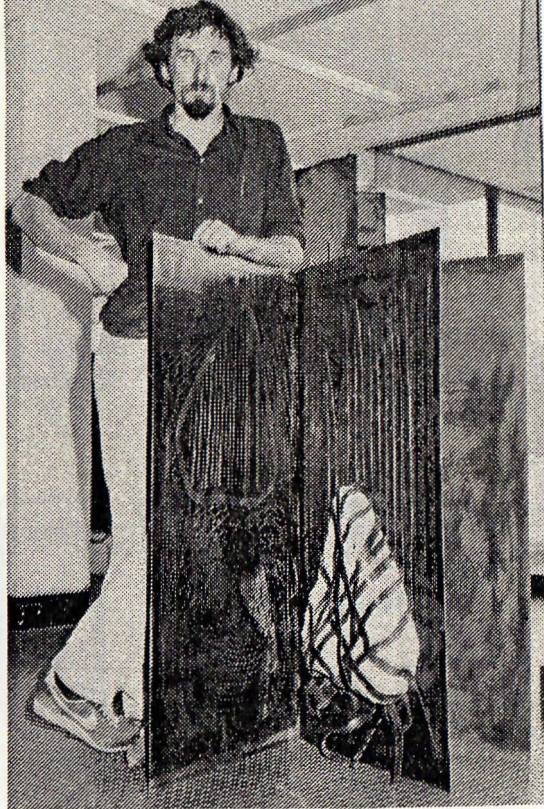




**RAY
HUGHES
GALLERY
DOWNTOWN**

123 Charlotte Street,
Brisbane.
hours 9.00am—5.00pm
Monday to Friday

Recent Work

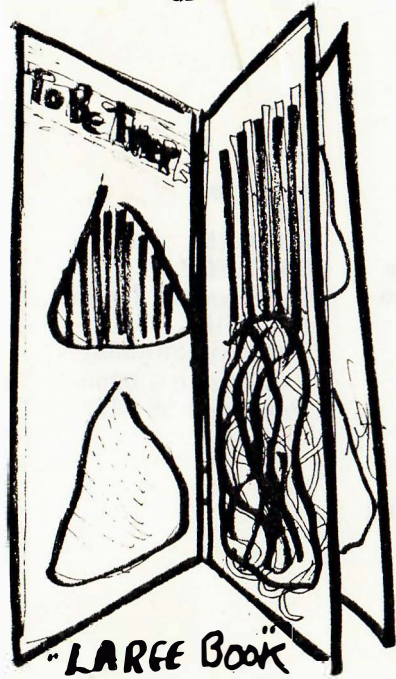
15.11.81 - 4.12.81

**PETER
J.
ROSMAN**
Artist
in
Residence,
GRIFFITH
UNIVERSITY,
Brisbane.
July—November, 1981.

The
Artist
in
Residence
Programme
is
funded
by
the
Visual
Arts
Board;
Queensland
Film
and
Drama
Centre.

enquiries
**RAY
HUGHES
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11 Enoggera Terrace,
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11.00am to 6.00pm
telephone 36 3757

①



"LARGE BOOK"
122 x 64 x 80

②



"ASIDE"
184 x 285

③



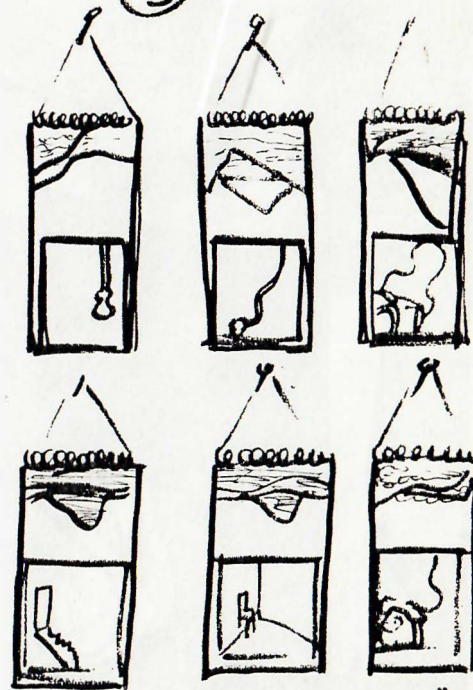
"CALENDAR"
184 x 57

④



"OUTLOOK"
184 x 104

⑤



"HOMIND - SPIRAX"

