

THE AUSTRALIAN CENTRE FOR CONTEMPORARY ART

# YOUNG CONTEMPORARIES

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EMERGING AUSTRALIAN ARTISTS

**Bronwyn Clark-Coolee**

**Adrienne Gaha**

**Clinton Garofano**

**Michael Graf**

**Narelle Jubelin**

**Catherine Martin**

**Andrew Petrusevics**

**Scott Redford**

**Richard Thomas**

**Mark Webb**

November 20, 1986 – January 17, 1987



THIS EXHIBITION HAS BEEN GENEROUSLY FUNDED BY THE MYER FOUNDATION

# YOUNG CONTEMPORARIES

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## INTRODUCTION

The central idea behind this exhibition has been to bring to light new and challenging work by younger Australian artists whose work has not been seen in Melbourne before and to afford young artists some opportunity to see work currently being produced by others interstate.

The place of "Young Contemporaries" exhibitions within art galleries has been a long established one. In Melbourne during the sixties, for example "Young Contemporaries", or so called "New Generation" exhibitions, were held on an annual basis at what was then the Museum of Modern Art in Tavistock Lane. The Argus Gallery, attached to the Argus newspaper, similarly held such shows on a regular basis. The purpose of these group shows was to give some support to young and emerging artists by giving them exposure in the company of their peers.

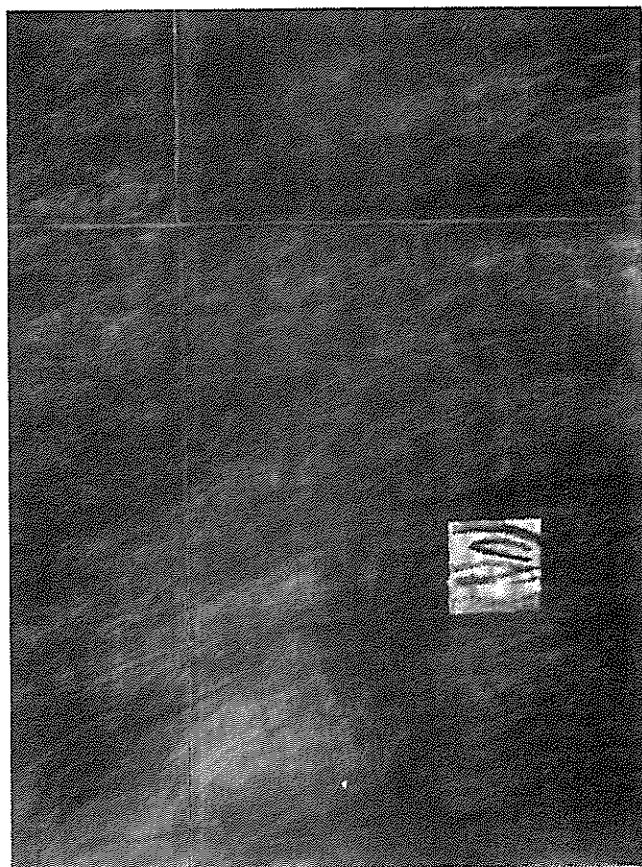
At that time, the opportunity for young artists to exhibit or to receive wide exposure may have been relatively rare. Today the situation is somewhat different. A great deal of public attention is afforded the "young" by an art world eager to discover and encourage new talent. So many of the commercial and indeed public art galleries, certainly in Melbourne, are willing to exhibit artists previously unknown and in the early days of their artistic careers. Artist-run spaces, a number of which have been established over the past couple of years, particularly interstate, continue to provide further access to exhibiting space, and

to varying degrees operate as an alternative to the commercial gallery system.

The notions of "young" and "emerging" are not always easy to define in relation to an artist's career. Some artists, perhaps wisely, are reticent about early exposure, or indeed may begin their careers as artists later in life. For the purposes of this exhibition, "emerging artists" has been taken to mean those who have not yet been widely seen by the art community or the general public, but who have a significant, if to date a relatively small, body of high standard or promising work. The criteria for "youth" has been taken provisionally as under thirty years, although most of the artists here hover around the age of twenty five. A variety of styles and approaches and degrees of experience in exhibiting work is in evidence here. Each of those participating, however, is an artist in the early stages of their career.

