Our desire to know the motivating influences and hidden meaning behind Art works is insatiable. Thinking that there 'must be more to this than meets the eye' we constantly refer to Art books and reviews to help decipher and understand Art works. But generally these explanations and insights, whilst being informative, are secondhand.

It is rare to see the raw source material such as preliminary drawings and studies, sketches, doodles, photographs, found objects and images, earlier work, experiments, notes or souvenirs that stimulated and informed the Art work. This material although crucial to the thought process and development of the work has traditionally been seen as private, unresolved and 'messy' and usually never leaves the studio.

'The Source' attempts to redress this by enabling the Artists to exhibit such material alongside completed works. A written statement by each Artist also accompanies this visual document, providing further guidelines and insights into their Art.

The exhibition does not attempt to promote one particular style or dogma, but to show a range of ideas and diversity of approaches to painting. It is a didactic exhibition and a unique opportunity for us to glimpse behind the scenes.

Elizabeth Gower
Curator

University of Tasmania
Centre for the Arts Gallery
Hunter Street Hobart
11 July – 3 August 1986
Artist's Statement
For internal adventure, for high play, I follow the patterns of my thought, and watch their motion in paint.

The four paintings in this show are from a body of work called "Travels Without My Aunt." They were made in 1985 in Paris, where I painted for 6 months in the Power Institute Studio at the Cite Internationale des Arts. A trip to Naples during this time was particularly significant. Out of its Baroque exhuberance and decay I chose complex simplicity.

During their evolution, I made sketches from books in shops and of the things I saw around me; I took photographs to remind me of detail and tone; I read; I thought; I felt what it was like being where I was, in particular; I collected postcards of other people's paintings from the bookshop of the Louvre; I lived my life; I remembered my past work; I broke away.

I chose from all over because I felt all over, able to connect with anything, anywhere, should I choose.

Culture was like a force of nature to me, and a delight.
Sometimes I copied other work exactly, sometimes I imagined completely; my identity remained the same.

I drew from the past and from the present, but often felt it was the Future drawing itself into manifestation through me.

Imagination was the combining force.

1 Flaming Pearl over the Bay of Naples
Oil and oil pastel on linen
130 x 88.5cm
1985

2 Seti I
Oil and oil pastel on linen
129 x 96cm
1985

3 I Clutch my ideas
Oil and oil pastel on linen
130 x 88.5cm
1985

4 Detail of a Renaissance Landscape
Oil on linen
130 x 88.5cm
1985
Artist's Statement
'The source' is a blank space,
The training of the humanist,
The training of the Artist,
The building of the Project,
The idea of two Versions,
Changes in plan followed by developments.

The source is a blank space that begins with the training of the humanist, then the training of the Artist. The building of the Project creates the idea of two Versions, Changes in plan followed by developments.

5 Unchartered Waters
Acrylic on canvas
130 x 290cm
1985

6 Night A Painting
Acrylic on canvas
130 x 290cm
1985

7 Space Time Structures
16mm colour film
366m
48000 frames
Artist's Statement

The painting Inside the Warrior Woman... has its beginnings in two main events. Firstly, in the automatic way of spilling liquid paint over the entire surface to 'conjure up' an image, without pre-conceived ideas.

Then the recollection of an old incident dominates the painting. Once upon-a-time, in a somewhat romantic mood, with the sun setting and ice in glasses clinking, I told a woman that she 'had eyes like Limpid Pools'. But due to slight slurring of vocabulary on my part, she thought I said 'You have eyes like Limpets Bruised'!

Sources

Polaroid photograph Madame de Painter by Jean Clouet. I have always been fascinated by this painting especially the hands which I have used in this painting and variations of them in other works of 1985.

Polaroid photograph The Analyst Peter Ellis, oil on canvas, 1985 (Collection Robert Holmes a Court). The hands of Clouet are also in this work.

Polaroid photograph Malic Moulds Marcel Duchamp. The concept of clothes as an outer shell, symbolising the human figure is a re-occurring interest of mine. The Duchamp is not a direct influence but something I searched out afterwards.

Polaroid photograph Fashion Mongrel and Frock, Peter Ellis, oil on canvas, 1985. 229 x 198cms. This has the empty dress as woman image. Also contains self-portrait.

Polaroid photograph Self Portrait, Peter Ellis, oil and collage on wood, 1984 (Private collection, Canberra).

Polaroid photograph Slug, Peter Ellis, drawing on paper, 1986. 122 x 153cms. A woman as an empty dress with a slug like sucker inside her, she is tampering with another slug.

