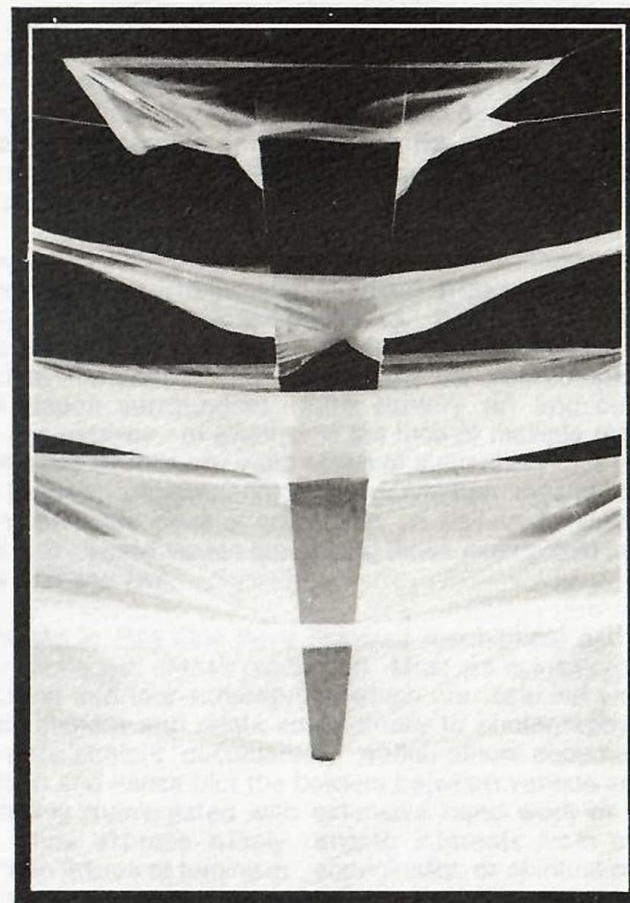


8 September - 7 October, 1986.

**Central City Library
Brisbane City Hall**

THE REPEATED IMAGE



PART ONE

An Exhibition from the
Griffith University Art Collection

Cover - View of "Divine Union: A Temporary Affair" (1983) by Wendy Mills.

THE REPEATED IMAGE



This exhibition was mounted by the Griffith University Works of Art Committee in co-operation with the Brisbane Civic Art Gallery and Museum. The exhibition was devised by Carolyn Dodds (former Curator, Griffith University Art Collection), with assistance from Sarah Follent (Curator, Griffith University Art Collection), Morris Low (Assistant Curator, Griffith University Art Collection), and Margriet Bonnin (Chairperson, Griffith University Works of Art Committee). Special thanks are due to Richard Blundell, Barbara Kempnich, Laura McKew, Monica Rimland, Pamela Whitlock, and Leanne Williams.

The Griffith University Art Collection was established when the University opened in 1975. It now has some five hundred works in all media, but particularly works on paper. Eighty percent of these are on exhibition constantly, being rotated around gallery areas on the campus, and are available for public viewing.

The first photographs acquired were Colin Aggett's highly aestheticised silver gelatin details of the urban environment, which were purchased in 1978. While photographs were bought occasionally from that time, it has been over the past two years that the University has consistently and purposefully purchased in this area, seeing photography as a natural and important extension to the Collection's main area of emphasis - works on paper or more specifically, prints and drawings.

The inclusion of photographs in a collection of this kind is important not just because they represent a major area of artistic endeavour, but also because of photography's complex relationship with art. It is this relationship - or more broadly the relationship between mechanically and electronically produced imagery and art - which continues to generate the most compelling and largely unresolved issues surrounding 20th century art and cultural practice. Questions, for instance, of whether in the face of multiple reproductions and editions of images there is any valid notion of authenticity or a useful distinction to be made between originals and copies; or whether mechanical processes of imagemaking preclude ideas of authorship, as well as devaluing hand crafting and manual skill. These issues are among those exemplified in *The Repeated Image Parts One and Two*.

