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Relationships to realisation: an investigation of the process from invention to communication, as the artist selects and develops specific orders in a progressive series of works

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RELATIONSHIPS TO REALISATION

AN INVESTIGATION OF THE PROCESS FROM INVENTION TO COMMUNICATION, AS THE ARTIST SELECTS AND DEVELOPS SPECIFIC ORDERS IN A PROGRESSIVE SERIES OF WORKS.

A WRITTEN SUBMISSION IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF

DOCTOR OF CREATIVE ARTS

from

THE UNIVERSITY OF WOLLONGONG

by

MAVIS IRENE AMOS

Master of Creative Arts

SCHOOL OF CREATIVE ARTS

1989
RELATIONSHIPS TO REALISATION

An investigation of the processes from invention to communication, as the artist selects, and develops specific orders in a progressive series of works.

ABSTRACT

This documentation gives support to the work displayed in the two exhibitions of paintings and drawings, which form the basis of the submission for the Degree.

Included in the document is a photographic record of the works, with an analysis of each work, recording title, size, method of work, presentation and dynamic structure.

The painting projects for this submission were begun in 1986, with the first exhibition being held during June 1987 at The Verlie Just - TOWN GALLERY, 4th Floor Dunstan House, 236 Elizabeth Street, Brisbane 4000. Queensland.

This major presentation consisted of sixty four (64) works comprising:-

24 Large Oil Paintings

26 Small Oil Paintings

14 Oil pastel Drawings

The majority of these works had been conceived and worked in pairs, with the concerns of duality involved, e.g. complementary drawings "Expose" and "Conceal" p.p.72/77. Analytic control of elements, with emphasis on the use of selected signs, motifs and marks aimed at a clarity of structure in the works.

Energy was amplified by the use of detailed modulation of colour.
Concentration was on the establishment and maintenance of 'order', so that even the most complex surfaces show control, a sense of resolution, rest and unification.

The second major exhibition was held at the Queensland College of Art, Exhibition Hall, Foxton Street, Morningside Brisbane from 4 to 29 September 1989.

This presentation consisted of the following works which have been analysed and examined:

<table>
<thead>
<tr>
<th>Description</th>
<th>Dimensions</th>
<th>Material</th>
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<tbody>
<tr>
<td>Four Panels each</td>
<td>190 x 126 cm</td>
<td>Oil Painting on Linen</td>
</tr>
<tr>
<td>Six Panels each</td>
<td>170 x 114 cm</td>
<td>&quot; Canvas</td>
</tr>
<tr>
<td>Two Panels each</td>
<td>190 x 315 cm</td>
<td>&quot; Canvas</td>
</tr>
<tr>
<td>One Panel</td>
<td>188 x 604 cm</td>
<td>&quot; Canvas</td>
</tr>
<tr>
<td>Four Drawings</td>
<td>129 x 260 cm</td>
<td>Coloured charcoal on paper</td>
</tr>
</tbody>
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The written submission is a detailed account of the physical, (technical & structural), symbolic, aesthetic, and ontological elements in the works from the two exhibitions.

It is an investigation of creative intention, and of process and evolution by analysis of completed work. The analytic descriptions of my work are my attempts to rationalise the intuitive nature of that work. The result is a realisation of the intuitive and spiritual aspirations of an abstract artist, informed by cerebral, sensual and emotional relationships.
NOTE

This document is not in itself a Thesis, but rather a written examination of the works from two solo exhibitions of drawings and paintings; which form the Thesis.

Each work is examined, both for its specific conceptual individuality, and for the common elements of technique, content, and communication. This establishes its context in "Relationships To Realisation".
ACKNOWLEDGMENTS

Dr. Peter Shepherd, Head, School of Creative Arts, University of Wollongong, for supervision and motivation.

Sheila Hall, Secretary, School of Creative Arts, for assistance with word processing.

Verlie and Arnold Just, Directors of The Town Gallery Elizabeth Street Brisbane for friendship and support over the past ten years.

Glenn R. Cooke, Curator of Decorative Arts, Queensland Art Gallery for his friendship, re-assurance, and help in reading the written material.

Queensland Art Gallery. Director and staff, and in particular John Massy, Head of the Education Department, for his co-operation.

Queensland College of Art. Director and staff, with special thanks to Craig Douglas, Head of Fine Art Department, and to John Stafford, Director of College Gallery.

Sincere gratitude to my husband, family and many friends for their understanding.
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RELATIONSHIPS TO REALISATION

1
INTRODUCTION

It is with due homage to several great artists, that I undertake this discourse; and in particular to Dr Desiderius Orban, whose tutorials played no small part in inspiring an analytical and philosophic view-point resulting in a dedication to the practice of painting. Stanislaus Rapotec contributed substantially to my development with his enthusiasm for emotional involvement by his abstract expressionist stance. His approach included encouragement to gesture generously on a grand scale, to exercise prolifically, with the emphasis on speed in execution, no doubt, to ensure spontaneity, and intuitive response. I also acknowledge John Olsen, who in quoting T.S.Eliot - "I am in the landscape, the landscape is in me," profoundly influenced my sensitivities, and inspired me to quest for the production of personally meaningful work which expresses my integrity.