Polaroid photograph Slug, Peter Ellis, drawing on paper, 1986. 122 x 153cms. A woman as an empty dress with a slug like sucker inside her, she is tampering with another slug.

8 Inside the Warrior Woman, She Had Eyes Like Limpets Bruised Oil on 2 wooden panels 132 x 97cm 1984

9 Confession Oil on canvas 122 x 137cm 1986
Inside the Warrior Woman, She Had Eyes Like Limpets Bruised
Artist's Statement

Tasmanian Landscapes

A landscape image, like any other image of mine, must grow from an obsession with and in the local life I lead. The only other landscapes I have ever done were of Sydney Heads which I viewed every day from my Manly house and studio. Only the initial paintings and some etchings succeeded from this too singular view.

My Manly Garden done just before I left Sydney to live in Tasmania at the end of 1984, was a painting that ploughed the human figures from my work in the similar way I weeded the Manly garden.

For landscape to succeed for me I would have to be living where the landscape overwhelmed other interests.

The landscapes in this exhibition are from my present environment, around the Swansea area on the east coast of Tasmania looking over Oyster Bay to the Freycinet Peninsula.

These paintings are from my new situation where I view the constant changes in weather along with the ploughing and planting of a Botanical Garden 'Kerigan', similar to the constant act of painting. Characters of the environment in some cases replant themselves.

Tasmanian Landscape  
Oil on canvas  
Triptych  
153 x 153cm  
153 x 153cm  
183 x 183cm  
1986
Tasmanian Landscape
Artist's Statement
Both paintings, Im Zwischenraum and Blue Angel, were made whilst in residence at Kunsterhaus Bethanien, Kreuzberg, Berlin. This is particularly relevant because the images developed from my immediate environment - in the broader sense, I guess, one could class them 'site specific'. Im Zwischenraum (translated means 'in between space'), draws reference from the space between East and West Berlin - a kind of no-man's land inhabited by tank traps and viewable from my studio windows. The Nike figure is adapted from the Samathrace Nike in the Louvre but my source was an Yves Klein miniature of this, pigmented with Yves Klein blue - I saw this in Munchengladbach in West Germany. The reason for the interest in the Nike angel statue was that Berlin is ironically guarded over by winged victories, found adorning the church spires and monuments throughout both East and West Berlin; for example the famous golden angel over Unter Den Linden (once major Berlin avenue). The church is the square that Bethanien faced and had such angels.

The other form present in the painting, the inward curve, projects another kind of focus - it is adapted from a Tantric Yoga symbol for fertility. This image, balanced with the Nike, communicates the idea of nurturing. Im Zwischenraum talks about the kinds of contradictions I felt while living in Bethanien and the damaged identity of Berlin.

Blue Angel also uses the blue Nike image and deals again with the use of fragmented images in an abstract field. This work was painted in the latter part of my stay in Berlin and in part expresses my impending departure. I suppose it is about walking away feeling liberated, but on another level it's about displacement and dislocation - the act of taking a monument of victory/peace from its pedestal and bringing it down to earth. The glowing spires in the background are derived from the Bethanien Towers, a children's hospital before the war. They are the pedestal for the angel. It is the relationship between the towers and the angel that expresses removal from a given context and creation of a new, in this way conveying a truer sense of Kreuzberg, the suburb in which I lived. In both paintings there is an emphasis on what I felt was the earth-bound nature of the German culture, and heavy, ponderous qualities therein.
11 Blue Angel
Oil on linen
230 x 240cm
1984

12 Im Zwischenraum
(in between space)
Oil on linen
185 x 250cm
1984
Artist's Statement
Notes on Colonialism: The Black Line of 1830 is one of a group of works which are still in progress and to which I have given the umbrella title of 'Histories', using as they do, events from Australian History and references from Western Art History.

'The Black Line' was perhaps the single most overt Government action taken to subdue the Indigenous population of Tasmania and the utter ineffectiveness of the project, both in its concept and its execution, is rooted in the colonial dilemma: a profound ignorance of local knowledge, an absence of sensibility towards the 'new' land and its inhabitants and an abiding arrogance confirmed by technological superiority. Arriving in the antipodes, the colonists were as children, but children deprived by their own culture of the condition of innocence. The attempt at coercion, through force of arms was the colonisers' solution to problems of cultural collision.

Notes on Colonialism: The Black Line of 1830 is a confederation of signifiers - the scientific artist - the rifleman emerging from the black canvases - the bush landscape - symbols of the first Tasmanians. Separately and together they describe visages of that debacle of 1830. The Black Line, and of that wider causation, present still in today's world: colonialism.

