

Inherited Absolute

A R T I S T S W I T H C H I L D R E N

Inherited Absolute

A R T I S T S W I T H C H I L D R E N

Australian Centre for Contemporary Art

24 July – 23 August 1992

Acknowledgements

I would like to thank all of the following people who generously contributed to the development, preparation, and collating of this exhibition:

– The financial support of the Visual Arts and Crafts Board of the Australia Council for the Development Grant (1991) toward the research for this exhibition.

– Elizabeth Gower for her initial work on the idea of putting together an exhibition about artists becoming parents. We were both mothers of very young children when working at the art school of the University of Tasmania. Elizabeth's first baby was born in Hobart and my daughter was two when I returned to full-time work. It seemed that so many artists had become married (to each other) and then all had children within a close number of years. The shift from professional career artists to artist parents presented enormous and astonishing new facts to deal with on a daily basis, as well as the impact that was being made on the kind of work we were doing. After Elizabeth Gower's return to Melbourne she thought it was time someone documented and commented on what was happening. I was pleased to take up the initial challenge and have developed it in a way that pursued my own interests as well as hopefully remarking on and representing the directions of the many others involved.

– The following galleries and dealers represent the artists in this exhibition:

Charles Nodrum Gallery, Melbourne; Powell St Gallery, Melbourne; Luba Bilu Gallery, Melbourne; Realities, Melbourne; Muswellbrook Regional Gallery, NSW; Ray Hughes Gallery, Sydney; James Baker, Museum of Contemporary Art, Brisbane; Bruce Pollard, Pinacotheca, Melbourne; Tolarno Galleries, Melbourne; Mori Gallery, Sydney; Bellas Gallery, Brisbane.

– The private collectors who kindly gave us permission to borrow their works:

James Baker, Don Williams and Suzanne Buissink, Peter McMahon and Associates, Charles Nodrum, the Smorgon Collection, Vinrose Pty Ltd and Jennie and Barrett Watson, and those who wish to remain anonymous.

– The artists: Irene Barberis, Warren Breninger, Steven Cox, Chris Dyson, Philip Faulks, Sigi Gabriele, Adrienne Gaha, Elizabeth Gower, Geoff Hogg, Amanda Laming, Geoff Lowe, John R. Neeson, Jan Nelson, Siobhan Ryan, Imants Tillers and Isidore Tillers. Discussions with them about their work and experience of their children has determined my responses as the curator of this exhibition.

– Julie Marcus, Senior Curator of Social History at the Australia National Museum, Canberra for her essay contribution 'A Visitor from the Fifties: Family Life, Gender and Sexuality'.

Finally, I would like to thank Jenepher Duncan and Juliana Engberg for assistance in the organization of this exhibition and the staff at ACCA for their help in the preparation and installation.

But last, if not least, as curator and on behalf of the artists I would like to dedicate this exhibition to our twenty-eight children.

Elizabeth Gertsakis
Exhibition Curator

Inherited Absolute

Guest Curator: Elizabeth Gertsakis

Exhibition dates: 24 July – 23 August 1992

ACCA gratefully acknowledges the assistance and co-operation of guest curator Elizabeth Gertsakis, the artists and lenders during the organisation of this exhibition.

Australian Centre for Contemporary Art
Dallas Brooks Drive, South Yarra 3141
Affiliated with Monash University
Telephone (03) 654 6422

Published by the Australian Centre for Contemporary Art Inc
July 1992
Edition 400

ISBN 0 947220 14 3

© The authors and the Australian Centre for Contemporary Art

Proofing: Louise Stirling
Word processing: Jane Trengove, Penelope Aitken
Photography: Henry Jolles, Alistair Clarke
Design: Terence Hogan
Printing: Econoprint

No material, whether written or photographic, may be reproduced without the permission of the artists, authors and the Australian Centre for Contemporary Art. The opinions expressed in this catalogue are those of the authors and not necessarily those of the Australian Centre for Contemporary Art.

Australian Centre for Contemporary Art
Director: Jenepher Duncan
Assistant Director: Juliana Engberg
Administrator: Mary Dancuk

ACCA is assisted by the Victorian Ministry for the Arts and the Visual Arts/Craft Board of the Australia Council



Inherited Absolute

Artists with Children

ELIZABETH GERTSAKIS

The Context:

The representation of children by their artist mothers and fathers is hardly new to secular art. In Melbourne during the post war years of the forties and fifties, artists such as Joy Hester, John Brack and Charles Blackman painted personal images of their children which were also powerful symbolic pictorial elements of their new art styles. In their work, certain modernist anxieties combined with self-consciousness as artist radicals, and fixed onto the idea and image of the child, amongst other things. John Perceval and Arthur Boyd took up the theme of the child, respectively, in autobiographical and universal paradigms of innocence in the face of perceived moral social decay.

As a group of Australian artists, they were guided by European expressionist art movements, especially Surrealism's linking of art to the Freudian unconscious, re-constructing in their own terms an equation of the childlike condition with the artist's expressive urgency, with immediate feeling and instinctive creativity. What they shared with their European counterparts was the genuine belief that this romanticization of the child, (along with the madman, the naive and the dreamer) was different to all previous ones.

The promise of early modernism's dense cluster of theoretical scientisms to reveal everything that was hidden, unknown, clouded by half-knowledge, superstition and ignorance, meant that even art, when joined with theory, could be part of the epoch's revelations.

Western culture quickly came to accept the view that the detached objectivity of theory, heightened by the powers of human subjectivity (in this instance, that of an artist's), could discover and then represent all internal and external physical truths, from the smallest to the greatest infinite.

Theories about the child, the adult, sexuality, society, power, race, language, perception, art, consciousness, matter and the physics of the universe

were differentiated from past idealisms by the new scientific attitude to human knowledge and observation. When the clinician, theorist, social scientist or artist investigated and represented the child, they manifested an attitude towards knowledge, not only as a condition of the child's being, but which, in the language of its description undertook some kind of new and absolute movement toward an unspoken outcome, a transcendence. This can be re-stated for what it means in the human social relationship in the function of knowledge as power, enquiry as a continuous reforming of the hierarchical, as a recognition of mediations existing in the social order. In the early twentieth century this took on its own particular visionary quality or ethos, its mark across all its intellectual endeavours (objective/subjective) was its unspoken faith in validation, both in the public realm as knowledge and in the private as a key to self-validation.

For example, Freud's theories about human neuroses and even the wildest, most despairing images of German expressionist painting locate knowledge as a kind of logic about the world which only waits for discovery or perception. If it were not possible to achieve it now, then it would certainly occur at a later date. With such a heavy and complex cultural investment in validation there could be no doubt that investigative twentieth-century culture would somehow come up with the 'goods', that it would someday be able to explain itself.

The holocausts of the first and second world wars might indeed suggest that structural and technical theories of order and explanations would need to become more intensified as surface morality diminished, ebbed and flowed, as the body social kept failing. The analytic terms of the new ideality were not so much challenged or threatened by murderous war, as looked at with even greater desire as a self-validating opposite, as the superior antithesis of what also would remain in place as its opposition.

Visionary and analytic theory confronted by animal brutality and ignorance was not really the catastrophic contradiction that spoiled the modernist enquiry; they might be imagined instead in tandem, borrowing across seemingly unbroachable chasms. If war promised nothing but death and destruction, theory promised nothing but the gnawing informed inability to escape the speculative proposition.

The child (and the feminine, not coincidentally), its subjectivity and sexuality as part of the grand speculative proposition, becomes the most potent subject/object symbol within scientific idealisms, rhetoric and its oscillating need to move from chaos to order, from identity to non-identity, from unknown to known, from life to death, from the present to the future. The child, and radiating from it every aspect of the society, carried within it the threat and compulsive attraction of the unknown. This could not be tolerated, and like all objects of social currency entered into the battle for ownership, cultural investment and control.

That middle generation of Australian artists that inherited formative modernism's language, subject (psychological or abstract) and anxious idealism which so explicitly focused on the symbolic child – the icon of potency and speculation within pessimism, are *in loco parentis* of this exhibition's generation of parent artists, some of whom were born in the late forties, the rest in the fifties. The six women and nine men: Irene Barberis, Adrienne Gaha, Elizabeth Gower, Amanda Laming, Jan Nelson, Siobhan Ryan, Warren Breninger, Steven Cox, Chris Dyson, Philip Faulks, Geoff Hogg, Sigi Gabriele, John R. Neeson and Imants Tillers have inherited modernism, willingly or unwillingly, only one to two generations away from its validating stumblings.

This now postmodernist inheritance carries within it the stylistic and conceptual absolutes of accepted cultural paradigms even as they have extended, challenged, contradicted or critically cannibalized the tenets of earlier theoretical and pictorial schemata. Greater or lesser components have been absorbed and popularized within colloquial meaning, and in the process of late twentieth-century cultural retrospection have also attached ideas and images from the pre-modern past.

In contemporary usage, these absolutes are now component parts. Like grammar in language, they have become arbitrary concatenations rather than verifiable units of whole parts, transmitted through cultural production and cultural reproduction;

cell-like they no longer make up any single coherent system of meaning but reproduce their original modernist schema, the plan for a plan within each repetitive fragment or duplication. Such cultural abstraction, once imagined as having been the inventive schema of theory, in fact now characterizes reality in general. We could go as far as acknowledging, by virtue of the chain of reproducibility, that we are now, even though still sensate and biological, actually living in a virtual reality. This goes further in that it incorporates human biological reproduction into the blur of unfixed but memorial, value-laden inconsistencies.

This exhibition's generation of artists have had to wonder how they would enter biological reproduction (very few were sixteen and had an 'accident') when faced with both romantic conservative traditions which laid down narrow but clear biases about who was an artist and how they were meant to be and live, as well as the ongoing concerns women artists have about their survival as artists if caught up in the 'wife, family, mother' set of expectations.

Both the conservative stereotype of the artist, as well as the anxiety about the impact of 'family' on personal creativity, appeared to be still heavily reinvesting (outside of economic pressures and prohibitions) in mind/body, culture/nature, art/life splits and dichotomies. If the early modernist theoretical principles and attitudes to knowledge still invoked some kind of transcendent outcome behind and beyond science, and postmodernist theory carries that of transcendence as residue in its autonomous and reproducing fragments and oppositions, how then is that inherited transcendence dealt with in terms of the old splits positioned around choices about sexuality and biological reproduction?

The key is within the path of the history of modern/postmodern theory itself, both from this position and observation of the art that is being produced, as well as the kind of lives that are being led in our times. If nothing else, the inheritance of theory has given us permission to live in contradictions, to surround ourselves with the transmission of past absolutes, moral, biological, sexual, aesthetic and scientific. Inherited ideality in fragments has evolved into the logic of our present condition, and ideality is best when it is in fragments.

In the logic of infinite repetition – reproducibility is theory's antidote to its originary purism. Within the order of imitation, mimicry, reference and



Jan Nelson, (from the series) *La Boudoir Hysterique* 1992 Cat.41

eclecticism exists the morality of both sexuality, the giving of birth and of culture. It will only stop when it stops. Old transcendencies, along with their singular grand oppositions, are no longer really tenable, and very few people actually live their lives that way, although they may appear to live in turn through some or all of them.

These artists have absorbed the culture of contemporary theories consisting variously of the work of feminism, politically and also critically in the construction of gender and power relations; gender inheritance; the critique of meaning through the influence of studies in semiotics; deconstructive criticism; the permutations of Freudian analysis through Lacan and his followers; questions of environmental and social degradation; and the politics of cultural difference. Contemporary consciousness understands residues of value but certainly cannot sustain fixities of value.

In the eighties and nineties, discussions about the 'work of life in an age of the mirror of reproduction' can be understood as the infinite splits of idealism's conclusion. This is visibility and meaning as 'chaos theory' handmaiden by a tradition of textuality that duplicates that chaos but still signifies explanation.

Therefore while all of the above may be true, it will also be true that this generation of artist parents has had to learn how to deal with equally inherited, inconsistent and fallible notions of family love, sibling rivalry, parental love, the nurturing of the child to enter into some degree of behavioural and moral conformity for purposes of survival, the need to provide one's children with integrated explanations, concessions to consensus, the complexity of the isolating and closing off within a 'family', the slow but certain establishment of pre-played family agendas, and the knowledge about both absolute creativity and absolute responsibility.

