

Syllogisms

drawing upon fantasy and function

introduction

In the Iliad of Homer, several pages are devoted to a description of Achilles' shield (the one given to the hero by his mother, the goddess Thetis of the silver feet) and its making by the master craftsman of Olympus, Hephaistos.

"He turned these toward the fire and gave them their orders for working. And the bellows, all twenty of them, blew on the crucibles, from all directions blasting forth wind to blow, and the work went forward.

He cast on the fire bronze which is weariless, and tin with it and valuable gold, and silver, and therefore set forth upon its standard the great anvil, and gripped in one hand the ponderous hammer, while in the other he grasped the pincers.

First of all he forged a shield that was huge and heavy, elaborating it about, and threw around it a shining triple rim that glittered, and the shield strap was cast of silver. There were five folds composing the shield itself, and upon it he elaborated many things in his skill and craftsmanship. He made the earth upon it, and the sky, and the sea's water, and the tireless sun, and the moon waxing into her fullness, and on it all the constellations that festoon the heavens, ..."
(Homer: Iliad. Bk. 18, lines 469-485)

The narrative goes on to reveal in considerable detail other embellishments, which Hephaistos wrought with marvellous fidelity. These included two cities of mortal men, the precinct of a king, armies in battle, town life, pastoral nocturnes and a performance by dancers and acrobats. Finally.

"He made on it the great strength of the ocean River which ran around the uttermost rim of the shield's strong structure."
(op.cit., lines 606-7)

Primarily the great shield of Achilles was to afford protection from the spears, arrows, stones and sword thrusts of the Trojans. Hephaistos however, adorned it in such a manner, that under his hands it became an awesome object. Homer relates, that at its first public showing
"... all its elaboration clashed loudly. Trembling took hold of all the Myrmidons. None had the courage to look straight at it. They were afraid of it."
(op.cit., Bk. 19, lines 13-15)

To fashion such an artefact, the renowned smith of the strong arms, Hephaistos, had employed not only his considerable skills at forming base metals into forms of utility, he had also

used his imagination, drawing upon fantasy to create an object, the likes of which no man had ever seen before.

One of today's design teams, with the aid of a customised ergonomic brief, would put a hold on the adornments, while at the same time supplying Achilles with titanium-heeled galoshes. Yet surely, to the admirers of Homer's epic, Achilles' death from a fluke arrow shot would be a small price to pay for beauty.

The Syllogism which draws upon fantasy and function to form a third proposition: the artefact, has been a method employed down the millennia. Its erosion as common practice is more of a modernist phenomenon.

The world machine paradigm strips away the superfluous from the utensil. That sleek, mean look is the result of form following only function. A continual refinement of form through the rationalisation of manufacture, marketing and use, throws up a single, final solution; differences are dissolved and we are left with the likes of the "world car". Shaped by ergonomics, Newtonian mechanics, and economics, the configuration of this or that artefact becomes utterly predictable.

The modernist propensity for specialisation and hence centred expertise, has generated a protocol of exclusion; an exclusion, that is, of the consideration of experiences external to the particular field. It appears that human nature has thwarted the enlightenment notion that separate disciplines advance individually but at the same time freely exchange their respective experiences. It may be the weight of accumulated knowledge or ambition for the field, that has frustrated a wider discourse and led to a narrowing of concerns, a series of esoteric bubbles jostling each other without balance, without concern for the wholeness of mankind.

As with science and sociology and economics and psychology and medicine, so with the arts. It is a common occurrence in Australia to hear designers disavow any links with art, and artists repudiate any links with craft. No sign of a truly organic working praxis here, yet the benefits of cross-fertilisation are considerable. For example, consider fantasy; it offers a brief escape from the prevailing conventional wisdom, an unshackling of preconceptions and a risky imagining that things could be different: like the syllogism which draws on different propositions to give birth to new forms.

"Syllogisms", the exhibition, was planned to bring together and focus upon some works which arc across the boundaries of art, craft, design. Syllogisms present some work by some artists, craftspeople and designers, which itself confirms all three labels, while denying any single one, to the exclusion of the others.

Geoff Parr,
May, 1987.

john smith

peter adams

olive bishop

lutz presser

nigel helyer

peter taylor

lorraine jenyns

darani lewers, helge larsen

Ideas of Practice

One of the great myths of western culture is surely the promulgation of the so-called "divine nature of the artist-genius," a notion which, in turn, will project the sense that there exists a set of absolutes to which visual artists aspire, absolutes which one discipline is better fitted to attain. It can be demonstrated, however, that our notions of beauty, of perfection, of utility, of function, of sensuousness, of ugliness, of horror, or of, say, culture, are shifting, contingent, and learned; questions of gender, class, and country also determine what we consider to be important things in the visual arts and indeed, what we consider to be the qualities that make a person a visual artist. Another way of saying this is that visual artists are produced, people aren't born as visual artists.

Of critical importance is the need to grasp the way in which the fine arts and the crafts/design seem to have run parallel but linked courses since the Renaissance. The notion of *progress* in the visual arts which, it can be argued, underpins the separation of the fine arts and crafts (the fine arts being progressive, the crafts being conservative), was clearly apparent in one of the great visual arts centres of the Renaissance, Florence, around the beginning of the 1400s. And the theory was perhaps exemplified in the mid-1500s when Vasari produced his great book on the lives of artists, which argued that in the constant struggle for better forms of representation of human lives (seen then to be the central goal of the visual arts), artists got better and better from Giotto onwards, until artist-dom saw its apotheosis in Michelangelo.

What needs to be kept in mind here is that, first, the struggle for representation was a struggle for the ideological high ground (not in buildings, but in what was going to be considered to be representative of the society's aspirations); and, second, that it was a polemical argument which said, quite crudely at times, that what was being produced in Florence was more cultured, less barbaric, than, say, what was being produced in Germany and Holland at the time.

To give but one example of the way "progress" imbued visual arts production with a seemingly hierarchical structure, we can take the case of Lorenzo Ghiberti. Ghiberti's perception of the visual arts appears to have altered dramatically during the course of his production of the two sets of bronze doors for the Florentine Baptistery, a shift which can be traced to his rapidly changing view of his role in Florentine society of the time.

At the beginning of the 1400s, Ghiberti ran a workshop which specialised in metals although he also worked in stone: he was a master craftsman with a quite substantial number of journeymen and apprentices working for him. The workshop he ran would have taken in commissions for everything from candlesticks, church furniture (altarware, tracery and bronze plaques) wedding gifts and anything else that required the skills of a craftsman in metal. But by the

fourteen thirties it is clear that he, along with many other artists in Florence, had begun to see their roles as different from that of the journeyman craftsman of the time – now the artist, the *individual creator* with considerable "intellectual prowess" placed himself (for it usually was himself) in a position which was clearly at odds with the traditional notion of collective work. It was a shift that was to bring about the domination of the "independent artist" in the hierarchy of the arts right through to the present. And the point to be made here is that it is extremely difficult to come up with a convincing set of arguments which demonstrate that what an artist does and what a craftsman does are different in any substantive way.

Despite the circumspection with which artists like Leonardo promoted themselves – Leonardo, in a long letter to Ludovico Sforza, mentions only at the end that he can "paint" – over the ensuing period, the gradual separation of the fine artist and the craftsperson was subtly but inexorably institutionalised, so much so that by the beginning of the 1800s painters and sculptors, along with architects, were generally taught their profession in academies, while furniture makers, jewellers, ceramicists, and printmakers were taught their *trade* in schools of applied and decorative arts. A painter or sculptor required the rudiments of a classical education; no such claims were made for other disciplines in the visual arts. The value of a product of, say, a painter, was directly related to its supposed intellectual content; that a furniture maker or ceramicist probably had as much to say about the world in which he or she was working (as art historians are grudgingly beginning to acknowledge), and most certainly had more to say about the material conditions operating in society at any given time, was something that seemed not to enter the debate. Or at least it didn't really enter the debate until the mid-nineteenth century.

