







THE SOURCE

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

MICKY ALLAN

JONAS BALSAITIS

PETER ELLIS

KEITH LOOBY

JAN MURRAY

GEOFF PARR

STIEG PERSSON

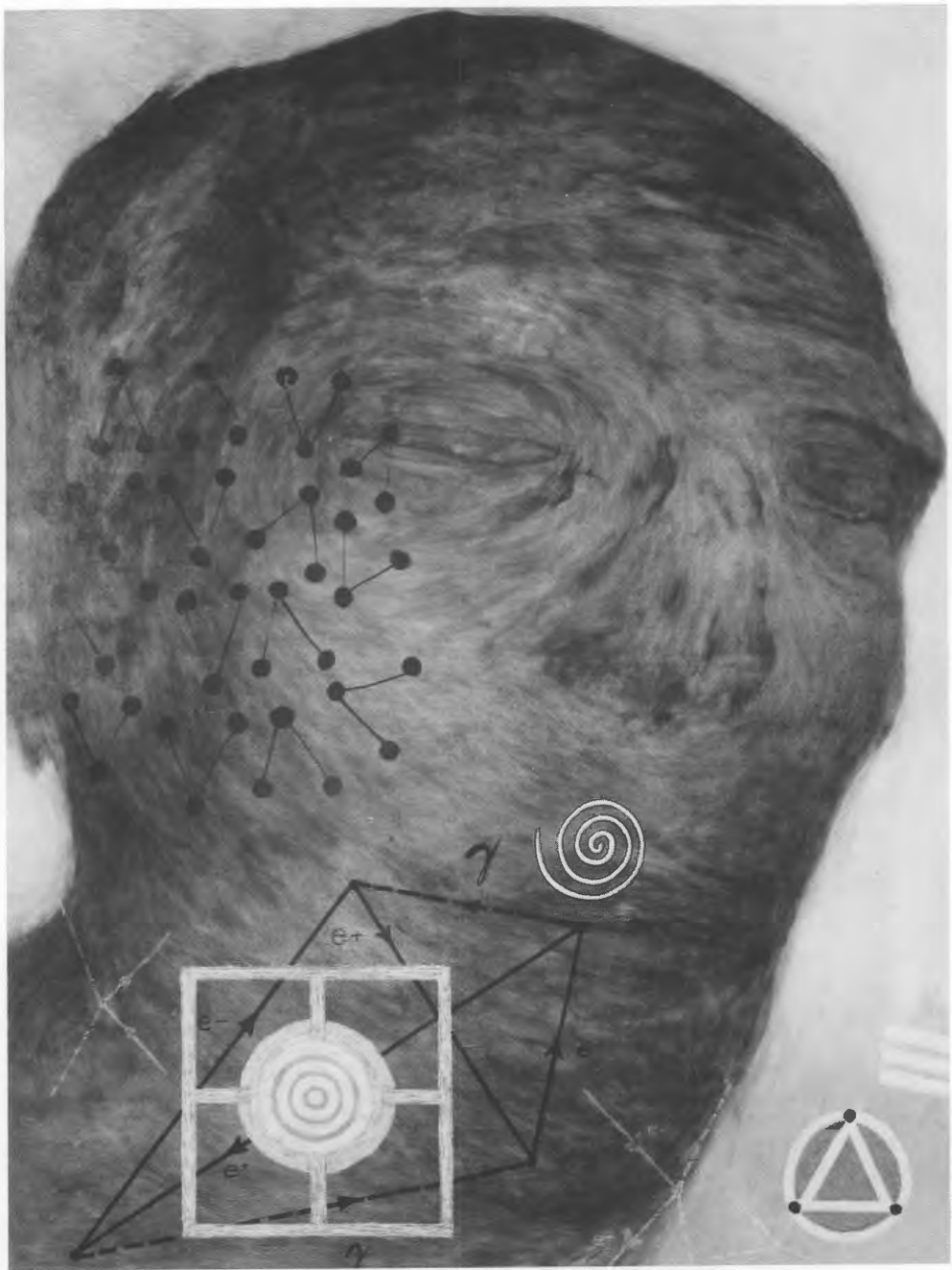
ROBERT ROONEY

VICKI VARVARESSOS

JENNY WATSON

University of Tasmania
Centre for the Arts Gallery
Hunter Street Hobart
11 July - 3 August 1986





Seti I



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
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 Uncharted Waters

