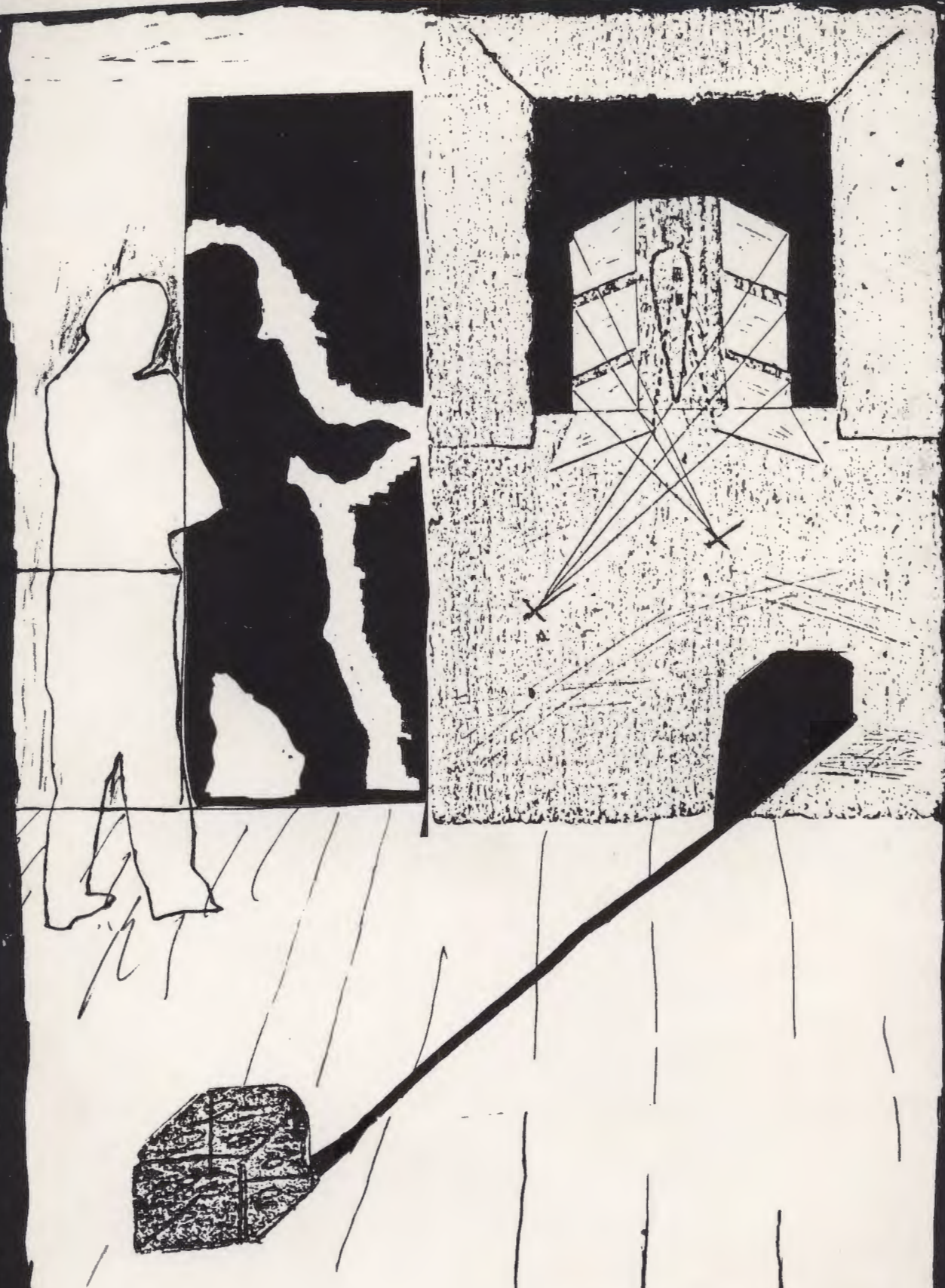


CORRESPONDENCES

AN EXHIBITION OF INSTALLATIONS



4 July - 20 July 1984

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CITTA' E P. (RIGNA)
POSTE VATICANE
1984
POSTE VATICANE
POSTE VATICANE

