

sub·vēr'sive

BRONWYN CLARK-COOLEE

DEBRA DAWES

MELINDA HARPER

NARELLE JUBELIN

SALLY MANNALL

ANNE-MARIE MAY

ROSE NOLAN

KERRIE POLINESS

ANDREW EDWARD TAYLOR

KATHY TEMIN

CONSTANZE ZIKOS

THE **sub·vēr'sive** STITCH
MONASH UNIVERSITY GALLERY

The Subversive Stitch

NATALIE KING

In addressing the ideologies of modernism, particularly abstraction, the eleven artists included in *The Subversive Stitch*¹ exhibition at the Monash University Gallery expose and reframe the limits of modernism. Through reworking aspects of modernism, these artists map out an expanded discursive field which shifts the terrain of modernism. Most of these artists have received little commercial exposure, mainly exhibiting through the independent exhibition spaces, Store 5 and 200 Gertrude Street in Melbourne and First Draft in Sydney. Store 5 and First Draft are artist-run spaces that allow young artists to exhibit their work outside the possible constraints of market forces. The lineage of alternative spaces has developed from the seventies and early eighties with Gallery A, Inhibodress and Art Projects, so that a history already exists of independent spaces which function to support marginalized art practices.

Charles Green observes in 'Living in the Seventies', an essay which accompanied the reappraisal of the seventies from a nineties perspective, that '...a desire to privilege the marginal and the perverse is central to both periods.'² Marginality and perversity link the seventies with the contemporary practice under consideration in this exhibition. Perversity and irreverence are also hailed by Lucy Lippard in 'Eccentric Abstraction' as the qualities that are exemplified in the work of Claus Oldenberg, Eva Hesse and Meret Oppenheim.³ Lippard comments on the practice of these artists of opening up new areas of materials, which is allied to a non-formalist tradition. She notes the development in their work of alternative practices to conventional three-dimensional forms: the transformation of incongruous and idiosyncratic forms into readymade objects, the introduction of humour, and an absence of symbolism or emotional references. Similarly, the work in this exhi-

bition resists the emotionality of expressionist paint⁴ in favour of a detached usage of materials and motifs. The gesture involved is restrained. The use of discarded and marginalized materials which are reworked and abstracted have precedence in Lippard's notion of 'Eccentric Abstraction'.

An absence of critical discourse surrounds the practice of the artists included in *The Subversive Stitch*.⁵ This catalogue essay will forego accounts of individual works in favour of addressing a range of selective issues which circulate through the practices of these artists. A single polemic cannot be constructed around these works and would be inappropriate to impose, for the works themselves upset received notions of centrality. Rather, a range of approaches will be applied to these works in order to accommodate the disparate practices of the artists. The various practices can be viewed in terms of intertextuality⁶ and mixed-media in the sense that different discourses and materials are utilized. Shifts in contexts and positions can be accommodated in adopting a multi-referential approach to the works. These works extend towards different critical territories which overlap but are not interchangeable. Whilst various exchanges exist between the various practices, the notion of incommensurability is nevertheless apparent.

The approach of the exhibiting artists is estranged from other artists currently working within the constraints of modernism, who pay homage to the forefathers of abstraction. The romantic or nostalgic view of abstraction is resisted by this group of artists⁷ in order to position abstraction in a signifying space beyond the rigidity of its historical usage as a privileged site. Elizabeth Grosz in 'Signs, Meaning and Matter in Abstract Art'⁸, critiques the modernist usage of abstraction

in terms of symbolic expression and transcendental principles in relation to pure meaning, untrammelled by any materiality. This approach:

...ignores the materiality, the signifier, of the artwork, concentrating instead on the signified. It requires reading 'through' the signifier to grasp this transcendental signified, and in the process, it negates or minimizes the materiality of the work...⁹

The artists in this exhibition tend to reject the traditional reading of abstract art in terms of symbolism since this renders the meaning of abstract art uninterpretable through any systematic or learnable techniques. Instead the current usage of abstraction can be understood as a historically located exploration of its own incidental and essential media, forms and conventions.

To varying degrees, these artists address the modernist paragons of abstraction, the pioneers of both early twentieth century abstraction (Kandinsky, Mondrian, Malevich) as well as the second wave of abstractionists centralized in New York in the 1950s (Reinhardt, Rothko, Newman etc.). The parameters of abstract art in relation to modernism are explored within a wide social and cultural trajectory which results in borderline abstract practices. In considering practices which operate in the fold between abstraction and figuration, the dominant form of critical inquiry into abstraction is avoided. Consequently the abstraction versus figuration polemic can be dismantled.

In order to further problematize the limits of abstraction, a decorative component is apparent in these works. Through the use of fetishistic materials such as fur (Temin), chenille (Mannall), laminex (Zikos), perspex (Poliness), fabric (May) and hessian (Nolan) or the device of stencilling repeated forms on to canvas (Clark-Coolee), these artists use non-painterly techniques to subvert the formalist discipline of modernism. The

authority of abstraction is clearly undermined by their irreverence towards traditional painterly techniques and the implementation of alternative practices designed to deconstruct the perfectability of modernist ways of seeing. By introducing artistically inferior materials or painterly decorative devices, these artists are concerned to reveal the underlying social conditions of painting. As well, formalist methods are inverted in their work to include edges that bleed, canvases wrapped in sheets of fabric and repeated stencilled forms. In short, the discipline and rigour of formalism are denied in favour of imperfect surfaces.

The renewed interest in spirituality in the eighties¹⁰ is dismantled by these artists. The emotional solemnity of abstraction is subverted through replication and parody. The abstractions are 'appropriated, reconvened, parodied and hybridized.'¹¹ Temin, in particular, thwarts abstraction by simulating paintings, from both major periods of abstraction, in segments of fur, thereby repudiating the apparent sublime transcendence of modernist abstraction. Vasarely, Malevich, Stella and Mondrian exist side by side, joined in an historical pun. The progression of history is disrupted by literally adjoining simulated abstract paintings with a disdain for their historical specificity. The frames and limits which enclose a work of art through the construction of art history are shifted and transgressed. In effect, Temin suggests that modernist abstract painting has become all but reified in its conventions and that it is a readymade.

The presence of fur in Temin's work recalls Oppenheims's infamous *Breakfast in Fur* (c.1936) in which a china cup, saucer and spoon were covered with fur, Oldenberg's soft sculptures or Dale Frank's kitsch use of synthetic materials.¹² An eccentric approach to abstraction prevails in Temin's work in her choice of tasteless materials which are inextricably mixed with images of high art. Similarly, Sally Mannall in *White on White* (1991) adopts a strategy of simulation. By appro-

priating Malevich's series of the same title, in chenille, the modernist exploration of the reductive limits of painting is inverted. Through transgressing the historical boundaries of media, Mannall explores the possibilities of using marginalized materials within an abstract framework. A fascination with crossing the borders between art forms is apparent in her use of materials that are difficult to classify and which have been previously excluded from traditional art practices.

The work of Narelle Jubelin entitled *Foreign Affairs* (1990-1991) can be considered as operating in the borderline field between abstraction and figuration. By recontextualizing and abstracting objects, Jubelin deconstructs histories in accordance with the site in which her work is located and produced. The installation on display was constructed for the Custom House building in Charleston for the Spoleto Festival. Jubelin collected culturally specific and aesthetic objects in order to critique the heritage of the site. The issue of trade and regionality are addressed by the compilation of objects like metal tags worn by slaves and two American coins, for example, which are encased in an ivory frame. Surrounding these central precious frames are a series of petit-points that collectively trivialize the sovereignty of origin in modernist aesthetics.