That it did then is one of the marked contributions of the Arts and Crafts movement. There is a sense in which John Ruskin, William Morris and C R Ashbee, among many others involved in the movement, were promulgating a notion of visual arts activity which was essentially medieval in conception – where visual arts practice was seen as anonymous, egalitarian and learned on the job (their horror at the excesses of the industrial revolution caused them to seek solace in a pre-industrial age when "traditional" craft values were held to be in the ascendant), but it nevertheless remains true that one of the great polemical acts of Morris and Co. was to demonstrate that what visual artists do needn't necessarily be seen in some kind of hierarchical structure, but rather as a constellation or cluster of practices in the domain of culture, practices which produce meaning.

Jonathan Holmes,
May, 1987.

Functions

'I'll teach you differences'

(W. Shakespeare, *King Lear* I:IV)

I began thinking about this conceptual opposition 'functional/non-functional' with the idea of arguing (persuasively, I hope) that it is a largely meaningless distinction: a 'distinction without difference'. I would show that a 'purely functional' object has never been made, and that all made objects have functions, even if not those immediately apparent ones involving physical activities (surely a ludicrously meagre notion of 'the functional' in any case); and finally I would point out that the only real function performed by that opposition is to situate various practitioners within desired areas of production.

As I say, that was what I initially intended to do; but then I thought again, and realised that even to go so far was merely to have accepted the given terms of reference, to enter by the back door into a debate which is interminable simply because its basic notions, those 'conceptual opposites', have no content at all. And so, to introduce some level of content into this hoary old argument, I decided in the end to cast a sideways glance at the idea of 'function' itself, at its place in a whole ideological framework. More specifically, I'll discuss a particular example from the sphere of the 'practical arts' and draw some of its wider implications.

In the course of my own attempts to 'teach differences' I was once offered, as a counter-argument, an Ancient Egyptian chair. 'Its function,' the argument ran, 'must be the same as that of a modern chair. Yes, they're different – but surely they're both *chairs*'.

The first point of analysis about this construct is the obvious one; despite its apparent concern for the materiality of this artefact such a comment has in fact said *nothing about the chair*. It has merely repeated its name. It is precisely the differences it has from a modern chair that make it what it is – the various ways in which it is an ancient Egyptian chair and not a chair from any other culture are the elements that signify, that constitute the chair itself.

In any case – second point of analysis – what is actually being indicated by this construct is not a 'function' at all but a *form*: 'it is of the form of an object that can be used for sitting on'. Certainly. But it is also of the form of an object that can be stored in a small room. And of the form of an object that cannot move of its own accord. And of the form of an object that can be sold for large amounts of money. And so on. To speak of the *form* of an object is not to say anything about its *function*.

Choosing the context within which to determine the proper function of this object is already to have assumed a complete theory of its position within a social system. Which is to say that, although this thing is undeniably a chair, it is its cultural context that signifies, its place within a complex order of social conventions and structures that determines its function.

Which brings me to my third (and most significant) point of analysis. The important thing – the 'real function', if you like – of a chair, of any chair, is not that it is in some metaphysical sense 'always a chair' but that someone sat on it. I stress not 'sat' but *someone*. The questions that need to be asked before any 'function' can be established are – *who* sat on it? *When* did they sit on it? *Why* did they sit on it?

Think about it for a moment. A 'history' of the modern chair would have to extend, ultimately, into a history of an entire social structure. We would have to include, for instance, dining chairs (which would entail a complete discussion of the forms of polite society, of table manners, of the structures of communal eating); armchairs (entailing at the least a discussion of the division labour/leisure and the social system built upon modern forms of production/ consumption); school chairs (the whole education system based on hierarchical organization, passive absorption of knowledge, etc.); park benches (urbanism, including town planning, civic administration and so on); even the electric chair (a system of laws and punishments based on various sanctions and forms of control culminating, at least in some cases, with the ultimate sanction of judicial death); and this is only a small selection.

My contention is that these are the actual 'functions' of these artefacts, these are the social and cultural functions which both demand them and make them what they are. An electric chair is in *no* meaningful sense 'the same kind of thing' as a dining chair or a royal throne (which are in *no* meaningful sense 'the same kind of thing' either).

This ideological framework is a perennial problem bedeviling any discussion in our particular society, an imperialistic penchant for drawing broad conclusions of similarity and essential unity among completely incommensurate elements at the expense of differences and distinctions (let alone contradictions). The tendency to banal generalisations of form ('they're all chairs' for example) is one of the ways in which the predominant liberal-humanist ideology of our culture seeks to disguise the real differences of *social* function that characterise our world; social functions of objects and, of course, social functions of people. If, that is, objects and people can be functionally separated any more in the culture of the commodity. It is necessary, I think, to restore discussions of 'function' to their social level before anything meaningful can be said. One of the strongest mainstays of this culture is the proliferation of contentless arguments which seek to ensure that we never talk about anything that might be dangerous.

Rob Horne,
May, 1987.

list of works

Lorraine Jenyns

The Teapot Series;

1. **'From the Crocodiles Point of View: A Touch of Ginger'**
Glazed Ceramic
45cm x 24cm x 20cm
2. **'A Tiger's Tale: The Disappearing Trick'**
Glazed Ceramic
55cm x 30cm x 18cm
3. **'Shark Poisoned by Manburger'**
Glazed Ceramic
35cm x 25cm x 40cm
4. **'The Snake's Saga: Victim of Original Sin'**
Glazed Ceramic
52cm x 30cm x 18cm
5. **'A Costly Morsel'**
Glazed Ceramic
30cm x 18cm x 15cm (approx)
6. **'The Scape Dingo'**
Glazed Ceramic
35cm x 22cm x 15cm

John Smith

1. **Lightline table,**
Colourcore laminate, Lance wood and neon
1800 x 900 x 400 mm
2. **Contour table,**
Wilsonart laminate, Imperite over P.V.C. tubing, leather and blackwood
and Wilsonart laminated ball 1180 x 900 x 400 mm
3. **Sliced Slab table**
Colourcore laminate, glass and enamelled M.D.F. and P.V.C.
1200 x 1200 x 400 mm

Olive Bishop

1. **Snake Plate,**
Glazed Ceramic,
4500 mm dia
2. **Snake Plate,**
Glazed Ceramic,
4500 mm dia
3. **Snake Plate,**
Glazed Ceramic,
4500 mm dia
4. **Snake Plate,**
Glazed Ceramic,
4500 mm dia
5. **Snake Plate,**
Glazed Ceramic,
4500 mm dia
6. **Snake Plate,**
Glazed Ceramic,
4500 mm dia

Lutz Presser

1. **Untitled, 1987**
Glazed Clay
1200 x 1200 x 600mm approx
2. **Untitled, 1987**
Glazed clay
1000 x 450mm approx
3. **Untitled, 1987**
Glazed Clay
1200 x 600mm approx
4. **Untitled, 1987**
Glazed Clay
1350 x 600mm approx
5. **Untitled, 1987**
Glazed Clay
450 x 600mm approx