School of Art Gallery, University of Tasmania



CORRESPONDENCES

An exhibition of installations



PETER BURGESS

PETER CALLAS

ADRIAN HALL

MARYROSE SINN

GREGORY SMITH

NEIL STEVENSON

ALAIN VIGUIER

JOHN YOUNG

Special thanks to the participating artists and Penny Hawson

Exhibition Curators

Catalogue

Poster

Gayle Pollard

Glenn Puster

Typesetting

Penny Hawson

Printing

Specialty Press

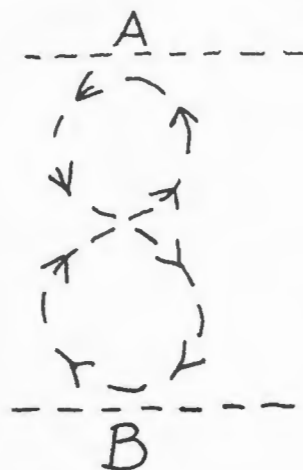
Catalogue published by the Tasmanian School of Art, University of Tasmania

I.S.B.N. 0 85901 249 2

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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 "B" artists involved, suggested the lines to take, an alternation by two kinds of motion used in describing it, in pre-empting 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 suggest to a person's mind, to have as a meaning, to seem to mean, 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 gun-slingers, 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 Independent Gallery, Tokyo.' 'Different images from the hundreds taken at this time have been exhibited in very different circumstances and situations, in Amsterdam, 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 mimmickery 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 earth-works and the spin-off of multi-layered readings in renewed contexts.

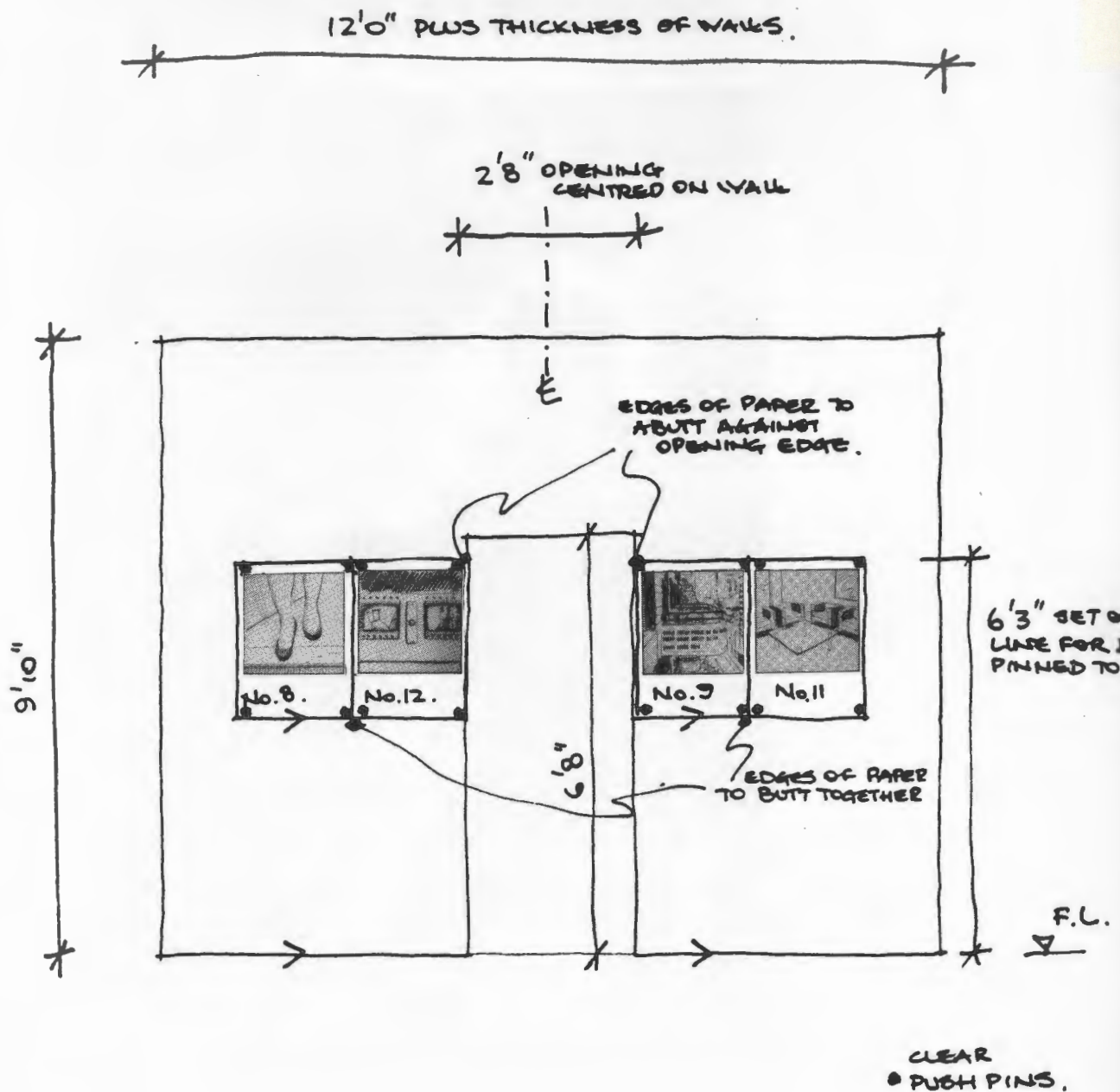
The work of most of these artists was known to us through their association with Art/Empire/Industry Gallery, Sydney in 1981-1982. Since this time, we have retained interest in their productions. We are presenting in the show a number of directions which have in common not to be part of a movement and easily labelled. These works confront evershifting 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