Looking at the works in this exhibition, the child in art can still remain personal whilst also being an accretion of all the arguments, theories, ideas and constructions that it has had to historically carry in order to be seen, called into existence, validated. Its once promissory potency as a space for ideal speculation has not changed its condition; if the child in art no longer represents a capacity for theory to eventually explain itself, it instead exists as a multiple of the effort of explanation. Its function, both biological and cultural, is that it at least has the capacity to reproduce itself.

Thus, the having of a child for this generation of artists, their representation/examination of its impact, meaning and context is manifested as a late critique of twentieth-century epistemology and social transformation. Reproduction here, in its broadest understanding, emerges as both a splitting and colluding strategy in the formation of individual consciousness for the parent and the child.

The Works:

Given the hypothesis about theoretical modernism and the idea of inheritance as reproduction, I focused on the traditional fine art medium of painting. It quickly became apparent that certain themes constituted both familiar and new genres within the history of painting, within which these artists were taking up positions that often represented sexual differences or possible gender perspectives on interpretation within the genre.

In a general but very important sense the works in this exhibition extend the historical contents of modernism's styles as a play with inherited, now academic, tradition, even though specific details may be drawn from the media and from popular culture. Deconstruction of painting's content and aesthetic via theories of representation has meant that this generation of artists has full permission to enter an orthodoxy of painting as the late Victorian artist may have felt about entering the iconography of classicism. And like the sign after it has been evacuated but keeps signifying, so too do the mimics in the styles of these artists keep signifying originality.

The categories/genres of course are not exclusive and artists overlap in all directions. These emerged from observation rather than from any preconceived notion of classification, and made up seven general groupings or themes; sexuality and gender (Adrienne Gaha, Steven Cox, Warren Breninger), still life/interiors (Amanda Laming, John R. Neeson), theories of order and chaos (Jan Nelson, Christopher Dyson), pattern and symbol (Siobhan Ryan, Philip Faulks), seriality and fragmentation (Elizabeth Gower, Imants Tillers), epic narrative (Sigi Gabriele, Geoff Lowe), and the family genre (Irene Barberis, Geoff Hogg).

Within these they all have the child as their central theme or reference. Many artists directly reference their own children and others comment on aspects of childhood experience: the child in the context of family mythology, the child as a

contributor to or component of the world of objects, the child as a unit of representation of the family, the child as a victim of brutality and abuse, while some experience the birth of their individual child as a trigger to reconsideration of their own childhood.

In the work of Adrienne Gaha, Steven Cox and Warren Breninger, vulnerability, paranoia around gender and sexuality are focused in the confrontational use of the child's body as stereotype, victim or passive subject.

Steven Cox reinvests in the space and motifs of British figurative abstraction, specifically the work of Kitaj and Hockney; picking up with his own form of critical detachment the particular threatening violence of overinscribed male homoeroticism. From murderous, *Fresh Fields and a wee pal* 1986-7 (the work references the English moors murders of several children in 1963) to the equally sexually self-confronting *Mighty oaks from little acorns grow* 1988.

Adrienne Gaha is stylistically and emotionally Cox's gender antithesis. In using images of children from sentimental, often moralizing Victorian subject matter in painting, and textile patterns from Victorian decorative styles, she points to coy female sexual repression in earlier symbols of overinscribed female eroticism. Her copies of sweet little Victorian girls have been tampered with and now have been given the hardly discernible but pointed significance of a goat's cloven feet, *Bokkepootjes II* 1990 and *Bokkepootjes III* 1991. Gaha's layerings of patterns confront gender stereotype and range across images of baby boy bodies in between wallpaper designs of Canadian mounties and red Indians, *Bombalonne* 1992, to eighteenth-century bucolic love scenes behind little girls listening to sermons, *Bokkepootjes III* 1992. These layerings demarcate barriers and exclusions as well as taboos and sexual fear as they colonize the image and sexual experience of the child.

Warren Breninger's five images of *The Sick Child* 1985-9 rely on the layer of naturalism that is the explicit quality of the body when photographed, which is then romanticized by the colour and surfaces of the painterly tradition. The child's relationship to the observer, (to the father and to all others subsequently) operates in the blank space demanded by portraiture as well as photography's practice in the eye to eye gaze.

John R. Neeson and Amanda Laming, as artists strongly preoccupied with drawing, interestingly converge in the area of still life interiors. Neeson's

vocabulary draws directly on repetitions of both traditional and modernistic schemata for still life and pictorial construction. It is based on the classical grids of perspective, the geometries of Cézanne's postimpressionism, the shallow spaces of Spanish seventeenth century still life painting, the pictorial machinery of the baroque drape and the celestial infinite of blue-skyed ceilings. Around these structures of objects within frames is incorporated the child's intercession. Orbs become spinning tops, pyramids become wooden blocks *Toys, His and Mine* 1987, and ellipses become toy trains *Small Reflection* 1988-9.

Amanda Laming eschews the grand tradition of still life, and in terms of scale, graphic method and conception literally interiorizes her subject into a fragile, precious and anxious subjectivity about the newborn infant and its ritual objects of nurture. Tiny scratching tones of soft lead pencil draw minute baby slippers, and receding they become isolated patches on a piece of very empty space. An infant's hairbrush and stick-like highchair assume surreal potency as miniatures, and the mother/female when she appears, is ghostly, insubstantial and vulnerable. She, like the objects and the child she now has attached to her, is ephemeral, the drawings just as transitory.

Siobhan Ryan and Philip Faulks, using overt pattern and iconic symbols, produce work that challenges male/female styles and content, stereotypes and sensibilities.

Faulks' earlier references to the birth of his first child, *We Had A Baby* and *At Night* 1987 draw on totemic, tattoo-like, almost Polynesian motifs to represent an archetypal child in a ritual cruciform central core; the symmetry of birth corresponding to larger nature. In the small painting *At Night* this expands into a river of foliate symbols of growth connecting the child's place of sleep to his house/home of belonging.

In 1990 Faulks modified his telescopic collapsing of interdependent symbols and devised a broader narrative of private family history and mythology in which he interposes his own childhood experience. In the paintings *Reveal, Conceal and Fail* 1990, Faulks' flat ordered patterns and colours form pictograms, they are a wistful and curious mixture of both English Arts and Crafts' lyric naturalism, with an almost formulaic treatment of bodies reminiscent of Persian or Indian art. Hands are pale schematized abstractions telling the secret drama

enacted within the family – mother to child, child to nature, father to son, past to future. Like Tarot card symbols they mark rites of passage and initiation through the growth of a particular individual in the family.

Siobhan Ryan also uses dense pattern and symbol but is remote from the gentle and melancholy drama of spiritual birth and growth in Faulks' painting. Her sources are in the stuff of plastic consumer culture, a choreography of Gumby-like 'family' figures, *Unit* 1991, images from the popular press, the comic, the flotsam and jetsam of found and painted 'tack' surfaces melded together in a melée of rough, if not really harsh, tonality. White highlights over massed areas of amorphous abstraction are defined by overlays of grids made by repeated stencils of objects such as sixties' plastic doyleys and fifties' advertising graphic techniques.

The painting of her baby son's face, *Hunter* 1991, appears beneath and behind red industrial chain mesh that sprouts plant-like growth while below is a medieval European shadow vignette of 'hunters' returning with their prey. The layering continues in *Boudoir* 1991; the central image a spilling saucepan, with its red and toxic-looking contents pouring over a trash romance image of a man attempting to console a woman who has had enough of domestic limitations. And yet for its surface restlessness, brash colour and almost folk-punk imagery, it is highly structured into orders of reference and formal visuality, like all the work in this exhibition.

Jan Nelson's *La Boudoir Hysterique* 1992, the photographic image of a woman's hands on a microscope, perhaps focusing, preparing to make an observation, is accompanied by two cell-like oval shaped transparent and engraved perspex pieces, *Transplant*, *Gift*, *Donor* and *I need a Heaven*, from 1990.

In a very lucid and elegant way, these works take up the central thesis of this exhibition's link between the inherited scientific idealism of the modernist century as theory in culture, which cumulatively repeats itself within all form of reproduction, with the child representing the most unique human evidence of previous experiments, outcomes and idealisms.

Nelson's works were influenced by the experience of medical reproductive technology and were done prior to having children. Acknowledging the dominance of scientific idealism, the feminist position in her work looks at the structural divisions that

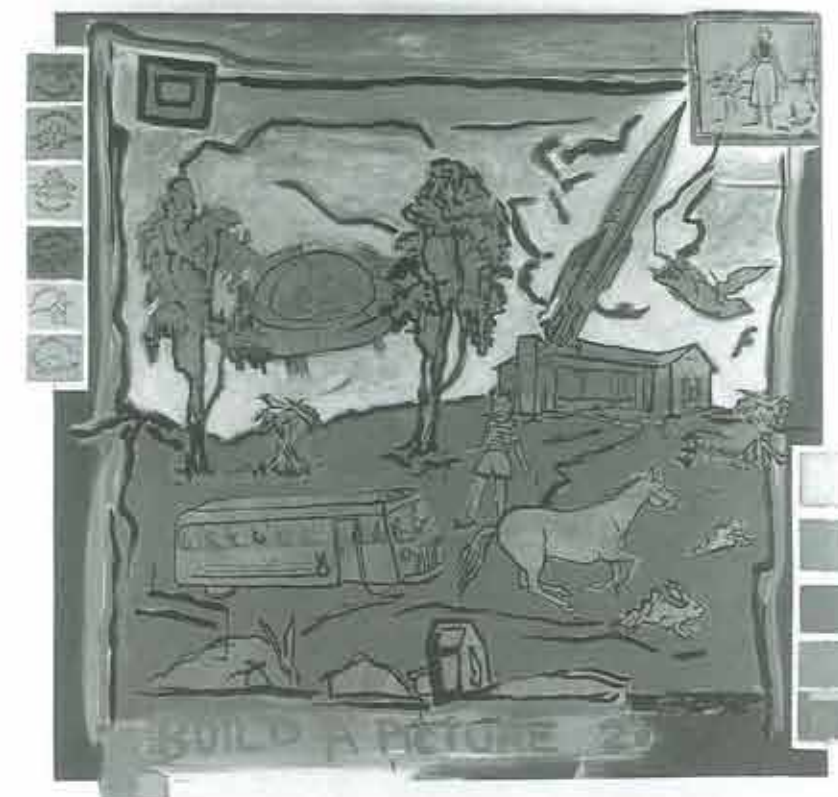
reproduce the will to order as it transforms into infinities of irrationality and into something closer to human experience. In this way, even though her work, its methods and references appear to reproduce the crisp, clear clinical structures of order and the truth of its materials, she is in fact determined by the same disorder and chaos that Chris Dyson conversely sees as the substance and premise to making order.

Dyson's painting of his son, *Spencer* 1986, appears like some explosive distortion. The child's cranium is a massive abstraction of paint as organism and viscosity, colour and tone as flame or phlegm and yet such an abstract expressionism that it quickly moves from the level of surface chaos back to its source in the body and appearance of the child. In this work and in Dyson's practice as an artist, chaos and disorder never depart from their sources in the known and yet order never departs from experience into abstraction as an ideal.

Sigi Gabriele and Geoff Lowe both devise universal cosmologies and epic narratives, the child enmeshed in allegory and subject to external laws of both nature and culture.

