A SHOW OF CONNECTIONS
'NOT A PICTURE SHOW'

'Not a Picture Show' is an exhibition which formed part of the Tasmanian representation within Anzart-in-Hobart, a major event which brought together Australian and N.Z. artists. The title of the show is an enquiry more so than a conclusion, mainly with reference to the innovative use of photography in relationship to other media to present meaning in the works.

The artists, all living and working in Tasmania, are John Armstrong, Grace Cochrane, Kathie Crawford, Geoff Parr, Ann Harris, Karin Hauser, Graeme Johnson, Andrew Kelly, Ruth Frost, Scott Russell and David Stephenson. They were brought together initially because of their ability to work within and beyond traditional approaches to photography and the usages of it; many of them working with contemporary photographic practices and diverse material (collage, installations, bromides, lightboxes and sewn plastic).

"Perceptions of photographs are all too often linked to the obvious — the direct, apparently representational image. For many people, the familiarity of the photograph, their acceptance of realism, the descriptive quality of the medium combined with an inherently subtle and complex photographic language lend to the dismissal of much important work."

Marion Hardman
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The exhibition testifies to their expertise in their given approaches, but more importantly, the work deals with human issues — social, political and personal — and this is what is central and essential to the work. There are questions addressing sexuality, world politics, intrusion on the landscape and reflections on the self. Individually, they show relations to their immediate environment and the world at large. Their positions are clearly and succinctly stated. How the works link in not merely a matter of coincidence of form and content as the overall reading of the exhibition, reveals strong links at the various levels generated by each contribution. Altogether, these inter-relationships of self-sustaining individual statements create a cohesive whole which is Not a Picture Show.

Curated by Glenn Puster and Gayle Pollard.
JOHN ARMSTRONG

Born 1948, Sydney, Australia
Married - no children

Studies
1967-69 National Art School, Sydney

One Man Exhibitions
1971 Watters Gallery, Sydney
Realities, Melbourne
1972 Gallery III, Brisbane
1973 Watters Gallery
Chapman Powell Street Gallery, Melbourne
1974 Watters Gallery
Macquarie Galleries, Canberra
Albert Hall, Canberra
Tasmanian Museum and Art Gallery, Hobart
1976 Queen Victoria Museum and Art Gallery, Launceston
Watters Gallery
1978 Watters Gallery
1980 Rex Irwin, Sydney
1982 Public Sculpture - Fisheries Development Authority - Hobart, Tasmania

Group Exhibitions
1968 Alcorso-Sekers Prize, Melbourne
1970 Watters Gallery
Launceston Art Purchase Exhibition
Marland House Sculpture Competition
Transfield Prize, Bonython Gallery, Sydney
1971 John Kaldor Art Project, 2, Melbourne and Sydney
Contemporary Art Society, Sydney
1973 Launceston Art Purchase Exhibition (Purchased)
Mildura Sculpture Triennial
‘Object and Idea’, National Gallery of Victoria
‘Recent Australian Art’, Art Gallery of N.S.W.
Sao Paulo Bienal, Brazil. First Prize
1974 Caltex Prize, Ballarat Fine Art Gallery (Purchased)
Stanthorpe Sculpture Prize, Queensland. First Prize
Philip Morris Arts Grant, Sydney
Minnie Crouch Prize, Ballarat Fine Art Gallery
‘Witworks’, Milduran Arts Centre
Undercroft Gallery, University of Western Australia
Art Gallery of South Australia, Adelaide
1975 Project 3, Art Gallery of N.S. W.
Mildura Sculpturescape
1976 Sydney Biennale, Art Gallery of N.S.W.
1977 Pinacotheca, Melbourne
Sir William Anglisa Memorial Prize, National Gallery of Victoria. First Prize
Ray Hughes Gallery, Brisbane
JOHN ARMSTRONG

