locating furniture
THE TOTAL LOOK
To view artworks within churches, public buildings or private residences is often more rewarding than in an art museum or gallery. These buildings house collections that are either strongly representative of a particular style or school, or are disparate collections assembled by one or more informed collectors over a longer time. It is the very range and diversity of artefacts brought together within a particular space that provides a more dynamic context in which to appreciate the individual works. Furthermore, works have often been commissioned and conceived for that specific space.

Conversely, the art museum or art gallery seeks to provide a neutral context in which to view the artefact as an autonomous object. Paintings tend to be viewed within the context of other related paintings; similarly with drawings, sculpture, prints or photographs. Diversity and cross referencing of media can occur, but within strict conceptual and stylistic frameworks. This practice ignores the eventual placement and context of most artworks (unless they are returned to the artist’s studio or become part of a permanent museum collection). A different notion prevails when furniture is exhibited.

Either there is an attempt to present a piece of furniture exclusively as sculpture on a plinth, denying its intended context, or to place it within a tableau - these settings combine a range of artworks to suggest a specific interior. In this latter alternative, the additional artefacts are normally secondary to the furniture; minor props in a stage set or decorative items within a smart interior design magazine illustration. Exhibition practice within specialized galleries often reinforces the high art/applied art divide, preventing a positive interaction between diverse artefacts.

This exhibition combines art works that can be categorised as furniture, sculpture and painting. The catalogue lists the participating nine artists, suggests the nature of their work, and clearly indicates the three groupings. All the artworks have been produced as autonomous pieces, but through curatorial intervention - “mixing and matching” - they take on a new dynamic. The choice is very catholic and eclectic; there is not a dominant or homogenous aesthetic in the selection.

Paul Zika, Curator, July 1991
Howard Arkley

Born 1951
Lives and works in Melbourne

Studies
1969-71 Prahran College of Advanced Education, Melbourne
1974 Melbourne State College

Solo exhibitions (Since 1981)
1981 Solander Gallery, Canberra
Tolarno Gallery, Melbourne
Institute of Modern Art, Brisbane
1982 Prahran College of Art Gallery, Melbourne
Urban Paintings, Tolarno Gallery, Melbourne
Rosalyn Ossley, Sydney
1984 Ceci and Stacettinis, Rosalyn Ossley, Sydney
1985 Queen Gallery, Perth
1986 Tolarno Galleries, Melbourne
1987 Rosalyn Ossley, Sydney
Animas Gallery, Adelaide
1988 Casual Work, Gertrude Street Artists’ Spaces, Melbourne
House and Homes, Tolarno Galleries, Melbourne
1989 Belle’s Gallery, Brisbane
1990 Tolarno Galleries, Melbourne
1991 It’s in the Can, a Howard Arkley Survey, Monash University
Gallery, Melbourne

Selected group exhibitions (Since 1981)
1981 The John McCaughey Memorial Art Prize, National Gallery of Victoria, Melbourne
Australian Perspectives 1981, Art Gallery of New South Wales, Sydney
1982 Australian Furniture, Banyule Gallery (National Gallery of Victoria), Melbourne
Papism, National Gallery of Victoria, Melbourne
Recent Abstract Paintings, Wollongong City Art Gallery, New South Wales
The Seventies: Australian Paintings and Tapestries from the Collection of

the National Bank of Australia, National Gallery of Victoria, Melbourne
1983 Against the Wall, works from the Michell Endowment, National Gallery of Victoria, Melbourne
Civic Stripping, George Paton Gallery, University of Melbourne
A Melbourne Mood: Cool Contemporary Art, Australian National Gallery, Canberra
Vox Pop, National Gallery of Victoria, Melbourne
1984 Symbols, Emblems, Signatures, Govett-Brewster Art Gallery, Plymouth, New Zealand
Meaning and Excellence, Edinburgh Festival of Arts, Scotland, travelled London, Perth, Melbourne
The Australians: Three Generations of Drawing, COD Gallery, New York
Farm, Image, Sign, Art Gallery of Western Australia, Perth
The New Art, Banyule Gallery (National Gallery of Victoria), Melbourne
1985 Six Drawing, Tasmanian School of Art Gallery, Hobart
Visual Tension, Australian Centre for Contemporary Art, Melbourne
1986 Slouching towards Bethlehem, 200 Gertrude Street Artists’ Spaces, Melbourne, Centre for the Arts Gallery, Hobart
The Male Sensibility, Heidi Park Art Gallery, Melbourne
Primal Painting, Heidi Park Art Gallery, Melbourne
Hugh Williamson Prize, Ballarat Fine Art Gallery, Ballarat, Victoria
S Artists S Architects, Ewing and George Paton Art Gallery, University of Melbourne
1987 10 x 10, 200 Gertrude Street Artists’ Spaces, Melbourne
Field to Figuration, National Gallery of Victoria, Melbourne
The Budget Collection - Young Australians, National Gallery of Victoria, Melbourne
What is This Thing called Science?, University of Melbourne Gallery
1988 Selected Contemporary Drawing, Heidi Park Art Gallery, Melbourne
Suburbanism, George Paton Gallery, University of Melbourne

