sorell District High School.

Zonta International, Tasmanian Museum and Art Gallery.

Australian Stockman's Hall of Fame and Heritage Centre, Queensland.

BIBLIOGRAPHY:

- Craft Australia**, 1975, Vol.4/2 p.28
1978/1 p.28/29.
1979/2 p.33/4
April 1982/3 p.42/43
1983/3 p.103.
1983/4 Cover article p.88/92
Spring 1985/3 p.104

Australian Sculptors, Ken Scarlett, p. Nelson, pp.228/9 1980.

Art and Australia, Vol.17 No.1 p.35, Vol.22 No.4 pp.528/530.

The Tasmanian Review, No.4 1980 pp.10/13.

Belle, Sept/Oct 1983, p.219.

Geo, Vol.5 No.1 p.108.

Craft Australia Year Book 1984, p.38, 40, 44/45.

Craft in Australia, Allan Moulit Publ. Reed pp.90/97.

Wings of Gold, Malaysian Airlines Vol.10, No.6, pp. 32/35.

The Adelaide Review, No.15 July 1985, p.8, Michael Vanstone.

Pol, p.36.

Art Network, No.16.

Craft Arts, March/April 1988.

JANICE HUNTER

Born 1943, Grafton, N.S.W..

STUDIED:

1980 B.F.A. Fine Art, Tasmanian School of Art.

1983 M.F.A. Fine Art, Tasmanian School of Art.

EXHIBITIONS:

- 1980 George Ewing and Paton Gallery, Melbourne University.
Bellerive Art Centre, Hobart.
- 1981 Bowerbank Mill, Deloraine. (Solo).
P.C.A. Gallery, National Touring Print Show, Fine Arts Gallery,
University of Tasmania. (Solo).
Tasmanian School of Art Gallery.
Women and Arts Festival, Hobart.
Salamanca Arts Festival, Hobart.
- 1982 Avago Gallery, Sydney. (Solo).
- 1983 Fine Arts Gallery, University of Tasmania.
Anzart
Ellimatta Gallery, Sydney.
- 1984 Bibra Gallery Melbourne (Solo).
Salamanca Gallery, Hobart.
Fine Arts Gallery, University of Tasmania.
'Australian Perspecta 1985, Art Gallery of N.S.W.
Joine exhibition with Ida Burrows, Chameleon Gallery, Hobart.
Roz MacAllan Gallery, Brisbane. (Solo).

COLLECTIONS:

- Devonport Gallery.
Hobart Technical College.
University of Tasmania.
Artbank.
Parliament House Canberra.
Tasmanian Arts Advisory Board.

PUBLICATIONS:

- 1980 **Mercury**, April.
Rouge, No.5.
Art Network, Issue No.2.
- 1981 **Mercury**, July.
Examiner, October.
Mercury, October.
- 1983 **Island Magazine**
Island Anzart, David Watt.
Mercury, December.
- 1984 **Artlink**, June/July, Vol.2,3, and 4.
Hobart Technical College Diary.
Australian Art Review, Jon Holmes.
Art Almanac, October.

LORRAINE JENYNS

Born 1945, Melbourne.

STUDIED:

- 1963-65 Caulfield Institute of Technology.
Royal Melbourne Institute of Technology.
Melbourne Teachers' College.

EXHIBITIONS:

- 1972 'Primitive Painters', Powell St. Gallery, Melbourne.
- 1973 'Ceramic & Woven Forms', Chapman Powell St. Gallery, Melbourne.

