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Tasmanian School of Art Gallery,
University of Tasmania, Mt. Nelson Campus.

23 July – 11 August

**AN EXHIBITION OF PAINTINGS BY
LISA ANDERSON, JUDITH ALEXANDROVICS AND PIE RANKINE**

The Tasmanian School of Art Gallery Committee has a policy of presenting an annual exhibition by emerging artists. The term is intended to cover young artists and those who have been practising for some years without substantial recognition. By definition it deals with contemporary art although the works may not be considered 'mainstream'.

The choice of painting pays deference to the diversity and energy currently in the medium and attempts to provide dialogue in the ongoing gallery programme. The specific intentions in the selection of these works are the 'craft' of painting and its 'content'.

To state the obvious, painting is a visual medium. The effectiveness of content and the impact of work clearly depends on the artist's use of paint, the organization of space, sense of surface and of colour. Alexandrovics and Rankine utilize their 'craft'. Anderson is less consistent and some otherwise good works suffer through lack of painting. Techniques of media have at times been unfashionable but, while they should not be arbitrary, they allow a wider range of options.

The other issue is one of content. The artist has an obligation to use the medium and space to develop a proposition, be it personal and/or political, and thus a responsibility for the meaning of the work produced. And this requires an awareness of the social context in which art is produced. A denial of this responsibility is signified by the 'decorative object' and 'content-less' work.

The three artists, Judith Alexandrovics, Lisa Anderson and Pie Rankine, provide an interesting discourse not only in terms of how they paint, but what they paint about. All the work is figuratively based and carries the qualities of abstract and formalist art. The figurative element implies the use of the narrative.

The most experienced painter of the three, Judith Alexandrovics, is also the most traditional. The artist acknowledges Goya, Manet, Ensor and Michelangelo as influences. Alexandrovics' eleven works are selected from an ongoing series *Essay on the Eighties*, first exhibited in 1983. It deals with public violence in the form of terrorism. The artist juxtaposes the circus and the hooded terrorist. The metaphorical references are diverse but centre on the circus as a symbol of pleasure, childhood and innocence. It is the arena of escapism where crowds gather, it is a metaphor for the world stage and the absurdity/futility of that performance. Alexandrovics regards *Assassination* as the central painting of the series and explains it in the following:

The structure is organised to represent groupings of society. The arena where the assassination takes place, represents world events. The crowd in the stand, with the children, alarmed, pressed against the barriers, represents the family unit – the spectators – often the innocent victims of acts of terrorism. The flags flying overhead represent nationalistic zeal. The dead assassins, another grouping, a careless heap lying over the flag. The victim sprawled out as a disjointed cross, hands reaching futilely to other dead hands.

Terrorist on a Slackwire depicts the dual symbols of a hooded terrorist, in uniform, on a slackwire high up in the circus tent. Alexandrovics describes him as lolling. I feel his position is more tenuous, in fact precarious. Both readings seem appropriate; his confidence is misplaced, his position insecure. Alexandrovics makes the observation that the idea came from a Tiepolo painting, of clowns enacting an indolent, spiteful performance that reflected 17th Century aristocratic life. The world is being pulled down with the slackwire. Alexandrovics' work conveys political protest through the use of muted violence. Her position is a contrived one, not the product of individual experience. The work is made more personal through the use of 'little people' as victims/spectators and by the semi-humanization of the terrorist in, for instance, *Family Portrait*, *Portrait of a Terrorist* and *Portrait of an Anti-Terrorist*. The humour is black but recognises the assassin as a person with relationships (*Family Portrait*) even though both the identity of the terrorist and anti-terrorist are lost behind their masks; both are figures of alienation. The painting *Commutors/Spectators* from an earlier series based on T.S. Eliot's *Four Quartets* has been included to refer to the 'Australian' context.

Lisa Anderson's work also deals with violence and anxiety but the imagery and realisation are derived from dreams. The one image of actual violence is the *Rape Triptych*. It is a direct and grotesque image of terror. Instead of being 'off camera' or a 'muffled struggle', the woman is allowed to convey her terror: her distorted face confronts the viewer; we see the faces of the violated and the violator at the same time. The agony, humiliation and desperation of the woman is palpable. The imagery is true to the feelings of women and runs counter to the dominant social myth, patriarchal in origin, that 'she was asking for it' and/or 'enjoyed it'.

