

# **THE SUBLIME IMPERATIVE**



**MARIANNE BAILLIEU**

**PETER BOOTH**

**PAUL BOSTON**

**BRENT HARRIS**

**ROGER KEMP**

**ROSS MOORE**

THIS CATALOGUE HAS BEEN PRODUCED  
WITH THE GENEROUS ASSISTANCE OF THE  
FRIENDS OF THE ARTS



# THE SUBLIME IMPERATIVE

AUSTRALIAN CENTRE FOR CONTEMPORARY ART  
AFFILIATED WITH MONASH UNIVERSITY



# THE SUBLIME IMPERATIVE

SIMEON KRONENBERG

## INTRODUCTION: A THICKET OF DISAPPROVAL

*The Sublime Imperative* has been conceived in order to assert the significance of a number of Australian artists within a context which has not yet been clearly articulated within Australian art history: that of the spiritual and sublime.

The artists included in this investigation are Marianne Baillieu, Peter Booth, Paul Boston, Brent Harris, Roger Kemp and Ross Moore.

These artists are not self-identified as a group and their work has not been seen before under a single umbrella. Their selection is to exemplify the purpose of the exhibition which is to posit the existence of an "invisible" spiritual presence in Australian painting, a presence that must, by its nature, fall outside both established religious notions and the accepted context of Australian art – particularly in the postmodernist climate. At issue in this exhibition is the fact that modernism remains the framework within which these artists work in the *post-* modern context.

European influenced Australian art has been traditionally preoccupied with several issues: an elongation of European romantic landscape notions, chauvinistic narratives and various appropriated modernisms (chiefly noteworthy for their internationalism). Yet in the midst of this there has always been a number of artists who have created primarily out of a spiritual impulse that cannot be anchored to standard or accepted modes, precisely because such an impulse is a deliberate attempt to confront and absorb notions or experiences of the ineffable – the very realm of experience that promises an integration, in being beyond the mundane.

This particular selection of artists is not intended as prescriptive or exhaustive. It has been chosen however

to point to the seriousness and depth of investigation into the sublime by dedicated art practitioners, who must negotiate a plethora of 'isms' in order to arrive at something that is felt by them anyway, as being profoundly universal.<sup>1</sup>

Such endeavours, whether by the critic or the artist, are forced to contend with a prevailing materialist/fundamentalist ethos that argues for the dismantling of notions of the spiritual and sublime under a sophisticated critiquing that views such seeking after intangibles as reactionary backsliding. Important issues are at stake here, not just for our views of art, but for our apprehension of (variously) validated contemporary cultures. The deconstruction of the "spiritual" and "sublime" in postmodern terms has bequeathed a problem to the artist who pursues the quest for individual revelation. The very terms of the investigation are constantly challenged.

## NOSTALGIA OR REVOLUTION: A THEORETICAL VIEW

Current art practitioners negotiate a world where the certainties of modernism are no longer. Although still dominant modernism is dead.<sup>2</sup> The very notion of 'the artist' itself is questioned and authorship denied. The world of art then belongs to the receiver. The inevitable corollary of this state of being is a retreat and denial of not just the pursuit of the harmonious, the spiritual and sublime, but a (sometimes) dogmatic repudiation of these very categories. Current orthodoxy does not allow for the pursuit of the transcendental, other than as parody, appropriation or pastiche.

Because of this, the prevailing critical challenge is to acknowledge the current debate while appraising a distinct artistic impulse that predates any strictly postmodernist critique.



Kemp's cosmological "maps" can be seen as an attempt to translate a mystical apprehension of the universe into scientific principles, while at the same time he refused to surrender an allegiance to notions of beauty and grace. Indeed art, for Kemp, had an important redemptive function.

Mondrian had written:

The truly modern artist is aware of abstraction in an emotion of beauty; he is conscious of the fact that the emotion of beauty is cosmic, universal. This conscious recognition has for its corollary an abstract plasticism, for man adheres only to what is universal.<sup>9</sup>

For Kemp the significant fact of art was its ability to assert a reality beyond the temporal, his whole *oeuvre* is dedicated to the investigation of this belief. It is a profoundly spiritual attitude, not in an orthodox Christian sense, but spiritual nonetheless. (He was in fact for a time very interested in Theosophy, but finally found it too restrictive). His spiritualism owes more to a kind of pantheistic, cosmological impulse that was very idiosyncratic and difficult to comprehend, finding clearest expression in the complexity and creative process of the work itself.

In 1978 Kemp spoke revealingly to Geoffrey De Groen about his paintings. In reply to a question about the function of the black paint he replied:

Sometimes I work just on the colour, but there are times when it doesn't mean a damn thing to me until I put it in a framework. I've identified myself with that black line. The black line is a complete form.<sup>10</sup>

He says later in the same interview:

I have to look around and take in as much material as I can, and make myself as uncomfortable as possible. That's my nature. That's what I have to do. If I don't do that, well what do I do? I want to have something to look beyond – all the time.<sup>11</sup>

This is the quest before the infinite – the sublime quest in fact – to struggle over the pain and difficulty in facing the ineffable.

In a sense Kemp's reputation as an abstractionist is misleading. He was unwilling to let go of his struggle with form and never departed from his search for a

universal yardstick based on the proportions of the human figure. He was a spiritual artist who sought expression of the sublime through his work but the solutions for him were not simple: he formulated a theorem that suggested and restricted at the same time, but it is within this struggle that the energy and power of his work resides.

## MARIANNE BAILLIEU: THE ROAD TO EXCESS

In the work of Marianne Baillieu there is seen an impulse that reflects the religious passion found in Roger Kemp's work. However, while Kemp's painting is characterised by the search for overall harmony and order, Baillieu's art resists the temptation to attempt composure and repudiates the notion of system or arrangement. Instead it posits the freedom of the intuitive flow and evokes the harnessing of greater energies.

Her art violates restrictive notions of good taste and restraint, and celebrates the release of the spontaneous moment. The paint is sometimes almost thrown onto the canvas, then smeared by the fingers and moved around like clay. The results are sometimes breathtakingly emotional, indeed lyrical. Such a method involves a high degree of risk-taking.

In Baillieu's art order itself is questioned. The void and the gap are sought through a religious experiencing of the work that is both tactile and highly spiritual, haptic and unrestrained.

Baillieu is deeply committed to the religious experience, to penetrating beyond the surface of things, not in seeking "doorways" or an entrance point, but through the dissolution of structures, the denial of the banal. It is here that the sublime is sought. A flux is created, setting up a condition for the ecstatic transcendent experience. In this regard her painting mode is deeply faithful and trusting of the exigencies of the passionate experience, the Dionysiac rite.

It is for these reasons that she is mistrustful of the intellect, which demands an hierarchic stacking and ordering, a (sometimes) numbing orthodoxy. This perhaps is the supreme Romantic conceit – the belief that an artist can achieve the divine by an act of sheer creative will. Baillieu's art exemplifies Blake's notion that:



Recently Jean Francois Lyotard, the French theorist and author of two important articles on the sublime,<sup>3</sup> posited his notion of it, claiming for it regenerative powers which will remedy the current malaise of mediocrity as he sees it. He laments: "In our technoscientific industrial world there are no consistent symbols for good, just, true, infinite, etc".<sup>4</sup> His hope is that the sublime will provide a focus for such conceptual yearnings and he attempts to locate the notion of it within the postmodernist framework and to position it so that it compromises neither his ideological allegiances nor the sublime itself.

The governing principle of the postindustrial technoscientific world is not the need to represent the representable, but rather the opposite principle. To turn away from this principle – that infinity is inherent in the very dialect of search – is absurd, impractical, and reactionary ... the spirit of the times is surely not that of the merely pleasant – its mission remains that of the imminent sublime, that of alluding to the non-demonstrable.<sup>5</sup>

He also claims that:

the sublime is not linked to rules that can be determined through poetics; the sublime requires only that the speaker or listener have conceptual range, taste, and the ability "to sense what the whole world senses first."<sup>6</sup>

Lyotard here resorts to mystification, i.e. his notion of the "non-demonstrable". In so doing, he creates a problem that pivots on "demonstrable" and "non-demonstrable" as dialectically opposed categories. His task is a difficult one, demanding a kind of suspension of disbelief as he wrests the transcendental from the materialistic and the plausible. He ends by asserting a kind of religious zeal where the sublime transforms the world and the artist is exalted as a potential saviour.

Such an approach is prone to accusations of elitism and to be attacked as nothing more than quasi-romantic indulgence. As a consequence Lyotard's own social critique, although schooled in the Revolutions of 1968, appears less than socially radical. It could be successfully argued, as Meaghan Morris has done<sup>7</sup>, that his mystifications and transcendental yearnings only lead

him to the path of reaction not rebellion. Consumer capitalism can easily absorb the spiritual at least, with barely a ripple.

However, it is at this very point that we can assert value in Lyotard's theory, through the necessity of opposing the sheer velocity of consumerist appropriation (that rampant devouring of all forms of cultural meanings so that we end up with an equivilancy – a tyranny of sameness). It is perhaps still possible to resist the accompanying annihilation of the individual response to the very process of history. It is this that Lyotard hopes for – that the notion of the sublime remains potent in the midst of the supporters of the new order because it denies the very restrictions of it.

### **ROGER KEMP: THE LIMIT OF SUBLIMITY**

Roger Kemp's art is an intensely spiritual one, based on a mix of ideas gleaned from orthodox and alternative religions, but integrated into a unique, some might say, eccentric, apprehension.

Kemp achieved something like real success late in life. He sold paintings and had the pleasure of seeing his work shown at the National and State galleries, in retrospectives that asserted his pre-eminent position as Australia's grand old man of abstraction. As well, the Victorian Tapestry Workshop, ever the champion of notable artists, commissioned him to design a major triptych for the Great Hall at the National Gallery of Victoria in the last few years before his death.

It was Patrick McCaughey though who was the first to place Kemp's work within the tradition of the pioneer abstractionists, Kandinsky and Malevitch. These were Kemp's progenitors and remained sources of inspiration for him for the whole of his life.

It is not difficult to understand why these particular artists were important to Kemp, since both pursued work that promulgated the crucial spiritual dimension in their abstract work, and Kandinsky anyway asserted the significance of the subjective emotional truth. His was not an abstraction removed from the world but one that celebrated it, in the sense that his work was an attempt to mirror spiritual and emotional experience – something that Roger Kemp emulated.



“The Road of Excess leads to the Palace of Wisdom.”

