CORRESPONDENCES
AN EXHIBITION OF INSTALLATIONS
4 July - 20 July 1984
CORRESPONDENCES

An exhibition of installations

PETER BURGESS
PETER CALLAS
ADRIAN HALL
MARYROSE SNN
GREGORY SMITH
NEIL STEVENSON
ALAIN VIGUIER
JOHN YOUNG

The School of Art Gallery is generously assisted by:
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and the Visual Arts Board of the Australia Council
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Exhibition Curators
Catalogue
Poster

Gayle Pollard
Glenn Puster

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Penny Hawson

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Correspondences are messages. Or Correspondences are relations between people answering each other. From A (us) to B (the artists) and back again.

The exhibition has been a collaborative writing between the artists and ourselves. In writing it we began at A, described "S" to B, and it returned on an ascending inverted "S" to A. So, the form of the figure of the exhibition, the "8" artists involved, suggested the lines to take, an alternation by two kinds of motion used in describing it, in pre-emptying it. A and B were also fixed on time co-ordinates and so the representative forms of our speaking subjects arrive here and are manifested in the gallery space. The mechanism for transmission though is only the means. To make known to persons news or a missive, a statement or word or even a gesture was the suggestion. To carry by transport then transfer a fact to an impression, an idea was to step from nothing, to little, to a great deal.

This parallels the mechanisms set up in the gallery, the spectre of the image, the implied presence of the voyeur, the conscious play of situation, the space the spectator needs to fill to each in return receive the message and carry away the interpretation. Here, the given context will not become the emphasis of the work although there are interlocking correspondences in their use of quotation, the concern with origin and subsequent reforming in renewed circumstances. The readings are particular to the prospective origins which will also set them worlds apart.

The title of Greg Smith's piece translates "Indirect Movement, Italy 1983. The Arrival". Some quotes from a letter dated 27th March, 84:

At present I'm still in Italy. Being in another country, a different perspective, culture and to a large extent becoming involved in its everchanging landscape, particularly as you head south. This involvement was greatly assisted by my arrival in Autumn/Winter, it was during these following months that the country began to show its skeleton and therefore allowing observation close at hand. At first, it was all a little distressing because of the lack of understanding with the language and Italian mannerisms coupled with definite edge of chaos. But as time progresses, my Italian improves, to survive here, it's essential that it does. The work is the first part of a three part narrative of my experiences and concerns upon arrival in Italy, coupled with definite sensitivity with associations to my upbringing in New Guinea and Australia.

Peter Burgess' selective quoting and combining of images speak of an environment which constitutes an urban predicament. In the city of New York where firearm laws do not hinder a new age of gunslingers, a barrage of media produced commodified violence sets the stage for a global drama.

The use of media, the domestic and the way people relate to their T.V's is something Peter Callas has been conscious of in his working of the medium of video. Through combining the medium of drawing, Peter brings into question a number of human relations which are taken as 'natural' in reversing the role between observer and observed.

A similar 'toying with inversion' occurs in Adrian's 3 Women of Tokyo where 'images were taken every twenty minutes automatically for almost two weeks during opening hours in the Independant Gallery, Tokyo.' 'Different images from the hundreds taken at this time have been exhibited in very different circumstances and situations, in Amsterdarm, Wellington, N.Z., Sydney and Belfast. Now Hobart.' The relocation of audience and subject structures the reading of Neil Stevenson's photographic work where the inaccessibility of the distorted image repositions the audience from the comfortable to the disruptive.

Mayrosé Sinn has for some time worked as a sculptor, now working in London. The tension and potential drama implied in her fabricated forms almost invites some kind of physical participation. The art object through a shift in status invites an unlikely relationship through a simultaneous attraction and repulsion.
Alain Viguier's pre-occupations with language and questions of connections between people through social structure and space has provided an analogy to the way in which work gets 'caught between images' (conversation with artist). To the point where the search for meaning can get caught up with questions of authenticity and preciousness/value of the art object and its reproductions.

*Mourning in Ecstasy* by John Young addresses these very questions in his 'paintings as installations'. It forms analogies between notions of the authentic and the fraudulent, the 'natural' and the artificial, between the city and the country. Its mimickery isn't a matter of contestation or debate, but an analysis of reified opposites, the push and pull of fashion from slick gallery painting to earthworks and the spin-off of multi-layered readings in renewed contexts.

