

Laurel J. Robinson



CENTRE FOR THE ARTS GALLERY,
UNIVERSITY OF TASMANIA,
HUNTER STREET, HOBART.

17 – 23 NOVEMBER, 1986.

LAUREL J. ROBINSON

Born:

1952, Pittsburgh, Pennsylvania, U.S.A.

Education:

1974 BFA in painting, University of Cincinnati, Ohio, U.S.A.

1977 MFA in painting, University of Cincinnati, Ohio, U.S.A.

Employment:

1979 - present Associate Professor of Art, Georgia Southwestern College (a senior unit of the University of Georgia System) Americus, Georgia, U.S.A.

Exhibitions:

Several one-woman shows and group shows in Ohio, Georgia, Kentucky, N. Carolina, Michigan, Pennsylvania and California.

September – December 1986

Visiting Tasmanian School of Art while on academic leave from Georgia Southwestern College.

ARTIST'S STATEMENT

The big grey kangaroo leaned back on his hind legs and tail, stretched aggressively ancient and unknowable.

The dingo came to the fence to have his ear scratched.

I almost got crushed pushing a revolving door the wrong way and up escalators are on the left.

Kraft cheese, Ultrabrite toothpaste, Snickers, *Eyewitness News* and *Dynasty* as American colonization of Australia colonized by Britain.

It is getting easier to cross the street.

Tucson, Arizona desert heat of 104°F summer quickly became New Zealand winter of 4°C.

Inches became centimeters, miles turned into kilometers.

Art as alchemy, art as magic, art as an arena for self-definition, art about art, art about communication of a world-view based on pre-existent constructs, art as metaphor, but maybe not text.

Fill up the empty white walls, mark my territory.

One more cup of coffee and teabreak again.

Drawing as another way of seeing, describing.

Impositions of myths and metaphors — the rocks are animal ancestors, the coyote is a trickster, the wolf is evil or quintessential mother, the kangaroo is Australia or pet food.

Strip the myths and acknowledge the Other.

The Geology professor walked quickly along the outcrop stopping periodically to point with his walking stick to structures in the ancient sediments, then he explained the Escher-like interlocking patterns of knights on horseback on the floor as aragonite crystal formation — he spoke too of blue lizards with yellow bellies which might have lived in Tasmania long ago.

The visiting artist spoke of his Buddhist monk friend in Thailand and the language there expressing convergence of conditions, forces meeting and actively creating an entity in the continuum, 'the table' becomes 'tabling'.

The kerbs (curbs) in Hobart are black and white.

Gridded tessellated pavement from internal earth pressures.

Tendency to destroy all that is different: convert the infidel, kill the aboriginal, put Indians on reservations, and say proudly 'I am not a racist'.

A crocodile was found with a human leg in its stomach.

Did the dingo kill that baby?

Trends to make everything homogeneous.

The upper Permian (240 million years ago) environment of Tasmania was cold water, icebergs drifted by, dropping stones on the benthic community.

Ancient rivers became modern seashores, the spiral speaks of continuity.

Darwin spent a brief time in Hobart cataloguing the fossils.

Overlays of vision, information and experience enhance intuition.

Layers of complexities, arbitrariness of dualities, no more binary oppositions, please.

Barriers of language, perceptions, conceptions, 3-space.

The Giant Frogs had a battle and were turned into stones.

The Great Monsters in Skyland climbed the gum-tree pillars to earth, the pillars fell and the sky became one continuous hole — the monsters were the dinosaurs.

The intestines of a Koala became a bridge, then a rainbow.

The calm waters chased the little boy and caused the rolling of the sea to begin.

The rectangle insinuates an infinite space, accepted as convention, as window.

Many rectangles permit a myriad of readings, pathways, a clutter of my thinking.

Laughter is as necessary for survival as tears.

The earth's warmth under me as I stretch out at night is astonishing ... we are continuous with earth in all the particles of our physical being, as in our breathing we are continuous with sky ...

(David Malouf from *An Imaginary Life*).

All created works in science and in art, are extensions of our experience into new realms. All of them must conform both to the universal experiences of mankind and to the private experiences of each man. The work of science and art move profoundly in mind and emotion when it matches our experience and at the same time points beyond it.

(Bronowski from *The Visionary Eye*).

My paintings attempt a synthesis of new input from new directions while having a great time in Australia.

Special thanks to Mr. Geoff Parr and Dr. Maxwell Banks for efforts, invitation and hospitality in Tasmania and to my colleagues in Georgia for their support.

Laurel Robinson
November 1986.

LIST OF WORKS

19 predominantly acrylic paint on paper
each 55.88 x 76.20cms.

2 predominantly acrylic paint on paper
each 27.99 x 38.01cms.

1 acrylic, graphite and coloured pencil on paper
121.92 x 150.24cms.

5 oil on canvas board
each 10.54 x 25.40cms.

11 pen and ink and coloured pencil on paper, in
photo folders
each 15.24 x 22.86cms.

8 pen and ink and coloured pencil on paper
each 22.86 x 30.48cms.