Her art also overlaps with the Zen calligraphic tradition, where one is exhorted to first create a moment of exquisite mental poise then to paint without self-conscious interference, thereby expressing what in her view is the untainted essence.

In this regard her work is difficult to place or date in terms of evolution, both personally (as an internal system) and in the wider art context because it flies against history as an imperative. It seeks instead to merge totally with being and hence must always be current. Of course her work can be “placed” in a tradition of expressionism that reflects the work of artists like Jackson Pollock and others, yet in its painterly abandon it asserts its own terms.

Issues of life and death dominate Baillieu’s work and are expressed in gestural passages, moments of becoming and destruction, and embodied in trajectories that are rites of passage to experiential pathways. In her obsession with polarities she shares Boston’s bid for a state of balance, yet this is expressed as a goal that is alluded to rather than directly painted.

The astonishing candour of her work is immediate. It does not expect to know how to be judged. Its implicit claim is that it is dealing with experience beyond judgment (or censorship). This locates another powerful Romantic dilemma. The very localisation of interest in creative amorphous chaos is itself a kind of censorship and control on a massive scale. The apparent gestural freedom in her work is itself a conscious and sophisticated constriction, in the sense that it is the result of a purposeful method. Perhaps this expresses something of the paradox of experience itself: the humdrum, the banal demands change. Order desired on the one hand is order destroyed on the other.

#### **PETER BOOTH: DOORWAYS TO THE SUBLIME**

In the so-called “Doorway” paintings of the early ’seventies Peter Booth shares an interest with Rothko in evoking dark portals to an unknown, whose power resided in a capacity to consume the viewer. Like Rothko, he is engaged in an ambivalent quest for self realisation via the extinction of self. It is this that has coaxed many

critics away from a recognition of Booth’s preoccupation with metaphysics and the possibility of the sublime. His spirituality is manifested negatively as it were: our transcendental prospects are identified only when thrown into relief. We discover who we are in discovering who we are not. We view ourselves in the dark mirror of the shadow self. We are faced with the choice of entering a signless nihilism (a death of values and history as we know it in which the sweep of experience is rendered as nothing) or to remain spectators with our fragile, and hence more palpably felt mortality intact. In choosing not to enter we become only more conscious that death and mortality await us. It is interesting to compare the emotional impact of these paintings with those of Harris who is also dealing with repudiation of subject matter as the means of making a statement. There is a kind of confronting brutalism in Booth’s paintings, even at this early stage, which is not evidenced in the work of Brent Harris whose interests revolve around issues of quotational delicacy, refinement and grace.

In another regard these early paintings by Booth are themselves commentaries on the history of Western art – a dark cleansing of the palette as it were – a denial of ‘isms’ – ‘Australianism’, ‘Realism’ and so on. In the Australian context these paintings were extraordinarily radical, denying at once the figurative/mythic tradition on the one hand and the then current interest in Greenbergian flatness on the other.

In *Painting* (1970) the image is less confrontational, almost benign. The painting’s invitation to approach is not couched in the same absolutist terms, for here we are shown impermeable, imposing edifices, reminiscent of blocks or buildings in which the references to industrialisation are inescapable. But the imposing order suggested is not without a human passion. One is left with a sense of profound order, an almost regal poise. Yet the blocks remain impenetrable and monolithic, intense in their directness. Spiritual outlook is forever obstructed by material bulwarks. While on the one hand they are merely geometric, they become as well massive and imponderable ciphers of inscrutability. These paintings allude to freedom by obstructing it – they present possibilities while denying them.

Booth’s work is spiritual in appearing anti-spiritual. His dark dialectic remains intact throughout.<sup>12</sup>



## **PAUL BOSTON: A BENIGN CONTRADICTION**

Paul Boston's belief in Buddhism has meant that he has striven for what he calls "a unity of contradiction".<sup>13</sup> By this he means that his painting is an engaged realisation of the fundamental duality of existence: that described by the Chinese as Yin and Yang, the Zen Buddhists as Being and Nothingness and by Western theology as Soul and Body. These binary oppositions prescribe, in Boston's view, the nature of the sublime. Between them is the sublime pathway, the shock of apprehension.

Boston is an artist who is not easily "placed" stylistically, but this does not imply that his work is divorced from art history and cultural impact:

His imagery is deeply historical in the sense of its being made with full awareness of the cultural archetypes that inform all our perceptions. He is able to absorb aspects of this ancient heritage and present it unselfconsciously as a personal contemporary vision. This is very distinct from quotation and appropriation, it represents the proper use of a richly evolved language of images and human impulses which are the rightful inheritance of all humans who are sensitive enough to seek them out and take them in as part of their own matrix of experience.<sup>14</sup>

Boston is an artist who admits little overt interest in current theoretical discourse. While denying a need to answer prevailing aesthetic dilemmas, he is actually doing precisely that – but in the very best and fullest sense. While he is conscious of the spiritual enervation of our society, his art is a serious and committed process of spiritual unfoldment and as such is contained within a complex investigation of the human psyche.

In *Untitled* (1989) Boston explores the notion of the ineffable. This work is part of a series of paintings where the artist divided the canvas with vertical lines, a mode modified and extended in his latest work. This extends from an appreciation of Newman and Mondrian and participates in their search for a painted evocation of serenity.

This is accompanied in this work with an intriguing, symbolic reference to the circle image in Zen art, where it represents the sphere of voidness, the condition of

nothingness (the ultimate reality of selflessness, from which all things arise and return) and is that from which all things are inseparable.

His earlier work, for example, *Untitled* (1988), depicted biomorphic shapes floating in an ambiguous space, whereas the latest paintings have become more formally arranged. The edges are blurred but remain easily identifiable. The "ground" may shift and become "space" but there is a sense of solidity, the weight of the actual. The dreamlike floating shapes have been temporarily replaced with something like a grid. The space into which we peer is impervious, inscrutable and dark. The artist leaves what is on the other side of the space a palpable mystery, a spiritual promise revealed but remaining enigmatic.

In *Man in a Landscape* (1983) the artist has depicted a generalised persona, flooded with experience. The head registers the world as a flowing set of signs, at once secure in their repetition and fluid in their constant movement. This painting represents the complete antidote to intense Western psycho-analysis where the ego is seen as paramount and the individual as the rightful pinnacle. Boston's figure is egoless in that it presents no barrier to the environment which passes through it, no resistance to that which defines it. It is within the loss of the self-conscious self that the sublime is finally posited, in a moment of annihilation and awe, at the site of revelation.

## **BRENT HARRIS: APPROACHING THE VOID**

For Brent Harris the term "sublime" has direct meaning. He is well aware of the modernist/postmodernist debate surrounding it, and consciously places his art in a position to respond to, and develop, the critical argument.

Harris often works in serial form, making pictures that are virtually identical to others. In the contemporary context this serialism critiques the apparent neutrality of mechanical reproduction. His canvases refer to an infinite series, hence to infinity itself, but it is a less than comforting sense of the sublime that he paints. Rather, he evokes the anxiety of something like Kafka's bureaucratic hallway, door after door leading to another identical hallway, to an infinity of spiritual loss.



The current images are flat and quietistic. Harris pursues what he sees in the work of Malevitch and Reinhardt, namely an appreciation of the power of monochromatic repetition in order to repudiate the sheer inundation of images and concepts flooding from the stream of history. However, once this statement is made why make it again? The artist implies an answer, similar to that offered in the following statement about Barnett Newman:

Newman was painting the one large vision, the one painting over and over. By restricting himself to this one vision – that vision – his work becomes a greater thing than individuality. For me Newman's work becomes highly spiritual – his vision is so far beyond the grip of his own ego, as also with Reinhardt and Rothko.<sup>15</sup>

Brent Harris posits the spiritual as beyond the self, as a transcendence. It is to this kind of vision that he aspires. The artists that he most admires are those who have had, as a central plank of their art, a profound interest in the spiritual/sublime. He has remarked:

The theoretical approach may see me barking up the wrong tree, suggesting that transcendence is no longer an intellectual possibility in these late capitalist days. My whole being disagrees with that intellectualisation.<sup>16</sup>

It is certainly true that Harris pushes at the modernist project, attempting to re-define for himself the parameters of an art of negation first sought by Malevitch and later by Reinhardt (among others). In this he approaches the void, the possibilities of reduction and negation, the emptiness of the abyss. This is what makes his work appropriate in a study of the impulse of the sublime. Reinhardt faced the problem too by positing a negative notion of what art was. Harris asserts the same discipline.

In Harris' work however there is another dimension posited, that of the body space of the viewer. It is here that his notions of space are most challenging. In *Lacuna (Artificial Infinite)* (1991) the two panels of the work are shown a body's width apart so that the viewer, standing in front of the painting, participates in the "space" defined by it. There is a dialogue between the work and the viewer that is realised physically, thereby question-

ing the two dimensionality of the painted surface.

Brent Harris, in determining such placement, brings the possibility of the viewer's engagement into the sublime moment. The gap between the two painted surfaces is (in this work) posited as the site of the sublime.

### ROSS MOORE: AN INTERIOR SPACE

Ross Moore's recent work has focused increasingly on the single entity suspended in space. He relates this interest directly to meditation in which the mind's image cannot be separated from the luminous clarity of the mind, yet remains different. In being apprehended the image becomes objectified and thereby is freed from the subjective state. In *Concentration Being* (1991) the object acts as an immediate and rivetting point for awareness.

In Tantra the meditator visualizes a single shape to the exclusion of all else and through the power of this condensation of focus the transformative energy of the mind is vastly enhanced and reality takes on a numinous ecstatic aspect. This stepping over cognitive thresholds is what for Moore constitutes the actual experience of the sublime.

Whilst eclectic influences are apparent in Moore's art he is not interested in the notion of appropriation. His work oscillates between a quest for the embodied monumental symbol and a depiction of the process of conceptual elaboration, depicted as notations that read as hieroglyphs. *Automatic Pictographs* (1990) has close affinities with the automatic writing of spiritualistic mediumship. Like Boston Moore is deeply preoccupied with the shamanistic possibilities of art. In his view the artist, like the shaman, must suspend ordinary rational control in order to permit deep powerful levels of consciousness to pervade the mundane domain.

In this deliberate process of suppressing conscious manipulation, meditative equipoise and dreamlike states are valued and deliberately cultivated as an essential part of the creative process as they allow the hand to execute beyond the tyranny of the eye.

