

C O L L A B O R A T I V E

T O N Y C O L E I N G

P R I N T S

24TH JULY TO 15TH AUGUST 1993

PLIMSOLL GALLERY, CENTRE FOR THE ARTS, HUNTER STREET, HOBART

GALLERY HOURS: 12 NOON TO 5 PM DAILY

COLLABORATIVE PRINTS

Tony Coleing's work as a painter, sculptor or printmaker cannot be easily categorised or stereotyped; it has an honesty that disregards all conventions. Since the late 1960s Coleing has produced over 200 prints utilising techniques both conventional and unconventional. About a quarter of the prints he has produced have been in collaboration with like-minded artists.

The prints that result from these collaborations are often bizarre and almost always irreverent. They are works that are uncompromising, pitting themselves against the brutal and alienating world in which we find ourselves.

Roger Butler, National Gallery of Australia

In 1992 Roger Butler, Curator of Prints and Drawings at the Australian National Gallery, assembled an exhibition titled *Tony Coleing and Friends*. The exhibition focused upon prints produced by Coleing in collaboration with other artists. Through the initiative of Bob Jenyns, Senior Lecturer in Sculpture, Coleing was at that time undertaking his second residency at the Tasmanian School of Art.

Historically the activity of collaboration within printmaking usually refers to the relationship between an artist and a printer and the roles are clearly defined - the artist is the inventor and the printer the technician. A less common occurrence is the collaboration between more than one artist and a printer in the production of the print. The majority of works in this exhibition are an amalgamation of the latter process.

In some cases the print has evolved from an amalgamation of perceptions originating from the aesthetics of quite distinct disciplines, as in Coleing's collaboration with Leigh Hobba, an artist working within temporal media.

In the light of activities generated by Coleing during his residency it became apparent that a logical outcome would be to assemble a small survey exhibition of Coleing's printing activities over the last 20 years up to and including some of the collaborative projects undertaken at the Tasmanian School of Art.

Due to its hybrid nature, Roger Butler refers to the difficulties in categorising Coleing's work but, within its diversity, collaboration has always played an important role. To enter into collaboration requires an open and generous 'art-spirit' if a successful interaction, exchange of ideas and mutual expression is to occur. Coleing is a master in the collaborative process and his role can be likened to that of an *Agent Provocateur*. He goads, prods, and scratches in an effort to extract repressed thoughts, fantasies and individual home truths - he gets to the 'heart of the matter', to precipitate a 'stream of consciousness'.

In the grand tradition of social commentary, content for Coleing can be either anecdotal or drawn astutely from specific contemporary socio-political issues. Personal histories, and even folklore and mythology,

edge their way onto the stage as well.

It is not uncommon for the viewer to be confronted, too, with scatological subject matter. Dirty jokes, sexual allusions and other subversive and transgressive means are called upon to challenge contemporary social mores and to confront complacency. Coleing doesn't just get under the clothes, he gets under the skin!

He has said of these works that there is 'a lot going on for anyone who wants to bother to look'. In the print studio his activities are unpredictable and images materialise on whatever Coleing can lay his hands. And just as he searches for uncompromising subject matter, so he constantly explores technical alternatives for their expressive potential. His unconventional methods and lack of preciousness offer a liberating approach to print-making.

The experience when collaborating with Tony is analogous to a dance in which one person leads, another responds, the response may alter the lead, stimulating changes in the choreography. The collaborative process becomes the art form in itself.

Milan Milojevic, July, 1993

Whatever the image, the collaborative print has a reading that extends far beyond the edition. The print has been many things for me in my collaboration with Tony over the last decade or so. First it was as an audio/visual designer for a Plaza installation that he and Margaret Dodd were doing at an Adelaide Festival. Then it was as a curator facilitating a performance event that he and Adrian Hall spread to include the Salamanca Ballroom dancers. Since then it has been several prints and three video/sound works.

Some people, when confronted with a video camera, spend the first week studying a manual and wondering what to do with it. Tony climbs inside it, pushes the record button and starts making Art. If you happen to be standing nearby - that's it - you are a collaborator. He is happiest when 'doing a bit' and believes that's what everyone else should be doing also.

The reason he can pull it off, and its what I think this exhibition essentially celebrates, is that he has a generous art spirit that will allow flexible interactions, without preciousness. He genuinely enjoys the way this extends his own world view. He respects your mark as his own and assumes the same of you. The work is then carried by his absolute professionalism through all technical and aesthetic decisions to the signed and numbered edition. It's not an act that many people in the art world can pull off and as this selection of prints testifies, and it's a small selection of the total at that, a lot of us really enjoy the chance to scratch away at a plate whenever Tony comes to town.