- 1975 'Wilde Beestes Etc.', Watters Gallery, Sydney.
1975 'Mildura Sculpture Biennial', Mildura, Victoria.
'Crafts Victoria '75', National Gallery of Victoria.
1976 'The Grid Show', Ewing Gallery, University of Melbourne.
'34th International Ceramics Exhibition', Faenza, Italy.
'7 Artists of the Ballarat Region', Ballarat Fine Art Gallery.
'Ocker Funk Show', Realities Gallery, Melbourne.
'Zodiac Series', Craft Centre, Melbourne.
1976/80/82 'Mayfair Ceramics Award'.
1976/77 'The Jenyns' Show', Victorian Regional Galleries and Watters Gallery, Sydney (with Bob Jenyns).
1977/78 Circus Ceramics, Link Show, Art Gallery of South Australia.
1978 'Mildura Sculpturescape', Mildura.
'Australian Crafts - A Recent Survey', an exhibition touring Europe.
1979-82 'Recent Ceramics', an exhibition touring Europe.
1980 'Works by Lecturers from the Tasmanian School of Art', School of Art Gallery, Mt. Nelson Campus.
'Recent Tasmanian Sculpture & Other 3D Work', Tasmanian School of Art & Fine Arts Gallery, University of Tasmania.
Queen Victoria Museum and Art Gallery, Launceston, Tas.
'Capitol Permanent Exhibition', Geelong Art Gallery.
1981 'First Australian Sculpture Triennial', Preston Institute of Technology & Latrobe University, Melbourne.
'Australian Perspecta '81', Art Gallery of N.S.W.
'Contemporary Australian Ceramics', an exhibition touring the U.S.A., Canada and New Zealand.
1982 'Ceramics in Victoria', Ballarat Fine Art Gallery.
1983 'August Works', Meat Market Craft Centre, Melbourne.
1984 'Hugh Williamson Prize', Ballarat Fine Art Gallery.
'Darling Downs 1st National Ceramics Award', Darling Downs C.A.E., Queensland.
'Material Forms - Sculptor as Craftsman', Meat Market Crafts Centre, Melbourne.
'A Bird's Eye View', The Lewers Bequest and Penrith Regional Art Gallery, N.S.W.
1985 'Singular & Plural - look at Australian Sculpture 1975-85', a videotape survey of the work of 38 sculptors. Originating at the South Australian School of Art Gallery. Videos to tour nationally in 1986.
'Gower, Jenyns, Neeson, Wulff', Fine Arts Gallery, University of Tasmania.
1985/86 'Eyespy', an exhibition for young travellers, Australian National Gallery, Canberra.
1986 Tasmania '86: Symposium Exhibition Travelling Tasmania.
'Fragments of Memory', Watters Gallery, Sydney.
1986/87 'Eyespy 2: Faces and Figures', Australian National Gallery, Canberra.
1987 'Syllogisms - drawing upon Fantasy & Function', Centre for the Arts Gallery, University of Tasmania
'Ceramics Showpieces from the Shepparton Art Gallery', National Gallery of Victoria.
'Fire and Earth: Contemporary Australian Ceramics', Manly Art Gallery and Museum, Sydney - then touring nationally.
'Legend', Lennox St. Gallery, Melbourne.

AWARDS:

- 1974 Caltex Ceramic Award.
Crafts Board Grant.
1985 Research Grant, University of Tasmania.
1986 Research Grant, University of Tasmania.
Tasmanian Arts Advisory Board Grant.

COMMISSIONS:

- 1986 'Art in Public Places Project', Intensive Care Unit, Royal Hobart Hospital.

COLLECTIONS:

- Ararat Art Gallery.
Australian National Gallery, Canberra.
Ballarat Fine Art Gallery.
Crafts Board of the Australia Council.
Latrobe Valley Arts Centre.
Melbourne State College.
National Gallery of Victoria.
Newcastle Region Art Gallery.
Queen Victoria Museum & Art Gallery, Launceston.
Shepparton Art Gallery.
Art Gallery of South Australia.
Visual Arts Board of the Australia Council.
Art Gallery of Western Australia.
Geelong Art Gallery.
Queen Victoria Hospital, Melbourne.
University of Tasmania.
Tasmanian Museum and Art Gallery.
New Parliament House.

BIBLIOGRAPHY:

- 1973 Reid, B: 'New Ceramics', **Art and Australia**, Vol.10/4, April.
1977 Rowe, R: **Modern Australian Sculpture: Multi-Media with Clay**, Adelaide.
1980 Germaine, M: **Artists and Galleries of Australia and New Zealand**, Sydney.
1980 Scarlett, K: **Australian Sculptors**, Melbourne.
Craft Australia 1978/3, 1980/4, 1982/2.
Pottery in Australia, 1982, Vol.21/2, 1985 Vol.24/1.
1984 **Selected Australian Crafts**, Crafts Council of Australia
1986 **Clay Statements**, Edited by John Hoare, Darling Downs Institute of Advanced Education Publications.
1987 **A Collector's Guide to Modern Australian Ceramics** by Janet Mansfield.
Art and Australia, Vol.14/3 and 4; Vol.13/3.
'Recent Ceramics: Lorraine Jenyns' by Geoffrey Legge. **Pottery in Australia**, Vol.26 No.3.
Art and Australia, Vol.25 No.2

JIM MARWOOD

Born 1932, London, U.K.

