

Works by Lecturers
from the
Tasmanian School of Art
1980

WORKS BY LECTURERS

from

THE TASMANIAN SCHOOL OF ART

1980

**This exhibition has been mounted by Erica Burgess, Ros Hey and Scott Russell
as a fourth year art theory project.**

A Tasmanian School of Art Publication

Tasmanian College of Advanced Education

Olinda Grove

Mt. Nelson

Tasmania 7000

Ph. 203 274

Printed by Specialty Press,
233 Murray Street,
Hobart. 1980

All dimensions are given in centimetres - height, width,
depth, (including mount)

We are presenting this exhibition in order to provide the opportunity for students as well as the general public to see works by lecturers from the Tasmanian School of Art. It is important to emphasise that each lecturer is a practising artist concerned with exploring his or her ideas.

Despite differences in choice of working materials and forms and images created, there are general underlying similarities and philosophies.

We have found that the contact with them during the preparation of this exhibition has given us a greater understanding of their ideas and of the way in which they work. We hope that this exhibition will initiate similar opportunities for others.

We would like to thank the artists for their kind co-operation, and the valuable assistance given us by Grace Cochrane, Meg Taylor, Penny Hawson, Jon Holmes and the Gallery Committee in the preparation of the catalogue and presentation of the exhibition.

Erica Burgess

Ros Hey

Scott Russell

LES BLAKEBROUGH

b. 1930, England

Les Blakebrough has been making pots for 25 years. The technical aspects associated with his work are now largely intuitive, and this gives him greater freedom to explore different forms, many of which exhibit the calm spirituality of the Japanese tradition. In 1963 he studied with Takeichi Kawai in Kyoto, and this was an early influence on his work.

He continually experiments with his many ideas which often develop over a long period of time. He is able to produce a large quantity of work, as the result of disciplined working conditions. Time is very precious to Les Blakebrough. He finds there is great satisfaction in producing the multiples of domestic-ware pottery.

In 1976, Les Blakebrough started working with glass. He finds the process of transformation of the glass very exciting, and he makes many very beautiful pieces with this material.

STUDIES:

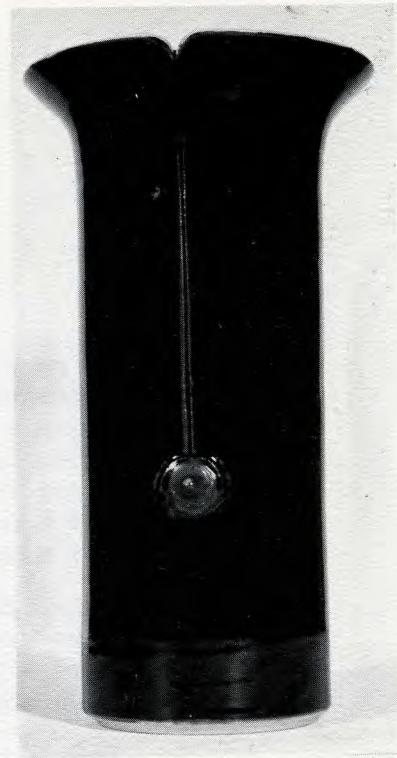
1955-1957 - studied painting/ceramics at East Sydney Technical College
1957-1959 - Sturt Pottery with Ivan McMeekin at Mittagong; **1960-1972 - Manager;**
1964-1972 - Director of workshops
1963 - Studied with Takeichi in Kyoto
1976 - Started working in Glass
1977 - Designed glass and worked in collaboration with Phillips Glass Factory in Newcastle

EXHIBITIONS:

Has had many exhibitions in Australia and overseas (Japan and Italy)

COMMISSIONS INCLUDE WORK FOR:

The Industrial Design Council of Australia
The Commonwealth Government for Expo '67 and Expo '70
Reserve Bank of Australia
National Bank of Australia
Australian Embassy, Peking
Ceramic Wall Mural, Banks Paton, Hobart
Glass for Government House Collection



Vase 1980
H. 28.5 cm
D. 15.5 cm

REPRESENTED IN COLLECTIONS OF:

National Gallery, Canberra
All State Galleries; and numerous Regional Galleries and private collections

Foundation member of the Craft Association of N.S.W.
Steering Committee member for the Craft Council of Australia
1973-1976 - Foundation member, Crafts Board, Australia Council
1974-1977 - Foundation member, Tasmanian Arts Advisory Board

Senior Lecturer in ceramics at the Tasmanian School of Art since 1973



Pot 1980
H. 27 cm



Pot 1980
H. 27 cm



Dish 1980
L. 43 cm
W. 34 cm
H. 4.5 cm



Teapot 1980
H. 18 cm



Set of 6 Dishes 1980
D. 15.5 cm
H. 3.5 cm

RODNEY BROAD

b. 1947, New Zealand

The works by Rodney Broad contain a mysterious, surrealist element. Concepts are realized through free-standing or mounted sculptural pieces, and wood-block prints. He says:-

'The major concern in my work is with elements of mineral, plant and animal matter which contain 'active principles' or atavistic powers reaching to the level beyond the exterior world that cannot be directly seen nor directly explained, only felt.

The effectiveness of the objects and materials I use is based on memory and the compression of a space/time continuum far beyond the level of tidy reason. Archetypes like myths, fables and symbols belong to us all.

Humans have increasingly felt estranged from their basic emotions and instincts and have imposed a positivist view of reality. I am attempting to uncover the dynamic former situation through memory, not only of the individual element but the interaction of layers of memory to create a new reality'.

STUDIES:

1965-1969 - University of Canterbury, N.Z.D.F.A. Hons.

1969 - Christchurch Teachers College Diploma

1970 - Diploma Teaching

1978 - Travelled in Europe

EXHIBITIONS:

1969-1980 - numerous one-man and group exhibitions in New Zealand, South Australia and Tasmania

AWARDS:

1969 - Guthrie Travel Award to make sculpture in Australia

COMMISSIONS:

University of Tasmania Bio-Medical Library



Chymical Nuptials

Mixed media, 1980

H. 83.5 cm

W. 82 cm

D. 28.5 cm

REPRESENTED IN COLLECTIONS OF:

Christchurch City Art Gallery
Christchurch Teachers College
University of Canterbury, N.Z.
University of Tasmania
Tasmanian Arts Advisory Board
McClelland Gallery, Melbourne
Mildura Sculpture Centre
Tasmanian Museum and Art Gallery
Queen Victoria, Museum and Art Gallery
Launceston
Burnie Art Gallery

Lecturer in sculpture at the Tasmanian School of Art since 1972



A Question of Signatures

Mixed media, 1980
H. 150 cm
W. 53 cm
D. 52 cm



Incident at Riga Carbon Transfer

Mixed media, 1972-1980
H. 89 cm
W. 77.5 cm
D. 16 cm

LINDSAY BROUGHTON

b. 1944, Australia

'Drawing is a means of discovery and a synthesising of existence'.

The works by Lindsay Broughton are metaphorical, autobiographical statements in which the artist's state of mind and personal circumstances - 'the transient nature of one's own reality' - are revealed. The landscape becomes the vehicle for the projection of psyche and an invitation to encourage dialogue with the viewer.

Having experienced the relative freedom of 'Abstract Expressionism of sorts', Broughton finds the discipline of drawing extremely valuable, a ritualistic exercise where meticulous detail may produce very strong imagery. The technical quality of the work does not over shadow the strength of the statement. He does not consciously relate to current trends in art. His work is directly related to what is happening to him at the time.

STUDIES:

1961-1963 - Tasmanian School of Art -
Teachers Diploma of Art; Fine Art Diploma,
(Painting)

1964 - University of Tasmania - Diploma
of Education

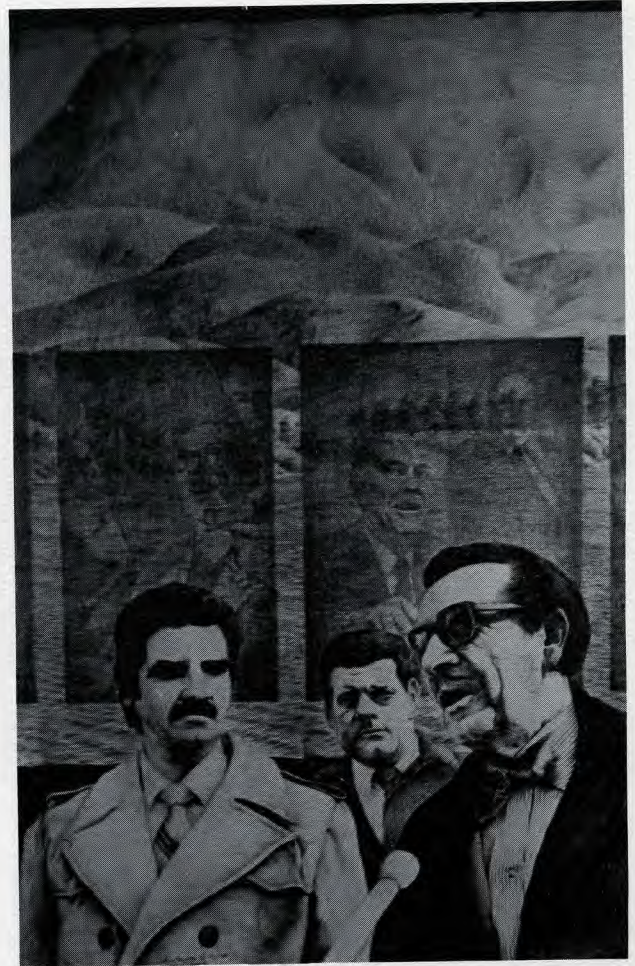
EXHIBITIONS:

1963-1980 - Exhibited in many group
exhibitions - also with preparation of
catalogues, handbooks, television productions,
lectures, workshops
Art critic for local newspaper

REPRESENTED IN COLLECTIONS OF:

Visual Arts Board - Art Purchase Programme
University of Tasmania
Burnie Municipal Council

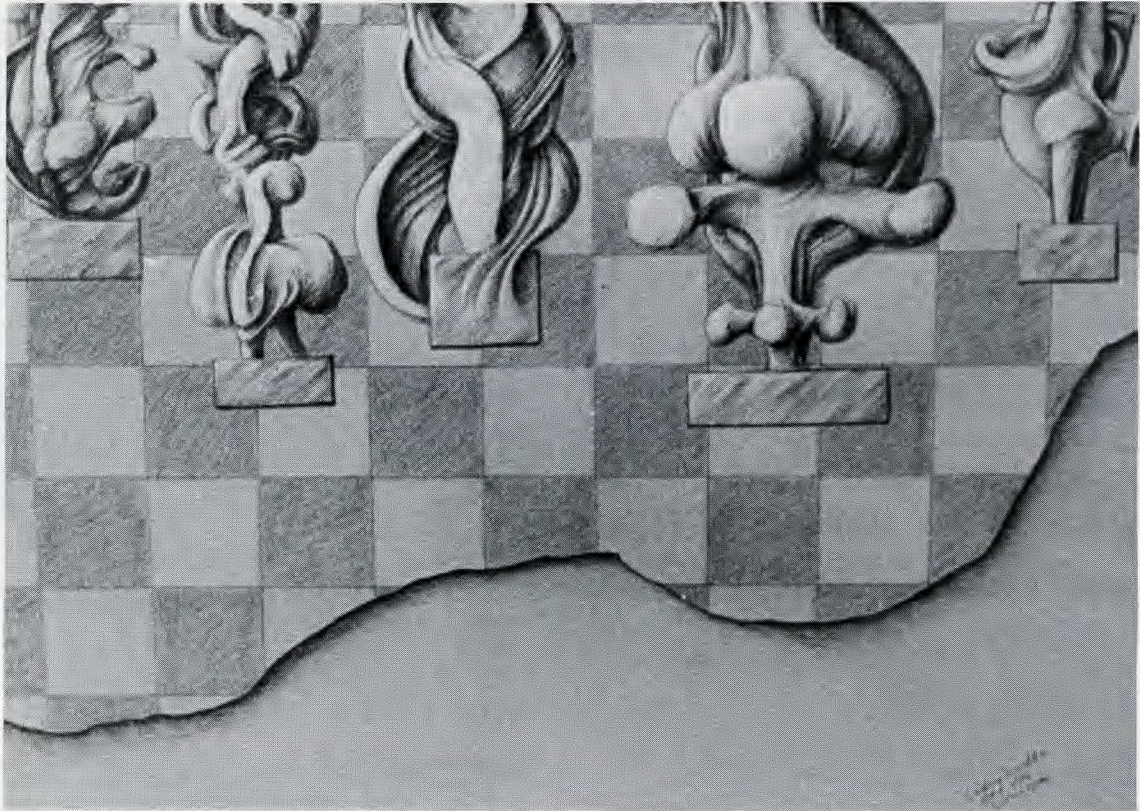
Lecturer in Art Education and teaches part-time
drawing at the Tasmanian School of Art since 1975



Veils of Meaning

1980

102 x 67 cm



Surface Game

Drawing, 1978

95 x 74 cm



Display of Meanings (the Chidleys of the World)

Drawing, 1979-1980

55 x 44 cm

WENDY BULMER

b. 1942, Victoria

Wendy Bulmer creates a variety of ceramic forms ranging from domestic ware to very personal screen-printed pieces, through which she is able to present social issues that concern her. She feels strongly a need to express these issues, which have become more important to her in recent years. She enjoys making the tiny pots and multiples just as much as the very large pots.

Her interest in ceramics started with Adult Education classes in Sydney in 1969, and she continues to express great enthusiasm for the satisfaction she gains from all aspects of the ceramic processes, and the way of life it dictates.

Teaching has increased knowledge of processes with which Wendy Bulmer would not otherwise be involved.

STUDIES:

1969 - Adult Education classes, Mosman, Sydney

1976 - Work with Master Craftsman, Les Blakebrough

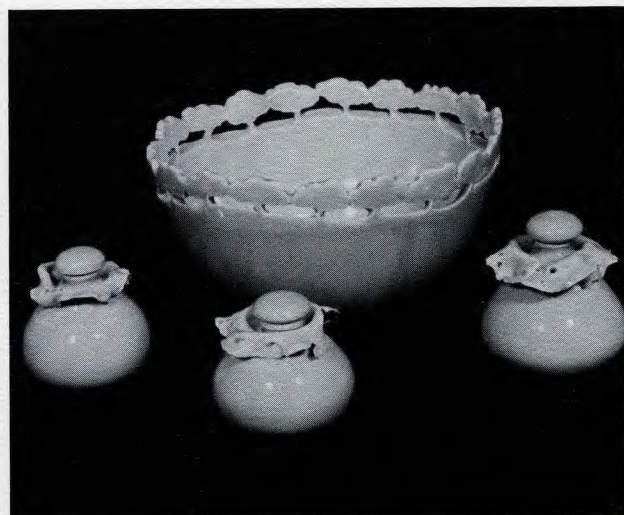
1977 - Apprenticeship Blakebrough

1979 - Worked for a time in Adelaide with Chris Headley studying decal making and slip casting technique

AWARD:

1976 - Crafts Board - Master Craftsman Project

Part-time lecturer in ceramics at Tasmanian School of Art since 1979



Celadon Tree Bowl

1980

9 x 16½ cm

Bottles

1980

H. 7 cm



Set of 4 Dishes

1980

2½ x 10 cm



M. D. and Cat Pot
1980
29 x 25 x 10 cm



Family Portrait Pot
1980
36 x 33 x 15 cm

ROD EWINS

b. 1940, Fiji

Rod Ewins says:

'When confronted by the sum of one's own works over a long period, perhaps the most immediate feeling is that of being transfixed and laid bare by them: most of us live through the phases of our lives, without having to confront the specific details of them again.

... But however many failures are recorded, the total effect is one of living, and growing. There is a small triumph in that.

I have tried always to avoid any adherence to 'isms' such as formalism, surrealism, mannerism, expressionism - but there are elements of all these in my work and I borrow unhesitatingly from their various vocabularies, as suits my purpose.

Like many artists, my work is a record of my attempt to come to terms with my own nature and my relationship with people, places, things and situations. My natural choice of locale is close to nature and with a few people in my life, and I have found the forms of nature are usually adequate to provide visual metaphors and analogies for my thoughts, emotions and experiences. I use them in an attempt to generalise from specific ideas - to reach out with different views, but inevitably similar general concerns'.

WORK INCLUDED IN COLLECTIONS OF:

Tasmanian Museum and Art Gallery
Benalla Art Gallery (Victoria)
Rosny Matric College
Lambeth Borough Council, London
Freemantle Art Gallery

AWARDS:

1980 - Shell Invitation Print Award
(Festival of Perth)



Tasmanian Landscape

Etching, 1979

78 x 59 cm

STUDIES:

1957-1960 - Medicine at Sydney University
1961-1962 - Julian Ashton Art School
Sydney. Part-time conservatorium of
Music, Sydney

1962 - Painted 4 months Fiji

1963-1965 - City and Guilds of London
Art School, (Painting, Sculpture,
Printmaking). Travelled in Europe

1966 - Scientific Illustrator C.S.I.R.O.,
Canberra

Taught Painting, Drawing, founded
Printmaking at Canberra Technical
College

1976 - Extensive travel in U.S.A.

