

ENVIRONMENT

inner & outer

Environment: Inner & Outer Exhibition

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ARTS COUNCIL
GALLERY

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Sebastian Di Mauro
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*Whatever happens to the beasts, soon happens to humankind.
All things are connected ... Whatever befalls the earth befalls
the children of the earth.*
Chief Seattle 1854

**ARTS COUNCIL
GALLERY**

- An initiative of Queensland Arts Council -

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Gallery

Ground Floor, 169 Mary Street
Brisbane

Hours

Tue to Fri 10-4

Sun 10-2

excluding Public Holidays

The Arts Council Gallery *Regional Artists Program* continues to provide a capital city venue and professional development opportunities for regional and isolated Queensland artists.

The Gallery Program remains unprecedented in Australia and is an initiative of Queensland Arts Council

THE CONCEPT

The theme Inner & Outer Environments is concerned with the microcosm as it relates to the macrocosm. This is demonstrated by the creation of works of art as the artists bring forward their inner vision as a microcosm into the outer world (the macrocosm). It also addresses the need to share a vision to preserve the environment of the natural world before it is destroyed.

The four artists are sensitive to the fragility and the uniqueness of life on the planet, however small and commonly overlooked.

The making of art becomes the vehicle which transforms through the sharing of visions. This function enables the artists to come to terms with their own inner environment, thus creating a microcosm of peace and harmony which is needed in the macrocosm today.

The challenge is to build a cohesive exhibition from the diverse styles and materials employed by four individuals expressing emotively, conceptually and intuitively within their own aesthetic concerns.

When four artists sharing the same philosophy come together to create an exhibition of their diverse art expressions, it is an example of people becoming cohesive through co-operation. This is symbolic of the co-operation that is needed to preserve the environment. Thus the title "Inner & Outer Environments" refers not to separation and differences, but to co-operation as a symbol of unification.

AN INTRODUCTION TO THE CATALOGUE

We are rapidly approaching two simultaneous milestones in recorded time. These events are the turn of the century and the turning point of the millennium. The millennium is a one thousand year slab of time. The ending of this period can signify a turning point, a potentially cataclysmic event that promises a phoenix-like renewal. There is enough doubt as to whether the human race will actually make it to the next millennium (3000) to make this an event for the urgent stocktaking of our collective attitude and our collective responsibility.

The times in which we live everywhere reflect the conditions of vast change. At this turning of the millennium we can observe a shift in the major structures of world belief systems and, on the physical level, the Earth's surface and ecosystems. What is becoming more and more apparent is a greater awareness of the interconnectedness of all life. At its simplest, this means what harms one, affects all, which is nowhere more obvious than in the threat of environmental disaster that hangs over the world planet.

One of the problems of comprehending the changes around us is that we lack a framework for change as a world view. One example is the separation of human kind from nature. The mainstream Western view is that the natural world is devoid of spirit or soul. The result is that we live in a kind of disenchanted universe which creates isolation and alienation. What is needed is a compensation of the one sided egocentric rationalist thrust of Western traditions, and this is where the arts come in.

Art can serve as a vehicle for expressing concern about environmental issues. Ecology is based on attitudes and through its silent visual language, art can bring forward a self correction of attitudes. The poetic realization is a prompting of spirit, a communication of conscience, a reaction which reminds us that we are all a part of the whole. This sense of connectedness is communicated most clearly in a Navajo prayer.

*From the zenith in the sky beauty has been restored, from the nadir
of the earth peace has been restored, from all around me beauty has
been restored.*

Through the arts we can recreate a personal framework to re-enchant our universe. Re-connecting with the source of meaningful creativity brings about a response; a sense of being responsible in our roles personally and communally on the planet. This global outlook is paramount if we are to reverse environmental degradation before we burn all the ecological bridges for all generations to come.

The four artists have titled the exhibition *Environments: Inner & Outer*, to indicate their individual re-enchantment of the world. The differences in their work emphasises the divergence of their characters and experiences. Simultaneously these unique qualities build the excitement of collaborating individuals creating a colourful and cohesive whole together. Their acts of art-making have become metaphors for collaborative environmental responsibility. This then is the message of the exhibition *Environments: Inner & Outer*.

Dawne Douglas

SEBASTIAN DI MAURO

Brisbane

As a person living in the twentieth century I believe that the human race has lost touch with its innerself and consequently with the natural world in which we live. Is this the death of an era... of a time?

The planet and the human race at the end of the century is facing a crisis. We must all become responsible for the environment in which we live but first and foremost reflect inwards to our innerself to gain awareness.

Humankind has had a long connection with stone. Primitive people have venerated stone for centuries. Slate has been used to signify this relationship. The symbols cut through the slate echo the microcosm - the meditation charkas of eastern belief and also represent the elements - earth, water, fire, air and ether.

Carpet underlay is used as a metaphor for removing surface layers of consciousness. Bees wax, a natural substance, has been used to coat and protect the surface of the plaster drawing.

The images built up on the underlay surface reflect the macrocosm. A variety of symbols which are personal to the artist have been used to convey this concept.



1-5 **Substance Nos. 1-5**
Carpet underlay, bees wax and plaster on board
1993 \$300

6-10 **Ascent Nos. 1-5**
Slate on steel
1993 \$300

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