Leigh Hobba, Hobart, July, 1993

COLLOQUIAL COLLABORATION

*When I was much smaller
When I was a little bloke
Playing marbles, kick to kick footy
And building billy carts, was always
More fun if I was waxin'
With my mate
Waxing, you won't necessarily make better art
Waxing, you won't necessarily have a stronger polemic
Waxing, you won't necessarily have a resolved thematic
Waxing, you won't necessarily make a lot of money
Waxing, you won't necessarily be famous
But by waxing, you might just learn something about your
brother, and have some fun.*

G.D. Clarke, Hobart, July, 1993

COLLABORATIVE PRINTS WITH MR. COLEING

*"Ya wanna do a print with me?"
"Yes", I say. "When?"
"Now", he says.
"How do you want to do it - do you want to do half and me the other".
"Nup", he says. "You just start and I'll get it from you later".
"What about subject matter. Do you want to discuss it?" I venture.
"Nup - just do it and I'll pick it up".
Several days later and much hassling from Mr. Coleing:
"Ya finished it yet?"
No reply.
"Give me a look", he says. "That's alright. I'll take it now".
Next day:
"When are we going to print it?" he asks.
"When I have some spare time", I reply.
"What about tonight?" he asks.
"Alright. That sounds as good a time as any".
We spend six hours printing in the studio from 8 o'clock that night with much discussion about how solid the ink should be. I insist, being a student of the heavy-handed Kenneth Jack that the ink must be solid; Coleing on the other hand likes a thinner less solid image.
We compromise and settle for half-way. It's 2 am and all that's left to do is to each sign the edition of 30 prints.
I have known Tony for the past 20 years but had not previously had the chance to work with him although I was very much aware of the energy that he put into his work. My experience was repeated with many other artists during his short stay, the result being a folio of 20 or so prints.*

Bob Jenyns, Hobart, July, 1993

1942 Born Warrnambool, Victoria

STUDIES

1958-59 National Art School, Sydney

SELECTED SOLO EXHIBITIONS

- 1969 *Frondescence*, Gallery A, Sydney and Melbourne
 1970-71 Gallery A, Sydney
 1973-74-75 Watters Gallery, Sydney
 1977-78-80 Ray Hughes Gallery, Brisbane
 1980 *The Biennale; Visual Arts '80*
 39th Venice Biennale, Australian Pavilion, Italy
 1981 Institute of Modern Art, Brisbane
 1981-82-85 Ray Hughes Gallery, Brisbane
 1985 *Works From a Journey - Sydney to New York, 1984*, Ray Hughes Gallery, Brisbane; Avago Gallery, Sydney.
 1988 *Looking*, Survey of Prints, Museum of Contemporary Art, Brisbane.
 1991 *M.A.D. Paintings*, Julie Green Gallery, Sydney.
Maybe we should have stuck with the carnal Ars Multiplicate, Sydney
 1992 Charles Nodrum Gallery, Melbourne.

SELECTED GROUP EXHIBITIONS

- 1964 *Young Commonwealth Artists*, Whitechapel Gallery, London
 1968 *The Field*, National Gallery of Victoria & Art Gallery of NSW.
Alcorso-Sekers Travelling Scholarship for Sculpture, National Gallery of Victoria,
Transfield Art Prize, Bonython Gallery, Sydney
 1970 *Fourth Mildura Sculpture Triennial*, Mildura Arts Centre
Transfield Art Prize, Bonython Gallery, Sydney
Comalco Invitation Award for Sculpture, Adelaide, SA
Flotto Lauro Prize for Sculpture, Sydney
 1971 *The Situation Now, Object or Post Object Art?*, Central Street Gallery, Sydney
Marland House Sculpture Competition, Age Gallery, Melbourne
 1972 *Australian Prints*, Victoria and Albert Museum, London
Harold Szeeman in Australia, Bonython Gallery, Sydney & National Gallery of Victoria
 1973 *Sculpturescape '73*, Mildura Arts Centre
Recent Australian Art, Art Gallery of NSW
Object and Idea, National Gallery of Victoria
Caltex Acquisitions Exhibition, Ballarat Fine Art Gallery
 1974 *Australian Graphics, 1974*, Travelling Exhibition
 1975 *Survival Kits*, Ewing and George Paton Gallery, Melbourne University
Mildura Biennale, Mildura Arts Centre
 1976 *Contemporary Australian Sculpture*, North Terrace, Adelaide (organised by A.G.S.A.).
Australian Post-Object Art, Experimental Art Foundation, Jam Factory, Adelaide
Recent International Forms in Art, Biennale of Sydney, Art Gallery of NSW
 1977 *Watters at Pinacotheca*, Pinacotheca, Melbourne
 1978 *Mildura Sculpture Triennial*, Mildura
William Dobell Foundation Exhibition, Sculpture Centre, Sydney
Recent and Experimental Australian Art, Canberra
 1979 *European Dialogue*, 3rd Biennale of Sydney, Art Gallery of NSW
 1980 *Drawn and Quartered*, Australian Contemporary Paperworks, Art Gallery of South Australia.

