RECENT TASMANIAN SCULPTURE AND THREE-DIMENSIONAL ART
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Christopher Beecroft
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Stephen Walker

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

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

Hobart: 30 September – 18 October, 1980
The Tasmanian School of Art Gallery and the Fine Arts Gallery, University of Tasmania.

Launceston: 3 November – 21 November, 1980
Queen Victoria Museum and Art Gallery.

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

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

PAUL TAYLOR  September, 1980

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Rodney Broad
Emmanuel Hirsch
Lorraine Jenyns
Robert Jenyns
Frances Joseph
Allan Kleiman
Dusan Marek
Bernice Murphy
Lutz Presser
Loretta Quinn
Penny Smith
Peter Taylor
Visual Arts Board Art Purchase Programme
Stephen Walker
Paul Zika
Foreword by the Minister for Education and the Arts, the Hon. H.N. Holgate, M.H.A.

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

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

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

August 1980.
RECENT TASMANIAN SCULPTURE AND THREE-DIMENSIONAL ART

Paul Taylor

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

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

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

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

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

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

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

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

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

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

FOOTNOTES:

1. Rosalind Krauss, 'Sculpture in the Expanded Field', October (New York), No.8, (Spring 1979), p.31
Christopher Beecroft

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

Solo Exhibition
1977 - Northern Regional Library, Launceston

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

Collections
Tasmanian Museum and Art Gallery, Hobart

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

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

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

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

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

Collections

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

Commissions

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

Bibliography

Moffat, T., ‘Recent Sculpture in Christchurch’, *Ascent*, 1969
Davies, G., ‘Earth and Steel: Mildura’s Seventh Sculpture
*Art in Australia* Vol.16 No.1 (Sept. 1978) p.46
Noel Hutchison

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

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

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

Collections
Mildura Arts Centre, Victoria
Australian National Gallery, Canberra

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

Publications
Bertram Mackennal, Melbourne, 1973
Australian Dictionary of Biography, Vol.6 (Melbourne 1976),
'Tomaso Sani (1839-1915)' and 'Achille Simonetti (1838-1900)'.
Monash University Exhibition Gallery, John Davis and 'Place',
Introductory Essay for John Davis Exhibition, Melbourne 1975
Ballarat Fine Art Gallery, Early Australian Sculpture, Ballarat,
1976 'Sculpture in Australia 1788-1923'
'Aspects of Geometrically Non-Figurative Sculpture in Australia', Art and Australia, Vol.10/3 (January 1973)
'Australian Sculpture in the 1960's, Other Voices, Sydney, Vol.1/3 (October-November 1970)
'Documents on Art and Taste in Australia' (review)
'Sculpturescape '73', Art and Australia, Vol.11/1 (Winter 1973)

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

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

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

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

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

Awards
1974 - Caltex Ceramic Award
1974 - Crafts Board Grant

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

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

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

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

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

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

Awards
1976 - Alice Springs Purchase Prize

Bibliography
Makin, J., 'Clumsy Bid to Show Ugly Women', *Sun*, Melbourne (10th July, 1974)
Thomas, D., *Sydney Morning Herald* (7th February, 1974)
Frances Joseph

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

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

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

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

Bibliography
Borlase, N., Sydney Morning Herald, March 22nd, 1980

Reprod:
MacGrath, S., Australian, March 29th, 1980
Short, S., Sydney Morning Herald, 'Distinctively Tasmanian', (December 1st, 1979)
Dušan Marek