1978 7th Mildura Sculpture Triennial (Purchased)
1979 Wollongong Purchase Prize, Wollongong. First Prize
1980 'Sculpture on Another Scale', Regional Development Programme Touring Exhibition, Queensland
       Biennale de Paris, France
1982 Blake Prize for Religious Art - Philip Morris Collection - Canberra

Public Collections
Queen Victoria Museum and Art Gallery, Launceston
Australian National Gallery, Canberra
Art Gallery of N.S.W., Sydney
Ballarat Fine Art Gallery
Philip Morris Collection, Australia
Mildura Arts Centre
National Gallery of Victoria, Melbourne
Alexander Mackie College, Sydney
Wollongong City Art Gallery
Tasmanian Museum and Art Gallery, Hobart

Grants
Individual Grant (V.A.B.), 1977 and 1980

Artist-in-Residence
Tasmanian School of Art, 1975

Overseas Travel
1971 Japan, Russia, England
1973 Easter Island, Brazil, U.S.A., Germany, England, Greece
1978-82 France, Corsica, Sardinia, Tunisia
1982-83 U.K., France, Spain
GRACE COCHRANE

18 pages, each 55 x 70cm, hand coloured photographs and text.

On March 1st, 1983, I went to the Crotty Road in south-west Tasmania, with a bus load of artist/craftspeople, friends and colleagues, to demonstrate our opposition to the building of a dam on the Franklin River. That day, both at the Crotty Road and at Strahan, 238 people were arrested, bringing the total arrests for the dams blockade to over 1000. At the Federal election three days later, the incoming government pledged to stop the destruction of this wilderness area.

Issues to do with the damming of the Franklin River, which can and are being pursued in creative and documentary work deal with the environment, the law, history, heritage, employment, energy, quality of government, power of government bodies and the constitution. In this issue, more than in any other for a long time, people have made their feelings known publicly, angrily and persistently.

I have found that the experiences we shared - our feelings of worth, value, achievement, elation, despair, hope, concern and pride, have also been shared by other groups of people, in other countries, in this and other centuries, and over other issues, and that the action we have taken is part of political and legal theory and debate.

This work is an attempt to explore the reasons why those whom I know as responsible, creative, intelligent people, feel so helpless in circumstances like these, why they become involved in civil disobedience, what happens when they do, and what it means.
GRACE COCHRANE

1941 Born, Waipukurau, New Zealand.

1959-69 Trained as a teacher and taught in New Zealand and England.

1969-70 N.Z. Education Department, Wellington.

1971-78 Tasmanian Education Department, Hobart.

1977 Completed B.Ed., T.C.A.E.

1979-83 Student, Tasmanian School of Art, Hobart.

1978-82 Member of Crafts Board, Australia Council.

1981- Member of Tasmanian Arts Advisory Board.


1983 Graduated BFA Tasmanian School of Art, University of Tasmania.

1984-85 Commission by the Parliament House Construction Authority.
I try to add another dimension to my work and with the use of mirrors I hope to include the viewer in the viewed.

The photographs for these works were taken at the Beijing Physical Cultural Institute where I studied Tai Chi Chuan. My teacher Zhang Laoshi tried with his gentleness, firmness, dignity and humility to mirror for me, without verbal language a part of Chinese culture.

They are silver images printed together to form the experience. They are part sepia-toned and hand-tinted with Chinese photographic oils from Wang Fu Ching Street, Beijing.

1. Mirrors
2. A portrait of Zhang Laoshi
3. Mirrored
KATHIE CRAWFORD B.A. (Visual Art)

Studied
1973-76  Tasmanian School of Art

Exhibitions

1976  'Three Photographers' at Gallery One, Hobart

1977  Art Purchase Exhibition at Tasmanian Museum & Art Gallery

1979  Group Exhibition 'Contemporary Images' at Burnie Art Gallery & Tasmanian Museum & Art Gallery and Bellerive Art Centre
     Participated as artist in Education Programme for ABC TV
     'Cake Show', TCAE