EXHIBITIONS:

Exhibits regularly with annual print events
in Australia and on occasion with the Royal
Society of Painter-Etchers, London

Lecturer in printmaking at Tasmanian
School of Art since 1967



Tasmanian Landscape II

Etching, 1979

76 x 57 cm

CHRIS COWLES

b. 1942, Australia

Chris Cowles is a graphic designer and deals mainly with publication material. This means working closely with a client to ensure clarification of ideas, and compliance with the requirements of the contract, yet leaving room for his own artistic sensibilities. The recently published *The South West Book* demonstrated the application of aesthetic and technical skills in design and layout. Because of his interest in conservation and associated issues Chris Cowles related very closely with the content. This is an ideal situation for a contract graphic designer.

Work assignments are approached as challenging visual problems. The search for solution is the most exciting part of the project.

The graphic designer must be able to resolve commercial problems. Chris Cowles finds that solving problems similar to those that face students he is better able to identify with and advise them.

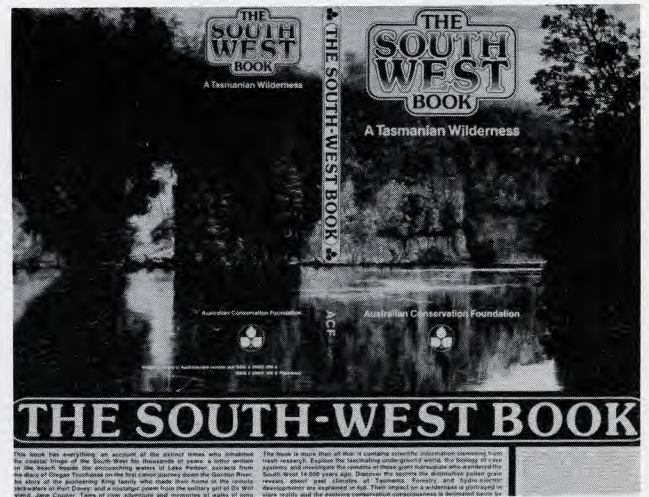
STUDIES:

- 1959-1962 - Studied Fine Art and Design (Hobart Technical College)
- 1963-1967 - Self-employed graphic designer (Hobart)
- 1967-1969 - Travelled in Europe and United Kingdom (where employed as graphic designer)
- 1970-1974 - Self-employed as freelance graphic designer

WORK HAS INCLUDED:

- Design of *The Future of Lake Pedder* published during 1973
- Design of the *Habitat Special Issue* published during 1975
- Art director and designer of *The South West Book* published during 1978

Lecturer in Graphic Design at the Tasmania School of Art, since 1974



details of artwork from *The South West Book*

ANN HARRIS

b. 1957, Tasmania

Ann Harris considers that it becomes much simpler to define intent and direction when confronted with a retrospective collection of works, executed over a number of years, than at the beginning of one's career. Life experiences, thought processes and technicalities are still very formative and subject to change. She feels great excitement and gratification related to visual expression. The exploration of her own development becomes very time-consuming, and she is continually absorbing influences which direct her work.

STUDIES:

1976-1979 - Studied at the Tasmanian School of Art

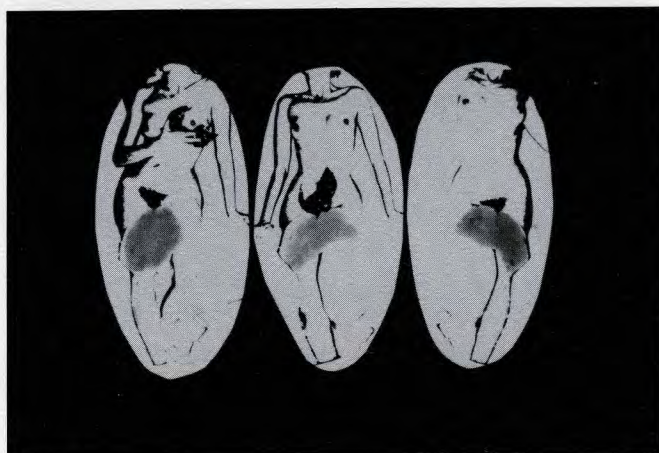
1978 - Diploma in Sculpture and Photography

1979 - Degree in Photography

AWARDS:

1980 - Grant from the Crafts Board, Australia Council to train at the Tasmanian Museum and Art Gallery as a Curator of Decorative Arts

Works part-time in photography at Tasmanian School of Art, 1980



Three Nudes

1980

24 x 29 cm

(Print size)



The Apple Series

Series of 6 images, 1980

each - 14 x 18 cm

(Print size)

MARION HARDMAN

b. 1951, Tasmania

Marion Hardman says:

'Taking photographs is a very private process which heightens perception and awareness of textures, colour, smell, and sound, and allows for a close relationship to be formed with the subject material'.

Light quality is very important and is employed with maximum effect to document response to the outside environment, the main source of inspiration. The surreal and fantasy situations present in reality remain an ongoing fascination, as does close examination of distasteful conditions and objects.

Marion Hardman's earlier work demonstrates the abstraction related to black and white photography. A departure into selective manipulation of colour in recent prints, shows keen interpretation of situations of fantasy and excitement, however, she considers that her colour photography is perhaps more transient than her black and white photography.

STUDIES:

1970-1973 - Tasmanian School of Art - Diploma of Design

EXHIBITIONS:

1974-1980 - Group and solo exhibitions throughout Australia

REPRESENTED IN COLLECTIONS OF:

National Gallery of Victoria
Art Gallery of N.S.W.
Bibliotheque Nationale, Paris
Philip Morris Collection
Visual Arts Board - Art Purchase Programme
High Court of Australia, Canberra, A.C.T.

Bibliography includes - Marion Hardman,
Manning P. *'Green Bans'*
1975. (Australian Conservation Foundation,
Melbourne)
1976 - Jan. - *Camera*
1978 - March - *Creative Camera*

The White Horse

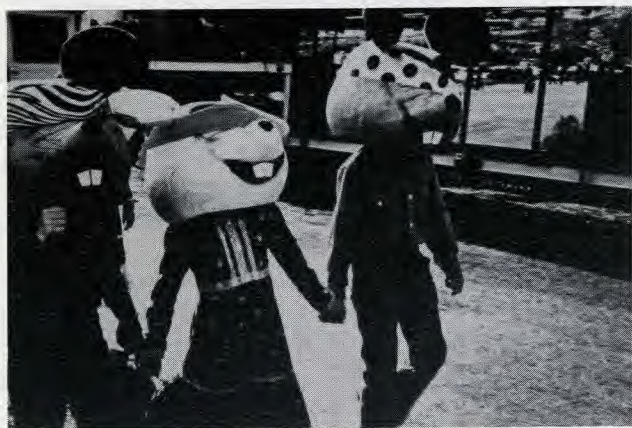
Colour photograph, 1979
12.5 x 17.5 cm



AWARDS:

Visual Arts Board Standard Grant (1975)

Lecturer in Photography at the Tasmanian
School of Art since 1978



August 18, 1979
26 colour photographs
each 12.5 x 17.15 cm

BOB JENYNS

b. 1944, Victoria

Bob Jenyns uses colour to advantage, in essentially sculptural pieces and sees himself as a three-dimensional painter rather than a sculptor, using wooden or metal structures as the vehicle for form and colour.

The element of humour is very important in his works which are about matters of personal significance and interest. He makes many related pieces to illustrate a concept, and sometimes these are also explored in printmaking.

There is satisfaction in the actual physical effort involved in forming the works and a close bond is developed between artist and artifact. Bob Jenyns works best under pressure, and values the stimulation of having to meet a specific deadline, such as an exhibition date. He believes it is more important to make the object than talk about it.

STUDIES:

1961-1964 - Diploma of Art, (Caulfield)
1965-1978 - Employed by Victorian Education Department
1978 - Participated in Visual Arts Board Artist-in-Schools Programme

EXHIBITIONS:

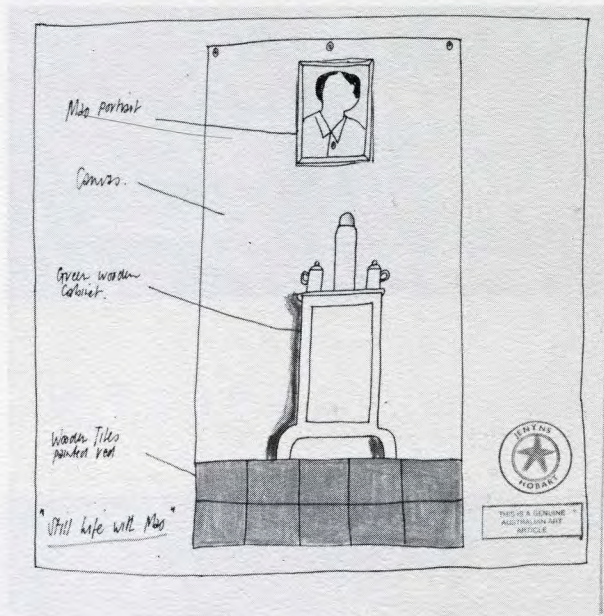
1965-1980 - Solo and group exhibitions in Sydney, Melbourne, Canberra, Brisbane and Mildura

REPRESENTED IN COLLECTIONS OF:

Art Gallery of New South Wales
Kelvin Grove Teachers College, Brisbane
Alice Springs Art Foundation
Philip Morris Collection
Ballarat Fine Art Gallery
Visual Arts Board - Art Purchase Programme

COMMISSIONS:

1977 - Collingwood Education Centre Plaza



Work drawing for **Still life with Mao**
1980
180 x 90 x 90 cm

AWARDS:

1974 - Visual Arts Board
1976 - Alice Springs Purchase Prize
1978 - Visual Arts Board Special Projects Grant

Lecturer in sculpture at the Tasmanian School of Art since 1979

LORRAINE JENYNS

b. 1945, Melbourne

'Although I have had no formal training in ceramics I find I can combine, with clay, my interest in sculpture, painting and fibres', says Lorraine Jenyns.