- The Ian Potter Foundation Sculpture Commission Exhibition*, National Gallery of Victoria
 1981 *Lisbon International Exhibition of Drawings*, Lisbon, Portugal
Landscape into Art, Australian National Gallery, Canberra
Morceau d'échanges, (collaborative with Marr Grounds), Ray Hughes Gallery, Brisbane
Artists for Aboriginal Land Rights, Paddington Hall, Sydney
 1982 *The Collage Show*, (touring) Regional Development Programme No. 10, V.A.B. of Australia Council
Australian Art of the Last Ten Years, Melville Hall, Australian National University, Canberra
 1983 *Henry Worland Memorial Print Award Exhibition*, Warrnambool Art Gallery
Perspecta '83, Art Gallery of NSW (touring)
 1984 *Inaugural Exhibition Hugh Williamson Prize*, Ballarat Fine Art Gallery
The Field Now, Heide Park & Art Gallery, Melbourne
Austausch/Exchange, Ivan Dougherty Gallery, Sydney
Recent Acquisitions of Australian Prints, Australian National Gallery, Canberra
Artworkers Union Fundraising Show, Artspace, Sydney
 1985 *International Biennial of Graphic Art*, Ljubljana, Yugoslavia
The First Exhibition, Ray Hughes Gallery, Sydney
The Politics of Picturing, Tasmanian School of Art Gallery, University of Tasmania; Institute of Modern Art, Brisbane
Artists for Peace Exhibition, Mori Gallery, Sydney
 1986 *The Biennale of Sydney*, Art Gallery of NSW
The Biennale Des Friedens, Hamburg, Germany
 1987 *Shocking Diversity*, Print Council of Australia Touring Exhibition, M.O.C.A., Brisbane
Here and There, Monash University, Melbourne
 1988 *Towers of Torture Exhibition*, Tin Sheds Gallery, Sydney
Drawing Australia - Drawings 1770's to the 1980's, Australian National Gallery, Canberra
 1989 *Irony, Humour and Dissent - Recent Australian Drawings*, Manly Art Gallery, Sydney; Monash University, Melbourne
Moral Censorship and the Visual Arts in Australia, A.C.C.A., Melbourne
International Master Print Fair, Hotel Intercontinental, Sydney
 1990 *Works on Paper Fair*, New York
 1991 *Off the Wall In the Air, A Seventies Selection*, Monash University Gallery & A.C.C.A., Melbourne
Modern Australian Paintings, Charles Nodrum Gallery, Melbourne
Her Story: Images of Domestic Labour in Australian Art, S H Ervin Museum & Art Gallery, Sydney

SELECTED BIBLIOGRAPHY

- 1970 Alan McCulloch: 'Australia', *Art International*, Lugano, Vol. XIV, No. 4, April,
 1971 George Malko: *Lithopinion*, Vol. 6, No. 1, Issue 21,
 1973 Noel Hutchison: 'Sculpturescape '73', *Art & Australia*, Sydney, Vol. 11, No. 1, July
 Sandra McGrath: 'Tony Coleing', *Art and Australia*, Sydney, Vol 10, No. 4, April.
 1974 Terry Smith: 'The Provincial Problem', *Artforum*, New York, September.
 1980 Robin Wallace-Crabbe: 'Tony Coleing', Venice Biennale, Australia, Australian Catalogue, Sydney, V.A.B.,
 Suzanne Davies: 'Australians in Venice', *Art Network 2*, Spring'.

- 1983 Graeme Sturgeon: *The Development of Australian Sculpture 1788 -1975*
 Gary Catalano: "About the House: the domestic theme in Australian Art", *Art & Australia*, Vol. 21, No. 1, Spring
 1988 Adrian Hall, John Loane: *Looking - Prints by Tony Coleing*, Exhibition catalogue M.O.C.A. Brisbane.

COLLECTIONS

National Gallery of Australia, Canberra; Art Gallery of New South Wales; National Gallery of Victoria; Art Gallery of South Australia; Art Gallery of Western Australia; Queen Victoria Museum & Art Gallery, Launceston, Tasmania; Mildura, Ballarat, Warrnambool, Muswellbrook and Wollongong Regional Galleries; Museum of Contemporary Art, Brisbane; National Art Gallery of New Zealand.

