Gordon Bennett

Lauren Berkowitz

Elizabeth Gertsakis

Anne Graham

Fiona MacDonald

H.J. Wedge

John Wolseley

CURATOR: CLARE WILLIAMSON

EXHIBITION DATES: 22 SEPTEMBER – 29 OCTOBER 1995

ACCA MELBOURNE 1995 Published by the Australian Centre for Contemporary Art September 1995, Edition 500 ISBN 0 947220 46 1 Copyright: The author/Australian Centre for Contemporary Art

CATALOGUE DESIGN: LIN TOBIAS

TYPESETTING: LORNA HENDRY IN NEW BASKERVILLE AND GOTHIC COPPERPLATE PHOTOGRAPHY: ROBERT COLVIN AND COURTESY OF THE ARTISTS PRINTING: MCGARTHY & ELLIS ON LEATHERDRAFT AND CLIPPER

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The Australian Centre for Contemporary Art gratefully acknowledges the assistance of the Vice-Chancellor of Monash University, Professor Mal Logan.

This project has been generously assisted by the City of Melbourne and SERCO Australia.

Lauren Berkowitz gratefully acknowledges the assistance of Melissa Hayes, Prahran Archive–Stonnington City Council, Vicki Davidson, Megan Ellis, Michael McNabb, Graham Osborn, City of Melbourne and Robert Strugnell and Jeff Gillman, SERC2, and Simone Slee, Fiona Harrison, Donna Somerville, Peter Meürk

Elizabeth Gertsakis gratefully acknowledges the assistance of Dean Beltramine from Pro-Colour

Anne Graham gratefully acknowledges the assistance of Jacqueline Clayton, Anthony Bond and the Justice and Police Museum, Sydney

John Wolseley gratefully acknowledges the assistance of Noel Hourigan

ACCA gratefully acknowledges the assistance of Professor Marian Quartly, Zara Stanhope, Irene Sutton, Katrina Fraser, Leanne Bennett, Peter Bellas, Lucy Ryan, Suzi Melhop, Wayne Tunnicliffe, Anthony Bond, Frances Lindsay, Heather Lowe, Rachel Kent, Michael Aleksander, Peter Noble and all at Boomalli Aboriginal Artists Co-operative and, most importantly, all of the artists.

Gordon Bennett is represented by Bellas Gallery, Brisbane, and Sutton Gallery, Melbourne Lauren Berkowitz is represented by Karyn Lovegrove Gallery, Melbourne Elizabeth Gertsakis is represented by Sutton Gallery, Melbourne Anne Graham is represented by Roslyn Oxley9 Gallery, Sydney Fiona MacDonald is represented by Mori Gallery, Sydney H.J.Wedge is represented by Boomalli Aboriginal Artists Co-operative, Sydney John Wolseley is represented by Australian Galleries, Melbourne

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SERC₂

ACCA is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. ACCA acknowledges the financial support of Arts Victoria, a division of the Department of Arts, Sport and Tourism.

SEVEN HISTORIES OF AUSTRALIA

Australian history is almost always picturesque...it does not read like history but like the most beautiful lies. MARK TWAIN 1

ur present is a time concerned with many pasts. As the millennium draws to a close, there is a sense of increasing urgency to complete the project of national identity, believed to be essential to our development of a new republican nation-state and an understanding of our true selves. This project is based on a premise that, before one can look forward, one needs to look back. As a result, recent years have been witness to two divergent paths, one which retraces and celebrates the mythologised steps of discoverers, explorers and heroes, another which maps the previously veiled terrain negotiated by the dispossessed, the exiled and the marginal. The artists presented here tread the latter, bringing forward multiple histories to question or to open up established accounts and to speak of a particular experience, time, and place.

In South of the West, Ross Gibson quotes Mark Twain above as reminder of an attitude which has long shaped the construction of Australian history, that of the nation as a site for romanticism and mythmaking. The effect of this has been, until relatively recently, a resistance to any attempt to rigorously examine and to correct the notion of Australia as a nation formed from the heroic actions of discoverers and explorers and the larrikinism of convicts and bushrangers (not to mention mythologised failures such as the Burke and Wills expedition and the Gallipoli campaign). As these notions are re-examined, Australia has become 'an unsettled load ballasted with a clutter of cargo - the mythologies of nationalism and colonialism, rural romanticism, hedonist modernism and wildstyle postmodernism'.²

Current cultural policy seeks to incorporate artistic expression into broader agendas, specifically its desire to define a singular unified national identity. The need to look to the past in order to discover a Pan-'personality' has recently been reiterated in events as diverse as the multimedia presentation which launched the Australia Foundation for Culture and the Humanities and the national 'Australia Remembers' celebrations.

Artists such as those presented in Seven Histories of Australia, together with an increasing number of historians and cultural theorists, have over the past two decades explored new readings, providing accounts of Australia's past which reveal differences of

experience, specificity of place and value in personal memory. While the Historical Dictionaries of Australia, comprising entries for 'the principal people, institutions, places, ideas, movements, events, documents and artefacts generally considered to be historically significant'3 continue to be published, they are now joined on the library shelf by texts which record the experiences of and are written by Aboriginal and Torres Strait Islander people, pioneer (and pioneering) women, immigrant communities and the residents of regions or suburbs previously deemed 'historically insignificant'. A recent feature in the Sydney Morning Herald entitled 'The Twelve Great Myths of Australian History' invited 'Twelve of the country's greatest historians' to expose the fallacy of widely held and culturally invested beliefs such as the view 'That the settlement of Australia was peaceful' and 'That the postwar period was full of opportunity for migrants'.4 The history textbooks of previous generations of schoolchildren, with their maps of the British Empire and celebrations of settlement and progress have been replaced by titles such as Alan Tucker's Too Many Cooks and Ian Abdulla's Tucker.

A temporal or linear approach to history is giving way to a spatial orientation which positions diverse people, places and events within contemporaneous relationships. 'Postmodernist questioning has dented the certainty by which the west has measured progress. Indeed a deconstruction of the history of modernity and the Enlightenment project indicates the other side of that project, that which has been excluded, the genesis amnesia of modernity, as it were.' Such new directions, however, have not been universally welcomed within the academy. A recent Australian publication, *The Killing of History: How a discipline is being murdered by literary critics and social theorists* is a case in point. 6

Artists John Wolseley, Fiona MacDonald and Gordon Bennett explore the effects of naming, framing and classification and their power to establish control over a landscape and its inhabitants. They tackle long established beliefs that Australia was the last frontier, that it was a fiction until it was 'discovered' and made real by Europeans, the 'Last sea-thing dredged by sailor Time from Space'. The settlers heroicised their conquest, 'tamed' the land and put their own imprint on it, establishing a society which reproduced their original Anglo culture. As recently as 1975, history texts continued to make claims that:

For countless centuries Australia lay hidden...
Nobody wanted Australia. For nearly two hundred years, people came, looked at it, and went away...
(At Federation) At last somebody wanted this vast, island continent...⁸

As Paul Carter has observed, through the act of giving it a name, '...space is transformed symbolically into a place, that is, a space with a history'. He traces the actions of Captain James Cook in carefully giving names to each of the geographical features which he 'discovered' during his passage along the Australian coast. The giving of names such as 'New Island' placed the site in direct relation to the namer, implying that it did not have an identity or an existence until the arrival of this namer.

Maps and names, which delineate locations and species, figure strongly in the work of John Wolseley. In the twenty years that this artist has resided in Australia, much time has been spent living in, traversing and exploring the geographic limits of its land mass. Throughout these journeys, he has continuously sketched, annotated and diarised a history of this continent as a geological and botanical identity.

An ongoing concern throughout John Wolseley's practice has been the investigation of the act of naming and how Latin and English language have been used in acts of taking possession. His site-specific installation for Seven Histories of Australia draws connections between the exploration and naming of the Australian and South American continents and the actual species which can be viewed from the front gallery at ACCA. Through the use of text identifying each of these species and placed on the glass pane which separates but also connects the environment of the artwork with the natural environment beyond, he makes direct reference to our own history and location, our own here and now. In the centre of the gallery space, a fictionalised 'sextant' guides the viewer from the arc of watercolours, drawings and specimens which make up the wall-based installation to the trees outside through a traditional European single-point perspective. The effect is one of placing the viewer in the position of discoverer or coloniser, surveying the panorama from a removed point. The artist has stated that one of the intentions of this work is

To look at the greater history and thus beyond labels like 'Australia' - in a sense mere political and colonial namings. And away from a history which is to do with Europe...