PETER BURGESS



PETER BURGESS



ELEVATION 1 - COSMOS - COMPONENT 1.
LAYOUT FOR THE INSIDE/THE OUTSIDE
[FROM A SET OF STUDIO SPEEDIE
No. 5. 8/12/9/11.

PETER BURGESS

BIOGRAPHY

- 1952 Born Sydney, Australia
1971-72 Studied Architecture, New South Wales Institute of Technology, Sydney
1973-76 Studied Art and Education, Alexander Mackie College of Advanced Education, Sydney – Dip.Art(Ed.)
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

- 1978 'Clearinghouse – some art reference', Coventry Gallery, Sydney
1981 'Information In.Formation', Pratt Gallery, Pratt Institute, Brooklyn, New York
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.)
1984 'Private/Public Places – Photographic Works 1977-83', Garry Anderson Gallery, Sydney

SELECTED GROUP EXHIBITIONS

- 1977 'Works on Paper', The Katonah Gallery, New York
'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
Coventry Gallery, Sydney
1980 'Artists' Publications', Tweed Museum of Art, University of Minnesota, Minn.
1981 'Artists' Books', Zone Center for the Arts, Springfield, Mass.
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
1983 'Drawing '83 – U.K. Drawing Biennale', Middlesborough Art Gallery, England
'Australian Perspecta 1983', Art Gallery of New South Wales, Sydney
'A.U.S.T.R.A.L.I.A.', Zona, Florence, Italy
'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

- Blackall, Judith: 'Italy – A.U.S.T.R.A.L.I.A. at Zona', *Art Network*, Vol.II pp.44-45, 1983
Davies, Suzanne and Dunn, Richard: 'Grappling with Diversity, Australian Perspecta, 1983', *Art Network*, Vol.10 pp.11-15, 1983
Murphy, Bernice: 'Australian Perspecta, 1983', catalogue published Art Gallery of New South Wales
Stringer, John: 'Taste, Place and Transition – Expatriates New York', catalogue essay pub. City Art Institute, 1983
Davies, Suzanne: 'The Politics of Picturing' – catalogue essay, pub. University of Tasmania, 1984

PETER CALLAS



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
'Video-Audio-Image' (with Dianne Lloyd), George Paton Gallery, Melbourne
'Personal/Political', SCAN Video Gallery, Tokyo, Japan
1983 'Video: Personal/Political', Osaka Museum of Contemporary Art, Osaka, Japan
'Kiru Umi No Yoni', Kaneko Art G1 Gallery, Tokyo, Japan
'Cutting Like the Ocean', Roslyn Oxley Gallery, Sydney

