

Robert Kinder

Judy Watson

Tina Keane

B A F Studio

Steven Alderton

Institute of Modern Art

Institute of Modern Art

November 8 - December 1 1990

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Steven Alderton's exhibition opens on November 19.

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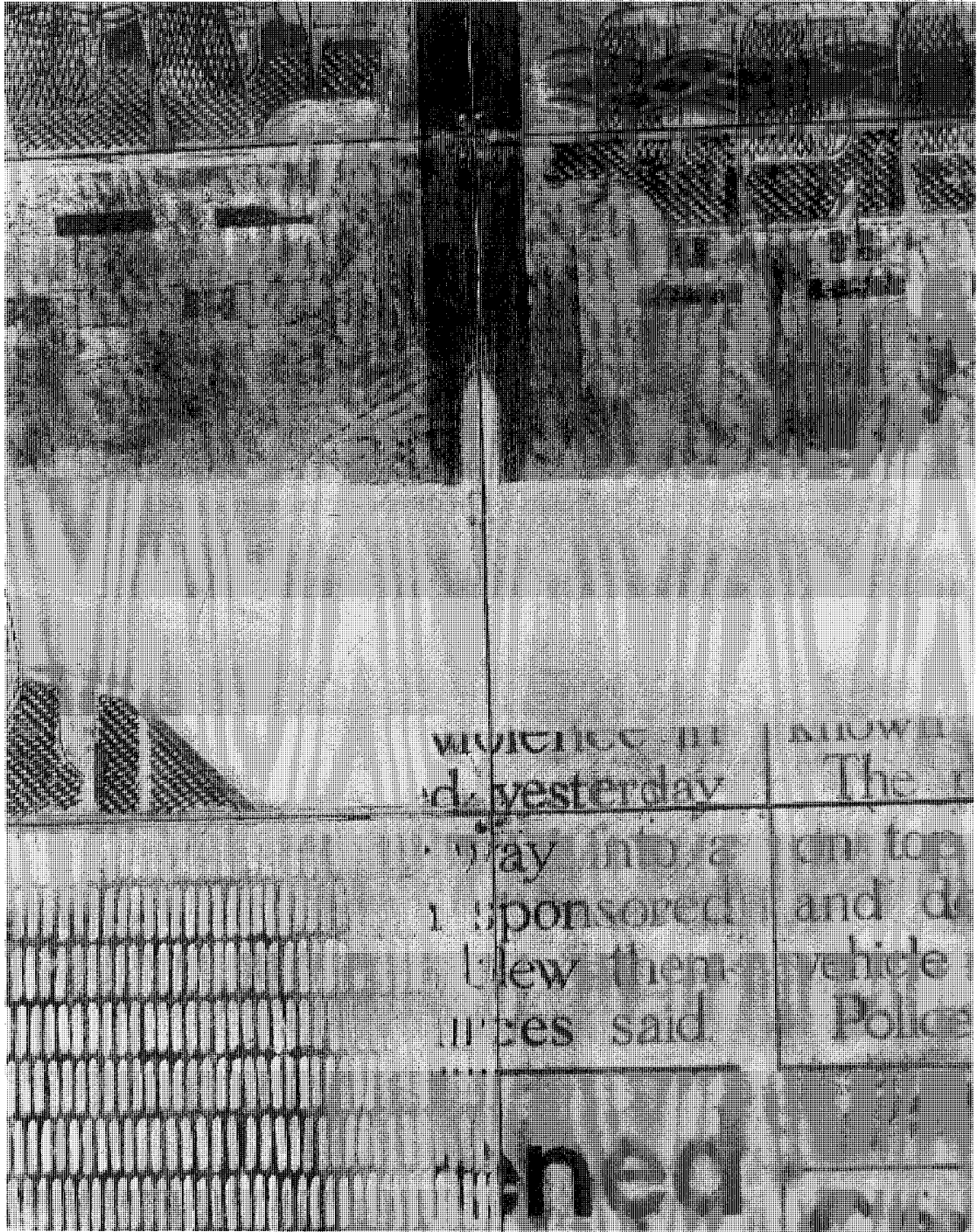
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**Robert Kinder
'talking cure'
(simple moments
of before and after)**

said one of them, "looked very gentle, handsome, very well dressed. About 28 years old. Then I saw him stand up and take his gun from a plastic bag," she said.



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The reign of terror begins at home. We incarcerate ourselves in the fabric of the material, constructing our own gulag of enclosure by inflicting an enmeshing strata of self-surveillance. In these terms, the act and the thought of insurrection and violence as an act of war break down in their divide, just as does the hindrance of a good and evil of self-regulation. As Albert Camus observed, when the rebel finds the ability to refuse, to say 'no', there is called into play a reassessment of values. Insurrection cuts its own justice. There is no retreat. No remorse. It is a refusal that "does not imply a renunciation".¹

The models are not clearly defined, they overlay. The exposure and centrality of panoptical incarceration, and its domesticity, collides with the random mobility of the streets as a site for refusal. The architectural trace of the streets projects a possibility for refusal, just as it reminds of a filter of imposition. "Can asphalt be a political territory?", asks Virilio, dismantling the stasis of fortress for the displacement of the trajectory. The street offers both clarity and disappearance, just as the media both exposes and masks - exposes and makes disappear.

...the formula of 'power through transparency', subjection by 'illumination'. In the Panopticon, there is a form close to that of the castle - a keep surrounded by walls - to paradoxically create a space of exact legibility.²

...to provoke a prolonged desperation in the enemy, to inflict permanent moral and material suffering that diminish him and *melt him away*: this is the role of indirect strategy, which can make a population give up in despair...³

The violence bleaches in abstraction. We are the "fanatical beings" in this state of war.

The ideal militant is the political combatant...as a *movement*...obeying a law that he sometimes doesn't even know, but that he could recite in his sleep...Thus we have set these fanatical beings *in motion*...⁴

In this state of war there is no beginning nor end. The debris of action (news and ruin) is in constant circulation. Terror reduced to design, to rent collage, to *découpage*. The technology of the media acts to inform and disinform, to disseminate the gaps in 'news', in that reportage of 'fresh' events. Who speaks, who is spoken for and who listens? Who decides what is remembered? Who edits the absences - who reads their inverse presence?

They didn't want to be recognized even by their neighbors or social partners. They return to the state of the native combatant, to 'open warfare'; a reappropriation of a certain technological underdevelopment of the masses in the realm of weapons; a new progress of the disinformation of citizens, parallel to de-urbanization.⁵

Coercion by terrorism, or by the 'wasting' and removal's absence, implicates the survivor as victim. The witness completes the terror, which exists at its most potent and most banal in the report. In this insurrection, as both the fanatic and its witness, the release of a possible 'good' and 'evil' is refused. We are culpable in our stillness, yet we too can act, can bear witness, suffer even.