The sextant is ironical. To have a point of view about ideas concerning surveying, colonising. It is a parody of the 'Lord of all I survey' trope. The curiousness of its use in this context reminds us that a linear historicism is open to question.

Wolseley then goes on to give a localised interpretation of the quote,

L'OMBRE DE CHRISTOPHE COLOMBE TOURNE LUI MÊME Á TIERRE DEL FUEGO PAUL ELUARD

THE SHADOW OF CAPTAIN COOK TURNS ITSELF ON VAN DIEMANS LAND 10

Both John Wolseley and Fiona MacDonald are interested in the Linnaean system which was used to attribute Latin names to indigenous botanical species in Australia and to install a sense of order and hierarchy over the untamed and 'unknown' plant life. Paul Carter has examined Joseph Banks' use of the Linnaean system to assimilate differences under 'the logic of universal reason' and his reliance on previous authorities on primitive peoples to establish that the harsh geography of the interior must have been without inhabitants.

...such an authority serves merely to appropriate the Aborigines to a universal condition, to make them a further species in an already established family. Rather than encourage closer examination, it circumvents it. It denies the possible otherness that would render the unknown worth knowing. ¹¹

Fiona MacDonald appropriates processes of classification to represent images in ways which draw out relationships between those depicted and between her viewers and her self. Her photographic collages present researched and retrieved historical images as specimens of an earlier age, assembled and displayed as scientific collections or woven into new composite images.

MacDonald's work, *Close*, is a collection of images which the artist has located in her investigations into the history of the Rockhampton Botanic Gardens. Located in the hometown of her childhood, the Gardens are a site which is loaded for the artist with strong personal associations and memories. These collaged and interwoven images retrieve a century of the history of this site, bringing together the original Aboriginal inhabitants of this area of land, the settlers, workers and members of the artist's own family. The series acts as a powerful history of a particular place, both distinguished from and yet a part of

the abstract 'land' which is documented in official histories of this country. Ending with a recent portrait of a wedding party which, like many, is framed by public gardens as an appropriate signifier of future peace and prosperity, *Close* weaves a complex narrative of past and present, nature and 'civilisation', personal and universal.

The effect of a Western perspective on the land and people of Australia has been an ongoing concern in Gordon Bennett's practice. During the course of white histories of this country, this perspective has determined a consideration of Aboriginal and Torres Strait Islander people only in relation to and from the viewpoint of the European settlers. As a result, Aboriginal people, over time, have been characterised variously as noble savage, as backward primitive, or as dangerous adversary. Aboriginal lawyer Noel Pearson, Director of Cape York Land Council, has said of these changing attitudes, 'It was obviously more difficult to shoot noble savages than people who were no better than animals, who roved over the landscape like so much nuisance fauna.' 12

Bennett is concerned with narratives which have been left out of history such as the slaughter of Aboriginal people, and with others reinforced by repetition such as the landing of Captain Cook. ¹³ He has said of his approach,

I see much of my current work as history painting - not as documentary history painting, but rather as painting that investigates the way history is constructed after the event; it is always mediated by someone's point of view - a one-point perspective that reflects an ethnocentric bias. My 'History' paintings aim to present other possible perspectives within other possible meanings. ¹⁴

These paintings, with their references both to Aboriginal historical experience and to white Australian culture expose the irony of the efforts of white Australians to construct an identity as 'other' to Europe while positioning Aborigines as 'other' to their own Europeanness. 'This contradiction has prompted the continual inscription and reinscription of the landscape, remaking representations in accord with shifting demands of a (white) national self.' ¹⁵ One of the first descriptions of Aborigines as other is by William Dampier who wrote, 'The inhabitants of this country are the miserablest people in the World'. ¹⁶ Almost three centuries later, in 1965, a secondary school history text similarly referred to Aboriginal

people only as they had a bearing on the white settlers, that is, as a nuisance along with foot-rot and drought. The work of the colonial farmer was described as

...unpleasant; it could also be dangerous, particularly if the Aborigines became difficult...One would be making a mistake to imagine that squatters and Aborigines fought long, bitter battles like cowboys and Indians in American films; generally the Aborigines were given food; sometimes they worked for the squatter.17

It was texts such as this which Gordon Bennett encountered in his schooling. When he later learned of his Aboriginality, he found it impossible to reconcile the images of Aboriginal people taught to him in this way with his own experience and knowledge of himself and his family. This schooling, however, gave him a good understanding of how others viewed Aboriginal people. 'I didn't know about my heritage; I was seeing it from one side of the fence you might say; from that I was in a very good position to see how white Australians had been conditioned to see Aboriginal Australians.' 18

The denial by earlier history texts of the vigorous Aboriginal resistance to European occupation (not to mention the poison that often came with the provision of food) such as that quoted above is now being challenged and re-written into history texts of the past twenty years and by artists such as Gordon Bennett and H.J. Wedge. Bennett makes direct reference to these outdated school texts, appropriating them in an attempt 'to deconstruct some of that Eurocentric conditioning' and also 'to deconstruct the erroneous construction of myself'.19 The figure of Captain Cook features prominently, signifier of the mythologising of white Australia's beginnings and of the suppression of memory of Aboriginal experience. Bennett regularly incorporates perspectival grids and diagrams, systems of looking which were devised in Renaissance Europe as a means of ordering and encompassing all that lay before the viewer. In paintings such as Death of the Ahistorical Subject: Up Rode the Troopers A, B, C, he uses the grid to position the Aboriginal 'subject' within a European notion of the frontier, 'one of the most imagined spaces in Western consciousness'.20 He is interested in the symbolic effects of such systems which place the 'other' in relation to a specific centre.

Metaphorically, linear perspective symbolically represents difference according to the centring principles of colonialism:

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it draws the periphery as an equation of the centre by transposing that centre, to the vanishing point of the horizon, thereby creating a panorama which transcends localised space and sweeps it into a more universal and reasoned scheme... In Bennett's philosophy of history, the future is as open as the past, and both are written in tandem. Since both are discursively laced with the other, each is the other's vanishing point.21

Seven Histories of Australia, as its title suggests, acknowledges and references the multiple histories which are now surfacing in opposition to this earlier single-point perspective. In place of a unique linear history which moves from one 'significant' event to another, we are now experiencing a more spatial history, one which allows numerous sites, identities and interpretations to exist simultaneously. The empirical view of Australia as a stage for the enactment of History, and of the historian as passive spectator has given way to an

intentional world of historical individuals, the world of active, spatial choices...empirical history, with its emphasis on the factual and static, is wholly inadequate. This is one reason why Australia's beginnings are felt to be so fragile, why it is felt that something more than Cook and the First Fleet are needed if Australians are to acquire a proper sense of their true and special destiny.22

A number of the artists in this exhibition research and give voice to the histories of a place with which they have personal memory and association. Situated outside the sites for 'significant' events in the nation's History, these places reveal as much about the effect of European presence on the land, the interaction of diverse cultural communities and the individual experiences of the country's inhabitants. As described above, Fiona MacDonald's series, Close explores terrain which has particular resonance for her own experience and construction of identity while 'whispering of a past that is, yet is not, our own'.23 Of an earlier project undertaken by MacDonald, which dealt with the Rockhampton Club, the artist wrote,

The exploration of the frontier origins of my home town was undertaken in the harsh light of the present day. The Human Rights Commission office, six doors down from the Club and also overlooking that river and the unchanged mountain ridge, is one of the busiest in Australia... the project has all

the hallmarks of a personal genealogical quest which could slide quickly into a mire of self criticism and breastbeating... Weaving provided a methodology. I needed something to carry the conceptual thread of the work. To weave is to interlace and layer separate elements into a connected whole...²⁴

Lauren Berkowitz also explores the history of a place with which she has strong personal associations. The works which result provide a framework for her own experience while also making visible the histories of a broad range of individuals and communities who have resided in the area. In this case, the area for investigation is that which immediately surrounds the Australian Centre for Contemporary Art. Berkowitz's installations position ACCA within an environment which includes the nearby Melbourne Botanic Gardens, the English-style homes and gardens of South Yarra, the culturally and industrially diverse area of Prahran, and which once included an Aboriginal mission on the banks of the Yarra.