SELECTED GROUP EXHIBITIONS

- 1979 Side F/X, Sydney
1980 'Performance Week', Experimental Art Foundation, *Adelaide Arts Festival*, Adelaide
MIX, Adelaide
1981 'Sydney Artists' Video & Sound Tape', City Studio, *Studio Access Project* in conjunction with the *Festival of Sydney*
1st Australian Sculpture Triennial, La Trobe University, Melbourne
'International Festival of Video Art', *Portopia '81*, Kobe, Japan
Australian Perspecta, Art Gallery of N.S.W., Sydney
Anzart, University of Christchurch, Christchurch, New Zealand
San Francisco International Video Festival, San Francisco, USA
4th Tokyo Video Festival, Tokyo, Japan
'Amazing Live Acts', The Sydney Studio, Visual Arts Board of the Australia Council, Sydney
'Temporal Works', Wollongong City Gallery, Wollongong, N.S.W.
'Public Works', Zaara Street Gallery, Newcastle, N.S.W.
1982 'Video Cabaret', Plunkett Street School, *Festival of Sydney*, Sydney
'Te Ve Tabu', Metro Television, *Studio Access Project* in conjunction with the *Biennale of Sydney*
'Vision in Disbelief', *4th Biennale of Sydney*
Videoart: The Third International Festival of Video Art, Locarno/Ascona, Switzerland
'Art & Technology', Ivan Dougherty Gallery, Sydney
Sendai Arts Festival, Sendai, Japan
1983 'A Different Perspective', Artspace, Sydney
Continuum '83. The 1st Exhibition of Contemporary Australian Art in Japan, Tokyo, Japan
'Australian Video Art', SCAN Video Gallery, Tokyo & Prefectural Galleries in Japan
'Chameleon Performance', Theatre Royal, Hobart, Tasmania
'Art Forum', School of Art, University of Tasmania, Hobart, Tasmania
From Another Continent: Australia. The Dream & the Real, Paris, France
Video Culture Canada, Toronto, Canada
6th Tokyo Video Festival, Tokyo, Japan
1984 'Interface Exhibition', *Adelaide Festival of the Arts*, Adelaide

PUBLICATIONS

- Callas, Peter: 'Rainbow Rave', *Art Network Magazine*, No.1, 1979, p.8
'Crowsfoot Productions', *Art Network Magazine*, No.2, 1980, pp.67-68
'VTR in PNG', *Art Network Magazine*, No.2, 1980, p.68
'Sydney Artists', Video & Sound Tape', catalogue introduction, *Studio Access Project* Catalogue, Creative Space, Sydney, 1981
'Te Ve Tabu', catalogue introduction, *2nd Studio Access Project*, Creative Space, Sydney, 1982
'Continuum '83', *Art Network Magazine*, No.9, 1983, p.70
'Broadcasting the Message', ANZART Supplement, *Island Magazine*, Hobart, 1983
'Australian Video Art & Australian Identity', catalogue introduction *Continuum '83* Catalogue, Tokyo, Japan, 1983

Goldberg, Michael: 'Landscape Video; An Introduction', *Video Communication Magazine*, Tokyo, Japan, No.13, 1984

Nakaya, Fujiko: 'Australian Video Artist, Peter Callas', *Video Salon*, Tokyo, Japan, July 1982 pp.148-149

Namikawa, Emiko: 'Peter Callas' Video-Work', *Video Play*, Tokyo, Japan, March 1983, p.44

Murphy, Bernice: Catalogue introduction *Australian Perspecta*, Art Gallery of NSW, Sydney, 1981

Phipps, Jennifer: 'Artists' Film & Video', *Australian Art Review*, Leon Paroissien (ed), Sydney 1982, p.35

Short, Susanna: 'The Best & Worst in Video Art', *Sydney Morning Herald*, April 23, 1982

Yamaguchi, Katsuhiro: 'Peter Callas: Personal/Political', catalogue introduction, one person exhibition, SCAN Video Gallery, Tokyo, Japan, December, 1982