STUDIED:

- 1959 Medical degree from Birmingham University (MRCS, LRCP).
1980 Lecturer in Photography, Tasmanian School of Art.
1981 BA (Visual Arts) from Tasmanian School of Art.
1987 Study for MFA degree, University of Tasmania.

EXHIBITIONS:

- 1983 'The Other Half', University of Tasmania Fine Arts Gallery.
1984 'Valley People', Macquarie Gallery, Sydney.
1984-85 'Working Life', at four sites in Tasmania, Australian Centre for Photography, Sydney, and Burnie Art Gallery, Tasmania.
1987 'Photogenics', University of Tasmania Fine Arts Gallery.
'Photogenic Biennale', Albury City Art Centre.

COMMISSIONS:

- 1985 'Art in Public Buildings', photographic mural for new library building at New Norfolk, based on photographs from the community and local history.
1986 Community photographic and historical project in connection with Circular Head Arts Festival, Stanley, Tasmania.
1987 'Australian Bicentennial Exhibition', Portraits of two Tasmanians.

COLLECTIONS:

Queen Victoria Museum and Art Gallery, Launceston.
Department of Heritage & Environment (Artbank).
Parliament House Construction Authority.
University of Tasmania.
Albury Regional Art Centre.

PUBLICATIONS:

1984 'Valley People', pub. Kangaroo Press, Sydney (nominated for Melbourne Age book of the year award).
1986 'Ways of Working' pub. Kangaroo Press, Sydney.

BIBLIOGRAPHY:

1985 'The Bulletin', 2nd April, p.5.
1985 'Australian Photography', August, pp.54-57.
1986 'Medical Journal of Australia' (Australian Doctors & The Visual Arts) Nov-Dec Vol.145.
1986 'Artists in Schools', Tasmanian Education Department, pp.70-82.
1987 'Photogenics', University of Tasmania (Catalogue Introduction).
1987 'Architecture Australia' (Illus.) May, Vol.176 No.3, p.72.
1987 'Island Magazine', June, p.79.

SALLY MCGILLIVRAY

Born 1964, Hobart, Tasmania.

STUDIED:

1982-85 B.F.A., University of Tasmania, Tasmanian School of Art.
1986-87 Honorary Research Associate, University of Tasmania, Tasmanian School of Art.

EXHIBITIONS:

- 1985 'Ninth Annual Walker Ceramic Exhibition', Awarded Highly Commended, Melbourne.
1986 'North South Ceramics', Crafts Council of Tasmania Gallery, Hobart.
'Devonport Craft Acquisition', Devonport.
'State of the Crafts', University of Tasmania Fine Arts Gallery, Hobart.
1987 'Designer Makers Co-op', Group Show, Beaver Gallery, Canberra.
Handmark Gallery, Hobart (Solo).

COMMISSIONS:

- 1987 Education Department of Tasmania Offices, Moonah.

GRANTS AND AWARDS:

- 1986 Professional development grant, Crafts Board, Australia Council.
1987 Workshop development grant, Designer-Makers Co-operative.

COLLECTIONS:

- 1986 Devonport Gallery and Arts Centre, Devonport.
1987 Tasmanian Museum and Art Gallery.
1988 University of Tasmania.

PUBLICATIONS:

Pottery in Australia, May 1986, Vol.25, No.2.
Craft Australia, Spring 1986.
Craft Arts, May/June 1986.
Craft Tasmania, Autumn 1986, Vol.16 No.1.
Crafts Council of Tasmania News, February 1987.
Vogue Living, Spring 1987.
The Mercury, Weekend Arts, article and photograph, 6 December, 1986.

ROBYN MCKINNON

Born 1953 Brisbane, Qld.

STUDIED:

- 1969-71 Secondary School Art Teacher, trained Kelvin Grove Teachers' College, Brisbane.
1970 Studied at Seven Hills Art College (Part-time).
1972-74 Full-time teaching (Department of Education, Queensland).
1975 Diploma of Fine Art (Seven Hills Art School).
1975-77 Combined full-time teaching with Overseas Travel.
1978-79 Part-time teaching with Independent Schools, Townsville.
1980 Full-time student at Launceston Technical College, Visual Exploration.
1981 Post-graduate studies, T.C.A.E., Launceston.
1982-84 Part-time teaching at St. Patrick's Preparatory College.
1985 Full-time teaching, Vis/Languages off Campus Deakin University.
1986 Part-time teaching (Programme for gifted and talented students) Vis/Languages off Campus Deakin University.
1987 Studied Visual Languages at Deakin University off Campus.