Berkowitz has developed installations for this exhibition which take the viewer from within the gallery space, out to the enclosed domestic garden beyond, and back again. In ACCA's rear garden she has created *Heart's-ease*, a garden bed of nine concentric circles. Different species, namely the indigenous melaleuca and the introduced Pansy, symbolise the presence of both Aboriginal and non-Aboriginal people on this land. A development from previous installations within gardens and natural environments, this work reflects the artist's ongoing inquiry into the garden or park as

a colonized space, an artifice, cultural object and construction. Whilst acknowledging this my site-specific installations...attempt a dialogue and reconciliation between nature and culture (rather than a separation or opposition) as well as a critical awareness of the past, present and future landscape...All works occupy sites once populated by indigenous peoples and plants, but since imposed upon and replaced by European settlement and re-vegetation.²⁵

In the work created for this exhibition, Berkowitz sets up a dialogue between the indigenous and the introduced. To represent the European presence, she has chosen that most Victorian and symbolic of plants, the Pansy. Described in nineteenth century texts such as *Flora Symbolica*, the Pansy, or 'Heart's-ease', is 'in the language of flowers

symbolical of remembrance'.²⁶ Defined (appropriately in this case) as an exhibition flower, it has a long tradition of use in public commemorative gardens as a symbol for 'thoughts'. In recent years, it has taken on more specific references, namely to homosexual identity. Therefore, Berkowitz's choice for this garden bed, situated as it is between the Shrine of Remembrance, the Melbourne Botanic Gardens and the gay-identified territory of Commercial Road, Prahran, is a particularly resonant one with which to speak of the changing occupation of this corner of Australia. The circular configuration of the garden bed makes reference to Aboriginal dot symbols of watering holes, an acknowledgment of the fact that the site was once a swamp which was a rich source of food for the Aboriginal inhabitants. Overlaid is the Western presence, in which, at this level, the composition can also be read to reference the 'target' paintings of Jasper Johns.

Lauren Berkowitz's indoor installation, Woven Histories, a 'monumental' undulating wall comprising hundreds of rolled sheets of paper, also establishes a history of the area surrounding ACCA and the Botanic Gardens. Each sheet of paper bears photocopied versions of documents, letters, portraits and accounts painstakingly located by the artist during a period of research into local Council Archives. At once imposing and fragile, the work forms, in the words of the artist, 'a metaphorical colonial body, onto which public and private histories are inscribed'. She proposed that, 'The work will also reference the library and archive, expressing the colonial mission to enlighten the Aborigines, and discover new knowledge, whilst creating a new world'.²⁷

As the viewer enters this work, the eye catches glimpses of texts and images, some referencing the taking possession of the land from the Aboriginal inhabitants, others reproducing portraits of women of the newly arrived leisure classes of the nineteenth century. The expression of the work in black and white relates it to historical photographic traditions as well as to the relationships between black and white cultures during the past two hundred years.

Many of the works in *Seven Histories of Australia*, including these by Lauren Berkowitz retrieve and celebrate the banal and the everyday as opposed to the momentous and the 'history-making'. They make another history, one based in personal experience and memory and which is often shared by members of a community. Such work reflects a rise in value attributed to traditions of oral history and of personal

account. An indicator of this development is the recent substantial increase in autobiographical publications written by Aboriginal people (particularly women), and first and second generation Australians. This emphasis on story-telling rather than Hi-story runs throughout Seven Histories of Australia and responds to Trinh T. Minh-ha's position on the oral tradition.

Let me tell you a story. For all I have is a story...They call it the tool of primitive man, the simplest vehicle of truth. When history separated itself from story, it started indulging in accumulation and facts. Or thought it could.²⁸

H.J. Wedge, a Wiradjuri artist now based in Sydney, works with traditions of oral history to both record his own history and to collect the experiences of others. His highly keyed expressionist paintings, which are each accompanied by text panels recounting the events of the scene depicted, are powerful accounts of the experiences of Aboriginal people and of life in a contemporary urban world. Combining a strong sense of 'blak' humour with tales which are often violent and shocking, Wedge makes visible aspects of the colonisation of Australia which are not found in history textbooks.

...I try to paint what I dream; what I hear on A Current Affair; things that you can even hear people talking about on the train; when you sit down with other blacks, have a drink and that, especially when they're from other tribes and they sit there and talk about what happened in their life, and how their Dreamtime got destroyed as well, but not all of it because most of them really kept it - a lot of people on other missions was too scared to even speak it, and even pass it down.²⁹

The Love of His People retrieves an element of colonial history which has disappeared from official archives. It tells the story of Windradyne, the leader of the Wiradjuri people. When English soldiers invaded Wiradjuri land, 'words was going out to different tribes, there was bad spirit coming over these hills and mountains...' Unlike many accounts of white settlement that state that the land was occupied peacefully with no resistance, Wedge goes on to describe the determined fighting by the Wiradjuri people and the deceit used by the invaders to trap and kill Windradyne and many of his people.

Over the years they have killed or massacred all our people but we kept on fighting back. Then they tried to put us onto missions, where they tried to control us, to stop us passing our Dreamtime down to our children and their children. This is why today, that I got nothing to share with you but my dreams, my thoughts, on a great warrior like Windradyne.

H.J. Wedge tells histories that can not simply be classified as 'Aboriginal history'. In his experience of urban life in contemporary Australia he tells his viewers their own history as well as his own. Works such as *Gang Bang* and *Feelings* are both moving and disturbing observations of relations between male and female as much as between black and white. By so doing, Wedge refuses to be compartmentalised into any 'burden of representation' or expectation that he must only speak of Aboriginal experience.

In *Home Sweet Home,* an intimately scaled series of watercolour and text works presented in *Seven Histories of Australia,* Gordon Bennett also speaks of memory and experience associated with urban (and, in particular, suburban) life. In addition to recounting painful personal memories of racism and a sense of invisibility amongst neighbours in Brisbane, he presents his viewers with disturbing accounts of violence and anecdotes of teenage life which are part of their own collective history as residents of suburban Australia.

I don't recount these teen memories with any fondness, in fact I am very ashamed of some of the things that I did in order to fit in with my peers, and like any young person I did so want to fit in. I guess it was the same for many teenagers growing up in the suburbs of Brisbane. I feel compelled to add that I'm not talking about Aboriginal Teenagers here, all my friends were 'white' - I was the only Boong on the block. (Suburban Boys have Brown Eyes Too)

The works are presented as personal letters or diary entries and are each prefaced with the phrase, 'Please excuse me I don't mean to offend', a powerful reference to Aboriginal people being silenced, and to attitudes that they have no right to comment on the actions of non-Aboriginal people.

I think it was the barbecues that got to me in the end. The party talk both at work and around the neighbourhood. The subject of Aborigines always came up. It was then that I felt an outsider. I could not fit in. The bloody boongs, the fucking coons, abos, niggers - 'put them in a house and the first thing they do is burn it down'. Try and imagine what it's like, sitting quietly, listening to this shit while your stomach

turns in knots - try to fit in, keep the peace, after all you live right next door, right? (*Home Sweet Home*)

Anne Graham also brings to light histories that 'should not be told', that is the two hundred year experience in Australia of women in prison. Treated as ill, insane or deviant, incarcerated women have never been able to tell their own history and have generally been omitted from historians' accounts of this country. This is particularly ironic given the celebratory nature with which most Australians will discover a male convict ancestor. Anne Graham has spent a number of years working in women's prisons in New South Wales and produces works which bring together her own interactions with prisoners and the results of extensive primary research of documents, letters and photographic records. Her work presented here forms part of an ongoing project of performance and installation work which investigates the body as a gendered site and different spaces as a metaphorical body.

In *Doing Time*, a wall of photographs, researched by Graham with Jacqueline Clayton and dating from the late nineteenth and early twentieth centuries, displays 'mug shot' portraits of women as they entered prison. As well as identifying each woman and 'cataloguing' them into the prison system, these images compounded earlier physiognomic investigations which related criminal behaviour to physical deformity. Records of convict women by officers and ship surgeons detailed physical characteristics as evidence of criminality and/or insanity, such as 'Sarah Owens: Mark of the King's Evil under right side of her chin'. The grid format of the photographs 'retrieved' by Graham and Clayton emphasises the repetitive nature of life in prison.