Moore's fascination with ways of gaining access to the totemic mind underscores his claim for art as a therapeutic device, a means of harmonising and integrating dynamic states of being.



His reluctance to view tribal cultures as primitive and anachronistic is due precisely to his identification of totemic images as storehouses of psychic potencies. As aspects of individual consciousness they are forever contemporary.

In *The Beginningless Mind* (1991) the mandala-like wheel motif has reverberations to the alchemical circle and the wheel of life in Eastern philosophy. Moore sees it as referring to the perpetual unfurling of consciousness and the objects depicted within its flow can variously refer to rebirth states, thought forms and the general creation of the phenomenal world which, according to Buddhist thought, cannot be found other than as a product of the mind itself.

Moore's art represents the interior space in that he is not interested in pursuing visual reality – at least in the gross sense of the eye perceiving the material world. Rather he is concerned with the visual as a mystical device, a mode of spiritual revelation, a quest for the sublime.

### THE SUBLIME: NOTIONS OF DIFFERENCE

Despite apparent divergences and idiosyncracies of vision all the artists in this show are bound by a similar endeavour, to break through the thralldom of the commonplace and the habitual, in order to arrive in another place where all oppositions have come to rest and the mind is awarded a profound stillness and peace. Such endeavours are liable to attract criticism, particularly in the prevailing climate of postmodernist theory where the very notion of the transcendental is denied.

That the role of the artist can be seen as special within society is not so much a tribute to the artists themselves (if we consider their creative pursuit as heroic) so much as a reflection of the extent to which notions of the sublime have become simply outmoded notions. Our age has threatened to dissolve the very category of the spiritual and the sublime as kinds of historical redundancy.

The sublime is defined very differently by the artists in this exhibition: e.g. as gestural, fleeting moment by one, as negative space or deep psychic evolution by others. The notion of sublimity is an open one, available

as a kind of shifting focus for many artists who wish to deny the narrowness of prescriptive postmodernist principles, while at the same time asserting the positive value of "difference". If the sublime resists confinement, it also promises revolution.

• • • • •

DEDICATED TO ANDREW KENNEDY

• • • • •

### NOTES

1. The notion of "universality" is of course a modernist one.
2. cf. Habermas, Jürgen. 'Modernity – An Incomplete Project' in *The Anti-Aesthetic: Essays on Post Modern Culture*, Ed. Hal Foster, Bay Press, Seattle. 1989.
3. Lyotard, Jean-Francois. 'Presenting the Unpresentable' in *Artforum*, Vol. 20. No. 8. 1983 and 'The Sublime and the Avant-Garde' in *Artforum*, Vol. 22. No.8. 1984.
4. Lyotard, Jean-Francois. 'Presenting the Unpresentable', *ibid.* p.67.
5. *Ibid.* p.69.
6. Lyotard, Jean-Francois. 'The Sublime and the Avant-Garde', *op. cit.* p. 38.
7. Morris, Meaghan. 'Postmodernity and Lyotard's Sublime' in *Art & Text*, No. 16. 1984/85.
8. Indeed it may be that a committed post-modernist would travel in the direction of uniformity of ideas rather than allow a revitalized notion of "history", a stance which could become a new form of fundamentalism.
9. Mondrian, Piet. 'Natural Beauty and Abstract Reality' in Chipp, H., *Theories of Modern Art*. University of California Press. Berkeley. 1975.
10. De Groen, Geoffrey (Ed.) 'Roger Kemp'. in *Conversations with Australian Artists*. Quartet, Melbourne. 1978. p.168.
11. *op. cit.* p.169.
12. In Booth's later apocalyptic figurative paintings redemption and absolution seem to be craved but denied, through the power of cataclysmic social judgment.
13. Boston, Paul. Conversation with the author, August, 1991.
14. Bond, Anthony. 'Paul Boston' in *Australian Perspectives* 85. (Catalogue.) Art Gallery of New South Wales. 1985. p.21.
15. Harris, Brent. 'Brent Harris', by Ashley Crawford in *Tension* 15. December 1988, p.20.
16. *Ibid.*



## SELECTED BIBLIOGRAPHY

- Appignanesi, Lisa (Ed.) *Postmodernism: ICA Documents*, Free Association Books, London. 1989.
- Baudrillard, Jean. *Selected Writings*. (Ed. and Trans. Mark Poster) Polity Press. Cambridge. 1988.
- Bois, Yves-Alain. *Painting As Model*. An October Book, 1990.
- De Groen, Geoffrey. *Conversations with Australian Artists*. Quartet, Melbourne, 1978.
- Foster, Hal. *The Anti-Aesthetic: Essays on Postmodern Culture*. Bay Press, Washington, 1989.
- Foster, Hal. *Recodings: Art, Spectacle, Cultural Politics*, Bay Press. Washington. 1985.
- Gleeson, James. *Australian Painters*. Lansdowne, Dee Why, 1976.
- Lyotard, Jean-Francois 'Presenting the Unpresentable' in *Artforum*, Vol. 20. No. 8. 1983 and 'The Sublime and the Avant-Garde' in *Artforum*, Vol. 22. No.8. 1984.
- McCaughey, Patrick. *Australian Abstract Art*, O.U.P. Melbourne. 1969.
- McCaughey, Patrick. *Roger Kemp: Cycles and Directions. 1935 – 1975*. AGDC, 1979.
- Morris, Meaghan. *Postmodernity and Lyotard's Sublime* in *Art & Text* No. 16, 1984/85.
- Nygren, Edward. *James Ward's Gordale Scar: An Essay in the Sublime*. The Tate Gallery, London. 1982.
- Read, Herbert. *The Philosophy of Modern Art*. Faber and Faber, London. 1982.
- Smith, Bernard with Smith, Terry. *Australian Painting 1788 – 1990*. O.U.P. Melbourne. 1991.
- Wallis, Brian. (Ed.) *Art After Modernism: Rethinking Representation*. The New Museum of Contemporary Art, New York. 1989.





**MARIANNE BAILLIEU**

*'Alleluia', 'Alleluia', 'Alleluia'* 1989–1990 Catalogue No 2

Courtesy Yuill/Crowley, Sydney





**PETER BOOTH**

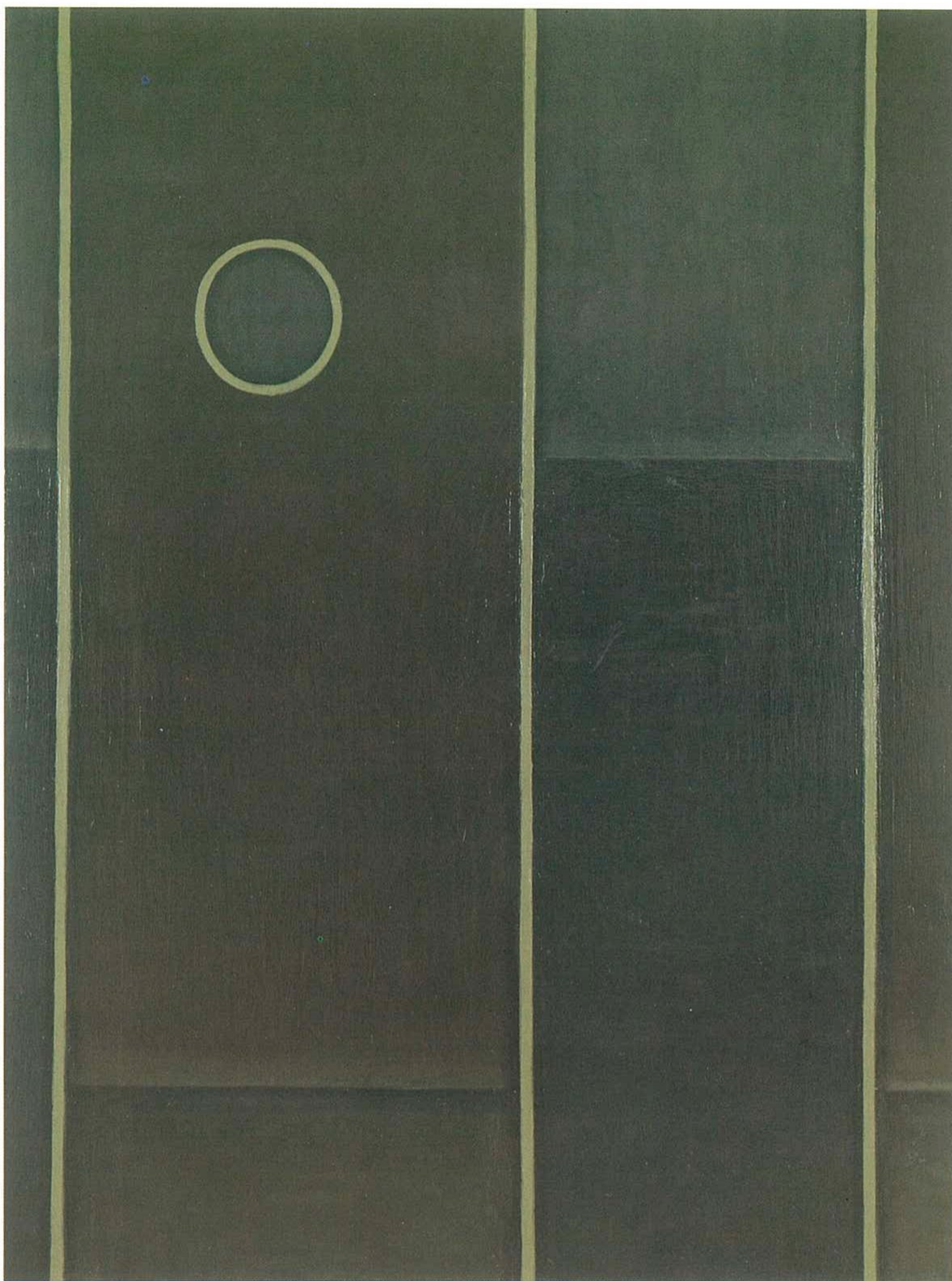
*Untitled* 1975 Catalogue No 7

Private collection

Photograph Helen Skuse

“My participation in this exhibition was only agreed to on the condition that I could register my personal protest on behalf of the thousands of animals suffering in the many experiments being conducted at Monash University.” – Peter Booth (1991)