None of the work exhibited, including that of the Melbourne artists, has been shown in this state. The Australian Centre for Contemporary Art is indebted to the Myer Foundation for their generous support of this exhibition which has, amongst other things, enabled us to bring work from Brisbane, Sydney and Adelaide. Thanks should go to Richard Perram, who recently took up the position of Director at the A.C.C.A., for his curatorial assistance and to Peter Cripps, the Director of the Institute of Modern Art, who curated for us the Brisbane section of this exhibition.

**Sue Cramer**, EXHIBITIONS CO-ORDINATOR



Untitled 1986 (detail)  
Catalogue No. 2

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## CATALOGUE

### Bronwyn Clark-Cooler

Born 1961, Brisbane. Lives Brisbane

#### Selected Solo Exhibitions

1986, Institute of Modern Art, Brisbane.

#### Selected Group Exhibitions

1984, *Show No Cowardice*, Institute of Modern Art, Brisbane. 1985, *Queensland Works 1980 – 1985*, University Art Museum, The University of Queensland.

1. **Hausform 1986**  
Acrylic on paper, 151 x 112 cm.  
COURTESY OF THE ARTIST
2. **Untitled 1986**  
Acrylic on paper, 151 x 112 cm.  
COURTESY OF THE ARTIST

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### Adrienne Gaha

Born 1960, Sydney. Lives in Sydney. Studied: 1979 – 82, Art Certificate, Higher Art Certificate, East Sydney Technical College, Sydney. 1983 – 84, Modern dance studies in Sydney. 1984 – 85, Undergraduate studies, BA in Visual Arts, Sydney College of the Arts, Sydney.

#### Solo Exhibitions

1986, *Cockles and Muscles*, Mori Gallery, Sydney.



William  
Catalogue No. 4

### Group Exhibitions

1983, *Bunker to Bunker*, 6 artists from Betaville, Art Unit, Sydney. *Women's Work*, Cell Block Theatre, Sydney. *Scenes from the Balcony*, Seymour Centre. 1984, *Last Past the Postism*, Art Unit, Sydney. *Vertigo*, Sydney College of the Arts, Sydney. 1985, *Perspecta*, Art Gallery of New South Wales, Sydney. *Dad and Dave Come to Town – 3 Australian Artists*, Works on paper, Neben der Sicherheit, Köln, West Germany. *6 Drawing*, Tasmanian School of Art Gallery, University of Tasmania, Hobart. 1986, *Back Lash*, National Gallery of Victoria. *The Hand and the Photograph*, Drawing Exhibition, Australian Centre for Photography, Sydney. *Self Image – The Immolation Mirage*, Satellite Exhibition, Biennale of Sydney, The Lewers Bequest and Penrith Regional Art Gallery, Penrith.

Adrienne has also been active as a performance artist since 1983.

### Collections

Art Gallery of Western Australia. National Gallery of Victoria. Tasmanian School of Art. Private collections in Australia and West Germany.

3. **Elgin Marble Study 1986**  
Charcoal, oil stick on paper, 61 x 91.5 cm.  
PRIVATE COLLECTION, SYDNEY
4. **William 1986**  
Charcoal, oil stick on paper, 177 x 127 cm.  
COLLECTION OF THE ART GALLERY OF WESTERN AUSTRALIA
5. **Simon 1986**  
Charcoal, oil stick on paper, 177 x 127 cm.  
COLLECTION OF ELIZABETH & LACHLAN WARNER, SYDNEY

In these drawings I am investigating my conceptual and sensual response to an artistic and social ideal, "The Male Nude". This figure has become invested with the values and beliefs that underpin a patriarchal and individualistic world view, be it an Apollo, Christ or the Marlboro Man.