Repetition and rhythms are central to the discipline of prison life (Foucault *Discipline and Punish*). The bells that punctuate all activities, sleep, meals, labour, recreation and hygiene, produce an ordered existence which supposedly induces submissive behaviour. Rhythms are also a part of the psychic response to caging. Prisoners pace their cells continuously much like any caged animal. Activities like sewing, knitting, and other crafts often promoted or chosen in gaol are equally repetitive and rhythmic procedures.³¹

Anne Graham makes specific reference to the history of women prisoners as the producers of garments for their oppressors. Glass cabinets display, in methods reminiscent of historical museum practice, nineteenth century sewing implements, such as thimbles and pins, along with combs, medical instruments and human hair. She exposes the irony that women now make surgical robes for the medical profession, a group who exerts considerable power over them, through over-prescription of tranquillisers, surgical intervention (electric shock treatment and, in the past, cliterectomies and sterilisation) and diagnosis of them as biologically defective.

Images of and actual women's hair appear throughout Anne Graham's installation, making reference to the particular significance of hair in prison as a symbol of female identity and strength and, therefore, as a site for control by prison officers. The cutting of women's hair as punishment has a history that goes back at least as far as the fifteenth century when women who were believed to be witches had their locks shorn. In colonial Australia, the shearing of convict women's hair 'can be interpreted as an exercise of male power to desexualise, ostracise, punish or strip women of their identity'. Through her research and art practice, Anne Graham wishes to restore some of the power and identity of women in prison, at least in the eyes of her viewers. The enlarged photographic prints gaze down at the viewer, asserting the presence and individuality of their subjects.

As long as Europeans have imagined a South Land, the outside influences on Australian society have been inherent to life here. In this sense, alien cultural factors must be counted definitively Australian...If this means that 'the nation' must be acknowledged to be an incommensurable diaspora, this should be perturbing only to an incumbent faction which would like to be regarded as *the* nation.³³

The ongoing immigration of concepts and imagery into Australia and their part in the construction of a national identity or culture is explored by Elizabeth Gertsakis. *Three Devotions*, which comprises three triptychs of found images, draws attention to the increasing influence of American popular culture (and its inherent political subtexts) on Australian experience. It brings together illustrations, texts and diagrams from postwar American religious publications which appropriate advertising imagery and strategies of the period to convey notions of an American suprematism through an evangelical Christianity to a broad audience. In *What Time Is It?*, Gertsakis represents an image from one of these popular texts which depicts

history as a clock on which the hands read '...five minutes to twelve in the history of the world'. The history of all cultures across the globe is presented as one linear calendar in which the world's civilisations are marching speedily towards the one catastrophic end.

For Gertsakis, these images are reminder of the popular magazines and advertising journals which had as much impact on her development in 1960s Australia as her Greek Orthodox upbringing. By referencing them here, she collapses theories of immigrant identity in this country as a simple binary construction of an original culture from 'home' combined with a new 'Australian' culture. Such ubiquitous imagery as that from American advertising was often appropriated by, rather than, as is often believed, it supplanted these newly arrived cultures in Australia. As an artist, Gertsakis finds that she is now in a position to examine such imagery with a critical distance, reappropriating it to comment on itself and the history it has played a part in. She has previously written of earlier projects, 'Some kinds of imaginative reversals are possible in retrievals, even though they have their limitations and their narrative costs.' 34

I find that I produce histories, biographies, autobiographies visually and in a narrative form. It seems that I think in terms of generations and rites of passage, and I like the crossovers between private and public knowledge...In a sense, I think about identity in an almost ahistorical sense, as either retrospective or projective or as a philosophical proposition.35

The artists in Seven Histories of Australia play with notions of public versus private histories. The line between factual or true and fictional or constructed becomes increasingly blurred and can also move over time. Meaghan Morris has described the Australian nation as a 'compilation culture of borrowed fragments, stray reproductions and alien(ated) memories...'36 The works in this exhibition expose the impossibility of a single linear perspective as an accurate device for the accounting of the complex experiences, events and memories of the many communities and individuals who have made their home in this country.

CLARE WILLIAMSON

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- 14 Gordon Bennett, Artist's statement, Tyerabarrbowaryaou: I shall never become a white man (exhibition catalogue), Museum of Contemporary Art, Sydney, 1992, p. 14
- 15 Ian Burn, 'The Metropolis is only Half the Horizon', The Boundary Rider (exhibition catalogue), Ninth Biennale of Sydney, 1992, p. 31
- 16 William Dampier, quoted in R.S. Clark, op. cit., p. 19
- 17 W.G. McMinn, Australian Foundation and Growth: from Penal Settlement to Modern State (a textbook for Form III History classes). MacMillan, Melbourne, 1965, p. 44
- 18 Gordon Bennett, quoted in Bob Lingard and Fazal Rivzi, '(Re)membering, (Dis) membering: "Aboriginality" and the Art of Gordon Bennett', Third Text, no. 26,
- 20 Ian McLean, 'White Aborigines: Cultural Imperatives of Australian Colonialism', Third Text, no. 22, Spring 1993, p. 18
- 21 Ian McLean, 'A pool of mirrors: Gordon Bennett's "Present Wall", Adelaide Installations vol. 1 (exhibition catalogue), Adelaide Festival, Adelaide, 1994, pp. 52, 53
- 22 Paul Carter, op. cit., pp. xvi and xvii 23 Joan Kerr, referring to an earlier installation by Fiona MacDonald, Honeymoon (exhibition catalogue), Ninth Biennale of Sydney, Mitchell Library, Sydney, 1992, p. 5
- 24 Fiona MacDonald, Artist's statement, 1994
- 25 Lauren Berkowitz, Terza Natura, artist's book (unpaginated)
- 26 J.H. Ingram, Flora Symbolica: or the language and sentiment of flowers, publication details unknown, nineteenth century, p. 165
- Lauren Berkowitz, Artist's proposal, May 1995
 Trinh T. Minh-ha, Woman, Native, Other: Writing Postcoloniality and Feminism. Bloomington, Indiana University Press, 1989, p. 119
- 29 H.J. Wedge, quoted in Hetti Perkins, 'H.J. Wedge', Australian Perspecta 1993 (exhibition catalogue). Art Gallery of New South Wales, Sydney, 1993, p. 92
- 30 Ship surgeon's comments quoted by Jacqueline Clayton, Doing Time, installation by Anne Graham and Jacqueline Clayton, Casula Powerhouse, Liverpool, August 1995
- 31 Anthony Bond, Anne Graham: Sweat, Roslyn Oxley9 Gallery, Sydney, March 1995 32 Anne Graham, 'Mad, Bad and Constrained', Doing Time (exhibition catalogue), Casula Powerhouse, Liverpool, August 1995, p. 14
- 33 Ross Gibson, op. cit., p. 197
- 34 Elizabeth Gertsakis, 'narrator.internuncio.go-between.medium.agent', Sentimental City (exhibition catalogue), Sutton Gallery, Melbourne, 1994, p. 30
- 35 Elizabeth Gertsakis, 'A Glamorous Private History', Third Text, no. 19, Summer 1992,
- 36 Meaghan Morris, quoted in Sally Couacaud, Paraculture (exhibition catalogue), Artspace, Sydney, 1990, p. 5

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Gordon Bennett

Born Monto, Queensland
Lives and works outside Brisbane

EDUCATION

1986-88 Queensland College of Art, Brisbane, Bachelor of Arts (Fine Arts)

SOLO EXHIBITIONS

BLACK: Fear of Shadows, Bellas Gallery, Brisbane
 Mirror Mirror (The Inland Sea), Sutton Gallery, Melbourne
 Surface Veil, Bellas Gallery, Brisbane
 Dismember/Remember, Bellas Gallery, Brisbane
 How to Cross the Void: works on paper, Sutton Gallery, Melbourne
 Present Wall, Installation, Institute Building, Adelaide (Adelaide Biennial)