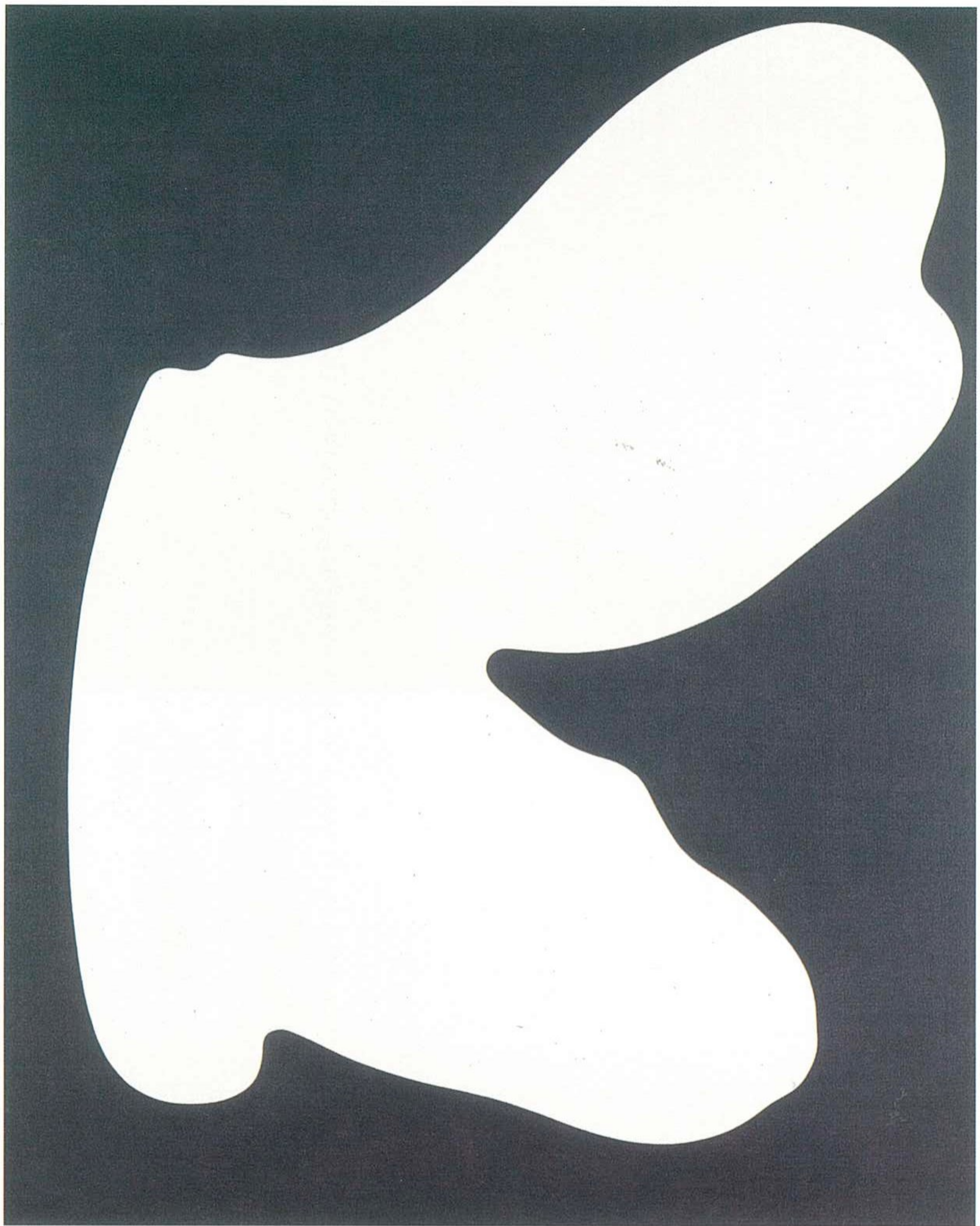
**PAUL BOSTON**

*Untitled* 1989 Catalogue No 10

Collection John Embling and Heather Pilcher

Photograph Henry Jolles





**BRENT HARRIS**

*Painting No. 2 (from 'Otherness' series)* 1991 Catalogue No 14

Courtesy Karyn Lovegrove

Photograph Helen Skuse





**ROGER KEMP**

*Colour Form* 1985 Catalogue No 17

Private collection

Photograph Henry Jolles





**ROSS MOORE**

*Concentration Being* 1991 Catalogue No 22

Courtesy Luba Bilu Gallery, Melbourne

Photograph Helen Skuse



## LIST OF WORKS

### MARIANNE BAILLIEU

- 1 *Rebirth* 1991  
oil & mixed media on canvas  
274.3 x 152.4 cm  
signed and dated on reverse  
Courtesy Yuill/Crowley, Sydney
- 2 *'Alleluia', 'Alleluia', 'Alleluia'*  
1989-1990  
oil & mixed media on canvas  
347.5 x 182.8 cm  
signed and dated on reverse  
Courtesy Yuill/Crowley, Sydney
- 3 *Death* 1991  
oil & mixed media on canvas  
274.3 x 152.4 cm  
signed and dated on reverse  
Courtesy Yuill/Crowley, Sydney

### PETER BOOTH

"My participation in this exhibition was only agreed to on the condition that I could register my personal protest on behalf of the thousands of animals suffering in the many experiments being conducted at Monash University."  
- Peter Booth (1991)

- 4 *Painting* 1972  
synthetic polymer paint on canvas  
218.3 x 122.4 cm  
signed on reverse, not dated  
Collection: Geelong Art Gallery  
Corio Five Star Whisky Prize, 1972
- 5 *Untitled* 1970  
synthetic polymer paint on canvas  
156.0 x 320.0 cm  
signed and dated on reverse  
Collection: Monash University
- 6 *Untitled (Purple/Black Bar)* c1973  
acrylic on cotton canvas  
213.1 x 152.2 cm  
Collection: Art Galley of  
Western Australia
- 7 *Untitled* 1975  
synthetic polymer paint on canvas  
60.0 x 45.0 cm  
signed and dated on reverse  
Private Collection, Melbourne

### PAUL BOSTON

- 8 *Man in a Landscape* 1983  
high density polystyrene, lead,  
newspaper, oil-stick  
244.0 x 122.0 cm  
not signed or dated  
Collection: Kim Kingston
- 9 *Untitled* 1988  
oil on linen  
152.4 x 205.8 cm  
signed and dated on reverse  
Private Collection, Melbourne
- 10 *Untitled* 1989  
oil on linen  
231.5 x 152.4 cm  
not signed or dated  
Collection: John Embling &  
Heather Pilcher

### BRENT HARRIS

- 11 *Lacuna (Artificial Infinite)* 1991  
oil on canvas  
2 panels, each  
168.0 x 152.0 cm  
signed and dated on reverse  
Courtesy Karyn Lovegrove,  
Melbourne
- 12 *Painting: Diptych 3* 1990  
oil on canvas  
each panel 43.0 x 70.0 cm  
signed and dated on reverse  
Courtesy Mori Gallery, Sydney
- 13 *Painting No.1*  
(from 'Mute' series) 1991  
oil on canvas  
50.5 x 40.5 cm  
signed and dated on reverse  
Courtesy Karyn Lovegrove,  
Melbourne
- 14 *Painting No.2*  
(from 'Otherness' series) 1991  
oil on canvas  
76.0 x 60.5 cm  
signed and dated on reverse  
Courtesy Karyn Lovegrove,  
Melbourne

### ROGER KEMP

- 15 *Concept* 1970  
acrylic on canvas  
169.0 x 170.0 cm  
signed and dated on reverse on label  
Collection: Merle Kemp
- 16 *Space Control* 1965  
acrylic on board  
137.0 x 274.0 cm  
signed and dated on reverse on label  
Collection: Merle Kemp
- 17 *Colour Form* 1985  
acrylic on canvas  
182.8 x 347.5 cm  
signed and dated on reverse on label  
Private Collection, Melbourne

### ROSS MOORE

- 18 *Palestrina: Missa Nigra Sum* 1990  
oil on linen  
122.0 x 90.5 cm  
signed and dated on reverse  
Courtesy Luba Bilu Gallery,  
Melbourne
- 19 *Automatic Ciphers* 1990  
oil on canvas  
128.0 x 210.0 cm  
signed and dated on reverse  
Courtesy Luba Bilu Gallery,  
Melbourne
- 20 *Light Has Passed* 1987  
oil on linen  
71.0 x 122.0 cm  
signed and dated on reverse  
Courtesy Luba Bilu Gallery,  
Melbourne
- 21 *Beginningless Mind* 1991  
oil on linen  
184.0 x 184.0 cm  
signed and dated on reverse  
Courtesy Luba Bilu Gallery,  
Melbourne
- 22 *Concentration Being* 1991  
oil on linen  
184.0 x 184.0 cm  
signed and dated on reverse  
Courtesy Luba Bilu Gallery,  
Melbourne



## BIOGRAPHIES AND BIBLIOGRAPHIES

### MARIANNE BAILLIEU

1970-80 Founded and directed Realities Gallery,  
Melbourne

Lives and works in Melbourne

#### STUDIES

Canterbury University, Christchurch, New Zealand

Monash University, Melbourne

#### SELECTED INDIVIDUAL EXHIBITIONS

- 1983 Reconnaissance Gallery, Melbourne
- 1984 *n-space*, Melbourne  
Yuill/Crowley, Sydney
- 1986 Institute of Modern Art, Brisbane  
Yuill/Crowley, Sydney
- 1987 *Love Me Now - Love Me Never*, Yuill/Crowley,  
Sydney  
Bellas Gallery, Brisbane
- 1988 Collaboration (with Imants Tillers), Yuill/Crowley,  
Sydney
- 1989 *Pharmaliaya Series*, Yuill/Crowley, Sydney
- 1990 Yuill/Crowley, Sydney

#### SELECTED GROUP EXHIBITIONS

- 1984 *Life of Energies*, Artspace, Sydney
- 1985 *Perspecta*, Art Gallery of New South Wales, Sydney  
*Visual Tension*, Australian Centre for Contemporary  
Art and Institute of Modern Art, Brisbane
- 1986 *Pharmakon*, Yuill/Crowley, Sydney
- 1988 Yuill/Crowley, Sydney  
*Advance Australian Painting*, Auckland City Art  
Gallery; National Art Gallery, Wellington, New  
Zealand
- 1991 Yuill/Crowley, Sydney

### PETER BOOTH

1940 Born Sheffield, England

1956-57 Attended drawing class, Sheffield College of Art

1958 Arrived Australia, lives in Melbourne

1962-65 Studied painting, National Gallery of Victoria Art  
School under John Brack