The objects and ideas are probably more important to me than the process of making them, although the excitement of the transformation occurring during the glaze firing is like a metamorphosis - a dull drab object comes alive with colour and takes on a glittering personality. I become very attached to most of my work and don't think of them being made of clay once they are finished. To make things in the form of pots is contradictory and fascinating and almost a pun on 'good design' and usefulness.

Colour is important but so are the visual effects of matt and gloss, creating 'soft' and 'hard' areas on the clay surfaces, e.g. the soft pink of underglazed skin against the shining hard colour of a costume or background'.

Lorraine Jenyns likes to work on themes or let ideas develop over a number of years, and is mostly interested in wild animals, various fantasies, myths and legends and story-telling.

STUDIES:

1963-1965 - Caulfield Institute of Technology,
Royal Melbourne Institute of Technology, Melbourne
Teachers College

1967 - Started working in clay

EXHIBITIONS:

1971 - 1980 - Many solo, group and travelling
exhibitions throughout Australia, also
'34th International Ceramics Exhibition',
Faenza, Italy, 1976

AWARDS:

1974 - Caltex Ceramic Award
1974 - Crafts Board Grant



Self Portrait with Tigers

1967

H. 41 cm

WORK INCLUDED IN COLLECTIONS OF:

The Major State and Regional Galleries in Australia

Part-time lecturer in ceramics at Tasmanian School
of Art, 1980

JOHN LOANE

b. 1950, Victoria

John Loane sees the process of printmaking as 'coming in through the back door - in the sense that the image may almost inadvertently evolve via the indirect process, but not without a good measure of intention and projection. Technical facility is inextricably related, but ultimately subservient to content'.

The imagery in his current work is partly suggested by the sacred shapes of primitive aboriginal mythology. This demonstrates his concern for cultural heritage.

Recently John Loane has introduced photographically figurative elements where the image necessitates it, but in relation to a development of abstract form.

John Loane considers that the making of art is a necessary process for mankind. He believes that when societies fade, the images remain as a good record and interpretation of a life-style.

STUDIES:

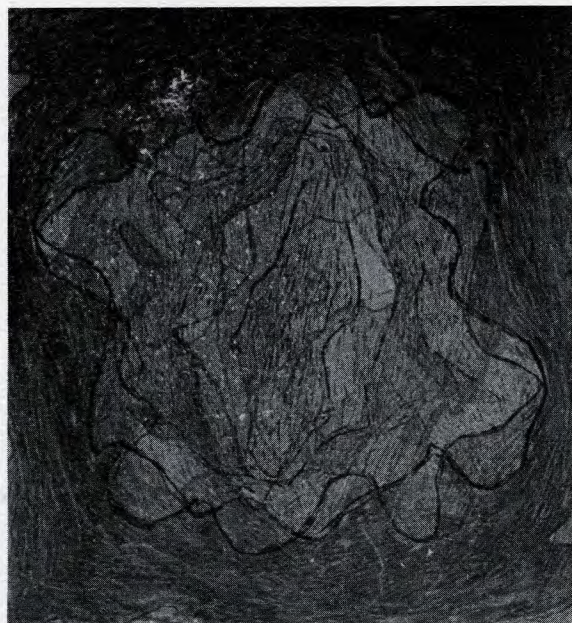
1969-1970 - Painting, Printmaking at Prahran Technical College
1971 - National Gallery of Victoria, School of Art (Dip. Art)
1976-1977 - Victorian College of the Arts (Graduate Diploma of Fine Art - Printmaking)
1974-1975 - Travelled Europe, Scandanavia, U.S.A.
1979-1980 - Guest of the Printmaking Studio, University of Alberta, Canada; Visited printmaking workshops around the U.S.A.

EXHIBITIONS:

1972-1980 - Solo and group exhibitions in Victoria, South Australia, Tasmania, Canada, England, Germany, Western Pacific

REPRESENTED IN COLLECTIONS OF:

National Galleries of Victoria and Canberra
Visual Arts Board - Art Purchase Programme
Regional Galleries at Geelong, Warrnambool, Latrobe Valley, Shepparton, Burnie



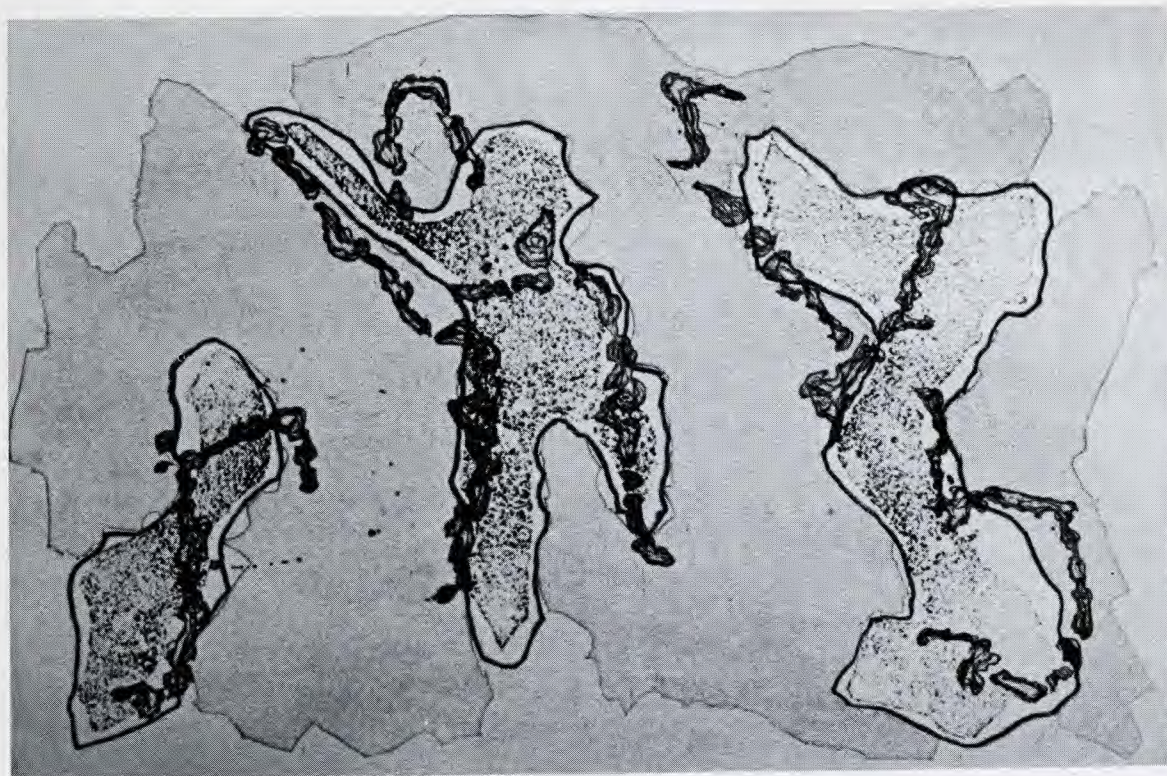
Primitive Mythology #V

Etching, 1979
77 x 57 cm

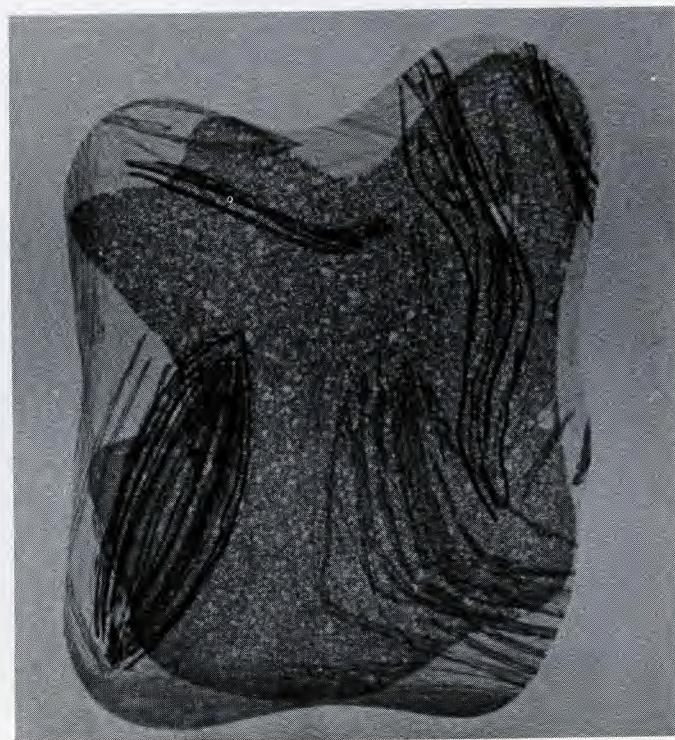
AWARDS:

1971 - Geelong Print Prize
1978 - Henri Woreland Memorial Print Prize,
Warrnambool Art Gallery

Lecturer in printmaking at Tasmanian School of Art since 1980



Primitive Mythology # IV
Etching, 1979
76 x 57 cm



Primitive Mythology # I
Etching, 1979
77 x 57 cm

DUSAN MAREK

b. 1926, Czechoslovakia

Dusan Marek is positive about his role as a painter - and doesn't question his destiny in that direction. He is totally involved in the expression of his ideas, which he constantly examines as a crystallization of his experiences, within time and space. His paintings provide an elusive glimpse of the reality of a dream as they explore the evolution of mankind as an integral part of nature. He paints while listening to music, and is very aware of the close relationship of the two mediums. He especially enjoys Jazz.

He is also fascinated with filmmaking and is aware that the technicalities involved create a distance between an artist and his work, when compared with the actual physical closeness achieved by a painter. For Marek, it is an art form not yet fully developed, but provides an exciting medium for extension of his ideas.

STUDIES:

1942-1948 - studied art in Turnor, Jablonec and Prague, Czechoslovakia

EXHIBITIONS:

1939-1980 - many solo and group exhibitions in Czechoslovakia, South Australia, Victoria, New South Wales, Tasmania, A.C.T., New Guinea, London

AWARDS:

1962-1971 - Awards for filmmaking from Exhibitions in Sydney, Melbourne, Vancouver, Mostra, Venice, Chicago

1970 - Australian Film Institute, Melbourne - Experimental Film and Television Fund

1979 - Travel grant, Visual Arts Board, Australian Council

REPRESENTED IN COLLECTIONS OF:

The State Galleries of South Australia, Tasmania and New South Wales
The Universities of Adelaide, S.A., Tasmania, Queensland and the Australian National University, Canberra, A.C.T.

The Mertz Collection, U.S.A.

Visual Arts Board - Art Purchase Programme

Mornington Peninsula Arts Centre

Burnie Art Gallery

High Court of Australia, Sydney

National Film Collection

National Library of Australia

Australian Broadcasting Commission

Numerous Educational Institutions

Australia Film Institute

Bibliography includes biography by Bernice Murphy:

Dusan Marek (Eileen Chanin, The Macquarie Galleries, Sydney, 1979)

Lecturer in painting and filmmaking at the Tasmanian School of Art since 1973



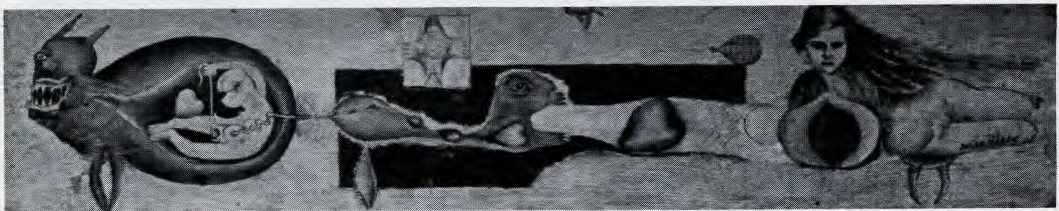
Return of Christ

1979

84 x 38 cm



Just Before We Know
1975
187 x 279 cm



Birth of Love
1948
84 x 26 cm

JIM MARWOOD

b. 1932, England

Jim Marwood says:-

'Having survived repeated assassination attempts by the German Air Force during the period 1939-45, I became interested in living as long as possible. With this in mind I studied Medicine as a secure source of income, then emigrated to Australia to avoid military conscription. I enjoyed medical work, but became increasingly irritated as I realized its demands were leaving no time for living and for personal development. It is a great trap to believe oneself indispensable and therefore not free.

My most successful paintings had been anecdotal - involving people and animals, or documentary - reflecting interest in good things that were being destroyed by 'progress'. Many of my paintings began as photographs.

A few years ago I might have described myself as a sentimental collector and documenter of superseded ideas and ways of life, but suddenly in the 1980's the simpler ways of living have become very relevant: if we are permitted to survive the collapse of the consumer society it may literally be a matter of life or death to preserve and understand ways of survival of the old people still living in isolated places.

Medical work has given me a privileged chance to meet these people: it is always a problem and a challenge to present them with respect, and not to abuse this privilege'.

1952 - 1959 - Studied Medicine, Birmingham University

1960 - Worked at Mackay Hospital, Queensland

1961 - Moved to Hobart

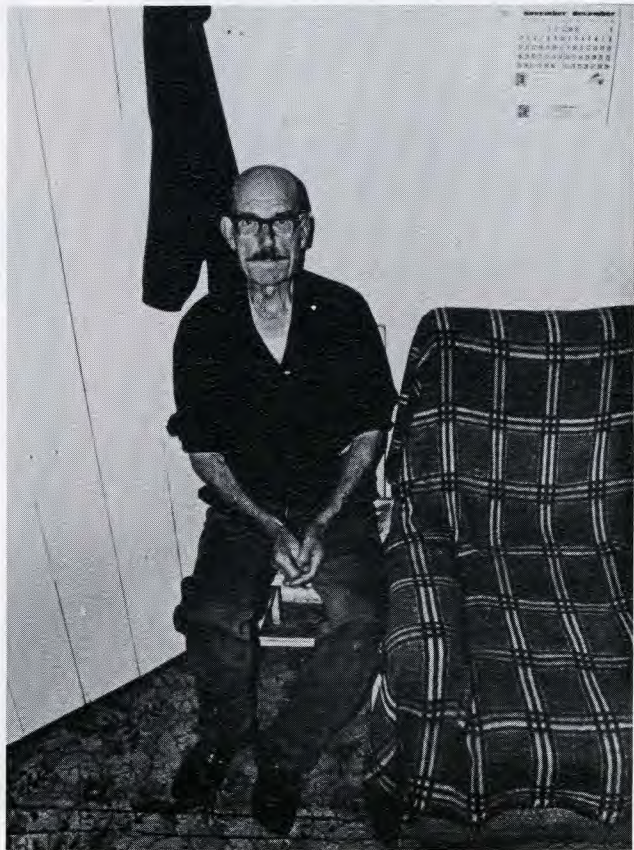
1976 - Entered Tasmanian School of Art

Temporary lecturer in photography at the Tasmanian School of Art, 1980





4 Photographs
1979
59 x 47 cm



TIM PAYNE

b. 1948, United States of America

Tim Payne feels the formation, production and expectations of the paper mill are as much a part of his art work as the individual paper pieces he creates.

His interest in paper-making grew after graduation from San Diego University in 1974, and led to working experience in three paper mills in America, before coming to Tasmania as Craftsman-in-Residence where he set up the Jabberwock Paper Mill.

Tim Payne's images are inspired by the elusive, intangible elements associated with dreams. He attempts to create the illusion of experiencing an unseen presence using white and gold to symbolize spirituality.

He feels empathy with the ideals of Rothko and the philosophy of Jung.

He believes his work demands total commitment and that thorough knowledge of technical skills give him the freedom for maximum intensity of expression.

STUDIES:

1969-1972 - San Diego State University - B.A.