Commissions
1980 Decorated Train Project, Victorian Ministry for the Arts
1983 Mural Project, Visual Arts Board, Australia Council
HOWARD ARKLEY

Felony, 1983
Acrylic on paper
158 x 117cm
Courtesy Tolarno Galleries, Melbourne

Model Tudor Village, Fitzroy Gardens, 1986
Acrylic on canvas
185 x 160cm
Courtesy The Derwent Collection, Hobart
James Kutasi

Born 1955
Lives and works in Sydney

Studies
1975-78 Faculty of Architecture, University of Sydney
1982-83 London College of Furniture, England

Solo exhibitions
1987 Coloured Objects, Hogarth Gallery, Sydney

Selected group exhibitions
1983 London College of Furniture Show, London College of Furniture
1985 Woodwork goes to the Opera, Sydney Opera House
1987 Modern Objects, Mori Gallery, Sydney
1988 Objects, Ben Grady Gallery, Canberra
20 x 20 Crafts Council of New South Wales, Touring Exhibition Sydney, Brisbane and regional centres
Stuart Devlin Award, Crafts Council of Victoria
1990 Uniquely Australian, Pacific Design Centre, Los Angeles, USA
1991 Are You Comfortable? Jam Factory, Adelaide

Selected commissions
(Furniture/Sculpture for domestic/commercial clients)
1986 Eight Times Table, (with Carlo Kutasi)
Jester Chair
Three Totems
1987 Marilyn Cabinet
Stone Chair (Wilsontart Design Award)
Flash Settee
Carol Cactus
Egyptian Side Table
1988 Ocean Topography
1989 Gypsy Sea, Sculpture Totem
1990 Tri Table, Boardroom table
1991 Feathered Reeds, Stair bannister
JAMES KUTASI

Jester Chair, 1987
Carved and lacquered wood
85 x 70 x 50cm

Aura Mirror, 1991
Carved and lacquered wood, glass
180 x 65 x 3cm

Courtesy the artist
Tom Risley

Born 1947
Lives and works in Herberton, North Queensland

Studies
No formal art education.

Solo exhibitions
1981 Martin Gallery Townsville
1982 Ray Hughes Gallery, Brisbane
1983 Ray Hughes Gallery, Brisbane
1984 Brisbane College of Advanced Education, Kelvin Grove Campus Gallery
1985 Ray Hughes Gallery, Sydney
1986 Ray Hughes Gallery, Brisbane
1987 Ray Hughes Gallery, Brisbane
1988 Ray Hughes Gallery, Sydney
1989 Ray Hughes Gallery, Brisbane
1989-90 Auckland City Art Gallery, New Zealand
1990 Ray Hughes Gallery, Sydney
1991 Ray Hughes Gallery, Sydney