As with the Alexandrovics imagery, the violence informs, even rivets the viewer. It has no pretensions. The paintings are emotive. They take the concept and resolve it within the traditions of painting rather than working from an essentially conceptual base. Much protest art is supported by intense documentation and use of text, although the result, unfortunately, is sometimes pedantic, sloganistic and self-conscious. In Anderson's case text has been successfully introduced into some works.

Her other six pieces use the running motif of the queen. European queens were significant arbiters of power; male heirs to kingdoms often did not live long enough to rule; queens could lose their power to their consorts, here signified by the Jack in *The Queen Draws the Two of Hearts*, or, when all potential male rulers were dead, to potential queens who often then engaged in the same political machinations as the men. In the *Queen's Game*, the queen is a lonely figure playing chess (a war game) with the losing Viking and a knight, Knightmare. She appears an isolated and vulnerable figure. The painting is based on the biblical Last Supper.

Anderson says the following of the most recent works:

The triptych *The Falling Dreamer*, is a vision of another dream, complete with terrified protagonist falling through the space and time of a dreamscape which is perceived as both internal and external. The symbols and images are a collage of dream images — the turning head/flying planes/foreign horizons. *You Know the Ancients Thrill Me* deals with the mythology of war. The underside of a war machine is the graffiti wall of time eternal; the symbols are of science and art, of ancient times and even the tunnel at Central Station. The crowning queen (the artist's own 'Dream Character') advances out of the painting with her glory and crown intact. Behind her FIII's fly towards a foreign skyline.

The structure of her paintings is physically and spatially disjointed and refers to the dislocation of memory.

In Pie Rankine's work violence is implied through the brushwork. Beyond that, although figurative, Rankine doesn't make particular use of the narrative. One feels that the gestures of the figures and the landscape they inhabit represent Rankine's own introspection and her feelings about the world. Despite the violence, there is an air of optimism.

Rankine's previous works dealt with women's sexuality. They too were paintings of protest. The woman was invariably naked, vulnerable, passive, isolated and alienated. In these later works, the figures are androgynous and are no longer defensive or threatened (*Presence, Monkey on her Back*, 1982); their gestures are open and confident (*Wandering in the Belly of a Bullock*, 1984). The other significant change is within the realisation of the work: the increase in scale, experimentation with pigment (both paint and colour), which has transformed the paintings into well-worked, layered surfaces. Also, there is a new awareness of colour and a dense patterning of information which uses a far more sophisticated sense of space and structure.

Early Rankine works *Monkey on her Back* (1982) and *Presence* (1982) both show a naked female figure with a satyr-like presence behind, possibly in the act of possession. The woman in *Presence* is acutely uncomfortable and fearful. In *Monkey on her Back* she is desperate. The paintings are quite clearly ones of protest and are read by women as such, dealing as they do with sexual threat, the fear of pregnancy or the psychological discomfort of actual pregnancy. It may be that to many male readers they are sexually titillating works where the fear dealt with in the pictures is either read out or enjoyed vicariously. Either way the concern the woman artist is trying to communicate is lost to that audience. It is unlikely that a male artist would make such images.



Judith Alexandrovics, *Terrorist on a Slackwire*, 1983
Acrylic on Linen Canvas (4'6" x 4'2")

There are ideologies common to men and women, e.g. a dislike of war, but the way in which ideological positions are dealt with will vary enormously and will quite clearly be influenced by personal projections based on previously defined social/sexual roles. Men 'go to war', use weapons, act in physically (and psychologically) aggressive situations, are even primed to kill, murder, and destroy.

Alexandrovcics and Anderson both employ recognisable tools of war but integrate them with imagery with which women can identify, e.g. *Family Portrait* and the 'family' in *Assassination*. It is subject matter men can read but generally do not utilize within their own imagery. The inclusion in Alexandrovics' *Merry Go Round* triptych of rape beside pillage and armistice acknowledges the common practice of sexual violence in war, an oft-used device in the humiliation of subjugated peoples.