The new unknown combatants, come from nowhere and *no longer finding a strategic terrain, fight in strategic time, in the relativity of travel time*.⁶

Technologies of media circulate the war itself, provides its site. War and terror find a global strategy for manoeuvre. The video camera, the satellite transmission, the print media provide its field of vision, just as the charcoal remnant, the embedded shrapnel, the memorial plaque, the scarred building, the maimed body are its tactile aftermath. But of the terror, that is our thought, and is our incarceration and machine for war.

Michele Helmrich, 1990

1 Albert Camus, *The Rebel*, Penguin, London, 1971, p.19.

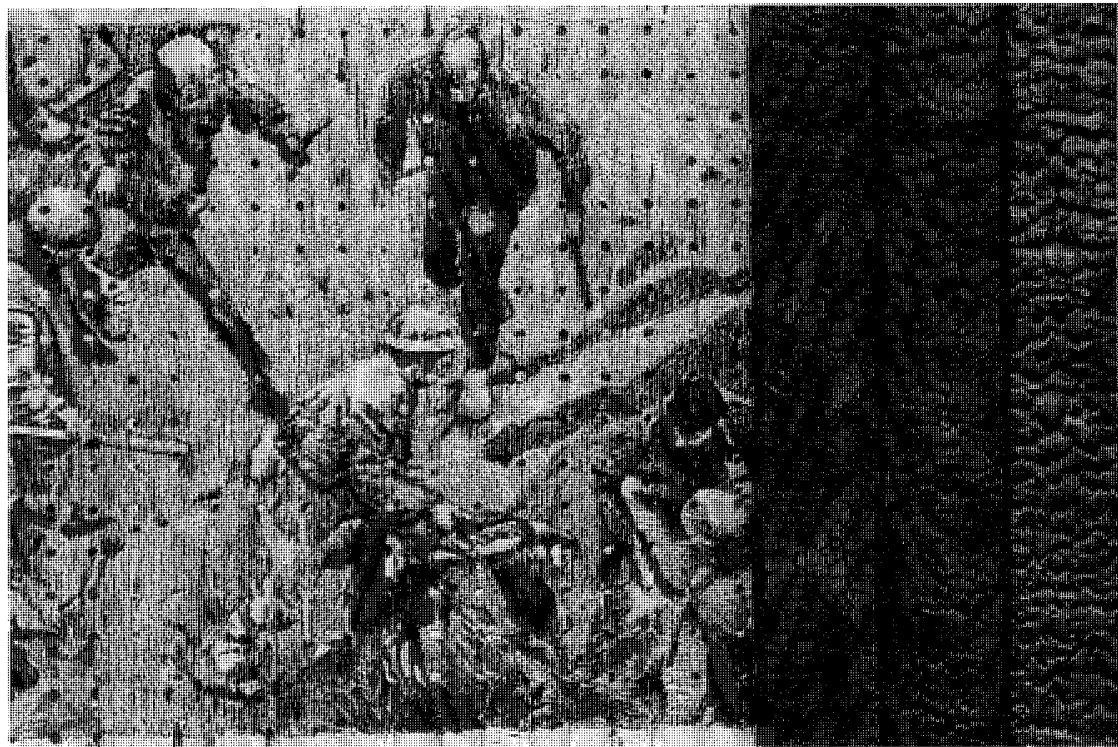
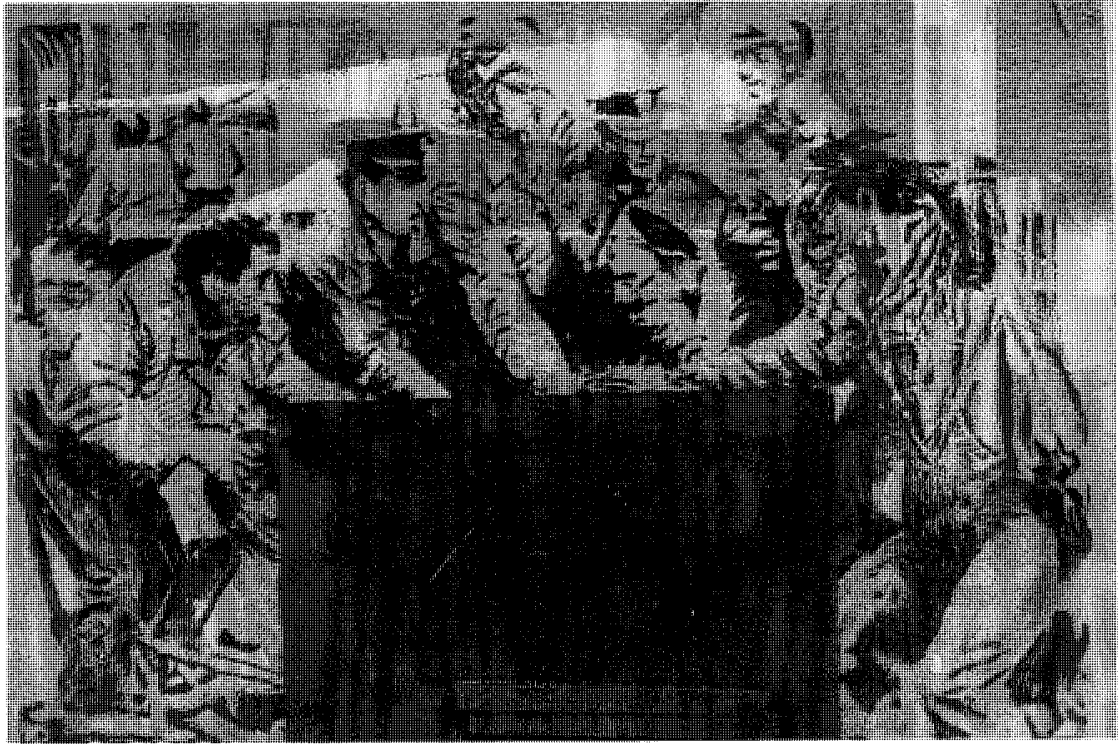
2 Michel Foucault in "The Eye of Power: A conversation with Jean-Pierre Barou and Michelle Perrot", in *Power/Knowledge: Selected Interviews and Other Writings 1972-1977: Michel Foucault*, Pantheon Books, New York, 1980, p.154.