EXHIBITIONS:

- 1974-72 Beenleigh Art Prizes.
1976 Kelvin Grove Teachers' College Gallery.
1978 Watercolour Award, Townsville Pacific Festival.
1979 Exhibition, Gallery II, Townsville.
Watercolour Award, Townsville Pacific Festival.
1980 Hung for Art Gallery of N.S.W. Art Prize.
1981 Exhibition, Ludbrooks Building, Launceston.
1982 Group Exhibition, Powell Street Gallery, Melbourne.
1983 Exhibition of Sculptures, Drawings and Paintings, Long Gallery, Hobart.
Manly Daily Mirror Prize.
Hung for Faber Castelli Drawing Prize.
1984 Solo Exhibition of Prints and Drawings, Cockatoo Gallery, Launceston.
Group Exhibition, 'Reasons to be Cheerful', Cockatoo Gallery, Launceston.
1986 Hung for Faber Castelli Drawing Prize.
Hung A.N.U.
Hung A.C.T.A.
Exhibition, 'End of Year Exhibition', Cockatoo Gallery, Launceston.

GRANTS:

- 1982 Grant from Visual Arts Board of the Australia Council.
 1985 Project Grant from the Visual Arts Board of the Australia Council.

COMMISSIONS:

- 1987 Commission by the Tasmanian Arts Advisory Board for the Riverside Primary School.

PURCHASE:

- 1987 Burnie West Park School, T.A.A.B. Art for Public Buildings 'The Most Fantastic Hat in the Whole World'.

MILAN ANDREJA MILOJEVIC

Born 1954, Hobart, Tasmania.

STUDIED:

- 1972-75 Bachelor of Arts (Visual Arts), Tasmanian School of Art, Hobart, Tasmania.
 1977-78 Apprenticeship as Master-Printer, Landfall Press, Chicago, Illinois, U.S.A.
 1982 Peter Milton Summer School of etching.
 Currently Lecturer, Tasmanian School of Art, University of Tasmania.

WORKSHOPS:

- 1979 Tutor in Lithography at Hobart Summer School.
 1980 Guest Lecturer for Lithography Workshop, Adelaide College of the Arts and Education, South Australia.
 1981 Tutor in Lithography, Tasmanian School of Art Summer School.

EXHIBITIONS:

- 1980 'Works on Paper', Victoria and Albert Museum, Launceston, Tasmania.
 'Works by Lecturers from the Tasmanian School of Art 1980', Tasmanian School of Art Gallery.
 1981 First International Mini Print Exhibition, Cadaques, Spain.
 Prints in Victorian Schools, Print Council of Australia.
 1982 City of Fremantle Print Award Exhibition, Fremantle, Arts Centre, Western Australia.
 'Flights of Fantasy', Salamanca Arts Festival, Hobart, Tasmania.
 'Voices of Harmony', Bitumen River Gallery, Canberra, A.C.T.
 1984 City of Fremantle Print Award Exhibition.
 'Paint Your Face and Dance' (one person exhibition), Art Poster, Hobart, Tasmania.
 'Australian Contemporary Printmakers Exhibition', travelling exhibition throughout Canada and United States of America.
 Chameleon Printmakers, Chameleon, Hobart, Tasmania.
 1985 Male Formy Grafiki Polska-Lodz 1985 (Small graphic forms, Poland-Lodz).
 Cabo Frio International Print Biennial-Embragel, Brazil, South America.
 Tasmanian Printmakers, Excelsior Fine Art Gallery, Glebe, Sydney, New South Wales.
 Australian Prints in America 1985 (touring show), Print Council of Australia.
 Australian Visual Arts Gallery "Nasledstvo" (one-person exhibition).
 'Nasledstvo' (one person show) Australian Visual Arts Gallery, Sydney, N.S.W.
 Geeveston Print Project, Chameleon Gallery, Hobart, Tasmania.

- 1986 First Annual International Exhibition of Miniature Art, Del Bello Gallery, Toronto, Ontario, Canada.
 1987-88 Henri Worland Memorial Print Award, Warmambool Art Gallery, Victoria.