A work's importance is determined by the content, medium, sex of the artist and 'contacts'. As serious subject matter for works of art, war is acceptable, children/family are not. Politics is, landscape is not. Men carry authority, women do not. The sex of the maker should not be relevant in determining the value of the work but in reading the content and its intentions. If the sex of the maker is denied, then the meaning of the work will be distorted.

Marion Hardman
June 1984.

MAGICAL NARRATIVES

The Subject

These three women painting in Australia in the 1980's appear to situate themselves quite differently yet there are connections. The general title of one body of work in the exhibition, Judith Alexandrovics', is *Essays in the Eighties*. I would like to open up the question of the eighties far more than Judith's original conception.

Judith Alexandrovics has positioned herself as 'subject'. She does not appear in the work but she is positioned as a 'subject' with a point of view. Her perceptions, distilled through a historicised humanism, locate her as a female observer in a male world, where women appear only as anonymous parts of the crowd. She displaces herself in making men the object of her work. Militarism and terrorism may be conceived of as masculine but the question of the feminine must also be raised. That is, there are no positions of neutral observation.

Lisa Anderson assumes a shifting persona in her works. *The Queen* becomes a female figure of power but this is not without its contradictions. The Queen of Hearts is an arbitrary figure to beware of. Pie Rankine's personal fantasy becomes both subject and object of her personal fantasy, leaving us outside. There is a familiar historical patterning of the surface but no place to locate this as meaning.

What is a Woman's Place?

What is a woman's place? These three women locate themselves differently in relation to this question. Lisa Anderson bravely paints a Rape triptych. Rape is the question which most crucially locates questions of power and sexuality. Rape is a form of social control which clearly positions power relations (not only between the sexes).¹ It is a social form. When Marilyn Fairskye painted the panels, *Short Cut to Romance*² she made her object the social construction of rape rather than the subjective fear.

Rape examined 'objectively', by the criminal courts/the media, or 'subjectively', as horrific experience or nightmare, will not liberate women. Only an examination of social forms will do that. Women as subjects, artists, need to recast the terms on which 'the world' is constructed, not re-create them. There is a further difficulty in inscribing the rapists as 'monsters'. It distances most

men from the recognition that rape is part of the social mechanism of our society and that all are implicated. What is important about the *Rape Triptych* is that Lisa clearly positions herself and us, her audience, as a woman. That is the position from which to read all her work and that is the position which gives it some coherence.

The triptych on paper, *You Know the Ancients Thrill Me*, serves as a connecting passage for all her work. The imagery places her, as queen, in a world of military phallic symbols. The artist searches for a subjective image of power for the female but only exposes the inherent contradictions, for example in *Come White Queen, Come Red Queen, Come Alice, Come All*, and the anachronism in *Queen goes to the Frock Rock*. The picture which is least resolved *Queens Game*, leaves the queen out, except as shadow and eye behind the knight. Lisa has clearly not yet developed control of the imagery and its potential meanings, nor how these can be realised in painting. Yet her 'subject' could easily develop. A number of women artists, Louise Nevelson and Judy Chicago, for example, have made works based on 'the queen'.

Judith Alexandrovics' work has a sense of displacement that comes from the way she inserts herself in a tradition. A woman in the 1980's who looks for models from a range of male artists as diverse as Tiepolo, Goya, Utrillo and John Brack is immediately locating her imagery in a historical tradition of art rather than in contemporary art debates. This displacement is doubly based on the lack of women in this tradition.

There is a tension between Judith Alexandrovics' scale and meticulous application of paint and the depiction of contemporary terrorism. This subject is already part of a diverse visual culture. Terrorism has been claimed as a product of television, that is terrorists use television to stage their 'theatre of violence'. What Judith Alexandrovics does not seem to have analysed is that terrorism is 'used' to increase police and legislative powers by the state and an authoritarian bureaucracy. The Bader-Meinhoff gang, an extremist group which received most publicity, have already been the subject of numerous films. Fassbinder portrays them as recruited by government agents, 'as a diversion' and acting 'like clowns'. The work which is most successful *The Merry Go Round, Pillage, Rape, Armistice* sets up a similar metaphor but does not come to grips with the object of the circus.