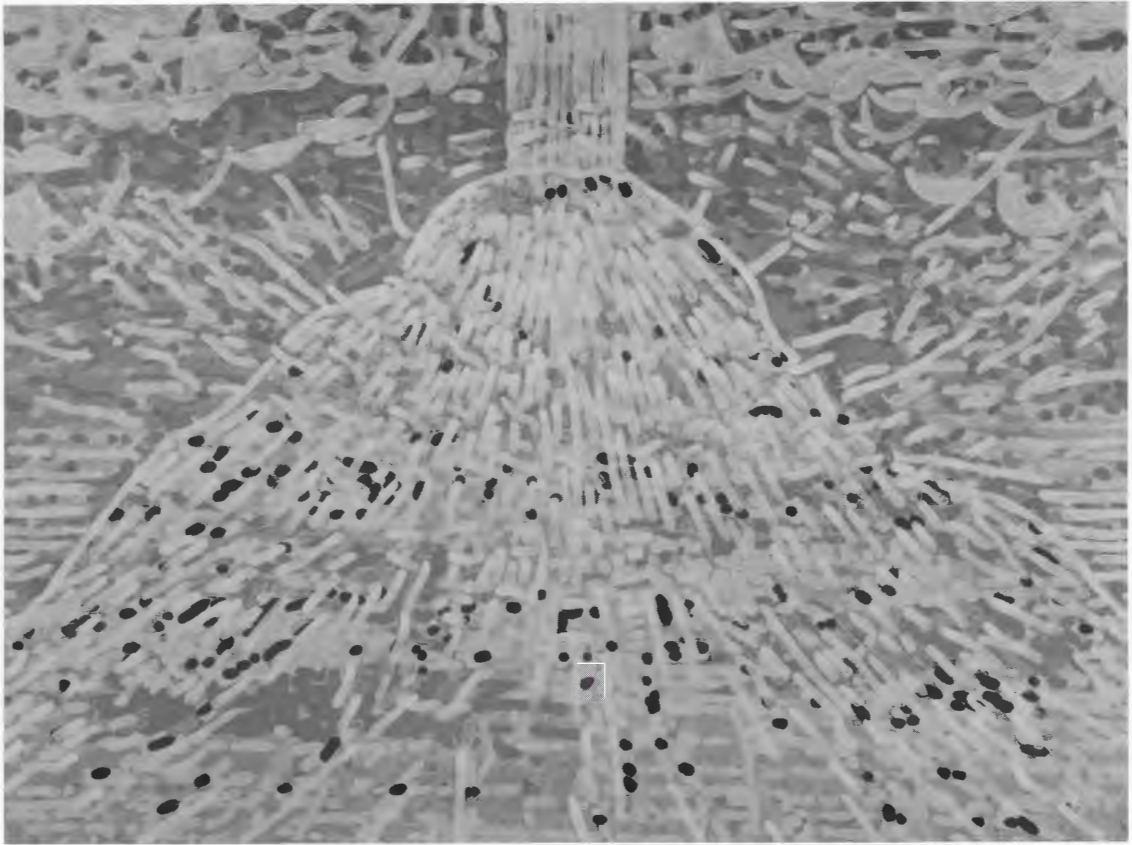
Acrylic on canvas
130 x 290cm
1985

6 Night A Painting

Acrylic on canvas
130 x 290cm
1985

7 Space Time Structures

16mm colour film
366m
48000 frames



Night A Painting



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 'conjur 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 of *Inside the Warrior Woman*
Two drawings about 20 x 25cm, pen and gouache. These are sketches of the work-in-progress.

Polaroid photograph *Madame de Pointier* 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.
Illustration of an American riding dress circa 1800 s.
Black Taffeta.

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.

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.

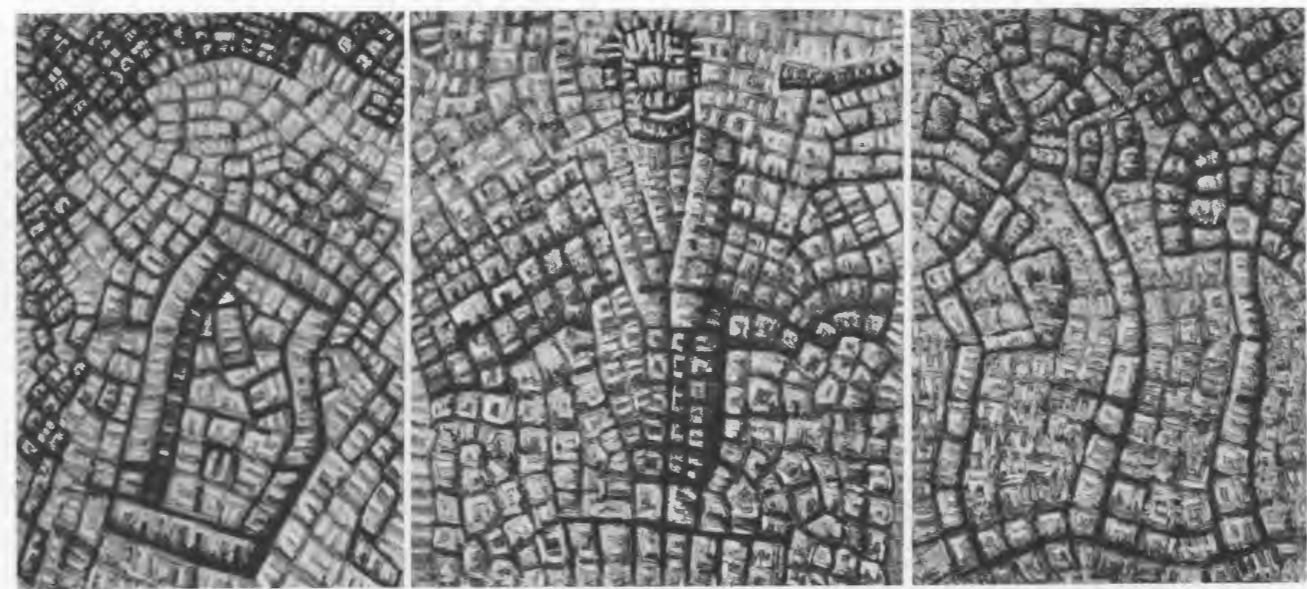
For landscape to succeed for me I would have to be living where the landscape overwhelmed other interests.

