"LANDSCAPE"
(some interpretations)

Tasmanian School of Art
Gallery

Gallery Hours: Monday-Friday 10-4
Saturday 10-12.

October 26 - November 14
University of Tasmania

This project is assisted by the Commonwealth Government through the Aboriginal Arts Board of, the Australia Council, the Tasmanian Arts Advisory Board, and Grace Brothers Transport.
INTRODUCTION

Landscape is a dominant theme within the visual arts and this exhibition seeks to reflect some interpretations of it.

In any review of attitudes to landscape, those of the Australian aboriginals must be included. In aboriginal culture, spiritual and physical aspects of the land are interwoven and inextricably intermingled. This inseparable inter-relation, and the aboriginal feeling of belonging with nature, exist in the paintings from Papunya, even though it may not be immediately evident to us. It was planned to have two Aboriginal artists working here on sand paintings in part of this exhibition, to provide a wider appreciation of the art of the Western Desert: unfortunately that wasn’t possible.

Preconceptions and stylistic conventions abroad concerning ‘Landscape’ art. The artists within this exhibition employ a range of traditional mediums and yet their usage doesn’t become a convention within itself. In fact, the work of the Papunya artists of the Western Desert does not employ ‘traditional’ materials - those are sand and other coloured powders. Sand on canvas reflects an adjustment to new circumstances yet retains the dynamic of the earlier form.

The Papunya Tula art movement began ten years ago. Before that time the art of the Western Desert people was all to intents and purposes unknown. Consideration of the art of Papunya Tula is vital for a number of reasons, some of which are paradoxical. It is a contemporary art which, while it is inspired by the most ancient motifs, at the same time offers scope to the artists to explore their talents in seizing the opportunities offered by contemporary materials. Consideration derives from expansionary social and political critical. Further, while the art is rooted in and indeed indissolubly connected by tradition and the need to maintain a platform for the tribal community to communicate directly and with deliberate to alien societies through the universal meaning of art, the least possible sector of Australian society, in material terms, sees its work competed for in the well-heeled international art market. It is indeed a small irony that those who have most benefited from the demise of the native Australian culture must always work as introduced spectators. It may be, too, too much to hope that the success of this art will stimulate even more rigorous an examination of the relative aspirations of the two cultures.

Andrew Crocker.

Until recently, managemen of Papunya Tula Artists Pty. Ltd.

WALLY BARDA

Born 1956 Sydney


Solo Exhibitions

1981 Australian National Gallery

Group Exhibitions

1981 1st Australian Sculpture Triennial, Melbourne

Collectors

Work in Private collections in NSW, Vic., S.A., Qld, Tapes within Aural Archives, Victorian State Library.

1. Recollection of The Memorial to the Battle at the Antipodes, Wallgrove, N.S.W.

2. The Conditions of Spectation.

3. The Memorial...attempted to introduce a device for evaluating visual aspects of the landscape, whereby the relationship between its Viewer, and the ongoing cultural, historical, and geographical, flow, might be conveniently exaggerated and explored.

4. The polarisation of landscape ‘types’ into 2 groups (‘natural’ and ‘abstract’). In the first of these, the focus is on the way in which the very nature of ‘difference’ being stressed, could be questioned in a necessarily, incorrect way. The initial matter of comparison appeared to be a simple association of ‘opposites’: On the one hand, the natural landscape, and on the other, an abstract landscape by a wide cross-section of visually-displacing imagery, creating a surrealistically-composed collage of disparate tracts and tendencies. On the other hand, an interpretation of the landscape was constructed as a dramatic, historical setting, through a range of projected views and means of viewing, immediate to the location. The superimposition of these dual projections onto the crumbling, desolate remains of a dilapidated military barrack was based as a dramatic vehicle for realising the comparative, evocative experience, as a piece of participatory theatre. Presented as a frozen vignette of the apparently once volatile battleground of The Battle at the Antipodes, the 2 main protagonists - the Golden Crossmen, and the Old Baraka Men - could be seen as the symbols of a tryst-comic confrontation of landscape preferences.

2. However, the polarisation of these ideas (through symbolic categories of pattern, colour, shape, etc.) presents the viewer with an apparently constructed Separa t Speculator, with a dilemma. The root of the dilemma may lie in the property of Difference itself - at which point in the field of landscape impression, does one come to define the nature of Indigenous art. It seems the so-called ‘Introduced’ spectator, ‘separate’ from the perceived landscape into a ‘non-indigenous’ condition? It would seem that the contradiction to which these definitions are subject, suggests a path of travel which acknowledges the situation not as a choice of ‘opportunist’, but as a continuous mesh of transitions and preferential fluxes, wherein the exotic, and the immediate are compounded in a succession of distinct, yet interpenetrating experiences.

