

EXHIBITION

ANZELLOTTI, Berenice

And the circle is not round
Installation, 1995
rubber, wood & nylon
2000mm x 1000mm,
2000mm x 2000mm

BULL, Ken

Boxwallah No 1.
1994
mixed media
500mm x 498mm

Boxwallah No 5.
1994
mixed media
627mm x 721mm

Boxwallah No 6.
1994
mixed media
1585mm x 880mm

The Day Ming the Goat Ate My Red China Stamps
1993
mixed media
1138mm x 1592mm

Trotsky Meets Kubrick on the Beach.
1993
Lithograph, photo-etching, relief & laser print chine colle
890mm x 730mm

DI MAURO, Sebastian

Interval, 1995
Jutemaster underlay felt
480mm x 3500mm x 1830mm

Conduit
1995
Jutemaster underlay felt
1310mm x 1310mm x 9150mm

DRUMMOND, Nic

Basic 1.
1995
light boxes
800mm x 800mm

Basic 2.
1995
digitised silver gelatin photographs
790mm x 790mm

FIEDLER, Heron

Briefcase
anodised aluminium
435mm x 510mm x 172mm

Coffee plunger
anodised aluminium
240mm x 150mm x 150mm

Milk Jug
anodised aluminium
95mm x 88mm x 67mm

One Tumbler
anodised aluminium
115mm x 70mm x 70mm

Sugar Bowl
anodised aluminium
126mm x 96mm x 96mm

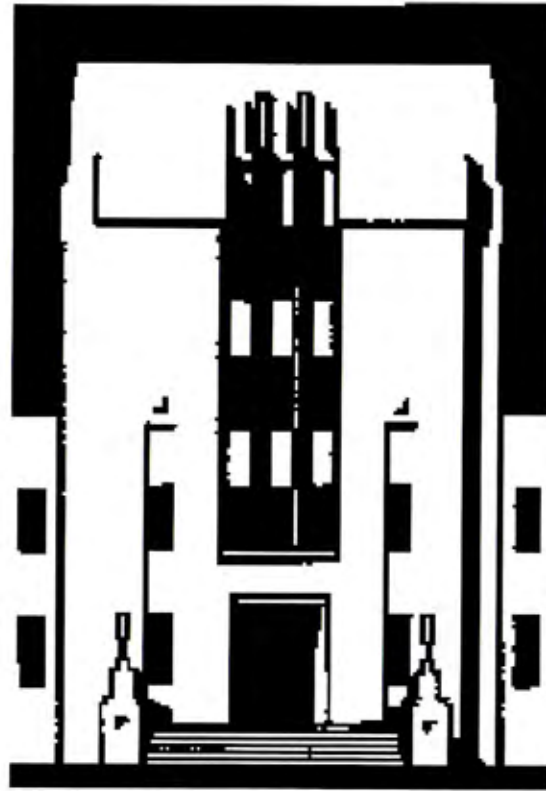
Water Jug
anodised aluminium
205mm x 116mm x 113mm

GUINSBERG, Danny

Here & Now
1995
acrylic and custom wood
2300mm x 1600mm x 700mm

Sculptu'Real Skins
1995
printed computer generated
cardboard boxes, wire & nylon
700mm x 700mm x 2400mm





University Art Museum
The University of Queensland

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FORWARD

HAVE A LOOK extends the UAM's engagement with Queensland's contemporary art community by offering a documented exhibition opportunity to 13 practitioners who have not been in the major national surveys, Australian Perspectives and the Sydney Biennale. As was true for the large exhibition, Queensland Works which Malcolm Enright and I curated in 1985, HAVE A LOOK purposely rejects fashionable theoretical packaging and also ensured that each artist selected and in some cases installed their own works.

Beyond my belief that each one merits the considered critical attention HAVE A LOOK offers, I make no claims for these artists. Some already have secure places in Queensland's cultural life, some are seen as rising stars, others may never occupy either of those positions. However I stress that for me this exhibition confirmed that Queensland has an extremely diverse and active, if rather subterranean, artistic community. There are enough practitioners to warrant several

WORD

simultaneous exhibitions like HAVE A LOOK and fortunately there are administrative units and professional staff enough to facilitate that undertaking.