ADRIAN HALL



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

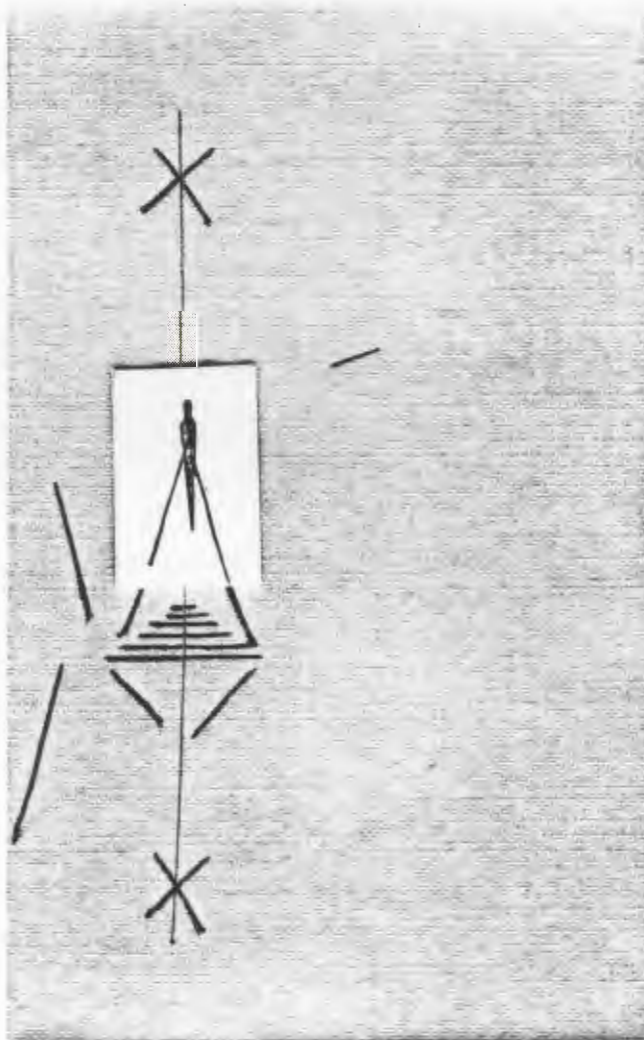
SELECTED GROUP EXHIBITIONS

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

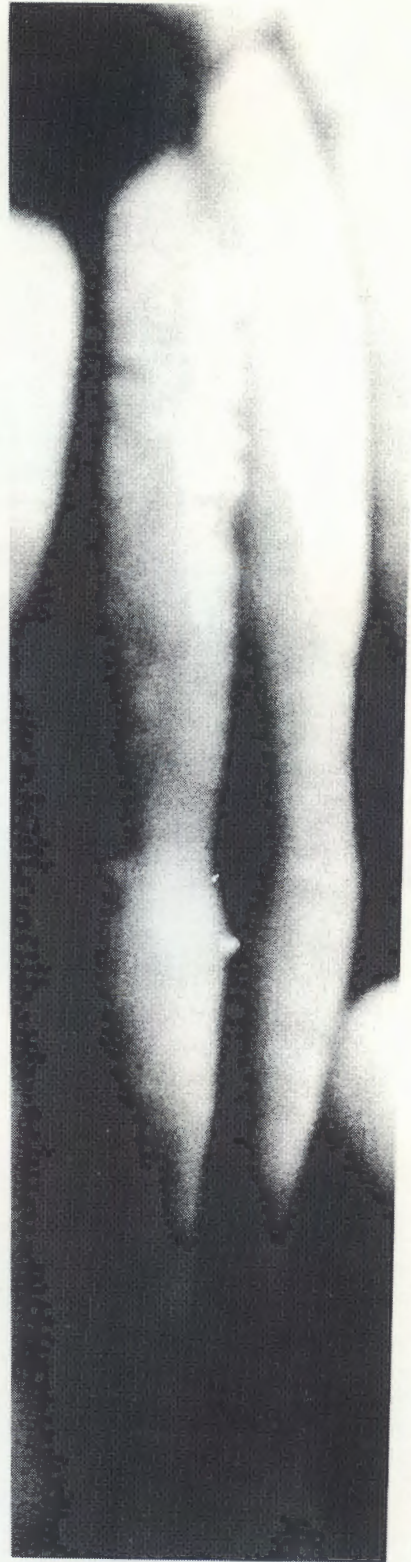
SELECTED BIBLIOGRAPHY

- Borlase, Nancy: 'A Time of Uncertainty', *Australian Art Review*, 1982
— the Visual Arts, Sydney