Jubelin's nine-part work *Solomon R. Guggenheim Collection of Non-Objective Paintings* (1990-1991) consists of names of artists whose abstract paintings were exhibited for the first time at Charleston's Gibbes Museum of Art in the 1930s embroidered in miniature wooden frames. Juxtaposing the heroes of modernist abstraction with a central object of a Foreign Order Medal sets up a dialogue between disparate fields – art history and nationalism. This assemblage of diverse icons is further accentuated by the use of petit-point. The labour-intensive activity of embroidery is historically gender-based and marginalized within the hierarchy of the arts.¹³ The meticulous toil of embroidery usurps

the notion of a painted masterwork. Rendering merely the names of artists and not the actual paintings engages the artist's persona or ego rather than the work itself. The names appear as a banal checklist of the history of modernist abstraction.

*The Subversive Stitch*¹⁴ is the title of a text written by Rozsika Parker in 1984 which traces the historical domestication of embroidery. Parker deconstructs the division of art forms into the hierarchical classification of art and craft and its relationship to gender categories. Similarly, the artists in this exhibition explore the realm of the decorative and its marginalization as a form of craft, mainly within the framework of abstraction. This practice can be read as an extension of the use of materials in the seventies to heighten issues of gender-based art. The current use of materials by these artists however, acknowledges the usage of domestic materials but is distinguished from a seventies' interest in materiality as it is located within the paradigms of a consumerist society.

The gender base of materials is explored by Sally Mannall who crafts the domestic fabric, chenille, into installation works. Like Jubelin, Mannall manipulates figurative images within an abstract format. The pink dancing girls of *Blind Spot* (1990) expose contrived notions of femininity in an inverted, triangular, gridded structure. By constructing a traditional image of girlhood with the use of passive and fragile ballerinas, the actual rigour and physicality of dance are ignored. A blind-spot is apparent in signifying femininity through the contradictory image of the cute ballerina. The fringed squares are separated by empty spaces which evenly punctuate the format and appear as white squares or absences in the overall framework. A relationship between different representational systems is apparent in the careful positioning of kitsch images which frame blank areas. Through the repetition of the single ballerina the image itself is transformed into a pattern.

An interest in the potential of domestic materials to test the material boundaries of artworks, and thus classificatory systems, is also apparent in the work of Anne-Marie May. Strips of grey fabric are fanned into abstract configurations in the series *Untitled (Constructions of Grey Rays)* (1991). Fourteen squares of identical size are wrapped in fabric and hung, evenly spaced, in a row. The fabric creates a layered surface with further optical differences between each work. Splintered edges with protruding loose threads articulate the actual making of the works, and the carefully proportioned arrangements confront abstraction in a non-painterly way. May has seen through the opticality and reduction of abstraction to produce domestic-scaled works that deal with sequences and rhythms with a 'subversive stitch'.

The discarded objects and materials of a consumerist society are consciously recycled by some of these artists. The history of materials is acknowledged, yet reworked. Melinda Harper reworks remnants of masonite from renovated houses into non-objective paintings by manipulating the cross, the square and the stripe, all typical features of modernist abstraction. Joseph Albers' *Homage to the Square* series of the late fifties is recalled for its opticality and connection to colour theory and yet the works are battered and marked. Whilst the edges are taped and the brushstroke is clearly evident, the worn appearance of the works oppose the traditionally clean surfaces of modernist abstraction. The use of debris undermines the purist intentions of historical abstraction.

Rose Nolan uses raw hessian, recalling John Nixon's 'Non-Objective' portraits in the same medium. The symbolism of Russian Constructivism is manipulated alongside found objects. The sphere is a motif that punctuates Nolan's hessian pieces: radiating suns or stars form circles and clusters across dark surfaces. Tin lids are sewn in random arrangements on to the

hessian. The installation of Nolan's work is an important component in their understanding by the viewer: the works are tacked on to the wall and closely hung to encourage a disjunctive reading.

The star motif employed by Clark-Cooler exemplifies the use of the form in advertising as a logo and the historical use of the star as symbolic of spirituality and mysticism. Clark-Cooler encases the star within a sphere. Her work is closely aligned to the practice of the German artist, Rosemarie Trockel.¹⁵ Both artists position their practice in the ambiguous area where an iconic image can become an advertising logo, thereby rejecting its sacrosanct, symbolic order. Trockel's computer-aided knitted pictures and Clark-Cooler's stencilled pictures operate across the fields of craft, art and mechanical reproduction.¹⁶ The way in which certain modernist motifs have been institutionalized is questioned by Clark-Cooler through repetition in the same way that Daniel Buren, the contemporary French artist, reworks the stripe in architectural spaces. The commodification of images through repetition defies notions of purist originality. Meaning becomes variable and malleable through duplication and patterning. The star symbol is deflated into a decorative pattern which depreciates the ideology bound up in iconography. Icons play the same ornamental role as design motifs. Meaning is expunged, retrieved and dramatically altered. The emblematic aspect of logos critiques the propagandist potential of symbols in advertising.

Constanze Zikos also manipulates familiar emblems to encompass different meanings which cross between tile decorations and classical icons, such as the Greek urn, a dominant image in his work. Whilst Zikos' use of the classical icon suggests a sense of nostalgia, the image is nevertheless painted like a tile on a flat square surface. Zikos searches for remnants of laminex which are then sent to a carpenter who constructs the shapes according to specification. Motifs are then spray painted

in enamel across the surface. The use of laminex domesticates motifs such as the obelisk which is traditionally depicted as a monolithic ancient monument. Zikos arranges the laminex pieces into an installation format which usually extends in a triangle towards the ceiling. Motifs are paired up in an ascending arrangement of spiral flowers and disks.

Debra Dawes and Kerrie Poliness utilize the grid to produce a lattice effect. Whilst Dawes manipulates paint on small-scale canvases, Poliness arranges perspex squares in a grid construction. The ordered logic of the modernist grid is undermined by attending to the play of pigment and structure. Poliness' kinetic structure consists of formulating various permutations of the colours yellow, green, purple and red. Scraps of perspex illuminate an optical interplay of colour and rhythm. The diamond form in each square is echoed in the larger configuration of the composition by the way in which lines extend and travel outwards to create a kinetic play of colour and space. A system of extended diamonds overlays the apparent random colour combinations. Alongside the strong formal investigation of visuality, Poliness exploits the decorative potential of a reduced palette combined with a geometrical form. Like a woven tapestry, the lattice or gridded structures in the work of Dawes and Poliness allude to the actual labour involved in producing repeated squares which further implies the toil of weaving.

Dawes overlays her grid constructions in the *Abstract Paintings* (1989) series with an historical William Morris motif. This decorative component undermines the historical usage of the grid as pure visual signification and emblematic of modernist abstraction. As an icon of geometrical abstraction from Mondrian to Reinhardt, the grid symbolises the 'modernity of modern art'.¹⁷ With its recourse to order and repetition, the grid forms part of a modernist paradigm. Dawes displaces the pure opticality of the grid as a static structure by articulating

the craft aspects of its construction. The grid is further reduced in scale compared to its modernist application. Dawes accentuates the physical act and bodily involvement of painting.¹⁸ Each square is meticulously laboured, like hand-stitching. The history of abstraction is recalled but inverted through stressing the craft-like process of constructing the grid. Dawes work is both phenomenological, in articulating the optical pleasures of painting, and conceptual, in cleverly reworking the grid beyond the precedence of a modernist tradition.

The use of embellishment to veil the grid is also a strategy employed by Andrew Taylor. The imprint of lace doilies overlays the woven gridded structure of *Dying Poppies* (1990). The grid, as a hallmark of modernism, is a flattened, geometricized and ordered form.¹⁹ The regularity of its organization is aestheticized by the overlay of decorative flowers. Taylor, like the 'Neo-Geo' contingent of abstractionists centred in New York, does not see himself as the defender of a unique faith in the universality of an abstract image. The search for spiritual resonance in archetypal forms has degenerated into a use of these forms as empty emblems of a bankrupt modernism. Taylor is concerned with the grid's cultural resonance, rather than with the perceptual logic of its form.