3 Paul Virilio, *Speed and Politics: An Essay on Dromology*, Semiotext(e), New York, 1986, p.39.

4 Goebbels, in *ibid.*, p. 4.

5 Paul Virilio, *ibid.*, p.120.

6 *ibid.*, p.121.



**Judy Watson
ground work**

**we walked out in that country and found things
went fishing
I looked at the ground and became slow with time
Judy Watson**



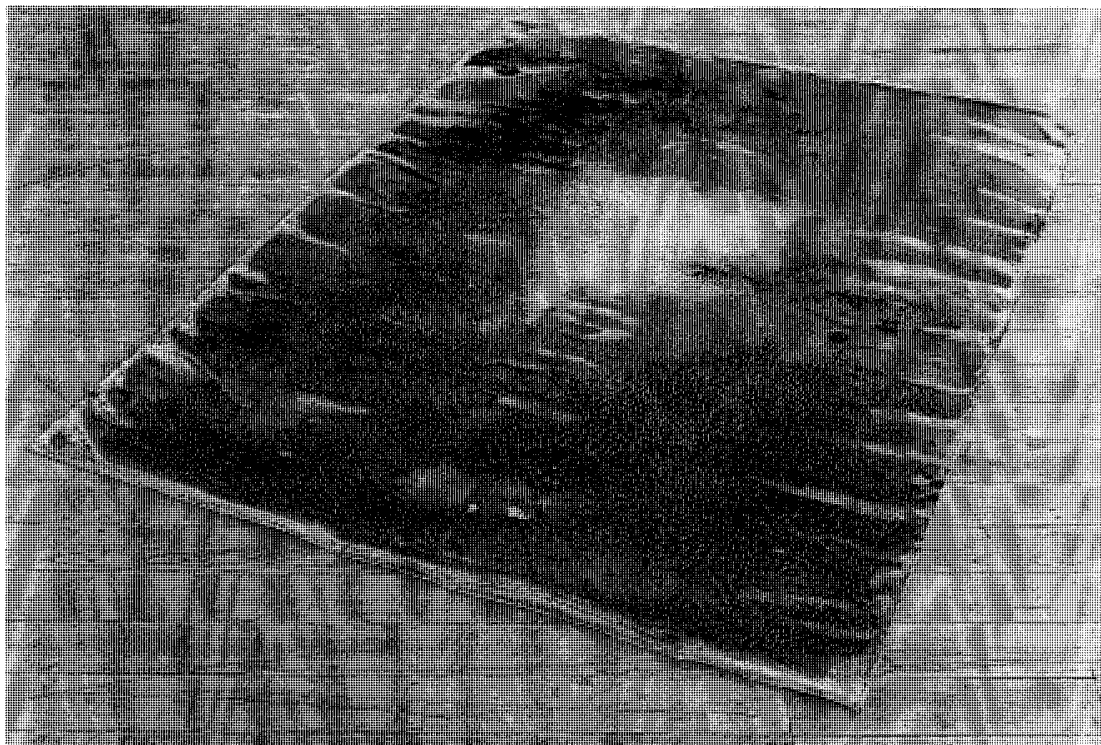
"The similarity of our illusory experiences" is the basis on which the grouping of humans occurs, according to Winnicott, a British psychoanalyst. He explains that illusory experiences are those to which 'both inner reality and external life contribute'. For children in earliest stages of development, the move from the belief that they can imaginatively create the world, beginning with the breast, to gradual disillusionment, occurs in this intermediate area of experience. This is an alternative way of understanding the nature of interpersonal relationships, an alternative to that which is founded on the conscious/unconscious worlds.¹

Transitional objects in the child's world represent significant others and relationships, providing a buffer against the insult of the Reality Principle.² As people grow and change there is an expectation that they will let go of the fantasy of the transitional objects, however the remnants of the transitional objects become the things we value in religion and art ... Judy Watson's work exists in that intermediate area - she has a rich inner world which she tempers with reality, she integrates into a visual language personal spiritual symbols in response to historical and societal reality.

The *sites* of past experience - internally real and objectively perceived, are the bases for this work. For a previous exhibition, Judy commented that her work "observes the interaction of one's self with another and with the physical and spiritual landscape."³ Given that a site is any place containing traces of past human activity,⁴ one can extend the concept of illusory experience and external reality to encompass the varied contributors to these artworks: The artist's family and the geographical areas to which she feels a 'connectedness', the people who have inhabited those places and the histories that have occurred, are all part of objective reality. The artist's feelings and intuitions, (emotions, memories), regarding those places, people and events, are integrated to varying degrees with her perception of that reality. This degree of integration denies the sense of pure subjectivity that work based in her Aboriginal family history might otherwise demonstrate.

It is significant that Judy's writing on her own work, confines itself to the events and experiences of her life, and to a heritage that draws her to research and reclaim a biographically delineated spirituality:

When you walk in that country
the earth is beating pulsating heat, blood, heart
things are hidden
like the bones of the people who have been there before
you are walking in their footprints⁵



The element of narrative that is strongly evident in the writing of this artist, is conspicuously absent in the paintings and drawings. Though geographic features and characteristics of certain areas may seem apparent, it would be limiting to restrict the viewing of the work to the identification of autobiographical 'storyboard' elements.

In this society, the greater part of our learning has involved language, and non-verbal experiences are less valued. The struggle of art criticism dealing with the meaning engendered in objects of particular cultures, may be paralleled to the difficulty of accessing preverbal experiences, (those that occur before the acquisition of language), with words or thought. The substance of this work is experiential: Stored not in the form of words or thought as such, but of affective experience, as symbols. Thus, there is much that seems to remain unspoken in discussion of the imagery, and curiously, this is echoed by the problematic question of photographing the work. The predominance of similar tones in the paintings and its layered nature, (now less defined in form than in earlier work), built up gently and interwoven on the surface of the canvas, make the work difficult to photograph.

The work is made in a process that is an adult form of play: an activity that has no predetermined end, and which is precarious in its balance between the artist's inner realities - what she intuits and senses as she makes the work, and that which may be objectively perceived - direct reference to place, or history, and direct drawing and forming of the picture. The *activity* is pivotal in this synthesis, though process is not readily evidenced in an exhibition such as this; washes containing powdered pigments are applied to the canvases, and patterns, forms or images present themselves to be further 'worked', and defined, or incorporated into an alternative that has been chosen over other opportunities. This purposeful allowance for what may be objectively seen as chance occurrences, is fundamental to the work: The sense of freedom that is apparent in the finished works is a result of experimentation that is not hapless, but which is guided by her visual language.