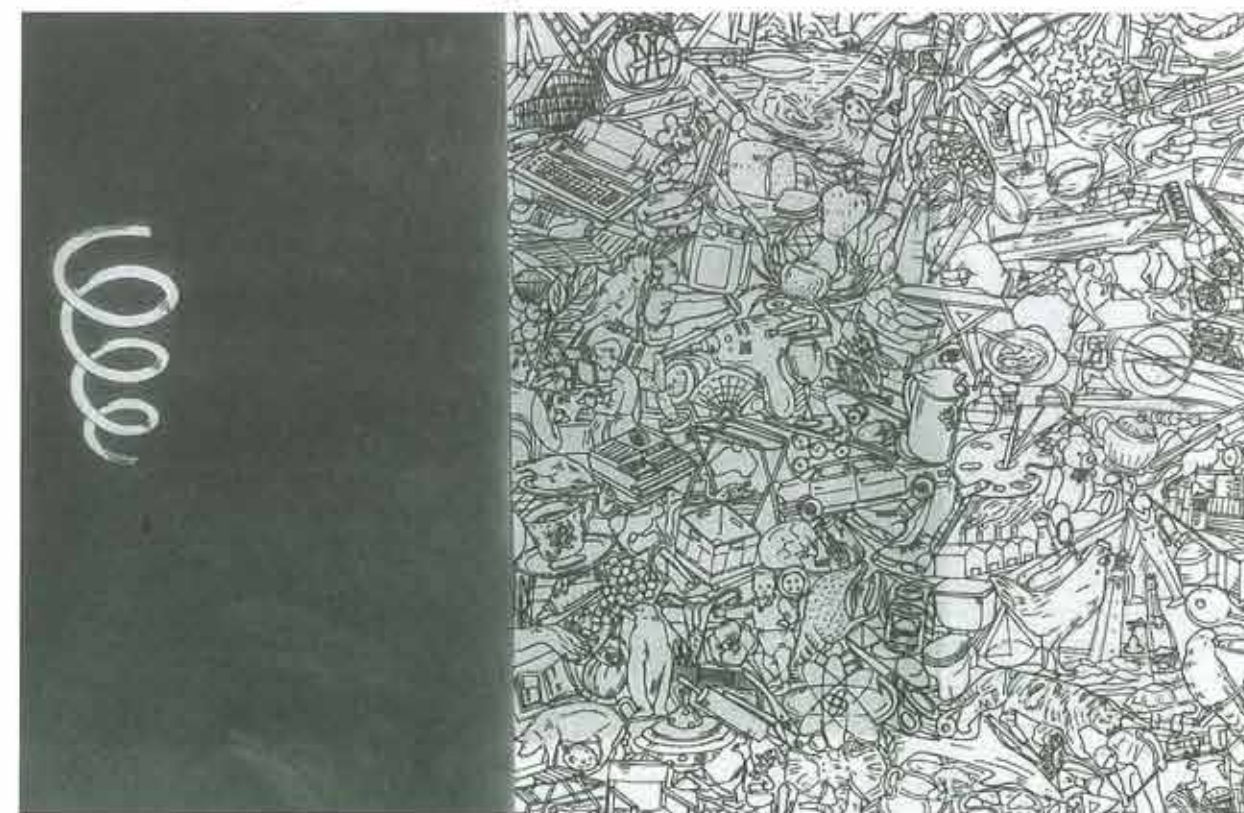
Lowe's work in this exhibition *Mercy, Mercy* (1,2) and *Head Looking* (1,2) 1987 juxtapose memories of the faded and peeling walls of Italianate fresco painting and Luca della Robbia's rondos of porcelain *putti*, with the apocalypse. The anxiety up to and around the birth of Lowe's children corresponds to the presentiments of Middle Ages theology; Dante's purgatoria and inferno become real, and the Last Judgement is realized in the natural disaster of air, water and life in our times. The patina of the classical inheritance merges with the taste, smell and patina of mass consumption and contamination. Gardens become sterile, the globes of personal realities float, suspended, in spaces of impenetrable murk.

Sigi Gabriele's three paintings are from a series of epic narrative works commenced in 1982, with the birth of his daughter, and completed in 1992. These allegories document the entrance of his female child into culture but also into the cultural differences determined by her individual and family inheritance. Gabriele's cosmology is enacted in medieval theatrical spaces which call up the devices of the rood screen, camouflaged as the domestic urbanized structure of the fence, the clothes line and the clothes hoist. Within these boundaries and definitions can also be perceived the compacted spaces of ecclesiastic



Irene Barberis, *Build a Picture 2* 1990 Cat. 2

Elizabeth Gower, *Thinking About the Meaning of Life* 1990 Cat. 29



mystery plays and Brechtian *tableaux*. The separate 'players' in the paintings engaged in didactic 'alienated' actions and loosely connected scenes, the figuration does not represent illusions of reality but instead hierarchic symbols of experience.

In *The Labyrinth I* a 'life-cycle' is laid out through the path of sheets the child is about to enter, and although this private allegory marks out a 'universe' for the child, the motifs of 'snakes and ladders', Monopoly, as well as factors of education and questions of faith, law and economics which appear in the other works, suggest that decision making and chance are as significant an element in cultural world views as any predetermining sets of realities (*Orthodoxy between the Lines* 1983 and *Dialectic Choir* 1984).

Elizabeth Gower and Imants Tillers extend their abstract vocabularies through fragment and seriality. As with so many artists in this exhibition, division and infinite repetition not only characterize methods and process, particularly with these two artists, but they also characterize conception.

The subject of the artist's child was clearly a construction that Imants Tillers' strategy of mimicry and reproduction had only to respond to. But in an interesting sense, the having of a child, (i.e. reproducing oneself) most pointedly and poignantly confirms his coda about representation. That is perhaps why Tillers so quickly appropriated the exhibition's title. His painting *Inherited Absolute* 1992 represents Giorgio di Chirico's *The Painter's Family* of 1926, a work representing and reproducing the family image within the family image, for in the background of di Chirico's portrait of the family is another portrait of the family which is incomplete and on which rests the artist's mahlstick.

In the white panel to one side of Tillers' painting is his reproduction of his small daughter Isidore's drawings. These are a series of numbers similar to Tillers' grid lists of number panels for his paintings. Over the top of the main body of the painting Tillers has also reproduced her wobbly efforts at drawing grids. Accompanying his painting is a work by his daughter Isidore titled *Snowdrop in Love* 1992, which he assisted her in transferring from small sketch to painting, but which is her own painting. So the inheritance is absolute after all, mutually, in the process of reproduction.

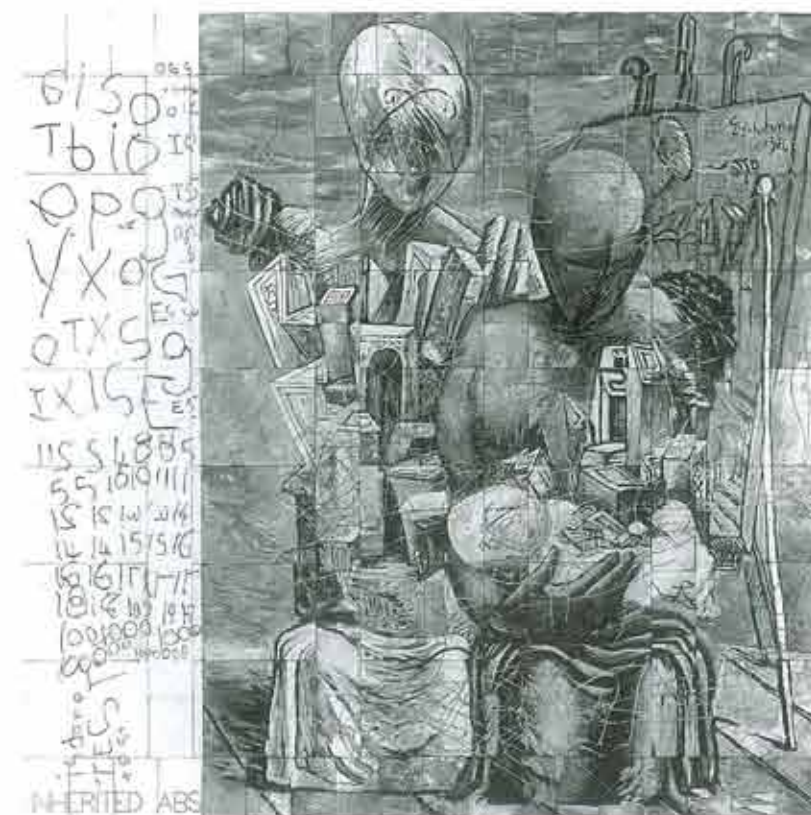
Elizabeth Gower's infinite fragments are spaces of *horror vacui* in *Thinking about the meaning of life* 1990. They define the still and chaotic, a core and a

dispersion of the number of possible elements that make up shifting perception. Gower's preoccupation with objects that come from the world of consumption as it exists in reproduction expand from the intimate world of infant objects, into the domestic world and *into* the objects that we recognize as being the entire world. This world, this life of separate but infinite things becomes dense matter; fluid, cellular, organic like a skin, and though transparent, impenetrable. Or is it? Through this density and restrictive oppression can be perceived clear masses, forms and structure. The flat red masses and their echoes that define the edges of her work have spiritual as well as philosophical intimations.

Baby's First Year 1986-92, Elizabeth Gower's book-form documentation of her first child, uses that year's (1986) front pages of *The Australian* newspaper to correlate the private with the public; her photocopies of baby clothes, baby food labels, mother/infant instructions that she collected in that year and superimposed over the paper are as ephemeral as the national and international disasters and catastrophes that have been noted and then left behind. But all things have their implications, and front page news of Fergie and Andrew's royal wedding, like the first reports of the Chernobyl disaster in that year, as with her now six-year-old child, have moved on with their own consequences.

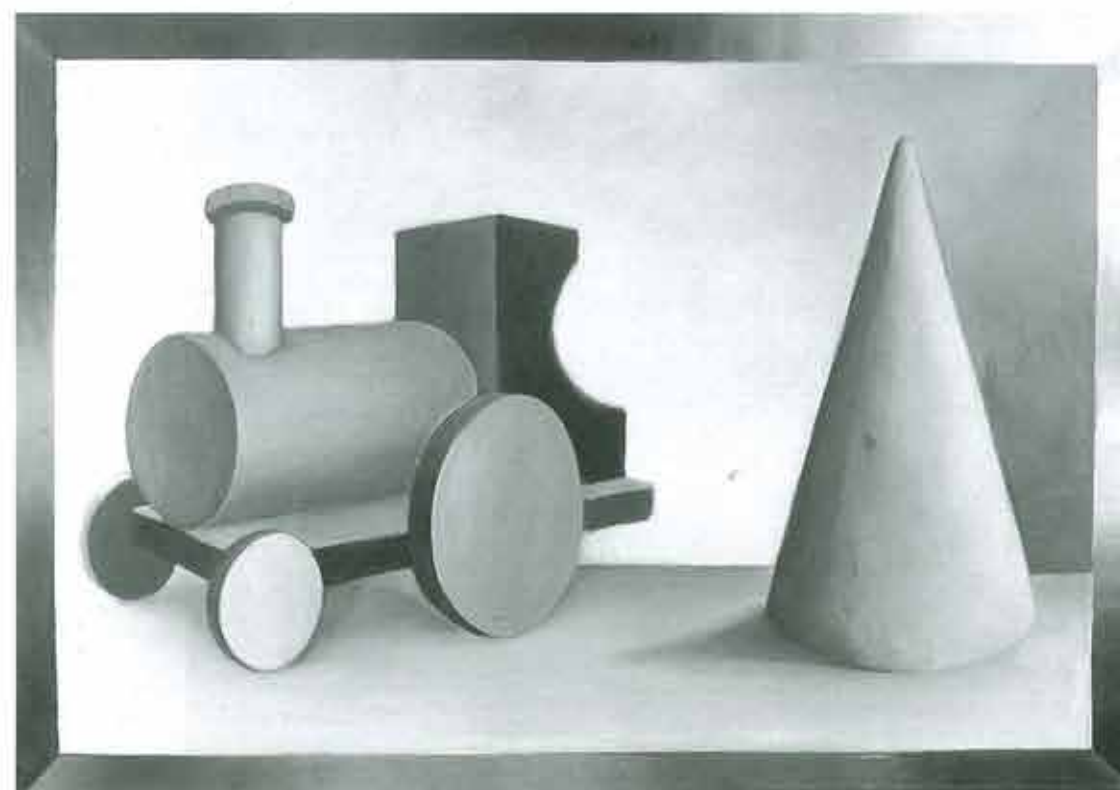
The works of Irene Barberis and Geoff Hogg extend the tradition of secular artistic comment on the family through the genres of portraiture and the changing moral idealizations of what modern families mean or should be like. Historically these ranged from seventeenth-century paintings of extended families that had nonexpectant views about love or happiness through marriage or children, to well-known French works by Louis Le Nain and Jean Baptiste-Greuze which sentimentalized the family life of poor working-class peasants.

In the eighteenth century, painting commented on contrasts as great as the general acceptability of sexual pleasure outside of marriage and family to didactic paintings which depicted the mother with several children hanging on her breasts as the happiest creature on earth. Other pictorial sermons on the family attempted to educate the aristocracy who were careless of nurturing their children, while also providing bucolic scenes of the family engaged in Fragonard-like romps that merged the idea of



Imants Tillers, *Inherited Absolute* 1992 Cat.45

John R. Neeson, *Small Reflection* 1988-89 Cat.39



maternal happiness surrounded with children, with the amorous desires of the husband to keep his wife/the mother happy in this way. Much philosophical and social thinking of this time was concerned with the importance of the family and the child in determining the quality and value of civilization.