To deal with the contradictions that arise when one appreciates images and challenges the nature of what they represent, I have focused on the changes these solid forms have undergone. Particularly in sculpture, ranging from the *Elgin Marbles* to Social Realist civic monuments of the 1920s and 30s. Changes that seem to work in with these forms while working on them. The sculptures

have been weathered by the elements, placed in alien environments, censored, lost their point, copied and modified to fit a new context.

In my own documentation I have edited with my camera, framing one particular view, allowing light and dark to break down the form and focused on the corruptions of the surface. Then pushing this process further in the drawings with extreme foreshortening and blow-ups.

**Adrienne Gaha**

## Clinton Garofano

Born 1962, Sydney. Lives in Sydney. Studied: 1980 – 83, BA Visual Arts, City Art Institute. Travelled: 1985 – to North Africa, Italy, U.S.A., and Japan.

### Solo Exhibitions

1983, Mori Gallery, Sydney. 1984, Mori Gallery, Sydney. 1986, *Technopolis*, Mori Gallery, Sydney. 1986, *Technopolis*, Phillip Dash Gallery, New York.

### Selected Group Exhibitions

1982, *Renovation Show*, Mori Gallery, Sydney. *Out of Print*, Art/Empire/Industry, Sydney. Group Show, Mori Gallery, Sydney. Selected Student Exhibition, Ivan Dougherty Gallery, Sydney. 1983, New South Wales, Travelling Art Scholarship, Blaxland Gallery, Sydney. *APMIRA – Artists for Aboriginal Land Rights*, Paddington Town Hall, Sydney. 1984, Third Annual Mitchel Cotts Award, Ivan Dougherty Gallery, Sydney. *The Black and White Show*, Plan Z, Sydney. 1985, *The Most Beautiful Show in the World*, Mori Gallery, Sydney. 1986, *New Image Abstraction*, Phillip Dash Gallery, New York. *Deus Ex Machina*, Mori Gallery, Sydney. *A First Look: Phillip Morris*, Arts Grant Purchases 1983–1986. Group Show, Gabrielle Bryers Gallery, New York.

### Collections

Phillip Morris Collection, Australian National Gallery, Canberra. Transfield Collection, Sydney. City Art Institute, Sydney. Allen Allen and Hemsley Collection, Sydney.

6. **Technopop Part V 1986**  
Oil, Day Glo, synthetic polymer paint on wood and screen-printed velvet, 61 x 61 x 9 cm.  
COURTESY MORI GALLERY, SYDNEY
7. **Technopop Part VI 1986**  
Oil, Day Glo, synthetic polymer paint on wood and canvas, 61 x 61 x 9 cm.  
COURTESY MORI GALLERY, SYDNEY
8. **Technopop Part VII 1986**  
Oil, Day Glo, synthetic polymer paint on velvet, wood and canvas, 61 x 61 x 9 cm.  
COURTESY MORI GALLERY, SYDNEY
9. **Technopop Part VIII 1986**  
Oil, Day Glo, synthetic polymer paint on wood, 61 x 61 x 9 cm.  
COURTESY MORI GALLERY, SYDNEY
10. **Technopop Part IX 1986**  
Oil, Day Glo, synthetic polymer paint on vinyl and wood, 61 x 61 x 9 cm.  
COURTESY MORI GALLERY, SYDNEY
11. **Technopop Part X 1986**  
Oil, Day Glo, synthetic polymer paint on canvas, wood and contact plastic, 61 x 61 x 9 cm.  
COURTESY MORI GALLERY, SYDNEY

"Across the communications landscape move the spectres of sinister technologies and the dreams money can buy. Thermo-nuclear weapons systems and soft drink commercials coexist in an overlit realm ruled by advertising and pseudo events, science and pornography . . ." J.G. BALLARD 1974  
"You'll be able to have this 3D party in your house, you'll be able to pretend you're there and walk in with the people. You can even rent a party. You can have anybody famous that you want sitting right next to you . . ." ANDY WARHOL 1975