June, 1986.

Notes on Colonialism: The Black Line of 1830
Mixed media
600 (width) x 400 x 280cm
1985-86
Notes on Colonialism:
The Black Line of 1830
Artist's Statement

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June, 1986.

Notes on Colonialism: The Black Line of 1830
Mixed media
600 (width) x 400 x 280cm
1985-86
Notes on Colonialism:
The Black Line of 1830
Artist's Statement

The work of 1983 generally took a format of an image imposed on a landscape. These were my first large scale black paintings and used images from 'black and white' sources, ie. graphic arts and printed matter.

*Landscape-Patriotic*, 1983, grows out of the national chauvinism of that year - the castle is from a World War II Chinese propaganda poster, the landscape an early Australian Colonial print, and the statement was a direct appropriation from the Chinese poster with the translated text having had the words 'our culture' substituted for the word 'China'.

*Landscape - Exotic*, 1983, is a continuation and elaboration of the same themes - the landscape is from a 1933 New Zealand stamp entitled 'The Pathway to Health'. On the left is a large, stylized image derived from a da Vinci deluge drawing, its form reminiscent of the Maori Tikis. Because of the ascetic nature of the painting process I became interested in the decorative composition, hence the patterning with white balls (wattle flowers) which were taken from a 1913 Australian stamp.

In both cases the source material is used simply as a method of introducing particular themes which may or may not be known to the viewer. The images are obviously politically and culturally loaded, however no 'correct' or 'sound' position is implied. Although the lines of investigation are pre-established interpretation is entirely up to the viewer.

*Landscape - Patriotic* is probably the most overt of the works of this period, while *Landscape - Exotic* is the most esoteric.

14. *Landscape - Patriotic* Oil on raw cotton duck 181 x 216cm 1983

15. *Landscape - Exotic* Oil on raw cotton duck 181 x 223cm 1983
UNITY! DEFENSE IN DEPTH TO MAKE OUR CULTURE A FORTRESS THAT WILL DESTROY THE ENEMY.
Artist's Statement

I have always preferred to work from secondary sources, particularly mass-media ones, rather than paint or draw from the actual subject. As a student (1954-57), following the example of Ben Shahn, I based my paintings and drawings on childhood snaps and photos I had taken with a Brownie box camera.

The sources for the paintings of car accidents and proto-Pop images of teenage subculture in my first exhibition (1960) were varied, being derived from photographs in 'Life' magazine, local newspapers and TV shows such as Six O'Clock Rock.

Documentation I (1963) was compiled at the end of my 'Bacon' period and presents some of the photos I used in a series of paintings of single figures. Among these were my first works with war themes, such as those based on shots of Mussolini hanging, Korean War images, casts of figures and a dog from Pompeii, which were sometimes combined with Malevich-like abstract bars and layers of hard-edge stripes.

My abstract paintings (1967-70) were based on my large collection of breakfast cereal cut-outs and other found material such as knitting patterns.

When I returned to painting in 1982, I rediscovered a lot of the old material while cleaning out my studio. Since then my collection has grown larger and I have made about 500 slides of images. However, the primary sources for my recent paintings have been linocuts in 'A Comment', illustrations in various armed service annuals and post-war volumes of 'As You Were', advertisements in 'Fortune' magazines and 'Esquire' (mostly from the 40's and 50's) and an illustrated prospectus for the 'Art Training Institute' correspondence course.

The image in Speed Victory (1983) is an enlargement of one of the four canvases in the painting What Price Victory? (1983), which also included a copy of the same tiny lineblock found in a 'War Savings' stamp folder.
16 Documentation I
Ink, conte, crayon and magazine photos (collage)
66.5 x 85.5 cm
1963

17 Speed Victory
Acrylic on canvas
152.5 x 152.5 cm
1983

18 As You Were
Acrylic on canvas
122 x 198 cm
1983
**Artist's Statement**

I have often used media images in my work. While my early work was actually 'commenting' on these images (especially in their portrayal of women) I no longer deal with them in this way. However, I still use media images as a source for anatomical references only. Having a theme in mind, I start to collect images which might best aid me. Sometimes I can have an image/theme for years before a 'composition' comes to mind. I often collect bodies in complicated/awkward positions in case I ever need them. For example: 'A' and 'B'. Naturally, if I don't find what I want, I ask someone to pose and I draw them or use myself in a mirror. Then I proceed to paint directly from these images (no matter how small, that's what I use). Very rarely do I do a sketch - I paint directly onto the board - no preliminary drawing or scaling up or anything like that. This process differs from my drawings where I only draw from life. Naturally, they are quite different in content - mainly still-lifes.