EXHIBITIONS CURATED:

- 1979 Landfall Press proofs, Tasmanian School of Art Gallery.
 1985 'Insequence', Tasmanian School of Art, co-curated with Ray Arnold.

COMMISSIONS:

- 1986 Intensive Care Unit, Royal Hobart Hospital, Art in Public Buildings Scheme.

GRANTS AND AWARDS:

- 1976 Overseas Travel Grant, Visual Arts Board, Australia Council.
 1980 Purchase prize, Queen Victoria and Albert Museum, Launceston, Tasmania.
 1984 University Research Grant for the purpose of investigating Lithographic stones in Tasmania.
 1985 D.A.A.D. Grant (Deutscher Akademischer Austauschdienst), (two months research grant to study at the Hochschule fur Bildende Künste Hamburg, Federal Republic of Germany).
 1986 Overseas travel grant, Visual Arts Board, Australia Council.
 1987 Henri Worland Memorial Print Award (Purchase prize).

COLLECTIONS

Education Department, Victoria.
 Tasmanian College of Advanced Education.
 Victoria and Albert Museum, Launceston, Tasmania.
 Western Australian Institute of Technology, Fremantle.
 Parliament House Construction Authority, A.C.T.
 Burnie Art Gallery, Burnie, Tasmania.
 Bureau of Artistic Exhibitions in Lodz, Poland.
 Intensive Care Unit, Royal Hobart Hospital, Tasmania.
 Geeveston District High School, Tasmania.
 University of Tasmania, Hobart, Tasmania.
 Artbank, Sydney, NSW
 Warmambool Art Gallery, Warmambool, Victoria.

PUBLICATIONS:

- 1979 Landfall Press (Exhibition Catalogue).
 1984 'Arts Queensland', Volume 1, Issue 2, April.
 1984 'Australian Contemporary Printmakers Exhibition (Canadian Launching)'.
 1984 'Imprint' (P.C.A.) 4, December, 'Photography as a Tool'.
 1985 'Art and Australia', 'Tasmanian Scene', Vol.22 No.4, Winter.
 1985 'Imprint' (P.C.A.) 3-4, 'Tasmanian Printmakers'.

BIBLIOGRAPHY:

- 1982 Directory of Australian Printmakers.

JOHN SMITH

Born 1948, Chesterfield, United Kingdom.

STUDIED:

- 1969 BA, Furniture, High Wycombe, U.K.
 1970 Emigrated to Tasmania.
 1985 Member of Visual Arts/Crafts Board.

EXHIBITIONS:

- 1970-80 Painting exhibitions and various design commissions.
 1980 International Furniture Design Competition, Basel, Switzerland.
 'Contemporary Australian Jewellery Exhibition - touring show - Japan, Manila, Hong Kong.
 'Works by Lecturers of the Tasmanian School of Art', School of Art Gallery, Tasmania.
 1981 Design in Wood Exhibition, Launceston and Hobart.
 1983 Design in Wood Exhibition, University of Tasmania Fine Arts Gallery.
 1985 Chair Show - Distelfink Gallery, Melbourne.
 'The Bauhaus Model' - Craft Council Centre Gallery, Sydney.
 'True Blue and Other Colours', Holdsworth Gallery, Sydney.
 1986 'Form & Function', Distelfink Gallery.
 '86 Craft Show, Meatmarket.
 Chair & Table Show, Meatmarket.

COMMISSIONS:

- 1984 University of Tasmania, Council Chairs.
 1986-87 Major furniture commission for New Parliament House, Canberra.
 Sculptural Mural, Alanvale College, Launceston.

AWARDS & GRANTS:

- 1973 Prize winner in International Canvas Furniture Design Competition, Tokyo, Japan.
 Awarded professional development grant by Crafts Board, Australia Council.
 1975 Sponsored by Design Council to attend I.C.S.I.D., Design Congress, Moscow.
 1981 Prize winner in Furniture Design Triennial, Poznan, Poland.
 1983 First Prize in Restaurant/Kiosk Furniture Design Competition, Tasmania.
 1984 Awarded Tasmanian Arts Advisory Board grant to develop a modular house kit.
 1985 Received grant assistance from Crafts Board and TAAB for exhibition in Sydney.

PETER TAYLOR

Born 1927, Sydney, Australia.

- 1953-77 Art Teaching in Tasmanian at secondary and tertiary levels. Now teaches part-time at the University of Tasmania.
 1977-78 Developed his sculpture practice from the Huonville workshop.
 His work is represented in collections of the major public galleries throughout Australia.