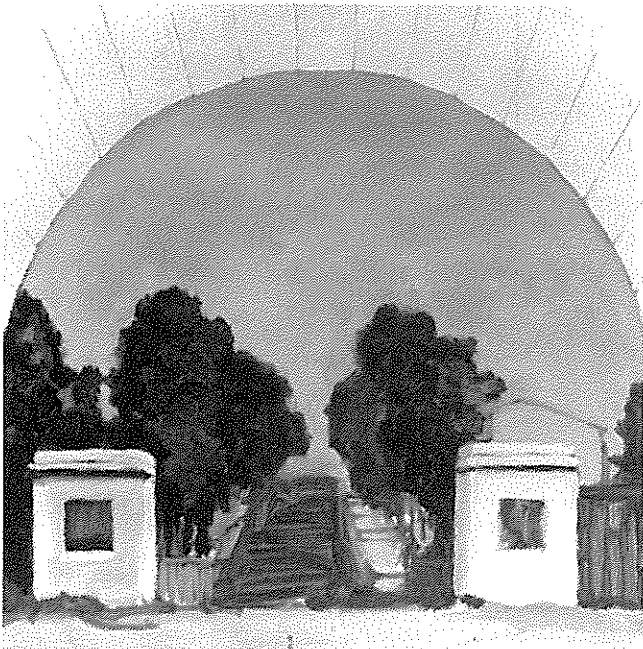
We live in an age where science and technology have transformed and reconditioned our human environment. The paintings are abstractions of the present, examining the relationship to the technology with which we surround ourselves. I am interested in the irony of a "low tech", or "hand crafted" object, describing "high tech" problematics.

**Clinton Garofano**



Technopop Parts X-XV

Part X: Catalogue No. 4  
Parts XI-XV: Not in exhibition



Twenty-Six Architectural Panels (detail)  
Catalogue No. 12

## Michael Graf

Born 1961, Sale, Victoria. Lives in Melbourne. 1984, Visual Arts Board Travel Grant. 1986, Visual Arts Board Travel Grant.

12. **Twenty Six Architectural Panels, 1986**  
Oil on masonite, various sizes.  
COURTESY OF THE ARTIST

## Narelle Jubelin

Born 1960, Sydney. Lives in Sydney. Studied: 1979–82, Alexander Mackie C.A.E., Sydney. Bachelor of Education in Art. 1983, City Art Institute, Sydney. 1986, founding co-ordinator at First Draft gallery, Sydney.

### Solo Exhibitions

1985, *His story*, Mori Gallery, Sydney.

### Group Exhibitions

1983, *Stuc Show '83*, Butchers Exhibit, Sydney. *The End Game*, Ivan Dougherty Gallery, Sydney. 1984, *Streetspace*, Mark Foys Building, Sydney, co-ordinated by Artspace. *Stuc Show '84*, Butchers Exhibit, Sydney. *The Final Chop*, Butchers Exhibit, Sydney. *Structured Security*, Arthaus Gallery, Sydney. 1985, *Avago Installation/Introspecta*, Abercrombie St Studio Project, Avago, Sydney.

*Mahlab Law Prize Exhibition*, Law Society, Sydney. Narelle Jubelin/Paul Saint, Plan Z Gallery, Sydney. *The Most Beautiful Show in the World*, Mori Gallery, Sydney. *His story*, Solo Exhibition, Mori Gallery, Sydney. *Avago Sight Specific Installation*, Avago Gallery, Sydney.