Darani Lewers and Helge Larson

1. **Tray, 1987**
Green anodized aluminium
325 x 290 x 40mm
2. **Dish, 1987**
Yellow, anodized aluminium
380 x 345 x 60mm
3. **Dish, 1987**
Green, anodized aluminium
230 x 210 x 45mm
4. **Dish, 1987**
Green, anodized aluminium
285 x 235 x 70mm
5. **Dish, 1987**
Green anodized aluminium
320 x 200 x 60mm
6. **Dish, 1987**
Green, anodized aluminium
220 x 195 x 60mm
7. **Collar, 1987**
Yellow, anodized aluminium
365 x 160mm
8. **Collar, 1987**
Yellow, anodized aluminium
380 x 220 x 220mm
9. **Dish, 1987**
Green anodized aluminium
190 x 170 x 35mm
10. **Dish, 1987**
Green anodized aluminium
180 x 190 x 25mm
11. **Collar, 1986**
Brown, chemical colouring gilding metal
320 x 210 x 140mm
12. **Armring, 1986**
Brown, chemical colouring gilding metal
80 x 50 mm

Nigel Helyer

Europa Da-Da Dumb

Section 1: Installation transmitter and receiver elements; sheet metal with box section stand; electronic components; audio track; antennae; aluminium and galvanized wire; small table supporting modified domestic receiver

Section 2: Powdered pigment with beeswax on paper

Overall floor coverage: 4.5m x 11m

Overall height: 3.5m

Transmitter: 1m x 5m x 2m

Receiver: 1m x 3m x 2m

Antennae (x2): 850mm x 850mm x 4.5m

Peter Adams

1. **Transformer No. One; Variation No. Three, 1987**

Huon Pine, Black Belfast Granite
1,500 mm x 1,500 mm approx

2. **Transformer No. Two; Variation No. Two, 1987**

Huon Pine, Black Belfast Granite
1,000 mm x 1,000 mm approx

3. **Transformer No. Three; Variation No. Five, 1987**

Huon Pine, Black Belfast Granite
1,800 mm x 1,800 mm approx

4. **Transformer No. Four; Variation No. Three, 1987**

Huon Pine, Black Belfast Granite
1,500 mm x 1,800 mm approx

Peter Taylor

1. **Uncivil Furniture, 1987**

Timber

Table 1000 x 1000 x 100mm; Chair 750 x 750 x 750mm

peter adams

Born:

1946 Detroit, Michigan

Professional Activities:

1985 Lecturer, Design in Wood, Tasmanian School of Art,
University of Tasmania

Lectures and Workshops

1980 East Carolina University, Visiting Artist, Greenville, North
Carolina

1981 New York State's Artpark, Artist-in-Residence Lewiston,
New York

1982 Barbados Community College, "Contemporary Crafts in
America", Bridgetown, Barbados

1983 American Craft Council Regional Conference, "Educational
Aspects of the Designer/Craftsperson, Winston-Salem,
N.C.

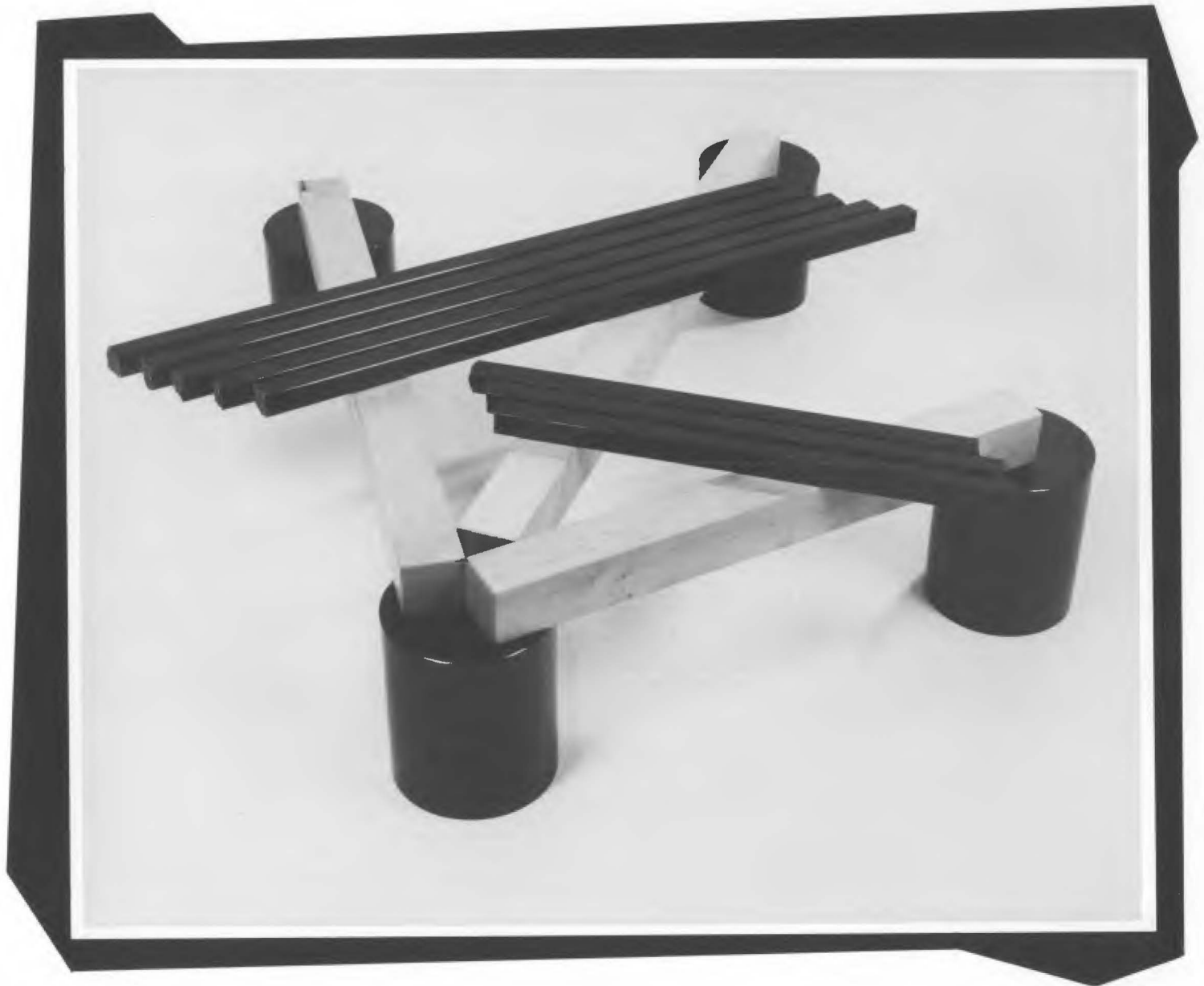
1985 Hilton Head Art League, "Influences of Nature in
Contemporary Woodwork", Hilton Head, South Carolina

Selected Solo Exhibitions:

1981 Workbench Gallery, New York, New York
1984 Benchmarks Gallery, Washington D.C.

Selected Group Exhibitions:

1977 American Craft Museum, New York, New York
1980 East Tennessee State University, Johnson City, Tenn.
Greenhill Gallery, Greensboro, North Carolina
Appalachian Center for Crafts, Smithville, Tenn.
Clemson University, Clemson, South Carolina
1981 Gallery Ten, New York, New York
Westlake Gallery, White Plains, New York
Bevoir Gallery, Rochester, New York
1982 Richard Kagan Gallery, Philadelphia, Pennsylvania
Columbia Museums, Columbia, South Carolina
Southeast Center for Art, Winston-Salem, N.C.
1983 Kohler Art Center, Sheboygan, Wisconsin
Neiman-Marcus, San Francisco, California
North Carolina Museum of History, Raleigh, N.C.
1984 Hodges/Taylor Gallery, Charlotte, North Carolina
1986 Distlefink Gallery, Melbourne, Victoria
Meat Market Craft Centre, Melbourne, Victoria
1987 Centre for the Arts Gallery, Univ. of Tasmania, Hobart



Transformer No. One; Variation No. Three, 1987

olive bishop

Born:

1941 Melbourne, Australia

Studied:

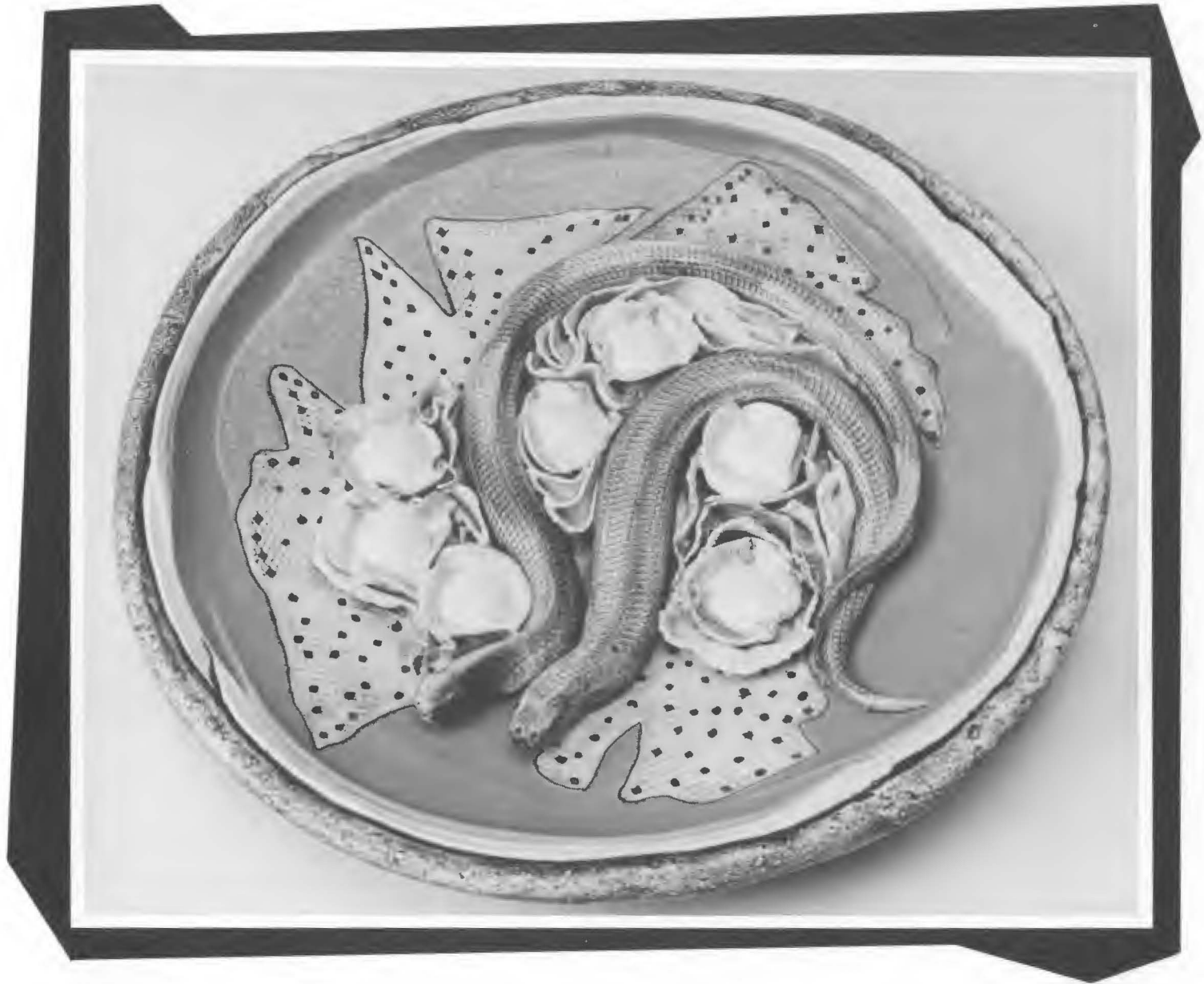
1972-74 South Australian School of Art

Selected Exhibitions:

- 1972 Llewellyn Gallery, Adelaide
1975 International Women's Year Exhibition
1977 Ray Hughes Gallery, Brisbane
Jam Factory, Adelaide
1978 Australian Crafts 'A Survey of Recent Work' travelling
exhibition in Europe
Faenza International Ceramics Competition, Italy
1982 Biennale of Sydney 'European Dialogue', Art Gallery of
N.S.W.
Contemporary Australian Ceramics touring exhibition
United States of America.

Collections:

- 1974 Latrobe Valley Arts Centre
1976 Adelaide Festival Centre
1977 Art Gallery of South Australia
National Gallery of Victoria
Brisbane College of Advanced Education
1978 Canberra War Museum, Canberra
Armidale City Art Gallery
1979 Art Gallery of Queensland
1982 Australian National Gallery, Canberra
1986 Power House Museum, Sydney



Snake Plate

Lorraine Jenyns

Born:

1945, Melbourne Australia.

Studied:

1963-65 Caulfield Institute of Technology
Royal Melbourne Institute of Technology
Melbourne Teachers' College

Selected Solo Exhibitions:

- 1973 'Ceramic & Woven Forms', Chapman Powell St. Gallery, Melbourne
- 1975 'Wilde Beestes Etc.', Watters Gallery, Sydney
- 1977/78 Circus Ceramics, Link Show, Art Gallery of South Australia
- 1986 'Fragments of Memory', Watters Gallery, Sydney
- 1976/77 'The Jenyns' Show', Victorian Regional Galleries and Watters Gallery, Sydney (with Bob Jenyns)

Selected Group Exhibitions:

- 1978 'Mildura Sculpturescape', Mildura
'Australian Crafts – A Recent Survey', an exhibition touring Europe
- 1979-82 'Recent Ceramics', an exhibition touring Europe
- 1980 'Works by Lecturers from the Tasmanian School of Art', School of Art Gallery, Mt. Nelson Campus.
'Recent Tasmanian Sculpture & Other 3D Work', Tasmanian School of Art & Fine Arts Gallery, University of Tasmania. Queen Victoria Museum and Art Gallery, Launceston, Tas.
'Capitol Permanent Exhibition', Geelong Art Gallery
- 1981 'First Australian Sculpture Triennial', Preston Institute of Technology & Latrobe University, Melbourne
'Australian Perspectives '81', Art Gallery of N.S.W.
'Contemporary Australian Ceramics', an exhibition touring the U.S.A., Canada and New Zealand
- 1982 'Ceramics in Victoria', Ballarat Fine Art Gallery

- 1983 'August Works', Meat Market Craft Centre, Melbourne
- 1984 'Hugh Williamson Prize', Ballarat Fine Art Gallery
'Darling Downs 1st National Ceramics Award', Darling Downs C.A.E. Queensland
'Material Forms – Sculptor as Craftsman', Meat Market Craft Centre, Melbourne
- 1984 'A Bird's Eye View', The Lewers Bequest and Penrith Regional Art Gallery, N.S.W.
- 1985 'Singular & Plural – a look at Australian Sculpture 1975-85', a video-tape survey of the work of 38 sculptors.
'Gower, Jenyns, Neeson, Wulff', Fine Arts Gallery, University of Tasmania
- 1985/86 'Eyespy', an exhibition for young travellers, Australian National Gallery, Canberra.

