

MARGARET HARRISON

Studied Royal Academy.

ONE PERSON SHOWS

Womans Work, London 1978.
Ronald Feldman Gallery, N. Y. 1980.
Carlisle City Art Gallery & Tour, 1980/81.

SELECTION OF GROUP SHOWS

'Women & Work' London 1975.
'Kunstlerinnen' Berlin 1977.
'Art for Society', Whitechapel Art Gallery & Belfast 1978.
'Both Sides Now', Artemesia Gallery, Chicago 1979.
'Artists of the British Left' Artists Space, N.Y. 1979.
'Feministische Kunst', Municipal Museum the Hague & Tour 1979-81.
'Issue' I.C.A. London 1980.
'Tipische Frau'; Bonnerkunstverein. 1981.
'War Games': Ronald Feldman Gallery N.Y. 1982.
'Artists Record Show' Ronald Feldman N.Y. & Tate Gallery 1982.

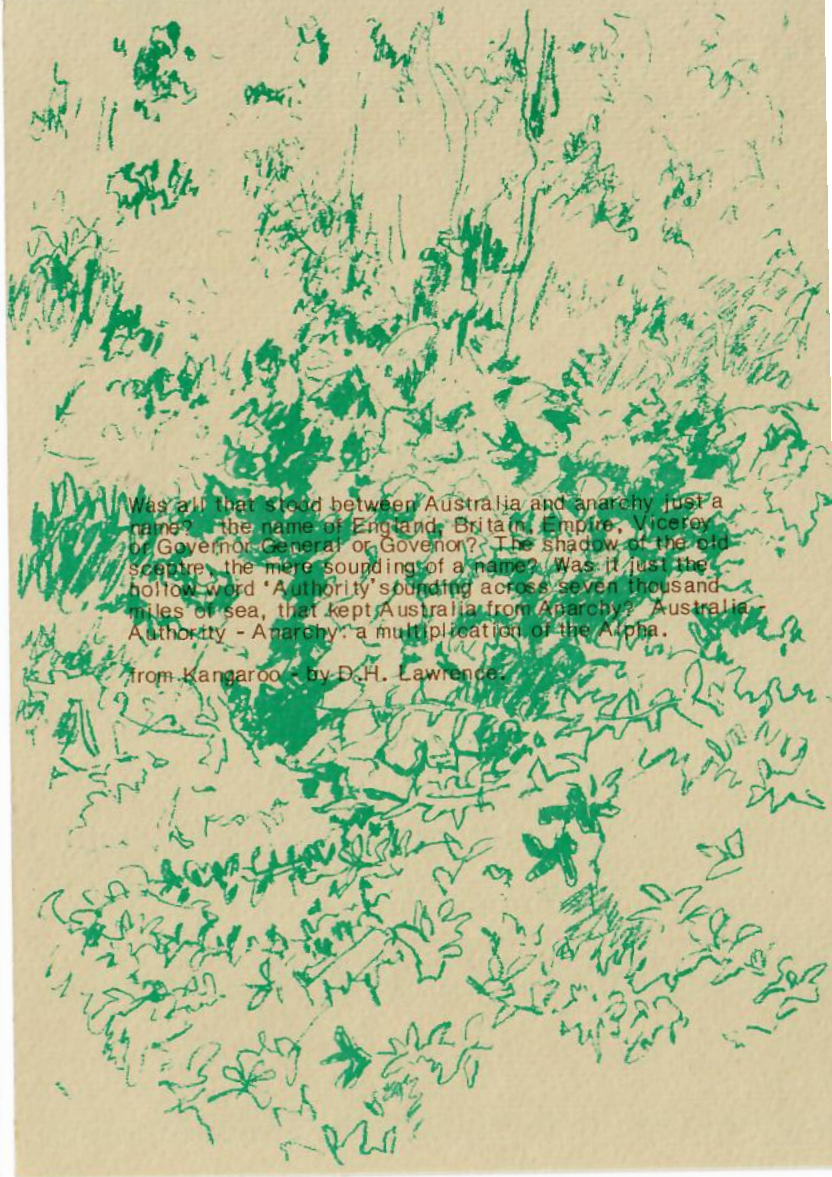
Margaret Harrison — Artist-in-Residence,
Queensland Film and Drama Centre, Griffith University.