You can place your foot on a stone where someone else has stood before and feel the echoes of past presence.⁶

The vestiges of transitional objects - artefacts of stone and bone - items that denote previous human existence, and which have become consistent elements that refer historically and spiritually to family experience for the artist, are visual vehicles of resonance - "transient mirage-like pulsating or whirling forms in a heat haze or dust storm..."⁷ The bulb of percussion, an archaeological term,⁸ signifies this same sense of reverberation. The bulb is formed near the point of striking and from it emanate shock waves which cause the fracturing of the stone, a process brought about by human need, human occupation and human existence.

To participate in the creative activity that is the precursor to cultural experience, allowance must be made for the precariousness of the balance between inner and outer reality - the artist's and one's own. Sensitivity to the "illusory experiences" that we share with an artist, suspends the curiosity-value that can be placed on Aboriginal art, and leads to the location of their work in that area of cultural experience. In the sense of fascination that is so often an element of the interest in, and acceptance of, both traditional and non-traditional Aboriginal art,⁹ there is the potential for the use/abuse of the art as a buffer against social reality and change.

Helen Jones 1990

- 1 Winnicott, D. W., *Playing and Reality* 1986, Pelican Books
- 2 Fuller, Peter, 1983, Photobooks Ltd.
- 3 Watson, Judy, *A Complementary Caste, A Homage to Women Artists in Queensland, Past and Present*, 1988, The Centre Gallery
- 4 Flood, Josephine, *Archaeology of the Dreamtime*, 1989, William Collins Pty. Ltd.
- 5 Watson, Judy, *1990 Moët & Chandon Catalogue*, 1990, Moët & Chandon Australian Art Foundation
- 6 Judy Watson
- 7 Bonnin, Margriet, *Judy Watson*, Artlink Vol. 10, No's 1&2, Autumn/Winter 1990
- 8 See *Archaeology of the Dreamtime*
- 9 Benjamin, Roger, *Art in America*, July 1990

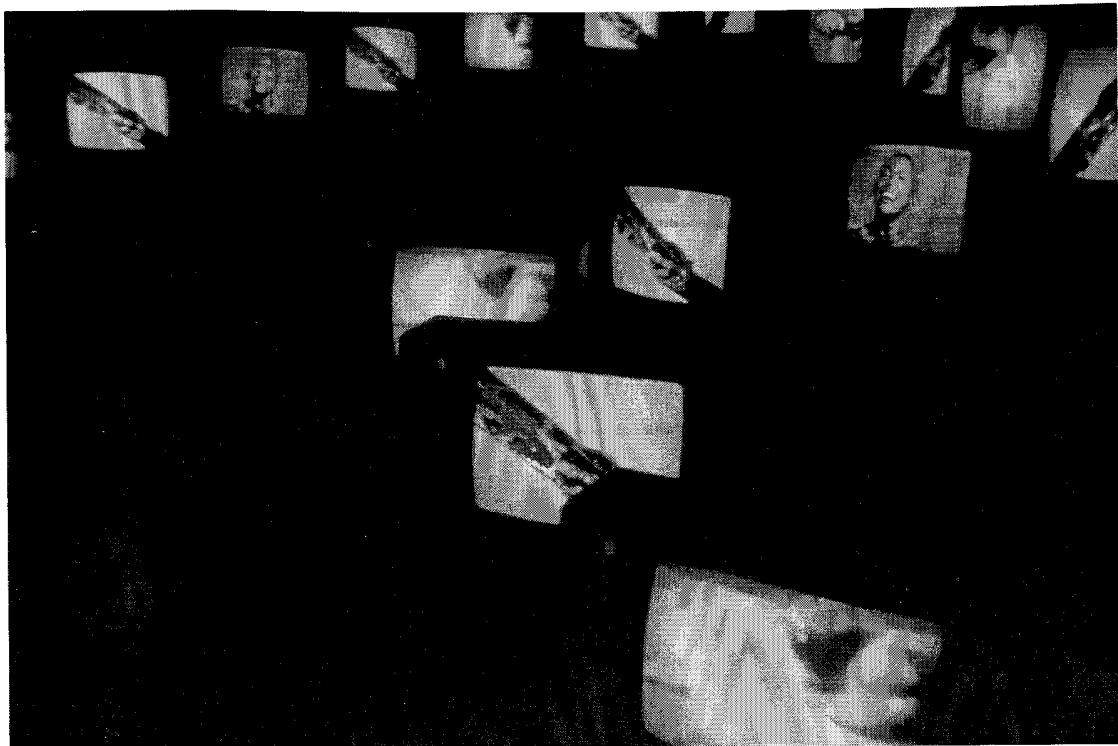
**Tina Keane
Media Snake
video installation**

belowZERO

Media Snake is a diet of power, prestige and fantasy. An Aladdin's Cave of false emotions, constructed from reworked TV footage of American soap opera. The original work was a 20 video monitor installation. In this exhibition it will be presented as a two monitor and photographic piece.

You came across the Media Snake in the upper galleries at the ICA as a child comes across a magic cave in a picture book. Right from the threshold it produced ambivalent feelings: whether to be sucked in or driven away by this glittering electronic presence. The normal diet of TV soap opera (from Dallas to Ronald Reagan) had been reduced by a filter of re-shooting to a vague flickering memory on some of the monitors while on others a snake filmed close-up in superb lighting slid slowly across the screen. In a curious way the snake's patterned skin seemed to echo the passage of charged electrons which make up the TV image. From this visual association other metaphors rose to mind. The snake is of course a very old symbol common to almost all cultures, and so contradictory, that it can illuminate struggles taking place today. On an obvious level the mass media can be seen as a snake: for its poison, as a liar and twister, etc. Less directly, the hypnotic fascination of the TV screen echoes the stare of the snake. But Tina Keane's attitude towards video has always been to brush aside inertia and awe in favour of liberty and play, and in her piece the lateral movement of the snake seems to steer us towards another snake metaphor: life, sexuality - and longevity.

Guy Brett, Performance Magazine, September 1985.



**B A F Studio
Above The
A p o t h e c a r y**

**Tony Adams
Mark Davies
Sebastian di
M a u r o
Sharon Jewell
John Waller**

below ZERO

rites of progression: an argument for cultural space

The romanticism of the artist's garret, while conjuring up images of salvation, sacrifice, and a life of eternal bliss in the hereafter (provided one has managed to end the current incarnation in a state of grace), has rendered a rather pervasive ethos in the mind of the general public. It is of this critique that the professional practitioner is continually mindful, and perhaps in the darker moment of economic inequality, occasionally succumbs. An historic overview of artistic practice from the artisan, to the influence of the church and Medici style patronage, has only ever placed a small percentage of artists in a position of economic privilege. In the contemporary era artists are still reliant on the benevolence of the public purse, or the largesse of wealthy individuals or conglomerate corporations. This raises questions in relation to whose interests the artist is ultimately serving.