The work of most of these artists was known to us through their association with Art/Empire/Industry Gallery, Sydney in 1981-1982. Since this time, we have retained interest in their productions. We are presenting in the show a number of directions which have in common not to be part of a movement and easily labelled. These works confront ever-shifting conventions in their diversity and reflect the tendency of the day, a plurality of directions. We are pleased to show the most recent work of the artists and make accessible to the public of Hobart these works as well as documentation on their makers.

Glenn Puster
Gayle Pollard
12'0" PLUS THICKNESS OF WALLS.

2'8" OPENING CENTRED ON WALL

EDGES OF PAPER TO BUTT TOGETHER

6'3" SET OUT LINE FOR DRAW PINNED TO WALL

CLEAR
PUSH PINS.

ELEVATION 1 - COSMOS - COMPONENT 1.
LAYOUT FOR THE INSIDE/OUTSIDE
[FROM A SET OF GIBBS ENSIGN]-
NO.S. 8/12/9/11.
PETER BURGESS

BIOGRAPHY
1952 Born Sydney, Australia
1971-72 Studied Architecture, New South Wales Institute of Technology, Sydney
1977 Postgraduate study in Lithography, Pratt Graphics Center, New York
1979-81 Pratt Institute, Brooklyn, N.Y. – M.F.A. (Photography)

SELECTED ONE PERSON EXHIBITIONS
1982 ‘Hebdomus and Other Works 1979-82’, Art/Empire/Industry, Sydney
‘Hebdomus’, Avago Gallery, Sydney
1983 ‘The Dated Spectator’, Artspace, Sydney (curated by Q.E.D.)

SELECTED GROUP EXHIBITIONS
‘Young Painters’, Macquarie Galleries, Sydney
1978 ‘Pratt Printmakers’, Pratt Graphics Gallery, New York, then touring Museums in Israel
‘3rd Miami International Print Biennale’, Metropolitan Museum and Art Center, Miami, Florida
1979 ‘British International Print Biennial’, Bradford Art Gallery, then touring England
‘Artists’ Publications’, Tweed Museum of Art, University of Minnesota, Minn.
1982 ‘3 Offset Attitudes’, Sydney City Library, Sydney
‘5th Miami International Print Biennial’, Metropolitan Museum and Art Center, Miami
‘Smallworks’, New York University East Gallery, New York
‘Australian and International Artists for the Fourth Biennale of Sydney’, Coventry Gallery, Sydney
‘Australian Perspecta 1983’, Art Gallery of New South Wales, Sydney
‘Taste, Place and Transition – Expatriates N.Y.’, Ivan Dougherty Gallery, City Art Institute, Sydney
‘Australian Artists’ Books’, Artspace, Sydney
1984 ‘The Politics of Picturing’, Tasmanian School of Art Gallery, University of Tasmania, Hobart

PUBLIC COLLECTIONS
Alice Springs Art Foundation, N.T.
Fletcher Jones Collection, Vic.
Fremantle Art Centre, W.A.
Macgregor College Art Gallery, Qld.
New England Regional Art Gallery, N.S.W.
Tweed Museum of Art, Minn.
Visual Arts Board of the Australia Council, N.S.W.
Wagga Wagga City Art Gallery, N.S.W.
Warrnambool Art Gallery, Vic.
Zona Archives, Italy
Zone Center for the Arts, Mass.

BIBLIOGRAPHY
Murphy, Bernice: ‘Australian Perspecta, 1983’, catalogue published Art Gallery of New South Wales
PETER CALLAS

Born May 1952, Sydney, Australia

SELECTED INDIVIDUAL EXHIBITIONS
1980 The Sydney Studio, Visual Arts Board of the Australia Council, Sydney
1982 'Elementary Alphabetical', Roslyn Oxley Gallery, Sydney
1983 'Video: Personal/Political', SCAN Video Gallery, Tokyo, Japan