19  **Women with Drinks**  
Enamels  
122 x 138cm  
1986

20  **Woman on Phone**  
Enamel  
122 x 92cm  
1986

21  **Family Group**  
Enamel  
122 x 138cm  
1986
Artist's Statement

Although I have said in recent years that my 'source' of working is to do with dreams, thoughts, memories and sensations of that nature, my work prior to 1980 was much more conceptually hard-headed, quite self-conscious about what was 'acceptable' art subject matter. I thought it would be interesting in a show to demonstrate how that had changed. From the simple portrait of Sam Sejavka, where the source material is quite simply a 25 x 20cm black and white photo taken by me, to the painting of the front page of the Herald newspaper (a most unaesthetic object in Melbourne) where the source is the actual newspaper and the painting is the same size, through to the recent work where my source material is much more to do with 'found' material to do with my eccentric interests, which lately has found its way to pre-technological 19th Century life. The source photo for Selfportrait as a Governess and Child 1895 is from the Weekly Times newspaper and is of a school teacher in the country. This newspaper deals with nostalgia of past country life on a particular page each week.

The Selfportrait as a Child at hunt was repainted from a print of a painting found in an opportunity shop, this image and other recent ones being vaguely along the lines of what one might have been in another life. The shift in usage from the late 70's to mid 80's seems to parallel some of the changes in approaches to and reasons for, painting.

22 Sam (portrait)
Oil on canvas board
26 x 20cm
1980

23 A Painted Page: The Herald
Oil on canvas
76 x 46cm
1979

24 Alice Discovers Gold
Oil and acrylic on hessian
92 x 61cm
1984

25 Self Portrait as a Governess and Child
Acrylic and gouache on brown paper
76 x 61cm
1986

26 Self Portrait as a Child at a hunt, date unknown
Gouache on paper
76 x 61cm
1986
Self Portrait as a Child at a hunt, date unknown
MICKY ALLAN
Studied
University of Melbourne, National Gallery School (Melb).
Individual Exhibitions Since 1978
George Paton Gallery (Melb), 4 shows of Watters Gallery (Syd), Art Gallery of SA, National Gallery of Victoria, Australian Centre for Photography (Syd), Adelaide Festival of the Arts, 200 Gertrude Street, (Melb), 'The Time of Death, Dreams and Desire – The Family Room', Adelaide Festival 1982.
Selected Group Exhibitions Since 1975
'Three Photographers. 'Drawing – Some Definitions', Ewing & George Paton Gallery (Melb), Institute of Modern Art (Bris), 'Pinocchio at Watters', Watters Gallery (Syd), 'Preston to Phillips', Reconciliation Gallery (Melb).
Fims
'Processed Process', 'Space Time Structure', 'Restrain Roic', 'Erotica'.
Publications
Recent Australian Art (Cat) Art Gallery of NSW.

PETER ELLIS
Studied
Royal Melbourne Institute of Technology.
Individual Exhibitions Since 1983
3 shows at Powell Street Gallery (Melb).
Selected Group Shows Since 1975
'Eye Ball Gallery (Melb), South Australian Student Exhibition, Oz Gallery (Melb), 'A Tribute to George Baldesin', Realities (Melb), Melbourne Printmakers, Rudy Komon (Syd), 'Our Natural Dispositions', 'Whatever Happened to Me?', Drummond St Gallery (Melb), 1980
Richard Endowment Exhibition, NSW.
'Works on Paper', 'Still-life and the Interior', New Drawings, Powell Street Gallery (Melb), Sydney Biennale.
Forcing Wisdom' works on paper (with J Craftop), 'Some Melbourne Printmakers', Ruskin School of Art, Oxford (Eng), University of Bayreuth, Darmstadt, Nürnberg (Germany), Bangkok (Thailand), 'Civic Drawings', 'Animals and Animism in Australian Art', 'Figure Fantasy and Reality', 'Selections from the RMIT Collection', RMIT Gallery (Melb), 'Animal Imagery in Contemporary Art' (Melb), 'Art Magazine', 'Art in Australia', 'The Australian Art Review', 'Entre deux Mendes-Parroissien/S Page', 'Ideals', 'Art Magazine', 'The Age, June 29, 1985.
B Murphy, 'Recent Painting in Australia', Flash Art, No 110. J Murphy & C Partenio, 'Australian Perspectives 1983 (Cat), Art Gallery of NSW, 3 Davies & R Dunn.