ROUNDSMAN'S Pages

QUEENSLAND FILM AND DRAMA CENTRE NEW ARTIST-IN-RESIDENCE

ASSISTANTS NEEDED

8 Peter Rosman, a sculptor from Melbourne, is artist-in-residence at the Queensland Film and Drama Centre for three months from mid-May to mid-August.

Peter's major project at Griffith is the making of a large group - constructed sculpture in the bush on site. The sculpture will be made from steel, cast concrete, glass and mirrors and will be in several pieces with walk-through areas.

The sculpture will be made in three stages each of which will require participants interested in helping and learning. The first event will be marking out a string mock-up of the sculpture on site. Next the pieces will be poured in moulds in the ground and will bear the imprint of foliage as well as words and phrases cast into the concrete. Finally the pieces will be hoisted vertical with the aid of block and tackle and handles which have been set into each piece.

Peter will also be making large steel etched books which will be on loan, and conducting workshops in sculpture. Anyone interested in helping with any stage of the construction of the large sculpture (in July) or in doing workshops or talking to Peter should phone 275 7414 or visit him at the Clubs and Societies Building.

THE ARTIST-IN-RESIDENCE PROGRAM IS ASSISTED
BY THE VISUAL ARTS BOARD OF THE AUSTRALIA COUNCIL.



ST. JOHNS COLLEGE, CAMBRIDGE Commonwealth Fellowship 1982

The Council of St. John's College, Cambridge, invites applications for a Commonwealth Fellowship for the year 1982-83. The Fellowship, which is offered annually and is open to men and women, is intended to afford to a scholar, who is a citizen of an overseas Commonwealth country or of the United Kingdom and on leave of absence from an overseas Commonwealth University, the opportunity to undertake study and research as a member of a Collegiate Society and to make contacts with scholars in Great Britain. It is intended for scholars holding academic posts, irrespective of seniority, and not for scholars still working for post-graduate degrees. Candidates who have held University posts, including Visiting Fellowships in the United Kingdom in the five years immediately preceding the academical year 1982-83 will not be considered.

The Fellowship entitles the holder to a room in College free of rent if required, and to the other rights and privileges of a resident Fellow together with an honorarium at the rate of £1,000 a year. Election is made for one year. While it is expected that the greater part of the Fellow's time will be spent in Cambridge there will be no specific rules of residence.

The College Council proposes to make the election in March 1982. The academical year at Cambridge begins on 1 October and the Commonwealth Fellow will be expected to enter upon the Fellowship as soon after that date as is convenient and not later than April 1983.

Application for the Fellowship should be made to the Master, St. John's College, Cambridge CB2 1TP, to reach him not later than 15 January 1982, and should be accompanied by the candidate's full name, the date and place of birth, present appointment, previous career, qualifications, plans and the approximate date at which it is proposed to come into residence, and by the names and addresses of not more than three persons acquainted with the candidate, to whom the Council, if they wish, may refer.

Testimonials should not be sent.

ggg

ARTS AND ENTERTAINMENT

Fine craftsmanship in evidence

PETER ROSMAN has been artist-in-residence at Griffith University from July to this month.

He has had quite a rewarding time in Brisbane, and seems to be pleased with his work.

Usually, large sculptures for public places are not much in demand in Brisbane. But Rosman has carried out two commissions: a large open-air sculpture for Griffith University, and another for North Brisbane College of Advanced Education, Carseldine.

These works will be ready for inspection before Rosman leaves in early December.

In the meantime he is holding a recommendable exhibition of steel sculptures at Ray Hughes' downtown gallery, 123 Charlotte Street.

It is Rosman's second Brisbane show since last year when he showed works of a similar kind.