Conceptually, the works in *The Subversive Stitch* are consistent in out-manoeuvring the closures and reductions of modernism by manipulating archetypal forms such as the grid, the sphere, the star and the stripe. Through the use of subversive materials and techniques, the territory of modernism is shifted and irreverently reclaimed.

The author wishes to acknowledge the support of Professor Margaret Plant and Jenepher Duncan.

Endnotes

1. The exhibition title is borrowed from Roszika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine*, The Women's Press, U.K., 1984
2. Charles Green, 'Living in the Seventies', *Off the Wall/In the Air: A Seventies' Selection*, exhibition catalogue, Monash University Gallery and Australian Centre for Contemporary Art, Melbourne 1991
3. Lucy Lippard, 'Eccentric Abstraction', *Changing: Essays in Art Criticism*, E.P. Dutton & Co., U.S.A., 1971, pp.98-111
4. For an extensive account of the post-modernist usage of Expressionism, see Margaret Plant, 'Endisms and Apocalypses in the 1980s', *Art & Text*, No.39, May 1991, pp.29-36
5. Three exhibitions, for example, that have considered the limits of abstraction in contemporary practice are: *Resistance*, curator Melinda Harper, 200 Gertrude Street, 1989; *Abstraction*, curator Victoria Lynn, Art Gallery of New South Wales, 1990; and *Language, Faith and Possibilities*, curator Rose Lang, 200 Gertrude Street, Melbourne, 1991
6. Julia Kristeva discusses 'intertextuality' in *Revolution in Poetic Language*, trans. M. Waller, Columbia University Press, New York, 1984, p.60: "If one grants that every signifying practice is a field of transpositions of various signifying systems (an inter-textuality), one then understands that its 'place' of enunciation and its denoted 'object' are never single, complete, and identical to themselves, but always plural, shattered, capable of being tabulated. In this way polysemy can also be seen as the result of a semiotic polyvalence-an adherence to different sign systems."
7. For an account of the mourning for historical abstraction see Yve-Alain Bois, 'Painting: The Task of Mourning', *Painting as Model*, The MIT Press, Cambridge, 1990, pp.229-244
8. Elizabeth Grosz, 'Signs, Meaning, and Matter in Abstract Art', *Cadences: Icon and Abstraction in Context*, exhibition catalogue, The New Museum of Contemporary Art, New York, 1991, pp.49-59
9. *Ibid.*, p.57
10. See for example the extravagant exhibition catalogue *The Spiritual in Abstract Painting: 1890-1985*, Los Angeles Country Museum of Art, Los Angeles, 1986
11. John C. Welchman, 'Abstraction/Representation/Figuration', *Representation-Non-Representation*, exhibition catalogue, Security Pacific Gallery, Costa Mesa, California, U.S.A., 1990
12. Jane Magon comments on Dale Frank's irreverent use of materials in 'Fame and the Current Art of Dale Frank', *Dale Frank: Adieu*, exhibition catalogue, Deutscher Brunswick Street, Melbourne, 1990, p.5: "...with his social detritus, fetishistic fascination for the cheap, uninhibited, almost barbaric, devouring of materials and breaking of rules, we discover a paraesthetic art, art turned against itself, 'improper' and 'disordered'".
13. For further discussion of Jubelin's use of embroidery as a tool of social analysis and the deconstruction of the visual dominance of phallic symbols see Bronwyn Hanna, 'The Subversive Stitch: Two Recent Exhibitions by Narelle Jubelin', *Transition*, May 1987, pp.26-30
14. Roszika Parker, *op.cit.*, (note 1)
15. Sidra Stich (ed.), *Rosemarie Trockel*, Prestel-Verlag, Germany, 1991
16. Reference has been made during discussions with some of the artists to Walter Benjamin's seminal essay 'The Work of Art in the Age of Mechanical Reproduction', *Illuminations*, (reprint) Schocken, New York, 1969
17. Rosalind Krauss, 'Grids', *The Originality of the Avant-Garde and Other Modernist Myths*, The MIT Press, Cambridge, 1985, p.9
18. Interview, 'Debra Dawes and Vicki Kirby', *West*, Vol. 2, No. 1, 1990, pp.12-13
19. Rosalind Krauss, *op.cit.*, (note 17) pp.8-22



Bronwyn Clark-Coollee
Untitled 1989-1991 (detail)
Catalogue No. 1
Photograph: Courtesy the artist



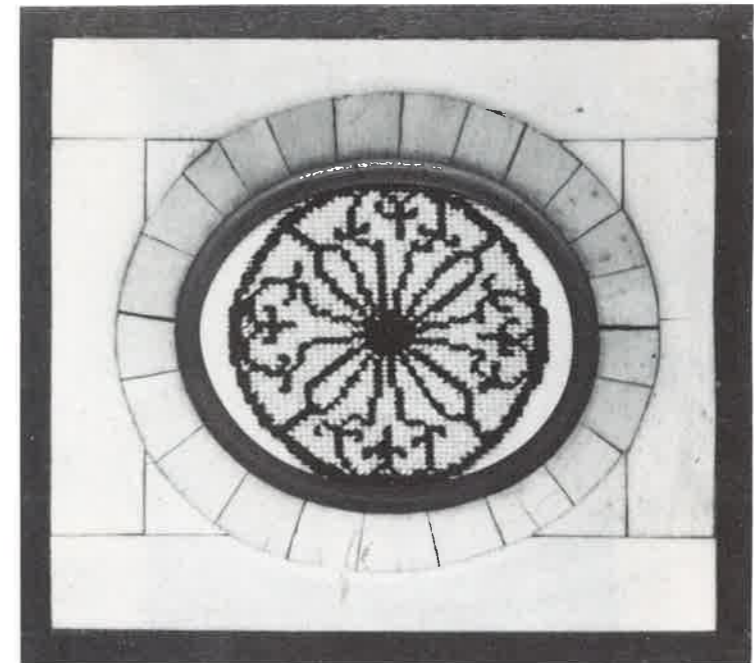
Debra Dawes
Abstract Painting No. 7 1989
Catalogue No. 8
Photograph: Courtesy Mori Gallery, Sydney



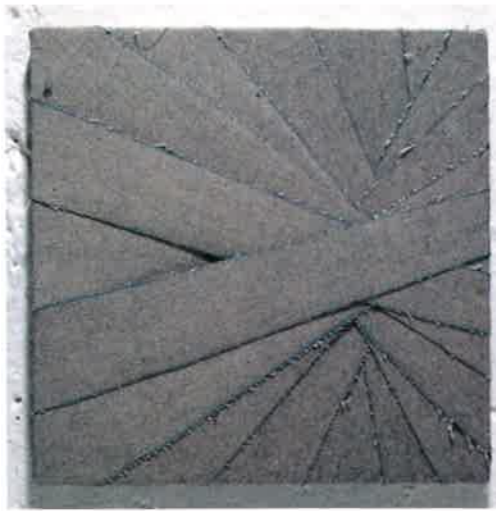
Melinda Harper
Untitled (Square Painting) 1991
Catalogue No. 14
Photograph: Henry Jolles