1993 A Black History, Sutton Gallery, Melbourne
Painting History, Contemporary Art Centre of South Australia, Adelaide
Painting History, Drill Hall, Canberra
Mirrorama, Ian Potter Gallery, The University of Melbourne, Melbourne
How to Cross the Void, Bellas Gallery, Brisbane

1992 The Colour Black and Other Histories, Bellas Gallery, Brisbane Relative/Absolute, Bellas Gallery, Brisbane

1991 Gordon Bennett, Bellas Gallery, Brisbane Dialogues with Self, Art Gallery of Western Australia, Perth

1990 Psycho (d)rama, Institute of Modern Art, Brisbane
Gordon Bennett, Bellas Gallery, Brisbane

1989 Gordon Bennett, Bellas Gallery, Brisbane

SELECTED GROUP EXHIBITIONS

1995 TransCulture, Palazzo Giustinian Lolin, Venice Biennale, Italy Digital Shifts, part of the Zero I project, Noosa Regional Gallery, Tewantin

1994/95 Antipodean Currents; Kennedy Centre, Washington DC; Guggenheim Soho, New York

The Beach, Museum of Modern Art at Heide, Melbourne
Landed, National Gallery of Australia, Canberra
Localities of Desire, Museum of Contemporary Art, Sydney
Tyerabarrbowaryaou II, Museum of Contemporary Art, Sydney
Aussemblage, Auckland City Art Gallery, New Zealand
Fifth Havana Biennial, Cuba
Faciality, Monash University Gallery, Melbourne
Identities: Art from Australia, Tapei Fine Arts Museum, Taiwan; Wollongong
City Gallery; Gold Coast City Gallery
Sweet Damper and Gossip: Colonial Sightings from the Goulburn North East,
Benalla Art Gallery: Monash University Gallery, Melbourne, Shepparton

Benalla Art Gallery; Monash University Gallery, Melbourne; Shepparton Art Gallery

Adelaide Installations: incorporating the Adelaide Biennial of Australian Art, various sites, Adelaide

SEVEN HISTORIES OF AUSTRALIA

Urban Focus: Aboriginal and Torres Strait Islander Art from the Urban Areas of Australia, National Gallery of Australia, Canberra

Inner-Land: Australian Contemporary Art, Soko Gallery, Tokyo
Confess and Conceal: 11 Insights from Contemporary South East Asia and
Australia, Art Gallery of Western Australia, Perth
Fifth Australian Sculpture Triennial, Melbourne
Commitments, Institute of Modern Art, Brisbane
Aratjara: Art of the First Australians, Kunstsammlung Nordrhein-Westfalen,
Dusseldorf; Hayward Gallery, London; Louisiana Museum of
Contemporary Art, Humlebaek

9th Biennale of Sydney: The Boundary Rider, Art Gallery of New South Wales
Strangers in Paradise: Contemporary Australian Art to Korea, National
Museum of Contemporary Art, Seoul
Transgenerations, Queensland Art Gallery, Brisbane
Tyerabarrbowaryaou: I Shall Never Become A White Man, Museum of
Contemporary Art, Sydney
Southern Crossings, Camerawork Gallery, London, touring Britain to 1994

1991 Moet & Chandon Touring Exhibition (Winner Moet et Chandon Australian Art Fellowship)

You Came to My Country and You Didn't Turn Black, Queensland Museum, Brisbane
 Taqari Lia: My Family, Contemporary Aboriginal Art 1990-From Australia, Third Eye Centre, Glasgow, U.K.
 Adelaide Biennial, Art Gallery of South Australia, Adelaide
 Balance 1990: Views, Visions, Influences, Queensland Art Gallery, Brisbane Moet & Chandon Touring Exhibition

Paraculture, Artists Space, New York (toured by Artspace, Sydney)

Australian Perspecta, Art Gallery of New South Wales

Visual Poetics, Museum of Contemporary Art, (M.O.C.A.), Brisbane

1987 Little Masters, THAT Contemporary Artspace, Brisbane

VIDEO PERFORMANCES

Performance with Object for the Expiation of Guilt (Apple Premiere Mix), Noosa Regional Gallery, Noosa

Performance with Object for the Expiation of Guilt, Bellas Gallery, Brisbane D.U.H! (Down Under Homi), Sutton Gallery, Melbourne

Lauren Berkowitz

Born Melbourne
Lives and works Melbourne

EDUCATION

1991-93 School of Visual Arts, New York, MFA Sculpture

1988-89 Victorian College of the Arts, Graduate Diploma in Fine Arts, Sculpture

1983-85 Royal Melbourne Institute of Technology, BFA Sculpture

SOLO EXHIBITIONS

1994 Bags, Bottles, Newspapers, Karyn Lovegrove Gallery, Melbourne

1993 Installation #04, Information Gallery, New York1992 Tarook/Taarak, Realities Gallery, Melbourne

1990 Recent Works, Realities Gallery, Melbourne

1988 Recent Works, Realities Gallery, Melbourne

SELECTED GROUP EXHIBITIONS

1995 Blow Up, Rosyln Oxley9 Gallery, Sydney

Essence and Persuasion, Anderson Gallery, Buffalo, NY

1994 Projection: Filming the Body, The Basement Project, Melbourne Erptcponise-(perceptions), Information Gallery, New York

1993 Yoshii Gallery, New York

Vivifiance, Rockefeller Center, New York

Sightseeing Tours, Video Public Access Television, New York

Site of Interpretation, SVA Galleries, New York

Selections, MFA Special Projects, Part II, Visual Arts Gallery, New York Lauren Berkowitz, Stephen Bram, Debra Ostrow, Kathy Temin, 200 Gertrude

Street Gallery, Melbourne

Structures, Visual Arts Gallery, New York

1992 Range, Works on Paper, Visual Arts Gallery, New York

Miniatures, Realities Gallery, Melbourne Selected Works, Realities Gallery, Melbourne

Homage To Matisse, Visual Arts Gallery, New York

1991 Small Works, Realities Gallery, Melbourne

1990 Greenpeace Benefit Exhibition, Linden Gallery, Melbourne

Selected Artists, Realities Gallery, Melbourne

1990 Platform, Spencer St. Station Exhibition Space, Melbourne

1989-91 I.C.I. Contemporary Art Collection, Touring Exhibition, Australian Centre for Contemporary Art, regional galleries, Victoria, NSW & Queensland

1989 Active Garden, Museum of Modern Art at Heide, Melbourne

2x7, Ian Potter Gallery, The University of Melbourne

Sculptures in the Moat, National Gallery of Victoria, Melbourne

Works on Paper, Charles Nodrum Gallery, Melbourne

1987 Personal Views, Westpac Gallery, Victorian Arts Center, Melbourne

Works on Paper, Charles Nodrum Gallery, Melbourne

1985 Lemniscate, Roar Studios, Melbourne

ARTIST'S PUBLICATIONS/BOOKS

1995 Collected Histories

1994 Bags, Bottles, Newspapers

Terza Natura

1993 Recyclable

COMMISSIONS

1995 Collected Histories, Prahran 1836-1995, Toorak, South Yarra Library Melbourne

1991 Colonnade, Austin Hospital, Melbourne

1986 Tract Consultants, (Landscape Architects), Melbourne

Elizabeth Gertsakis

Born Florina, Greece
Lives and works Kalorama, Victoria

EDUCATION

1993 Monash University, Melbourne, M.A. Comparative Literature

1978 LaTrobe University, Melbourne, Dip.Ed.

1976 The University of Melbourne, B.A. (Hons)

SOLO EXHIBITIONS

1994 Beyond Missolonghi, Ian Potter Gallery, The University of Melbourne Sentimental City, Sutton Gallery, Melbourne

1989 A Glamorous Private History, Australian Centre for Photography, Sydney

1988 Innocent Reading for Origin, Tasmanian Museum and Art Gallery, Hobart; LaTrobe University Gallery, Melbourne; Centre for Contemporary Art of South Australia, Adelaide

1987 Innocent Reading for Origin, Australian Centre for Photography, Sydney

SELECTED GROUP EXHIBITIONS

1995 Topos: Occupied Space, Artspace, Sydney

1994 Persona Cognita, Museum of Modern Art at Heide, Melbourne

1993-94 Kodak Collection of Australian Photography, Australian National Gallery, Canberra