1964 Awarded National Gallery of Victoria Art School  
Prize for Subject Painting; joint winner of Bernard  
Hall Prize for Figure Painting

1966-69 Taught painting, Prahran Technical College

1967 Taught drawing, National Gallery of Victoria Art  
School

1969 Stopped teaching and began labouring work

1969-75 Worked as a technical assistant, National Gallery of  
Victoria

1975-76 Taught painting, Preston College of Advanced  
Education

1983-86 Senior Lecturer in Painting, Victorian College for  
the Arts, Melbourne

1986- Paints full-time, lives in St Kilda

#### INDIVIDUAL EXHIBITIONS

- 1969 Pinacotheca, Melbourne  
Central Street Gallery, Sydney
- 1970 Pinacotheca, Melbourne
- 1971 Pinacotheca, Melbourne
- 1973 *Peter Booth: Works on Paper*, Chapman Powell  
Gallery, Melbourne
- 1974 *Peter Booth: Works on Paper*, Chapman Powell  
Gallery, Melbourne
- 1975 Pinacotheca, Melbourne
- 1976 *Project 12: Peter Booth*, (Curator Frances Lindsay)  
Art Gallery of New South Wales  
Pinacotheca, Melbourne  
*Peter Booth: Paintings and Drawings 1968-1976*,  
(Curator Grazia Gunn) Monash University Gallery,  
Melbourne
- 1977-83 Pinacotheca, Melbourne
- 1984 *Peter Booth: Recent Drawings*, Garry Anderson  
Gallery, Sydney
- 1985 *Peter Booth: Recent Drawings*, Garry Anderson  
Gallery, Sydney  
*Peter Booth: Works on Paper 1963-1985*, (Curator  
Frances Lindsay) University Gallery, The Univer-  
sity of Melbourne  
Pinacotheca, Melbourne
- 1986 *Peter Booth: Works on Paper*, Powell Street Gallery,  
Melbourne  
C.D.S. Gallery, New York
- 1987 C.D.S. Gallery, New York
- 1988 *Peter Booth: Works on Paper 1983-1988*, Albermarle  
Gallery, London  
C.D.S. Gallery, New York
- 1989 *Peter Booth: Drawings 1977-1987*, Deutscher  
Gertrude Street, Melbourne
- 1990 *Peter Booth: Recent Paintings*, Deutscher Brunswick  
Street, Melbourne

#### SELECTED GROUP EXHIBITIONS

- 1967 Strines Gallery, Melbourne
- 1968 *The Field*, (Curators Brian Finemore & John  
Stringer) National Gallery of Victoria, Melbourne;  
Art Gallery of New South Wales, Sydney
- 1973 *Recent Australian Art* (Curators Daniel Thomas &  
Frances Lindsay) Art Gallery of New South Wales
- 1976 *Minimal Art*, National Gallery of Victoria, Mel-  
bourne  
*Drawing: Some Definitions*, Ewing and George Paton  
Galleries, The University of Melbourne



- 1979 *European Dialogue: The Third Biennale of Sydney*, Art Gallery of New South Wales, Sydney
- 1980 *In the Labyrinth* (with Mike Brown), Visual Arts Board Regional Development Programme No.7
- 1981 *Australian Perspecta 1981: A Biennial Survey of Contemporary Australian Art*, Art Gallery of New South Wales, Sydney  
*Spectres of Our Time*, Royal South Australian Society of Arts Gallery, Adelaide  
*Some Australian Drawings 1880-1980*, Art Gallery of New South Wales, Sydney
- 1982 *Eureka! Artists from Australia*, Serpentine Gallery, London  
*Australia: Venice Biennale 1982: Works by Peter Booth and Rosalie Gascoigne*, Australian Pavilion, Venice
- 1983 *Vox Pop: Into the Eighties*, National Gallery of Victoria, Melbourne  
*Project 40: Australian Artists at Venice and Kassel*, Art Gallery of New South Wales, Sydney  
*Recent Australian Painting: A Survey 1970-1983*, Art Gallery of South Australia, Adelaide  
*From Another Continent: Australia: The Dream and the Real*, A.R.C./Musée d'Art Moderne de la Ville de Paris, Paris
- 1984 *An International Survey of Recent Painting and Sculpture*, Museum of Modern Art, New York  
*Australian Visions: 1984 Exxon International Exhibition*, Solomon R. Guggenheim Museum, New York  
*Fifth Biennale of Sydney: Private Symbol: Social Metaphor*, Art Gallery of New South Wales, Sydney
- 1985 *Australian Visions: 1984 Exxon International Exhibition*, Art Gallery of New South Wales, Sydney; Australian Centre for Contemporary Art, Melbourne; Monash University Exhibition Gallery, Melbourne  
*The University of Melbourne Art Collection 1855-1985*, University Gallery, The University of Melbourne
- 1986 *The Australians: Three Generations of Drawings*, C.D.S. Gallery, New York
- 1987 *Field to Figuration: Australian Art 1960-1986: Works from the National Gallery of Victoria*, National Gallery of Victoria, Melbourne  
*The ANZ Bicentennial Art Commission*, National Gallery of Victoria, Melbourne  
*Backlash: The Australian Drawing Revival 1976-1986* (Curator Ted Gott), National Gallery of Victoria, Melbourne  
*Innocence and Danger: An Artist's View of Childhood* (Curator Robert Rooney), Heide Park and Art Gallery, Melbourne  
*Minimal Art in Australia: A Contemplative Art*, Museum of Contemporary Art, Brisbane
- 1988 *Australian Biennale 1988: From the Southern Cross: A View of World Art c1940-1988*, Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne
- Advance Australian Painting*, Auckland City Art Gallery, Auckland
- The Philip Morris Arts Grant: Australian Art of the Last Ten Years*, Australian National Gallery, Canberra
- Creating Australia: 200 Years of Art 1788-1988* (Curator Daniel Thomas), National touring exhibition
- 1989 *A Selection of 19th and 20th Century Australian Art*, Deutscher Fine Art, Melbourne
- 1990 *Getting to Know Mr Booth*, Riddoch Gallery, Mount Gambier; Ballarat Fine Art Gallery, Ballarat; Brisbane City Hall Art Museum, Brisbane; Deutscher Brunswick Street, Melbourne
- 1991 *Off the Wall/In the Air: A Seventies' Selection*, Monash University Gallery in association with the Australian Centre for Contemporary Art, Melbourne

#### SELECTED BIBLIOGRAPHY

- Frances Lindsay, *Project 12: Peter Booth* (exhibition catalogue), Art Gallery of New South Wales, Sydney 1976
- Frances Lindsay, 'Peter Booth', *Art and Australia*, Vol.16, No.1, Fine Arts Press, Sydney, Spring 1978, pp.47-54
- Nick Waterlow, *European Dialogue: The Third Biennale of Sydney*, (exhibition catalogue) Art Gallery of New South Wales, Sydney, 1979
- Gary Catalano, *In the Labyrinth*, (exhibition catalogue) Visual Arts Board Regional Development Programme No.7, Visual Arts Board of the Australia Council, Sydney, 1980
- Bernice Murphy, *Australian Perspecta 1981: A Biennial Survey of Contemporary Australian Art* (exhibition catalogue), Art Gallery of New South Wales, Sydney, 1981
- Robert Lindsay, *The Seventies: Australian Paintings and Tapestries from the Collection of the National Australia Bank* (exhibition catalogue), National Bank of Australia Ltd., Melb. 1982
- Nancy Underhill, *Eureka! Artists from Australia* (exhibition catalogue), International Cultural Corporation of Australia/Arts Council of Great Britain, London 1982
- Gary Catalano, 'Peter Booth: A Painter of Our Time', *Australia: Venice Biennale 1982: Works by Peter Booth and Rosalie Gascoigne* (exhibition catalogue), Visual Arts Board of the Australia Council, Sydney 1982
- Ron Radford, *Recent Australian Painting: A Survey 1970-1980* (exhibition catalogue), Art Gallery of South Australia, Adelaide, 1983
- Robert Lindsay, *Vox Pop: Into the Eighties* (exhibition catalogue), National Gallery of Victoria, Melbourne, 1983
- Gary Catalano, 'The Incandescent World', *Peter Booth: Works on Paper 1963-1985* (exhibition catalogue), University Gallery, The University of Melbourne 1985
- Patrick McCaughey, *Field to Figuration: Australia Art 1960-1986* (exhibition catalogue), National Gallery of Victoria, Melbourne, 1986
- Ted Gott, *Backlash: The Australian Drawing Revival 1976-1986* (exhibition catalogue), National Gallery of Victoria, Melbourne 1986
- Arthur McIntyre, *Oz Drawing Now* (exhibition catalogue), Holdsworth Contemporary Galleries, Sydney, 1986



- Bruce Pollard, *Minimal Art in Australia: A Contemplative Art* (exhibition catalogue), Museum of Contemporary Art, Brisbane, 1987
- Jan Minchin, *The ANZ Bicentennial Art Commission* (exhibition catalogue), National Gallery of Victoria, Melbourne, 1987
- James Mollison, *The Philip Morris Arts Grant: Australian Art of the Last Ten Years* (exhibition catalogue), The Phillip Morris Arts Grant, Canberra, 1988
- Ian McKay, 'Peter Booth', *Modern Painters*, Vol.1, No.2, London, Summer 1988, p87
- Frances Lindsay, 'Paradise Lost: Paradise Regained', *Creating Australia: 200 Years of Art: 1788-1988* (exhibition catalogue), International Cultural Corporation of Australia Ltd. and Art Gallery of South Australia, Adelaide, 1988
- Frances Lindsay, 'Peter Booth', *Advance Australian Painting* (exhibition catalogue), Auckland City Art Gallery, Auckland, 1988
- Rupert Martin, 'Peter Booth: The Inner Landscape', *Peter Booth: Works on Paper 1983-1988* (exhibition catalogue), Albermarle Gallery, London, 1988
- Jan Minchin, 'Peter Booth', *Australian Biennale 1988: From the Southern Cross: A View of World Art c1940-1988* (exhibition catalogue), The Biennale of Sydney and the Australian Broadcasting Corporation, 1988, pp82-83
- Rosalie Gascoigne, *Peter Booth Drawings 1977-1987* (exhibition catalogue), Deutscher Brunswick Street, Melbourne, 1989
- Robert Lindsay, 'Peter Booth: One Hundred Years of Solitude - The New Ice Age', *Peter Booth: Recent Paintings* (exhibition catalogue), Deutscher Brunswick Street, Melbourne, 1990
- Peter Timms, *Getting to Know Mr Booth*, (exhibition catalogue), Australian Exhibitions Touring Agency, Melbourne, 1990
- Off the Wall/In the Air: A Seventies' Selection* (exhibition catalogue), Monash University in association with Australian Centre for Contemporary Art, Melbourne, 1991