Sally Mannall
Blind Spot 1990
Catalogue No. 18
Photograph:
Courtesy the artist



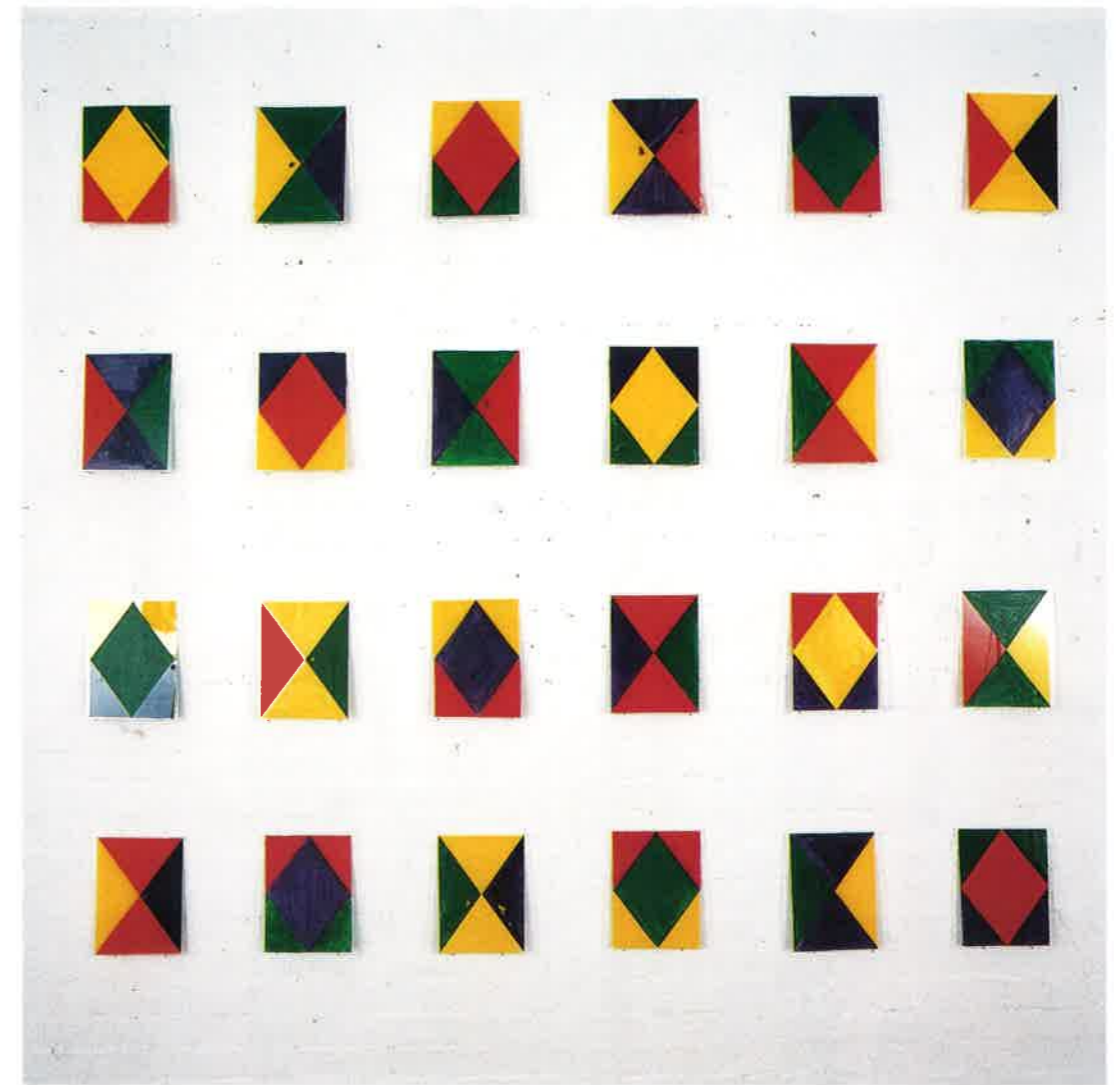
Narelle Jubelin
Foreign Affairs 1990-91
(detail)
Catalogue No. 17
Photograph:
Courtesy the artist



Ann-Marie May
Untitled
(Constructions of Grey Rays) 1991
Catalogue No. 20
Photograph: Henry Jolles



Rose Nolan
Hessian Piece #4 1988-90
Catalogue No. 21
Photograph: Courtesy the artist



Kerrie Poliness
24 x Untitled Paintings for the verses
already somewhat formed 1991
Catalogue No. 22
Photograph: Henry Jolles



Kathy Temin
Repenting For My Sins 1990
(detail)
Catalogue No. 26
Photograph: Courtesy the artist



Andrew Edward Taylor
Dying Poppies 1991
Catalogue No. 24
Photograph: Henry Jolles



Constanze Zikos
I Travel Your Dreams 1991
Catalogue No. 27
Photograph: Henry Jolles

Catalogue of works

BRONWYN CLARK-COOLEE

- 1 *Untitled* 1989-1991
acrylic on canvas
titled, signed & dated reverse in black
fibre tipped pen: 'B. Clarke-Coolee'
Collection of the artist

DEBRA DAWES

- 2 *Abstract Painting No.1* 1989
oil on canvas, 50.0 x 40.0
Private collection, Sydney
- 3 *Abstract Painting No.2* 1989
oil on canvas, 50.0 x 40.0
Collection of Allen, Allen & Hemsley
- 4 *Abstract Painting No.3* 1989
oil on canvas, 50.0 x 40.0
Courtesy of Mori Gallery, Sydney
- 5 *Abstract Painting No.4* 1989
oil on canvas, 50.0 x 40.0
Collection of Neil Emmerson, Melbourne
- 6 *Abstract Painting No.5* 1989
oil on canvas, 50.0 x 40.0
Courtesy of Mori Gallery, Sydney
- 7 *Abstract Painting No.6* 1989
oil on canvas, 50.0 x 40.0
Collection of Ross and Irene Langlands
- 8 *Abstract Painting No.7* 1989
oil on canvas, 50.0 x 40.0
Private collection
- 9 *Abstract Painting No.8* 1989
oil on canvas, 50.0 x 40.0
Courtesy of Mori Gallery, Sydney

- 10 *Abstract Painting No.9* 1989
oil on canvas, 50.0 x 40.0
Collection of Allen, Allen & Hemsley
- Abstract Paintings No.s 1 - 9*,
first exhibited *Abstract Paintings*,
Mori Gallery, Sydney 1989

MELINDA HARPER

- 11 *Untitled (Square Painting)* 1991
oil on masonite, 59.5 x 42.0
signed & dated reverse:
'Melinda Harper 1991'
Courtesy of the artist
- 12 *Untitled (Square Painting)* 1991
oil on masonite, 55.0 x 39.5
signed & dated reverse:
'Melinda Harper 1991'
Courtesy of the artist
- 13 *Untitled (Square Painting)* 1991
oil on masonite, 39.5 x 27.0
signed & dated reverse:
'Melinda Harper 1991'
Courtesy of the artist
- 14 *Untitled (Square Painting)* 1991
oil on masonite, 55.0 x 39.0
signed & dated reverse:
'Melinda Harper 1991'
Courtesy of the artist
- 15 *Untitled* 1990
oil on masonite, 54.4 x 52.0
signed & dated reverse:
'Melinda Harper 1991'
Courtesy of the artist

- 16 *Untitled* 1990
oil on masonite, 39.0 x 38.0
signed & dated reverse:
'Melinda Harper 1991'
Courtesy of the artist

NARELLE JUBELIN

- 17 *Foreign Affairs* 1990-1991
1. *Between the Traces: The Heritage of Charleston's East Side Community*
13 parts (slave tags)
Centre piece: 2 US coins in ivory frame
Petit-points in wooden frames
2. *Solomon R. Guggenheim Collection of Non-Objective Paintings*
9 parts
Centre piece: Foreign Order Medal
in ivory frame
Petit-points in wooden frames
3. *The Early Ironwork of Charleston*
13 parts
Centre piece: Bomb detonator springs
in ivory frame
Petit-points in wooden frames
4. *The Gibbes Art Gallery Miniature Portrait Collection*
9 parts and label
Centre piece: War Service Medal
in ivory frame
Petit-points in wooden frames
- Courtesy of Mori Gallery, Sydney
First exhibited, *Places with a Past: New Site-specific Art in Charleston*,
Spoleto Festival, USA, 1991