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.

10 Tasmanian Landscape

Oil on canvas
Triptych
153 x 183cm
153 x 183cm
183 x 183cm
1986



Tasmanian Landscape



Artist's Statement

Both paintings, *Im Zwischenraum* and *Blue Angel*, were made whilst in residence at Künstlerhaus 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-mans 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 Munchengladback 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 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 childrens 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.



Im Zwischenraum
(in between space)

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.

13 **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



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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

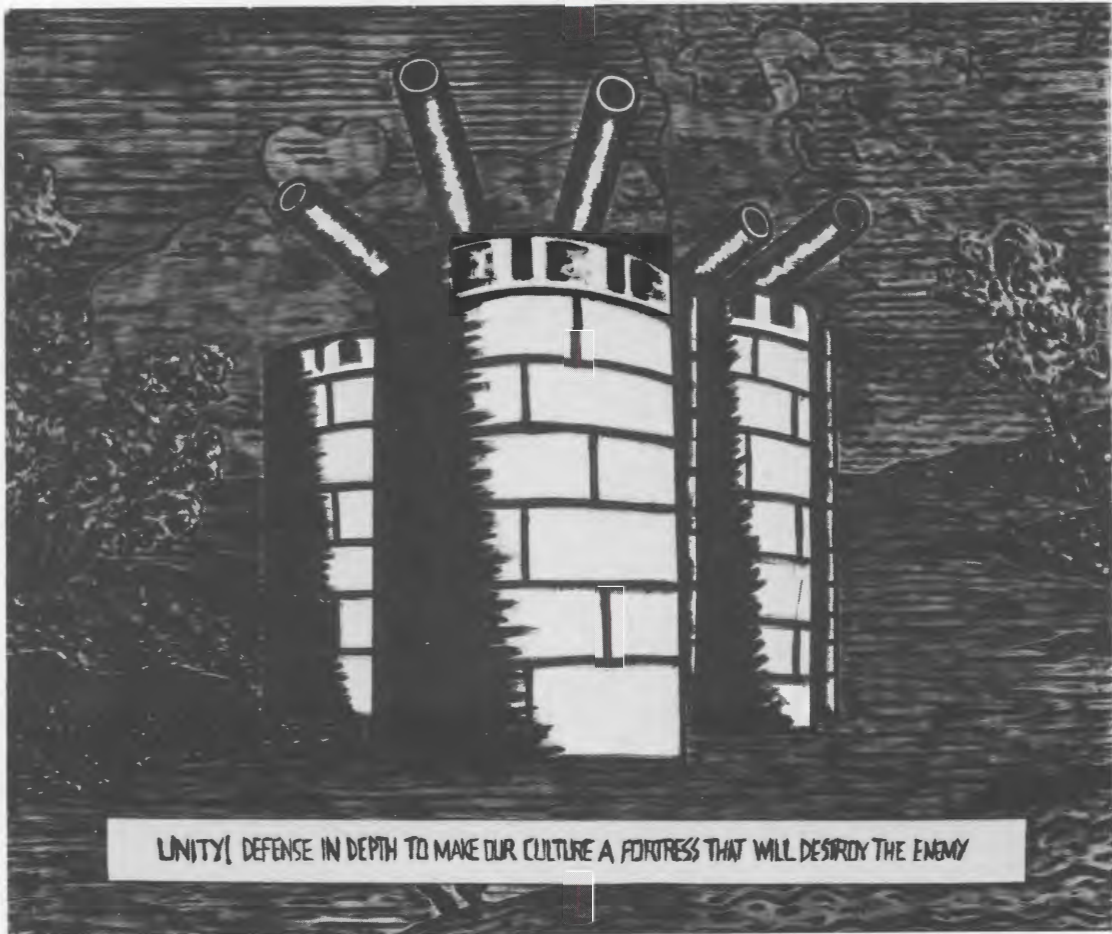
Pathway to Health'. On the left is a large, stylized image derived from a da Vinci deluge drawing, its form reminiscent of the Maori Tikis. Because of the ascetic nature of the painting process I became interested in the decorative composition, hence the patterning with white balls (wattle flowers) which 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



Landscape – Patriotic



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 more varied, being derived from photographs in 'Life' magazine, local newspapers and TV shows such as Six O'Clock Rock.

