

# CHEMISTRY

Art in South Australia 1990-2000



Art Gallery of South Australia • Adelaide

# Periodic Table of Artists

1926 <b>Moo</b> Moon								
1940 <b>Bp</b> Bishop	c.1940 <b>Pk</b> Petyarre							
1945 <b>Nm</b> Newmarch	1945 <b>N</b> North							
1948 <b>Hw</b> Hewson	1949 <b>Fe</b> Fuller	1949 <b>V</b> Valamanesh	1950 <b>Bz</b> Bezor	1950 <b>I</b> Iacobelli	1950 <b>Or</b> Orchard	1950 <b>Sa</b> Sankey	1950 <b>Wa</b> Walker	1951 <b>Ku</b> Kunmanara
1954 <b>Ht</b> Hart	1954 <b>Hn</b> Hoban	1954 <b>Mn</b> Martin	1955 <b>Ha</b> Hamilton	1955 <b>L</b> Lorraine	1955 <b>Sa</b> Starrs	1956 <b>Ri</b> da Rimini	1957 <b>Lo</b> Longley	1957 <b>Pt</b> Platten
1959 <b>G</b> Gill	1959 <b>Pb</b> Platten	1961 <b>Pv</b> Petruševics	1963 <b>Hy</b> Healey	1963 <b>Pe</b> Pierce	1963 <b>T</b> Tonkin	1964 <b>Au</b> Austin	1964 <b>By</b> Barnsley	1964 <b>Ve</b> Vance
1972 <b>Pw</b> Paauwe	1974 <b>Bs</b> Byass							

Atomic date of birth

1954

**Hn**

Hoban

Atomic symbol

Atomic name


# ists in the Exhibition

									1935 <b>Po</b> Popperwell
			1941 <b>D</b> Dodd	1942 <b>B</b> Bauer	1942 <b>W</b> Williams	1943 <b>Bk</b> Baker	1944 <b>Ko</b> Koolmatrie	1944 <b>Ta</b> Taylor	
			1945 <b>Pg</b> Petyarre	1945 <b>Wr</b> Weir	1946 <b>Da</b> Darling	1946 <b>Tj</b> Tjikalyi's sister	1947 <b>Ab</b> Abdulla	1947 <b>La</b> Lawrence	
1952 <b>Mt</b> Mount	1953 <b>Be</b> Best	1953 <b>Ck</b> Cruickshank	1953 <b>H</b> Hall	1953 <b>Jo</b> Johns	1953 <b>Va</b> Valamanesh	1954 <b>Br</b> Barbour	1954 <b>Bt</b> Barrett	1954 <b>Co</b> Colangelo	
1957 <b>Tn</b> Truman	1957 <b>We</b> Wedd	1952 <b>Bo</b> Bowers	1958 <b>Cr</b> Crawford	1958 <b>Gr</b> Grayson	1958 <b>K</b> Kirby	1958 <b>Tr</b> Treister	1959 <b>Ba</b> Barratt	1959 <b>Ku</b> Giles	
1965 <b>A</b> Andrae	1967 <b>Nk</b> Nikou	1968 <b>Bi</b> Bisetto	1968 <b>O</b> Osborne	1968 <b>Sw</b> Siwes	1969 <b>C</b> Chen	1969 <b>Y</b> Yatjitja	1970 <b>Cu</b> Cullinan	1971 <b>Hp</b> Hope	


**VNS MATRIX**

*Infiltrate*

1994, Adelaide  
back-lit colour transparency on  
polycarbonate sheet, light box  
54.0 x 104.4 x 17.6 cm  
Courtesy the artists

**Gerry WEDD**

born McLaren Vale, South Australia 1957  
*Give Osaka an even break* [plate]  
1996, Adelaide  
earthenware, 3.0 x 42.5 x 32.0 cm  
Faulding 150 Anniversary Fund for South  
Australian Contemporary Art 1997  
Art Gallery of South Australia

**Barbara WEIR**

born Bundy River Station near Utopia,  
Northern Territory 1945  
*My mother's country*  
1999, Adelaide  
synthetic polymer paint on canvas  
95.0 x 166.0 cm  
Santos Fund for Aboriginal Art 1999  
Art Gallery of South Australia