1980  Burnie 'Works on Paper', Purchase Exhibition Burnie Art Gallery
     'Albert Hall Purchase Exhibition', Launceston

1981  'Lady Warwick Fairfax Photographic Portraiture Exhibition', Art Gallery of New South Wales
     'New Works' Exhibition and 'Seven Women Artists' at University of Tasmania Fine Arts Gallery
     Greenfield Acquisitive Art Award Exhibition, Melbourne
     'China Images' my first one person exhibition at Drummond Street Gallery, Melbourne and at University Fine Arts Gallery

1982  Lady Warwick Fairfax Photographic portraiture and open Art Gallery of New South Wales
     Robin Hood Art Award Exhibition, Melbourne
     'Detours by Tender Aliens' (Womens' Exhibition) and
     'Flights of Fantasy' at Long Gallery, Hobart

Represented
Burnie Art Gallery
Queen Victoria Museum & Art Gallery
Tasmanian Museum & Art Gallery
Art Gallery of New South Wales
RUTH FROST

Born 1957

Studies at the School of Art, University of Tasmania

Exhibitions
1982 ‘From The Inside Out - Aspects Of Womens Art’ Crafts Council Gallery, Sydney

Works
12 pieces untitled

Statement
Occasionally you find a place where time has lost itself.
ANN HARRIS

Born 1957 in Tasmania

1979 B.F.A. TCAE School of Art
1980-81 Traineeship grant from Crafts Board of Australia Council to work at the Tasmanian Museum and Art Gallery
1982,83 M.F.A. Candidate in Photography Department, School of Art, University of Tasmania

Group Exhibitions
1979 'Graduate Exhibition', Tasmanian School of Art Gallery, TCAE
1980 'Works by Lecturers from the Tasmanian School of Art 1980', Tasmanian School of Art Gallery, University of Tasmania
1980 'Queen Victoria Museum and Albert Hall Art Purchase Exhibition', Albert Hall, Launceston

Works are untitled.
KARIN HAUSER

Born 1952, West Germany

Studied

1978  Dip. of Fine Arts, T.C.A.E., Hobart
1982  Degree in Fine Arts, School of Art, University of Tasmania, Hobart

Exhibitions

1978  School of Art, Hobart
1982  Crafts Council Gallery, Hobart
1982  Salamanca Arts Festival, Hobart
1982  Graduate Show, Hobart
1983  Melbourne Exhibition with David Nash
1983  V.A.B. Studio in Italy Grant

Works  Magnetic Stream Photocollage series of 13

Statement

Being one, seeing the other -
being the other, seeing the one.
Century and a half old colonial landscape paintings give us a particular, romanticised vision that has in time become detached and mythological. Any possibility of existence in the present is almost excluded and certainly irrelevant. ‘A view of the artist’s house and garden, Mills Plains’ is so luxuriant, idyllic romantic that the thought of someone inside, right now, vacuuming the carpet seems bizarre...

I am interested in working with the narrative quality of a series of photographs, and the interplay of image and words. Using the text in such a way that it is not necessarily explanatory or descriptive: simply adding more information.

GRAEME JOHNSON
GRAEME JOHNSON

Title: Arcadia

Medium: Black and white photographs

Studied at the Tasmanian School of Art 1979-82
Awarded Bachelor of Fine Arts.
GEOFF PARR

Born 1933 in Earlwood, New South Wales

Selected Individual Exhibitions:
1965 Lloyd Jones Gallery, Hobart
1973 Fine Arts Gallery, University of Tasmania
1976 Queen Victoria Museum and Art Gallery, Launceston
1982 Developed Image, Adelaide