Documentation 1 (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.

Handwritten text in Hebrew at the top of the page.



As You Were

- 16 **Documentation I**
Ink, conte, crayon and
magazine photos (collage)
66.5 x 85.5cm
1963
- 17 **Speed Victory**
Acrylic on canvas
152.5 x 152.5cm
1983
- 18 **As You Were**
Acrylic on canvas
122 x 198cm
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 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-lives.

- 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

Handwritten text in Arabic script at the top of the page.



Woman with Drinks



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 un-aesthetic 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 is 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

BIOGRAPHIES

MICKY ALLAN

Born 1944, Melbourne. Lives in Melbourne.

Studied

University of Melbourne, National Gallery School (Melb).

Individual Exhibitions Since 1978

George Paton Gallery (Melb), 4 shows at 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), 'Pavillion of Death, Dreams and Desire – The Family Room', Adelaide Festival 1982.

Selected Group Exhibitions Since 1975

'Three Photographers', 'Drawing – Some Definitions', Ewing and George Paton Gallery (Melb), 'A Survey of Post-Object Art in Australia', Experimental Art Foundation (Adel), 'Pacific Artists', Tamura Gallery (Tokyo), 'The CSR Photography Project', The Australian Centre for Photography (Syd), 'Survey 12', NGV, 'Contemporary Photography', 'Contemporary Australian Paperworks', Art Gallery of SA, Maude-Visard Wolhelen Art Purchase Award, 'Contemporary Australian Drawings and Prints', 'Project 38: Reconstructed Vision', 'Australian Perspecta' 1981 Art Gallery of NSW, 'Eureka! Artists from Australia', Serpentine Gallery (Lond), 'A Decade of Australian Photography', Australian National Gallery (Canb), 'A Critical Distance', Artspace (Syd), 'Portrait of Elizabeth', City of Elizabeth and NGV, 'Hugh Williamson Prize', Ballarat Fine Art Gallery, Victoria. 'Some Quieter Statements', 'Abstracted Landscapes', Watters Gallery, Sydney, 'Big Pictures Australian Photography 1975-85', University Drill Hall Gallery (Canb), 'Slouching Towards Bethlehem', Gertrude Street, Melb, 'Oz Drawing Now', Holdsworth Galleries (Syd).

Publications

M Allan, *My Trip*, self-published, Melb 1976, P Brown, 'Micky Allan's Family Room', *Artlink*, Vol 2, No 1. J Burke, 'The Melbourne Scene', *Art and Australia*, Autumn, 1981. A Cohn, 'The Adelaide Festival of Arts 1982', *Art and Australia*, Vol 20 No 1. S Davies, 'Micky Allan – Photographer', *Lip*, Vol 4, 1978-79, C Godden, 'Photography in the Australian Art Scene', *Art in Australia*, Vol 18, No 2. H Grace, 'Beyond Social Concern', *Art Network*, No 5, 1 North, 'Photography at the Australian National Gallery', *Art and Australia*, Vol 20, No 1. N Waterlow, *Australian Perspecta 1981* (Cat), *Eureka! Artists from Australia* (Cat).

JONAS BALSAITIS

Born 1948, Germany. Lives in Melbourne.

Studied

Preston Institute of Technology, Prahran Technical College, National Gallery School.

Individual Exhibitions Since 1970

7 shows at Pinacotheca (Melb).

Selected Group Exhibitions Since 1973

'Recent Australian Art', 'Project 9', 'Documents, Film, Video', Art Gallery of NSW. 'Artist's Artists', '5 Artists', National Gallery of Vic. 'Innovation in Australian Film', Travelling. 'Drawings Some Definitions', Ewing & George Paton Galleries (Melb), Institute of Modern Art (Bris). 'Pinacotheca at Watters', Watters Gallery (Syd). 'Preston to Phillip' Reconnaissance Gallery (Melb).

Films

'Processed Process', 'Space Time Structure', 'Restrain Roloc', 'Erratica'.

Publications

Recent Australian Art (Cat) Art Gallery of NSW.

PETER ELLIS

Born 1956, Sydney. Lives in Melbourne.