**Liz WILLIAMS**

born Adelaide 1942  
*Perforated heart*  
1993, Adelaide  
earthenware, glass  
76.0 x 34.0 x 30.0 cm  
South Australian Government Grant 1993  
Art Gallery of South Australia

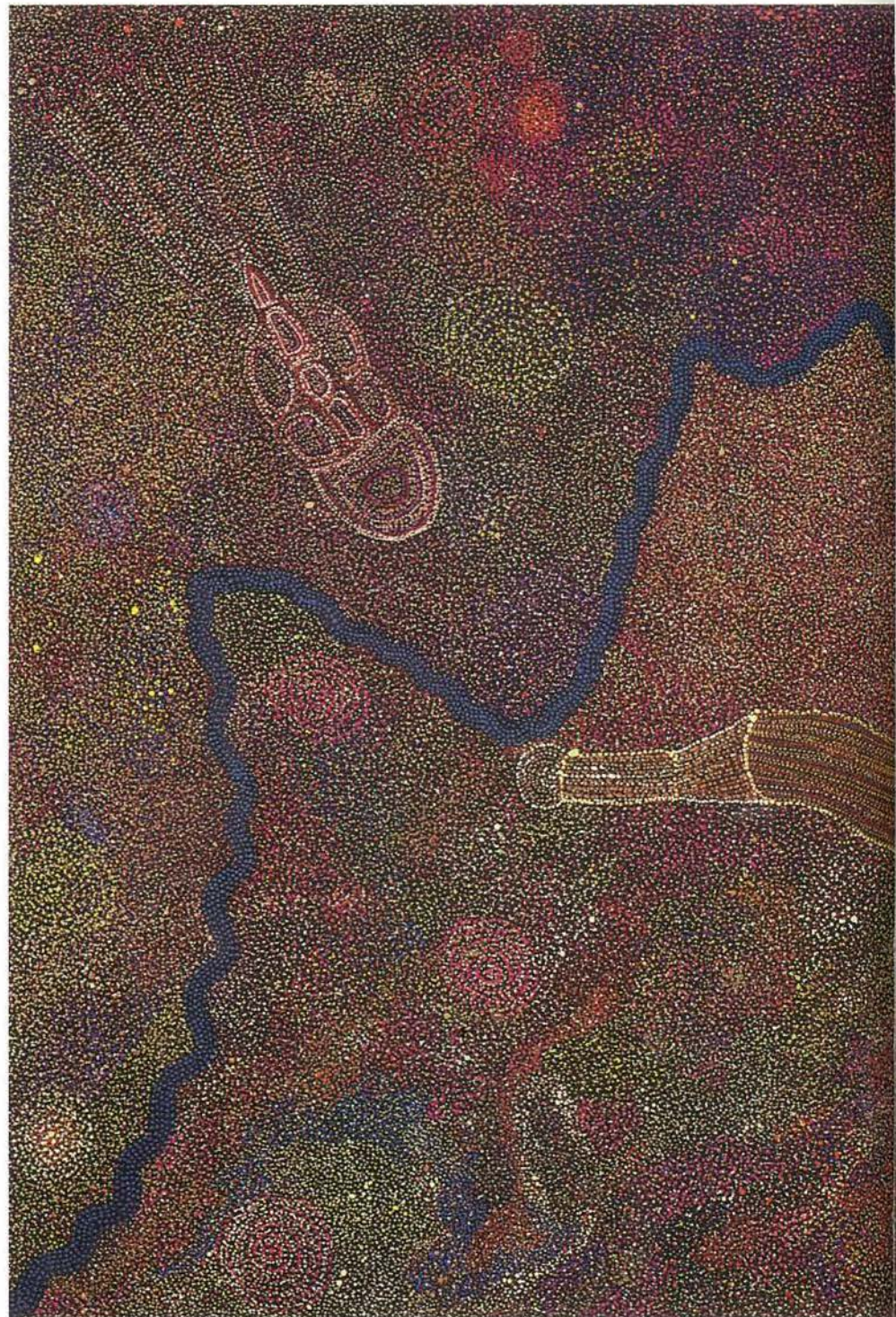
**Julie YATJITJA**

born Indulkana, South Australia 1969  
*Three women drinking from the  
waterhole (Kunga mankupangu kapi  
tjikiningi)*  
1998, Indulkana  
colour linocut on paper  
30.3 x 30.1 cm (image)  
Faulding 150 Anniversary Fund for South  
Australian Contemporary Art 1999  
Art Gallery of South Australia