1975 - San Diego State University - M.A.
(printmaking)

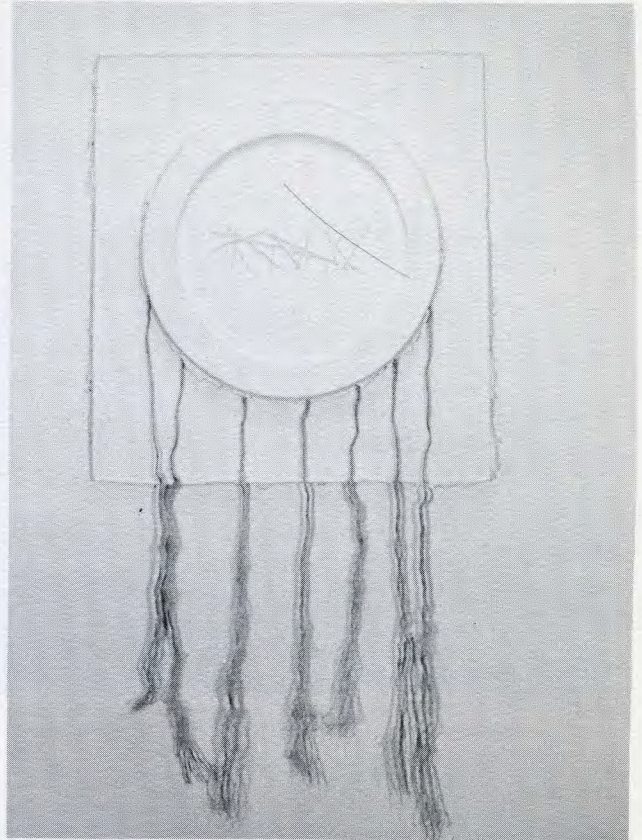
WORK EXPERIENCE INCLUDES:

Instructor, California Community Colleges
Master Printer for Printorium West (California)
Paper-maker in mills in California and Indiana

GRANTS:

1978 - Visual Arts Board, Crafts Board,
Tasmanian Arts Advisory Board, to establish
paper mill

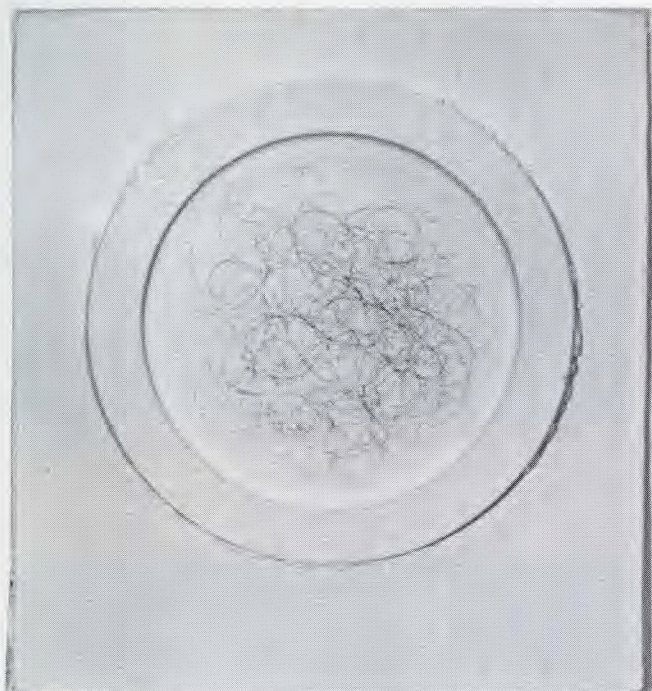
Craftsman-in-Residence (paper-maker) at
Tasmanian School of Art since 1978



Papyri and Scythe

Paper work, 1980
8.25 cubic metres

details from complete work



GEOFF PARR

b. 1933, New South Wales

The landscape exemplifies nature to which those living close to it, such as the aborigine, relate harmoniously. The evidence of civilization (and particularly that of the West) is revealed by the impact on the pristine environment of mans' geometric structure. Geoff Parr uses photography to examine this interaction. Working in a series of images related by content or structure can emphasise his points of view of human attitudes toward the landscape and often reveal ridiculous situations. He can further accentuate this by setting up situations himself - then recording them photographically.

His photographs show his concern with environmental and conservation issues.

Geoff Parr believes that visual art has the capacity to cope with the questions concerned with the human condition in ways unattainable through words.

EXHIBITIONS:

Exhibits continually in solo, group and travelling exhibitions

WORKS INCLUDED IN COLLECTIONS OF:

National Art Gallery, Canberra
South Australian Art Gallery
National Gallery of Victoria
Tasmanian Museum and Art Gallery
University of Tasmania

1974-1977 - Member Visual Arts Board, Australia Council, and convenor of Visual Arts Board Education Committee

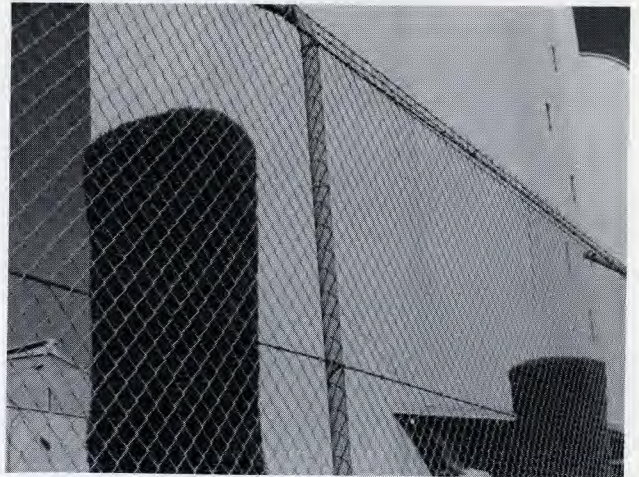
1980 - Chairman of the Tertiary Visual Art Education Study Committee, Australia Council
Member of the Council of the Australian Centre of Photography
Member of the Fine Art Committee, University of Tasmania
Member of the Tasmanian Arts Advisory Board

Lecturer since 1962 and present Head of Tasmanian School of Art



Rural Sequence -Without People

30 photos, 1978
each 30.5 x 25.5 cm





1974 Drawings (5)
77 x 56 cm

LUTZ PRESSER

b. 1947, Germany

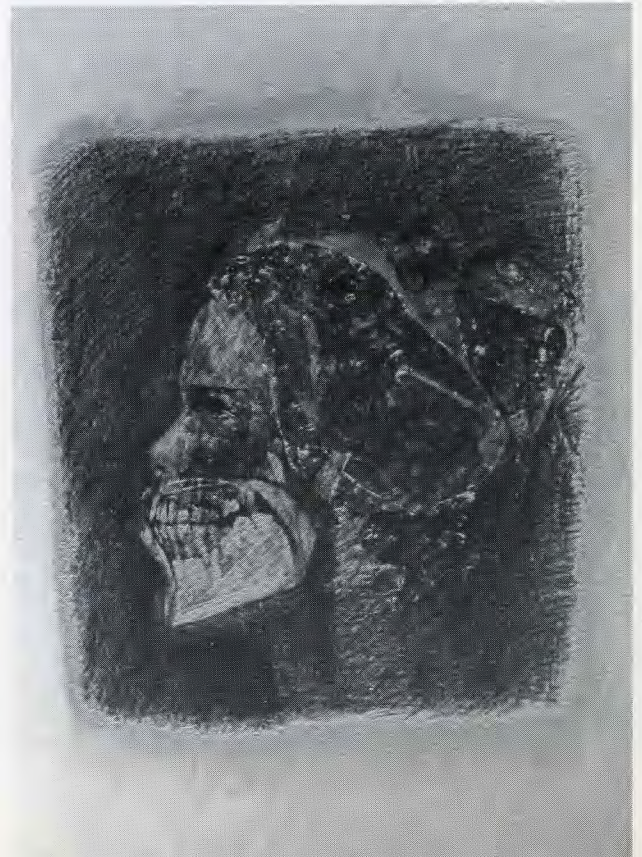
Lutz Presser presents his interpretation of Christian and Pagan myth and legend in his work, using a variety of materials and forms. He feels that spatial illusion on a flat surface can be strengthened by extension of part of the image into real space. Many of his ideas are shown as three dimensional works. He feels detached from the completed work, compared to the total involvement he has in creating a work.

Presser feels that it is essential for the Western Artist to understand the investigatory nature of his/her art and its intent.

A language of vision must be developed in order that dialogue between artist and viewer may be established and should occur as a process of education.