13. **The First Cloud 1986**  
Petite Point, 66 x 29 cm.  
PRIVATE COLLECTION, SYDNEY
14. **Doubt; Bathed in Light 1986**  
Petite Point, 27 x 32 cm.  
COURTESY MORI GALLERY, SYDNEY
15. **Shelter in Ferment 1986**  
Petite Point, 23 x 19 cm.  
PRIVATE COLLECTION, SYDNEY
16. **Preening the Patriarchy 1986**  
Petite Point, 34 x 28 cm.  
COURTESY THE ARTIST
17. **Spirited Place; Calling Men's Names 1986**  
Petite Point, 44 x 28 cm.  
PRIVATE COLLECTION, SYDNEY
18. **They Form Like Clouds and Go 1986**  
Petite Point, 25 x 20 cm.  
COLLECTION OF JULIDE DELLAL, MELBOURNE
19. **Waiting for the Tide 1986**  
Petite Point, 35 x 27 cm.  
PRIVATE COLLECTION, SYDNEY
20. **Calling Shapes and Beckoning Shadows 1986**  
Petite Point, 66 x 29 cm.  
PRIVATE COLLECTION, SYDNEY
21. **Breaching the Boundary 1986**  
Petite Point, 45 x 37 cm.  
PRIVATE COLLECTION, SYDNEY

### A Reading of His story

*Long before man had gained sufficient knowledge to master the technology necessary to probe the mysteries of the world around him, scholars such as Ptolemy of Alexandria had suspected that a large land mass lay somewhere in the southern hemisphere.*

*In the midst of a shrieking gale, with no outstanding landmarks to pinpoint their position, it was easy to miscalculate, or be blown off course and find themselves in danger of being shipwrecked on a strange bleak coast.*

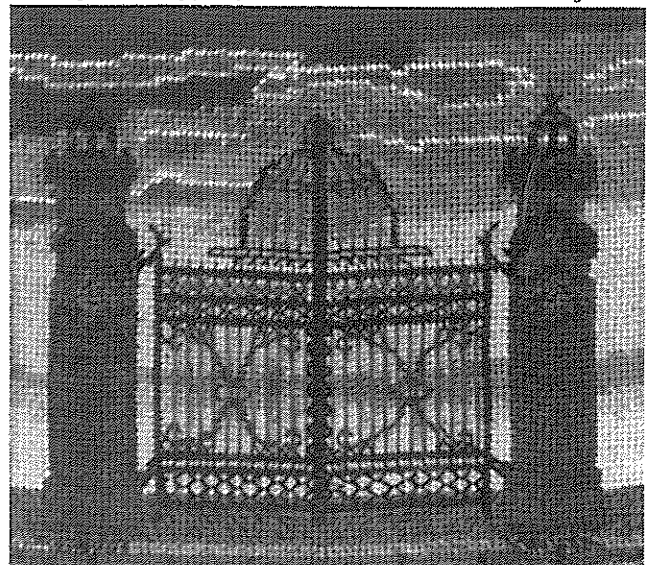
*His story tells of patriarchal colonisation – each sequence of accidents and unforeseen events echoing the tales his fore-fathers told, weaving the elaborate fabric of culture.*

*The first concern was to tidy up the settlement and create some semblance of law and order. Elegant buildings, well kept gardens and a smart new look transformed squalid little Sydney into a pleasant progressive town with an exciting future.*

The settlement is planned by prescription, no site of pleasure or beauty withstands a test for innocence. The form is familiar and insidious. Parklands

Breaching the Boundary (detail)

Catalogue No. 21





eulogise warfare, gracing their monuments as tacit bastions of male culture. The founding days are over, but the select restoration of its relics conserves the consistency of the pattern. This persistent landscape bears with it clouds of doubt:

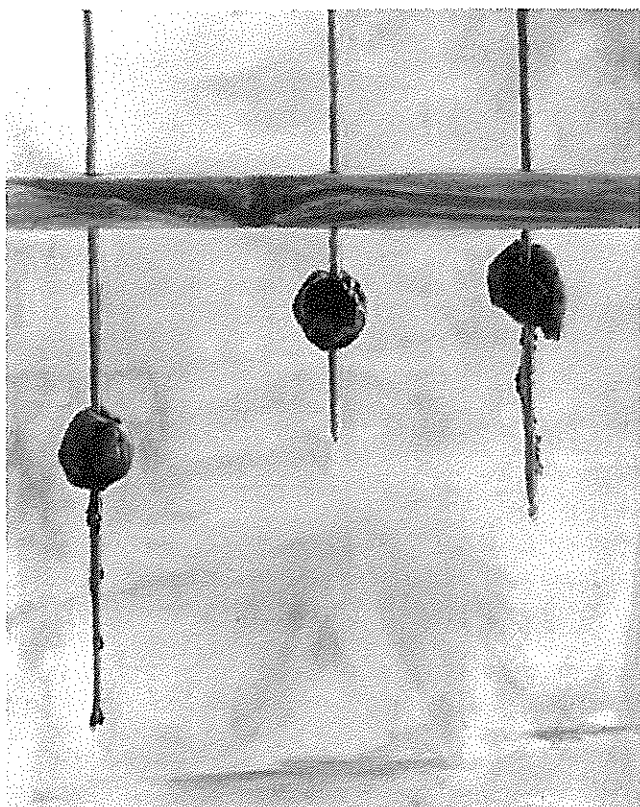
We draw back to the coast.

A light heralds warning and we calmly wait for the tide to turn.

**Narelle Jubelin**

*With thanks to Margaret Morgan*

Quotations from *Exploring Historic New South Wales* by Kathrine Bell and Ian Wigney, 1981. Child and Henry Publishing Pty. Ltd.



**Passionfruit**  
Catalogue No. 23

## Catherine Martin

Born 1962, Gippsland, Victoria. Lives in Melbourne. Studied: 1980–82, Victoria College (Pahran Campus). Diploma of Art and Design.

### Exhibitions

1982, *Pahran Painters*, Final Year Exhibition, Hawthorn City Gallery. 1985, Gertrude Street Artists Spaces, Opening Exhibition.

#### 22. Joie de vivre 1985

Oil on canvas, 152 x 137 cm.  
COURTESY OF THE ARTIST

#### 23. Passionfruit 1985

Oil on canvas, 76 x 52 cm.  
COURTESY OF THE ARTIST

#### 24. Sappho I 1986

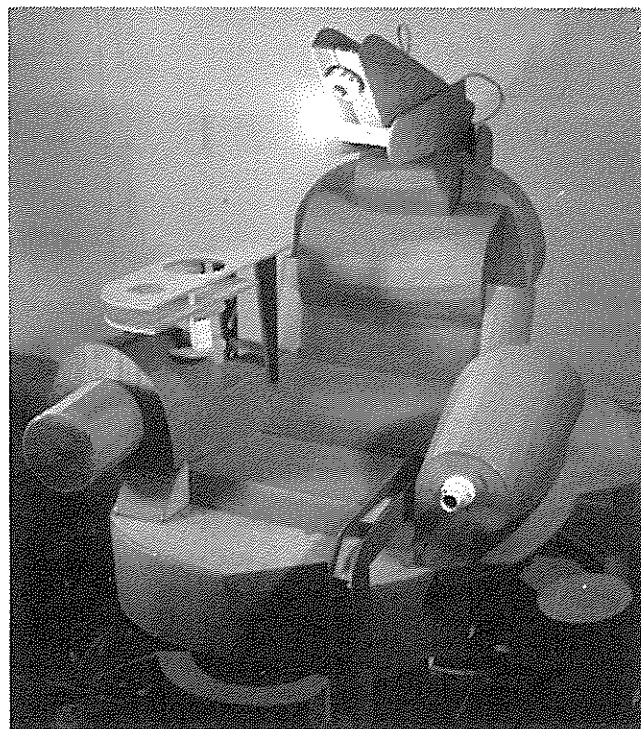
Oil on canvas, 40.5 x 40.5 cm.  
COURTESY OF THE ARTIST

#### 25. Sappho II 1986

Oil on canvas, 40.5 x 40.5 cm.  
COURTESY OF THE ARTIST

## Andrew Petrusevics

Born 1961, Adelaide. Lives in Adelaide. Studied: 1979–82, The South Australian School of Art, Underdale Campus, Bachelor of Arts Degree, Sculpture. 1983, The South Australian School of Art, Post Graduate Diploma, Sculpture.