As Director of the UAM and initial head of the Department of Art History I am proud that many of that group received their introduction to the joys and challenges of membership in the art community through training which centred on the UAM. For example all essays in the HAVE A LOOK catalogue are by former students who worked in the UAM and most of whom already have careers in teaching or arts administration. Equally the organisational labour, including hanging, has been undertaken by current students, the majority of whom had never worked in a gallery.

One trusts that future students will be offered equal opportunities -- and in turn they will make their contributions to Queensland's cultural life. For work with HAVE A LOOK, I would like to especially

acknowledge:
Lindy Johnson, for assisting with the Arts Workers Alliance Artist's Register.
Lance Blundall, SAVOIE Gallery, Danny Guinsberg for offering to and producing the catalogue,
Ian Taylor from the University of Queensland Printery for his assistance with the printing,
Ross Searle, as FNQ adviser
Maggie Bryan, UAM Administrator
Daphne Tovey, Departmental Secretary.
Fran Nolan, Senior Student Curatorial Assistant
Tracey Benson, Student Curatorial Assistant
The following students who undertook the work experience required for my museum course on HAVE A LOOK:
Joanna Bosse, Damian Lambkin, Julie Walsh, Georgina Watson.
The following colleagues who wrote catalogue essays: Elizabeth Bates, Michele Helmrich, Susan Herbert, Brownyn Mahoney, Susi Muddiman, Paul Parker, Shirley Powell, Kate Ravenswood, Ross Searle, Lynne Seear, Jo Spark.

With HAVE A LOOK I celebrate over 25 years association with the University Art Museum. During this period I have tried to maintain the aims of those like Dr. Duhig who founded the University's Collection in order

that Queensland could encounter contemporary Australian art and my mentor Professor Val Presley who was determined that this University would set standards for others by developing as a lively and provocative centre for academic and practical pursuit for the History of Art.

Unfortunately I have not always succeeded in convincing the University's authorities that by supporting the UAM and its student training programme, they too can declare allegiance to a non-conformist cultural life in Queensland, and help to combat the comfortable-mindedness still rampant today.

However, I am confident to entrust that chore to the students who have been able to use the UAM as a laboratory.

NANCY UNDERHILL
Curator, HAVE A LOOK
Director, UAM.

DI MAURO SEBASTIAN

Interval
1995
Jutemaster
underlay felt.
480 x 3500 x 1830mm

JUTEMASTER™
ORGANIC GEOTEXTILE
INTERVAL and CONDUIT
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Since his first exhibition in 1980, Sebastian Di Mauro has been refining and redefining his work in search of what he refers to as the 'essence'. His diverse spiritual and philosophical investigations, in contrast, with the Catholic ritualism of his Italian background, have encompassed both Eastern and Western beliefs, alchemy and art historical references. Incorporating a combination of natural and manufactured materials for their basic associations with nature, culture and ritual, his mixed media sculptures and installations are "concerned with the transformation of energy, the transmutation of elements, and processes of degeneration, regeneration and integration ... orchestrating diverse materials in different stages of metamorphosis."¹

After training and working as a graphic designer during the late 1970s, Di Mauro undertook a teaching course at the Brisbane College of Advanced Education in 1981, also completing a Visual Arts course in the same year. Following the success of a series of group exhibitions during the early 1980s, Di Mauro went on to complete a Bachelor of Arts degree from the Queensland College of Art in 1987 and had his first solo exhibition, *Transience* at the Roz MacAllen Gallery, Brisbane.

Di Mauro's early paintings,

described as "emotional seascapes"² were based on the meditative power and elemental force rather than the literal appearance of the ocean. Two years later, in 1989 he introduced the grid into his paintings, inspired by Mondrian's theory where the vertical or male crossed with the horizontal/female. For Di Mauro the grid represented the relationship between human and nature, and our self-imposed structure which he would depict as either dominant or fragile.