SELECTED GROUP EXHIBITIONS
1979 Side F/X, Sydney
1980 'Performance Week', Experimental Art Foundation, Adelaide Arts Festival, Adelaide
1981 'Sydney Artists' Video & Sound Tape', City Studio, Studio Access Project in conjunction with the Festival of Sydney
1982 'Video Cabaret', Plunkett Street School, Sydney
1983 From Another Continent: Australia. The Dream

PUBLICATIONS
Callas, Peter: 'Rainbow Rave', Art Network Magazine, No.1, 1979, p.8
1984 'Interface Exhibition', Adelaide Festival of the Arts, Adelaide

Goldberg, Michael: 'Landscape Video; An Introduction', Video Communication Magazine, Tokyo, Japan, No.13, 1984
1982 'Australian Video Art & Australian Identity', catalogue introduction Continuum '83 Catalogue, Tokyo, Japan, 1983

Nakaya, Fujiko: 'Australian Video Artist, Peter Callas', Video Salon, Tokyo, Japan, July 1982 pp.148-149
1982 'Australian Video Art', SCAN Video Gallery, Tokyo, Japan, March 1983, p.44
1982 'Australian Artists Film & Video', Australian Art Review, Leon Paroissien (ed), Sydney 1982, p.35
1982 Yamaguchi, Katsuhito: 'Peter Callas: Personal/Political', catalogue introduction, one person exhibition, SCAN Video Gallery, Tokyo, Japan, December, 1982
Targets '77-'82 Avago, Sydney
ADRIAN HALL

Self Image, Tokyo 1983 (from 'Targets')

Born Cornwall, 1943

Resident Sydney since 1979
MARYROSE SINN

THOUGHTS ON NEGOTIATIONS TO SURRENDER
Written March – May 1984

“I’m making these quite vicious looking instruments/objects. It’s strange as I watch myself making them. They are so aggressive looking, yet quite seductive in their making (revealed through the material). They have fine points of balance/poise. They are inactive/static and uneasy, yet they also ask to be picked up, examined. When picked up they physically relate, you step out of the role of voyeur and by implication become part of a potential act. The objects involve you in a number of incogitant realizations, you inadvertently make acts with them and then in turn think about these acts.”

“Negotiations to Surrender” (work still in progress) is for me a highly personal work, i.e. it could be my negotiation to surrender. However, as I am getting more and more involved with it I realize it reveals questions outside my own personal concerns, some of which I don’t have answers for! Labrys, the piece I’m sending is part of “Negotiations to Surrender”. Labris or Labrys is the double-headed axe, a religious symbol of ancient Crete.

May 1984
MARYROSE SINN

Born 1953 Melbourne, Victoria
Lives in London

STUDIED
1972-75 Royal Melbourne Institute of Technology, Melbourne

SELECTED INDIVIDUAL EXHIBITIONS
1980 Sydney College of the Arts, Sydney
1981 Gallery Lunami, Tokyo
1982 Institute of Modern Art, Brisbane
A/E/I, Sydney

SELECTED GROUP EXHIBITIONS
1974 Craft Centre, Melbourne
1975 Arts Victoria National Gallery of Victoria, Melbourne
1978 Victorian Festival Collection Exhibition, Melbourne
1979 Australian Contemporary Jewellery Exhibition — travelling throughout South-East Asia
1981 First Australian Sculpture Triennial, Preston Institute of Technology and La trobe University, Melbourne
1982 NSW Art Travelling Scholarship Exhibition, Blaxland Gallery, Sydney
1983 Australian Perspecta, Art Gallery of N.S.W., Sydney
1984 Sculpture '84, Central School of Art, London
Royal Academy Schools Exhibition, Royal Academy, London

SELECTED BIBLIOGRAPHY
Sturgeon, Graeme: Art and Australia, Volume 19, No.2, 1981
GREGORY SMITH

Born Victoria, Australia, 1955

STUDIED
1975-77 National Arts School (Ceramics), Sydney
1978-80 Sydney College of the Arts (Sculpture/Photography) Bachelor of Arts, Visual Arts
1981 Sydney College of the Arts (Sculpture), Post-Graduate Diploma
1983-84 'Artist in Residence', Australian Visual Arts Board's Studio, Besozzo, Italy