Artists are beginning to realise they may need a more sophisticated and unified response to the complex issue of housing, stabilization of studio spaces, and maintenance of alternative exhibition and publishing concerns. The degree of bureaucratisation that is now needed is in direct conflict with artists' requirements in order to maintain their practice: an individual struggle which parallels the broader one.¹

For too long artists have been disempowered, and unable to capitalize on the considerable contribution they make to the economic life of a city. In most major centres worldwide, artists are adopting a policy of 'aggressive stabilization'. They are becoming increasingly articulate re lease arrangements, and are buying and developing their own properties cooperatively, often in joint venture with developers.

Displacement through gentrification is an all too familiar story. Artists success as urban pioneers is well

Tony Adams

VOYAGER

A journey from Origin to Frontier.

Why the Journey, the extension, the Conquest?
What does the Journey reveal about the Origin?
What does the Frontier reveal about the Origin?
What does the Frontier reveal about the Journey?
What happens at the edge of the Journey?
Why?
Where to?

Mark Davies

NARRATIVE SPACES, CHRONOLOGIES OF BEING... STATES OF MIND...

...read them but as sensible only to my absence; comprehending nothing; knowing otherwise that somewhere else, some other time someone else with something else about something else ratifies them, these images that are words...

This is me speaking (of something) to you. The something of this speaking thus, is the action of authorship....No longer a biological shopping-bag, as you read do I become extensory in being....an instrument of that which came before; a metaphor for the head on your body; the ritual imaging of speech made speech inside your head or between a variety of heads (etc)....am the head upon your body; am your body as you are to my own, in your absence, as I 'speak'.

...and sitting in this white room with me, the things that were inside me about the things that were inside the outside of me are now outside me....Nobody seems to notice...

...and the many speak of the few who speak of the few to the many, of the few...

That all things tend to narrative suggests a pictogrammar in whose symbols are symbolized the symbols of symbols.... I speak ritually. I artspeak. Further do I write/speak subject to the narrative; subject to the ritual of authority; component to the systems of identification. Have we no privacies; no wonder at our alien and amorphous bodies.... no random freedoms, suspended in the Narrative Firmament? Who binds us our 'antique book'? Are we not passive actors to an alien symbology! ...a deathmask of vowels...

My sister Leontine tells me that someone who has 'come back' from America heard that some film actors like my paintings very much, and that one of them, John Wayne, is a particular fan and reportedly said wonderful things about me to reporters. That makes me happy, because Wayne is an actor I like a lot...

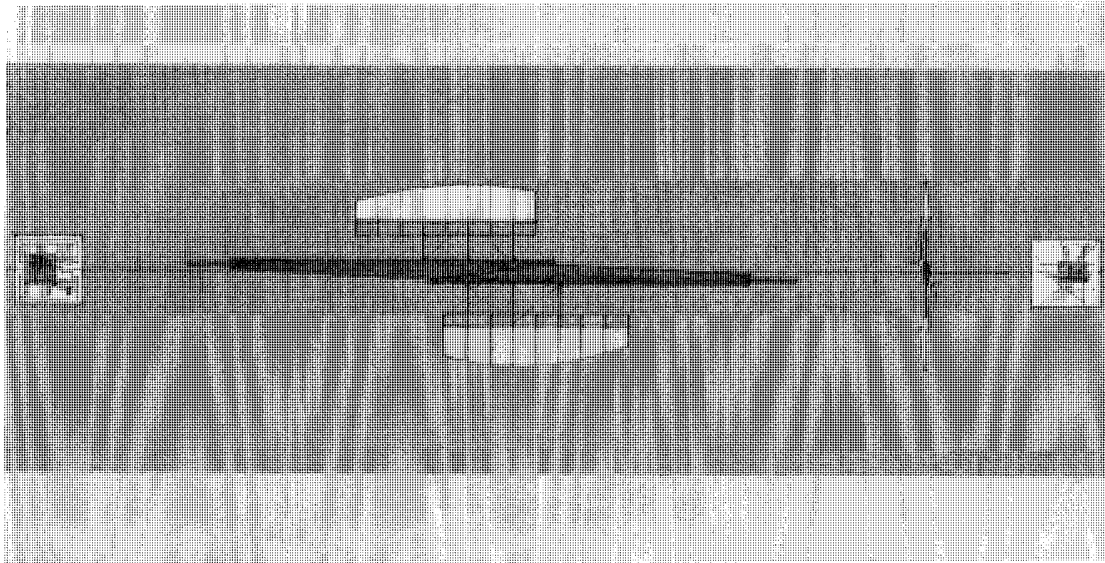
Letter from René Magritte to H. Torczyner (biographer), May 1961.

known. The irony is that by moving into blighted, forgotten low rent areas of a city and making them alive and safer, artists generate developer interest that ultimately results in their own displacement.²

While the 'Soho Syndrome' may have advantages in relation to urban renewal schemes as currently being encouraged in the United States and Britain, it has a detrimental effect on the cultural life of major cities. Following the initiative of a group of artists facing eviction in the Fort Worth area of Boston, funding was secured to employ Jero Nesson to act as consultant on the securing and development of property in Boston into artists live/work spaces. These buildings were developed cooperatively under company title with limited equity, which enables them to remain in perpetuity as artists studios. The Boston model provided an effective voice to articulate the incorporation of galleries, studios and experimental theatres in a section of Boston's CBD that was rapidly redeveloping. This bore influence on city policy, which was keen to provide housing for the artist as it was astutely realized that the active cultural life of a city provided a stimulating arena for commerce.

Recent Australian history has seen a continuum of artists lobbying to secure sites of production. It is from this realization that Contemporary Art Spaces were formed. ARI, Artist Run Initiatives, a non-structured organisation, was formed in 1986 in response to a need for networking amongst artists initiatives that were predominantly self-funded and operating on the margins of mainstream culture. Insecure tenure was continually voiced as the major issue facing artists.

In 1987 the Ultimo Project was formed following the eviction of a large group of artists from their studios in a council owned warehouse in Ultimo. The Ultimo Project, a studio based initiative, is dedicated specifically to raising awareness in relation to artists housing and has been successful in researching and developing viable models of intervention. Following an unsuccessful submission to the NSW department of Housing,



MYTHOLOGIES/PROTOTYPES:

That contents require containers is a psychological; a prototype for the body's explanations. Contents are what is wanted. They are coefficient to material desire. Containers are the coats speaking ideas and things. They are suggestive of the speaking thus, is the (of something) can you. The suggestive of the speaking thus, is the action of biological 'shopping-bag' as you read do I become

..... You may copy in my absence. You must quote my absence.