STUDIES:

1966-1969 - Royal Melbourne Institute of Technology (Associate Diploma Fine Art - Painting)



1970 - Fellowship Diploma (R.M.I.T.) and studied at University of Melbourne
1971 - Awarded D.A.A.D. Scholarship, Staatliche Hochschule für bildende Kunst, Hamburg
1976 - Preliminary to Masters Degree (Art History), La Trobe University, Victoria
1977-1978 - Master of Arts Degree (Art History), La Trobe University

EXHIBITIONS:

1970-1980 - Solo and group exhibitions in Queensland, Victoria, New South Wales, Tasmania

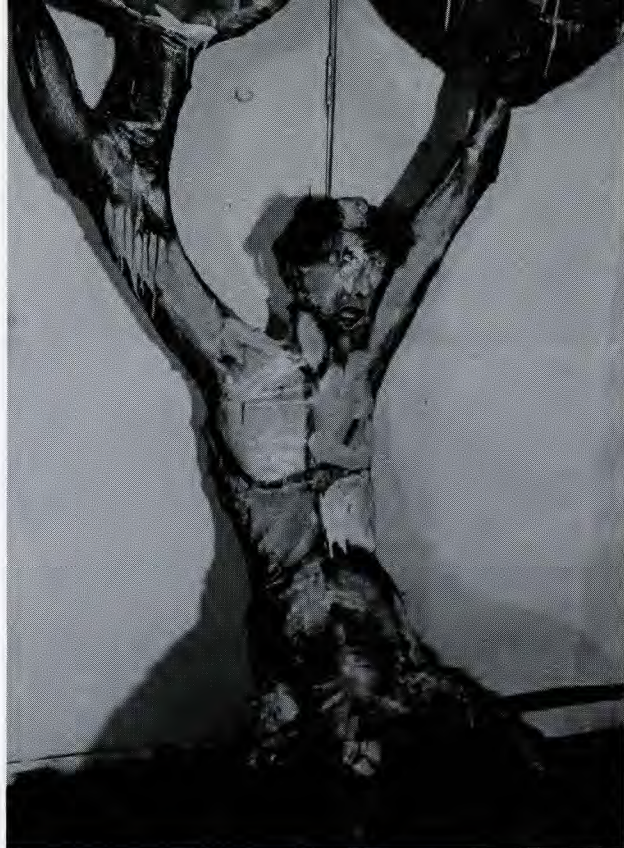
REPRESENTED IN COLLECTIONS OF:

Permanent exhibition in Ha Kunsthalle, West Germany
Visual Arts Board Art Purchase Programme
National Gallery of Victoria - Michel Bequest

AWARDS:

1971 - D.A.A.D. Scholarship

Lecturer in Painting and Drawing at Tasmanian School of Art since 1979



Marsyas (detail)
1980

H. 300 cm
L. 250 cm
B. 140 cm



JOHN SMITH

b. 1948, England

The realisation of concepts is more important than craftsmanship to this designer/artist. He admires men like Buckminster Fuller, Bronowski, A.C. Clarke and Leonardo da Vinci. Lateral thought processes are employed to initiate better solutions to old problem areas, along with the application of technology which might not necessarily be traditionally related. An example on a grand scale is the Smith's dome-shaped house, which uses the technology generally related to industry such as car manufacture.

John Smith enjoys the challenge of compromise necessary between an aesthetic idea and a definite function and feels a strong sense of moral responsibility is necessary in producing a consumer oriented item such as a chair. He sees the ideal workshop as that where a designer has craftsmen to manufacture the items. He does not feel a need to be physically involved in the making of pieces, although he recognizes that economically, this is often the only solution.

STUDIES:

1966-1969 - High Wycombe College of Technology and Art - (B.A. - Three Dimensional Design, Furniture)

EXHIBITIONS:

1970-1972 - Exhibited painting
Shows in Tasmania with single pieces exhibited interstate
1972 - Architectural Mural for Rosny College

AWARDS:

1973 - Crafts Board - to establish workshop
1973 - Finalist prizewinner in 'International Canvas Furniture Design Competition', Japan
1974 - Design for Geodesic aviaries for Royal Botanical Gardens, Hobart
1975 - Sponsored by Design Council to attend I.C.S.I.D. Design Congress, Moscow
1978 - Design of Telephone Booths for Elizabeth Mall
1979 - Study leave in U.K. and Northern Europe investigating design in industry and education
1980 - Works - Contemporary Australian Jewellery travelling to Japan, Hong Kong, Manila

Lecturer in 3-D Applied Design at
Tasmanian School of Art since 1970



Embryo Drawing

1980

72 x 72 cm

H. 18 cm



Stool, 1980

H. 64 cm

W. 38.5 cm

D. 46 cm

Desk chair, 1980

H. 82 cm

W. 49 cm

D. 56 cm

PENNY SMITH

b. 1947, Germany

The discipline of presenting at least one major exhibition a year is a great challenge to Penny Smith. In her exhibitions, each individually created piece contributes to a total environment. The sense of completeness extends to the packaging which becomes part of the work - an outer shell, or pod, from which the pot emerges like a kernel.

The pieces evolve from sketches of basic shapes, which allow for adaption and manipulation of the 'jigsaw' components of the piece during development.

She receives great stimulation in processing and manipulating the clay and there is extra reward when visual and tactile communication occurs.

Jewellery pieces conceived and realised with her husband John, demonstrate her versatility in innovative design and decoration. This is a conscious attempt towards joint creativity.

STUDIES:

1966-1969 - B.A. Design (Furniture),
Buckinghamshire, England
1970 - Self-trained Potter, Tasmania

EXHIBITIONS:

1969-1980 - Solo, group and travelling
exhibitions in England, Australia and Italy
1980 - Joint Raku Exhibition with British
potter Robin Welch
1980 - Works - Contemporary Australian
Jewellery, travelling to Japan, Hong Kong,
Manila

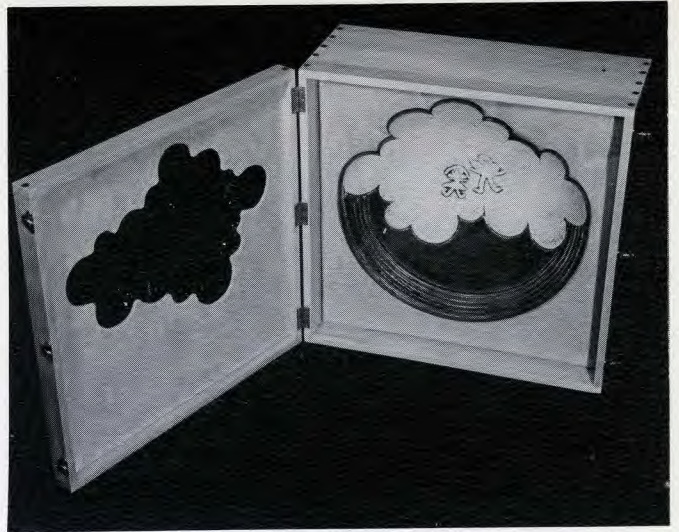
AWARDS:

1973 - Bathurst Award for Ceramics

GRANTS:

1973 - Crafts Board, Australia Council (to
establish workshop)
1978-1979 - Crafts Board, (Studio
Training - U.K.)

Lecturer in Ceramics and Visual Investigation
at the Tasmanian School of Art since 1978



Ceramic Dish with Display Box
1980
H. 60 cm
W. 60 cm
B. 28 cm



Jewellery and Display Box
1979
H. 27 cm
L. 42 cm

REPRESENTED IN COLLECTIONS OF:

Division of Recreation and Leisure, Toronto
Mitchell Gallery, Bathurst
University of Tasmania
Tasmanian Museum and Art Gallery
T.C.A.E. collection
National Gallery of Victoria
Bendigo Gallery, Epsom
Diamond Valley Regional Gallery
Private Collections

MILAN MILOJEVIC

b. 1953, Tasmania

The lithographs of Milan Milojevic contain an essentially mysterious and obscure element. Photographs of people and objects are manipulated to create fantasy and to evoke humorous response. By changing context and relativity, he gives monumental status to mediocrity. He views his art as an interpretation and presentation of his personal environment, where the integrity of the imagery must be retained.

During 1977-1978 he spent eighteen months as an apprentice at Landfall Press, Chicago, which gave him the opportunity to develop his technical abilities. He enjoys the technical involvement and challenge of the printing processes, particularly those related to lithography. He also enjoys the flexibility of printmaking which allows an image to gain maximum impact, such as that achieved by Jasper Johns and Rauschenberg.

He sees no conflict between his roles as artist and printer. As a printer he has worked closely with many leading contemporary artists in the United States, and during 1979 presented an extremely valuable exhibition of their original lithographs in the Tasmanian School of Art Gallery.

STUDIES:

1972-1975 - Tasmanian School of Art, majoring in printmaking

1977-1978 - Apprenticeship Landfall Press, Chicago, U.S.A.

GRANTS:

Visual Arts Board (to assist apprenticeship)

Lecturer in printmaking, Tasmanian School of Art since 1979



Aguila

Lithograph, 1979
51 x 59 cm

ROLAND WALLACE

b. 1953, Tasmania

'The Image starts with a glimmer and grows like a tree'.

Roland Wallace sees drawing as the most appropriate way to document visual thought processes quickly. He believes that drawing can give reality to un-real situations. In this he attempts to meet the viewer half-way with the image, anticipating an analytical response. He has admiration for the ideas of Duchamp and Einstein.

Wallace's images are motivated by a desire to probe beneath the outward appearance of life, and to increase perceptions. He feels mechanisms play a vital role together with the natural elements, 'air, fire, water', which, for him, form a vital extension of original concepts. He also feels that contact with students extends his ideas.