Selected Group Exhibitions:
1974 Geoff Parr and Marion Hardman, Devonport and Richmond, Tasmania
1976 Modern Australian Photography, National Gallery of Victoria
1978 Six Tasmanian Photographers, The Australian Centre of Photography, Paddington, N.S.W.
1980 Australian Contemporary Photography, Art Gallery of South Australia
1980 Australian Wilderness Photographs, Australian Centre of Photography, Paddington, N.S.W.
1983 Australian Perspecta 1983, Art Gallery of New South Wales
1983 Not a Picture Show, Anzart, Hobart
1983 Lady Warwick Fairfax Photography Open Award Exhibition, Art Gallery of New South Wales

Selected Bibliography:
“Six Australian Photographers”, Creative Camera, U.K. March 1978
Anzart Supplement, Island Magazine 16, September, 1983
Australian Art Review 2, 1983
Art Network 8, Summer 1983
Photofile, Spring 1983

Works in the following public collections:
National Art Gallery, Canberra
South Australian Art Gallery
National Art Gallery of Victoria
Tasmanian Museum and Art Gallery
Queen Victoria Museum and Art Gallery

Associated Activities:
Member, Visual Arts Board, Australia Council, 1974-77
Convenor, Visual Arts Board Education Committee, 1975-77
Chairman of the Tertiary Visual Arts Education Study Committee, Visual Arts Board, 1977-80
Member, Tasmanian Arts Advisory Board, 1980-83
Chairman, Fine Arts Committee University of Tasmania 1981-84

Present Position:
Director, Tasmanian School of Art, University of Tasmania
"PORT JACKSON – Public view and private journey" represents two facets of a city, in this case, Sydney.

Geoff Parr – 1983
SCOTT RUSSELL
Born, Sydney 1958

Education
1980    B.A.(Vis.Art) Tasmanian School of Art

Grants
1981    Travel Grant, Tasmanian Arts Advisory Board

Work Experience

Exhibitions
1979    Group exhibition, Harrington Street Gallery
1979    Group exhibition, A.M.P.
1980    Graduate Show, Mt. Nelson.
1981    Australian Print Council - Aust. Student Print-makers

Currently studying Diploma of Education, University of Tasmania
Black and white photograph

Title:  *Looks Like a Job for Superman*, 1983

Photo-etching:

*Puss in Boots to you to*

Photo-etching:

Photo-etching
DAVID STEPHENSON

Born 1955 in Washington, D.C., U.S.A.
Moved to Australia in 1982
Lives in Hobart

Studied
1973-79 University of Colorado (BFA, BA)
1979-82 University of New Mexico (MA, MFA)

Selected Individual Exhibitions
1978 Camera Gallery, Boulder, Colorado
1981 San Francisco Camerawork, San Francisco, California
1981 ASA Gallery, University of New Mexico, Albuquerque
1982 Australian Centre for Photography, Sydney
1983 The Developed Image, Adelaide

Selected Group Exhibitions
1978 'Works on Paper', Dallas Museum of Fine Arts, Texas
1979 'Four Corners', Arizona State University, Tempe
1979 'Photograph as Document', California Institute of the Arts, Valencia
1979 'Photoworks '79', Bellevue Art Museum, Washington
1980 'Western Landscape Photography, 1850-1980', Crocker Art Museum, Sacramento, California
1980 'Contemporary Photography', Skidmore College, Saratoga Springs, New York
1981 'Masterpieces from the Permanent Collection, San Francisco Museum of Modern Art, California
1982 'Recent Acquisitions', Corcoran Gallery of Art, Washington, D.C.
1982 'Year of the Tree', Art Gallery of New South Wales, Sydney
1983 'Landscape/Cityscape', Susan Spiritus Gallery, Newport Beach, California
1983 'The Divided Landscape', Robert Freidus Gallery, New York City, New York
1983 'Australian Perspecta 1983', Art Gallery of New South Wales, Sydney

Selected Bibliography
Boulder Arts Center, Exposure: Ideas and Images in Contemporary Photography, Boulder, Colorado, 1979
Visual Studies Workshop, Afterimage, Volume 8, Number 5, Rochester, New York, 1980
Ohan Power Development Near Twizel, New Zealand, 1983