Feeling that his paintings were not always understood, sometimes inaccessible or rather treated as abstract art, Di Mauro introduced the "reality of objects" into his work. His work since 1990 has concentrated on juxtaposing these often incongruent elements to convey a powerful and poetic message and to give new meaning to "our life-cycle as being a process of transformation from purity to decay to cleansing and rebirth."³

"Di Mauro's conscious use of basic elements (light, water, acid, coal, copper, gold, silver, pure and corroded steel)" have "an alchemical significance, referring to transformation as part of the process towards immortality."⁴ In his 1993 installation, *evanescence* held at Space Plenitude, Brisbane each element was selected for both its physical and symbolic meanings; water as

the source of life, also represents for Di Mauro the act of purification and rejuvenation, coal is important both for its physical origin and as a source of energy, and salt signifies the ritual of cleansing, healing and preserving. By placing these basic and often life essential materials with more modern or manufactured substances, such as pure and corroded metal, Di Mauro aims to merge Eastern philosophies of rebirth or reincarnation with the Western notion of the finality of death. Each work embodies this transformation, from purity to decay, the past to the present, life to death and rebirth.

Although issues of life and death occur to most people throughout their lives, Di Mauro believes that the technological and commercial aspects of contemporary society have buried this. Having lost some of our reverence for the environment and its elements, partly due to the dominance of science and its ability in providing answers, Di Mauro maintains that it is increasingly important in the twentieth century not to lose sight of the interconnectedness between human and nature. His personal belief in continuity, of death as a beginning rather than an end lies behind much of Di Mauro's work in which he aims to strip to the core or the 'essence'.

By cutting away the centre of his two new felt works, Conduit and Interval, of 1995 Di Mauro not only directs the eye down towards the centre, he is also revealing the multitude of layers which he likens to layers of skin, signifying the act of looking deeper into oneself or underneath the many layers. The felt, left in its natural state, is reduced rather than added to as were his earlier works in the same material, emphasising the qualities of the raw material. Nothing is hidden or covered up, rather Di Mauro opens up and reveals the centre and depth of each work.

For Di Mauro, the twentieth century seems to be concerned with only looking skin-deep, not beyond the surface and in this way overlooking the irreparable damage which is continually being done to the environment. "We must all become responsible for the environment in which we live but first and foremost reflect inwards to our inner self to recognise the crisis that is now occurring on our earth."5

JO SPARK

former, Student Curatorial Assistant, UAM
Arts consultant, Sydney.

1 Nicholas Zurbrugg, "Ernie Althoff and Sebastian Di Mauro", Agenda No. 35, Mar. 1994, p.20. 2 Nevill Drury, Images 2, Contemporary Australian Painting, Roseville, Craftsman House, 1994, p. 159. 3 Jane Magon, "Entrances, exits and immortality", EYELINE, No. 22/23, Summer 1993, pp.31-32. 4 Ibid., p.31. 5 Sebastian Di Mauro, IMbalance, ex-cat. an installation at the Ipswich City Regional Gallery, May/June 1992.

SEBASTIAN DI MAURO:

Born in 1955, Innisfail.

QUALIFICATIONS AND EXPERIENCE: Diploma of Teaching, Brisbane College of Advanced Education 1981-83, Bachelor of Arts, Queensland College of Art, 1987, Graduate Diploma of Arts, (Visual Arts), Monash University 1989-90, Master of Visual Arts, Monash University 1993.

SOLO EXHIBITIONS: 'Transience' Roz MacAllan Gallery, Brisbane 1987, 'Queensland Symphony Orchestra Launch' ABC Studios, Brisbane 1988, 'Passage' Roz MacAllan Gallery, Brisbane 1989, 'Passage (Continued)' Roz MacAllan Gallery, Brisbane 1989, 'Death/Life Passage Series' Mini-Moca Museum of Contemporary Art, Brisbane 1989, 'being-BECOMING' Roz MacAllan Gallery, Brisbane 1990, 'Death/Life Passage Series' Avago Art Window, University of Southern Qld., Toowoomba 1990, 'Transference' Above the Apothecary, Brisbane 1991, 'IMbalance' an installation, Ipswich Regional Art Gallery 1992, 'Praeparatio Physica' Omniscient Gallery, Brisbane 1993, 'Recurrence' Magazine Space, Brisbane 1993, 'evanescence' an installation, Space Plentitude, Brisbane 1993, 'Underlay', Magazine Space Brisbane 1994.