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 Baldessin', Realities (Melb), Melbourne Printmakers, Rudy Komon (Syd), 'Our Natural Dispositions', 'Whatever Happened To Me?', Drummond St, Gallery (Melb), 1980 Michell Endowment Exhibition, NGV, 'Works on Paper', 'Still-life and the Interior', 'New Drawings', Powell Street Gallery (Melb), Sydney Biennale, 'Forcing Wisdom' works on paper (with J Cattapan). 'Some Melbourne Printmakers', Ruskin School of Art, Oxford (Eng) University of Bayreuth, Darmstadt, Numberg (Germany), Bangkok (Thailand). 'Crisis Drawings', 'Animals and Animism in Australian Art', 'Figure Fantasy Fetish', 'Selections from the RMIT Collection', RMIT Gallery (Melb). 'Animal Imagery in Contemporary Art' Ballarat Fine Art Gallery, Bendigo Art Gallery; Wollongong Art Gallery, Solander Gallery, Canberra. 'Image Codes – Art About Fashion', Australian Centre of Contemporary Art (Melb), 'Under the Hand, Behind the Eye', Deakin University Gallery (Melb), Fremantle Drawing Show (WA), 'Slouching Towards Bethlehem', Preparatory Drawings, Gertrude Street Gallery (Melb), 'Fears and Scruples', Melb Univ Gallery.

Publications

Animals and Animism in Australian Art, RMIT, 1981 (Cat). *Directory of Australian Printmakers*. M Germaine, *Artists and Galleries of Australia*, A Muscullock, *Encyclopedia of Australian Art*.

KEITH LOOBY

Born 1940, Sydney. Lives in Tasmania.

Studied

East Sydney Technical College.

Individual and Group Exhibitions

Since 1964

Carpini Gallery (Rome), Viotti Gallery (Turin), North Adelaide, Bonython Gallery (Adel), Ray Hughes Gallery (Bris, Syd), Brian Johnston Gallery (Bris), Abraxis Gallery (Canb), Macquarie Gallery (Canb, Syd), Argus Gallery, Powell Street Gallery, Realities (Melb), von Bertouch Gallery (Newcastle), Barry Stern Gallery, David Reed Gallery, Bloomfield Gallery, Roslyn Oxley9 (Syd).

Publications

Art and Australia, Vol 12 No 14, 'Keith Looby The Artist as Idealist', by T McMullin, p 362; *Hemisphere Magazine*, Vol 19, No 10, October 1975, 'Ideas and Ideals' by J Hopkins, 'Funny as Life', H McQueen.

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), Kunsterhaus Bethanien (Berlin), Melbourne University Gallery (Melb).

Selected Group Exhibitions Since 1982

'New Painting', Roslyn Oxley9, (Syd), 'Young Melbourne Painters', Exhibition Gallery, Monash University (Melb), 'Keith and Elisabeth Murdoch Travelling Fellowship Exhibition', Victorian College of the Arts Gallery (Melb), 'Australian Perspecta 1983', Art Gallery of NSW, 'D'un autre continent: L'Australie. Le reve et le reel', ARC 2: Musee d'Art Moderne de la Ville de Paris, 'Selected Works from the Michell Endowment', 'Vox Pop', National Gallery of Victoria, 'Form-Image-Sign', Art Gallery of WA, 'Australian Visions', Solomon R Guggenheim Museum (New York), 'The Australians', CDS Gallery (New York), 'Group Show', Powell Street Gallery (Melb), 'Triad', Adelaide Festival.

Publications

M Holloway, *New Painting* (Cat/ Broadsheet), Roslyn Oxley9, *Young Melbourne Painters* (Cat) Monash Uni Gallery, 'Closing the Gap' *Studio International*, Vol 196, No 1002, 'A Powerful View Across The Berlin Wall', *The Age*, June 29, 1985. B Murphy, 'Recent Painting in Australia', *Flash Art*, No 110. B Murphy & J Parfenovics, *Australian Perspecta 1983* (Cat), Art Gallery of NSW. S Davies & R Dunn, 'Grappling with Diversity: Australian Perspecta 1983', *Art Network*, No 10. L Paroissien/S Page, *D'un autre continent: L'Australie. Le reve et le reel* (Cat), Musee d'Art Moderne de la Ville de Paris, 1983. R Lindsay, *Vox Pop* (Cat), NGV, Dec 1983. J Faure Walker, 'Australia', *Artscribe*, No 44. J Montgomery, 'Australia – The French Discovery of 1983', *Art & Text*, No 12 & 13. J Phipps, 'Entre deux Mondes – Australians in Paris', *The Age Monthly Review*, Jan 1984. K Larson, 'Upstairs from Downunder', *New York Magazine*, Oct 8,

1984. K Levin, 'They came from down under', *Village Voice*, Oct 9, 1984. B Schultz, *Jan Murray in Berlin* (Cat), 1985. J Barbour, *Review Art Network*, 1985 Winter. F Lindsay *Triad*, Adelaide Arts Festival 1986 (Cat).

GEOFF PARR

Born 1933 Earlwood, NSW. Lives in Tasmania.

Studied

No full-time study.

Individual Exhibitions Since 1965

Lloyd Jones Gallery (Hobart), Fine Arts Gallery, University of Tasmania. Queen Victoria Museum & Art Gallery (Launceston). Developed Image (Adelaide), Avago (Syd).