VIRGINIA COVENTRY

Born 1942 Melbourne


Solo Exhibitions

1977 Experimental Art Foundation, Adelaide

1979 Art Projects, Melbourne

1980 Institute of Modern Art, Brisbane

1981 Watters Gallery, Sydney

Art Projects, Melbourne

Institute of Modern Art, Brisbane

Group Exhibitions

1969 National Universities Arts Festival, University of Melbourne

1972 ‘Photographs of Women by Women’, Women’s House, Sydney

1974 ‘International Women’s Day Festival’, Exhibition Gardens, Melbourne

1975 ‘Three Women Photographers’, Ewing & George Paton Galleries, Melbourne University Union

1976 ‘A Survey of Post-Object Art in Australia’, Experimental Art Foundation, Adelaide

‘The Drawing Show’, Ewing & George Paton Galleries, Melbourne University Union


Biennale of Sydney and ‘WeALTH’, National Gallery of Victoria, 1976.

‘Ten Viewpoints’, Australian Centre for Photography, Sydney

1977 ‘The Women’s Show’, Experimental Art Foundation, Adelaide

‘The Map’, Ewing & George Paton Galleries, Melbourne University Union

‘Art From Australia’, ‘Six Series’, National Gallery of Victoria, Melbourne

1979 ‘Photographs’, Ivan Dougherty Gallery, Alexander Mackie College, Melbourne

‘European Dialogue’, Biennale of Sydney

Art Projects/Group Show, Melbourne

1980 ‘Self Portrait’, Victorian College of the Arts, Melbourne

1981 ‘Australian Perspectives’, Art Gallery of NSW.

Other Activities

Participated in a women’s film group which made 16mm film ‘Women’s Day 20X’, Sydney.

1972 Made ‘In Film Drawing’, Laratube University, Melbourne.

As a theme ‘landscape’ is a bifurcated curiosity. The art has traditionally existed in comparatively separate cultures, the ‘abstract’ and the ‘natural’ yet remains to be fully explored, redefined, and acknowledged by an expanded dynamic of landscape, the one in which the very nature of ‘difference’ being stressed, could be questioned in a necessarily incorrect way. The initial matter of comparison appeared to be a simple association of ‘opposites’: On the one hand, the natural landscape, and on the other, an abstract landscape by a wide cross-section of visually-displacing imagery, creating a surrealistically-composed collage of disparate tracts and tendencies. On the other hand, an interpretation of the landscape was constructed as a dramatic, historical setting, through a range of projected views and means of viewing, immediate to the location. The superimposition of these dual projections onto the crumbling, desolate remains of a dilapidated military barrack was based as a dramatic vehicle for realising the comparative, evocative experience, as a piece of participatory theatre. Presented as a frozen vignette of the apparently once volatile battleground of The Battle at the Antipodes, the 2 main protagonists - the Golden Crossmen, and the Old Baraka Men - could be seen as the symbols of a tryst-comic confrontation of landscape preferences.

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WHYALLA

NOT A DOCUMENT

Photographs Melbourne 1970

First workshops (400 x 5” x 7”) for an Artist-In-Residence workshop at Riverside C.A.E., Wagga, June 1977.

The Whyalla Goolong Point Motel was a temporary show at the Experimental Art Foundation, Adelaide, OctNov 1975. 1977. I used the E.A.F. space over 7 days to edit and to construct the catalogue.


I am interested in the continual interplay between corporate decisions where the localized landscape is concerned, and the texture of people’s individual responses. Together such autonomous and dormitory-type accommodation, the swamps/shoreline. The waters and dormitory-type accommodation, the...
WALLY BARDA

'A Memorial to the Battle at the Antipodes'
Including the following Models:
1. Arrival
2. Mandala
3. 3-Part Drumming Arrangement
4. Camp
5. Ideal Specimens
6. Sap
7. Sanctuary
8. Ready Mix
9. Departure
1979-80
Mixed Media
Graphics: 100 x 1400
Models: each approx. 50 x 50 x 50
Lent by the artist.

VIRGINIA COVENTRY

'Hummock Hill'
1977-81
Mounted photographs
3 panels - 78 x 124; 78 x 154; 78 x 154
Lent by the artist.

'Open Cut - Iron Monarch'
1977-81
Mounted photographs
78 x 125
Lent by the artist.

The total work "WHYALLA - NOT A DOCUMENT" consists of the following right parts:
B.H.P. Shoreline
Hummock Hill
Slag Pits
Open Cut - Iron Monarch
Burnt Jetty
"From along the "spine" of the town and out towards the south"
Two streets at Right Angles - Iron Knob
At intervals around the edges of Whyalla

ADRIAN HALL

'2 Full Circles - Landscape with figures'
1981
Mixed Media installation, using photographs, artificial grass, pigment
(with thanks to those who labour)
200 x 500 x 500
Lent by the artist.
OLD MICK TJAKAMARRA
MAX TJAMPITJINPA
Tribe: ANMATJIRA
Description and certification accompanying the painting.
1981
Acrylic on canvas
154 x 186
Lent by the artist.