SALLY MANNALL

- 18 *Blind Spot* 1990
printed chenille, 10 parts
163.0 x 213.0
signed & numbered reverse
in black fibre tipped pen: 'S. Mannall'
Courtesy of the artist
- 19 *White on White* 1991
chenille, 5 parts
120.0 x 170.0
not signed, not dated
Courtesy of the artist

ANNE-MARIE MAY

- 20 *Untitled (Constructions of Grey Rays)*
1991
14 parts, fabric
each panel, 30.0 x 30.0
signed, dated and titled reverse
Courtesy of the artist
Exhibited: *Construction of Grey Rays*,
First Draft West, Sydney, and No. 96,
Store 5, Melbourne, 1991

ROSE NOLAN

- 21 *Hessian Pieces #1-4*
Nov '88 - Nov '89
1. *Hessian Piece #1*
oil and enamel on hessian
184.0 x 148.0
not signed, not dated
2. *Hessian Piece #2*
oil and enamel on hessian
184.0 x 150.0
not signed, not dated

3. *Hessian Piece #3*
oil, enamel and tin lids on hessian
184.0 x 146.0
not signed, not dated
4. *Hessian Piece #4*
oil and enamel on hessian
186.0 x 137.0
not signed, not dated
Courtesy of the artist

KERRIE POLINESS

- 22 *24 x Untitled Paintings for the verses already somewhat formed* 1991
scrap perspex and paint
24 panels
each panel: 29.0 x 21.5 (image size)
203.0 x 236.0
not signed, not dated
Courtesy of Tolarno Galleries,
Melbourne

ANDREW EDWARD TAYLOR

- 23 *My Blue Freckle* 1990
oil on canvas, 183.0 x 152.0
signed, dated and titled reverse
Courtesy 312 Lennox Street, Melbourne
Exhibited: *Diamonds are Forever*,
upstairs at the Botanical, Botanical Hotel,
Melbourne, 1990
- 24 *Dying Poppies* 1990
oil on canvas, 183.0 x 138.0
signed, dated and titled reverse
Courtesy 312 Lennox Street, Melbourne
Exhibited: *Diamonds are Forever*,
upstairs at the Botanical, Botanical Hotel,
Melbourne, 1990

- 25 *Friedrick's Last Laugh* 1991
oil on canvas, 183.0 x 152.0
signed, dated and titled reverse
Courtesy 312 Lennox Street, Melbourne

KATHY TEMIN

- 26 *Repenting for My sins* 1990
synthetic furs on masonite
4 parts
200.0 x 370.0
signed, dated and titled reverse
in black fibre tipped pen:
'Repenting for Mysins/Kathy Temin/1990'
Courtesy of the artist
Exhibited: *Repenting For My Sins*,
Store 5, Melbourne, 1990

CONSTANZE ZIKOS

- 27 *I Travel Your Dreams* 1991
enamel on laminex
19 parts, 340.0 x 173.0
Courtesy of the artist

All measurements in centimetres,
height x width x depth.

Biographies and Bibliographies

BRONWYN CLARK-COOLEE

Born Brisbane 1961

Studies

- 1979-81 Diploma of Teaching, Brisbane College of Advanced Education
 1982 Graduate Diploma, Visual Arts, Sydney College of the Arts

Individual Exhibitions

- 1984 A Room, Brisbane
 1985 Various Artists Ltd., Brisbane
 1986 Institute of Modern Art, Brisbane
 1988 Bellas Gallery, Brisbane
 1989 Store 5, Melbourne
 1990 First Draft West, Sydney
 Institute of Modern Art, Brisbane
 Store 5, Melbourne

Group Exhibitions

- 1984 *Show No Cowardice*, Institute of Modern Art, Brisbane
 1985 *Queensland Works 1950-1985*, University Art Museum, University of Queensland
Visual Tension, Institute of Modern Art, Brisbane
 1987 *Young Contemporaries*, Australian Centre for Contemporary Art, Melbourne
 1990 *No*, Michael Milburn Gallery, Brisbane
Where Art Ends Nature Begins, Store 5, Melbourne
Photograms No.72, Store 5, Melbourne
 1991 *Language, Faith and Possibilities*, 200 Gertrude Street, Melbourne

Publications

- 1986 *Blunt Report 11*
 Various Artists Ltd
 1990 *Kerb Your Dog*, No. 5
Agenda 13/14, Wallpaper Supplement
Photograms No.72 (exhibition catalogue), Store 5, Melbourne
Rosebud - 1

Grants

- 1986 Travel Grant, Visual Arts /CraftBoard,
 The Australia Council

DEBRA DAWES

Born Goondiwindi, Queensland 1955

Studies

- 1979 Art Certificate, Newcastle TAFE
 1984-85 Post-graduate Diploma in Painting, Sydney College of the Arts
 1980-82 Diploma in Art, Newcastle College of Advanced Education

Individual Exhibitions

- 1983 *Drawing and Paintings*, A-Weg Gallery, Groningen, The Netherlands
 1986 *Three Narratives: An Autobiography*, Union Street Gallery, Sydney
 1987 *Psychedelia and Other States*, Mori Gallery, Sydney
 1988 *Abstract Paintings*, Mori Gallery, Sydney and George Paton Gallery, Melbourne
 1989 *Abstract Paintings 1989*, Mori Gallery, Sydney
 1991 *Houndstooth*, Mori Gallery, Sydney

Group Exhibitions

- 1982 Curatorial Committee and Exhibitor in Women and Arts Festival, Gallery 62, Newcastle
 1983 Installation in collaboration with Jelle Van Den Berg, Academia dell'Arte, Florence
 Installation, Jan Haan Zaal, Groningen, The Netherlands
 1984 *Last Past the Post-ism*, Art Unit, Sydney
 1985 Joint Show, Union Street Gallery, Sydney
 1986 *Post Graduate Exhibition* (Sydney College of the Arts), Pier 2, Sydney
Union Street, George Paton Gallery, University of Melbourne and College Gallery, Brisbane
 1987 *Feminist Narratives*, George Paton Gallery, University of Melbourne
Some Young Sydney Painters, Ray Hughes Gallery, Sydney
 1989 *Pure*, Mori Gallery, Sydney
Australian Perspecta, Art Gallery of New South Wales
Colour Blind (Red), Mori Gallery, Sydney
 1990 *Pure*, Queensland College of Art Gallery, Brisbane
Architecture of Light, Mori Gallery, Sydney
 1990 *Abstraction*, Art Gallery of New South Wales

Collections

- Australian National Gallery
 National Gallery of Victoria
 Art Gallery of Western Australia
 Private Collections