All the works in *Part One* have involved mechanical and photochemical processes in some part of their production. Most are actually photographs, and the one etching and four screenprints which are included were made using photographic stencils and relate conceptually to photography. Some of the photographs are straight "documentary" works, others document performance and installation and hence blur the borders between various art practices, and some are highly manipulated with extensive hand work or with collage or montage. They express widely ranging interests from a purely formal aestheticism, to issues of feminism, aboriginality, or spiritual concerns. Some examine cultural constructs and myths like our relationship with the landscape, others question the languages of art and photography.

Although photography as a medium ranges well beyond the realms of art into areas of scientific and social documentation like radiology, newspaper reportage, weather forecasting, and topography, the distinction between documentary photography and expressive or art photography is not clear cut. The mechanical eye of the camera reproduces or "takes" indiscriminately, giving us automatic traces of reality in a way that painting, which is reliant upon the artist's interpretation, is unable to do. However it is a "reality" that has been

framed or interpreted by the viewfinder, selected by the photographer. So even in work produced by photographers as self avowedly dedicated to documentation as Max Dupain, there is always a tension between the reality and its interpretation. The power of Dupain's *Stockyard series No. 1* 1978, with its great hook falling out of space, is generated precisely by his iconic selectivity of the real.

John Anthony Delacour in his series *On the edge of the city* 1984, and *Wollongong: twelve photographs for Aleksandr Rodchenko* 1984, deliberately draws our attention to the arbitrary selectivity of photography by documenting fragments of the urban and rural landscape in subtle changes of scale, or with odd angles which make them ambiguous. Without our usual reference points we have difficulty deciphering what we are looking at, even though it is part of our everyday environment.

The reference points or codes by which we read pictures are often so inscribed into tradition that we are unaware of them. In photography some have been borrowed from painting. The image of an open door, as seen for example in Robert Grieve's *Street scene, Havana 2* 1985, is one of the earliest photographic types. It was an image which was consciously borrowed from Dutch painting by the inventor of photography William Henry Fox Talbot, and produced as *The open door*, in his book *The pencil of nature* (1844). His aim was to "awaken a train of thoughts and feeling, and picturesque imaginings" in the viewer - in other words to provide a known framework through which one's interpretation is guided and widened. In Grieve's image, as well as the formal interest in patterning and textural variety, we are given a slice of life, and clues around which we naturally assume a narrative exists. For instance we simply accept that the room extends beyond our view, and that people live there and use the implements we glimpse. Similarly Max Dupain's sensitive portrait of *Lloyd Rees* is constructed according to a time honoured format of portraiture - the depiction of the artist in his studio, with the tools and results of his work, and through the window a glimpse of nature, Rees' favoured subject.

Steven Lojewski, Rob Little and Peter Charuk are photographers of the urban landscape. Lojewski has recently pictured a series of work sites - social landscapes. But in his highly ordered view over Sydney's roofs, which is included in this exhibition, he has isolated a silver grey sharply focussed and depopulated world. Peter Charuk and Rob Little on the other hand snap odd or ironically juxtaposed fragments of street images, and thereby isolate new meaning. Little, in his *Steps Japan*, has transformed cement steps into a minimal, meditative and elegant picture. Charuk's colour photograph of a billboard poster, *London*, cleverly comments on our very mediated view of nature, on the redundancy of the nature/culture dichotomy, and on the ability of photography to construct a material reality.

During the 1970s in Australia and elsewhere, there was increasing interest in art or expressive photography as opposed to the "mirror" or "window" on nature provided by the quasi-documentary mode. Trevor Kenyon's multiply focussed and exposed silver gelatin vision of leaves seemingly just quivering in the wind, and Bill Henson's highly aestheticised yet disturbingly voyeuristic photograph of a young drug addict operate between these two streams. Others opt for a more manipulated image.