Group Exhibitions Since 1978

'Down Under, Down Under Show', Brummels (Melb). 'Modern Australian Photography', National Gallery of Victoria. 'Six Tasmanian Photographers', The Australian Centre of Photography (Syd). 'China', University of Tasmania. 'Australian Contemporary Photography', Art Gallery of SA, 'Anzart' (Hobart). 'Lady Warwick Fairfax Photography Open Award Exhibition', 'Australian Perspectives '85', Art Gallery of NSW.

Publications

'Six Australian Photographers', *Creative Camera*, UK March 1978. *Australian National Gallery - An Introduction*, 1982. *Island Magazine* 16, September 1983. *Studio International*, Vol 196, UK October 1983. *Australian Art Review* 2, 1983. *Art Network* 8, Summer 1983. *Australian Perspectives* 83, *Photofile*, Spring 1983. *Australian Perspectives* 85, *Photofile*, Summer 1985.

STIEG PERSSON

Born 1959, Melbourne. Lives in Melbourne.

Studied

Victorian College of the Arts.

Individual Exhibitions Since 1983

2 shows United Artists Gallery (Melb), Yuill/Crowley (Syd).

Selected Group Exhibitions

Keith and Elizabeth Murdoch Travelling Fellowship, VCA, Animal Imagery in Contemporary Art, Regional Touring. 'The Australians', Three Generations of Drawing, CDS Gallery (New York). 'Off Colour', Yuill/Crowley (Syd). 'Visual Tension', ACCA, Melb and IMA (Bris). 'Pleasure of the Gaze', Art Gallery of WA, *Perspecta*, Art Gallery of NSW. 'Slouching Towards Bethlehem', Gertrude Street (Melb). 'Pharmakon', Yuill/Crowley (Syd). 'Fears and Scruples', University of Melbourne Gallery.

Publications

Art Network, Summer 1985 (Review). *Visual Tension*, ACCA, Feb 1985. *Pleasure of the Gaze*, 1985 (Cat), Art Gallery of WA. *Australian Perspectives* 1981 (Cat), Art Gallery of NSW.

ROBERT ROONEY

Born 1937, Melbourne. Lives in Melbourne.

Studied

Swinburne College of Technology, Preston Institute of Technology.

Individual Exhibitions Since 1960

'Rise in Flame', Richman Galleries (Melb), South Yarra Gallery (Melb), Terry Clune Galleries (Syd), 'Kind-Hearted Kitchen-Gardens and Slippery Seals', Strines Gallery (Melb). 'Information: Robert Rooney', Brighton Polytechnic (Eng). 'Project 9: Robert Rooney', Art Gallery of NSW. 'Survey 3: Robert Rooney', NGV. 'As You Were', Roslyn Oxley9 (Syd). 'Canine Capers and Cereal Bird Beaks', 'Superknits and Snaps', 'Dale Hickey/Robert Rooney/Simon Klose', 'Selected Photographic Works 1970-75', 'Portraits', Eltham Factory Landscape and Complete Photoworks 1970-81, 'As You Were', 'One Complete Abstract Painting Included in Every Picture', Pinacotheca Gallery (Melb).

Selected Group Exhibitions Since 1963

'Survey 63', 'Survey 64', 'New Generation 1965', Museum of Modern Art and Design (Melb). 'Contemporary Australian Drawing', Newcastle City Art Gallery (NSW). 'Australian Young Contemporaries', Argus Gallery (Melb). 'Four Pinacotheca Artists Using Photography', Inhibidress (Syd). 'The Situation Now: Object or Post-Object Art', CAS Gallery (Syd). '1st Pan Pacific Biennale: Colour Photography and its Derivatives', Auckland City Art Gallery (NZ). 'The Road Show: Attitudes to the Car', Shepparton Arts Centre (Vic). 'Acquisitions 1976 and 1977', Ballarat Fine Art Gallery (Vic). 'Works on Paper: Road Show' (touring exhibition within Australia). Visual Arts Board Regional Development Prog No 2. 'Self-Portrait/Self-Image', VCA Gallery (Melb). 'The Monash University Art Collection', Melb Univ Gallery. 'Pinacotheca Artists at Watters', Watters Gallery (Syd). 'Artists Books: Book Works', 'Art in the Age of Mechanical Reproduction', 'Photostats', George Paton Gallery (Melb). 'The Field', 'Artist's Artists', 'Performance, Documents, Film, Video', 'Popism', NGV. 'Recent Australian Art', 'Origins, Originality and Beyond', Sixth Biennale of Sydney, Art Gallery of NSW. 'Australian Art of the Last Ten Years: The Phillip Morris Collection', 'A Melbourne Mood: Cool Contemporary Art', ANG.