#### SELECTED COLLECTIONS

- Art Gallery of New South Wales, Sydney
- Art Gallery of South Australia, Adelaide
- Art Gallery of Western Australia, Perth
- Australian National Gallery, Canberra
- Ballaart Fine Art Gallery, Ballarat
- Bendigo Art Gallery
- Geelong Art Gallery
- Heide Park and Art Gallery, Melbourne
- Monash University Collection, Melbourne
- Mornington Peninsula Art Gallery
- Museum of Contemporary Art, Brisbane
- Museum of Contemporary Art, Sydney
- National Gallery of Victoria
- Queensland Art Gallery, Brisbane
- Queen Victoria Museum and Art Gallery, Launceston
- Riddoch Art Gallery, Mount Gambier
- The University of Melbourne Museum of Art
- Visual Arts Board of Australian Art Purchase Program

#### PAUL BOSTON

- 1952 Born Melbourne
- Lives and works in Melbourne

#### STUDIES

- 1969-73 Diploma of Art, Phillip Institute of Technology, Melbourne
- 1973-76 Lived in Japan and south-east Asia
- 1980 Travelled in the United States of America, Great Britain and Germany
- 1985-86 Travelled in China, Holland, France and United States of America

#### SELECTED INDIVIDUAL EXHIBITIONS

- 1983 Reconnaissance, Melbourne
- 1985 Reconnaissance, Melbourne
- 1988 *Paul Boston: Works on Paper 1982-1986*, Deutscher Gertrude Street, Melbourne, in association with Tony Oliver
- 1989 *Paul Boston: New Paintings*, Tony Oliver Gallery, Melbourne
- 1990 *Paul Boston*, John Buckley Fine Art, Melbourne

#### SELECTED GROUP EXHIBITIONS

- 1972 Pinacotheca, Melbourne
- 1982 *New Directions*, Geelong Art Gallery, Melbourne
- 1983 *Perspecta 1983*, Art Gallery of New South Wales, Sydney
- Vox Pop: Into the Eighties*, National Gallery of Victoria, Melbourne
- 1984 *Form < Image > Sign: Bi-annual Survey of Australian Art*, Art Gallery of Western Australia, Perth
- A Survey of International Painting and Sculpture*, Museum of Modern Art, New York
- 1985 *Six Drawings*, School of Art Gallery, University of Tasmania, Hobart
- Under the Hand Behind the Eye*, Deakin University Gallery, Geelong
- Australian Perspecta 85*, Art Gallery of New South Wales, Sydney
- 1986 *Cross Currents* (Curator: Elizabeth Cross), Heide Park and Art Gallery, Melbourne
- On Site 2*, School of Art Gallery, University of Tasmania, Hobart
- Backlash: The Australian Drawing Revival 1976-1986* (Curator: Ted Gott), National Gallery of Victoria, Melbourne
- 1987 *Paul Boston, John Bursill and Stephen Turpie*, Tony Oliver at 13 Verity Street, Melbourne
- Painters and Sculptors: Diversity in Contemporary Australian Art*, Queensland Art Gallery, Brisbane; Museum of Modern Art, Saitama, Japan
- Inaugural Exhibition*, Museum of Contemporary Art, Brisbane
- 1988 David McKee Gallery, New York
- The Loti and Victor Smorgon Collection of Australian Art*, Australian Centre for Contemporary Art, Melbourne



- Advance Australia Painting*, Auckland City Art Gallery, Auckland
- Contemporary Australian Art to China 1988-1989*, Beijing, Wuhan, Shanghai and Guangzhou
- 1991 *The John McCaughey Memorial Art Prize*, National Gallery of Victoria, Melbourne

#### SELECTED BIBLIOGRAPHY

- Bernice Murphy, *Australian Perspecta 83* (exhibition catalogue), Art Gallery of New South Wales, Sydney 1983
- Tony Oliver, 'Paul Boston Homme Dans un Passage', *Art Press*, No.74, Paris, October 1983
- Rod Carmichael, 'Artist Goes in Head First', *The Sun*, Melbourne, 7 September, 1983
- Memory Hollaway, 'Long Awaited and Much Needed Pop Display', *The Age*, Melbourne,
- Robert Lindsay, *Vox Pop: Into the Eighties* (exhibition catalogue), National Gallery of Victoria, Melbourne 1983-84
- Kynaston McShine, *An International Survey of Recent Paintings and Sculpture* (exhibition catalogue), Museum of Modern Art, New York, 1984
- Anthony Bond, *Form<Image>Sign: Bi-annual Survey of Australian Art* (exhibition catalogue), Art Gallery of Western Australia, Perth, 1984
- Anthony Bond, 'Paul Boston', *Australian Perspecta 85* (exhibition catalogue), Art Gallery of New South Wales, Sydney, 1985
- John Neeson, *Six Drawings* (exhibition catalogue), School of Art Gallery, University of Tasmania, Hobart, 1985
- John Buckley & Ashley Crawford, *Visual Tension* (exhibition catalogue), Australian Centre for Contemporary Art, Melbourne, 1985
- Ronald Miller, 'Happiness is a Room Full of Monet', *The Herald*, Melbourne, August, 1985
- Robert Rooney, 'Best places to be hung', *The Australian*, 17 August, 1985
- Gary Catalano, 'Fusion of Impulses', *The Age*, Melbourne, 22 May, 1987, p.14
- Elizabeth Cross, *Cross Currents* (exhibition catalogue), Heide Park and Art Gallery, Melbourne, 1986
- Ted Gott, *Backlash: The Australian Drawing Revival 1976-1986* (exhibition catalogue), National Gallery of Victoria, Melbourne, 1986
- Michael Wardell, 'Paul Boston', *Art and Australia*, Vol 23, No.4, Winter 1986
- Clare Williamson, 'Paul Boston', *Painters and Sculptors: Diversity in Contemporary Australian Art* (exhibition catalogue), Queensland Art Gallery, Brisbane, 1987
- John Buckley, *Contemporary Australian Art to China 1988-1989* (exhibition catalogue), 1988
- Gary Catalano, *Advance Australia Painting* (exhibition catalogue), Auckland City Art Gallery, Auckland, New Zealand, 1988
- Tony Oliver, *Paul Boston: Works on Paper 1982-1986* (exhibition catalogue), Tony Oliver and Deutscher Gertrude Street, Melbourne, 1988

- Gary Catalano, 'A Question of Selection', *The Age*, Melbourne, 26 February, 1988
- Gary Catalano, 'Paul Boston takes his elusive qualities into another dimension', *The Age*, Melbourne, August, 1989

#### COLLECTIONS

- Artbank, Sydney
- Art Gallery of New South Wales, Sydney
- Art Gallery of Western Australia, Perth
- Australian National Gallery, Canberra
- Heide Park and Art Gallery, Melbourne
- Monash University Collection, Melbourne
- Museum of Contemporary Art, Brisbane
- National Gallery of Victoria, Melbourne
- Sussan Corporation Collection, Melbourne
- The Loti and Victor Smorgon Collection, Melbourne

#### BRENT HARRIS

- 1956 Born Palmerston North, New Zealand
- 1981 Arrived Australia
- Lives and works in Melbourne

#### STUDIES

- 1981 Diploma of Art & Design, Footscray College of TAFE, Melbourne
- 1982-84 Bachelor of Fine Art (Painting), Victorian College of the Arts, Melbourne

#### PRIZES

- 1984 Grace Joel Prize (Painting), Victorian College of the Arts, Melbourne
- 1985 Broadford Acquisition Prize

#### GRANTS

- 1988 Project Grant, Visual Arts/Craft Board of the Australia Council

#### INDIVIDUAL EXHIBITIONS

- 1987 Victorian Barristers' Club, Melbourne
- 1988 13 Verity Street, Melbourne
- 1989 13 Verity Street, Melbourne

#### SELECTED GROUP EXHIBITIONS

- 1985 *Three New Painters*, 70 Arden Street, Melbourne
- 1987 *Keith and Elisabeth Murdoch Travelling Fellowship Group Show*, 13 Verity Street, Melbourne
- 1988 *Studio Artists*, 200 Gertrude Street, Melbourne
- Six Artists: Preview 1988*, 13 Verity Street, Melbourne
- A New Generation 1983-1988: The Philip Morris Arts Grant*, Australian National Gallery
- The Melbourne Savage Club Invitation Drawing Prize*, RMIT Galley, Melbourne
- Director's Choice*, RMIT Gallery, Melbourne
- 1989 *Australian Perspecta 1989*, Art Gallery of New South Wales, Sydney
- ICI Contemporary Art Collection Exhibition*, Ballaarat Fine Art Gallery; Australian Centre for Contemporary Art, Melbourne



- Etchings by Roger Kemp*, Crossley Gallery, Melbourne  
Holdsworth Gallery, Sydney  
1973 Realities Gallery, Melbourne  
1975 *Roger Kemp on Paper* (Curators Patrick McCaughey and Betty Clarke), University Gallery, The University of Melbourne  
1976 Realities Gallery, Melbourne  
1978 Realities Gallery, Melbourne  
1978-80 *Roger Kemp: Cycles and Directions - 1935-1975* (Curator Patrick McCaughey), Australian Gallery Directors Council (touring exhibition)  
1980 (*Painting 1975-1980*) Coventry Gallery, Sydney  
1981 Coventry Gallery, Sydney  
1982 *Paintings and etchings by Roger Kemp*, Realities Gallery, Melbourne  
1985 *Wide span: paintings and prints by Roger Kemp*, Latrobe Valley Arts Centre, Morwell, Victoria  
1986 Coventry Gallery, Sydney  
Realities Gallery, Melbourne  
1988 *Selected Original Prints*, Realities Gallery, Melbourne  
1991 *Roger Kemp: The Complete Etchings* (Curator: Hendrik Kolenberg), Art Gallery of New South Wales, Sydney; Heide Park and Art Gallery, Melbourne  
*Roger Kemp Printmaker*, Brisbane City Hall Art Gallery and Museum