He is attracted by the idea of books and things like calendars and notepads as the stuff to lend itself to sculpture.

There is the weight, the possibility to create planes and spaces with pages and the interest of graven, or cut-out, words and images.

All of Rosman's works in this show are made of black mild steel. Everything is hand-tooled, and fine craftsmanship is in evidence.

Three of the sculptures are large and free-standing. They are a cross between book and folding screen.

The "pages" are never fully opened out, so that one explores interesting spaces, not only by walking around, but also by looking into.

"Large Book" (122x64x80) consists of three pages. The outside cover has

ART REVIEW

a border bearing the repeated word 'TALK' and other "stammered" utterances.

Looking into the book one discovers a large stone protruding on both sides of the page and strapped up with steel tapes.

This only partly describes the work, but I would have never guessed its meaning had it not been explained to me by the artist.

He was frustrated, waiting for the word "go ahead" with a project. So he looked for a large stone approximating the shape of Queensland.

The stone he found and embodied in the steel book expresses the

strength of a word. The talk, talk inscriptions explain themselves now.

How would posterity ever know the story of this work? Does it matter? Rosman, like lots of artists these days enjoys a personal symbolism and a bit of enigma. The sculpture speaks for itself as sculpture.

In other sculptures here, again, words play a big part. They are used as much as a design perforating the space of a window, or ground into the planes of steel to give surface interest, as well as puzzles.

Figurative items, such as a cutout chair and a light bulb are also embodied in some "pages" (and they appear like sketches in a set of steel notepads, fixed to the wall), and one work embodies mirrors which create illusions and changes, included in the space effects of the work.

DR GERTRUDE LANGER

ARTS AND ENTERTAINMENT

Legacy of words in metal books

SCULPTURE is not normally kept in libraries and made available for public loan.

But then, Peter Rosman's sculpture is rather unusual — for the last 10 years he has been making books in metal.

Rosman, a 37-year-old architecture graduate, is artist-in-residence at the Queensland Film and Drama Centre, at Griffith University.

Over a three-month period, which ends in two weeks' time, the Visual Arts Board has provided Rosman's salary while the centre has provided a studio, work materials and tools. This has allowed Rosman to get on with the job of making books.

He works the pages from steel, binding them together with heavy circular hinges.

Each page is etched or engraved with scattered words, letters, patterns or images.

And while many at first sight may resemble metal-bound tomes of medieval times, his most recent series was based on the humble spiral-bound shorthand pad.

The books vary in size from that of an average hard-cover to sculptures which stand as tall as a man.

Rosman has made more than 100 of these books.

SCULPTURE

Since his first exhibition in 1976 he has shown them successfully in Australian capitals, as well as in Germany and the US.

But, according to him, the possibilities for new book sculptures are almost endless.

"If you get into accountancy, for example, you can have all those different kinds of ledgers," he said.

He was probably only half-joking.

It is the words he etches on the steel that really distinguish one book from another.

The idea of turning a page to close off one part of an image and examine another, is integral to his work.

And when he leaves the campus in mid-August, he will leave a legacy of words.

He has designed a multi-piece sculpture consisting of letters made from steel, cast concrete, glass and mirrors.

It will be erected round a bush walk connecting the campus cinema to Ping Road, which many students use each day on the way to and from their cars.

"The university is such a word-based place," Rosman said.

"There is the bush, which tends to overwhelm many of the sculp-

tures already erected here. But there is another unseen environment — the words which the students have spent all day reading and writing down."

"My words are different sculpture, but I think they fit here."

The planning and costing of the words and phrases will take place on site tomorrow and Rosman is taking participants.

"I suppose it will be a bit like working out a crossword puzzle," he explained.

Anyone wishing to take part can contact the film and drama centre, telephone 375 7414.

The sculpture will be hoisted to a standing position tomorrow week, August 15.

— SYBIL NOLAN

SCULPTOR Peter Rosman wants volunteers to solve a crossword puzzle — his latest work to be erected

FRIDAY, AUGUST 7, 1981