**The Postmodern, Post-Memphis and Post-everything Chair**  
Catalogue No. 26

### Selected Exhibitions

1984, *Young Adelaide Artists 1983–84*, Adelaide Festival Fringe, Tete Gallery, Living Arts Centre, Adelaide. *26 Characters*, Adelaide Festival Fringe curated by Stephanie Britton, Adelaide. *Art Walk*, Adelaide Festival. Installation in shopfront on Grenfell Street, Adelaide. *Fresh Cut*, Experimental Art Foundation, Adelaide. 1985, *The Death of e*, Performance and installation, The Performance Space, Sydney. *New New 13 Adelaide Sculptors and Painters*, Living Arts Centre, Adelaide.

### Awards

1986, Desiderius Urban Youth Art Award.

#### 26. The Postmodern, Post-Memphis and Post-everything chair 1986

Acrylic and oil paint on cardboard and wood, 370 x 91.5 x 91.5 cm.  
COURTESY THE ARTIST

The piece considers a fusion of styles as the means by which we re-locate ourselves in the contemporary world. To what degree is the past instrumental in our ideas regarding the future, since we have such severe criticisms of progress and are so romantically involved with past iconography but are no longer heroic ourselves? Mainly and in general, there have been many more statements of absurdity made from the support of chairs than there have been statements of absurdity made in art which would have been better suited as chairs.

*Andrew Petrusevics 1986*

## Scott Redford

Born 1962, Gold Coast City. Lives Gold Coast City.

### Solo Exhibitions

1986, *Love and Pride*, Institute of Modern Art, Brisbane.

### Group Exhibitions

1983, *No Names*, Institute of Modern Art, Brisbane. 1985, *Guttersnipers*, Watters Gallery, Sydney. *Brisbane Hot*, Institute of Modern Art, Brisbane. *Visual Tension* (Brisbane Insert), Institute of Modern Art, Brisbane. *Queensland Works*, Queensland University, Art Gallery. *Exchange 4 Artists*, George Paton Gallery, Melbourne. 1986, *Die Brücke, Blunt Report*.

#### 27. 18 Pages Culled from Three Sets of Drawings

Enamel and turpentine on cartridge, 41.5 x 29 cm. each  
COURTESY THE ARTIST



18 Pages Culled from Three Sets of Drawings (detail)  
Catalogue No. 27

Every day I write the book.<sup>1</sup>

Talking about acting in her last "Life" interview, she says at one point, "You're trying to find the nailhead, not just strike the blow". But what a journey down each day, down to the nailhead.<sup>2</sup>

The plight of criticism in Australia – is that it is forced to reinvent its domains of application or its working concepts over and over again.<sup>3</sup>

If you can fool yourself into believing that the image you create is yourself then with a simple mental exertion you can support the bridge – you must constantly be under pressure to create an image that supports you and increases your faith.<sup>4</sup>

Did you write the book of love.<sup>5</sup>

1. Elvis Costello. 2. "Marilyn" – Norman Mailer. 3. Juan Davila and Paul Foss. 4. Dale Frank. 5. The Four Tops.

Scott Redford October 1986

## Richard Thomas

Born 1961, Nhill, Victoria. Lives Point Lonsdale, Victoria. Studied: 1982, Prahran Technical College, Melbourne. 1983 – 85, Sydney College of the Arts, Sydney.