The mask is an important aspect of Judith Alexandrovics' imagery. The clown paints a mask, the gangster hides his face, the soldier wears a gas mask and the crowds are anonymous. The mask in Alexandrovics' work, the 'portrait bust' and 'the queen' in Lisa Anderson's, a faceless 'alter ego' in Pie Rankine's work, are devices of the subject. The subject's 'mirror image' is mediated in all three women's work. The role of the 'mirror image' is to allow a subject to establish her ideal self in language (Lacan). Her participation in culture requires her to establish herself in the symbolic order. The obstacle to women's insertion in the symbolic order is the concept of 'the lack'.

Feminist art history and criticism over the last ten years has helped to create an historical and theoretical debate in which women artists' concerns and constructs can be placed. The extreme limitations on this discourse in Australian art schools means that most women artists still attempt to locate 'the subject' within a generalised history, often told as the story of great artists and their master pieces. Their sources of imagery and their conception of 'the subject' are often located uneasily in a shifting and negotiated construct which does not allow the specificities of an historical and social experience of gender.

Lisa Anderson negotiates the specificity of her experience, her dreams, within a generalised cultural iconography. Judith Alexandrovics assumes a masculine 'humanist' position, yet is always located as displaced/woman/observer in that position. Pie Rankine assumes her position to be without contradiction. Her 'subjectivity' is represented as if it were without contradiction, yet it is represented in the forms and patterning of another generation of masculine French painters, (*The Afterimage*). Of these three positions Lisa's seems to me to be the most potentially productive, in locating the specificity of her experience. The displacement affected by Judith Alexandrovics allows her audience entry to work which has already achieved a high degree of finish, but limits her own perspective of 'the place where she is speaking from'.

Magical Narratives

The fantasy level of these images gives them resonance as cultural artefacts. This force is always likely to be diverted to the service of other ideological functions and re-invested with what has been called 'the political unconscious' (Jameson). As 'magical narratives' of the 1980's they dem-

onstrate a process of formal sedimentation. That is all three artists are using forms re-appropriated and re-fashioned from quite different social and cultural contexts. The socially symbolic message, the immanent ideology of its emergent use has now to be functionally reckoned into a new form. The ideology of the earlier form persists as sedimentation in these 80's constructs.

A sedimented generic message co-exists either as contradiction in the case of Judith Alexandrovics and Pie Rankine or as a mediatory mechanism in the case of Lisa Anderson. In Judith Alexandrovics' work there are layers of sedimentation. An historicising humanism borrows images from Goya's *The Third of May* from Manet's re-working of this in *The Execution of Maximilian III*. Just as residual elements of the nineteenth century tradition reside in Utrillo's urbanscape, giving them that displaced, timeless ideology, these mechanisms have been drawn on by Alexandrovics to posit a 'timeless humanism'. Her sources, her heroes, also account for her subject, man's folly.

Where the contradictions of sedimented genre and contemporary representations collide, the work is successful. For example, the suspension of 'The Terrorist' — in space — 'on the Slackwire' isolates and contains a contemporary force with an aristocratic viewpoint (Tiepolo). The mechanism that intervenes is her use of compositional patterning, in the tent. Where the work is least successful the sedimented archaising image is not functionally reckoned into a new form. This happens with *Portrait of an Anti-Terrorist*. The historicism of the genre image of a man in a gas mask, fails to intercept with contemporary representations, the use of mustard gas in the Iran-Iraqi war. Instead, the image is lifted out, and becomes an anachronism. Something of the same problem occurred in Terry Atkinson's very ambitious attempts to deal with war, Australia and Britain, in his work in the Fifth Biennale of Sydney, this year.

The use of portraiture as a genre, to represent 'men in masks' is not sufficiently absorbed with another cultural form. Where overtones of portraiture appear in the scenes, the *Terrorist's Funeral* and *Assassination* its presence acts to deepen the irony of the event. That is, the tradition of official portraiture collides with 'scenes of disaster' and their compositional massing. These latter elements from contemporary visual culture are exposed by the contradictions of the sedimented image, the 'official portrait'. Some complex connections are established in this intersection which are not fully resolved in the compositional form. These two paintings appear to have a 'vanishing spot', a hole, a 'blur' in the foreground.