EXHIBITIONS
1977 'Ceramics', National Arts School, Sydney
1979 'Photography', Bondi Pavilion, Sydney
1980 'Abstraction 1', installation and works, Corridor Gallery, Sydney College of the Arts
1981 'Juxta II', installation and drawing, Art/Empire/Industry Gallery, Sydney
1982 'Transparency and Translucency', installation, Ivan Dougherty Gallery, City Art Institute, Sydney
1984 'Correspondences', installation, School of Art Gallery, University of Tasmania, Hobart

SELECTED BIBLIOGRAPHY
– the Visual Arts, Sydney

GRANT AWARD
1983 Visual Arts Board of Australia – Overseas Studio Programme
Australian/French – Born 1950

CONCRETE WORKS

1978  Group Show, Galathee, Nice, France
1980  Contribution to Anandale Festival of Performing Arts, Sydney
       ‘X.Y.Z.’ installation and text, Sydney College of the Arts
1982  ‘Subject Matter’, exhibition and text, Watters Gallery, Sydney
       Avago’s street window, Sydney
       Intervention, Martin Place, Sydney
1983  Performance/installation ‘Image 83’, Performance Festival, Melbourne
       ‘The Centre, I Wonder’, Books by Artists, Artspace, Sydney
1984  Video and installation, Projects by 3 artists, Penrith Regional Art Gallery
ALAIN VIGUIER

MIDSUMMER NIGHT DAYDREAM
A. VIGUIER. 1986
PEPERMINT AND WAX ON MAHOGANY
If the Early period is characterized by the birth of the City out of the Country, and the late by the battle between city and country, the period of Civilization is that of the victory of the City over country, whereby it frees itself from the grip of the ground, but to its own ultimate ruin. Rootless, dead to the cosmic, irrevocably committed to stone and to intellectualism, it develops a form-language that reproduces every trait of its essence — not the language of becoming and growth, but that of a becomeness and completion, capable of alteration certainly, but not of evolution. Not now Destiny, but Causality, not now living Direction, but Extension, rules . . . Whereas every form-language of a culture, together with the history of its evolution, adheres to the original spot, civilized forms are at home anywhere and capable, therefore, of unlimited extension as soon as they appear . . . but that which was thus disseminated was no longer a style, but a taste, not a genuine custom but mannerism, not national costume but the fashion. This of course, makes it possible for remote peoples not only to accept the "permanent" gains of a Civilization, but even to re-radiate them in an independent form (as "moonlight" civilization).

Oswald Spengler
JOHN YOUNG

Born 1956 Hong Kong / Sydney 1968

STUDIED
1974-77 University of Sydney
1978-80 Sydney College of the Arts
1978 Julian Ashton's School of Art (part-time)

SELECTED GROUP EXHIBITIONS
1979 'Phototactics', Institute of Contemporary Art, 1 Central St., Sydney
1980 Experimental Art Foundation, Adelaide
1981 'Frame of Reference', George Paton Gallery, Melbourne. Curated by Judy Annear
1981 'Frame of Reference' (travelling version) A.G.D.C. around Australia
1981 'Drawings', Art/Empire/Industry, Sydney
1982 'A Local Mirage', n-space, Sydney
1982 'Art in the Age of Mechanical Reproduction', George Paton Gallery, Melbourne
1982 'Temple of the Winds', n-space, Melbourne
1983 'A Local Mirage (2)', Art/Concept/Research, Cite Internationale des Arts, Paris (with Romuncho Matta, David Chesworth, Martin Boscott)
1983 'A Local Mirage (3)', Australia at Zona, Florence, Italy. Curated by Judith Blackall
1983 'A Local Mirage (4)', Artspace, Sydney
1983 'A Local Mirage (5)', Artist's Books, Artspace, Sydney
1983 'The Life of Energies', curated by John Young, Artspace, Sydney
1983 'The Ciminiera', n-space, Sydney

INDIVIDUAL EXHIBITIONS
1982 'The Second Mirage', 820406659-60 for 1 minute at Rosroe, Connemara, Ireland, in association with n-space
1983 'Collision', Yull/Crowley, Sydney