*Women digging for honey ants  
(Minyma-ku tjala tjawani)*

1998, Indulkana  
colour linocut on paper  
30.3 x 30.1 cm (image)  
Faulding 150 Anniversary Fund for South  
Australian Contemporary Art 1999  
Art Gallery of South Australia

Barbara Weir, born Bundy River  
Station near Utopia, Northern Territory  
1945, *My mother's country*, 1999,  
Adelaide, synthetic polymer paint on  
canvas, 95.0 x 166.0 cm; Santos  
Fund for Aboriginal Art 1999. Art  
Gallery of South Australia



Künstlerhaus Bethanien, Berlin, 1991, and a prestigious Australia Council Fellowship in 1998. He has exhibited and had residencies in many countries. His group shows include the *Sculpture Triennial*, Melbourne, in 1987 and 1993; *Identities*, Taipei Fine Arts Museum, Taiwan, 1993; *Other Stories, Five Australian Artists*, an Asialink exhibition touring to seven South East Asian venues, 1997–98; *The Rose Crossing*, Brisbane City Gallery, and touring, 1999–2000, and the *Echigo-Tsumari Art Triennial*, Echigo-Tsumari, Japan, 2000. His solo exhibitions include *The Lover Circles his Own Heart*, Centre for Contemporary Art, Ujazdowski Castle, Warsaw, Poland, 1993; Greenaway Art Gallery, Adelaide, 1992, 1994, 1995, 1998 and 2000; and exhibitions at Art Front Gallery, Tokyo, 1997, and Sherman Galleries, Sydney, 1999. Valamanesh has had many public sculptural environment commissions. These include *Knocking from the Inside*, Adelaide Stations and Environs Redevelopment (ASCR) Complex, Adelaide, 1989; *Journey*, Rookwood Necropolis, Sydney, NSW, 1991–93; *You just sit here I will keep my eyes open*, Haro Tachikawa Project, near Tokyo, Japan, 1994, and *Faultline*, Southbank, Melbourne, 1996. His collaborative public commissions include, *Light* (with Paul Carter & Chandrathanu), 1996 Adelaide Festival of the Arts, 1996, and, with his wife Angela Valamanesh, the *Great Irish Famine Memorial*, Hyde Park Barracks, Sydney, 1997–99. Valamanesh is represented by Greenaway Art Gallery, Adelaide, and Sherman Galleries, Sydney.

### Warren VANCE

Vance graduated with a BA (Fine Arts), Victorian College of the Arts, Melbourne, in 1985. In 1999 he was artist-in-residence in the Gurnery Studio, Sydney. Since 1990 he has exhibited in a number of group exhibitions in Adelaide, Hobart and Sydney. These include *Small Obsessions*, Univ SA Art Museum, Adelaide, 1990; *Australian Perspective*, AGNSW, Sydney, 1993, and the Hutchins Art Prize, The Hutchins School, Hobart, 1997. His solo exhibitions include *Principality*, CACSA, 1995; *I Knelt Beside a Stream*, 200 Gertrude Street, Melbourne, 1996; *Thru Fairest Sunlight*, FAF, 1997; *Milk of Praise*, Stripp gallery, Melbourne, 1998, and *Confluent Moment*, Span Galleries, Melbourne, 2000.

### VNS MATRIX

VNS Matrix formed in Adelaide in 1991. Its members were Francesca da Rimini, Josephine Starrs, Julianne Pierce and Virginia Barratt. (Barratt left the group in 1996.) From 1991–97 they presented installations and public art works in Australia and overseas, working with new media, photography, sound and video. Along with Sadio Plant, they coined the term 'cyberfeminism' in the early 1990s. They have written crucial cyberfeminist texts including *A cyberfeminist manifesto for the 21st century*, 1995, and *Bitch Mutant Manifesto*, 1996. The group disbanded in 1997, but occasionally recombine to work on certain projects and