LIST OF WORKS

1. Tony Coleing / Robin Wallace-Crabbe
You never need to sail alone with your surfcat class, 1975
 Colour screenprint and stencil on paper. Image size: 49.5 x 70cm
2. Tony Coleing /Garry Shead
Could I have your money now, as I may be busy later, 1976
 Colour screenprint on paper. Image size: 61.2 x 80.4cm
3. Tony Coleing / Robin Wallace-Crabbe
BEEP BEEP, 1979
 Colour linocut on paper. Image size: 38.9 x 30.2cm
4. Tony Coleing / Helen Eager
I'm no fool, I put whitewash on my tool
Yes, but what about the Queen?, 1979
 Colour lithograph on paper. Image size: 33 x 43.2cm
5. Tony Coleing / Bruce Latimer
WHAT'S NEXT?, 1980/81
 Etching on paper. Image size: 15 x 22.5cm
6. Tony Coleing
Something old, something new, 1983
 Etching, aquatint on paper. Image size: 36 x 39cm
7. Tony Coleing / Shayne Higson
A COMMON PROBLEM. La dies, 1984/89
 Linocut on paper. Image size: 30 x 34cm
8. Tony Coleing
Tahiti - Perle Du Pacifique, 1984
 Etching, aquatint on paper. Image size: 34 x 50.5cm
9. Tony Coleing / Kevin Sheehan
The Passion of James, 1985
 Aquatint, etching on paper. Image size: 32.7 x 50.5cm



Tony Coleing / Jan Scott-Ryder. *The CIRCUS or big bottom - little top*, 1991
Linocut on paper. Image size: 30 x 113cm

10. Tony Coleing / Bruce Latimer
BRUSIS LATIMERITITUS - The only cure for an extreme case of bullroarer arm, 1986/87
One colour linocut and handcolouring on paper. Image size: 31 x 41.5cm
11. Tony Coleing / Nicholas Nedelkopoulos
Welcome to the world - Cop this!, 1986/88
Aquatint, etching on paper. Image size: 50 x 49.8cm
12. Tony Coleing
Christ, what a bloody load of old acquatint, 1987
Etching, aquatint on paper. Image size: 14.6 x 22.2cm
13. Tony Coleing / Shayne Higson
A BLACK DAY - running out, 1989
Linocut on paper. Image size: 30 x 30cm
14. Tony Coleing / Bill Yaxley
TURNING ON MISS HYDRO-MODESSTO, 1990
Etching on paper. Image size: 23 x 45cm
15. Tony Coleing
Brain Drain, 1990
Etching on 14 sheets of paper. Image size: 10 x 1638cm
16. Tony Coleing / Bill Yaxley
The Collaborative Print, 1990
A 30 min. video documentation by Leigh Hobba
17. Tony Coleing / Bob Jenyns
Yin Yank or Yankee Doodle, 1990
Woodcut on paper. Image size: 60 x 110cm
18. Tony Coleing / Adrian Hall
40 watt - off shore, 1990/91
Etching, aquatint on paper. Image size: 50 x 40cm
19. Tony Coleing / Jan Scott-Ryder
The CIRCUS or big bottom - little top, 1991
Linocut on paper. Image size: 30 x 113cm
20. Tony Coleing / Rod Hamilton
Where's the Bacon?, 1991
Etching, aquatint, hand-coloured paper. Image size: 47 x 38cm
21. Tony Coleing / Shayne Higson / Jan Scott Ryder / Rod Hamilton
Flossy, 1991
Drypoint on paper. Image size: 60 x 42cm
22. Tony Coleing / Leigh Hobba
Virtual Reality 1991
Drypoint etching. Image size: 15 x 23cm
23. Tony Coleing / Leigh Hobba
Headlines, 1991
Drypoint on paper. Image size: 15.5 x 22.5cm
24. Tony Coleing / Leigh Hobba
Duck, 1992
Lithograph on paper. Image size: 90 x 50cm
Including a continuous loop video produced by Leigh Hobba
25. Tony Coleing / G.D. Clarke, 1992
(not titled)
Hand coloured lithograph on paper. Image size: 90 x 46cm
26. Tony Coleing / Milan Milojevic
Right, left I'm the best, 1992
Lithograph on paper. Image size: 54 x 99cm
27. Tony Coleing
Japanese scientific experiment, 1993
Etching on paper. Image size: 44 x 60cm

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T. Coleing and N. Nedelkopoulos. 'Welcome to the world, Cop This!' 1986-88 Etching, Aquatint. Platemark: 500 x 500mm