Selected group exhibitions
1981 First Australian Sculpture Triennale, Melbourne
1982 Sculpture '82, Warana and Commonwealth Games Festival, Brisbane
1984 Second Australian Sculpture Triennale, National Gallery of Victoria, Melbourne
1985 Apparitions, Brisbane College of Advanced Education, Kelvin Grove
Comp Gallery
1985 Three Australians, Galerie Baudoin Lebon, Paris
The First Exhibition, Ray Hughes Gallery, Sydney
Queensland Works, University Gallery, Queensland Art Museum, Brisbane
Australian Perspecta, Art Gallery of New South Wales, Sydney
1987 Six New Directions, Queensland Art Gallery, Brisbane
1987 Third Australian Sculpture Triennale, National Gallery of Victoria, Melbourne
1987 MOCA Open: a Review of Contemporary Australian Art, Museum of Contemporary Art, Brisbane
1988 Painters and Sculptors: a Survey of Australian Contemporary Art, Queensland Art Gallery, Brisbane; also at Saitama Museum of Contemporary Art, Japan
1988 Four Australian artists, Tokyo
1988 Seventeen Australian Artists, Ray Hughes Gallery at the Venice Biennale, Venice
1989 The New Generation, Australian National Gallery, Canberra
1990 Creating Australia (The Great Australian Art Show), Official Bicentenary Exhibition, travelling State Galleries
1990 Fourth Australian Sculpture Triennale, National Gallery of Victoria, Melbourne
TOM RISLEY

Still Life with Maroon Vase, 1989

Five components:
Fibreglass and epoxy resin
on plywood armature: 225 x 66 x 30cm
Wood slab: 218 x 30 x 30cm
Sheet metal: 270 x 34 x 34cm
Cardboard packing with
metal support: 265 x 42 x 32cm
Corrugated iron: 213 x 60 x 20cm

Courtesy Roy Hughes Gallery, Sydney
Red Cress

Born 1938
Lives and works in Sydney

Studies
1954-59 Birmingham College of Art, England

Solo exhibitions (Since 1981)
1981 Adam Gallery, Melbourne
1983 Macquarie Galleries, Sydney
1984 Macquarie Galleries, Sydney
1985 Macquarie Galleries, Sydney
1986 Macquarie Galleries, Sydney
1987 Jafari Gallery, Melbourne
1988 Santa Monica Museum of Art, Los Angeles
1989 The Portrait Today, Westpac Gallery, Victorian Arts Centre, Melbourne

Selected group exhibitions (Since 1981)
1980 The Seventeen, National Gallery of Victoria, Melbourne
1982 The First Show, Macquarie Galleries, Sydney
1983 Jafari Gallery, Melbourne
1984 National Gallery of Victoria, Melbourne
1985 Macquarie Galleries, Sydney
1986 The Portrait Today, Westpac Gallery, Victorian Arts Centre, Melbourne
1987 The Portrait Today, Westpac Gallery, Victorian Arts Centre, Melbourne
1988 The Portrait Today, Westpac Gallery, Victorian Arts Centre, Melbourne
1989 The Portrait Today, Westpac Gallery, Victorian Arts Centre, Melbourne
1990 The Portrait Today, Westpac Gallery, Victorian Arts Centre, Melbourne

1984 Sulman Prize, Art Gallery of New South Wales, Sydney
1985 Archibald Prize, Art Gallery of New South Wales, Sydney
1986 Modern Australian Masters, National Gallery of Victoria
1987 The Portrait Today, Westpac Gallery, Victorian Arts Centre, Melbourne
1988 Bicentennial Collection, Print Portfolio, Macquarie Galleries, Sydney
1989 The Portrait Today, Westpac Gallery, Victorian Arts Centre, Melbourne
1990 The Portrait Today, Westpac Gallery, Victorian Arts Centre, Melbourne

Recent Australian Painting 1970-83, Art Gallery of South Australia

Artworks
Archibald and Sulman Prizes, Art Gallery of New South Wales, Sydney
FRED CRESS

A Woman's Gift, 1989
Acrylic on canvas
183 x 213cm

Once a Room, 1987
Acrylic on canvas
182 x 136.5cm

Courtesy Christine Abrahams Gallery, Melbourne
Born 1964
Lives and works in Melbourne

**Studies**
1983-86 Chicohile Institute of Technology, Melbourne

**Solo exhibitions**
1989 Rano Gallery, Sydney

**Selected group exhibitions**
1985 Wearable Glass, Glass Artist Gallery, Paddington
Material Pleasures, Westpac Gallery, Melbourne
1987 Glass in Public Spaces, Westpac Gallery, Victorian Arts Centre, Melbourne
1988 Room to View, Whitehall group show, Linden Gallery, Melbourne
Arts and Industry, Exhibition Buildings, Melbourne
1989 Whitehall Enterprises Installation, Linden Gallery, Melbourne
1990-91 La Boutique Fantastique, Adelaide Festival, Adelaide then touring throughout Australia, 1991
Whitehall, The Artspace, Adelaide, Riddoch Art Gallery, Mount Gambier,
Melbourne Contemporary Art Gallery, Melbourne