Publications

- 1985 Catriona Moore, 'Deborah Singleton and Debra Dawes at Union Street Gallery', *Art Network*, Spring 1985
 Terence Maloon, 'Critics Choice '85, Part II', *Sydney Morning Herald*, Dec 30, 1985
 1986 Terence Maloon, *Union Street* (catalogue), 1986
 Susanna Short, 'Not so boring students work', *The Daily Telegraph*, Feb 28, 1986
 Joanna Mendelssohn, 'Voice of reason in a revival of past styles', *Sydney Morning Herald*, Aug 22, 1986
 John McDonald, 'Dawes shares the crest of a new feminist wave', *National Times*, Aug 31, 1986
 1987 Jo Holder, 'Who is Mondrian?', *Feminist Narratives*, June 4-24, 1987
 1988 Pam Hansford, *Abstract Paintings*, (catalogue), 1988
 Bronwyn Watson, 'The power of the grid', *The Sydney Morning Herald*, Sept 9, 1988
 Elwyn Lynn, 'Unashamedly Abstract', *Weekend Australian*, Sept 10-11, 1988
 Robert Rooney, 'Mapping the realm of ambiguous vision', *Weekend Australian*, Nov 19-20, 1988
 Eloise Lindsay, 'Abstract Painting', *Eyeline* No.7, Dec 1988
 1989 Eloise Lindsay, (catalogue), *Australian Perspecta*, Art Gallery of New South Wales, 1989
 Catriona Moore, 'Debra Dawes', *Flash Art* No 144 Jan/Feb 1989
 John McDonald, 'This Perspecta relies on blind faith', *The Sydney Morning Herald*, June 3, 1989
 Elwyn Lynn, 'The Individual in Perspective', *The Weekend Australian*, June 10-11, 1989
 1990 Vicki Kirby, Interview, *West* Vol 2, No 1, 1990
 Victoria Lynn, *Abstraction*, (catalogue), Art Gallery of New South Wales, 1990
 1991 Catherine Lumby, 'Abstraction', *Tension* No 22, 1991
 Ewen McDonald, 'Variations on a Minimalist Theme', *Eyeline* No 13, 1991
 Ted Snell, 'Defined Parameters: "Abstraction" in Sydney, Canberra and Orange', *Art & Australia*, Vol. 28, No.4, 1991

MELINDA HARPER

Born Darwin, 1965

Studies

- 1983-85 Bachelor of Arts, Fine Arts (Painting),
 Victoria College, Melbourne

Individual Exhibitions

- 1987 Pinacotheca, Melbourne
 1989 Store 5, Melbourne
 Store 5, Melbourne
 1990 Store 5, Melbourne
 Institute of Modern Art, Brisbane

Group Exhibitions

- 1986 *Geometric Abstraction* (curators Sue Cramer & John Nixon), Australian Centre for Contemporary Art, Melbourne
 1988 *Quartet* (curator Sue Cramer), Institute of Modern Art, Brisbane
 Arden Street Gallery, Melbourne
 1989 *No.1*, Store 5, Melbourne
Resistance (curator Melinda Harper), 200 Gertrude Street, Melbourne
Cosmos (curator John Nixon), City Gallery, Melbourne
Other Photography No.6, Store 5, Melbourne
No.10, Store 5, Melbourne
A3-10, Store 5, Melbourne
The Donkey's Tail No.24, Store 5, Melbourne
A3-20, Store 5, Melbourne
Other Photography 2 No.36, Store 5, Melbourne
 1990 *No.52* with Gary Wilson, Store 5, Melbourne
In Full Sunlight, (curators Scott Redford & Luke Roberts), Aglassofwater, Brisbane; The Greater Western, Melbourne; First Draft West, Sydney
In The Lightwell (curator Gary Wilson), First Draft West, Sydney
New Melbourne Abstraction, Artspace, Auckland
Where nature ends art begins (curator Stephen Bram), Store 5, Melbourne
Photograms No.72 (curator Bronwyn Clark-Coolee), Store 5, Melbourne
 Australian Centre for Photography, Sydney
 1991 *No.76*, Store 5, Melbourne
Drawings (curator Melinda Harper), First Draft West, Sydney

Publications

- 1988 Artist's Page, *Kerb Your Dog*, Issue 4, 1988
 1989 *The Caboose*, Store 5, 1989
 Artists' Pages, *Pataphysics*, Double issue, 1989
 1990 *Photograms No.72* (exhibition catalogue), Store 5, Melbourne
Rosebud, Store 5, Melbourne

NARELLE JUBELIN

Born Sydney, 1960

Studies

- 1979-82 Bachelor of Education in Art, Alexander Mackie Council of Adult Education, Sydney
 1983 Graduate Diploma in Professional Art Studies, City Art Institute, Sydney
 1988 Artist-in-Residence, Council of Adult Education, South Australia

Individual Exhibitions

- 1986 *His Story*, Mori Gallery, Sydney
Remembrance of things past lays bare the plans for destiny, Avago, Paddington, Sydney
 1987 *Representing His Story*, Institute of Technology Architecture Faculty Gallery, Sydney
 1988 *Second Gance (at the Coming Man)*, College Gallery, Adelaide and Mori Gallery, Sydney
 1989 *Second Gance (at the Coming Man)*, George Paton Gallery, Melbourne

Collaborative Exhibitions

- 1985 *Narelle Jubelin/Paul Saint*, Plan Z Gallery, Sydney
 1987 *The Crossing*, with Adrienne Gaha, First Draft West, Sydney

Selected Group Exhibitions

- 1983 *The End Game*, Ivan Dougherty Gallery, Sydney
 1984 *Streetspace*, Mark Foys Building, Sydney
Structured Security, Arthaus Gallery, Sydney
 1985 *Introspecta Installation*, Abercrombie Street Project, Avago-Paddington, Sydney
 1986 *Young Contemporaries*, Australian Centre for Contemporary Art, Melbourne
 1987 *Selected Affinities*, Jam Factory, Adelaide
Now Falls the Shadow (of the Bicentennial), Mori Gallery, Sydney
 1988 *A New Generation 1983-1988*, the Phillip Morris Arts Grant Purchases, Australian National Gallery, Canberra

- 1989 *Towers of Torture*, Tin Sheds Gallery, Sydney
Delinations: Exploring Drawing, Ivan Dougherty Gallery, Sydney
Australian Perspecta, Art Gallery of New South Wales, Sydney
 1990 *Paraculturas*, Artist Space, New York
Adelaide Biennial, Art Gallery of South Australia
Trade Delivers People, Aperto, Venice Biennale
 1991 Chicago International Art Exposition
Places With a Past: New Site Specific Art in Charleston, Spoleto Festival, USA

Collections

- Australian National Gallery
 Art Gallery of South Australia
 Art Gallery of New South Wales
 National Gallery of Victoria
 Private Collections: Australia, France, USA

Publications

- 1987 Bronwyn Hanna, 'The Subversive Stitch', *Transition*, Royal Melbourne Institute of Technology, Melbourne, July 1987
 1988 Andrew McNamara, 'The Crossing', *Photofile*, Summer 1987-88
 Joan Kerr, 'Stories of Australian Art', (catalogue), *Other Voices: More Stories*, Commonwealth Institute London, 1988
 'Remaking Hi(s)tory', *Artlink*, Volume 8 No. 3, 1988
 Anne Loxley, 'History through the Artist's Eye', *The Sun Herald*, Dec 4, 1988
 John McDonald, 'Story of Lost Opportunities', *Sydney Morning Herald*, Saturday Dec 17, 1988
 1989 Jacques Delaruelle, 'Narelle Jubelin', *Sydney Review*, Jan 1989
 Fay Brauer, Review, *Eyeline*, March 1989
 Annabella Johnson, 'A Stitch in Time', *Agenda*, Vol II Issue 4, April 1989
 Helen Grace, 'The Unforeseeable Object (Petit d'(a)rt', (catalogue), *Australian Perspecta*, Art Gallery of New South Wales
 Paul Fox, 'Second Gance (at the Coming Man)', *Transition*, Winter 1989
 1990 Elizabeth Gertsakis, (catalogue entry), *Adelaide Biennale*, Art Gallery of South Australia, 1990
 Vivienne Johnson, 'People Deliver Art', (catalogue entry), Sydney, 1990, *Aperto, La Biennale di Venezia*

- Browyn Hanna, 'Marco Polo's Shadow', *From Australia No 2*, 1990
 Jennifer Stevenson, 'Art Trade', *Vogue Australia*, May 1990
 Jan Avgikos, 'Other Relations - the dangers of tourism', *Artscribe*, Sept-Oct 1990
 Marcia E. Vetrocq, 'Vexed in Venice', *Art in America*, Oct 1990