STUDIES:

1971-1976 - Tasmanian School of Art
(Bachelor of Visual Art)

EXHIBITIONS:

Exhibits regularly in group shows

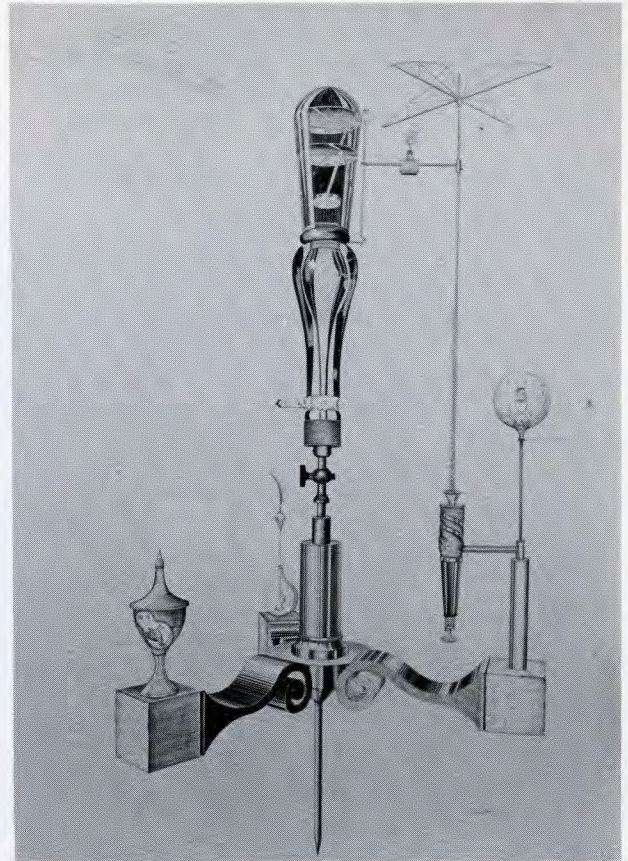
REPRESENTED IN COLLECTIONS OF:

Tasmanian Museum and Art Gallery
National Gallery of Victoria - Michel Bequest
University of Tasmania
Visual Arts Board - Art Purchase Programme

AWARDS:

1977 - Tasmanian Arts Advisory Board - Art and Craft Scholarship

Part-time lecturer in drawing at the Tasmanian School of Art, 1979



The Anxiety Apparatus

Drawing, 1979
101 x 73 cm

BILL THOMAS

b. 1946, Tasmania

Bill Thomas feels that working in clay provides immense satisfaction for the designer/maker of essentially functional ceramics. He enjoys the economy of the medium, the timelessness of good form, and the positive response to aesthetically pleasing pieces. His techniques and attitudes have been strongly influenced by a two year domestic-ware pottery course, which brought him into contact with the attitudes of Jerome Abbo, and re-affirmed his view of pottery as a 'way of life'.

He sees no place for fashion in art, and is constantly aware of dangers in working for a market where one could be influenced by the dictates of public demand. He feels that the role of the artist as a visual educator is extremely important in the community, and as a teacher of ceramics his prime consideration is to help in development of forms.

STUDIES:

1976-1978 - Harrow College of Art, London,
(Diploma of Studio Pottery)

1978 - Licentiatehip - Society of Designer
Craftsman, London

1979 - Loan from Tasmanian Arts Advisory
Board (to assist in the construction of his own
studio)

Lecturer in ceramics at the Tasmanian
School of Art, 1980.

Platter 1980
D. 33 cm
H. 4.3 cm

Plates (set of 6) 1980
D. 25.5 cm
H. 3 cm

Teapots (2) 1978
H. 150 cm

Bowls (set of 6) 1980
D. 17 cm
H. 5.5 cm



HELEN WRIGHT

b. 1956, Tasmania

'There is a bond of friendship with pastels and paper and with lithography'.

Helen Wright considers her work the necessary visual language to present her summation of personal experience and social comment. The image is compared to the noun, and qualified by the adjectives of structure, composition, and colour.

Maximum impact is demanded from the image through the extensive manipulation of elements - 'anything goes as long as it works'. She uses collage and would extend the image into three dimensions if necessary. The idea is often strengthened through a series of related images. She admires and has been influenced by the works of De Kooning and Oldenberg and feels strong kinship with the ideas of Jasper Johns.

STUDIES:

1976-1979 - Tasmanian School of Art - majoring in lithography

EXHIBITIONS:

1980 - Solo Exhibition - Tasmanian School of Art Gallery

REPRESENTED IN COLLECTION OF:

Visual Arts Board - Art Purchase Programme

Part-time lecturer in drawing at the Tasmanian School of Art, 1980



Drawing
1980
83 x 100 cm

PAUL ZIKA

b. 1949, Victoria

Paul Zika aims to present an image of seeming order and logic. On closer inspection, however, the illusion is revealed, like a magician challenging reason. His use of three-dimensional forms and colours which expand or flatten surfaces create ambiguities concerning real and illusionary space.

The paintings are presented as objects and have developed in form from the traditional rectangular frame to an interrupted frame and then to actual three-dimensional structures, which are still attached to the wall.

The exhibition 'Two Decades of American Painting' (1967), was an early influence in directing Zika's attitudes toward the imagery and intent of his own prints and paintings.

STUDIES

1968-1970 - Associateship Diploma (Fine Art - Painting), Royal Melbourne Institute of Technology 1971

1971 - Fellowship Diploma (Fine Art - Painting), R.M.I.T.

1972 - Technical Teacher's Certificate, State College of Victoria

1973 - early 1975 - Certificate of Advanced Studies (painting) - St. Martins School of Art, London

1977-1978 - Study tour of U.S.A.

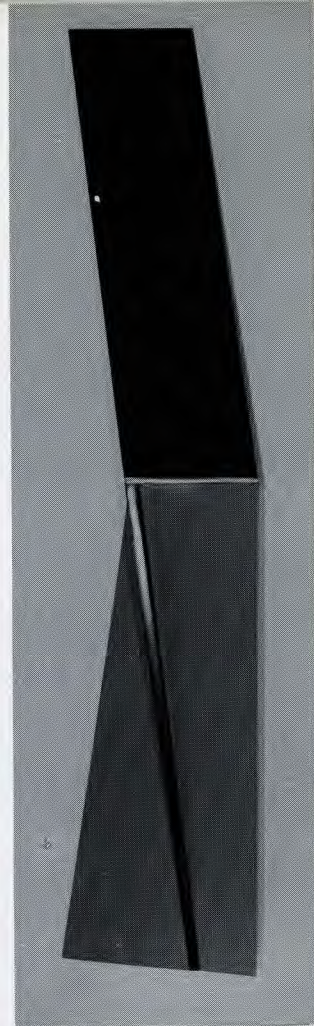
EXHIBITIONS:

1970-1980 - Solo, group and travelling exhibitions in Australia and overseas

REPRESENTED IN COLLECTIONS OF:

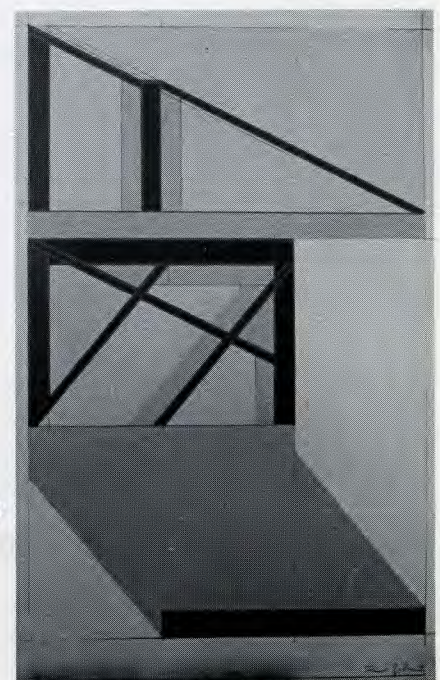
Ballarat Art Gallery
Royal Melbourne Institute of Technology
Readers Digest
Federal Department of Education - *Hemisphere*
Victorian Ministry for the Arts
Visual Arts Board - Art Purchase Programme

Lecturer in painting and drawing at Tasmanian School of Art since July 1979



Painting (3 dimensional)
1979

L. 183.5 cm
D. 18 cm
W. 39 cm



'2-79'
Silkscreen, 1979
77 x 51½ cm

The organisers of this exhibition wish to acknowledge support for the production of this catalogue and presentation of the exhibition from:-

Aberfeldy Cellars
Artery
O.B.M.
Leo Burnett Pty. Ltd.
John Pool
Shepherds
J. Soundy Pty. Ltd.
Tasmanian Building Society
Stan Tilley
J. Walch & Sons Pty. Ltd.
Trevor Delaney
Tasmanian Arts Advisory Board
Launceston Bank for Savings
Audio Visual - T.C.A.E.
City Merchants Pty. Ltd.

b-murphy@z-is.com.au