**Commissions (Furniture, fittings and interiors)**
1986 Belmoderne Exhibition, Richmond Gallery, Melbourne
1987 Metropolitan Haircutters, Prahran, Melbourne
Furni Homeware, Prahran, Melbourne
Theatre Vegetal, South Yarra, Melbourne
Marine Hardwick City Store, Melbourne
1988 Marlene Hardwick, Brisbane
Yves Rocher, Melbourne
Club Mystique, Ballarat, Victoria
Galleria Emaeurion, Melbourne
1989 Kester
Pilkington Glass

BHP Trading Services
Marine Hardwick City Store, Melbourne
Badger Antiques, Melbourne
1990 Box Emery and Partners Office, South Melbourne,
Melbourne Carpe
Florentino Restaurant, Melbourne
Dogs Bar, St Kilda, Melbourne
Redman Residence, Melbourne
Colo Paragon, Carlton, Melbourne
1991 Hotel Colombo, St Kilda, Melbourne
MARK DOUGLASS

Dining table, 1989
African rosewood veneer,
cast aluminium legs,
cast bronze discs, gloss
76 x 235 x 110cm

Entry table, 1988
Forged steel, pressed and textured glass,
rubber fittings
112 x 144 x 66cm

Courtesy the artist
DEBORAH HALPERN

Born 1957
Lives and works in Melbourne

Studies
1979 Coddington Institute of Technology, Melbourne
1987-89 Gippsland Institute of Advanced Education, Victoria

Solo exhibitions
1981 Blackwood Street Gallery, Melbourne
1983 Resort Gallery, Melbourne
1985 Christian Abrahams Gallery, Melbourne
1987 Christian Abrahams Gallery, Melbourne
1989 Christian Abrahams Gallery, Melbourne
1991 Irving Sculpture Gallery, Sydney
1993 Christian Abrahams Gallery, Melbourne

Selected group exhibitions
1981 Victorian Ceramic Group Annual Exhibition
1984 Sculptors as Craftsmen, Meat Market Craft Centre, Melbourne
1985 A Taste of Cake, Shopper Art Gallery, Victoria
1986 A First Look, Philip Morris Arts Grant Purchase, 1983-86
1987 Australian National Gallery, Canberra
1988 Australian Crafts 1987, Meat Market Craft Centre, Melbourne
1989 Common Ground, Irving Sculpture Gallery, Sydney
1990 Australian Crafts 1989, Meat Market Craft Centre, Melbourne
1992 Affiliated, Monash University Gallery, Melbourne
1993 Tea for Two, Meat Market Craft Centre, Melbourne
1994 Second Australian Contemporary Art Fair, Melbourne
1995 Alice 125, Corinna Foundation, Melbourne
1997 Halpern and Murphy Ceramics Exhibition, Shepparton Art Gallery, Shepparton

Commissions (Sculpture)
1987-89 Bicentenary Sculpture, National Gallery of Victoria, Melbourne
1987 Fitzroy Nursery, Melbourne
1989 Margaret Murphy Memorial Mural, Shepparton, Victoria
1990 Double Figure, Sculpture commissioned by the Melbourne City Council for the International Garden and Gunnery Exposition, Osaka, Japan
DEBORAH HALPERN

- Blue Person with Breasts, 1991
  Glazed earthenware
  109 x 21 x 21cm

- Person with Blue Hands, 1991
  Glazed earthenware
  93 x 12 x 12cm

- Person with Yellow Nose and Cheeks, 1991
  Glazed earthenware
  53 x 15 x 22cm

- Person with Ears, 1991
  Glazed earthenware
  53 x 11 x 11

Courtesy Christine Abrahams Gallery, Melbourne
FIONA GUNN

Born 1962
Lives and works in Sydney

Studies
1981-84 Sydney College of the Arts, Sydney
1987 Middlesex Polytechnic, London
1990 College of Fine Art, University of New South Wales, Sydney