Lisa Anderson uses symbolism, socially negotiable cultural forms, under the rubric of 'the personal'. *You Know the Ancients Thrill Me* is a landscape. The skyline of a Muslim city, FIII's and phallic symbols, structure a space for her persona. The most sedimented element, an archaising use of language, coheres diverse imagery and form. The subject 'me' is an archaic one, a subjectivity which is both sought and constructed within the imagery of her painting. *The Queen goes to the Frock Rock* (at the 1982 Women's and Arts Festival in New South Wales) is the most contemporary image, an important key to the other pictures. The humour, present in this autobiographical fragment, allows us an insight into the Queen's progress.

The painting which works most clearly is *The Falling Dreamer*, yet 'the Queen' is not present except as subject of the work. The magical transformation that the queen reveals is the destruction of the 'dreamer's power'. Accoutrements of power are both official portrait busts and FIII's in camouflage. *The Dreamer* appears to be the Don Quixote of the arm's race, and its shelving of dead heads. The magical powers of the Queen of Hearts are confused and contradictory in three images, No's 14, 15 and 16. Power, is power to act and the action is not clear. It is only across all the works that Lisa's magical narrative can be read.

Pie Rankine's titles offer magical possibilities that are not realised in these canvases. Magical narratives do not involve the substitution of some more ideal realm for ordinary reality (idyllic or mystical) but rather as a process of transforming ordinary reality. Pie Rankine's mythical adventures are far removed from the romantic quest. Her paintings are hermetic worlds of productive multiplicity, *Wandering in the Belly of a Bullock*. The very power over the world which she seeks, the search of the libido or desiring self for a fulfilment that will deliver it from the anxieties of reality depends on the 'worldness' of the image, the containment of that reality.

Patterning

Any interpretation of genre, such as magical narratives, leads ultimately to the ideological, to the image paradigm, and to the sedimentation of various generic forms and patterns. Any structural



Lisa Anderson, *You Know the Ancients Thrill me*, 1983
Triptych, Acrylic, Collage, Charcoal on Paper

analysis demands as its completion a kind of negative reconstruction — a postulation by implication and pre-supposition of an absent or unrepresentable infrastructural limiting system. The limiting system that appears in all three women's work is in the form of patterning.

Patterning is an element that is most clearly worked out in Judith Alexandrovics' work. Patterning contains the residual element in Judith Alexandrovics' work. It is a formal compositional device, it even frames the image in certain images such as *The Merry Go Round* and *The Portraits*. It frames the image but does not contain the form, for example, hands stray. It must itself then be a sedimentation, a reference to a tradition from which these images strive to break free. Painted images, imbued with the tradition of painting, sources and technique, but constrained and determined by it.

In the work *Commuters/Spectators*, the figures form the patterning device. This work draws on John Brack's *Five O'clock Collins Street* but amplifies and extends this image as a formal pattern rather than a figurative representation. In the same way that her recent *Battle* series does. The pattern of the uprights on the merry-go-round, the slatted floors in this and the *Family Portrait*, the patterning of dead and massed bodies in her other works, comes the closest to suggesting a structural system of limits.

Patterning in Lisa Anderson's work takes form from scale and colour relationships. Those works in which patterning is that of form, such as the FIII, and scale relationships, as in *The Ancients*, seem to me most resolved. The heavily textured surfaces of works such as *Come White Queen*, No.16, disguise the iconography of the Symbolic landscape: where the texture of rough dry brush strokes and drips is used as part of large scale colour-form relationships it becomes part of the strategy of the paintings, in *The Ancients* for example.

The work in which patterning is the strongest element of painting is that of Pie Rankine. In her work the picture plane is lined and latticed with black outlining and coloured patterning. Her figurative shapes are linear and dispersed within the picture plane so that they become an element of patterning rather than forms. The sources of this patterning are French painters of the historical avant garde such as Matisse but also later aspects of this tradition, shown in *The After-image* of the 1950's. Pie Rankine strives with a tradition of painting both peculiarly masculine, 'the artist and his model', and peculiarly an art of surface stylistics, to create her own historical elements. This obsessive marking of the surface, this assemblage of pictorial elements becomes the meaning of the work — a system that is heavily worked over.