RONNIE TJAMPITJINPA
Tribe: PINTUPI
Description and certification accompanying the painting.
1981
Acrylic on canvas
154.5 x 187
Lent by the artist.

DON TJUNGURRAYI
Tribe: WAILPRI and LURITJA
Description and certification accompanying the painting.
1981
Acrylic on canvas
155 x 186
Lent by the artist.

DICK PANTIMATU TJUPURRULA
Tribe: LURITJA
Description and certification accompanying the painting.
1981
Acrylic on canvas
154 x 187
Lent by the artist.

Measurements of works are in centimetres, height then width and depth.
I CENTRAL

Alice Springs. He represented the artists at Wiputaalnga and at the kangaroo. But inka mala

DICK PANTIMATU TJUPURRULA

Don is aged about forty. He has only recently

begun painting being stimulated by the company

of ideograms is employed sub-

To put it more clearly; it could be seen as staking

another claim in an area already occupied by the often

organizers are bringing upon themselves in presenting

aboriginal and white artists.

I saw myself as a 'weather forecaster' in asking what the

right of their own eyes. There were not only the

musical, craft, but I think that they would consider this

definitely not to be the idea.

TJAMPITJINPA

I saw myself as a 'weather forecaster' in asking what the

RIGHTS OF THE ARTISTS

the main thread of the story rests in the central roundels and

PICTURE THIS

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well aware of Blake’s forebodings regarding landscape in the industrialized world.

What is it then that they are doing? They are roving through the landscape, through the environments. Virginia Coventry in her photographs strips us through a landscape ‘people’d by cranes, industrial residuals, the result of giant teeth devouring the landscape. But everywhere, may it be with love, care, anger or outrage, the strips lead us away from us without recognising it. The flat progression begins to puzzle us, and we are forced to go back, left to right, right to left, putting it together and dissecting it until we begin to see that we are looking at the same object from the other side, and then from the back. We are now beginning to realise that our eyes are remarkable tools, and we enjoy the subtlety of it.

We are not ‘invited’ to look and see the works of Adrian Hall, but to involve ourselves tortuously with our eyes. He knows trees in the Western cultural context. He introduced is frustrated by the interference of the smallest detail, and hold on to our visual experiences. During the performance at which I was present even the young people were forced by its impact to sit on the floor.

The slides of the work of Wally Barda reveal the subtlety of it.

Both are ‘Unambiguous categories’ which are subject to taboo.

Fig. 3 The diagram at left shows how Big Peter Tjinjurrula’s picture represented Muranjji Escarpment and Dreaming. At right is a sketch map of the same locality.

Fig.2

These artists are what artists always were, and their most treasured domicile is close to taboos may they be religious or secular. Edmund Leach illustrates his theory of taboo by a Venn diagram (Fig.3) where the inter-categories T1 and T2 acquire in his application to art a special value: ‘They will appear ‘ambiguous’, ‘interesting’, ‘sacred’, ‘dangerous’, ‘sinful’, ‘exciting’ and so on.’ And in the same article states: ‘My general proposition is that all true artists tend to devote their principal efforts to themes which contain elements of sensory ambiguity which are subject to taboo.’

Talking about the ‘Virgin mother of God’, Leach says: ‘In Michelangelo’s Pietà, for example, where the virgin bereaved mother and the dead son are manifestly of about the same age our emotions are stirred by latent incestuous emotions of the most complex kind.’

Dimitris M. Zika

Footnotes

2 Graburn, N. Ethnic and tourist arts: cultural expressions from the fourth world, University of California Press, Los Angeles, 1976, Title Page
4 ibid., p. 226
5 ibid., p. 227
6 ibid., p. 230
7 ibid., p. 230-231

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Berndt, R.M. ed.(S.D.), Australian Aboriginal Art, Ure Smith, Sydney (Rel. to 1969-70 exhibition)
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Graburn, N. Ethnic and tourist arts: cultural expressions from the fourth world, Univ. of California Press, Los Angeles, 1976
Munn, N. Walbiri Iconography, Cornell Univ. Press, Ithaca and London, 1973

D.M. Zika studied Psychology and Fine Arts at Charles’ University in Prague. Lectured at Christ College, Melbourne, and Faculty of Art, R.M.U. At present is researching Victorian gentrifiers in the collection of the National Museum of Victoria.

Some interpretations of LANDSCAPE

TASMANIAN SCHOOL OF ART GALLERY, UNIVERSITY OF TASMANIA, MT. NELSON CAMPUS, HOBART.

OCTOBER 26 - NOVEMBER 14, 1981.

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Macquarie Galleries, Sydney.
Papunya Tula Artists Pty. Ltd., Alice Springs.
Watters Gallery, Sydney.

D.M. Zika.

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