RECORDS/SUPPLEMENTARY REALITIES:

I too have peeled away the perfect, the perfectly imperfect, the imperfect but unmistakable sheaths of text until only the delicate and over-ripened fruit of reproduction has remained. The teleology of authorship is not approximate.

A BRIEF HISTORY:

Recently (February, 1990), the artist returned from Berlin where he presented his project "Principia..." was completed. The project revolved around the installation of "Elegy to a Chinese moon" at the Berlin Konzerthaus (HK). The elegy is a triptych of large dimension (5m.5m.5m by 2/3.5m) and was begun in Shanghai-China, continued in Brisbane-Australia, completed in Berlin-West Germany in the period between October-1988/December-1990. The elegy is a site-related work in three "site-persons". The "Principia..." as a whole, retains "supplementary realities": experiences and displaced events, for example. The independent return of this project (and its further, related themes regarding symbolism and intent) reflects the direction and the format of other recent works.... My name is Mark William Davies.

ARTIST'S STATEMENT:

This work is intended to convey (briefly) a function of language. The function becomes ironic in reference to space. The work should be seen as a dyptich. Metaphysical properties. The work should be seen as a dyptich.

(which was rejected on the grounds that artists choose to be poor), 'Endangered Spaces' was held at Artspace which invited Jero Nesson to address a forum, and series of workshops with artist and arts industry and government representatives. A Building Projects Officer has now been employed by the Artworkers Union NSW who will oversee the development of cooperatively owned live/workspace, a studio register, and a handbook, covering purchase and lease arrangements.

The past two years nationally has seen not only an extensive series of evictions to artist run spaces, but has highlighted the vulnerability of many major arts organisations. This not only represents a disruption of practice and resources, but represents the loss of production sites in a competitive real estate market that disacknowledges the cultural significance of such complexes, in a climate of lax arts policy.

BAF Studio is an example of artists working cooperatively to address specific working requirements. The studio group not only offers a collective solution to space rental, but puts the lie to the popularly held patriarchal misconception of the lone genius working in isolation. The George Street premises of BAF Studio not only provide a centrally located working environment, but also offers a site for extending discourse by securing a physical location that enables the meeting of individuals and ideas. It is through the impetus of initiatives like BAF Studio, One Flat, That Space, John Mills National, arch lane PUBLIC ART, Galerie Brutal, AGLASSOFWATER and Site that artists are able to articulate concerns and act collectively to resolve them. It is hoped this impetus can be maintained by securing assistance to purchase property. Brisbane has the advantage of not being overdeveloped to the point of most major cities, as yet. Suitable studio space, however, has a habit of diminishing almost imperceptibly unless action is taken to reverse this trend.

Jacqueline Eyers, 1990

1. Chris Downie, "Cutting the Fringe", *Endangered Spaces: Artist Run Initiatives in NSW*, 1989, p.8.
2. Jero Nesson, *Artists in Space: A Handbook for Developing Artists Studio Space*, Boston, Massachusetts, 1987.

Sebastian di Mauro

life: a state of functional activity and continual change peculiar to organized matter, and especially to the portion of it constituting an animal or plant before death, animate existence, being alive.

The Concise Oxford Dictionary

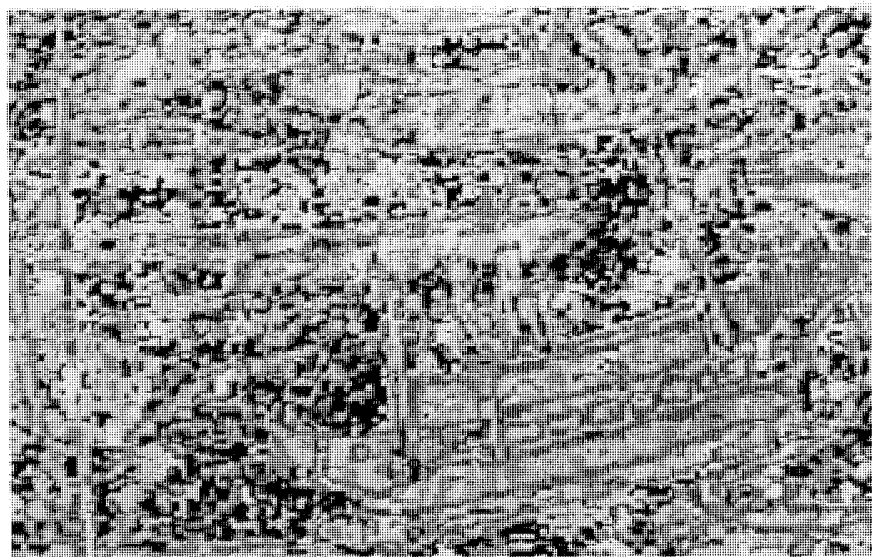
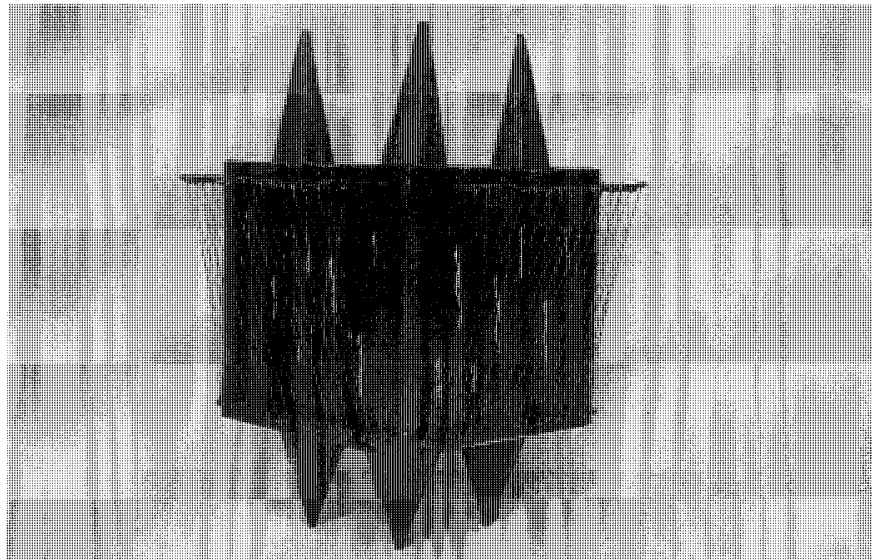
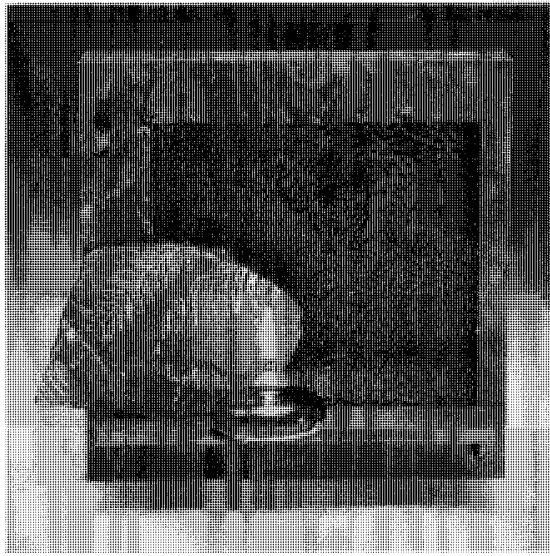
Sharon Jewell