1993 Gathering, Griffith University Art Collection, Queensland

1991 Portrait Photography, Australian National Gallery, Canberra

1990 Second Language, Institute of Modern Art, Brisbane

1989 Fragmentation and Fabrication, Recent Australian Photography, Art Gallery of South Australia, Adelaide

1988 Australian Bicentenary Photography Exhibition, Australian National Gallery, Canberra

SELECTED RECENT PUBLICATIONS BY THE ARTIST

'Collaborations Lost in Western Delirium', *Photofile*, no.41, March 'Continental Sirens: Sexual and Heroic Cinema. Narratives of Despair', paper given at Charles Sturt University and published, *Third Text*, Summer 26

'Ending the Affair. Identity Aesthetics/Cultural Ethics', paper given at

Adelaide Biennial and published, Agenda, Winter

'The Thousand Handed Hydra', National Gallery of Victoria and Footscray Community Arts Centre Access Space

'Good Citizen Corday: Multiculturalism, Nationalism and Forgetting', paper given at the Feminist Cultural Studies Conference, University of Melbourne and published, Journal of Australian Cultural Studies, Spring

'A Longing for the True Place', Mattoid. Journal of Literature
'A Greater Jingoism: Multiculturalism and Australian Radical
Nationalism', Art Monthly, July

'A Pure Language of Heresy. The Work of Narelle Jubelin', *Binocular* 'An Inconstant Politics: Thinking About the Traditional and the Contemporary', *Multiculturalism and the Arts: Issues and Strategies*, eds., F. Rizvi & S. Gunew, Allen and Unwin, Sydney Words of Love: Folk Heterotopias', paper given at Wollongong University and published, *Interventions. Critical Writing in the Crafts*, ed., S. Rowley, Allen and Unwin, Sydney.

'Redemptive Motifs: Australian Cultural Policy and Practices', paper given at the Canberra Institute of Art and published, Agenda, 25 'A Political Will: Criticism Alone', Aspects of the Postcolonial, Critical Stategies Conference, Institute of Modern Art, Brisbane, and publication, Shift, IMA. 'An Ideal Future? An Uncertain Present', Art Network Magazine, no.15, July 'A Glamorous Private History', Third Text, no.19, Summer

CURATORIAL PROJECTS

Inherited Absolute, Australian Centre for Contemporary Art, Melbourne
In the Waiting Room: Evangelos Sakaris and Mark Themann, Australian
Centre for Contemporary Art, Melbourne

Heads Above Water: Annette Bezor, Fine Arts Gallery, University of Tasmania Bilte Moderne: Designer/Architects, Centre for the Arts Gallery, University of Tasmania

1985 Cernak: A Contemporary Allegory, Fine Arts Gallery, University of Tasmania

Anne Graham

1949 Born England
1975 Arrived Australia
Lives Sydney and works Nepean, NSW

EDUCATION

1983 Western Australia Institute of Technology, Grad. Dip. Ed.1973 Royal College of Art, London, M.A.

1969 Manchester Polytechnic, England, Dip. Art (Painting)

SOLO EXHIBITIONS

1995 Sweat, Roslyn Oxley9 Gallery, Sydney
A Sense of Place Lewers Beguest and Pe

1994 A Sense of Place, Lewers Bequest and Penrith Regional Art Gallery
Tunnel Vision, Canberra School of Art Gallery

1993 Through the Glass, Roslyn Oxley9 Gallery, Sydney LAP, Artspace, Sydney

Noemata, The Performance Space, Sydney

1991 Anne Graham, Roslyn Oxley9 Gallery, Sydney
 1988 So What, Roslyn Oxley9 Gallery, Sydney

1985 Avago, Sydney

1984 Museum of Western Australia

Australian Centre for Photography, Sydney

1983 Veneers, Darklight Photography Gallery, WA

SEVEN HISTORIES OF AUSTRALIA

SELECTED GROUP EXHIBITIONS

Doing Time, The Casula Power House, Casula, NSW (with Jacqueline Clayton)

Compound Time, Canberra Sculpture Forum

The Nuns Pool, 'Viewers and Audiences', Regional Galleries Conference,

Wollongong, NSW

Double Vision, Ivan Dougherty Gallery, Sydney

Art Felt, Newcastle University Gallery, NSW

Twenty Five Years of Performance Art in Australia, Ivan Dougherty Gallery,

Sydney and national tour

Shoebox Exhibition, University of Hawaii
Working with the Wall, Ivan Dougherty Gallery, Sydney

1993 Toll, Lewers Bequest and Penrith Regional Art Gallery
Hypothetically Public, Lewers Bequest and Penrith Regional Art Gallery
Black, Regional Galleries Touring Show
Fifth Australian Sculpture Triennial, Melbourne

1992 Blake Prize Exhibition, Blaxland Gallery, Sydney
Working in Public, Public Art Project, Artspace, Sydney
Future City, The Bond Store, Sydney
Transgressions, The Australian National Gallery, Canberra

1990 Blake Prize Exhibition, Blaxland Gallery, Sydney

1991 Blake Prize Touring Exhibition
Dissonance: Aspects of Feminism and Art, The Wharf, Sydney
Dissonance/West, Lewers Bequest and Penrith Regional Gallery
Microcosm, The Gary Anderson Gallery, Sydney
A Sense of Space, Coachhouse Gallery, Sydney
First Draft West, Sydney

1989 ICI Collection Tour

1987 Third Australian Sculpture Triennial, National Gallery of Victoria

1986 The Biennale of Sydney, Pier 2
An Interrupted Dialogue, Artspace, Sydney
Praxis in Practice, Praxis, Fremantle, WA
Performed and Present, Chameleon Contemporary Art Space, Tasmania
Coincidence of Location, First Draft, Sydney

1985-86 Touring component of Australian Perspecta 1985
 1985 Australian Perspecta 1985, Art Gallery of NSW
 1984 Five From The West, University of WA (touring)

Images and Fabric, Lewers Bequest and Penrith Regional Gallery

PERFORMANCE

Compound Time, Canberra School of Art Gallery
 The Nuns Pool, Viewers and Audiences Conference Wollongong
 Sweat - Street Performance, July-September, Manhattan N.Y.

Tunnel Vision -Living Breathing, Canberra School of Art

1986 A Fine Line I, The Biennale of Sydney, Pier 2
A Fine Line II, Praxis in Practice, Praxis, Fremantle, WA
CURATOR: Nausea, The Performance Space, Sydney

Balancing Acts II, The Performance Space, Sydney
Balancing Acts III, Project 48, AGNSW
Balancing Acts IV, The Performance Space, Sydney for
Australian Perspecta 1985

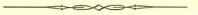
1984 Balancing Acts I, Institute of Modern Art, Brisbane Artspace, Sydney

Australian Centre for Photography, Sydney

Domestic Situations, Praxis, Fremantle, WA

No Protective Layers I, Anzart-in-Hobart

No Protective Layers II, Praxis, Fremantle, WA



Fiona MacDonald

1956 Born Rockhampton Lives and works Sydney

EDUCATION

1983

1989

South Australian School of Art, Bachelor of Arts (Fine Arts)
College of Art, Brisbane, Associate Diploma of Fine Arts

SOLO EXHIBITIONS

Close, Interpretive Centre, Rockhampton Botanic Gardens, Rockhampton 1995 1993-94 Mob, Mori Gallery, Sydney Universally Respected...how much of him is I, The Rockhampton Club, Rockhampton Honeymoon, Mitchell Library Vestibule, State Library of NSW 1992 O Taiti (Nevermore) & Oviri (Savage), Mori Gallery, Sydney 1991 Gauguin Suite, Mori Gallery, Sydney 1990 Cyclopaedia, Elizabeth Bay House, Sydney The Presence of the Past, Mori Gallery, Sydney 1988 Astronomy, Girghis and Klym Gallery, Melbourne Salon Des Ciseaux i, Mori Gallery, Sydney 1987 Salon Des Ciseaux ii, Studio 666, Paris Lure of the Grotesque, Mori Gallery, Sydney 1986 1984 Elective Affinities, Mori Gallery, Sydney