An exhibition of 'Work in Progress':

27 July — 17 August, 1982.
Central Lecture Theatres Foyer,
Griffith University.

*You and your friends are invited to a private viewing
on Tuesday 27 July, 7.45pm — 9.15pm
to be opened by the Vice-Chancellor,
Professor F. J. Willett.*

The Artist-in-Residence Program is assisted by the
Visual Arts Board of the Australia Council. Margaret Harrison's
residency is also supported by the British Council.
The Queensland Film and Drama Centre is assisted by the
Queensland Government, Division of Cultural Activities.



Was all that stood between Australia and anarchy just a
name? — the name of England, Britain, Empire, Viceroy
or Governor-General or Governor? The shadow of the old
scripture, the mere sounding of a name? Was it just the
hollow word 'Authority' sounding across seven thousand
miles of sea, that kept Australia from Anarchy? Australia
Authority - Anarchy: a multiplication of the Alpha.
from Kangaroo - by D.H. Lawrence.

MARGARET HARRISON: WORK IN PROGRESS

LAND/LANDSCAPE: AUSTRALIA/ENGLAND

THE DEPICTION OF LANDSCAPE IS VERY MUCH ASSOCIATED WITH ENGLISH ART PRACTICE AND IN THIS CENTURY THE COUNTRY/THE LANDSCAPE HAS COME TO BE ASSOCIATED WITH A PLACE WHERE ONE ESCAPES TO - AWAY FROM THE CITIES AND SO OUR LANDSCAPE PAINTING AND LITERATURE HAS REFLECTED THIS ATTITUDE TO A LARGE EXTENT.

THIS WORK IS THE FIRST SECTION OF A SERIES OF PAINTINGS WHICH ATTEMPTS TO TAKE A DIFFERENT CONCEPT OF LANDSCAPE AND SO THE WORK STRIVES TO VIEW THE LAND/LANDSCAPE AND ITS RELATIONSHIP TO PEOPLE, BOTH IN AUSTRALIA AND ENGLAND. THIS INCLUDES BOTH THE ANCIENT CULTURE OF THE ABORIGINAL PEOPLE AS WELL AS TOUCHING ON ASPECTS OF THE ANGLO/EUROPEAN PEOPLE'S EXPERIENCE AND HISTORY.

I HAVE APPROACHED THE WORK BY EXECUTING A SERIES OF LARGE CANVASES WHICH USE A SINGLE LEAF MOTIF ON EACH OF THEM. THESE ARE TREATED AND PAINTED IN DIFFERING WAYS, BUT I HAVE ATTEMPTED TO CONVEY THROUGH THEM THE COLOURATION OF THE AUSTRALIAN QUEENSLAND LANDSCAPE INTO WHICH I HAVE INCORPORATED A SERIES OF QUOTATIONS WHICH I HOPE PULL TOGETHER BOTH VISUAL AND VERBAL IDEAS.

MARGARET HARRISON
26TH JULY, 1982.
QUEENSLAND FILM & DRAMA CENTRE
GRIFFITH UNIVERSITY.

MARGARET HARRISON

LAND/LANDSCAPE: AUSTRALIA/ENGLAND

Nos. 1 - 8: PAINTINGS

1. PARA: PAMA	\$1,750
2. POETS ETC. (RAYMOND WILLIAMS)	\$1,750
3. THE STRANGE ETC. (D.H. LAWRENCE)	\$1,750
4. POWERFUL ETC. (RAYMOND WILLIAMS)	\$1,750
5. THE LAND WHICH ETC. (A HISTORY OF BLACK AND WHITE AUSTRALIA)	\$1,750
6. WOMENS LAW	\$1,750
7. YOU FEEL ETC. (D.H. LAWRENCE)	\$1,750
8. THE GOD'S PLACE ETC. (ANNETTE HAMILTON)	\$1,750

THE ARTIST-IN-RESIDENCE PROGRAMME IS ASSISTED
BY THE VISUAL ARTS BOARD OF THE AUSTRALIA COUNCIL.
MARGARET'S RESIDENCY IS ALSO SUPPORTED BY THE
BRITISH COUNCIL.

THE QUEENSLAND FILM AND DRAMA CENTRE IS ASSISTED
BY THE QUEENSLAND GOVERNMENT DIVISION OF CULTURAL
ACTIVITIES.