In her hand-dyed photograph, *Collage* 1985, Nina Girling juxtaposes black and pink patterning - visual codes which read as a statement about the marginalization of aboriginals in the face of mining interests, and of women in the face of a patriarchal capital economy.

Likewise Julie Brown-Rrap's life-sized figures *Madonna* and *Virago* are fragmented and overlaid, and then rephotographed in glossy cibachrome. They map out multiple meanings and lines of tension between stereotypes of femaleness and maleness, between the rhetorics of representation and power and the personal, between painterly gesture and glossy reflection, photography and painting. These works are at once seductive, cool and intellectual.

Anne Zahalka also uses photomontage to juxtapose painting and photographic codes in her *Early morning shoot* and *Summer - another Australian feature*. She adds film crews to some of our most archetypal depictions of the landscape - in these cases by Hans Heysen and Elioth Gruner - as though they are being prepared for further urban consumption. Like her, Martin Munz takes an ironic look at our vicarious relationship with the bush and our construction of the landscape as a cultural icon. He simply presents a rather typical tourist photograph replete with cameras, and titles it *White can dreaming*.

In a different vein Marian Drew's colour photograph "*Tim visits the rotunda*" 1985, presents a world of surreal fantasy, which she has constructed by photographing a complex tableau of nightscape, light and movement over a long exposure. Her effects were created specifically for the camera.

An increasing number of installations and performances are similarly being made to be photographed. Although Wendy Mills' series of photographs documenting her installation *Divine union: a temporary affair* 1983, and Kevin Mortensen's photograph of his performance *Sixty ways to fool a trout* 1982, refer to their originating artworks and original forms, they both stand as finished and complete works in their own right. Their other life simply adds a further dimension. Mortensen's work has the multi-levelled and disjointed narrative and the sense of enigmatic ritual of his performance. Mills' series, like her installation, speaks of sexuality, feminism and spirituality in a high tech consumer society.

Warren Breninger too, in his *All that remains*, is concerned with spirituality. He has conveyed this in an icon-like photograph which has been hand-worked, torn, scoured and highlighted with metallic paint so that all that is left is the hands and face of the figure - the most loaded and expressive features of the human body.

Bea Maddock's photo-etching and aquatint *Caliper* 1974, David Rose's photo-stencilled screenprints (1972-73) of figures based on the 19th century photographic investigations of human movement by Eadweard Muybridge, and Brett Whiteley's photoscreenprint *10 RILLINGTON PLACE W11(Still from a proposed 16mm film)* 1964, all operate in the area between hand crafting and mechanical and multiple imagery. They are the earliest works in the show and were made not long after Andy Warhol had made multiple and mechanically related imagery popular with his *Marilyn* and his *Campbells soup tins* series, and had announced to the world that he would like to be a machine. This was also the time that photographic techniques were being introduced into printmaking, and the five prints included here all make deliberate reference in both subject matter and in style to the impact of photography and film on art, and they all refer to serial imagery.

While the conditions of art production and the constraints on artists are quite different now in our world of fast information, spectacle and image saturation, as this exhibition demonstrates these issues are still operative and pungent. They will be elaborated further, and particularly in relation to multiple and serial imagery, in *The Repeated Image Part 2*.

Sarah Follent, September 1986.

CATALOGUE

The term *gelatin silver* refers to standard black and white photographs.

Dimensions of the image area are given in centimetres, height before width.

The title of a work is enclosed in brackets where the title is unknown and a descriptive title has been assigned to it. Brackets are used where the date is known but not inscribed on the work.