#### SELECTED GROUP EXHIBITIONS

- 1956 Pacific Loan Exhibition  
Arts Festival Olympic Games Exhibition  
1960 Helena Rubinstein Scholarship Exhibition  
1962 *Four Arts in Australia*, South East Asia  
*Antipodean Vision*, Tate Gallery, London  
1965 *Survey Exhibition* (Roger Kemp, Leonard French, Jan Senbergs, George Johnson & Leonard Crawford), National Gallery of Victoria, Melbourne  
1964-66 *The Australian Painters* (Mertz Collection), Corcoran Gallery, Washington, U.S.A.  
1967 *Expo Montreal*, Canada  
1973 *The Minnie Crouch Acquisitive Exhibition*, Ballarat Fine Art Gallery  
*Print Council of Australia Print Prize Exhibition*, National Gallery of Victoria, Melbourne  
*Biennale of Sydney*, Sydney Opera House  
1975 *Ten Australians*, Visual Arts Board of the Australia Council (touring exhibition)  
*Drawing Exhibition*, National Gallery of Victoria, Melbourne  
*Artists Artists*, National Gallery of Victoria, Melbourne  
*Pictures for People in Public Places*, City Square, Melbourne  
*The Annual F.E. Richardson Print Acquisitive*, Geelong Art Gallery

- 1976 *The Eva and Marc Besen Collection*, Monash University Exhibition Gallery, Melbourne  
*Print Council of Australia 1976 Exhibition*, Hawthorn City Art Gallery, Melbourne  
1977 *The 3rd Independents exhibition of prints in Kanagawa*, Japan Print Association, Japan  
*Contemporary Australian Prints*, Festival of Perth, Art Gallery of Western Australia, Perth  
*Outlines of Australian Printmaking* (Curator Ron Radford), Ballarat Fine Art Gallery  
1978 *Contemporary Australian Drawing*, Art Gallery of Western Australia, Perth  
1980-81 Print Council of Australia (touring exhibition)  
1982 *Fourth Biennale of Sydney*, Art Gallery of New South Wales, Sydney  
*Recent Australian Prints*, 12 Melbourne  
Printmakers, Ruskin School of *Drawing and Fine Art*, Oxford, Bayreuth  
1983 *An exhibition of original prints*, Realities Gallery, Melbourne  
1984 *An exhibition of Victorian prints*, Print Council of Australia and Aichi International Association (tour of Japan)  
*Prints acquisitive 1984*, Mornington Peninsula Arts Centre  
1986 *Backlash: The Australian Drawing Revival 1976-1986* (Curator Ted Gott), National Gallery of Victoria, Melbourne  
1988 *Selected original prints: John Brack, Noel Counihan, Roger Kemp, Fred Williams*, Realities Gallery, Melbourne

#### SELECTED BIBLIOGRAPHY

- H.E. Badham, *A Study of Australian Art*, Sydney, 1949  
Alan McCulloch, 'Roger Kemp', *Meanjin*, No.1, 1951, p.48  
Alan McCulloch, *Studio*, May 1953, p.153  
B. Myers (editor), *Encyclopedia of Painting*, New York, 1955  
Barrie Reid (editor), *Collection of Paintings and Drawings*, Museum of Modern Art, Melbourne  
William Hannan, *Gallery A* (exhibition catalogue), Melbourne 1959  
Kym Bonython, *Modern Australian Painting and Sculpture: A Survey of Australian Art 1950-1960*, Adelaide 1960  
William Hannan, *Antipodean Vision* (exhibition catalogue), Tate Gallery, London 1962  
James Gleeson, 'Painting in Australia since 1945', *Art and Australia*, Vol.1, No.1, May 1963, p.9  
John Brack, 'Georges Invitation Art Prize', *Art and Australia*, Vol.3, No.1, June 1965, p.56  
Kym Bonython, *Dictionary of International Biography*, 3, 176, 1966  
'Exhibition Commentary', *Art and Australia*, Vol.4, No.2, September 1966, pp.96, 146  
Hilde & Hans Knorr, *Religious Art in Australia*, Longmans, 1967  
Brian Finemore, 'Selected Recent Accessions in Australian Painting', *Art Bulletin of Victoria*, 1967-68, p.33



- Möet & Chandon Touring Exhibition 1989*, National touring exhibition  
*re:Creation/Re-Creation: the Art of Copying 19th & 20th Centuries* (Curator Merryn Gates), Monash University Gallery, Melbourne
- 1990 *100 Artists Against Animal Experimentation*, Deutscher Brunswick Street, Melbourne  
*Exposition Art Dock*, Noumea, New Caledonia  
*Works on Paper*, 13 Verity Street, Melbourne  
*New Art: Contemporary Australian Art Acquisitions*, National Gallery of Victoria, Melbourne  
*Loaded*, 13 Verity Street, Melbourne  
*Recent Acquisitions: Department of Prints and Drawings*, National Gallery of Victoria  
*Greenpeace Fundraising Exhibition*, Linden Gallery, Melbourne
- 1991 *Painting + Perception*, Mori Gallery, Sydney  
*Möet & Chandon Travelling Exhibition 1991*, Australian National Gallery, Canberra (touring exhibition)
- 1991 *John McCaughey Memorial Art Prize*, National Gallery of Victoria, Melbourne  
*Room for Abstraction*, Heide Park and Art Gallery, Melbourne

#### SELECTED BIBLIOGRAPHY

- Ashley Crawford, 'Brent Harris: Between Quotation and Homage', *Tension* 15, Melbourne, Dec 1988, pp20-23
- Gary Catalano, *The Age*, Melbourne, 15 June, 1988
- Alan Dodge, 'Brent Harris: The Stations', *Tension*, No.18, Melbourne, October 1989, pp8-9
- Edward Colless, 'Australian Perspecta 1989', *Eyeline* No.10, Brisbane, December 1989, pp6-8
- Ewen McDonald, 'Sydney', *Contemporanea*, Vol.II, No.5, New York, July-August 1989, illus. p18-19
- Robert Lindsay, *ICI Contemporary Art Collection* (exhibition catalogue), ICI Australia Ltd., Melbourne, 1989
- Michael Wardell, 'Brent Harris', *Australian Perspecta 1989* (exhibition catalogue), Art Gallery of New South Wales, Sydney, 1989
- Bernice Murphy, 'Colin McCahon: Resistant regionalist or international modernist', *Art and Australia*, Vol.27, No.1, Spring 1989, pp66-71
- Christopher Heathcote, *Art Monthly*, No.25, Canberra, October, 1989
- Merryn Gates, *re:Creation/Re-Creation: The Art of Copying 19th & 20th Centuries* (exhibition catalogue), Monash University Gallery, Melbourne, 1989
- Neville Drury (editor), *New Art Three*, Melbourne 1989
- Frances Lindsay, *Möet & Chandon Touring Exhibition 1989* (exhibition catalogue), Möet & Chandon Australia Art Foundation, Sydney, 1989
- Gary Catalano, *The Age*, Melbourne, 13 September, 1989
- Robert Rooney, *The Weekend Australian*, 16-17 Sept. 1989
- Ronald Miller, *The Herald*, Melbourne, 5 September, 1989
- Charles Green, *Artists Against Animal Experimentation* (catalogue), Deutscher Brunswick Street, Melb. 1990

- 'Artists Page', *Agenda*, Melbourne, November 1990
- Francis Pound, 'Minefield;...and what else happened in N.Z. art in the Eighties?', *Tension*, No.19, Melbourne, January 1990
- Helen Topliss, 'The Fifth Möet & Chandon', *Art and Australia*, Vol.29, No.1, Spring 1991
- Elwyn Lynn, 'A Mixed Bag in Search of a Theme', *The Weekend Australian*, 9-10 February, 1991, p10
- Christopher Allen, 'Conception and Execution', *The Sydney Morning Herald*, 9 February, 1991, illus p51
- Robert Rooney, *The Weekend Australian*, 7-8 Sept. 1991
- Christopher Heathcote, 'Heide gets formula right for artists in a group exhibition', *The Age*, 4 September, 1991

#### COLLECTIONS

- Allen Allen & Hemsley Collection, Sydney
- Artbank, Sydney
- Art Gallery of New South Wales, Sydney
- Australian National Gallery, Canberra
- BP Australia Collection
- ICI Contemporary Art Collection, Melbourne
- Manawatu Regional Gallery, New Zealand
- Monash University Collection, Melbourne
- Margaret Stewart Endowment, National Gallery of Victoria, Melbourne
- The Philip Morris Arts Grant, Australian National Gallery, Canberra
- Queensland Art Gallery, Brisbane
- The University of Melbourne Museum of Art

#### ROGER KEMP

Born Bendigo 1908; died Melbourne 1987

#### AWARDS AND PRIZES

- 1961 John McCaughey Memorial Prize
- 1964 Darcy Morris Memorial Prize for Religious Art  
Albury Art Prize
- 1965 Georges Invitation Art Prize  
Transfield Prize
- 1968 Blake Prize for Religious Art
- 1969 International Co-operation Art Award
- 1970 Blake Prize for Religious Art
- 1973 Distinguished Artists and Scholars Award  
Visual Arts Board

#### SELECTED INDIVIDUAL EXHIBITIONS

- 1945 Velasquez Galleries, Melbourne
- 1947 Kosminsky Galleries, Melbourne
- 1950 Stanley Coe Galleries, Melbourne
- 1955 Peter Bray Galleries, Melbourne
- 1959 Gallery A, Melbourne
- 1962 Farmers Blaxland Galleries, Sydney
- 1966 Gallery A, Melbourne
- 1967 Rudy Komon Gallery, Sydney
- 1970 Hawthorn City Art Gallery, Melbourne
- 1971 Commonwealth Art Gallery, Sydney
- 1972 *Drawings and etchings by Roger Kemp*, Rudy Komon Gallery, Sydney