presentations. The work has taken a number of forms as with *A Cyberfeminist Manifesto for the 21st Century*, Cy MishMash World, Elaine Gallery, Melbourne, 1991, which was also exhibited as part of a public art billboard project called *Watch This Space*, Tin Sheds, Sydney, 1992, and as a diachrome in *Siggraph Art Show*, Chicago, 1992. Their work called *ALL NEW GFN* consisting of light boxes and sound works was exhibited at the Third International Symposium on Electronic Art, 1992, Australian Centre for Photography, Sydney, and touring, 1992–93. *BAD CODE* was shown in *Cyberculturas* at the Casula Powerhouse, Sydney, in 1997; at the Australian Film Commission annual conference, Melbourne, in 1998, and in the *Axis Exhibition*, The Old Church, Amsterdam, The Netherlands, in 1999, and elsewhere.

### Gerry WEDD

Wodd undertook a Certificate Course (Jewellery), Kingston College of TAFE, Adelaide, 1976–79, and a Bachelor of Design (Ceramics) SASA, 1984–86. During 1987–88 he was access tenant at the JamFactory and in the period 1995–97 he was a Board Member of the JamFactory. He was co-founder of the Jamboree Clay Workshop, Adelaide, where he has worked since 1991. Wodd works in both ceramics and jewellery and also produces designs for the clothing design firm called Mambo. In 1995 he studied in Italy to produce ceramics for Mambo. Wodd has received a number of commissions including a sculpture for the Gouger Street redevelopment (with Mark Heidenreich), and *Banners* for Gouger Street, both in 1997. His numerous exhibitions include *Australian Fashion: The contemporary art*, Victoria & Albert Museum, London, and touring, 1989; *Lie of the Land*, Powerhouse Museum, Sydney, 1991; *Home is Where the Art is*, Artspace, Adelaide Festival Centre, Adelaide, 1994; *Gerry Wodd and Mambo*, Univ SA Art Museum, Adelaide, 1999, and *Drawn in Form*, Brisbane City Art Gallery, and touring, 1999.

### Barbara WEIR

Weir is an artist from Utopia, a settlement which lies 240 km north-east of Alice Springs on the eastern edge of the Western Desert in the traditional lands of the Eastern Anmatyerre and Aiyawarre peoples. Utopia was the name of the first pastoral lease taken out on the area in 1927. Local communities were drawn to the homestead as workers, resulting in the depopulation of traditional areas of occupancy. Following the acquisition of the lease for the Utopia community in 1977 people moved back to their heritage country scattering to isolated encampments away from the centralised settlement. In 1979 their land claim resulted in freehold title being granted to the Utopia community. In 1977 Utopia women started making batik. It provided income to the outstations while the images reaffirmed the people's Dreaming rights and responsibilities. The first significant exhibitions of batiks occurred in the Araluen Arts Centre, Alice Springs, Northern

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Exhibitions are always collaborative events, and there are many people at the Art Gallery of South Australia who have helped to make the exhibition and catalogue happen. Selection of works for the exhibition has had the support of the Director, Ron Radford. Janice Lally has assisted with various aspects of the exhibition, particularly with the large and complex task of writing the artists' biographies. Angus Trumble spent many hours of his time editing the catalogue. Antonietta Itropico has done another fine job of designing the catalogue. Christopher Menz and John Neylon gave their time and expertise in contributing essays. The Gallery's Librarian, Jin Whittington, was particularly helpful, as always, in assisting with information gathering and fact-checking. Max Carter and Barbara Fargher assisted with proof-reading. Others who have assisted and deserve a special mention include Heather Brooks, David O'Connor, Vicki Petrusевичs, Judith Hamilton, Jan Robison, Anne Wright, Kathy Milde, Kate Jordan-Moore, Enzo Marroncelli and the Installation Team. I am thankful to all these people. Last but not least, I thank the artists of South Australia, without whom, a project such as this would not be possible.

Sarah Thomas  
Curator of Australian Art

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*Front cover:* Aldo Jacobelli, born Italy 1950, arrived Australia 1966. *Paintings in oil*, (detail), 1992–93, Adelaide, oil on canvas, glass preserving jars, rubber, metal, vegetable oil, fibre-tipped pen on adhesive labels, dimensions variable; South Australian Government Grant 1993. Art Gallery of South Australia and courtesy the artist

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