COLIN AGGETT

Born London, 1942

Arrived Australia 1975

Untitled (Chain and padlock) (c.1978)

Gelatin silver photograph

28.3 x 40.5 cm

Purchased 1978

Untitled (Lamp and wall) (c.1978)

Gelatin silver photograph

28.3 x 40.5 cm

Purchased 1978

Untitled (Creeper and corrugated iron)
(c.1978)

Gelatin silver photograph

28.3 x 40.5 cm

Purchased 1978

Untitled (Building facade) (c.1978)

Gelatin silver photograph

28.3 x 40.5 cm

Purchased 1978

Untitled (Building facade and fence) (c.1978)

Gelatin silver photograph

28.3 x 40.5 cm

Purchased 1978

WARREN BRENINGER

Born Melbourne, 1948

All that remains 1974-82

Gelatin silver photograph, incised marks,
hand-worked with metallic paint, red ink
and pencil.

35.0 x 42.8 cm

Inscribed: l.r. corner with stamp of figure
of lamb in red ink
back mount verso u.l. corner,
W. Breninger, 1974-82/
"ALL THAT REMAINS"

Purchased 1985

JULIE BROWN-RRAP

Born Lismore, 1950

Virago (c.1984)

Cibachrome colour photograph

190.2 x 100.6 cm

Purchased 1985

Madonna (c.1984)

Cibachrome colour photograph

194.0 x 100.7 cm

Purchased 1985

PETER E. CHARUK

Born Sydney, 1951

London 1982

Type C colour photograph

24.1 x 33.2 cm

Window mount

inscribed: top c., London

l.l. to lower c., The main
capital in England.

l.r., Billboard Poster/
Parramatta Rd, Burwood/
Sydney.

Purchased 1985

JOHN ANTHONY DELACOUR

Born Sydney, 1948

Untitled (Corrugated iron and building) From

Wollongong: twelve photographs (for

Aleksandr Rodchenko): 1984 1984

Type C colour photograph

36.0 x 36.0 cm

Purchased 1985

Untitled (Interior and exterior of buildings)

From *Wollongong: twelve photographs (for*

Aleksandr Rodchenko): 1984 1984

Type C colour photograph

36.0 x 36.0 cm

Purchased 1985

Untitled (Grass, trees and two buildings) From

Wollongong: twelve photographs (for

Aleksandr Rodchenko): 1984 1984

Type C colour photograph

36.0 x 36.0 cm

Purchased 1985

Untitled (Roots and leaves) From series *On the*
edge of the city 1984

Type C colour photograph

36.0 x 36.0 cm

Purchased 1985

MARIAN DREW

Born Bundaberg, 1960

"Tim visits the rotunda" II 1985

Type C colour photograph

40.4 x 39.0 cm

Inscribed verso: bot. c., 'Tim visits the Rotunda'
II/ Marian Drew 2/10

Purchased 1986

MAX DUPAIN

Born Sydney, 1911

Lloyd Rees 1979

Gelatin silver photograph

35.4 x 29.5 cm

Inscribed: l.r. corner, Max Dupain '79

Purchased 1981

Stockyard series No. 1 1978

Gelatin silver photograph

29.3 x 29.3 cm

Inscribed: l.r. corner, -Max Dupain '78-

below image l.l. corner, Stockyard
Series 1.

Purchased 1985

NINA GIRLING

Born France

Arrived Australia 1960s

Collage No. 11 1985

Gelatin silver photograph, coloured by 'colorvir'
process of dyes and hand-worked in coloured
inks and watercolour.

22.7 x 9.3 cm

Inscribed: window mount l.l., 1/1

l.r., Nina Girling

back mount verso l.r., Nina Girling '85,
No. 11

Purchased 1985

ROBERT GRIEVE

Born Melbourne, 1924

Street scene, Havana 2 (1985)

Type C colour photograph

25.3 x 20.3 cm

Purchased 1986

BILL HENSON

Born Melbourne, 1955

Untitled 1983/84

Type C colour photograph

78.0 x 65.5 cm

Inscribed: l.l. corner to l.r. corner, image

number 'LAT.30' print number 4/10

untitled 1983/4 BH

Purchased 1986

TREVOR KENYON

Born Adelaide, 1948

Untitled No. 3 1980

Gelatin silver photograph

38.3 x 34.5 cm

Inscribed: verso l.r., No. 3

window mount l.r. corner, T.J.K. '80

Purchased 1985

ROB LITTLE

Born Sydney, 1955

Steps Japan

Cibachrome colour photograph

12.4 x 18.3 cm

Purchased 1985

Fresh cut to order

Cibachrome colour photograph

26.3 x 33.8 cm

Purchased 1985

STEVEN LOJEWSKI

Born England, 1952

Arrived Australia 1969

Untitled (Harbour Bridge) (1983)