The Historical Moment

If these are *Essays in the Eighties*, the historical moment is a limiting situation. This is a moment which blocks off or shuts down a certain number of formal possibilities available before and opens up determinate new ones. Possibilities which are not realised here in artistic practice. If the 'eighties' are the social equivalent of a given form these particular works do not restore our sense of the situation in which form can be seized as an original and meaningful protopolitical act. The main problem is a failure to come to grips with the 'subject' which artists assume as given from the outset.

Magical narratives are a process of transforming ordinary reality, of creating tangible perceptual vehicles for the world in its larger phenomenological sense. Magical narratives are precisely that form in which the 'worldness of world' reveals or manifests itself. 'Worldness' is central to private or collective narrative fantasy. Our experience of subjectivity in 'an inner worldly sense' is a production of shifts in this world's horizon. There is a political unconscious.

Annette Van den Bosch.

Thanks for assistance with research and interviews to Suzanne Davies, and for editing to Jonathan Holmes.

Footnotes

1. 'Jail Rape Terrorises Youths', Lyndal Crisp, *The National Times*, June 29 — July 5, 1984.
2. *The Politics of Picturing*, Tasmanian School of Art Gallery, June 1984.

JUDITH ALEXANDROVICS

Born 1944, Melbourne
Studies RMIT, Fine Arts
Study Tour Europe 1979 – New York 1981

Solo Exhibitions

1972 Warehouse Galleries, Melbourne
1974 The Age Gallery, Melbourne
1975 Warehouse Galleries, Melbourne
1976 Warehouse Galleries, Melbourne
1977 Warehouse Galleries, Melbourne
1978 Warehouse Galleries, Melbourne
1979 Holdsworth Gallery, Sydney
1979 Standfield Gallery, Melbourne
1980 Standfield Gallery, Melbourne
1981 Holdsworth Gallery, Sydney
1981 Qantas Gallery, London
1982 Standfield Gallery, South Yarra
1982 Hawthorn Gallery, Hawthorn
1983 Standfield Gallery, Melbourne
1983 Holdsworth Gallery, Sydney
1984 Holdsworth Gallery, Sydney

Collections

National Gallery, Victoria
Michell Endowment Collection
Canberra, National Collection
Artbank, Canberra
Visual Arts Board Permanent Collection
Mobil Australia Permanent Collection
Mornington Regional Gallery
Ballarat Regional Gallery
Swan Hill Regional Gallery
Private Collections in London and New York
Commissions for Business

Awards

1983 Visual Arts Board Direct Assistance Grant

Invitations

1974 Mornington Regional Gallery Combined Drawing Exhibition
1977 George Crouch Golden Jubilee Invitation Exhibition, Ballarat Fine Art Gallery
1977 Swan Hill Invitation One Man Exhibition
1977 Geelong Regional Capitol Award
1978 Geelong Regional Capitol Award
1978 Swan Hill Regional Gallery, Pioneer Award
1978 Holdsworth Christmas Exhibition
1978 Tasmanian Museum and Art Gallery Exhibition
1980 Mornington Regional Gallery Permanent Drawing Catalogue
1980 National Gallery of Victoria, Michell Endowment Exhibition
1980 Archibald Sulman, Wynne Exhibition in N.S.W. Gallery
1981 McCaughey Art Prize National Gallery, Victoria
1982 Woman and Arts Festival, Sydney
1982 Purchase Exhibition Brisbane Gallery, Queensland

LISA ANDERSON

Born Ipswich, Qld., 1958

Studies

- 1976 Bachelor of Arts, University of Queensland (uncompleted)
- 1977-79 Diploma of Teaching (Secondary Art), Kelvin Grove C.A.E., Brisbane
- 1982 Graduate Diploma in Painting, City Art Institute, Sydney
- 1984/85 Master of Art (Visual Arts), City Art Institute, Sydney