GRANT AWARD

- 1983 Visual Arts Board of Australia — Overseas Studio Programme

NEIL STEVENSON



N. STEVENSON

4 JUL 1904

ALAIN VIGUIER



Australian/French – Born 1950

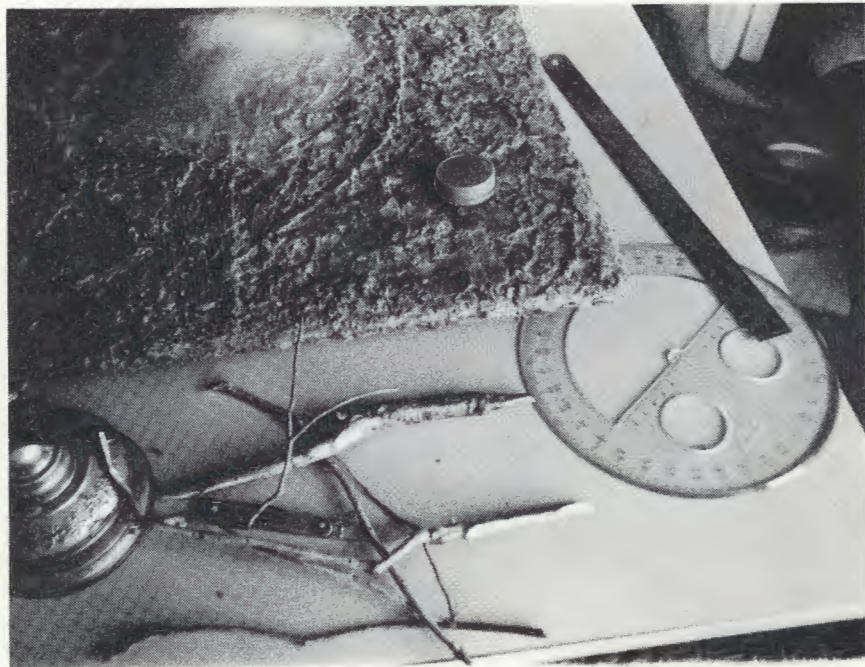
CONCRETE WORKS

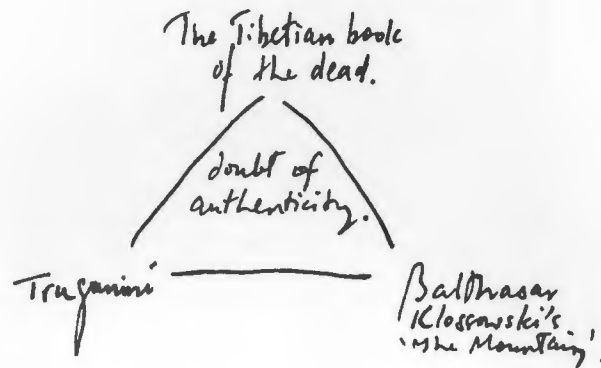
- 1978 Group Show, Galathee, Nice, France
- 1980 Contribution to Anandale Festival of Performing Arts, Sydney
- 1981 'Triptych', installation, Art/Empire/Industry, Sydney
'X.Y.Z.' installation and text, Sydney College of the Arts
- 1982 'Subject Matter', exhibition and text, Watters Gallery, Sydney
Avago's 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 Ashtons School of Art (part-time)

SELECTED GROUP EXHIBITIONS

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

CORRESPONDENCES

LIST OF WORKS

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'
3. *The Witness/The Witnessed*, Parts 1 & 2, 1983
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 Yuill/Crowley Sydney

D. MARYROSE SINN

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