Gelatin silver photograph

25.4 x 24.9 cm

Purchased 1985

BEA MADDOCK

Born Hobart, 1934

Caliper 1974

Photo-etching and aquatint

43.2 x 36.4 cm

Inscribed: l.l. corner, 8/10

bot. c., Caliper

l.r. corner, Bea Maddock '74

Purchased 1983

WENDY MILLS

Born Sydney, 1950

View of "Divine Union: A Temporary Affair" (1983)

Cibachrome colour photograph

23.4 x 34.9 cm

Purchased 1986

View of "Divine Union: A Temporary Affair" (1983)

Cibachrome colour photograph

23.9 x 34.5 cm

Purchased 1986

View of "Divine Union: A Temporary Affair" (1983)
Cibachrome colour photograph
34.4 x 23.4 cm
Purchased 1986

View of "Divine Union: A Temporary Affair" (1983)
Cibachrome colour photograph
23.3 x 34.5 cm
Purchased 1986

View of "Divine Union: A Temporary Affair" (1983)
Cibachrome colour photograph
34.5 x 23.2 cm
Purchased 1986

KEVIN MORTENSEN
Born Melbourne, 1939
Sixty ways to fool a trout (1982)
Colour photograph
58.9 x 49.4 cm
Purchased 1984

MARTIN MUNZ
Born Melbourne, 1946
White can dreaming (1983)
Colour photograph
27.7 x 38.0 cm
Inscribed verso: l.r. corner, White Can Dreaming
M. Munz '85
Purchased 1985

DAVID ROSE
Born Melbourne, 1936
Figure VI (Muybridge) 1972
Colour screenprint from hand-worked and
photographic stencils
68.7 x 56.4 cm
Inscribed: l.l. corner, 17/22 Figure VI
(Muybridge)
l.r. corner, david rose 1972
Purchased 1975
Figure VII (Muybridge) 1972
Screenprint from hand-worked and photographic
stencils
76.4 x 56.2 cm
Inscribed: bot. c., 20/25 Figure VII (Muybridge)/
david rose 1972
Purchased 1975

Figure X (Muybridge) 1973
Colour screenprint from hand-worked and
photographic stencils
65.5 x 50.5 cm

Inscribed: l.l. corner, 2/24 Figure X (Muybridge)
l.r. corner, david rose 1973

Purchased 1975
BRETT WHITELEY
Born Sydney, 1939
10 Rillington Place W11 (1964)
Colour screenprint from hand-worked and
photographic stencils
59.1 x 55.5 cm
Inscribed: l.l. to l.r., "10 Rillington Place W11"
(Still from a proposed 16 millimetre
film) 40/70 Brett Whiteley
Purchased 1977

ANNE ZAHALKA
Born Sydney, 1957
Summer- another Australian feature 1983
Type C colour photograph of collage of colour
reproduction of a painting and hand-coloured
gelatin silver photographs
25.0 x 35.0 cm
Inscribed: verso l.l. corner to l.r. corner,
Anne Zahalka "Summer- another
Australian feature" Type C Print
back mount verso u.r., 1983

Purchased 1985
An early morning shoot 1983
Type C colour photograph of collage of colour
reproduction of a painting and hand-coloured
gelatin silver photographs
25.0 x 35.0 cm
Inscribed: verso l.l. corner to l.r. corner,
Anne Zahalka "An Early Morning Shoot"
Type C print
back mount verso u.r., 1983
Purchased 1985