Awards and Grants:

- 1974 Caltex Ceramic Award
Crafts Board Grant
- 1985 Research Grant, University of Tasmania
- 1986 Research Grant, University of Tasmania
Tasmanian Arts Advisory Board Grant

Commissions:

- 1986 'Art in Public Places Project', Intensive Care Unit, Royal Hobart Hospital

Collections:

- Ararat Art Gallery
Australian National Gallery, Canberra
Ballarat Fine Art Gallery
Crafts Board of the Australia Council
Latrobe Valley Arts Centre
Melbourne State College
National Gallery of Victoria
Newcastle Region Art Gallery
Queen Victoria Museum & Art Gallery, Launceston
Shepparton Art Gallery
Art Gallery of South Australia
Visual Arts Board of the Australia Council
Art Gallery of Western Australia



From the Crocodiles Point of View: A Touch of Ginger

john smith

Born:

1948 Chesterfield, United Kingdom

Studied:

Chesterfield School of Art, Pre-Diploma Course (2 years)
Wycombe College of Art and Tehnology, BA in furniture design (3 years)

Professional Activities:

Currently Senior Lecturer, Tasmanian School of Art; Co-ordinator of Design in Wood BFA Degree.
Professional Designer/maker undertaking design commissions and exhibition pieces

Selected Solo Shows:

1886 'True Blue and other colours', Holdsworth Gallery, Sydney

Selected Group Shows:

1980 Exhibited in International Furniture Design Competition, Basel, Switzerland
'Contemporary Australian Jewellery Exhibition – touring show – Japan, Manila, Hong Kong.
'Works by Lecturers of the Tasmanian School of Art', School of Art Gallery, Tasmania
1981 Design in Wood Exhibition, Launceston and Hobart
1983 Design in Wood Exhibition, University of Tasmania Fine Arts Gallery
1985 Chair Show – Distelfink Gallery, Melbourne
'The Bauhaus Model' – Craft Council Centre Gallery, Sydney
1986 Form and Function, Distelfink Gallery
'86 Craft Show, Meatmarket Chair & Table Show, Meatmarket

Awards & Grants:

1973 Prize winner in International Canvas Furniture Design Competition, Tokyo, Japan
Awarded professional development grant by Crafts Board, Australia Council.

1975 Sponsored by Design Council to attend I.C.S.I.D. Design Congress, Moscow.
1981 Prize winner in Furniture Design Triennial, Poznan, Poland.
1983 First Prize in Restaurant/Kiosk Furniture Design Competition, Tasmania.
1984 Awarded Tasmanian Arts Advisory Board grant to develop a modular house kit.
1985 Received grant assistance from Crafts Board and TAAB for exhibition in Sydney.

Commissions:

1984 University of Tasmania, 40 council chairs
1986-87 New Parliament House Canberra, furniture design.
Alanvale College, Launceston, Sculptural Mural

Collections:

National Gallery of Victoria
Power House Museum, Sydney
Private Collections in Australia

Selected Publications:

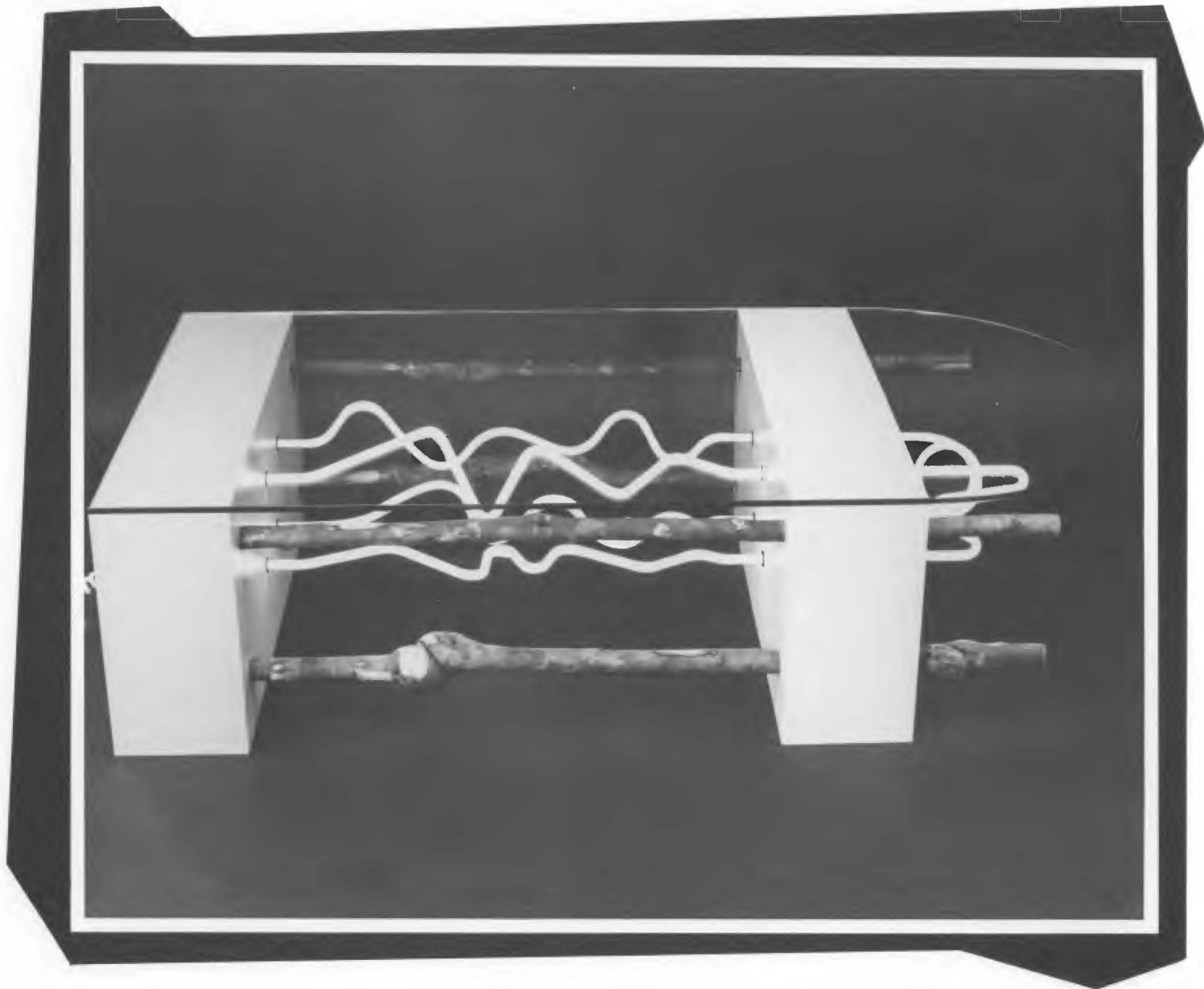
Craft Australia Vol.3/2 Dec.73/Jan.74
Pottery in Australia Vol.16 No.2, Spring 77
Design: Student Collection 81 (edited and compiled national survey)
Craft Tasmania Vol.13, No.2 April 82
Report on Design in Tasmanian Secondary Schools (co-wrote, 82)
Tasmanian Wood, No. 3, May/June 83. No. 12, Nov-Dec '84
The Mercury, 19 May, 1984 and 15 September 1984
Arts National, October 1984
Woodworker May 85

Statement

My interest in furniture is primarily based on its inexhaustible potential as sculpture built to human scale, filling the gap between architecture and people. Because of its human scale, functional use, or implied use, it engages the spectator/user on several levels, enabling a dialogue to occur between object and person.

So I see it as both architecture and sculpture. Within this context I apply my personal approach to design, whereby the language of form is based on building up a whole from components; being expressed either by the use of colour or contrasting materials.

I thereby attempt a discourse between individual visual identity and usefulness, in which the aesthetic embellishes the reading of function.