JONAS BALSABITIS
Born 1948, Germany. Lives in Melbourne. Studied
Preston Institute of Technology, Prahran Technical College, National Gallery School.
Individual Exhibitions Since 1970
7 shows at Pinocho etc (Melb).

KEITH LOOBY
Born 1940, Sydney. Lives in Tasmania. Studied
East Sydney Technical College.

Selected Group Exhibitions Since 1973
'Recent Australian Art', Project 9, 'Documents, Film, Video', Art Gallery of NSW, 'Artists' Artists', '5 Artists', National Gallery of Victoria. 'Imagination in Australian Film', Travelling. 'Drawings Some Definitions', Ewing & George Paton Gallery (Melb), Institute of Modern Art (Bris), 'Pinocchio at Watters', Watters Gallery (Syd), 'Preston to Phillips', Reconciliation Gallery (Melb).
Fims
'Processed Process', 'Space Time Structure', 'Restrain Roic', 'Erotica'.
Publications
Recent Australian Art (Cat) Art Gallery of NSW.

JAN MURRAY
Born 1957, Ballarat. Lives in Melbourne. Studied
Ballarat College of Advanced Education, Victorian College of the Arts.
Individual Exhibitions Since 1983
Roslyn oxley 9 (Syd), Kunsthistorisches Museum (Berlin), Monash University Gallery (Melb).
Selected Group Exhibitions Since 1982

Individual and Group Exhibitions Since 1954
Carpini Gallery (Rome), Voti Gallery (Tunis), North Adelaide, Bonyngham & Associates (Adel), Ray Hughes Gallery (Bris, Syd), Brian Johnson Gallery (Bris), Broadacres Gallery (Canb), Macquarie Gallery (Canb), Argus Gallery, Powell Street Gallery, Realities (Melb), von Bertouch Gallery (Newcastle), Bony Stem Gallery, David's Reed Gallery, Bloomfield Gallery, Roslyn Oxley9 (Syd).

Publications
ROBERT ROONEY

Studied
Swinburne College of Technology, Preston Institute of Technology.

Individual Exhibitions Since 1980

Selected Group Exhibitions Since 1980

Publications

Publications by Artist
Australian Skipping Rythmes, Monoprint from Risers, printing on paper in the Street, (photofap in folder), 1970.


VICKI VARVARESOS

Studied
National Art School.

Individual Exhibitions Since 1975
9 shows at Watters Gallery (Syd), Stuart Gerstman Galleries (Melb), Niagra Galleries (Melb).

Selected Group Exhibitions Since 1975
'Women in Art', War (Perth), East Coast Drawing, Towards Some Definable Institute of Modern Art, (Bris), Works on Paper, 'Recent Women's Images of Women', Watters Gallery (Syd), 'Australian Women Artists, CAS Exhibition, Paddington Town Hall (Syd), Lost and Found/Objects & Images', Ewing Gallery (Melb), Drawing 79', Stuart Gerstman Galleries (Melb), Australian Perspecta '81, 1985, 'Private Symbol, Social Metaphor', Fifth Biennale of Sydney, 'Australian Painting & Sculpture 1955-1981', Survey from the Collection, Art Gallery of NSW, 'Five Contemporary Australian Painters', Tasmanian School of Art, (Hobart) and Queen Victoria Museum and Art Gallery (Launceston), 'Six by Six Exhibition', Orange Festival of Arts (NSW), 'Attitudes to Drawing', Ivan Dougherty Gallery (Syd), 'The Naarmomothlu Muru Project' (Syd), 'Romanticism and Classicism in Contemporary Australian Painting', Geelong Art Gallery and Regional Galleries in Victoria, The Helen and Williamson Memorial Invitation Art
ACKNOWLEDGEMENTS

The curator wishes to thank the artists and the following for their assistance:
John R Neeson, Pat Brassington
This exhibition was assisted by a generous grant from the Visual Arts Board, Australia Council
The ongoing exhibitions programme of the Centre for the Arts Gallery is greatly facilitated by a general purpose grant from the Tasmanian Arts Advisory Board.

Cover Design: Elizabeth Gower
Catalogue Design: Tracey Crome
Assisted by Lynnie Warner
Photography: John Farrow
Typesetting: Photolith Pty Ltd
Printing: Focal Printing

Catalogue published by the Centre for the Arts Gallery, July 1986
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The artists, the author and the University of Tasmania
ISBN 0 85901 330 8