Geoff Hogg's references to nineteenth-century Victorian images of the family group critically pick up on this moralized history. His reproduction of these industrial revolution family images comment on the original artist's sentimentalization which becomes more poignant in terms of contemporary 'family' history. The decorative dribbles, splats and spillages that efface and obscure the original image not only mark time from there to here but mark the symbolic continuation of the way history and painting misrepresent through idealism. The disconnected pair of hands about to light a match above the family at supper in *The Noble Achievement of Arkwright* 1991, seem to place the whole project of history and the family life unit within it into jeopardy.

Irene Barberis comes closer to a 'baby boomers' interpretation of the pictorial 'family' by using enlarged 1950s rubber stamp images that evoke children's book illustration graphics of the period. The artificiality of the 'rubber stamp family world' is not only projected by the exaggerated canary yellow and fluoro vermillion environments in which the families and the objects of their world are placed, *Build a Picture 1*, *Build a Picture 2*, but also by the colour scales and tone keys that are placed in the margins of the canvas. These 'family worlds', although immediately and amusingly nostalgic of the artist's childhood, quickly assume nightmarish proportions when they begin to read as compacted discomfoting elements of inter-relation. A bus reduced to the scale of a toy threatens to run down a giant white horse galloping through a blood red landscape, rockets appear to fall out of the sky

over modern post-war bungalows, helicopters and alien flying saucers hover over the domestic streetscape and nature appears disturbed. Barberis' *Build a Picture* paintings, like Geoff Hogg's families of the revolution pictures, return us to our own family condition.

These absolutes of culture, infinitely reproduced and inherited, have only one if any overriding ideality that is worth maintaining across the multiplicity of their dispersions. It is certainly something children understand very well (adults less so), but something these artists understand even better in relationship to their children, if their work can stand as any evidence...

'It can no more be seen as the beginning, than it should be the end, of the matter.'¹

Note

1. Rose Jacqueline, 1986, *Sexuality in the Field of Vision*, Verso, London, p.233.

Bibliography:

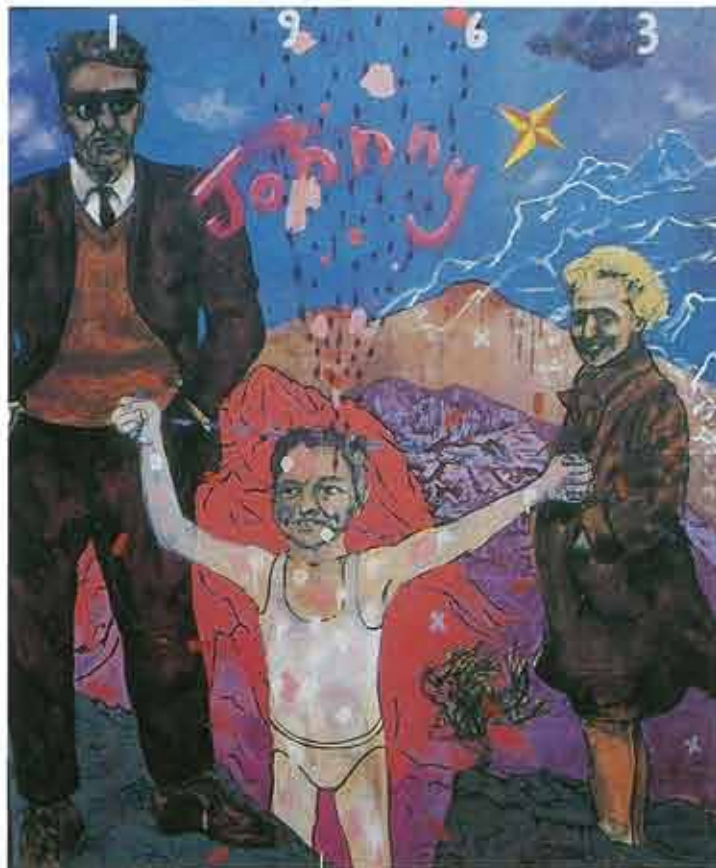
- Duncan, Carol, 1982, 'Happy Mothers and Other New Ideas in 18thC French Art', *Feminism and Art History*, Broude and Garrard Eds., Harper & Row, New York, p.201.
- Ferguson, Ann, 1982, 'On Compulsory Heterosexuality...', *Feminist Theory A Critique of Ideology*, Keohane, Rosaldo, Gelpi Eds., Harvester Press.
- Griffin, Susan, 1982, 'The Way of All Ideology', *Feminist Theory A Critique of Ideology*, Keohane, Rosaldo, Gelpi Eds., Harvester Press.
- Hegel's Phenomenology of Spirit 'The relationship of parents toward their children...'; *The Ethical Order* 456, Trans. A.V. Miller, OUP, London 1977.
- Kristeva, Julia, 1982 'Those Females Who Can Wreck the Infinite', *Powers of Horror. An Essay on Abjection*, Columbia University Press.
- Reiger, K., 1985, 'The experts and the dilemma of disenchantment', *The Disenchantment of the Home. Modernizing the Australian Family 1880-1940*, OUP, Melbourne.
- Rendall, Jane, 1985, 'Domestic Myths and Domestic Realities'; 'Middle Class Domesticity and its Boundaries'; 'Challenges to Domesticity: Individual and Collective', *The Origins of Modern Feminism: Women in Britain, France and the United States, 1780-1860*, Macmillan, London, pp.189-230.
- Rose, Jacqueline, 1986, *Sexuality in the Field of Vision*, Verso, London.

Adrienne Gaha
Bokkepoortjes III (Goat Legs)
1992 Cat.25



Warren Breninger
The Sick Child No. 3
1985 Cat.7





Steven Cox
Fresh Fields and a wee pal
1986-87 Cat. 8

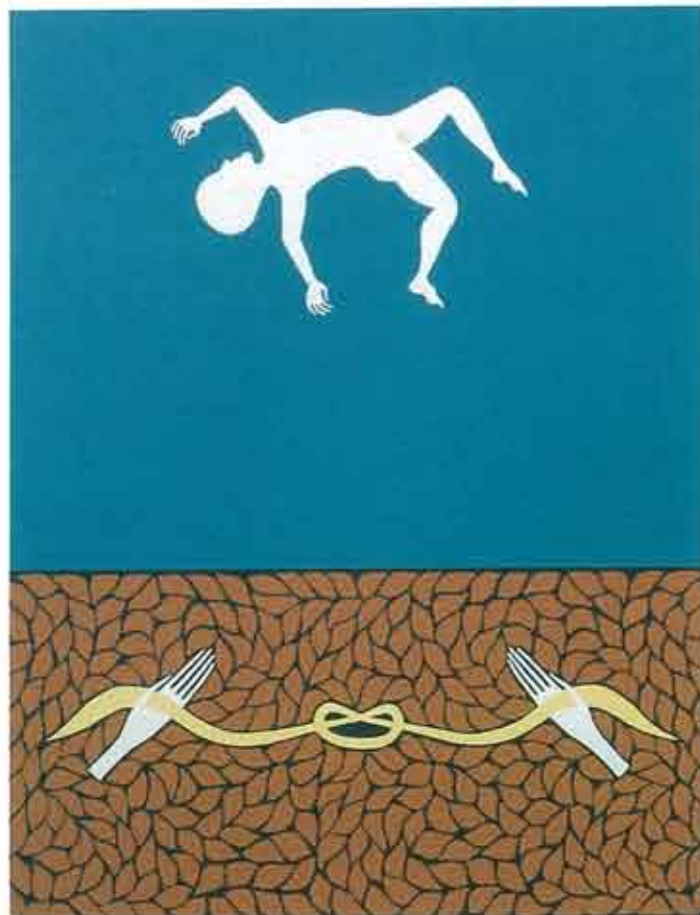


Siobhan Ryan, *Unit, Hunter & Boudoir* 1991 Cat. 43

Geoff Lowe, *Mercy Mercy I* 1987 Cat. 34



Geoff Hogg
*The Noble Achievement
of Arkwright*
date 1991 Cat. 31



Philip Faulks
Conceal
1990-91 Cat. 16

Sigi Gabrie, *The Labyrinth* 1990 Cat. 19



A Visitor from the Fifties

Family Life, Gender & Sexuality

JULIE MARCUS

Anxiety about the family operates as a powerful node through which circulates the forces of social control. I cannot remember a time when the family was not breaking down and when that breakdown was not manifested in juvenile delinquency, adult crimes and/or homosexuality. There was a panic about divorce in the early 1950s, yet they were the years in which the divorce rate seems actually to have fallen, despite people marrying as never before.¹ A study of the historical discourse on the family and its breakdown reveals that it is almost a constant. Despite the great variations in European family structures, its laws and women's place within it, women have been consistent in their diagnosis that involvement in a family was far from an unmitigated blessing. Their mild and intermittent demands to be let out of the home have produced the most vitriolic of legal, political, economic and violent responses, for in the last resort, the family is the site in which a gender hierarchy is forced upon women through the practices of sexuality and violence. The family is a site rich in the exercise of power. No wonder that site is private – out of sight.

I was looking through some old books the other day and came upon a psychology textbook with photographs illustrating the 'mothering' experiments carried out in the 1950s. Do you remember those poor little baby monkeys trying to cope with surrogate mothers of various kinds – the wire mother with sucking teat, the furry mother without a teat, and the way in which one of the 'babies' clung to the furry mum, reaching desperately for the milk of the wiry one? The fate of these deprived creatures was described in clinical detail and I don't think any of them lived to adulthood to form normal reproductive relationships.² This series of experiments expresses very clearly the desperate forces lying behind the concern in the fifties with the gendered aspect of human nature, the desired normalcy of mothering and the need for women to do it and to do it at home.

The monkey studies were backed up by John

Bowlby's studies of human children deprived of their mothers by the second world war, and both were concerned with that desperate concept – maternal deprivation. Later studies have remarked on how 'the family' operates as a coded substitute for 'mother' and Bowlby's child is always 'he': 'a child is (maternally) deprived even though living at home if his mother (or permanent mother substitute) is unable to give him the loving care small children need.'³ And so on. The enormous scientific and popular interest in primate studies and the rise of a popular family psychology, which established maternal deprivation as the cause of so many social evils, is related to shifting gender roles and the reinforcing of gender hierarchies within the emerging economic order of the postwar world.⁴

While many people look back to the fifties with a good deal of longing for the simpler and happier life, it was not only the monkeys whose mothering and adolescence was being systematically scrutinised. It was during the 1950s that the explicit norms of middle-class domesticity were hammered into a partial reality through the creation of the normative family home. These were the years in which Australian women were forced out of the wartime workforce, out of the universities and out of politics; years in which men became the sole bread-winners for nuclear families, so that Australia became, and is so still, one of the most gender-segregated workforces among the OECD countries. The fifties was the decade that saw adolescence created and fetishised, young bodies sexualised so that with increasing consumption, the age of marriage dropped dramatically and unbridled adolescent sexual behaviour became a threat. Child rearing became central to femininity, and new and restrictive notions of mothering allowed women to be blamed for a range of male crimes varying from serial murders, to incest, to male homosexuality; and indeed, they were the years of a sexology which created theories of deviance that successfully erased

Australian homosexuality from the public agenda.⁵

During these years, Aboriginal life or culture also disappeared from sight. It was possible to grow up in an Australian city without ever knowingly seeing an Aboriginal person, or to live in a country town without ever knowing anyone from the fringe camps found near many of them. Yet they were there and while forgotten and ignored by the settler population in general, they were far from forgotten by the state. Just as the fifties were anxious and guilt-ridden ones for women, they were also years of anguish for Aboriginals. The increasing effectiveness of government agencies saw Aboriginal children taken from their families, new government settlements and mission stations established so that more and more individuals came under better and better administrative 'control'. Government policies took a terrible toll on the Aboriginal population. With outer boundaries of a whitened society guarded by fears of an external Asian invasion and internal anti-communist moral purges, with sexual preferences erased and the suburban family held up as a safe haven, the 1950s were a time when the suburban back door could be safely left unlocked for months at a time. They are not years that I look back to for comfort but they provided the norms which the Australian women's movement reacted against.