SALLY MANNALL

Born Canberra, 1964

Studies

- 1983-87 Bachelor of Visual Art, Canberra School of Art

Individual Exhibitions

- 1989 *Bevy of Beauties*, Studio Installation, 200 Gertrude Street, Melbourne
 1991 *Walking on Eggs*, Studio 12, 200 Gertrude Street, Melbourne

Group Exhibitions

- 1987 *The Henri Worland Memorial Print Award Exhibition*, Warrnambool Art Gallery, Warrnambool
Final Year Student Exhibition, Canberra School of Art, Canberra
 1988 *A Short Ride in a Fast Machine*, 200 Gertrude Street, Melbourne
Speaking Through Vision, University Drill Hall Gallery, Canberra
Sweet Turpentine, Print Council of Australia Gallery, Melbourne
Made in Canberra, Canberra Contemporary Art Space, Canberra
Prelude, Stadford Gallery, Sydney
 1989 *Imaging Aids*, Australian Centre for Contemporary Art, Melbourne
In House, 200 Gertrude Street, Melbourne
Conspiracy (with Shiralee Saul), The Greater Western, Melbourne
 1990 *Ideal Format*, Northern Territory Centre for Contemporary Art, Darwin
Total Sellout (with Shiralee Saul), 200 Gertrude Street, Melbourne
 1991 *The Postcard Show*, Linden Gallery, Melbourne
Frustrated Cargo, Studio, 200 Gertrude Street, Melbourne

Residency

- 1989-91 200 Gertrude Street Artists Spaces, Melbourne

Publications

- 1988 *A Short Ride in a Fast Machine*, (exhibition catalogue), 200 Gertrude Street, 1988
 Chris McAuliffe, "A Short Ride in a Fast Machine", *Tension No. 14*, 1988
 1989 *Imaging AIDS*, Australian Centre for Contemporary Art, Melbourne, 1989
 Sally Mannall, *Rebus - Folio/Magazine*, no.1, De-Facto Press, Melbourne, 1989
 1990 Wallpaper Supplement, *Agenda* 13/14, Oct, 1990
 1991 Adam Boyd, "New Art", *Agenda* 16, March, 1991

ANNE-MARIE MAY

Born Melbourne, 1965

Studies

- 1984 Foundation Year, Victoria College
 1985-87 Bachelor of Fine Arts (Painting), Victoria College, Prahran, Melbourne

Individual Exhibitions

- 1987 Leon Massoni at Tolarno's Galleries, Melbourne
 1989 *No: 7*, Store 5, Melbourne
 1990 *No: 40*, Store 5, Melbourne
 First Draft West, Sydney
 1991 *Constructions of Grey Rays*, First Draft West, Sydney
No: 96, Store 5, Melbourne

Group Exhibitions

- 1988 *Vasari Revisited - A Kunstkummer in Melbourne*, 200 Gertrude Street, Melbourne
 1989 *Resistance*, 200 Gertrude Street, Melbourne
A3-10 (Photocopies), No: 11, Store 5, Melbourne
A3-20 (Photocopies), No: 31, Store 5, Melbourne
Other Photography No.2, No: 36, Store 5, Melbourne
In House Studio Artists Exhibition, 200 Gertrude Street, Melbourne
 1990 No: 63, Store 5, Melbourne
Fortuna - Studio Artists Exhibition, 200 Gertrude Street, Melbourne
 1991 W.T. Rawleigh Building, Melbourne
Language, Faith and Possibilities, 200 Gertrude Street, Melbourne
Production, Institute of Modern Art, Brisbane
Magasin 5, Galerie Cannibal Pierce, Paris

Publications

- 1989 Caroline Barnes, 'Cosmic Resistance', (review), *Agenda* 5, June, 1989

ROSE NOLAN

Born Melbourne, 1959

Studies

- 1978-80 Diploma of Fine Arts (Painting), Victorian College of the Arts, Melbourne
 1983 Degree Conversion Course, Victorian College of the Arts, Melbourne
 1990 Graduate Diploma of Library and Information Services

Individual Exhibitions

- 1984 The George Paton Gallery, University of Melbourne, Melbourne
 1989 *Recent Paintings*, 200 Gertrude Street, Melbourne
V.F.L. Paintings, Store 5, Melbourne
Rose Nolan and Linda Marrinon, Store 5, Melbourne
 1990 *My Way to God*, Store 5, Melbourne
 1991 *March On!*, Store 5, Melbourne
March On! (No.2), Rose Nolan & Callum Morton, Store 5, Melbourne
J.C., Where are You?, Store 5, Melbourne
Impure Thoughts (No. 1-67), Store 5, Melbourne
Impure Thoughts, Cannibal Pierce, Galerie Australienne, Paris

Group Exhibitions

- 1980 *Victorian College of the Arts Graduate Exhibition*, Victorian College of the Arts Gallery, Melbourne
 1981 *Murdoch Fellowship Exhibition*, Victorian College of the Arts Gallery, Melbourne
 1983 *Victorian College of the Arts Graduate Exhibition*, Victorian College of the Arts Gallery, Melbourne
 1985 *Murdoch Fellowship Exhibition*, Victorian College of the Arts Gallery, Melbourne
Other People, Australian Centre for Contemporary Art
 1986 *Geometric Abstraction*, Australian Centre for Contemporary Art, Melbourne
 1987 *Bohemia*, Linden Gallery, Melbourne
Mirabilis, Post Appropriation, Chameleon Gallery, Hobart
 1988 *Mirabilis, Post Appropriation*, George Paton Gallery, University of Melbourne, Melbourne; Museum of Contemporary Art, Brisbane
 1989 *Proposals*, George Paton Gallery, Melbourne
 University, Melbourne; South Australian Centre for Contemporary Art, Adelaide
Cosmos, City Gallery, Melbourne

- No. One*, Store 5, Melbourne
Other Photography, Store 5, Melbourne
A3-10, Store 5, Melbourne
The Donkey's Tail, Store 5, Melbourne
A3-20, Store 5, Melbourne
Pure, Mori Gallery, Sydney
Other Photography No. 2, Store 5, Melbourne
 1990 *Proposals*, Artspace, Sydney
In Full Sunlight, Aglassofwater, Brisbane; The Greater Western, Melbourne; First Draft West, Sydney
Abstraction, Art Gallery of New South Wales, Sydney
In The Lightwell, First Draft West, Sydney
Where Art Ends, Nature Begins, Store 5, Melbourne
Self Portraits, Cannibal Pierce, Galerie Australienne, Paris
New Melbourne Abstraction, Artspace, Auckland
Photograms No.72, Store 5, Melbourne
Loaded, 13 Verity Street, Melbourne
Photograms, Australian Centre for Photography, Sydney
 1991 *No.75*, Store 5, Melbourne
 W.T. Rawleigh, Dawson Street, Melbourne
Store 5, Cannibal Pierce, Galerie Australienne, Paris

Grants

- 1984 Visual Arts Board, Travel Grant to Moscow and Leningrad
 1987 Visual Arts Board, Project Grant to continue painting
 1990 Visual Arts & Crafts Board, Overseas Studio Grant, Paris, 1991

Publications

- 1985 *150 Victorian Women Artists*, Women 150, 1985
 1989 Artists Page, *Pataphysics*, Double Issue D/E, 1989
 Rose Nolan, *Agenda*, Issue 4, Vol 2, April, 1989
 Artist's Page, *Broadsheet*, Vol 18, Sept/Dec, 1989
 Artist's Pages, *Rebus #1*, October, 1989
 Store 5, Melbourne, October, 1989
 1990 *Art Monthly*, May, 1990
Art & Text, Exhibition pages, May, 1990
Abstraction, (exhibition catalogue), Art Gallery of New South Wales, 1990
Photograms No.72, (exhibition catalogue), Store 5, Melbourne
 1991 *Rosebud*, No.1, March, 1991