SELECTED GROUP EXHIBITIONS

Shard, Mori Gallery, Sydney

In the Company of Women: 100 years of Australian Women's Art from the Cruther's Collection, Perth Institute of Contemporary Arts Faciality, Monash University Gallery, Melbourne 1994 The Aberrant Object, Museum of Modern Art at Heide, Melbourne Sshhh..., Mori Gallery, Sydney 1993-92 The Boundary Rider, Ninth Biennale of Sydney, Art Gallery of NSW Temple of Flora, Mount Waverley City Gallery, Melbourne and national tour 1992 Blast, Mori Gallery, Sydney Second Nature, P3-Art and Environment, Tokyo 1991 Decoding the Flower, Nolan Gallery, Canberra Mori Gallery at the Chicago Art Fair 1990 Mori Gallery at the Frankfurt Art Fair Out of Asia, Heide Park and Art Gallery, Melbourne and national tour

In Full Sunlight, First Draft West, Sydney
In Full Sunlight, AGLASSOFWATER, Brisbane

Ten Thousand Square Feet, Melbourne

SEVEN HISTORIES OF AUSTRALIA

A New Generation: The 1980s, Australian National Gallery, Canberra No More Blue Horizons, Flaxman Gallery, London Dissonances, Espace Vendôme, Paris The Self Portrait, David Jones Art Gallery, Sydney The New Romantics, Macquarie Galleries, Sydney 1987 Modern Objects (Curator), Mori Gallery, Sydney Selected Affinities, Iam Factory, Adelaide Age of Collage, Holdsworth Contemporary Gallery, Sydney The Gothic: Peversity and its Pleasure, Institute of Modern Art, Brisbane 1986 Invitation Exhibition, Ballarat Regional Art Gallery Expatriates, Festival Centre, Adelaide A First Look: Philip Morris 83-86, Drill Hall, Australian National Gallery, Canberra 1985 Queensland Works, University of Queensland Art Museum, Brisbane Australian Perspecta '85, Art Gallery of New South Wales Colours-Form-Pattern, University of Tasmania, Hobart Most Beautiful Show in the World, Mori Gallery, Sydney 1984 Sydney-Seattle, Seattle, USA

H.J. Wedge

Born Cowra. Wiradjuri

EDUCATION

1993 Eora Centre for the Visual and Performing Arts, Diploma in Visual Arts, Petersham TAFE, Sydney

SOLO EXHIBITIONS

Brain Wash, Gallery Gabrielle Pizzi, Melbourne
 Wiradjuri Spirit Man, Boomalli Aboriginal Artists Co-operative, Sydney
 Wiradjuri Spirit Man, Tandanya National Aboriginal Cultural Centre, Adelaide
 Coo-ee Gallery, Sydney

SELECTED GROUP EXHIBITIONS

True Colours: Aboriginal and Torres Strait Islander Artists Raise the Flag,
Boomalli Aboriginal Artists Co-operative & The Performance Space,
Sydney
Celebrating NAIDOC Week, Oxford Street, Paddington, shopfronts
Gallery Gabrielle Pizzi, Melbourne
Dhaguu Yandhal: Aboriginal Art in NSW, Boomalli, Sydney
Don't Leave Me This Way: Art in the Age of AIDS, National Gallery of
Australia, Canberra
Urban Artyfacts, Boomalli, Sydney
Yiribana, Art Gallery of New South Wales, Sydney
Power of the Land: Masterpieces of Aboriginal Art, National Gallery of
Victoria, Melbourne

Urban Focus: Aboriginal and Torres Strait Islander Art From The Urban Areas of Australia, National Gallery of Australia, Canberra Untitled?, Open invitation exhibition for artists from NSW, Boomalli Perpetual Motion, Tandanya National Aboriginal Cultural Institute, Adelaide

True Stories, Artspace, Sydney

True Colours: Aboriginal and Torres Strait Islander Artists Raise the Flag, touring England 1994

Postcodes, Arts Council of New South Wales, touring NSW 1994 + Positive: artists addressing A.I.D.S., Campbelltown City Art Gallery, NSW Wiyana/Perisferia(Periphery), touring regional galleries in New South Wales

1993-94 HJ Wedge: The Artist's Studio, Art Gallery of New South Wales, Sydney Continuity, ANCAAA/Desart/Boomalli Boomalli Aboriginal Artists Cooperative & The Performance Space, Sydney

Been, Gone, Is, Richard Bell, David Fernando, Vince Serico, Ian Abdulla

and Harry Wedge, Boomalli, Sydney

Nambundah - Of Our Land Festival, Belvoir Street Theatre, Sydney Earth Tones, Humanist Society of University of New South Wales, Sydney Australian Perspecta 1993, Art Gallery of New South Wales, Sydney Budapest Autumn Festival, Vigado Gallery, Budapest, Hungary sayin' something: Aboriginal Art in New South Wales, Boomalli Aboriginal Artists Co-operative, Sydney

Works on Paper by Urban and Contemporary Aboriginal Artists, Hogarth Gallery, Sydney

Wiyana/Perisferia(Periphery) Latin American artists and Aboriginal artists, curated by Boomalli at The Performance Space, Sydney, Satellite exhibition, 9th Biennale of Sydney: The Boundary Rider. Touring New South

Wales 1993-94

Annual Members Exhibition, Boomalli, Sydney 1991 Ian Abdulla(Njarrindjeri) & Harry Wedge(Wiradjuri) Boomalli, Sydney

John Wolseley

Born UK 1938 1959-60 Lived Paris 1962-69 Lived London 1976 Moved to Australia

1984-87 Travelled extensively through north-western Australia

Moved to Melbourne 1987

1991-92 Returned to central Australia to explore Simpson Desert

1994-95 Four months in Patagonia and Tierra del Fuego charting Gondwana connections

EDUCATION

St Martins School of Art, London

SEVEN HISTORIES OF AUSTRALIA

SOLO EXHIBITIONS

An Installation: 1993 Million Drawings Being an Examination of Australia's Flora Since the Proterozoic Era, Queen Victoria Museum and Gallery, Launceston Desert: A Catalogue of Hidden Things in Sand and Paper, Australian Galleries, Melbourne The Simpson Desert Survey, Australian Print Workshop, Melbourne Paintings, Lithographs and Sedimentary Prints from the Simpson Desert, Rex Irwin Gallery, Sydney

Life in Mud and Sand, Australian Galleries, Melbourne 1989 The Pearl Fisher's Voyage from Ise Shima to Roebuck Bay and other recent paintings, Rex Irwin Gallery, Sydney

Nomadism: John Wolseley Twelve Years in Australia: Paintings and Drawings, 1988 University Gallery, The University of Melbourne

From Wittenoon to Broome: Paintings of North Western Australia, 1984-1987, 1987 Joye Art Foundation, Rex Irwin Gallery, Sydney and AGWA, Perth, 1988

From Bendigo to Kyoto, Bendigo Regional Art Gallery and Rex Irwin, 1984 Sydney

Realities Gallery, Melbourne 1982

Geelong Regional Art Gallery 1980 The Larapinta Land Journey, Rex Irwin Gallery, Sydney

Realities Gallery, Melbourne 1978 Mayor Gallery, London 1971

Mayor Gallery, London 1965

1962 Architectural Association, London

SELECTED GROUP EXHIBITIONS

Amcor Paper Awards, Westpac Gallery, Melbourne and national tour 1995

1992 Mobil Print Award, Australian Print Workshop, Melbourne

Indo-Eco, touring exhibition, Victorian regional centres 1991 Off the Wall, In the Air, A Seventies Selection, Monash University Gallery and ACCA, Melbourne

Diverse Visions, Queensland Art Gallery, Brisbane

Two Hundred Years of Australian Painting, Museums of Modern & Western Art, Tokyo & Kyoto

The Face of Australia: The Land, the People, The Present, the Past, Australian 1988 Bi-centennial Authority touring exhibition A Changing Relationship: Aboriginal Themes in Australian Art, S.H.Ervin Gallery, Sydney

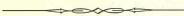
1989 Michael Johnson, Bernhard Sachs, John Wolseley, Galerie Baudoin Lebon,

Landscape Art: Two Way Reaction, ANG at ANU, Canberra 1981 Landmarks, Victorian College of the Arts Gallery, Melbourne

1972 Florence Print Biennale

International Print Biennale, Buenos Aires

Touring Exhibition East Anglia sponsored by S.W.Arts, U.K. 1974 Wardour Music Festival Joint 3D works with Noah Morris, U.K. 1966



Catalogue of Works

GORDON BENNETT

Big Romantic Painting: Apotheosis of Captain Cook 1993

Synthetic polymer paint on canvas 182 x 400 cm. Collection: The University of Melbourne.