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

Solo Exhibitions
1939 - Exhibition at the age of 13 in Turnov, Czechoslovakia
1949 - George Murray Gallery, Adelaide and Adelaide University
1953 - Mack Gallery, Pitt Street, Sydney
1954 - Surrealistic Exhibition, Red Cross Hall, Port Moresby
1963 - Bonython Art Gallery, Adelaide
1970 - Lombard Gallery, Adelaide
1971 - At 'Manoah' (historic house in Adelaide Hills), Upper Sturt, S.A.
1972 - Hawthorn City Art Gallery, Hawthorn, Vic.
- Open Studio Exhibition, Bridgewater, S.A.
1973 - Stirling Galleries, Stirling, S.A. (Adelaide Art Festival)
1974 - Stirling Galleries, Stirling, S.A.
1975 - Art Gallery of New South Wales, Sydney - Project 10 (by invitation)
1973 - Gallery Two, Salamanca Place, Hobart
- Tasmanian School of Art Exhibition, Queen Victoria Museum and Art Gallery, Launceston
1974 - Georges Invitation Art Prize 1974, Melbourne
- The Civic Permanent Art Award 1974, Albert Hall, Canberra, A.C.T.
1975 - 19th Tasmanian Museum and Art Gallery Exhibition, Hobart
- Tasmanian School of Art Exhibition - Ethiopian Relief Fund, Hobart
- Fine Arts Committee Gallery, University of Tasmania, Hobart
1976 - Tasmanian Museum and Art Gallery, Hobart - invitation
Art Purchase Exhibition - Blue Gum Festival of Tasmania (work purchased)
1977 - Georges Invitation Art Prize 1977, Melbourne (work purchased)
1976 - Design Centre of Tasmania, Launceston
1978 - 'Drawing - Conclusions', Macquarie Gallery, Sydney
- 'Landscape and Image', A.G.D.C. touring Indonesia 1978
- Tasmania House, London - Exhibition of Drawings by Tasmanian Artists
1979 - 'Contemporary Tasmanian Drawing', Fine Arts Gallery of the University of Tasmania, Hobart
1979 - 'The Capital Permanent Award Exhibition', Geelong Art Gallery, Vic. (by invitation)
1980 - Burnie Works on Paper, Burnie Art Gallery, Tasmania
1976 - Mornington Peninsula Arts Centre, Mornington, Vic.
- Fine Art Gallery, University of Tasmania, Hobart
1977 - Australian National University, Canberra - open studio exhibition
1979 - Macquarie Galleries, Sydney
1979 - The Salamanca Place Gallery, Hobart

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

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

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

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

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

Solo Exhibitions
1958 - 'Prints', Writers Park, Warsaw
1970 - Crocheted forms, Grabowski Gallery, London
       - Crocheted forms, Ved Aen Gallery, Aarhus, Denmark
1972 - 'Landscape and Bodies 72', Rudy Komon Gallery, Sydney
1973 - 'Imprints in Paint', Rudy Komon Gallery, Sydney
1977 - 'Landscape and Bodies 77: Arcadia' Rudy Komon Gallery,
       Sydney
1978 - 'Survey 5, Ewa Pachucka', National Gallery of Victoria
       Melbourne
Group Exhibitions
1957 - Group Exhibition of paintings and prints, Lublin and Cracow - Group Zamek
1967 - Art Festival of Warsaw
1968 - Warsaw Festival of Arts, Tapestry
1969 - 'Polish Weavers Exhibition' Norr-Koping Museum, Sweden
1973 - 'Sculpturescape', Mildura Sculpture Triennale, Mildura
- 'Recent Australian Art', crocheted forms, Art Gallery of N.S.W. Sydney
- Contemporary Australian Painting and Sculpture Touring Exhibition, New Zealand
1974 - Represented Australia in Triennial of Contemporary Art, New Delhi, India
1976 - 'Twentieth Tasmanian Art Gallery Exhibition'
1978 - 'Collection Pieces', National Gallery of Victoria

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

Bibliography
Bottrell, F., *Artist Craftsmen in Australia*, Sydney 1972
National Gallery of Victoria, Survey 5; Ewa Pachuka, 1978, text by Robert Lindsay
Looby, K., 'Macabre and Cuddly: Crotchet is Powerful Art', *National Times*, Sydney (23rd September, 1972)
Miller, P., 'Five Artists Who Happen to be Women', *Cosmopolitan*, Sydney, (May 1974)
Lutz Presser

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

Solo Exhibition
1978 - Paraphernalia Gallery, Melbourne

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

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

1956 - Born, Hobart
1977-1978 - Puppeteer with Tasmanian Puppet Theatre
1979 - Graduated Tasmanian School of Art, B.A. (Visual Arts)
1980 - Artists-in-School Programme

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

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

Reprod:
Short, S., Sydney Morning Herald, 'Distinctively Tasmanian' (1 December, 1979)
Penny Smith

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

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

Group Exhibitions
1969 - Design Centre, London
1971 - Salamanca Place Gallery, Hobart (joint)
- Fine Arts Gallery of the University of Tasmania
1972 - Little Gallery, Devonport (joint)
1973 - Cooks Hill Gallery, Newcastle (joint)
1974-1976 - 'Australian Ceramics', Travelling Exhibition, Crafts Board
1975 - International Ceramic Exhibition, Fienza, Italy
1976 - International Ceramic Exhibition, Fienza, Italy
1978 - Second Mayfair Ceramic Award
  - Fine Arts Gallery of the University of Tasmania
  - Diamond Valley Acquisitive
  - Macquarie Gallery, Sydney
1979 - 'The Cake Show', Tasmanian School of Art Gallery
1980 - Meat Market Craft Purchase, Melbourne
  - Raku Exhibition - Welch and Smith (joint), Crafts Centre, Hobart
  - 'Objects to Human Scale', Australian Contemporary
    Jewellery, Japan
  - 'The Apparel Show', Tasmanian School of Art Gallery
  - Works by Lecturers at the Tasmanian School of Art',
    Tasmanian School of Art, Hobart