- John F Kroeger, *Renniks Australian Artists*, Adelaide 1968
- Alan McCulloch, *Encyclopedia of Australian Art*, Hutchinson, 1968
- Ursula Hoff & Margaret Plant, *National Gallery of Victoria - Painting, Drawing, and Sculpture*, Melbourne 1968
- James Gleeson, *Masterpieces of Australian Painting*, Melbourne 1969
- Patrick McCaughey, *Australian Abstract Art*, Oxford University Press, 1969
- Kym Bonython, *Modern Australian Painting*, Adelaide 1970
- Patrick McCaughey, 'Roger Kemp', *Art and Australia*, Vol.8, No.2, September 1970, pp.143-156
- Bernard Smith, *Australian Painting 1788-1970*, Melb. 1971
- James Gleeson, *Modern Painters 1931-1970*, Melb. 1971
- Patrick McCaughey, *The Biennale of Sydney* (exhibition catalogue), Sydney Opera House, November 1973, pp.30, 31
- Patrick McCaughey, *Print Council of Australia Print Prize Exhibition*, (exhibition catalogue), National Gallery of Victoria, Melbourne 1973
- Geoffrey Serle, *From Deserts Prophets Come*, Heinemann 1973
- Elizabeth Cross, 'Roger Kemp', *Imprint No.1*, Print Council of Australia, Melbourne, 1975
- Patrick McCaughey, *Ten Australians* (exhibition catalogue), Visual Arts Board of the Australia Council, 1974/75
- Patrick McCaughey & Betty Clarke, *Roger Kemp on Paper* (exhibition catalogue), University of Melbourne Gallery, 1975
- Mervyn Horton, *Australian Painters of the 70s*, Ure Smith, Sydney 1975
- Ronald Millar, *Civilized Magic: An Interpretative Guide to Australian Painting*, Sorrett Publishing, Melb. 1974
- Franz Kempf, *Contemporary Australian Printmakers*, Lansdowne, Melbourne 1976
- Ron Radford, *Outlines of Australian Printmaking* (exhibition catalogue), Ballarat Fine Art Gallery, 1976
- Lillian Wood (editor), *Directory of Australian Printmakers*, Print Council of Australia, Melbourne 1976 & 1982
- Patrick McCaughey, *The Eva and Marc Besen Collection of Australian Painting and Sculpture 1937-1975* (exhibition catalogue), Monash University Exhibition Gallery, Melbourne, 1976
- Brian Finemore, *Freedom from Prejudice*, National Gallery of Victoria, Melbourne 1977
- Ron Radford, 'The Collection of the Australian National Gallery', *Art and Australia*, Vol.14, Nos.3 & 4, January and April, 1977
- Ron Radford, *Australian Etching 1978* (exhibition catalogue), Print Council of Australia, Melbourne 1978
- Patrick McCaughey, *Roger Kemp: Cycles and Directions 1935-1975* (exhibition catalogue), Australian Gallery Directors Council, 1978
- Alison Carroll, 'The Print Collection of the Art Gallery of South Australia', *Imprint No.1*, Print Council of Australia, Melbourne, 1978
- Janine Burke & Suzanne Davies, 'Tate Adams and Melbourne Printmaking', *Imprint No.2*, Print Council of Australia, Melbourne, 1979
- Max Germaine, *Artists and Galleries of Australia and New Zealand*, 1979
- Bernard S. Myers, *Encyclopedia of Painting*, New York 1979
- Hendrik Kolenberg, 'From Pennell to the present - prints and drawings in the Gallery', *The Art Gallery of Western Australia Bulletin*, Perth, 1980
- Daniel Thomas, *Outlines of Australian Art; The Joseph Brown Collection*, Macmillan, Melbourne, 1980
- Richard Haese, *Rebels and Precursors: The Revolutionary Years in Australian Art*, Penguin, 1981
- Alynne Mackie, 'Roger Kemp and Meaning in Art', *Art and Australia*, Vol.19, No.2, Summer 1981
- Jenny Zimmer, 'Printmaking: the recent interest in techniques and traditions; and notes on overseas exhibitions, late 1982', *Imprint No.2*, Print Council of Australia, Melbourne 1983
- Hendrik Kolenberg, 'Roger Kemp', *Studio International*, Vol.198, No.1011, 1985
- Ted Gott, *Backlash: The Australian Drawing Revival 1976-1986* (exhibition catalogue), National Gallery of Victoria, Melbourne 1986
- Lillian Wood, 'Roger Kemp 1908-1987', *Imprint* Vol.22, 3-4 December, Print Council of Australia, Melbourne 1987
- David Hansen, *The Face of Australia; 200 Years of Australian Art: The Land, The People, The Past, the Present* (exhibition catalogue), Child Association Publishers, 1988
- Hendrik Kolenberg, 'Roger Kemp, An Argument Against an Australian Sensibility', *Images of Australian Art*, Sydney 1988
- Ann Verbeek (editor), *Directory 1988: Australian Artists Producing Prints*, Print Council of Australia, Melbourne 1989
- Henrik Kolenberg, *Roger Kemp: The Complete Etchings* (exhibition catalogue), Art Gallery of New South Wales, Sydney 1991
- Robert Rooney, 'Romantic scenario for hypnotic effect', *The Weekend Australian*, 25 May, 1991, p.8
- Christopher Heathcote, 'Expanding concepts spontaneously', *The Age*, 8 May, 1991

#### **COLLECTIONS**

Alcoa Australia Collection  
 A.N.Z. Bank Collection  
 Art Gallery of New South Wales, Sydney  
 Art Gallery of South Australia, Adelaide  
 Art Gallery of Western Australia, Perth  
 Australian Chancery, Washington, U.S.A.  
 Australian National Gallery, Canberra  
 Australian National University  
 Ballarat Fine Art Gallery, Victoria  
 Bendigo Art Gallery, Victoria  
 Burnie Art Gallery, Tasmania  
 Castlemaine Art Gallery and Historical Museum, Victoria  
 Geelong Art Gallery, Victoria



High Court, Canberra  
 Mertz Collection, U.S.A.  
 Monash University Collection, Melbourne  
 Museums & Art Galleries of the Northern Territory  
 National Bank Collection  
 National Gallery of Victoria, Melbourne  
 Newcastle City Art Gallery, New South Wales  
 New Parliament House, Canberra  
 Queensland Art Gallery, Brisbane  
 Queen Victoria Museum & Art Gallery, Launceston,  
 Tasmania  
 Rockhampton Art Gallery  
 State Bank of Victoria Collection  
 Tasmanian Museum & Art Gallery, Hobart  
 The University of Melbourne Museum of Art  
 Warrnambool Art Gallery  
 University of Western Australia, Perth

## ROSS MOORE

1954 Born Broken Hill, New South Wales  
 Lives and works in Melbourne

## STUDIES

1977 Bachelor of Arts, Monash University, Melbourne

## GRANTS

1979 Literature Board Grant, Australia Council  
 1983 Visual Arts Board Grant, Australia Council  
 1989 Visual Arts Board Grant, Australia Council

## INDIVIDUAL EXHIBITIONS

1978 Realities Gallery, Melbourne  
 1983 Powell Street Graphics, Melbourne  
 1985 Powell Street Graphics, Melbourne  
 1988 Powell Street Gallery, Melbourne  
 1991 *Aside*, Luba Bilu Gallery, Melbourne

## GROUP EXHIBITIONS

1977 Australian Galleries, Melbourne  
 1978 Greenhill Galleries, Adelaide  
 1979 Georges Gallery, Melbourne  
 1987 Powell Street Gallery, Melbourne  
 1987 *Young Australians* (touring exhibition)  
 1988 *Philip Morris Collection*, Australian National  
 Gallery, Canberra  
 1989 *Monash Medical Centre Foundation Fine Art  
 Collection Inaugural Exhibition*, Monash Medical  
 Centre, Melbourne  
 1989 *Wilderness Society Exhibition*, Linden Gallery,  
 Melbourne  
*Artists Against Animal Experimentation*, Deutscher  
 Gertrude Street, Melbourne  
 1990 *SPECIAL...it's been used before*, Luba Bilu Gallery,  
 Melbourne

1991 *Tapestries from the Victorian Tapestry Workshop*,  
 McClelland Gallery and Studio Park, Melbourne  
*Interpretations: The Visual Language of the Victorian  
 Tapestry Workshop*, Ian Potter Gallery, The  
 University of Melbourne

## BIBLIOGRAPHY

Bianca McCullough, *Australian Naïve Painters*, Hill of  
 Content, Melbourne, 1977  
 Jenny Zimmer, 'France beckons for Möet winner', *Sunday  
 Herald*, 2 December, 1990  
 Simeon Kronenberg, 'Interpretations: The Woven  
 Language of the Victorian Tapestry Workshop',  
*Agenda* 20/21, November, 1991

## COLLECTIONS

Artbank, Sydney  
 Australian National Gallery, Canberra  
 Budget Collection  
 Monash University Collection, Melbourne  
 Monash Medical Centre, Melbourne  
 National Gallery of Victoria, Melbourne  
 Phillip Morris Collection, Canberra  
 Swan Hill Regional Art Gallery, Victoria  
 Victorian Tapestry Workshop Collection



## **THE SUBLIME IMPERATIVE**

Australian Centre for Contemporary Art  
Dallas Brooks Drive South Yarra Victoria 3141

## **EXHIBITION DATES**

21 November – 22 December 1991

## **GUEST CURATOR**

Simeon Kronenberg

## **ACKNOWLEDGEMENTS**

The curator acknowledges the support  
of the following: Leigh Astbury, Marianne Baillieu, Peter Booth,  
Paul Boston, Andrew Browne, James Carson, Jenepher Duncan, Mary Dancuk,  
Grazia Gunn, Brent Harris, Sara Kelly, Merle Kemp, Natalie King,  
John Lin, Ross Moore, Ann Verbeek and Ross Waterman

## **CATALOGUE**

Published by the  
Australian Centre for Contemporary Art Inc.  
with the assistance of the Friends of the Arts

November 1991

EDITION 600

ISBN 0 947220 11 9

© Copyright The Author and  
Australian Centre for Contemporary Art

Editorial: Jenepher Duncan

Word Processing: Ann Verbeek

Photography: Henry Jolles, Helen Skuse

Design: Ian Robertson

Printing: Econoprint

## **AUSTRALIAN CENTRE FOR CONTEMPORARY ART**

Director: Jenepher Duncan

Assistant Director: Juliana Engberg

Administrator: Mary Dancuk

Assistant: Ann Verbeek

## **1992 TOUR**

23 January – 8 March

Nolan Gallery Lanyon Tharwa ACT

13 March – 12 April

Benalla Art Gallery Bridge Street Benalla Victoria

Tour managed by NETS Victoria

Exhibition assisted by the  
Victorian Ministry for the Arts and  
the Australia Council through  
NETS Victoria



Australian Centre for Contemporary Art  
Affiliated with Monash University  
Assisted by the Victorian Ministry for the Arts and the  
Visual Arts/Craft Board of the Australia Council



**Australian Centre for Contemporary Art**  
AFFILIATED WITH MONASH UNIVERSITY