Death of the Ahistorical Subject: Up Rode the Troopers A, B, C 1993

Synthetic polymer paint and photocopy on canvas. Two panels: 167 x 137 cm, 50.4 x 40.5 cm. Collection: Vizard Foundation. On loan to The University of Melbourne.

Home Sweet Home 1993

Series of seven watercolour and pencil works on paper. Each comprises two sheets: each sheet 27.5 x 19 cm. Collection: Michael Aleksander, Surfers Paradise, Queensland.

LAUREN BERKOWITZ

Woven Histories 1995

Installation: rolled A3 sheets of photocopied paper. 338 x 210 x 150 cm. Courtesy of the Artist.

Heart's-ease 1995

Installation: garden bed of Pansies and indigenous plants. Diameter: 360 cm. Generously assisted by the City of Melbourne and SERCQ Australia.

ELIZABETH GERTSAKIS

Three Devotions (What Time Is It?) 1995 Three Devotions (Shall We Go to Heaven? 1995

Three Devotions (America and World Destiny) 1995

Three triptychs of mural size colour bubble jet prints. Each panel: 91.3×58.8 cm. Collection: the Artist. Courtesy of Sutton Gallery, Melbourne.

ANNE GRAHAM

Doing Time, Three Vitrines 1995
Three display cases: human hair, horse hair, raw
wool, needles, pins, scissors, stone, card, chalk,
fabric, glass, metal. Each case: 150 x 153 x 62 cm.
Collection: the Artist. Courtesy of Roslyn Oxely9
Gallery, Sydney.

ANNE GRAHAM AND JACQUELINE CLAYTON

Doing Time 1995

Gelatin silver photographs. 84 panels: each 48 x 60 cm. Collection: the Artists. Glass negatives courtesy of The Justice and Police Museum, Sydney.

FIONA MACDONALD

Close 1995

Series of ten gelatin silver photographs, sepia toned and collaged. Each: 42 x 32 cm. Collection: the Artist. Courtesy of Mori Gallery, Sydney.

H.J.WEDGE

The Love of His People 1995 Dirty Animals 1995 Feelings 1995 The Early Bird Catches the Early Humans

1995 Aeroplane 1995

Each 35 x 50 cm. Synthetic polymer paint on paper. Collection: the Artist. Courtesy of Boomalli Aboriginal Artists Co-operative, Sydney.

Gang Bang 1995

 35×25 cm. Synthetic polymer paint on paper. Collection: the Artist. Courtesy of Boomalli Aboriginal Artists Co-operative, Sydney.

JOHN WOLSELEY

Concerning the moving apart of Gondwana and the present position of Australia and Patagonia and how the great tree genus Araucaria evolved and was named and celebrated followed by its radical depletion 1995

Installation: arc of watercolour and pencil drawings on paper, plant specimens, sextant and laser cut vinyl lettering. Dimensions variable. Courtesy of the Artist. Gordon Bennett

BIG ROMANTIC PAINTING: APOTHEOSIS OF CAPTAIN COOK 1993

SYNTHETIC POLYMER PAINT ON CANVAS

182 x 400 cm

COLLECTION: THE UNIVERSITY OF MELBOURNE



Catalogue of Works

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FIONA MACDONALD

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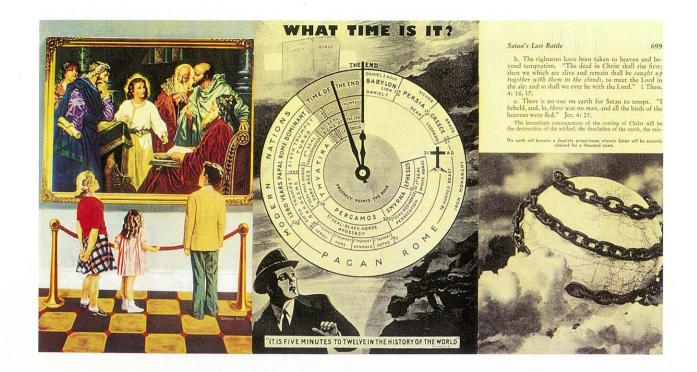
Installation: arc of watercolour and pencil drawings on paper, plant specimens, sextant and laser cut vinyl lettering. Dimensions variable. Courtesy of the Artist.



Lauren Berkowitz WOVEN HISTORIES 1995 (DETAIL) INSTALLATION: ROLLED A3 SHEETS OF PHOTOCOPIED PAPER 338 x 210 x 150 cm COURTESY OF THE ARTIST



Fiona MacDonald CLOSE 1995 (DETAIL) GELATIN SILVER PHOTOGRAPH, SEPIA TONED AND COLLAGED 42 x 32 cm COLLECTION: THE ARTIST. COURTESY OF MORI GALLERY, SYDNEY



Elizabeth Gertsakis

THREE DEVOTIONS (WHAT TIME IS IT?) 1995
TRIPTYCH OF MURAL SIZE COLOUR BUBBLE JET PRINTS
EACH PANEL: 91.3 X 58.8 CM
COLLECTION: THE ARTIST. COURTESY OF SUTTON GALLERY, MELBOURNE

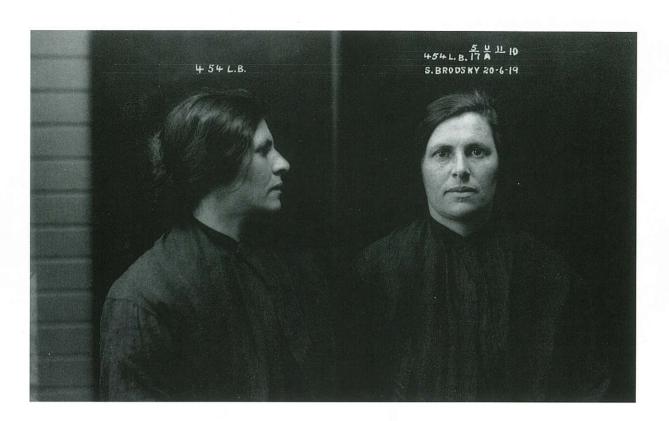


H.J. Wedge

The Love of His People 1995

SYNTHETIC POLYMER PAINT ON PAPER 35 X 50 CM

COLLECTION: THE ARTIST. COURTESY OF BOOMALLI ABORIGINAL ARTISTS CO-OPERATIVE, SYDNEY

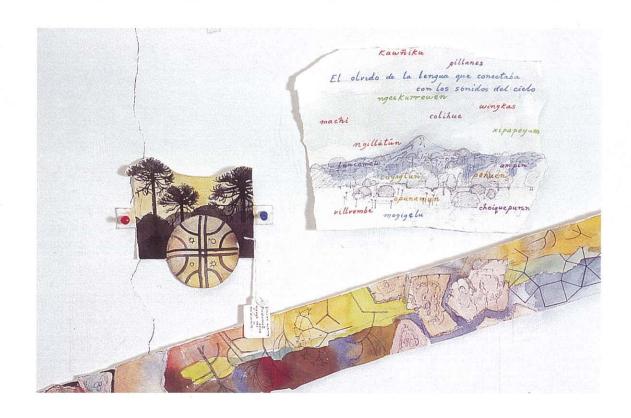


Anne Graham and Jacqueline Clayton

Doing Time 1995 (DETAIL)

GELATIN SILVER PHOTOGRAPHS 84 PANELS: EACH 48 x 60 CM

COLLECTION: THE ARTISTS. GLASS NEGATIVES COURTESY OF THE JUSTICE AND POLICE MUSEUM, SYDNEY



 $John\ Wolseley$ Concerning the moving apart of Gondwana and the present position of Australia and Patagonia and how the great tree genus Araucaria evolved and was named and celebrated followed by its radical depletion 1995 (detail)

Watercolour and pencil drawings on paper Dimensions variable Courtesy of the Artist

Australian Centre for Contemporary Art