SOUND WORKS AND FILMS
1980-81 Super 8mm Presence and Absence (5 mins)/Unsystematic (30 sec)/At Homes with Romantic Persuasions (1 min)/Untitled 1-8 all approx. 30 seconds each. All films destroyed, documented on ¾" video
1982 An attempt to read Goethe's Faust Part II, a sound work broadcast over Radio Nova, Radio Biennale of Paris FM98-8 Paris

SELECTED WRITINGS AND PUBLICATIONS
'On Some Alternatives to the Code in the Age of Hyperreality: the Hermit and the City Dweller', in Art & Text number 2, Winter 1981, pages 4-17 (relating Baudrillard's concept of 'Hyperconformism' and Feyerabend's 'anything goes' epistemological thesis to the arts)
'From Three Facts to', in Art & Text number 4 (review of Imants Tillers' book 'Three Facts') 1982
'The Life of Energies (For Nikola Tesla and the Early Oswald Spengler)' in On the Beach, number 2, 1983
'Anything Still' in Art & Text number 11, 1983
Introduction to 'The Life of Energies' catalogue pub. Artspace 1983
'The Disguised Saint: Bragaglia' in Photo-Discourse (contrasting Barthes' 'La Chambre Eclaire' with Futurist Photodynamics 1982)
'Photo-Discourse' (on editorial and production with Kurt Brereton, a collection of Australian Photography and Criticism, 180 pages)
'Fragments from the Great Wall' a small book with photo images 20 pages, limited edition of 200 copies
'Catalogue' for Drawings 1981
Editor for magazine ZX (Sydney College of the Arts) issues 1-7, 1978-81
Editor (with Brendon Stewart) of Kerb Your Dog Independents' number (an anthology of artists' preliminary drawings from 1983 onwards). Limited edition
Art Editor for Veto, 1984
A. PETER BURGESS

_Cosmos_, an installed work in 4 components, 1983-84

1. _The Inside/The Outside_ (from a set of studio speedies), 1984
   No.8
   No.12
   No.9
   No.11
   4 drawings
   graphite on Rives BFK
   22” x 30”

2. _Cosmos_, 1983
   collaged postage stamp
   graphite and erased graphite on paper
   8’ x 6’

   graphite on laminated papers
   irregular, life size figure

4. _The Holistic Domicile_, 1984
   Pt.1 _The Glass/The Knife_
   Pt.2 _The Couch/The Swimsuit/The Scissors_
   Pt.3 _The Gun/The Bra'/The Cupboard/The ‘Phone_
   Pt.4 _The Axe/The Shoes/The Chair/The Fluorescent/The Cup & Saucer_
   4 drawings
   graphite and erased graphite on Rives BFK
   30” x 42”
   Courtesy of the artist

B. PETER CALLAS

1979 _Animals_, May 1984
   2 monitor videotape installations
   drawing
   4’ x 5½’
   Courtesy of the artist

C. ADRIAN HALL

3 _Women of Tokyo_, Aug. 1983
   3 photographic images in steel under glass
   each 60” x 40”
   Courtesy Yuilli/Crowley Sydney

D. MARYROSE SINV

_Labrys_ (part of _Negotiations to Surrender_) 1984
   steel, rubber, paint
   Courtesy of the artist

E. GREGORY SMITH

_Movimento Obliquo, Italia_ 1983 _il Arrivo_, 1984
   drawings on canvas
   sandstone, rock
   4 x steel rods 8-5” in length: 40 x 6’ x ½” sq. timber: 1 x 6’ x 4’’ timber: 1 x 6’ x 4” glass
   Courtesy of the artist

F. NEIL STEVENSON

_Untitled_, 1984
   2 photographic images
   to make up one piece 80 x 106cm
   Courtesy of the artist

G. ALAIN VIGUIER

_Midsummer Night Daydream_, 1986
   plastic juicer (painted)
   1 colour photograph, 25 x 20cm
   1 wax and peppermint painting on masonite
   Courtesy of the artist

H. JOHN YOUNG

_Mourning in Ecstacy_, June 1984
   gouache/metallc paint/acrylic on canvas
   painting in 4 units
   each unit 1.23m x 1.68m
   1 mound of earth approx. 1.2m high
   Courtesy Yuilli/Crowley Sydney