Work selected for survey exhibitions including 'Australian Perspecta' 1982 and the 'Biennale of Sydney' 1985.

Commissions include:

State and Commonwealth Law Courts in Tasmania.
 Art in Public Buildings programme, Tasmanian Arts Advisory Board.
 St. John's Parish, Glenorchy.
 IBM, Sydney.
 New Parliament House, Canberra.
 The Executive Building, Hobart.
 University of Tasmania.

PETER WALKER

Born 1961, Sydney, Australia.

STUDIED:

- 1983-86 School of Art, University of Tasmania

EXHIBITIONS:

- 1986 'One-Offs', Furniture by Design Freeform Gallery, Hobart.
 1987 Designer-Makers Co-op', Group Show, Beaver Gallery, Canberra.
 Christmas Exhibition, Australian Craftworks, Sydney.

COMMISSIONS:

- 1987 Margate Primary School, Margate, Art in Public Buildings Scheme, Co-designer, Sculptural Playground.

COLLECTIONS:

Work represented in Private collections in Australia, United Kingdom and Japan.

PUBLICATIONS:

- 1987 'The Rainforest of Tasmania', Forestry Commission.
 1987 'Australian Home Beautiful', October.

PAUL ZIKA

Born 1949 Albury, N.S.W.

STUDIED:

- 1968/71 Royal Melbourne Institute of Technology, Melbourne.
 1973/74 St. Martin's School of Art, London.
 Currently Lecturer, Tasmanian School of Art, University of Tasmania.

EXHIBITIONS:

- 1970 'Eight Students from Victoria', Rudy Komon Gallery, Sydney.
 1971 'Student Printmakers', Print Council of Australia, Travelling Exhibition.
 1973 Chapman Powell Street Gallery, Melbourne.
 1973 Print Council of Australia Travelling Exhibition.
 1977 Powell Street Gallery, Melbourne.
 '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 Arts Gallery, University of Tasmania and Tasmanian School of Art Gallery, Hobart.
 Queen Victoria Museum and Art Gallery, Launceston.
 1982 'Australian Screenprints 1982', University Fine Arts Gallery, Hobart.
 1983 Christine Abrahams Gallery, Melbourne.
 1984 'Australian Contemporary Printmakers', Canada and U.S.A. Touring Exhibition.
 'Four Contemporary Artists', Tasmanian Museum and Art Gallery.
 1984 Chameleon Gallery, Hobart.
 1984/86 Place of Contemplation, Mt. Nelson, Hobart (Site work).
 Anzart, Auckland, New Zealand (Artist's bookworks).
 1987 Avago Obart: Centre for the Arts, Hobart.
 Chameleon Gallery, Hobart.
 Roz MacAllan Gallery, Brisbane.

EXHIBITIONS CURATED:

- 1981 'Landscape - some interpretations of.'
1983 'A Place of Contemplation - architectural attitudes to space'.
1984 'On Site' - co-curated with Jonathan Holmes.

COMMISSIONS:

- 1985/86 Kingston Primary School, Art in Public Buildings Scheme.

GRANTS:

- 1982 Visual Arts Board - Special Projects Grant.

COLLECTIONS:

- Artbank
Ballarat Fine Art Gallery
'Hemisphere' Commonwealth Department of Education
National Bank of Australia
Parliament House Construction Authority
Print Council of Australia
Royal Melbourne Institute of Technology
State College of Victoria - Hawthorn
Tasmanian Museum and Art Gallery
University of Melbourne
University of Tasmania
Victorian Ministry for the Arts

BIBLIOGRAPHY:

- 1976 Lillian Wood (ed.): **Directory of Australian Printmakers**, Melbourne.
Republished 1983.
1980 Max Germaine: 'Artists and Galleries of Australia and New Zealand',
Sydney.
1980 Paul Taylor: **Recent Tasmanian Sculpture and Three Dimensional Art**,
(Exhibition Catalogue), Hobart.
1982 John Lewis: **Paul Zika, Paintings and Prints**, (Exhibition Catalogue),
Hobart.
1983 Jonathan Holmes: 'Island Imagery, Other Imagery', **Australian Art
Review**, 2, Melbourne.
1987 Ian Atherton: "Paul Zika: Place of Contemplation", **Praxis M**, No.17.

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