Leonie Kramer's view of women's roles and family life epitomises the 1950s. 'Women bore Men' shrieks the headline inside the *Australian Women's Weekly* in 1959.⁶ 'It's a woman's own fault if men don't talk to her at parties,' says Mrs L. Kramer. She goes on to explain to Ronald McKie, the *Australian Women's Weekly* journalist, that 'there is a strong feeling here (in Australia), more among women than men, that it is a waste of time to educate women, that in some mysterious way, through education, a woman loses her femininity.' Leonie Kramer, however, happily married with two children despite a string of academic successes, is nevertheless demonstrably feminine. She loves cooking and has no ambition to aim at professorship and a full-time academic career. She gives Ronald McKie her special casserole recipe, and suggests that women stop moaning about housework and pottering about the house, and get out and develop their minds through an interesting hobby. Perhaps she saw her academic work as just the sort of hobby that readers of the *Australian Women's Weekly* might take up?

While the 'beatniks' provided an academic and intellectualised sexual protest in the early sixties, the

contrast between the family normalcies of Leonie Kramer's fifties and Germaine Greer's Women's Liberation Movement and a variety of calls for sexual freedom in the seventies could hardly be greater. Greer's was a call for revolution and for joy in the struggle. And while in that struggle, 'Privileged women (would) pluck at your sleeve and seek to enlist you in the "fight" for reforms ... reforms are regressive. The old process must be broken, not made new.'⁷

Greer calls the nuclear family of the 1950s which offered Leonie Kramer such pleasure and so many opportunities 'crazy', and sees it as a recipe for disaster.⁸ A good many women agree with her, and the 1970s saw a conscious effort to move away from the slavery and anomie of the isolation, privacy and individualism of the old middle-class family. Women didn't need to accept full responsibility for nurturing and mothering, men could nurture too. Women could have careers and still be good mothers. There was no need to marry and the state should recognise alternative arrangements. Marriages could be open; child-minding could be shared among friends and family; housework should be revalued if not paid for. The sexual division of labour could be rewritten. But it wasn't so easy.

Women are working more now than ever before, although wage differentials remain, and for most, the reality is the 'double day'; men still don't do sufficient housework to make a difference, and women remain closeted in lesser paid work and in lower status occupations. Women's sexuality remains tightly controlled and access to abortion and child-care facilities, never good, is now being progressively withdrawn. The women's liberation movement has vanished into a rhetoric liberation for 'men too'. The language of liberation has changed so that liberation became equality and then equal opportunity for all, so that women's specific problems became generalised and thus invisible in the language of the press and the bureau-babbings of politicians. And while the level of male criminal assault against women in the home and the workplace is largely uncharted, it is certainly running at terrifying levels. The courts continue to act against women when they complain, and all too often female victims of violence become 'double victims' – first of their spouse or close male relative/friend, then of the courts and the media.

In this context, historical narratives of the origins of the Australian family and way of life make



Chris Dyson, *Spencer* 1986 Cat.12

Amanda Laming
(from the series)
Love Object
1991-92 Cat.33



interesting reading, particularly those from the 1950s which preceded the Women's Liberation Movement. Morven Brown's overview of the development of a distinctly Australian family to some extent summarises the concerns of those years and at the same time makes explicit the often unspoken myths about the essential nature of family life in a natural order.⁹ As in all origin myths, in his view the Australian family got off to a rather poor start.¹⁰ He details the sexual disorder produced by the originary menless women during the earliest colonial period, and how order was imposed by a civilising government and the processes of men moving out of the city to the primordial bush to create the productive pastoral land on which the future nation would be built. In this company of men without women Brown explicitly denies the possibility of homosexuality within the fraternity, and notes the inevitability of the shift from strong male bonding to normative heterosexual marriage. But because of their formative masculine solitude the men can no longer speak of their feelings and so must place their wives on domesticating pedestals while sublimating their sexuality and inability to communicate in the companionship of mateship. Read from a feminist perspective, Brown's historical sociology can be seen as offering a scientific account of the mythological structuring of an Australian suburban misogyny characterised by its distinctive adulation of masculine strength, heterosexuality and an intensive dislike of women. This is seen most clearly in the homophobia, violence, and alcohol usage of adolescence today.

If it were the case that legal, political psychological and sociological narratives concerning the nature and health of 'the family' operate to collapse 'family' (and its private domestic realm) into 'women' and their masculinised children, it would be possible to argue that what is at stake is women's responsibility for producing Australian masculinity. If one recalls the supposed result of homes 'broken' by women who divorce or fail to marry, and the impact of depriving the male/child of mother's care (Bowlby's war-torn refugee children and Harlow's monkeys), then it is less surprising to find a psychology which points to the mother as the producer of male homo-

sexuality within the heterosexual male fraternity of mates, while leaving the causes of lesbianism obscure and often invisible.

The shifting and experimental reshuffling of gender roles and family responsibilities that characterised the 1960s and early 1970s, the emergence of sensitive men, and the small but real gains made legislatively and by women in the bureaucracy have done remarkably little to ruffle the concept of a nuclear family, headed by a male breadwinner and a woman responsible for creating an emotional haven from a heartless world. The children conceived during those first free years are now beginning to form their own families. They are doing so in white tulle, with engagement rings and pre-wedding showers. On visiting Adelaide not so long ago, I was struck by the conjunction of two shops in the city centre. One was a bridal shop, full of long gowns, flowing veils, satin shoes, long gloves and artificial flowers; the other, right next door, was the R.M. Williams shop, full of drover's hats, elastic sided boots, moleskins and the inevitable checked sports jacket worn by the mates. A visitor from the 1950s would have felt thoroughly at home.

Notes:

- 1 See Elkin, A.P. (ed.) *Marriage and the Family in Australia*, Angus & Robinson, Sydney, for figures available at the time and for discussions of them.
- 2 Harlow, H.F. & Zimmerman, R.R. 1959, "Affectional Responses in the infant Monkey", *Science* 130, pp.421-32 in Harraway, D., 1989, *Primate Visions*, Routledge, London.
- 3 Bowlby, J. 1953, *Childcare and the Growth of Love*, Penguin, Harmondsworth, p.12. The material for this study was gathered from 1950, and although displaced refugee orphans were a massive problem for postwar Europe, this UN study excluded them, focusing specifically on children in their own countries.
- 4 Harraway's (1989) outstanding work on the history and semiotics of primatology is extremely important in this context.
- 5 Cf., Skolnick 1991, ch.2.
- 6 *Australian Woman's Weekly*, September 2, 1959, p.5.
- 7 Greer, G. 1970, *The Female Eunuch*, Paladin, London, p.331.
- 8 Ibid., p.233.
- 9 "Changing Functions of the Australian Family", in Elkin, A.P. op. cit.
- 10 Most cultures have myths explaining how the present order arose from an original state of disorder. The disorder is frequently sexual and usually describes the origins of religious beliefs and ceremonies, how a territory or land came to be theirs, and how life came to be regulated in recognisable ways. Many such narratives give women immense power or sacred knowledge and show how men took it from them by cunning and violence.

Artists' Biographies

IRENE BARBERIS

Born: 1953 London
Children: Rebekah 4

Studies:

- 1972-73 Diploma Fine Art, Prahran College of Advanced Education, Melbourne
- 1974 Study Tour of America and Europe
- 1975-76 Diploma of Art and Design, Preston Institute of Technology
- 1977-78 Postgraduate Diploma (Painting), Victorian College of the Arts, Melbourne
- 1979-81 The Keith and Elizabeth Murdoch Travelling Fellowship, Paris
- 1992 Commenced Masters in Fine Arts, Victoria College, Prahran Campus

Selected Individual Exhibitions:

- 1979 Pinacotheca Gallery, Melbourne
- 1986 *Transitions*, United Artists Gallery, Melbourne
- 1988 *Miniatures*, Luba Bilu Gallery, Melbourne
- 1990 *2No. Plans*, Luba Bilu Gallery, Melbourne
- 1991 *Irene Barberis*, Luba Bilu Gallery, Melbourne
- 1991 *Wall Drawing*, Room 4, Linden - St Kilda Art Centre

Selected Group Exhibitions:

- 1976 *Drawing, Some Definitions*, Ewing and George Paton Galleries, Melbourne
- 1978 *Eight Women Realists*, Victorian College of the Arts, Melbourne
- 1979 *Still Life Still Lives*, organised by the Ballarat Fine Art Gallery on behalf of the Glenfiddich Company and the Australian Gallery Directors Council Exhibition, Sydney Opera House, Sydney
- 1979 Keith and Elizabeth Murdoch Travelling Fellowship Victorian College of the Arts, Melbourne
- 1981 Cité Internationale des Arts, Paris
- 1982 Cité Internationale des Arts, Paris
- 1983 *Figures and Faces Drawn from Life*, Heide Park & Art Gallery, Melbourne
- 1985 *6 Drawing*, Tasmanian School of Art Gallery, Hobart
- 1986 *Portia Geach Portrait Exhibition*, Blaxland Gallery, Sydney
- 1987 *United Artists at Mori Gallery*, Mori Gallery, Sydney
- 1987 *Young Australians*, National Gallery of Victoria, Melbourne
- 1988 *First Australian Contemporary Art Fair*, Royal Exhibition Buildings, Melbourne
- 1988 Group Exhibition, Pun yu, Guangzhou, China
- 1988-89 *Images of Religion*, National Gallery of Victoria, Melbourne
- 1989 *Artist, Trees and Toys*, ACCA, Melbourne
- 1990 Second Australian Contemporary Art Fair, Royal Exhibition Buildings, Melbourne
- 1990 *100 Artists Against Animal Experimentation*, Deutscher Brunswick Street, Melbourne
- 1990 *Special...it's been used before*, Luba Bilu Gallery, Melbourne
- 1990 *Made with Laughter*, Heide Park & Art Gallery, Melbourne
- 1991 *Freedom of Choice*, Heide Park & Art Gallery, Melbourne
- 1991 *Lithographs*, Muka Studios, Auckland, NZ
- 1991 *St Kilda Scapes*, Council Chambers, City of St Kilda, Melbourne
- 1991 *Review 1991*, Luba Bilu Gallery, Melbourne
- 1991 *Youth Prints*, Auckland, Wellington, Christchurch (NZ), Melbourne, Sydney

WARREN BRENINGER

Born: 1948
Children: Marha 8, Dylan 12, Reuben 14, Emily 17, Hadassah 18

Studies:

- 1968-71 Melbourne State College
- 1975 Chisom Institute of Technology

Selected Individual Exhibitions:

- 1976 Avant Gallery, Melbourne
- 1982 Developed Image Gallery, Adelaide Fine Arts Gallery, University of Tasmania
- 1983 Photographers Gallery, Melbourne, Australian Centre for Photography, Sydney
- 1984 Pinacotheca, Melbourne
- 1987 Reconnaissance Gallery, Melbourne, Canberra School of Art
- 1988 Contemporary Arts Centre of South Australia, Australian Centre for Photography, Sydney
- 1990 Charles Nodrum Gallery, Melbourne

Selected Group Exhibitions:

- 1974 *Corio Prize*, Geelong Art Gallery
- 1976 *Australian Photography* - travelling exhibition to SE Asia and Japan
- 1977 *Georges Invitation Prize*, Melbourne
- Capital Permanent Award*, Geelong Art Gallery
- 1978 Australian Centre for Photography
- 1979 *Blake Prize*
- 1980 *Adelaide Arts Festival*, Art Gallery of South Australia, 1981 *Reconstructed Vision*, Art Gallery of NSW
- Survey Exhibition No.15*, National Gallery of Victoria
- 1982 *Personal Directions*, Gryphon Gallery
- Ray Hughes Gallery, Brisbane
- Lady Fairfax Photography Awards*, Art Gallery of NSW
- Painting, a Decade of Diversity*, Gryphon Gallery
- 1983 *A Decade of Australian Photography*, Australian National Gallery
- L.J. Harvey Memorial Prize*, Queensland Art Gallery
- 1984 *Time Present and Time Past*, Australian Centre for Photography
- 1985 *Recent Australian Photography: from the Kodak Fund*, Australian National Gallery
- Alice Prize*, Araluen Arts Centre, Alice Springs
- 1987 *Living in the Seventies*, Australian National Gallery
- Beatrice Faust, curates Boubat to Fereday*, Photographers Gallery, Melbourne
- Two Years: An Overview*, Reconnaissance Gallery, Melbourne
- 1988 *The Thousand Mile Stare*, Australian Centre for Contemporary Art and regional tour

STEVEN COX

Born: 1958 London
Children: Hadrian 3, Eden 6

Studies:

- 1978-81 Victorian College of the Arts

Selected Individual Exhibitions:

- 1982 Pinacotheca Gallery, Melbourne
- 1985 Pinacotheca Gallery, Melbourne
- 1987 312 Lennox Street Gallery, Melbourne
- 1989 312 Lennox Street Gallery, Melbourne
- 1991 312 Lennox Street Gallery, Melbourne