Publications

A McCulloch, *Encyclopaedia of Australian Art*, GR Lansell, 'First and Last', *Nation*, Melbourne, 11 May 1968. 'Subversive Rooney', *Nation*, Melbourne, 19 Sept 1970. B Smith, *Australian Painting 1788-1970*. A. McCulloch, *Art International*, 20 Oct 1970. *Art International*, Mar 1971. R. Lindsay, 'Robert Rooney', *Art and Australia*, Vol 14 No 1, 1976. *Some Recent Acquisitions 1979-81*, NGV 1981. G Catalano, *The Years of Hope: Australian Art and Criticism 1959-1968*, *The Bandaged*

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Australian Skipping Rhymes, Moonflower Press 1956. *War Savings Streets*, (Photomop in folder), 1970. *Words and Phrases in 'Inverted' Commas from the Complete Works of IBMR* (I Burn and M Ramsden) xerox book 1972. Interview with Thomas Lawson, *Art & Text*, No 8, Summer 1982/83. 'Don't Dare Breathe', *Art & Text*, Nos 12 & 13, Summer 1983-Autumn 1984. 'Artists and Models', *Art & Text*, No 19 October-December 1985. 'On the Prowl: Gareth Sansom Talks', *Gareth Sansom: He Sees Himself*, Melbourne University Gallery 1986. 'Philip Evergood: Art on the Beach', *Artist's Choice* No 22, *Art and Australia*, Vol 22 No 3 Autumn 1985.

VICKI VARVARESSOS

Born 1949, Sydney. Lives in Sydney.

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', WAIT (Perth). 'East Coast Drawing: Towards Some Definitions', 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* '1981, 1985' 'Private Symbol. Social Metaphor'. Fifth Biennale of Sydney. 'Australian Painting & Sculpture 1956-1981' 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 Woolloomooloo Mural Project' (Syd). 'Romanticism and Classicism in Contemporary Australian Painting', Geelong Art Gallery and Regional Galleries in Victoria. The Hugh Williamson Memorial Invitation Art

Award, Ballarat Fine Art Gallery (Vic), Works on Paper Invitation Purchase Exhibition, Campbelltown Art Gallery (NSW), 'Recent Acquisitions of Australian Prints', Australian National Gallery, 'Still Life', Studio Education Gallery, Art Gallery of NSW, 'Pleasure of the Gaze', Art Gallery of WA.

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G Catalano, 'Watters at Pinacotheca: a Partisan Review', *Arts Melbourne* Vol 2, No 1 1977. M Plant, 'Quattrocento Melbourne: Aspects of Finish 1973-77', *Studies in Australian Art*, Melbourne University. B Murphy, *Australian Perspecta 1981, 1985*, Art Gallery of NSW (Cat), J Burke, 'Art for the End of the World', *Meanjin* 3/1981, Vicki Varvarettos, *Art & Australia* LXV/4 1982, J Phipps, 'Painting', *Australian Art Review*, No 2 Warner 1983. V Spate, 'Whatever Happened to the Art of the 70s?', *Art & Text*, No 14 1984. N Waterlow, *Private Symbol: Social Metaphor*, Fifth Biennale of Sydney (Cat) Art Gallery of NSW.

JENNY WATSON

Born 1951 Melbourne. Lives in Melbourne.

Studied

National Gallery School. State College of Victoria.

Individual Exhibitions Since 1973

5 shows Powell Street Gallery (Melb), Abraxas Gallery (Canb), Ray Hughes Gallery (Bris), Institute of Modern Art (Bris), Q Space Annex (Bris), Axiom Gallery (Melb), David Reid's Gallery (Syd), Melbourne University Gallery (Melb), Roslyn Oxley9 (Syd).

Selected Group Exhibitions Since 1974

'The Supernatural Natural Image', Geelong, McClelland & Ballarat Galleries. 'Illusion and Reality', Australian State Galleries. 'Powell Street Artists Cunningham-Ward Gallery (New York). 'Still Life Still Lives' travelling throughout Australia. 'Still Life: Eight Women Realists', 'Self Portrait/Self Image', Victorian College of the Arts Gallery (Melb). 'On Paper Survey 14', 'New Realism', 'Popism', 'The Seventies', 'Vox Pop', National Gallery of Victoria. 'Works on Paper', Watters Gallery (Syd). 'Real Super Real', Albury Art Gallery. 'Art in the Age of Mechanical Reproduction', George

Paton Gallery, Melbourne.