In Morocco in the 12th Century, Fatima Abdullah recounted to her scribe and reputed lover, seven dreams which came to her over seven consecutive Summer nights. In each dream she took the form of either a small black enclosure, or a garden of similar shape and size. The resulting text was outlawed and Fatima, ironically, imprisoned for twenty years within a cell not unlike the chambers of which she had dreamed. Not until four hundred years later did the original manuscript re-emerge in a Basque monastery. It was then published under the title: *Chambers and Gardens from the Notorious Dreams of Fatima Abdullah*.

John Waller

June 18. - The party having left Adelaide late in the forenoon, and it being the first day of working the horses, I did not wish to make a long stage; having followed the usual road, therefore, as far as the little Parra, the drays were halted upon that watercourse (after a journey of about twelve miles), and we then proceeded to bivouac for the first time. For the first time too since I had engaged to command the expedition, I had leisure to reflect upon the prospects before me.

Edward John Eyre - *Journals of Expeditions of Discovery into Central Australia*.



Steven Alderton
M o r b i d
M o r a l
S o b e r

belowZERO

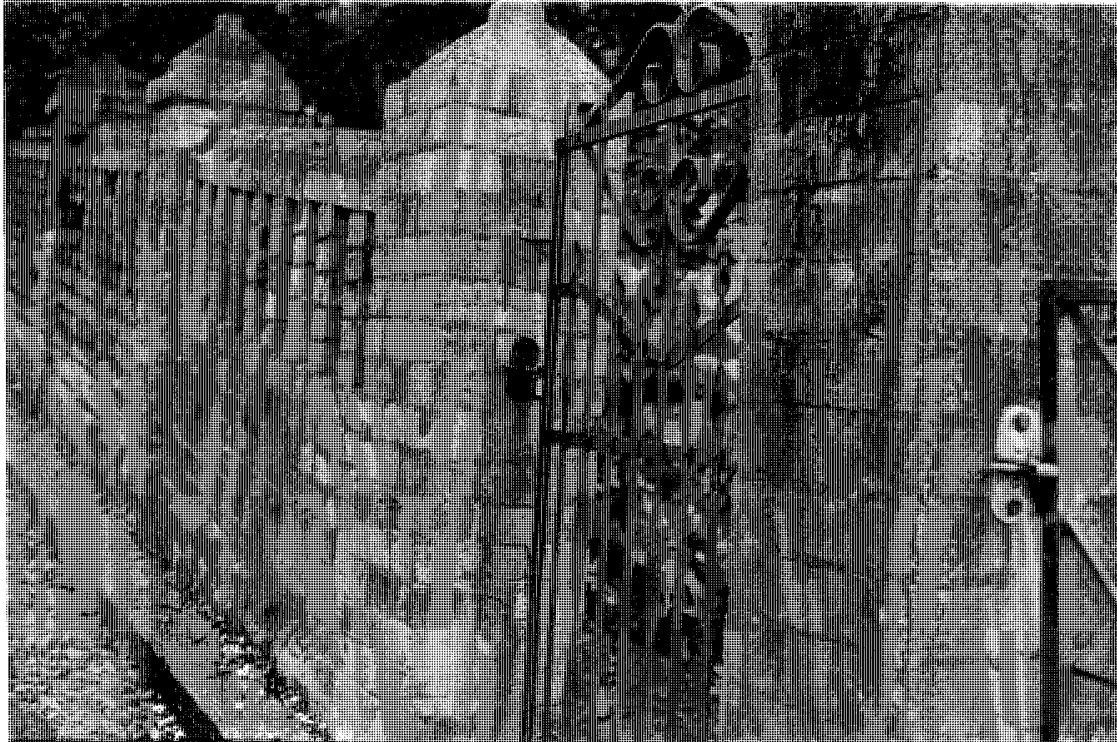
It would be abnormal if everything could be reduced to repetition. It is a matter of mutual inter-relationships and influences, producing diverse phenomena, the reality of which is distorted on the photographic plate in our brains [literally: on the brain negative] or in the psychic mirror, establishing a new norm which shatters the existing order... The only things we can measure are our concepts, found in the matter. For matter itself there are no norms, it exists unchanging outside [our notions of] form... Nature is that context [literally: circumstance or situation] in which our nervous system's activity develops... Blind natural elements around man, the physical circumstances of nature, influence his consciousness... So the natural and man constitute two circumstances...and the circumstances refracted in man's consciousness are distorted and reality becomes something different [from what it is]. Thus it occurs that what we call nature is our own mental construct [sobstvennaia vydumka] which has nothing in common with original reality [podlinnost].
Kazimir Malevich, 1923.

Decomposition plays a major role in the cyclic life of nature, it maintains an equilibrium where death and life exist. All facets of nature decay and form the basis of other structures. Popular culture/society as a whole has become 'comfortably numb' and slotted into systematic redundancy. Thus enabling nature to envelop and consume that which lacks opposing information packages. This decomposition takes on many a facade where a non-inter assimilation of objects occurs, such as routines, mass production, mechanization and a mass mediated popular culture. But the system most prone is language. Language is an integral facet of communication and through the computer medium this language is being reduced to an order; 0101010101010. Our complex language has been reduced to its simplest form and now could be seen as a lowest common denominator. This dematerialization process can be seen as follows:

landscape - photography
mothers - androids
individuality - fashion[able]
progress - classical - rational - logical - nature[a]
de-composition
language - computers - abstraction

A paradoxical enigma exists between abstracted information (computerization) and Abstract painting, yet this seems to form a vinculum. Abstraction is the ability to dilute a subject matter into its purest; a decomposition of nature through human devices. Is Abstract painting a human admittance that nature is too complex and sophisticated to be realistically depicted?