Selected Group Exhibitions:

- 1980 The Paris Prize, VCA Gallery, Melbourne
- 1983 The Keith and Elizabeth Murdoch Travelling Fellowship
- 1983 *Perspecta*, NSW Art Gallery, Sydney
- 1987 312 Lennox Street Gallery, Melbourne
- 1987 *Exquisite Corpse*, 200 Gertrude Street, Melbourne
- 1987 312 Lennox Street Gallery, Melbourne
- 1987 *Young Australians*, National Gallery of Victoria, Melbourne
- 1988 312 Lennox Street Gallery, Melbourne
- 1988 *The Ammunition Show*, VCA Gallery, Melbourne
- 1990-91 *Raising the Furies*, Touring - Wangarratta, Geelong, Benalla, Shepparton, Albury, Warrnambool

CHRIS DYSON

Born: 1952 Perth

Children: Molly Rose 2½, Spencer 9, Lucy 10, Marita 14

Studies:

1972-84 Music Industry
1982-84 Victoria College of the Arts

Selected Individual Exhibitions

1985 Nicholson Street Gallery, Sydney
1986 70 Arden Street Gallery, Melbourne
1987 70 Arden Street Gallery, Melbourne
1988 *Chris Dyson Part 1*, 70 Arden Street Gallery, Melbourne
1988 *Chris Dyson Part 2*, 70 Arden Street Gallery, Melbourne
1990 Judith Pugh Gallery, Melbourne
1990 *Hanging Around Drawing*, Judith Pugh Gallery, Melbourne
1991 *Paint it Black You Devil*, Judith Pugh Gallery, Melbourne
1992 Monash University College Gippsland Gallery

Selected Group Exhibitions:

1985 *Three New Painters*, 70 Arden Street Gallery, Melbourne
1986 *Slouching Towards Bethlehem*, 200 Gertrude Street Gallery, Melbourne
1986 *Fears and Scruples*, University of Melbourne Gallery
1986 *Shipwrecked*, 200 Gertrude Street Gallery, Melbourne
1987 *A First Look*: Phillip Morris Arts Grant Purchases, Drill Hall, ANG Annexe, Canberra 1987
1987 *Dark Work*, 70 Arden Street Gallery, Melbourne
1987 *Young Australians* National Gallery of Victoria, Melbourne
1987 *Voyage of Discovery*, Crescent Gallery, Dallas Texas
1987 *What is this thing called Science*, Melbourne University Gallery
1987 *The Last of the Lands*, Aion Fine Art, Dallas Texas
1988 *A System of Differences: Some Recent Abstract Work*, curated by Louise Neri, 200 Gertrude Street, Melbourne
1988 *Ammunition Show*, VCA, curated by Gareth Sansom
1988 *A New Generation*, Australian National Gallery
1988 *Arden Street Artists at Artery Gallery*, Geelong
1988 *Small Picture Show*, 70 Arden Street, Melbourne
1988 *Jacaranda Art Society Acquisitive Drawing Exhibition*, Grafton Regional Gallery, NSW
1988 The 19th Alice Prize
1989 *Sculptors on the Wall Others on the Floor*, 70 Arden Street, Melbourne
1989 *Some Melbourne Artists*, Perth Gallery in conjunction with 70 Arden Street, Perth, WA
1989 *Heidelberg and Heritage*, Linden Gallery, St Kilda
1989 *Box Hill Invitation Exhibition*, Melbourne
1989 *BP Australia Acquisitive Prizes*, Melbourne
1989 *Scotchman Hill Vineyard Art Prize*, Geelong Gallery
1990 *Change*, Judith Pugh Gallery, Melbourne
1990 *Now Look this is Serious*, Judith Pugh Gallery, Melbourne
1990 Diamond Valley Art Award Collection
1990 Scotchman Hill Vineyard Art Prize, Geelong Gallery
1991 *Art and the Cancer Ward*, Linden Gallery, St Kilda
1991 *Faces*, Judith Pugh Gallery, Melbourne
1991 *Saltwater Festival*, Acquisition Art Prize, Footscray
1992 *Personal Line of History*, Shepparton Art Gallery
1992 Paper Heroes Gallery, St Kilda

PHILIP FAULKS

Born: 18th June 1959, England

Children: Paris 7½ months, Hart 4½ years

Studies:

1978-80 Victorian College of the Arts, Diploma in Painting

Selected Individual Exhibitions:

1982 *Show and Tell*, Gotham City Art Gallery, Melbourne
1984 *Paintings, Sculptures and Drawings*, Ray Hughes Gallery, Brisbane
1986 *Fell in Love*, 200 Gertrude Street Gallery, Melbourne

1989 *Nature and Nurture*, Ray Hughes Gallery, Sydney

1991 *Family*, Ray Hughes Gallery, Sydney

Selected Group Exhibitions:

1983 *Animal Imagery in Contemporary Art*, Ballarat, Bendigo, Woollongong Regional Galleries
1984 *New Sculptures*, Directions, Melbourne University Gallery
1986 *Gilding the Lily*, 200 Gertrude Street Gallery, Melbourne
1986 *Savage Club Drawing Prize Exhibition*, Heide Park Gallery, Melbourne
1987 *Opening Exhibition*, Museum of Contemporary Art, Brisbane
1987 *Young Australians*, National Gallery of Victoria, and regional galleries
1988 *Selected Works*, Loti and Victor Smorgon Collection of Contemporary Art, ACCA, Melbourne
1988 *Opening Exhibition*, Victorian Ministry of the Arts Building, Melbourne
1988 *The Ammunition Show*, VCA Gallery, Melbourne
1989 *They're Still Thinking Aloud*, Ray Hughes Gallery, Sydney
1989 Lake Macquarie Invitation Painting Prize, NSW
1989 Ray Hughes at the Print Workshop, Print Workshop Annexe, Melbourne
1990 *Ticenty Australian Artists*, The Galleria San Vidal, Venice
1990 Scotchman Hill Art Prize, Geelong Art Gallery, Geelong
1991 *Thinking Allowed*, Ray Hughes Gallery, Sydney

SIGI GABRIE

Born: 1949 Melbourne

Children: Iolanthe 9

Studies:

1969-72 Royal Melbourne Institute of Technology Diploma in Fine Arts, Fellowship in Fine Arts (Painting)
1974 State College of Victoria, Diploma of Education

Selected Individual Exhibitions:

1973 George Paton and Ewing Galleries, Melbourne
1975 Stuart Gerstman Galleries, Melbourne
1976 Stuart Gerstman Galleries, Melbourne
1977 Stuart Gerstman Galleries, Melbourne
1981 Stuart Gerstman Galleries, Melbourne

Selected Group Exhibitions:

1974 Stuart Gerstman Galleries, Melbourne
1975 19th Tasmanian Art Gallery Purchase Prize
1976 *Australian Printmakers*, Print Council of Australia
1977 *The Money Show*, George Paton and Ewing Galleries, Melbourne
1978 *Michell Foundation Exhibition*, National Gallery of Victoria
Mildura Sculpture Triennial, LaTrobe University
Drawings, Stuart Gerstman Galleries, Melbourne
1981 *First Sculpture Triennial*, Melbourne
1988 *Outgrowing Assimilation?* University of Tasmania Centre for the Arts, Hobart
1988 Contemporary Art Spaces Exhibition, organized by Australian Bicentennial Authority and Chameleon Gallery, Hobart
1991 *Backyards and Beyond*, State Library of Victoria, Melbourne

ADRIENNE GAHA

Born: 1960 Sydney

Children: Lillian 2, Max 3

Studies:

1979-82 East Sydney Technical College, Higher Art Certificate
1984-85 Sydney College of the Arts, Bachelor in Fine Arts

Selected Individual Exhibitions:

1986 *Cockles and Muscles*, Mori Gallery, Sydney
1987 *A Merchant Sailor's Gift*, Chameleon Gallery, Hobart
1990 *The Camel's Hump*, Mori Gallery, Sydney

Selected Group Exhibitions:

1982 *Women's Work*, Cell Block Theatre, Sydney
Scenes from the Balcony, Seymour Centre, Sydney
1983 *Bunker to Bunker*, Six Artists from Betaville, Art Unit, Sydney
1984 *Last Past the Post-ism*, Art Unit, Sydney
Vertigo, Sydney College of the Arts
1985 *Perspecta*, Art Gallery of NSW and Hobart
6 Drawing, Tasmania School of Art Gallery, Hobart
1986 *Young Contemporaries*, ACCA, Melbourne
The Hand and the Photograph, The Australian Centre for Photography, Sydney
Future Directions, Flaxman Gallery, London
Hugh Williamson Prize, Ballarat Art Gallery
Self-Image - The Immolation Mirage, 1986 Biennale
Satellite Exhibition, The Lewers Bequest and Penrith Regional Art Gallery
1987 *The Golden Shibolet*, 200 Gertrude Street Gallery, Melbourne
Young Australians, National Gallery of Victoria
Drawing Competition, Heide Park and Art Gallery, Melbourne
Backlash, National Gallery of Victoria
1988 *Contemporary Works from the University Collection*, Fine Arts Gallery, University of Tasmania
Print Show, Pomeroy and Perdy Gallery, London
Homage to the Square, Flaxman Gallery, UK
1989 *re:Creation/Re-creation*, Monash University Gallery, Melbourne

ELIZABETH GOWER

Born: 1952 Adelaide

Children: Hannah 3½, Ivan 6

Studies:

1970-73 Prahran College of Advanced Education, Diploma of Art and Design
1974 Mercer House Teachers College, Diploma in Education

Selected Individual Exhibitions:

1975 Hawthorn City Art Gallery, Melbourne
1976 Central Street Gallery, Sydney
George Paton and Ewing Galleries, Melbourne
1977 Powell Street Gallery, Melbourne
1980 Axiom Gallery, Melbourne
1981 Coventry Gallery, Sydney
1982 Axiom Gallery, Melbourne
Institute of Modern Art, Brisbane
1983 Christine Abrahams Gallery, Melbourne
1984 Christine Abrahams Gallery, Melbourne
1987 312 Lennox Street Gallery, Melbourne
1989 Bellas Gallery, Brisbane
1990 Luba Bilu Gallery, Melbourne
1991 Queensland Art Gallery, Brisbane
Bellas Gallery, Brisbane

Selected Group Exhibitions:

1975 *Women in Art*, Western Australian Institute of Technology
1976 *East-Coast Drawing - Towards Some Definitions*, Insitute of Modern Art, Brisbane
1977 *Fabric in Art*, Project 20, Art Gallery of NSW
1978 *Works on Paper*, Cunningham-Ward Gallery, New York
Treasures of a Decade:1968-78, National Gallery of Victoria, Melbourne
Lost and Found: Objects and Images, George Paton and Ewing Galleries, Melbourne
1979 *Biennial of Sydney: European Dialogue*, Art Gallery of New South Wales, Sydney
1980 *Drawn and Quartered: Australian Contemporary Paperworks*, Art Gallery of South Australia
1981 *Perspecta*, Art Gallery of NSW
1983 *The John McCaughey Memorial Art Prize*, National Gallery of Victoria
Recent Australian Painting: A Survey 1970-1983, Art Gallery of South Australia

1984 *Changing Hemispheres: Two Eras of Australian Art Abroad*, University of Melbourne Gallery
On Site, Tasmanian School of Art Gallery
1985 *Perspecta*, Art Gallery of NSW
Isolaustralia, Gallerie Lillo, Fondazione Bevilacqua La Masa, Venice
Australiana, Galerija Studentskog Centra, Belgrade
1986 *Backlash: The Australian Drawing Revival 1976-1986*, National Gallery of Victoria
1987 *Domestic Contradictions*, Power Gallery of Contemporary Art, Sydney (touring exhibition)
1988 Moët and Chandon Touring Exhibition
1989 *The Intimate Object*, 200 Gertrude Street Gallery, Melbourne
Collaborations, Bellas Gallery, Brisbane (collaboration with John R. Neeson)
1990 *100 Artists Against Animal Experimentation*, Deutscher Brunswick Street, Melbourne
1991 *Embracing Space*, Art Gallery of Western Australia
Off the Wall/In the Air: A Seventies Selection, Monash University Gallery, Melbourne
Artists Make Books, Linden Gallery, St Kilda (Touring)

GEOFF HOGG

Born: 1950 Tatura, Victoria

Children: Tom 3, Felicia 4

Studies:

1967-69 Preston Institute of Technology, Certificate of Art and Design
1970-71 National Gallery School of Art, Diploma in Painting
1972 State College Hawthorn, Trained Technical Teachers Certificate
1974 Free Access, Mural Studios, National Academy of San Carlos, Mexico
Study of Public Art Projects: Chicago Public Art Workshops

Projects:

1974 Project Drawings for Nottingham Mural Project, UK
1975 Lygon Street Mural, Melbourne
1976 Swinburne Technical College Mural, Melbourne
1977 Large Scale Street Construction, Melbourne
1977-78 Building Industry Mural, Melbourne
1979 History Mural, RMIT, Melbourne
1980 Turana Mural - Part 1, Melbourne
Turana Mural - Part 2, Melbourne
1982 Victorian Trades Hall Council Centenary Banner Project Design, Sydney City Council
1982-86 Founded Victorian Trades Hall Council Arts Workshop with Mark Wotherspoon
1983 Museum Station Mural, Melbourne
1988 Artist-in-Residence, Melbourne City Council, Flemington Mural
Mural Project: City of Xian Yang, China
ACTU, Tolpuddle Martyrs Project
Mural Project, Andrew Engineering, Melbourne
1989 Commissioned Works, Artist-in-Residence OPDU, Melbourne

Selected Exhibitions:

1980 *Public Art Processed and Developments*, Victorian College of the Arts Gallery, Melbourne
1981 *Background Work*, PIT Space Gallery, Melbourne
Artworks Along the Way, Ministry for the Arts Gallery, Melbourne
Perspecta, Art Gallery of NSW
National Permanent, Geelong Art Gallery
1983 *HEP*, New York, (curator, L. Lippard) USA
1984 *Victorian Vision*, National Gallery of Victoria
1985 *Working Art*, Art Gallery of NSW
1986 *Working Art*, Art Gallery of NSW
1987 *English in New Holland or Favourite Stories for Juniors*, Christine Abrahams Gallery, Melbourne
Macquarie Galleries, Sydney
1988 *English in New Holland or Favourite Stories for Juniors*, Experimental Art Foundation, Adelaide
Other Landscapes, City Gallery, Melbourne

New Works, Macquarie Galleries, Sydney
Art Work, Museum of Victoria
 1989 *Working Drawings*, Melbourne University
Second Shift, Morwell Art Gallery, Victoria
Tolpuddle Martyrs, ACTU Space, Canberra
 Salamanca Gallery, Hobart

AMANDA LAMING

Born: 1955 Melbourne
Children: Alexander 3, Claudia 6

Studies:

1973 Royal Melbourne Institute of Technology, Melbourne
 1974-77 Victorian College of the Arts, Diploma in Art
 1979-81 Victorian College of the Arts, Postgraduate Diploma in Art

Selected Individual Exhibitions:

1982 George Paton and Ewing Galleries, Melbourne
 1985 Tolarno Galleries, Melbourne
 1986 Tolarno Galleries, Melbourne
 1988 Tolarno Galleries, Melbourne
 1989 Solander Gallery, Canberra

Selected Group Exhibitions:

1977 Dame Elizabeth Murdoch Travelling Fellowship Exhibition
 1979 *Women at Work*, Travelling Exhibition, Womens' Art Union
 1981 *Postgraduate Exhibition*, Victorian College of the Arts
 1982 Mornington Peninsula Spring Drawing Survey
 Dame Elizabeth Murdoch Travelling Fellowship Exhibition
 1985 Mornington Peninsula Spring Drawing Survey
Other People, 150th Victorian Celebration Exhibition
 1986 *Drawing Nine*, Australian Drawing Exhibition, Sydney
 1988 First Australian Contemporary Art Fair, Melbourne
 1989 *St Kilda Works on Paper*, Acquisitions Exhibition
 1991 *10 + 10*, National Gallery of Victoria

GEOFF LOWE

Born: 1952 Melbourne
Children: Ruby 4, Esther 5

Studies:

1969-72 Royal Melbourne Institute of Technology

Selected Individual Exhibitions:

1975 Powell Street Gallery, Melbourne
 1976 Anna Simons Gallery, Canberra
 1979 Crossley Gallery, Melbourne
 1980 Robin Gibson Gallery, Sydney
 1981 *Travel Perception*, Powell Street Gallery, Melbourne
 1983 Powell Street Gallery, Melbourne
 Roslyn Oxley9 Gallery, Sydney
 1985 Powell Street Gallery, Melbourne
 1986 *Ten Famous Feelings for Men and Tower Hill Drawings*,
 Institute of Modern Art, Brisbane
 1987 Powell Street Gallery, Melbourne
 1988 *What Binds Things Together*, Roslyn Oxley9 Gallery, Sydney
 1989 Roslyn Oxley9 Gallery, Sydney
 1990 Roslyn Oxley9 Gallery, Sydney
 1992 *Collaborations*, Australian Centre for Contemporary Art,
 Melbourne
 1992 Roslyn Oxley9 Gallery, Sydney

Selected Group Exhibitions:

1971 *Elaine Targett Drawing Prize*, Hawthorn City Art Gallery,
 Melbourne
 1975 *Artists for Labor*, Toorak Galleries, Melbourne
 1976 *New Generation Victorians*, Mornington Arts Centre
 1980 *Georges Art Prize*, Georges Gallery, Melbourne
Capitol Permanent Award, Geelong Art Gallery
 1981 *Selected Works from the Mitchell Endowment*, Banyule Gallery,
 Melbourne

Selected Works from the Colleges of Advanced Education,
 Royal Melbourne Institute of Technology, Melbourne
Aspects of the Landscape, Powell Street Gallery, Melbourne,
 and Bendigo and Benalla Regional Art Galleries
 1983 *Figures and Faces Drawn From Life*, Heide Park and Art
 Gallery, Melbourne
Selected Works from the Mitchell Endowment, Banyule Gallery,
 Melbourne

1984 *Apocalypse + Utopia*, University Gallery, University of
 Melbourne
The Politics of Picturing, Tasmanian School of Art, University
 of Tasmania
Architectura Picta, George Paton and Ewing Galleries,
 Melbourne, and Artspace, Sydney
Meaning and Excellence, ANZART Australian Artists in
 Edinburgh, Edinburgh College of Art
Aspex Gallery, Portsmouth, England: George Paton Gallery,
 The University of Melbourne Gallery

1985 *Tower Hill and Its Artists*, Warrnambool Art Gallery
Visual Tension, Australian Centre for Contemporary Art,
 Melbourne

Perspecta, Art Gallery of NSW
 1986 *Falls the Shadow*, Reconnaissance Gallery, Melbourne
How Much Beauty Can I Stand, Australian Centre for
 Contemporary Art, Melbourne

Under the Hand Behind the Eye, Deakin University
 1987 *The Golden Shilleagh*, 200 Gertrude Street Gallery, Melbourne
Young Australians, National Gallery of Victoria
Backlash, National Gallery of Victoria
From Field to Figuration, National Gallery of Victoria
Shipwrecked, 200 Gertrude Street Gallery, Melbourne
Ormond College Welcomes New Art, Ormond College,
 University of Melbourne

1988 *History*, Institute of Modern Art, Brisbane
Stories of Australian Art, Commonwealth Institute, London,
 Usher Art Gallery, Lincoln
Artisans, George Paton and Ewing Galleries, Melbourne
A Short Ride in a Fast Machine, 200 Gertrude Street Gallery,
 Melbourne

1989 *Heidelberg and Heritage*, Linden Gallery, St Kilda
Sets and Series, Recent Australian Prints, National Gallery
 of Victoria
Irony, Humour and Dissent, Manly Art Gallery and Museum,
 Sydney; Monash University Gallery, Melbourne

JOHN R. NEESON

Born: 1946 Melbourne
Children: Hannah 3½, Ivan 6

Studies:

1967 Royal Melbourne Institute of Technology, Melbourne

Selected Individual Exhibitions:

1973 Pinacotheca, Melbourne
 1974 Pinacotheca, Melbourne
 1976 Pinacotheca, Melbourne
 1980 Pinacotheca, Melbourne
 1982 Pinacotheca, Melbourne
 1984 Pinacotheca, Melbourne
 1985 Pinacotheca, Melbourne
 1986 Macquarie Galleries, Sydney
 Pinacotheca, Melbourne
Ten Years in Black and White, Chameleon Gallery, Hobart
 Roz MacAllan Gallery, Brisbane
 1988 Roz MacAllan Gallery, Brisbane
 1989 Pinacotheca, Melbourne
 1990 Bellas Gallery, Brisbane
 1991 Realities Gallery, Melbourne

Selected Group Exhibitions:

1967 Rudy Komon Gallery, Sydney

1975 *Artist's Artists*, National Gallery of Victoria, Melbourne
Georges Invitation Art Prize, Georges Store, Melbourne
 1979 *The Work and its Context*, Paris, Visual Arts Board and Foreign
 Affairs Department, Australian Embassy, Paris
 1981 *Pinacotheca at Watters*, Watters Gallery, Sydney
 1982 *The Seventies*, National Gallery of Victoria
 1984 *Studio Paretaio*, Paretaio, Italy
Changing Hemispheres, Two Eras of Australian Art Abroad,
 Melbourne University Gallery
 1985 *Gower, Jenyns, Neeson, Wulff*, Fine Arts Gallery, University of
 Tasmania
Isolaustalia, Fondazione Bevilacqua La Masa, Venice
Australiana, Student Cultural Centres, Belgrade and Zagreb,
 Yugoslavia
 1986 *Aspects of Tasmanian Landscape*, Centre for the Arts Gallery,
 University of Tasmania
 1987 *Artbank's Big Paintings*, Ivan Dougherty Gallery, Sydney
The New Romantics, Macquarie Galleries, Sydney
Selected Contemporary Drawings and Invitation Prize, Heide
 Park and Gallery, Melbourne
Drawing Ideas, Cockatoo Gallery, Launceston
 1988 *The New Romantics*, Touring Exhibition
Australian Tapestries 1976-88, National Gallery of Victoria
Contemporary Works from the Collection, Fine Arts Gallery,
 University of Tasmania
Group Show, Pinacotheca, Melbourne
St Kilda 1, Invitation Exhibition, Linden Gallery, St Kilda
 1989 *Landscape and Light*, Macquarie Galleries, Sydney
Fire and Ice: Aspects of Contemporary Australian Surrealism,
 Manly Art Gallery and Museum, Sydney
Collaboration, Bellas gallery, Brisbane
 1990 *The Second Australian Contemporary Art Fair*, Melbourne
 Bellas Gallery, Brisbane
 1991 Macquarie Galleries, Sydney
Art and Architecture, Faculty of Architecture, University of
 Melbourne
From the Landscape, Museum of Contemporary Art, Brisbane

JAN NELSON

Born: 1955 Melbourne
Children: Carter 8 months

Studies:

1981-83 Victorian College of the Arts, Bachelor of Fine Art

Selected Individual Exhibitions:

1984 Christine Abrahams Gallery, Melbourne
 1986 Christine Abrahams Gallery, Melbourne
 1987 70 Arden Street, Melbourne
 Realities Gallery, Melbourne
 1991 Realities Gallery, Melbourne

Selected Group Exhibitions:

1985 *Australian Perspecta*, Art Gallery of NSW
 1986 *Slouching Towards Bethlehem*, 200 Gertrude Street Gallery,
 Melbourne
Gothic Perversity and its Pleasure, Institute of Modern Art
 Brisbane
Shipwrecked, 200 Gertrude Street Gallery, Melbourne
Moët and Chandon Touring Exhibition
Backlash, National Gallery of Victoria
Gothic Perversity and its Pleasure, 200 Gertrude Street
 Gallery, Melbourne, and Chameleon Gallery, Hobart
Quiddity, 200 Gertrude Street Gallery, Melbourne, and
 Contemporary Art Gallery, Adelaide
Young Australians, National Gallery of Victoria
Voyage of Discovery, Dallas, Texas
What is this thing called Science? Melbourne University Gallery,
 Melbourne
 1988 *Loti and Victor Smorgon Collection of Australian Contemporary*
 Art, Australian Centre for Contemporary Art, Melbourne
 1989 *re:Creation/Re-creation*, Monash University Gallery, Melbourne

The Wilderness Society Exhibition, Linden Gallery, St Kilda
 1990 *Anonymous*, West Melbourne
100 Artists Against Animal Experimentation, Deutscher
 Brunswick Street, Melbourne
Platform, Spencer Street Station, Melbourne