Exhibitions

- 1978 'Promises', one woman show, Queensland University
Two woman show, La Boite Theatre, Brisbane
- 1979 Student exhibition, Kelvin Grove C.A.E., Brisbane
- 1980 Queensland Art Teachers Show, Paddington Gallery, Brisbane
- 1981 'Suburban Images', Invitational one woman project, Ipswich Regional Gallery
- 1982 'Works on Whatever', University of Sydney
Student Show, Ivan Dougherty Gallery, Sydney
'Unlisted', Butchers Exhibit, Sydney
'Four Sydney Painters', Institute of Modern Art, Brisbane
'Fresh Blood', Wollongong City Gallery
- 1983 Brisbane Art Awards, Brisbane Civic Gallery

Awards

- 1983 Visual Arts Board Travel Grant
Visiting Artists Studio, National School of Art and Design, Dublin
- 1985 Moya Dyring Studio, Paris, courtesy Art Gallery of N.S.W.

Professional Activities

I have been involved with teaching in high school for 2 years, set designs for theatre, working with art programmes in magazine and radio form. During 1983 I curated a show of Sydney painters for the Institute of Modern Art, Brisbane.

I gave guest lectures at the National School of Art and Design, Dublin, November - December 1983, and the Lincoln School of Art and Design, Lincoln, U.K., March 1984.

PIE RANKINE

Born Adelaide, 1960

Studies

- 1979/81 Diploma of Painting, Victorian College of the Arts

Awards

- 1983 Visual Arts Board Special Projects Grant



Pie Rankine, *Walking Again with the Moon and Stars*, 1984
Oil on Canvas (220cm x 180cm)

LIST OF WORKS

JUDITH ALEXANDROVICS

1. *Poland Solidarity*
(2'3" x 3')
2. *Hijack*
(2'2" x 3'1½")
3. *Terrorist on a Slackwire*
(4'6" x 4'2")
4. *Assassination*
(4'6" x 4'2")
5. *Terrorist's Funeral*
(4'6" x 4'2")
6. *Portrait of a Terrorist*
(15" x 18")
7. *Portrait of an Anti-Terrorist*
(15" x 18")
8. *Family Portrait*
(2'5" x 2')
9. *The Merry Go Round – Pillage*
(20" x 26½") Triptych
10. *The Merry Go Round – Rape*
(20" x 26½") Triptych
11. *The Merry Go Round – Armistice*
(20" x 26½") Triptych
All works 1982/83 from the series *Essay on the Eighties*
12. *Commuters/Spectators*, 1979
(4'7¼" x 3'10½")
From a series on the human condition based on
T.S. Eliot's *Four Quartets*
All works are Acrylic on Linen Canvas

LISA ANDERSON

13. *Queen's Game*, 1982
(208cm x 177cm) Oil on Canvas
14. *The Queen draws the Two of Hearts*, 1982
(153cm x 142cm) Acrylic and Collage on Masonite
15. *The Rape Triptych*, 1982
(122cm x 244cm) Acrylic and Collage on Plywood
16. *Queen goes to the Frock Rock*, 1982
(127cm x 97cm) Acrylic, Charcoal, Collage on Paper
17. *Come White Queen, Come Red Queen, Come Alice, Come All*, 1982
(127cm x 97cm) Acrylic, Charcoal, Collage on Paper
18. *The Falling Dreamer*, 1983
(120cm x 182cm) Triptych. Acrylic, Charcoal on Plywood
19. *You Know the Ancients Thrill Me*, 1983
(111cm x 230cm) Triptych. Acrylic, Charcoal, Collage on Paper

PIE RANKINE

20. *Hugger Mugger*, 1983
(75cm x 75cm)
21. *Wandering in the Belly of a Bullock*, 1984
(150cm x 180cm)
22. *Destroyer of Great Trees II*, 1984
(150cm x 180cm)
23. *Walking Again with the Moon and Stars*, 1984
(180cm x 220cm)
All works are Oil on Canvas

Front Cover: Top — from *You Know the Ancients Thrill me*, Lisa Anderson, 1983
Centre — *Terrorist in the Arena*, Judith Alexandrovics, 1982/83
Bottom — *Shoot*, Pie Rankine, 1982

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Exhibition Curator

Marion Hardman

Catalogue

Marion Hardman

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