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

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

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

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

Solo Exhibition
1978 - 'Sculpture and Mythical Imagery', Watters Gallery, Sydney
Group Exhibitions
1970-1976 - Tasmanian Museum and Art Gallery Annual Exhibitions
1975 - 'Six Sculptors' Invitation Exhibition, Fine Arts Gallery of the University of Tasmania
- A.M.P. Building, Hobart, Tas.
1976 - Mildura Triennial
1979 - Watters Gallery, Sydney (joint exhibition with Kevin Perkins)
1980 - 'Some Contemporary Australian Sculpture', Newcastle Regional Art Gallery

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

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

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

Bibliography
Scarlett, K., Australian Sculptors, Melbourne 1980
Sydney Morning Herald, (22nd September, 1979)
McGrath, S., Australian, (29th September, 1979)
McIntyre, A., Craft Australia, (Autumn 1980) pp. 52-53
White, P.W. 'Coming or Going - Eight Tasmanian Artists',
The Tasmanian Review, Hobart No.3 (Autumn 1980)
Stephen Walker

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

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

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

Collections

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

Awards

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

Commissions

1953 - Woodcarving in foyer of Commonwealth Bank of Australia, Hobart
1958 - Hanging screen for Commercial Bank of Australia, Hobart
1959 - Aluminium and cement sculpture for facade of T.V.T. Building, Hobart
   - Foyer Ceiling of Chemistry Building, University of Tasmania, Hobart
1961 - T.V. Station - Entrance, Launceston
1967-1968 - Entrance Facade of Commonwealth Banking Corporation Offices, Martin Place, Sydney
1968 - Sculpture of R.G. Menzies Library, Australian National University, Canberra
   - Sculpture Fountain for Macquarie University, Sydney
   - Sculpture for entrance lobby, Department of Supply, Anzac Parade, Canberra
   - Front entrance of Moresby House, Canberra
   - Department of Works, Woden Town Centre, Phillip, Canberra
1969 - Forest Landscape fountain for Royal Australasian College of Surgeons, Melbourne
1969-1971 - Tidal Pools, sculpture fountain, Bank of New South Wales, Martin Place, Sydney
1972 - Antipodian and Voyage, Memorial fountain to French explorers, Botanical Gardens, Hobart
   - Fountain at Claremont Shopping Centre, Hobart
1973-1975 - Sculpture for Western Australian Institute of Technology, Perth
1974 - 'Spring Landscape' - produced 1968 and installed in public buildings, Harrington Street, Hobart 1974
1975 - Supreme Court Buildings, Hobart
1979 - Bowen Park, Hobart
1980 - John Fairfax, Circular Quay, Sydney

Bibliography
Brook, D., 'Best Sydney Week of Sculpture', *Sydney Morning Herald* (4th October, 1969)
Henshaw, J., 'Whose Concepts are in Great Shape', *Australian*, (6th October, 1969)
Lynn, E., 'Fountains of Rejuvenation', *Bulletin*, Sydney, (3rd June, 1971)
Octus, 'Explorers Should be Honoured', *Saturday Evening Mercury*, Hobart, (15th April, 1972)
Scott, N., 'Clean Clothes Spell Glamour for this Sculptor', *Australian*, (17th October, 1969)
'Sydney Man Wins Design Competition', *Sydney Morning Herald*, (11th November, 1965)
'Winning Sculpture a Joke: Alderman', *Sydney Morning Herald* (16th November, 1965)
'Judges Defend Sculpture', *Sydney Morning Herald*, (17th November, 1965)
'Alderman Reject Park Sculpture', *Sydney Morning Herald*, (1st March, 1966)
Paul Zika

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

Solo Exhibitions
1973 - Chapman Powell Street Gallery, South Yarra, Melbourne
1977 - Powell Street Gallery, South Yarra, Melbourne
Group Exhibitions

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

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

Bibliography
Germaine, M., Artists and Galleries of Australia and New Zealand, Sydney 1980
CATALOGUE

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

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

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

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

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

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

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

Ewa Pachucka
15. 'Woman with Python', 1978, 0.71x0.9x0.6 metres Polypropylene, Coll: Ararat Gallery
16. 'Skin of Man', 1979, 1.3x0.4x0.18 metres (approximate only), Hemp, Coll: Emmanuel Hirsch
Lutz Presser
17. 'The Martyr's Progress', series of five, 1980, 1x0.6x0.4 metres (approximate average size only), acrylic and mixed media, Coll: the artist
18. 'Fuck', 1974, 0.3x0.3x0.3 metres, leather, private collection

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

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

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

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

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