Lightline table

lutz presser

Born:

1947 Frankfurt-on-Main West Germany

Studied:

1966-69 Associate Diploma of Fine Art in Painting; Royal Melbourne Institute of Technology
1970 Fellowship of Fine Art, Painting; Royal Melbourne Institute of Technology and Melbourne University
1971 Studied at Staatliche Hochschule für Bildende Künste, Hamburg
1976 Preliminary to MA Degree, La Trobe University, Victoria
1977-78 Master of Art Degree (Art History) La Trobe University

Professional Activities:

1973-75 Part-time lecturer of Drawing at Tasmanian School of Art, Hobart
1979 Lecturer of Painting, Tasmanian School of Art
1983-84 Dean, Tasmanian School of Art
1985 Senior Lecturer in Painting, Tasmanian School of Art

Selected Solo Exhibitions:

1978 'Art Clearance Sale', Paraphernalia Gallery, Melbourne.
1982 'Martyrs and Relics', Macquarie Galleries, Sydney.

Selected Group Exhibitions:

1970 Gallery III, Brisbane.
Rudy Komon Gallery, Sydney
1980 'Recent Tasmanian Sculpture and Three-Dimensional Art', Tasmanian School of Art
1981 Australian Perspecta '81, Gallery of N.S.W., Sydney
'Spectres of our Time', Art Gallery of South Australia.

1983 'Recent Australian Painting: A Survey of the 70s and 80s', The Art Gallery of South Australia, Adelaide.
'Vox Pop: into the 80s', National Gallery of Victoria, Melbourne.
1984-85 2nd Australian Sculpture Triennial, National Gallery of Victoria.

Awards and Grants:

1971 D.A.A.D. Scholarship.
1977-78 La Trobe University Post Graduate Research Grant.
1981 Visual Arts Board Direct Assistance Grant.
Tasmanian Arts Advisory Board, Special Projects Grant.
1983 Visual Arts Board – Special Project Grant.
Tasmanian Arts Advisory Board, Special Projects Grant
1984-85 Visual Arts Board, Greene Street Studio, New York.

Collections:

Hamburg Kunsthalle, West Germany.
University Art Museum, University of Queensland, Brisbane.
National Gallery of Victoria – Michell Endowment
Visual Arts Board – Art Purchase Programme.
Burnie Art Gallery
Newcastle Region Art Gallery
Wollongong Art Gallery
Penrith Regional Art Gallery
Power Gallery Museum
Geelong Art Gallery
Wagga Wagga Regional Art Gallery

Selected Publications:

'Studies in anatomy and art in Italy, 1550-1620, and the influence of Ulisse Aldrovandi', La Trobe University, Melbourne 1978
'Martyrs and Relics', Self published, Hobart 1982.



Untitled, 1987

peter taylor

Born:

1927, Sydney N.S.W.

Selected Solo Exhibitions:

- 1978 'Sculpture and Mythical Imagery', Watters Gallery, Sydney.
1981 'Mythical Figures, Standfield Gallery, Melbourne.
1982 'Figures in a Landscape', Ray Hughes Gallery, Brisbane.
1985 'Shadow Series' Macquarie Galleries, Sydney.

Selected Group Exhibitions:

- 1970-76 Tasmanian Art Gallery Annual Exhibitions.
1975 Six Sculptors, Fine Arts Gallery, University of Tasmania.
1976 Mildure Triennale.
1979 Watters Gallery, Sydney (joint exhibition with Kevin Perkins).
1980 'Some Contemporary Australian Sculpture' Newcastle Regional Gallery.
1981 'Relics and Rituals' National Gallery, Victoria.
'Art and Animism' R.M.I.T., Melbourne.
Craft Expo, Sydney.
Perspecta Exhibition, Art Gallery of N.S.W., Sydney.
Sculpture Triennale, Melbourne.
1982 'New Art' Fine Arts Gallery, University of Tasmania.
1983 Vox Pop, National Gallery of Victoria.
1984 Biennale of Sydney.
Australian Sculpture – Art Gallery of West Australia.

Commissions:

- 1975 Supreme Court, Hobart.
1976 Forestry Department, Hobart.

- 1979 Deakin University, Geelong.
Johnson International Collection, U.S.A.
1980 Launceston General Hospital Chapel.
1981 Lands Department, Hobart.
1982 University of Tasmania.
1983 Mersey Regional Library, Tasmania.
1984 Commonwealth Law Courts, Hobart.
1985 Parliament House Construction Authority, Canberra.
University of Tasmania.
I.B.M. Sydney.

Collections:

- National Gallery of Victoria.
Art Gallery of N.S.W.
Art Gallery of South Australia.
Queensland Art Gallery.
Tasmanian Museum and Art Gallery.
Art Gallery of West Australia.
Queen Victoria Museum and Art Gallery, Launceston.
Art Gallery of Newcastle.
Wollongong Regional Art Gallery.
Johnson International Collection, Wisconsin, U.S.A.
Private Collections – Australia – U.S.A., U.K.
Brewster – Govett Gallery, New Zealand.
State Bank, N.S.W.
I.B.M. Sydney.
Parliament House Construction Authority, Canberra.

Selected Publications:

- Art View*, Hobart Autumn 1977.
'Contemporary Tasmanian Drawing' *Tasmanian Review* No.2, Summer 1979
Review, *Mercury* Hobart, 27th November, 1981.
'Kevin Perkins' *Craft Australia*, Autumn 1979
Preface to catalogue, 'Peter Stephenson', Painting Exhibition, University of Tasmania, 1984.



Uncivil Furniture, 1987

Darani lewers,

Born:

1936 Sydney, Australia

Studied:

1957 Jewellery apprenticeship course, East Sydney Technical College
1958 Studied with Estonian Master Jeweller, Sydney
1959 Worked in Helge Larsen's workshop Copenhagen

Professional Activities:

1980 Part-time lecturer, City Art Institute, Sydney.
1981 Trustee of Museum of Applied Art and Sciences.
1982 Member of Artworks Advisory Committee, Parliament House Construction Authority.
Appointed a member in the General Division of the Order of Australia.
Joint curator with Helge Larsen, Australian Jewellery to Europe.
1982-83 Organized and exhibited in group exhibition 'The Body as a Starting Point'.
1982 Jointly co-ordinated ideas based workshop as part of 'Women & Art Festival'.
1985-86 'Peace & Nuclear War in the Australian Landscape', National tour.
1983-86 Jointly co-ordinated and participated in 'Worn Issues' touring exhibition.

helge larsen

Born:

1929, Copenhagen, Denmark

Studied:

Apprenticeship in Jewellery (4 years)
College of Craft and Design, Copenhagen, National Diploma
1955-57 exchange student trainee with Stig Gusterman, University of Colorado U.S.A.

Professional Activities:

1955 Set up workshop/studio in Copenhagen
1962-74 Senior Instructor, Dept of Industrial Arts, University of N.S.W.
1974 Participant, International Symposium of Steel, Austria
1975 Visiting Professor Sommer Akademie Bildende Kunst, Salzburg, Austria.
1977 Head of Jewellery and Silversmithing Department, Sydney College of the Arts, Sydney

DARANI LEWERS/HELGE LARSEN

Selected Solo Exhibitions

- 1971 Macquarie Galleries, Canberra.
1972 Realities Gallery, Melbourne.
1973 Museum of Decorative Arts Copenhagen, Denmark.
Galerie Galtung Oslo, Norway.
1974 Bonython Gallery, Sydney.
1975 Bonython Gallery, Sydney.
Galerie Traklhaus, Salzburg, Austria.
1976 Realities Gallery, Melbourne.
Craft Council of Queensland, Brisbane.
W.A.I.T., Perth.
Galerie am Graben, Vienna, Austria.
1978 Berrima Gallery, Berrima N.S.W.
1986 Retrospective Exhibition organized by the National Gallery of Victoria.