Solo exhibitions
1987 GP2, Middlesex Polytechnic, London
1990 The Performance Space, Sydney

Selected group exhibitions
1982 Art Unit, Sydney
1984 Artspace, Sydney
  The Performance Space, Sydney
1985 The Performance Space, Sydney
  338 Pitt Street, Sydney
1986 Tin Sheds Gallery, Sydney
1988 338 Pitt Street, Sydney
  First Draft, Sydney
1989 Chameleon Gallery, Hobart
  S H Erwin Gallery, Sydney
  Shop 9, Pitt St Plaza, China Town, Sydney
1990 Bondi Pavilion, Sydney
  Tin Sheds, Sydney
1991 Australian Perspectives, Art Gallery of New South Wales, Sydney
  Discover Entity, Canberra Institute of the Arts
  Gallery, Canberra
FIONA GUNN

Fall, 1990
Glass, metal fittings, wood
160 x 100 x 60 cm
Courtesy the artist
Born 1953
Lives and works in Sydney

Studies
1972–77 Faculty of Architecture, University of Sydney

Selected group exhibitions
1987 Architecture in a Gallery, Rex Irwin Gallery, Sydney
1988 House of Fiction, Craft Council of New South Wales Gallery, Sydney, then touring to venues in Milan and New York
1990 The Australian Chair - Belle/Craftwood Award, Tesculum Gallery, Royal Australian Institute of Architects, New South Wales Chapter, Sydney

Commissions (Furniture)
1986 Tamners Administration Tower
1987 Merge Table
1988 Henwood Table
1990 Belle/Craftwood Anna's Chair
Numerous other commissions for architectural services
WENDY LEWIN

Dining table, 1988
Yellow New Guinea rosewood and
Maccassar ebony
72 x 250 x 105cm
Cabinetmaker: David Lockwood
Courtesy Geoffrey Henwood, Sydney

Administration Tower, 1986
Stationery cabinet
Tasmanian blackwood and Maccassar ebony
112 x 40 x 40cm
Cabinetmaker: Robert Neville
Courtesy Alexander Tzannes
CAROLINE WILLIAMS

Born 1945
Lives and works in Melbourne

Studies
1964-67 Ham School of Art, Christchurch, New Zealand

Solo exhibitions (Since 1981)
1981 Brooker Gallery, Wellington
1983 Brooker Gallery, Wellington
1985 Brooker Gallery, Wellington
1986 Mori Gallery, Sydney
1987 Tolarno Galleries, Melbourne
Brooker Gallery, Wellington
1989 Penney Purdy Gallery, London
1990 Brooker Gallery, Wellington
Canfiled Pierce Gallery, Paris
Tolarno Galleries, Melbourne

Selected group exhibitions
1986 Crosscurrents, Heide Park Art Gallery, Melbourne
‘New Works, Mori Gallery, Sydney
1987 The Golden September, 200 Gertrude Street Artists’ Spaces
Melbourne and touring in Australia and New Zealand
1988 Australian Biennial: From the Southern Cross, Art Gallery of New South
Wales, Sydney and National Gallery of Victoria, Melbourne
Stories of Australian Art, Commonwealth Institute, London; The Urban
Art Gallery, Lincoln, UK
Les Australiens ceblacent la Revolution Francaise, Cannebol Gallery Paris
I.C. Contemporary Art Collection, Australian Centre for Contemporary
Art, Melbourne and touring nationally
1990 The City and Beyond, La Trobe University Gallery, Melbourne and
touring nationally
1991 The John McGaughey Memorial Art Prize, National Gallery of Victoria,
Melbourne
CAROLINE WILLIAMS

Recent Painting 1, 1990
Oil on canvas
91.5 x 121.5cm

Recent Painting 2, 1990
Oil on canvas
91.5 x 121.5cm

Recent Painting 3, 1990
Oil on canvas
91.5 x 121.5cm

Courtesy Tolarno Galleries, Melbourne
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Howard Arkley
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Tom Risley

Fred Cress
Mark Douglass
Deborah Halpern

Fiona Gunn
Wendy Lewin
Caroline Williams

Plimsoll Gallery
Centre for the Arts, Hobart
16 August - 13 September 1991

Curated by Paul Zika