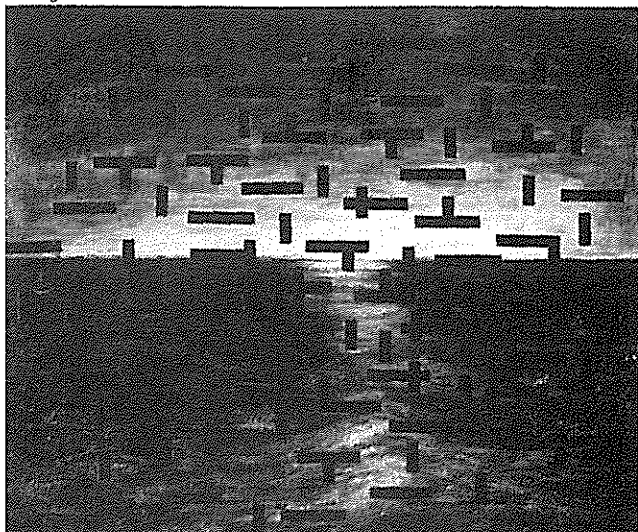
### Solo Exhibitions

1985, *Space Truckin*, 38 Pitt Street, Sydney. 1986, Garry Anderson Gallery, Sydney.

### Group Exhibitions

1984, *Vertigo*, Sydney College of the Arts, Sydney. 1985, Various Artists one day

No. 98 Plane of Continuity  
Catalogue No. 28



show, 235 Sussex Street, Sydney. 1985, Council Scholarship, Sydney College of the Arts, Sydney.

### 28. No. 98 Plane of Continuity 1986

Blackboard paint, copper paint and oil on canvas, 85 x 95 cm.  
COURTESY GARRY ANDERSON GALLERY, SYDNEY

### 29. No. 81 Allegory of Navigation 1986

Oil on canvas 78 x 72 cm.  
COURTESY GARRY ANDERSON GALLERY, SYDNEY

### 30. No. 88 The Well 1986

Oil, enamel and copperpaint on canvas, 78 x 72 cm.  
COURTESY GARRY ANDERSON GALLERY, SYDNEY

## Mark Webb

Born 1957, Melbourne. Lives in Brisbane. Studied: 1980, Royal Melbourne Institute of Technology. 1982 – 84, Queensland College of Art.

### Solo Exhibitions

1985, Institute of Modern Art, Brisbane.

### Group Exhibitions

1984, Brisbane Community Arts Centre. 1985, Noosa Regional Art Gallery. Anzart, Auckland, New Zealand. Institute of Modern Art, Brisbane, Group show. 1986, *Demolition Show*, The Observatory Gallery, Brisbane. Institute of Modern Art, Brisbane, Group show. Q.C.A. Gallery, Brisbane.

Mark Webb was the artist in residence at the Institute of Modern Art, Brisbane in 1985 and the Director of This Space and Type Space Gallery, Brisbane in 1986.

### 31. After Image (Glossary) 1986

3 units: Acrylic paint on masonite, 15 cm diameter, Ceramic tile 15.4 cm square, Acrylic paint on canvas board, 20.3 x 25.4 cm.  
COURTESY THE ARTIST

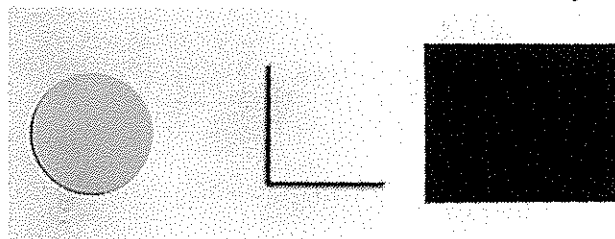
### 32. Untitled (re-construction #3) 1986

6 units, Cardboard, 18 x 18 x 5 cm.  
COURTESY THE ARTIST

### 33. Untitled (re-construction #5) 1986

6 units, Cardboard, 12 x 12 x 5 cm.  
COURTESY THE ARTIST

After Image (Glossary)  
Catalogue No. 31



## ACKNOWLEDGEMENTS

The Australian Centre for Contemporary Art would like to thank Michael Liffman (The Myer Foundation), The Institute of Modern Art, Brisbane, the Garry Anderson Gallery, Sydney and the Mori Gallery, Sydney. Thanks are also extended to the artists and to the lenders for their co-operation.

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Ansett airlines are proud to be able to support the Young Contemporaries Exhibition.

**Ansett.**

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