Selected Group Shows:

- 1980 Jewellery International 1900-1980 Kunsterhaus, Vienna, Austria.
Museum of 20th Century, Vienna, Austria Tin Symposium, exhibition of jewellery and sculpture (Helge Larsen).
1982 Australian Jewellery touring Europe (Darani Lewers).
1983 International Jewellery Exhibition, Japan (Darani Lewers).
1984 Contemporary Jewellery, National Museum of Modern Art, Kyoto, Japan.
1985 20th Century Contemporary Jewellery, Electrum Gallery London, England.
1986 'Flux' Gallery Dusseldorf, Perth W.A.
1986 International Jewellery Art Exhibition Tokyo, Japan.

Awards and Grants:

- 1951 Apprenticeship silver medal award D.K (H.L).
1955 Guldsmedefagets Faellesraad D.K (H.L)
1968 Guldsmedefagets Faellesraad D.K (H.L & D.L).
1972 Granted the Moya Dyring Studio, Cite Internationale des

- Arts, Paris. (H.L & D.L)
1974 Salmonson Award D.K. (H.L & D.L).

Commissions

- 1966 Wentworth Memorial Church Silverware, Sydney.
1970 A.A.B.P Editorial Award.
1984 Myer Performing Arts Award.

Selected Publications

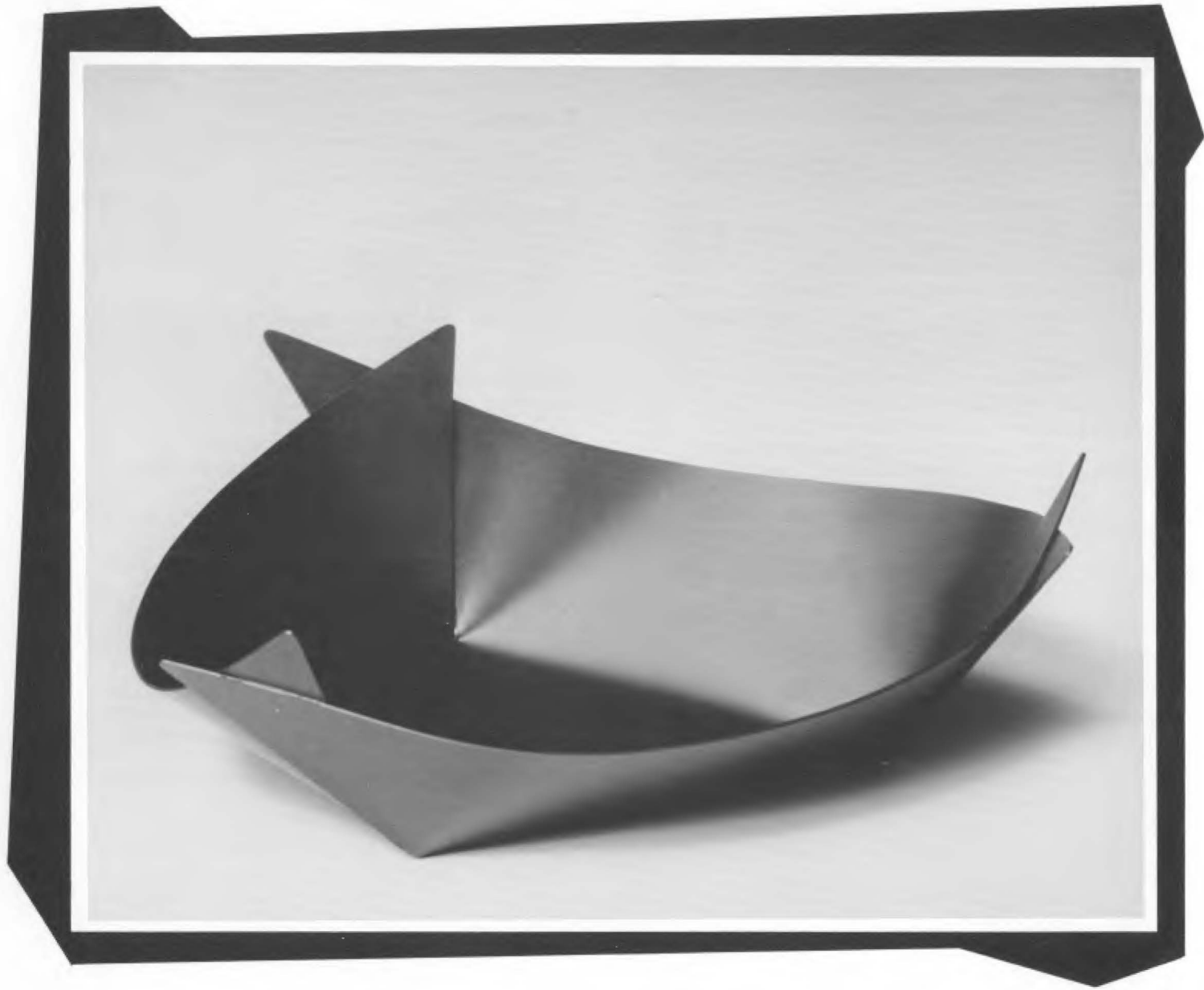
- "Schmuck Aus Stahl"
Craft Australia Vol. 42 Feb 1975 (H.L).
"Australian Contemporary Jewellery" 1960-1982 (H.L)
Australian Jewellery Cat. 1982.
"Cross Currents - New Concepts in Jewellery" (H.L)
Arts National Vol. 2 issue 2 December 1984.
"Cross Currents at the Power House" (H.L)
Craft Arts, Jan-March 1985.
"Jewellery (H.L)"
Craft Australia Year Book 1986.
"Worn Issues?"
The workshops & exhibitors 1982-84, *Worn Issues Cat.* 1984 (D.L)

Statement

In this series of bowls dishes & collars we have returned to using metal sheet in its basic form. Working from a pattern, which involves the process of cut tuck & folding, we have endeavoured to retain a fresh & spontaneous quality in the finished work. Both the process & the transformation to a three dimensional form are clearly stated to remove the mystique which is often associated in the public's mind with 'art objects'. For this reason we have included cardboard patterns for two of the dishes as part of the display.

This process has also evolved from our interest in designing a series of functional objects which can be made as multiples. So economics of time have been achieved which reduce the cost involved in a traditionally labour intensive craft.

We hope that as well as making useful objects there is a touch of the fantastic!



Dish, 1987

nigel helyer

Born:

1951 Hampshire, United Kingdom

Studied:

West Sussex College of Design (Foundation Year)

1974 Liverpool College of Fine Art BA (Fine Arts)

1979 Royal College of Art London. Awarded M.A.R.C.A.

Professional Activities

1983 Artist-in-Residence at W.A.I.T. Conducted a course in Video/Performance

Artist-in-Residence at W.A.C.A.E. Mt Lawley Campus

1984-85 Arts officer for Praxis Inc, including curator of exhibitions and editor of Praxis M.

1984 Guest curator IMA (Brisbane) of Media Space Installation

1985 Head of Sculpture at Sydney College of the Arts.

Selected Solo Exhibitions

1983 "Terra Incognita Australis", installation, Nexus Galleries, W.A.

"Voyages from Eden to Utopia; Ophiuchus", installation, Praxis Gallery, W.A

"Fertile Zone", studio exhibition W.A.I.T., W.A.

1984 "Voyages from Eden to Utopia; Hercules", installation, Aspex Gallery, U.K.

"A Sculptor's Scratchings", studio exhibition, Fremantle W.A.

1985 "Behind and Between the Lines", Avago Gallery, Paddington, Sydney N.S.W.

"Behind and Between the Lines", Avago Gallery, University of Sydney, N.S.W.