GROUP EXHIBITIONS: 'Sebastian Di Mauro and Anna Zannakis' Schonell Cinema Gallery, Brisbane 1980, 'Staff Exhibition' QCA, 1981, 'Students' Exhibition' Brisbane College of Advanced Education, 1983, 'Four-Person Exhibition' Brisbane Community Arts Centre, 1983, 'Staff Exhibition' QCA, 1984, 'Four-Person Exhibition' Noosa Regional Art Gallery, 1985, 'Group Exhibition' THAT Contemporary Art Space, Brisbane 1986, 'THAT Group Exhibition' MOCA, Brisbane 1987, 'Gold Coast City Art Prize' Centre Gallery, 1987, 'Suncorp Biennial Art Prize', Brisbane 1987, 'Logan Art Award Exhibition' John Paul College, Qld 1988, 'Sebastian Di Mauro and Sam Di Mauro' Ipswich Regional Gallery 1988, 'Brisbane Boys College Art Award' The Performing Arts Centre, Brisbane 1988, 'Bicentennial Bundaberg Art Festival', 1988, 'Jacaranda Art Society Acquisitive Drawing Exhibition', Grafton 1988, 'Artists as Designers'

Roz MacAllan Gallery, Brisbane 1988, 'Downlands Art Exhibition' Downlands College, Toowoomba 1989, 'Suncorp Biennial Art Prize' 1989, 'Gold Coast City Art Prize' Centre Gallery, 1989, 'Rema Art Award' McWhirters Artspace, Brisbane 1989, 'An Italian Art Exhibition' Brisbane City Hall Art Gallery, 1989, 'Not Another Archibald Prize' Roz MacAllan Gallery, Brisbane 1989, 'New Directions' Childers Regional Gallery, Qld 1990 Melbourne Contemporary Art Fair', (Roz MacAllan Gallery) 1990, 'Crossing Over', University of Southern Qld., Toowoomba 1990, 'Space 90' QCA, 1990, 'Above the Apothecary' Institute of Modern Art, Brisbane 1990, 'Logan Art Award' Logan City, Qld 1990, 'Artists Books' Grahame Galleries, Brisbane 1991, 'Aberdare Art Prize' Ipswich Regional Art Gallery, 1991, 'Brisbane Boys College Art Exhibition', Brisbane 1991, 'New Directions 2', Childers Regional Gallery 1991, 'Downlands Art Exhibition' Downlands College, 1991, 'Suncorp Biennial Art Prize', Brisbane 1991, 'Small Works Wide Vision' Downlands College, 1992, 'Graduate Exhibition' Latrobe Valley Arts Centre, Morwell, Vic 1992, 'New Art Six' MOCA, Brisbane 1992, 'Sculpture in Wood' MOCA, Brisbane 1992, 'Artright for Tibet' MOCA, Brisbane 1992, 'Environment - Inner and Outer' Qld. Arts Council Gallery, Brisbane 1993, 'Artright In the Public Eye' Artright, Brisbane 1993, 'Crossings' BEMAC Metro Arts Gallery 2, Brisbane 1993, 'FOI - Festival of Installation', Noosa Regional Gallery 1994, 'Beware Artists Books-First Australian Artists Book Fare' State Library of Qld, 1994, 'Hanoi-Brisbane Exchange Project' Hanoi University of Fine Art, 1994, 'Beat the Drum - Assemblages' Beatty Gallery, Sydney 1994, 'Reference Points' Qld Art Gallery, 1994, 'The River Styx (Sticks) An Australian - New Zealand Artist's Book Project' Nat. Library of Australia, Canberra 1994.

COMMISSIONS, AWARDS AND PRIZES: Qld. Symphony Orchestra Master Concert Series Artist of the Year, Qld. Symphony Orchestra 1989, Logan Art Award Prize 1990, Aberdare Art

Prize, Ipswich Regional Gallery 1991, Selected to submit a proposal for artworks for Commonwealth Law Courts, Brisbane 1993, Scholarship-Arts Qld. to attend Design Winter School, RMIT, Melbourne 1994.

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COLLECTIONS: Allied Qld Coalfields Ltd., Artbank, Art Gallery of Western Australia, Attorney General's Dept. Qld., Australian Construction Services, Dept. of Administrative Services, Brisbane, Brisbane City Hall Gallery and Museum, Downlands, College, Toowoomba, Gadens Ridgeway, James Hardy Collection, Logan College of TAFE, Qld., MOCA, Brisbane, Qld Art Gallery, Qld Symphony Orchestra, State Library of Qld.