SIOBHAN RYAN

Born: 1959
Children: Hunter 2½

Studies:

1977 Royal Melbourne Institute of Technology, Melbourne
 1978-81 Slade School of Fine Art, London University

Selected Groups Exhibitions:

1982 *Roar Studios Xmas Show*
 1985 *Opening Exhibition*, 200 Gertrude Street Gallery, Melbourne
 1986 Castlemaine Art Prize
 1987 *Three Artists*, 70 Arden Street Gallery, Melbourne
 Crescent Gallery, Dallas, Texas
Works on Paper, 70 Arden Street Gallery, Melbourne
Moët and Chandon Touring Exhibition
 1988 *Churchie Exhibition of Emerging Art*, East Brisbane
Eve Span Memorial Exhibition, Albury
St Kilda 1, Selected Acquisition Exhibition, Linden Gallery
Queensland Women Artists Invitation Prize
 1989 *Imaging Aids*, Australian Centre for Contemporary Art,
 Melbourne
St Kilda 2, Selected Acquisition Exhibition, Linden Gallery
The Intimate Object, 200 Gertrude Street Gallery, Melbourne
9 x 5 Exhibition, Linden Gallery, St Kilda
Whitehall Enterprises, Linden Gallery, St Kilda
 1990 *St Kilda Acquisition Show*, Linden Gallery, St Kilda
 1991 *Australian Works on Paper*, Delia Grace Gallery

IMANTS TILLERS

Born: 1950 Sydney
Children: Saskia 9 months, Isidore 7

Studies:

1969-72 University of Sydney, Bachelor of Science in Architecture,
 Honours, University Medal

Selected Individual Exhibitions:

1973 *Moments of Inertia*, Watters Gallery, Sydney
 1983 *White Aborigines*, Matt's Gallery, London
 1984 Bess Cutler Gallery, New York
 1986 42nd Venice Biennale, Australian Pavilion, Venice
 1987 Galerie Susan Wyss, Zurich
 1988 *Imants Tillers: 1978-1988*, Institute of Contemporary Arts,
 London, The Third Eye Gallery, Glasgow, Orchard Gallery,
 Derry, Northern Ireland
 1989 *Imants Tillers: 19301*, National Art Gallery, Wellington,
 Covett-Brewster Gallery, New Plymouth
 1990 *One Painting Clearing*, Wollongong City Gallery, Wollongong
 Peter McLeavey Gallery, Wellington
Poem of Ecstasy, Deutscher Brunswick Street, Melbourne
 1992 *A Life of Blank*, Plimsoll Gallery, Hobart, Monash University
 Gallery, Melbourne, Orange Regional Gallery, Queen Victoria
 Museum and Art Gallery, Launceston

Selected Group Exhibitions:

1975 *13th Biennale de Sao Paulo*, Sao Paulo, Brazil
 1979 *3rd Biennale of Sydney: European Dialogue*, Art Gallery of NSW
 1982 *Documenta 7*, Kassel
 1984 *An Australian Account*, PS 1 Studio, New York, The Coreoran
 Gallery, Washington DC, Art Gallery of NSW, Art Gallery of WA
 1987 *State of the Art: Ideas and Images in the 1980s*, Institute of
 Contemporary Arts, London
Avant Garde in the Eighties, Los Angeles County Museum

1988 *Creating Australia: 200 Years of Art 1788-1988*, Queensland Art Gallery, Brisbane; Art Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney; Tasmanian Museum and Art Gallery, Hobart; National Gallery of Victoria, Melbourne; Art Gallery of South Australia, Adelaide
Edge to Edge: Australian Contemporary Art in Japan, Museum of Art, Osaka; Hara Museum of Contemporary Art, Tokyo; Nagoya City Art Museum, Nagoya; Hokkaido Museum of Modern Art, Sapporo

A Changing Relationship - Aboriginal Themes in Australian Art 1938-1988, S.H. Ervin Gallery, Sydney
Images of Religion in Australian Art, National Gallery of Victoria, Melbourne
 1989 *After McCahon*, Auckland City Art Gallery, Auckland
American Pie(e), Bess Cutler Gallery, New York
 1990 *Latvian Art*, National Art Gallery, Riga



Imants Tillers with Isidore Tillers, *Snow Drop In Love* 1992
 Cat. 46

Catalogue of Works

1 Irene Barberis
Build A Picture 1 1990
 acrylic on polytoil
 183.0 x 183.0 cm
 signed on reverse
 Collection: the Artist

2 Irene Barberis
Build A Picture 2 1990
 acrylic on polytoil
 183.0 x 183.0 cm
 signed on reverse
 Collection: the Artist

3 Warren Breninger
Father and Daughter 1987
 mixed media on c-type on paper
 signed lower right, lamb stamp
 54.0 x 74.0 cm
 57.0 x 77.0 cm
 Collection: the Artist

4 Warren Breninger
The sick child No. 3 1985
 mixed media on c-type paper
 signed lower right corner, lamb stamp (red)
 52.0 x 79.0 cm
 55.0 x 81.0 cm
 Collection: the Artist

5 Warren Breninger
The sick child No. 6 1987
 mixed media on c-type paper
 signed lower right corner, lamb stamp (white)
 51.0 x 66.0 cm
 53.0 x 68.0 cm
 Collection: the Artist

6 Warren Breninger
The sick child No. 8 1989
 mixed media on c-type paper
 signed lower right corner, lamb stamp
 52.0 x 76.0 cm
 56.0 x 79.0 cm
 Collection: the Artist

7 Warren Breninger
The sick child No. 2 1985
 mixed media on photographic image,
 lamb stamp
 48.0 x 66.0 cm
 55.5 x 78.0 cm
 Muswellbrook Regional Gallery
 Muswellbrook Shire Council

8 Steven Cox
Fresh Fields and a wee pal
 1986-87
 oil, enamel, charcoal on canvas
 190.5 x 165.0 cm
 signed and dated on reverse
 Collection: the Artist

9 Steven Cox
*Mighty Oaks From Little
 Acorns Grow* 1988
 (Originally titled "Figure In A Field")
 oil and pastel on canvas
 192.0 x 164.0 cm
 signed l.r.
 Private Collection

10 Steven Cox
The Boy from Heathen Town
 1991
 oil, enamel, charcoal and pastel
 on canvas
 1,755.0 x 1,455.0 cm
 signed and dated on reverse
 Collection: the Artist

11 Steven Cox
Ian Brady, Photofiliac 1988
 oil on canvas
 180.0 x 180.0 approx.
 signed on reverse
 Private Collection

12 Chris Dyson
Spencer 1986
 oil on canvas
 183.0 x 136.5 cm
 signed and dated on reverse
 Private Collection

13 Philip Faulks
Fail 1991
 acrylic on canvas
 130.0 x 100.0 cm
 signed on reverse
 Collection: the Artist

14 Philip Faulks
At Night 1987
 acrylic on canvas
 62.0 x 46.0 cm
 signed on reverse
 Collection: the Artist

15 Philip Faulks
We had a Baby 1988
 oil on canvas
 61.0 x 45.5 cm
 signed on reverse
 Collection: Museum of
 Contemporary Art, Brisbane

16 Philip Faulks
Conceal 1990-91
 acrylic on canvas
 130.0 x 100.0 cm
 signed on reverse
 Courtesy of Ray Hughes Gallery

17 Philip Faulks
Reveal 1990-91
 acrylic on canvas
 130 x 100 cm
 signed on reverse
 Courtesy of Ray Hughes Gallery

18 Sigi Gabriele
Dialectic Choir 1984
 oil on canvas
 163.0 x 245 cm
 signed l.l.
 Collection: the Artist

19 Sigi Gabriele
The Labyrinth 1990
 oil on canvas
 178.0 x 302 cm
 signed l.l.
 Collection: the Artist

20 Sigi Gabriele
Orthodoxy between the lines
 1983
 oil on canvas
 124.0 x 193.0 cm
 signed l.l.
 Collection: the Artist

21 Adrienne Gaha
Lillian 1991
 oil on panel
 26.0 x 26.0 cm
 label on reverse
 Collection: the Artist
 Courtesy Charles Nodrum Gallery

22 Adrienne Gaha
Bombalanni (Doughnuts)
 1992
 oil on rag paper and wall paper
 40.5 x 56.0 cm
 label on reverse
 Collection: the Artist
 Courtesy Charles Nodrum Gallery

23 Adrienne Gaha
The Unicorn Hunt 1991
 oil on rag paper
 52.0 x 68.0 cm
 label on reverse
 Collection: the Artist
 Courtesy Charles Nodrum Gallery

- 24 Adrienne Gaha
Strangers 1992
oil on linen chintz
40.5 x 40.5 cm
label on reverse
Private Collection
- 25 Adrienne Gaha
Bokkepoortjes III (Goat Legs)
1992
oil on linen
56.0 x 41.0 cm
label on reverse
Private Collection
- 26 Adrienne Gaha
Winged Boy With Lizard 1989
oil on board
12.0 x 22.0 cm
initialised l.c.
Private Collection
- 27 Adrienne Gaha
Bokkepoortjes 2 1990
oil on plyboard insert and pine
frame
33.9 x 26.5 cm
signed inset panel l.r.
Collection: Don Williams and
Suzanne Buissink
- 28 Elizabeth Gower
Baby's First Year 1986-87
photostats and collage (book)
60.0 x 41.0 cm
signed inside cover
Collection: the Artist
- 29 Elizabeth Gower
*Thinking About the Meaning
of Life* 1990
acrylic on draughting film
288.0 x 700.0 cm
signed l.l.
Collection: the Artist
- 30 Geoff Hogg
After Agriola 1991
mixed medium on paper
98.0 x 130.0 cm
not signed, not dated
Private Collection
- 31 Geoff Hogg
*The Noble Achievement of
Arkwright* 1991
mixed media on paper
96.0 x 95.0 cm
Collection: the Artist
- 32 Geoff Hogg
The Truth of Clouds 1991
mixed media on paper
78.0 x 75.0 cm
signed on reverse
Private Collection
- 33 Amanda Laming
Love Object 1991-92
pencil on paper
25 small drawings
each 15.0 x 25.0 cm
signed l.r.
Collection: the Artist
- 34 Geoff Lowe
Mercy Mercy I 1987
acrylic and oil on linen
177.5 x 238.5 cm
not signed, not dated
Collection: Jennie & Barrett Watson
- 35 Geoff Lowe
Mercy Mercy II 19????
acrylic and oil on cotton
not signed, not dated
Private Collection
- 36 Geoff Lowe
Headlooking I 1987
acrylic and oil on cotton
not signed, not dated
Private Collection
- 37 Geoff Lowe
Head Looking 2 1987
acrylic and oil on canvas
140.0 x 120.0 cm
not signed, not dated
Collection: Vinrose Pty Ltd
- 38 John R. Neeson
Toys, His and Mine 1987
122.0 x 168.0 cm
signed on reverse
Private Collection
- 39 John R. Neeson
Idea No.2 1988
Small Reflection 1988-89
oil on canvas
signed and titled on reverse
59.0 x 83.0 cm
John R. Neeson
Collection: the Artist
- 40 Jan Nelson
Transplant, Gift, Donor 1990
perspex and chalk
72.0 x 32.0 cm
not signed, not dated
Collection: the Artist
- 41 Jan Nelson
(from the Series)
La Boudoir Hysterique 1992
felt, buttons, photograph, wood
145.0 x 121.0 cm
signed, dated and materials on
reverse
Collection: the Artist
- 42 Jan Nelson
I need a Heaven
perspex
100 x 50 cm (approx)
not signed, not dated
Private Collection
- 43 Siobhan Ryan
Unit, Hunter & Boudoir 1991
oil on wood, 3 panels
410.0 x 220.0 cm
370.0 x 220.0 cm
370.0 x 220.0 cm
signed on each panel l.r.
Collection: the Artist
- 44 Siobhan Ryan
Bang 1990-92
oil on wood
61.0 x 145.0 x 80.0 cm
signed l.r.
Collection: the Artist
- 45 Imants Tillers
Inherited Absolute 1992
acrylic, gouache, oilstick on
canvas boards
228.0 x 228.0 cm
not signed, not dated
Collection: the Artist
- 46 Imants Tillers
Isidore Tillers
Snow Drop In Love 1992
acrylic oil on 25 canvas boards
each 3.4 x 2.5 cm
not signed, not dated
Collection: the Artist

Abbreviations:
l.c. lower centre
l.r. lower right
l.l. lower left
All measurements in centimetres,
height before width.