Selected Group Exhibitions:

1983 "Show of Presence, Praxis Gallery WA
'Ab: originality", installation, Undercroft Gallery, University of WA

"Wizbah" Club, performance, Perth WA
"Chain of command", performance, Praxis Gallery WA
1984 "Fruits of the Earth, Negotiations at the Dead Centre", Festival of Perth, WA

"Boat Show", Praxis Gallery. WA
"Second Australian Sculpture Triennial", National Gallery of Victoria

1985 "The Raw Edge" works constructed on site University of Tasmania

"Preaching to the Converted; The cartons that culture came in", *Perspecta '85*, Art Gallery of N.S.W.

1986 "Praxis in Practice", drawing; photo; documentary; installation Praxis Gallery WA

"Imaging Antarctica", installation touring exhibition

"Nausea" exhibiting "Europa Da-Da Dumb", The Performance Space Galleries. Sydney

1987 "Invisible Cities", Praxis Gallery WA

Selected Publications and Writings:

Praxis M No's 4, 5, 6 and 7.

Catalogue Essays in *Australian Sculpture Now*, 1984

"*Perspecta '85*" 1985

"The Raw Edge" 1985

"Praxis in Practice" 1986

"Performed and Present" 1986

"Hungry" 1986

"Performance" Magazine Australian edition 1986

"Nausea" 1986

"Imagining Antarctica" 1986

Statement:

1. The truck is standing outside, all but loaded for the journey to the coastal lagoons. A final circuit of the room to pick up the remaining vital items for the trip, the gun and the portable radio receiver and he quits the building. After three hours in which the cab radio has competed with the rattle of the diesel truck he curses, stops the vehicle and checks the glove compartment without any apparent conviction, merely to confirm that the cartridges are still lying in the corner of the room.
2. The truck pulls up outside, he cuts the motor, he is passing through the first of the steel blast doors, his I.D. card is scrutinised, he passes beyond the second door. He is positioned before a downward sloping corridor which terminates in its own vanishing point, he is walking. He is standing at the head of a perforated steel spiral stairway, he descends. His I.D. is re-confirmed, this time by another who cannot or will not speak. He proceeds to the transmitter room. He is seated before the device, he glances to the left in order to indicate his readiness to the other operator, who returns his gaze with a studied neutral acknowledgement, calculated to dispel any emotional contact. The surrounding atmosphere is perfectly conditioned. They return their focus to the device, the dual keys are inserted simultaneously and locked to the right – a threshold is crossed – the transmission proceeds, its radiations emanating to fill every crevice of the known world.
3. He walks diagonally across the room to the opposite corner and stoops to retrieve the two cases of cartridges and, as a secondary measure, picks up some spare power cells for the portable receiver unit. He is free to leave – he is seated behind the wheel of the truck.
4. In between the land of the still-living and that of the dead there is a cave... The truck passes along a dry valley floor, moving over a pavement of rock slabs which float in drifts of brilliant quartz sand, the fossil remains of some pre-historic beach. Gradually the vehicle descends into the dense scrub which lines the lower reaches of the gorge. At the creek he slows to a halt and out of respect turns off the cab radio; this creek flows down from the silent cave, a place which only the very old may visit. On the driver's side (to the North East), the country eventually opens out to form the coastal plains with their lagoon systems, but to his left the massive jumble of dissected sandstone ridges continue unbroken, parallel to the distant shore.
5. She sits only a metre from the brightness of the creek. From here her vacant gaze is filled with the movements of crayfish, creatures which promise such good eating. This country will be her larder – an old lady's privilege. He lingers a while, his toes and the front tyres of the vehicle immersed in the creek. Idly he considers how good the fishing would be

- here, but that will doubtless be his privilege in many years to come – he is bound to continue his journey, out of respect for the old, from fear of the keeper's censure and propelled by his desire to bag geese on the salt-water lagoons to the North-East. He imagines that he can already hear faint rifle reports drifting in on the coastal breeze – his brothers and sisters must be eating roast goose by now. The truck fords the creek, the radio returns; goose and gun-sight eclipse in his mind's eye.
6. The old lady remains motionless, a day – two days and then crawls into the darkness of the silent cave, carefully propping her spine against the smoothness of the rock surface. She lifts her gaze to regard the fading light that inhabits the cave entrance, closes her eyes and is gone.
 7. Throughout that night and for the following day the transmission continues – the two keys remain locked into the central control panel of the device – a guarantee against equivocation. The room slumbers in a mono-chrome red light, the atmosphere is constantly recirculated and monitored. Many metres deeper the automatic power-plant spins a thread of high voltage energy up through the device and onward to dissipation at the terminals of the antennae installation.
 8. Around the shores of the lagoon the transmission rains down on the hunters' camp, mixing with the smell of roast goose. It irradiates the cabinets of their portable radios and enters the cabs of their vehicles but is unable to penetrate the tuning circuits or become manifest in the small amplifiers; popular music, carried on different frequencies, has granted the hunters immunity.
 9. The transmission showers down on the keeper, bathing his head and body with a foreign knowledge. But then the keeper is an old man, he doesn't have a radio, doesn't want one either. He too is a master of the silent gesture – his conversations are with the departed – as he helps them on their way from this place to the next. He is the gateman who ensures the living that this is a one-way traffic.
 10. By now the dogs will have visited the old lady – she will have been scattered. The keeper must gather her up and install the bone pieces in a crevice high in the cave wall. From here the old lady will be able to continue her journey without cause to return. He sprinkles the floor with fresh water from the creek and very slowly sweeps the cave with a green branch. It is cool under the overhang, it is always cool; a good place to sit and watch the crayfish.
 11. The light has been fading for some time now – for quite how long it is impossible to estimate; it is only possible to remark that a feeble red glow remains. Apparently the transmission stopped abruptly a day ago. It is now possible to imagine the faint sound of distant gunfire somewhere to the North.



Europa Da-Da Dumb

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- Graeme Sturgeon; "Perspecta 81: the 'been-there-done-that of the new'", *Art and Australia*, Vol.19, No.3, 1982.
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- Bernice Murphy; "Painting", *Australian Art Review*, Sydney, 1982.
- Nick Waterlow; "Australian Perspecta 1981 – a biennial survey of contemporary Australian Art", *Australian Art Review*, Sydney, 1982.
- Jonathan Holmes; "Strong Art and Timid Galleries – The Visual Arts in Tasmania", *Australian Art Review*, Sydney, 1982.
- Leon Paroissien; "Report from Sydney: The Fourth Biennale", *Art in America*, February, 1983.
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- Leon Paroissien; "Anxious Image Scavengers", *Australian Art Review*, Vol. 2, Sydney, 1983.
- Jonathan Holmes; "Island Imagery, Other Imagery", *Australian Art Review*, Vol.2, Sydney 1983, pp.45-46.
- Neville Weston; "Figurative Painters in a Landscape", *Studio International*, Vol.196, no.1002, 1983, p.34.
- Jonathan Holmes; "She's a Moving Place All Right; Contemporary Visual Arts in Tasmania", *Studio International*, Vol.196, No.1002, 1983, p.45.
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- Graeme Sturgeon; *2nd Australian Sculpture Triennial* (Catalogue), 1984.

Nigel Helyer

- "Art in Australia",
Praxis M Nos. 2 and 4.
- Various media coverage including: ABC TV, ABC Radio, 6NR Radio, 4K222 Radio

John Smith

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- Japan Architect*, July 1974
- Belle*, July/August 1983
- Tasmanian Wood*, No. 4, July/August 1983
- Design World*, No. 4, 1984
- House and Garden*, August 1985
- Vogue Living*, November 1985
- The Interior Designers and Decorators Handbook of Australia*, 85/86
- Belle*, Mar/April 1986
- House and Garden*, February 1987
- Craft Australia*, Autumn 1986
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Peter Taylor

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Peter Adams

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Lorraine Jenyns

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