A.U.S.T.R.A.L.I.A., Zona (Firenze). 'Drawings from the Face and Figure', Heide Park and Art Gallery, (Melb). 'From Another Continent: Australia. The Dream and The Real', ARCI, Musee d'Art Modern (Paris). 'Australian Art in Amsterdam', Galerie Biederberg Muller (Amsterdam). 'Recent Australian Painting: A Survey of the 70's & 80's', Art Gallery of SA. 'Painting/Painting', MacPherson, Parr, Watson, Nixon, Art Projects (Melb). 'Mattara Exhibition', Newcastle Region Art Gallery (Newcastle). 'Form-Image-Sign', Art Gallery of WA (Perth). 'Apocalypse + Utopia', Melb Univ Gallery. 'Australian Perspecta 1981', 4th and 5th Biennale of Sydney. 'Some Australian Drawings 1880-1980', Art Gallery of NSW. 'Australian Art of the Seventies', 'A Melbourne Mood: Cool Contemporary Art', ANG 'Dreams and Nightmares', Roslyn Oxley9 (Syd). 'Symbols, Emblems, Signatures: Australian Drawings 1984', Govett-Brewster Art Gallery (New Plymouth). 'Visual Tension', 'Images Codes', Australian Centre for Contemporary Art (Melb). 'Isolaustralia', Fondazione Bevilacqua La Masa (Venice). Artists books, 'Anzart in New Zealand' (Auckland). 'Close Remarks', Artspace, Syd '3rd Internationale Triennale der Zeichnung', Stadt Kunsthalle (Nurnberg).

Publications

'Illusion and Reality', Australian State Galleries. 'Still Life Still Lives', Australian Regional Galleries. 'Real Super Real', Albury Art Gallery. 'New Painting', 'Dreams & Nightmares', Roslyn Oxley9 (Syd). 'Minimalism', Institute of Modern Art (Bris). 'From Another Continent: Australia. The Dream + The Real ARCI'. Musee d'Art Modern (Paris). 'Recent Australian Painting: A Survey of the 70's + 80's', Art Gallery of SA (Adel). 'Form-Image-Sign', Art Gallery of WA (Perth). 'The International Transavantgarde', Achille Bonito Oliva Ed (Milan). 'Poignant Images, Dream Palette, 1981', Art Projects (Melb). 'Drawings from the Face and Figure', Heide Park and Art Gallery (Melb). 'Symbols, Emblems, Signatures: Australian Drawings 1984', Govett-Brewster Art Gallery (New Plymouth). 'On Paper Survey 14', 'New Realism', 'Popism', 'The Seventies', 'Vox Pop', National Gallery of Victoria. 'Australian

Perspecta 81-83', 4th & 5th Biennale of Sydney' Art Gallery of NSW. 'Art '84', Jean-Louis Pradel (Ed) (London) (New York). 'Visual Tension', 'Image Codes', ACCA (Melb). 'Queensland Works', Queensland University Art Museum (Bris). 'Isolaustralia', Fondazione Bevilacqua La Masa (Venice). 'Close Remarks', Artspace (Syd). '3rd Internationale Triennale der Zeichnung', Stadt Kunsthalle (Nurnberg). 'Jenny Watson, Painting and Drawings 1972-1985', Melb Univ Gallery. Interviews: 'The Virgin Press' Feb 1982. J Nixon, 'Young Blood', 'From A Dream', *Notes on Art Practice* Art Projects. A Crawford, 'Interview', *The Virgin Press*, Nov 1982. M Gilchrist, 'Biennale of Sydney', *Art Network* No 6. 'What is this thing called Pop', *Australian Vogue*, Jan 1983. R Dunn, 'The Pursuit of Meaning', *Art & Text*, No 6 1982. J Mendelsohn: 'Exhibitions - Jenny Watson', *Art Network* No 10, 1983. F Lindsay, 'A Melbourne mood', *Art & Text*, No 11, 1983. B Murphy, 'Painting', *Australian Art Review* 1982, 'Recent Painting in Australia', *Flash Art*, Milan Jan 1983. '10 years of Aust Art', 'A Melbourne Mood: Cool Contemporary Art' (Catalogues), ANG P Taylor, 'Jenny Watson's 'Mod'ernism', *Art International* Jan 81, 'Australian Neco Wave and the Second Degree', *Art & Text*, No 1. 'Popism - The Art of White Aborigines', *On the Beach* No 1 1983 and *Flash Art*, May 1983. 'Popism', *Real Life Magazine* 83, 'Art News', *Aust Vogue* Oct 1983. N Underhill, '40 Years of Australian Art', *Art Press*, Oct 1983. J Montgomery, 'Australia - The French Discovery of 1983', *Art & Text* No 12/13. S Cramer, 'Vox Pop' (Review) *Art & Text* No 12/13. J Watson 'Urgent Images', *Art & Text* 14. A Pohlen, 'Taking the Pulse of Art', *Artscribe* July 1984. S Morgan, 'Explosion in the Penicillin Factory', *Artscribe* July 1984, *Pat178 April 1984*. J Davila, 'Jenny Watson', *Express Australia*, 1984. P Restanay, 'A Cautious Manoeuvre', *Domus* July-Aug 1984. J Annear, 'Sydney Biennale: Private Symbol - Social Metaphor', *Studia International* Sept 1984. D Bromfield, 'Sydney Banally', *Art Network*, No 13. P Brophy, 'A Face Without A Place', *Art & Text* 16. A Pohlen, 'Private Symbol - Social Metaphor', June/Aug 1984. A Crawford, 'The Artist and the Aristocrat', *Follow Me*, Aug-Sep 1985.

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