Steven Alderton, 1990



Robert Kinder

Born 1949, Brisbane

Solo Exhibitions

- 1987 *Double Monologue [I]*, Michael Milburn, Bris
1987 *Double Monologue [II]*, Milburn + Arté, Sydney
1988 *Recent Works [I]*, Milburn + Arté, Sydney
Recent Works [II], Milburn + Arté, Brisbane
Kilemma & Desire, Chameleon, Hobart
1989 Artist-in-ResidenceExh, Canberra School of Art

Group Exhibitions

- 1987 *Small Works '86*, Michael Milburn Galleries, Bris
Dealer's Choice, Noosa Regional Gallery
THAT Second Birthday, THAT Art Space, Bris
The Age of Collage, Holdsworth Galleries, Sydney
Small Works '87 Michael Milburn Galleries, Bris
1988 *ACAF1*, Royal Melb. Building
Small Works '88, Milburn + Arté, Brisbane
1989 *Perspecta 1989*, AGNSW
Painting, Glass, Gold & Silver, Canberra School of Art
1990 *10 x 10*, Milburn + Arté, Bris

Judy Watson

Born 1959, Mundubbera, Qld

Solo Exhibitions

- 1988 *Bloodline*, Aboriginal Artists Gallery, Sydney
1989 *A Sacred Place for These Bones*, Griffith University, Bris
1990 Ben Grady Gallery, Canberra

Group Exhibitions

- 1987 Miniature Print Biennale, Silvermine Guild Galleries, Connecticut, USA
John Szoke Graphics, New York, USA
Working on Paper, Perc Tucker Regional Gallery
1988 Members Exhibition, Perc Tucker Regional Gallery
Urban Aboriginal Art, CAS of SA, Adelaide
A Complementary Caste: A Homage to Women Artists in Queensland, Past & Present, Centre Gallery, Gold Coast
Bharat Bhavan International Biennial of Prints, Roopankar Museum of Fine Arts, Bhopal, India
1988 *Big Works*, Umbrella Studio, Townsville
Cross-Currents, Coöee Gallery, Sydney
A Koorie Perspective, Artspace, Sydney
Human Form-Spirit Form,

- Crafts Council Gallery, Syd
1990 Moët & Chandon Touring Exh
Urban Aboriginal Art, Hogarth Gallery, Sydney
You came to my country and you didn't turn black, Queensland Museum
Our Business, Coöee Gallery, Alice Prize, Araluen Art Centre, Alice Springs
Pacific Festival Invitation Exh, Perc Tucker Regional Gallery
Contemporary Aboriginal Art from Australia 1990, Third Eye Centre, Glasgow, UK
VACHE for AIDS, Site, Bris

Tina Keane

Festivals

- 1987 *Faded Wallpaper* (video inst/perf), Tate Gallery
The Diver (video perf), Sally Borden Swimming Pool, Banff, Canada
The Diver, video/neon inst), City Museum & Art Gallery, Stoke-on-Trent
1988 *Shadow of a Journey* (film), The Elusive Sign, British Avant-Garde Film and Video 1977-87, Arts Council & British Council world tour
Escalator (video/lightbox neon inst), Riverside Studios, London
The Diver (perf/video), Edge '88, Smithfields Swimming Pool, London
Faded Wallpaper, screenings Tokyo & Fukaka Video Fests
Circus Diver Maiden Specter colour screen Commission from the Arts
Council/Channel 4TV for *Neon Diver* to be made to broadcast
1990 Sign of the Times, *Escalator* (video inst), Museum of Modern Art, Oxford
Circus Troupe (video neon inst), Nottingham Media Ctr
Experimenta 1990, MIMA
Film & Video Festival, Perth

Tony Adams

Group Exhibitions

- 1987 *Frazer Island Exhibition*, Entrepot, John Mill Himself Building, Brisbane

Mark Davies

Solo Exhibitions

- 1987 *Invocation et Danse*, THAT Space, Bris
1988 *Sequence/Symbol*, Shanghai China, sites incl Shanghai
Museum of Art, Conservatorium of Music
Sequence/Symbol, MoCafe
1989-90 *Elegy to a Chinese moon*
(1) QAG
(2) Hochschule der

Kunste - Konzertsaal, Berlin
(3) Milburn + Arté, Bris

Sebastian de Mauro

Solo Exhibitions

- 1987 *Transience*, Roz MacAllan
1989 *Passage*, Roz MacAllan Gall
Passage, Continued, Roz MacAllan Gallery, Bris
1990 *being > BECOMING*, Roz MacAllan
Group Exhibitions
1989 Not Another Archibald Prize, Roz MacAllan
1990 New Directions, Childers Regional Gallery, Childers
ACAF2, Melbourne
Crossing Over, USEQ, Toowoomba
Space 1990, QCA Gallery, Bris

Sharon Jewell

Solo Exhibitions

- 1989 *Lisbon*, Young Artists Gallery, MOCA, Brisbane
1990 *Songs for a Small Galaxy*, Galerie Brutal, Brisbane

Group Exhibitions

- 1988 *New Artists for Queensland*, Old College of Art Graduate Exh, Riverside Centre, Bris
1989 *Journeys*, Old Schoolhouse Gallery, Cleveland
Impromptu, MoCafe, Bris
The Inaugural Arch Lane Drawing Prize, arch lane, Bris
Pomegranate Festival Exh, Metro Arts, Bris
Space 90, QCA Gallery, Bris

John Waller

Group Exhibitions

- 1990 *Word Fest*, Visual Poetics, Old Cultural Centre
Ze Bruck Zenze, Rondeau, Sydney
Strangers in Paradise - Premonition, Hole in the Wall, Galerie Brutal
Condemned Commodity Circus, Galerie Brutal
Actions Speak Louder Than Words, IMA
Old Images - A Film Festival, Old State Library
Video Art & New Technology Festival, Film & Television Institute, Fremantle
R.S.V.W.W.Z., Ausgraph 90, IMA below ZERO, Brisbane
Space 1990, QCA Gallery
K/Nights In Shining Amour, Galerie Brutal

Steven Alderton

Group Exhibitions

- 1990 *Mean*, Galerie Brutal, Bris
Condemned Commodity Circus, Galerie Brutal,
491, Galerie Brutal (Curator)
NO, Michael Milburn, Bris