KERRIE POLINESS

Born Melbourne, 1962

Studies

- 1984 Bachelor of Arts, Fine Art (Painting), Victoria College, Melbourne

Individual Exhibitions

- 1987 312 Lennox Street, Melbourne
 1989 *No. 4 & No.25*, Store 5, Melbourne
 1990 *No. 55*, Store 5, Melbourne
 1991 Tolarno Galleries, Melbourne
 Deakin University Gallery, Geelong

Group Exhibitions

- 1985 *St Kilda Art Awards*, Linden Gallery, Melbourne
 1986 312 Lennox Street, Melbourne
 1988 *Fifty Artists*, Royal Showgrounds, Melbourne
 Arden Street, Melbourne
 1989 *Resistance*, 200 Gertrude Street, Melbourne
No.1, Store 5, Melbourne
No.2, Store 5, Melbourne
Other Photography No.6, Store 5, Melbourne
The Donkey's Tail No.24, Store 5, Melbourne
No. 31, Store 5, Melbourne
Other Photography 2 No.36, Store 5, Melbourne
 1990 *In Full Sunlight*, Aglassofwater, Brisbane; The Greater Western, Melbourne; First Draft West, Sydney
New Melbourne Abstraction, Artspace, Auckland, New Zealand
In the Lightwell, First Draft West, Sydney
No.52, Store 5, Melbourne
Where Art Ends Nature Begins, No.62, Store 5, Melbourne
No. 75, Store 5, Melbourne
 1991 W.T. Rawleigh Building, Melbourne
No.76, Store 5, Melbourne
Drawings No.90, Store 5, Melbourne
Production, Institute of Modern Art, Brisbane
 Gallerie Cannibal Pierce, Paris

Publications

- 1989 Caroline Barnes, "Cosmic Resistance" (review)
Agenda 5, June 1989
 Artist's Page, *Pataphysics* D/E, 1989
 1990 B. Curnow, *New Melbourne Abstraction* (exhibition catalogue), Auckland: Artspace, 1990
 G. Wilson (ed.), *Store 5 1-20*, Store 5, Melbourne, 1989

- 1991 "Kerrie Poliness" (review of Tolarno Galleries exhibition), *Agenda* 18, July 1991
 Artist's Page, *Pataphysics* 5, 1991
Rosebud 1, Store 5, Melbourne, 1991
Kerb Your Dog, 1991

ANDREW EDWARD TAYLOR

Born Melbourne, 1967

Studies

- 1985-87 Bachelor of Fine Arts, Victorian College of the Arts, Melbourne

Individual Exhibitions

- 1988 312 Lennox Street, Melbourne
 1989 Garry Anderson Gallery, Sydney
 1990 *Diamonds are Forever*, Up Stairs at the Botanical, Botanical Hotel, Melbourne

Group Exhibitions

- 1987 *Graduate Show of 1987*, School of Art Gallery, Victorian College of the Arts, Melbourne
 1988 *St Kilda Now*, Linden Gallery, Melbourne
The Dominique Segan Castlemaine Drawing Prize, Castlemaine State Festival
 1989 *The Dominique Segan Castlemaine Drawing Prize*, Castlemaine State Festival
Art from Elsewhere, University Gallery, The University of Tasmania, Hobart
The Murdoch Fellowship, School of Art Gallery, Victorian College of the Arts, Melbourne
The Scotchman Hill Art Award, Geelong Art Gallery, Geelong
 1990 *The Scotchman Hill Art Award*, Geelong Art Gallery, Geelong

Collections

Shepparton Art Gallery

Publications

- 1988 Gary Catalano "Simultaneously accessible and mysterious, explicit and puzzling", *The Age*, 30 Nov 1988
 1989 *Vogue Living*, Oct 1989
 Neville Drury, (ed), *New Art Three: Profiles in Contemporary Australian Art*, Craftsman House, 1989

KATHY TEMIN

Born Sydney, 1968

Studies

1986 Foundation Year, Prahran College, Melbourne
1987-89 Bachelor of Fine Arts, Victoria College, Melbourne

Individual Exhibitions

1989 *Photocopies*, Store 5, Melbourne
1990 *Terracotta-DAS Sculptures*, Store 5, Melbourne
Wall Drawings, Store 5, Melbourne
Repenting For My Sins, Store 5, Melbourne
1991 *The Duck-Rabbit Problem*, 200 Gertrude Street, Melbourne

Collaboration

1990 *Duet*, with Callum Morton, Store 5, Melbourne

Group Exhibitions

1989 *Annotations*, 200 Gertrude Street, Melbourne
A3 Photocopies, Store 5, Melbourne
1990 *The Self Portrait Show*, Roar Studios, Melbourne
Artists Against Animal Experimentation, Deutscher Brunswick Street, Melbourne
10 Animals, Store 5, Melbourne
1991 Store 5, Melbourne
Architectural Subjects, Store 5, Melbourne
W.T. Rawleigh Building, Melbourne
Magasin 5, Gallerie Cannibal Pierce, Paris

Publications

1989 Phillipa Hawker, "Two Heads are better than One", *Sunday Herald*, Nov 1989
1990 May Lam, "Cuteness and Corporeality: Kathy Temin draws on the wall...", *Imprint*, Summer 1990
"Its A Small World", *Broadsheet*, Adelaide, 1990
1991 Kevin Murray, "Science of Melbourne", *Otis Rush*, Vol 6/7 1991, Adelaide
Naomi Cass, "Anthropomorphising Formalism at the Haberdashery", *Agenda*, No 18, 1991
Repenting for My Sins (1990), *Transition* No 34 1991

CONSTANZE ZIKOS

Born Greece, 1962

Studies

1982-84 Bachelor of Arts, Victoria College, Melbourne
1985-86 Post-Graduate Diploma, Victorian College of the Arts, Melbourne

Individual Exhibitions

1989 *Satin, Pin, Enamel*, Store 5, Melbourne
Chrome Vetrinas, 200 Gertrude Street, Melbourne
Chrome Vetrinas 2, Store 5, Melbourne
1990 *The Wonder of You*, Store 5, Melbourne
I believe in do you believe in, Store 5, Melbourne

Group Exhibitions

1986 *Victorian College of the Arts Post Graduate Exhibition*, Melbourne University Gallery, Melbourne
1987 Seamans' Mission, Melbourne
1988 Arthaus, Sydney
New Artists Melbourne, Ivan Dougherty Gallery, Sydney
Silo Artists, Melbourne
A Short Ride in a Fast Machine, 200 Gertrude Street, Melbourne
1989 *Antipodes Exhibition*, Roar 2 Studios, Melbourne
A3-10, A3-20, Store 5, Melbourne
Other Photography, Store 5, Melbourne
1990 *St Kilda Art Awards*, Linden Gallery, Melbourne
Where the Footpath ends the Highway Begins, Store 5, Melbourne
Animal Show, Store 5, Melbourne
Small Paintings, Store 5, Melbourne
1991 *Departures 2*, Antipodes Festival, Linden Gallery, Melbourne
Drawings, First Draft, Sydney
W.T. Rawleigh Building, Melbourne
Gallerie Cannibal Pierce, Paris

Commissions

1986 Interior 'Subterrean Nightclub', Melbourne
1988 Mural, Melbourne University Union, Melbourne

THE SUBVERSIVE STITCH

Monash University Gallery
Gallery Building Wellington Road
Clayton Victoria 3168

EXHIBITION DATES

29 August – 28 September, 1991

GUEST CURATOR

Natalie King

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Jo Holder, Stephen Mori, Henry Jolles,
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MONASH UNIVERSITY GALLERY