The University of New England, Armidale Summer Schools introduced me to these inspirational tutors, where I started attending sessions as a student in 1961, and later as a tutor from the early 1970's until the schools terminated in 1984.

The academic and technical concerns which the teachers of the Central Technical College, (now the Queensland College of Art), instilled over a period of four years, provided major motivations for my on-going work, which has benefitted from this sound individual and technical foundation. It was important for me to have these formative skills taught at a college recognised as being conservative, as it proved a substantive base for tutorials by creative artists which followed.

I could not have envisaged that my introduction to the learning processes in painting and drawing would sustain me, and become a continuing challenge. My enrolment for this Doctorate extends this challenge.
It has ensued, as a personal quest, that three areas of concern namely, concept, craftsmanship, and communication, could somehow be sought, and maintained in balance in any work.

One day in June 1986, sitting in his garden, Diebenkorn said: "Part of painting is physical. Another part is intellectual. The most highly prized aspect is intuitive, when it is operative. The percentage changes with each painting. There should be a balance."  

James Gleeson also reinforces this attitude when he says, "I don't believe any one element is more important than the others. Getting them all to make their proper contribution to the final image is like a juggling act. The image works only if each element has been brought into proper balance."  

Also, "ego oriented pursuits both past and present have the propensity to disrupt balanced stance. One should endeavour to exert full concentration to keep centred, that is to live in the present, in the NOW".

The concern with making visible through the use of mark-making will be analysed under these following three headings:

- Concept.
- Craftsmanship.
- Communication.

In his book "A Layman's Guide to Creative Art", Orban proposed an analogy with music, declaring that a performer, a composer, or a conductor, in each separate role could attain the accreditation of 'artist'. He proposed that in two dimensional work, an artist could aspire to accommodate all three roles simultaneously. He further suggested that if one really needed to communicate in paint, (or in any other way for that matter), the way could be found, if the desire was sound. Orban, (affectionately known as "D.O."), was to remain a life long mentor until his death in 1986. In studio, on one occasion he passed on the observation which he attributed to Cezanne, that "drawing is
energy made visible". Paul Klee also stresses in his "Creative Credo" of 1920 "Art does not reproduce the visible; rather, it makes visible."

This drawing energy has as wide a range of expression as there have been, are now, or will be people in the universe, to manifest their infinite variety of applications of this theory. An infinite source of information and inspiration, which has provided motivation for me both consciously and unconsciously is the natural world, where immediate attractions are colour and texture.

There are two kinds of natural law. Firstly, the purely physical, expressed in mathematical terms, such as weights and measures, velocities, pressures, inclined planes, planetary motions and measurements etc. Secondly, the less rigid instinctive laws governing 'living organisms', such as plants, animals, fish, birds, insects in the human domain. Both areas provide motivation to strongly influence my work.

In recognising the natural world, the entire physical and phenomenological domain, which falls into the category of the "thing seen", the artist, through drawing, defines and encourages understanding, both of the practitioner and for the viewer. Early primitive tribes interpreted directly from nature the images of animals and their own human form, or scratched simple signs, symbols and abbreviations, on the walls of their caves. From these beginnings of what we now define as 'art', to hieroglyphics, writing, (even including today's multifarious array of graffiti), the mark can identify, the 'thing seen', and 'the thing imagined or invented', (the journeying of the imagination and fantasised realms). It can also represent recalled experience, the 'thing remembered', including people, locations and environments. It is more likely that working from memory gives one the opportunity to include feelings and sensations, experienced and recollected, as one is not being overly influenced or seduced by the imagery and colour of the 'thing seen', with its visual information supplied. The memory needs to be relied upon, and in so doing these other responses are summoned.
Shapes and forms created on a two dimensional surface (including the written languages of all cultures), those shapes which appear flat, and forms giving the illusion of three dimensionality, offer communication to the viewer. In addition the accumulative effect of the recorded history of art, architecture, and all the graphic design factors, provide a virtually inexhaustible reference library and resource bank of signs, decorations and symbols.

For example, to architecture, a drawing could be a profile or plan, and evidence of concept and construction. In sculpture, (drawing three dimensionally), the journey line could convey form, identification, and location implying space, environment, atmosphere, distance and direction. The 'journey' line identifies the result of training of the eye to describe through the medium held in the hand, the periphery or edge of the image, object or form. This 'journey' can also be taken to describe movement across the form, such as undulations and recesses, using such devices as pressure, tone and directional change.

In painting, as with writing and gesture the line can itemise, systematise, analyse and describe.

It would appear then, that drawing can take many forms and fulfil a variety of functions.

Limitations and advantages apply as to whether the medium used is wet or dry, and observations made in relation to drawing may equally apply to painting, in this respect.

Whether the mark is dot or dash, line or patch; whether one is using a dry or wet medium or any mixed combination of media; the differentiation as to one's activity being drawing or painting, is in the artist's mind and is the artist's decision alone.

During one tutorial by Orban, he told us of a definition for art attributed to Kandinsky. "That art is a creative activity, of inner necessity, and in a 'certain order'."
The experience derived from being in touch with establishing this 'order', as implemented through the artist's own craftsmanship, conceptualisation and ability to convey content; with achieving harmony, and unifying and balancing these three components, in the presentation of a finished work, should promote enjoyment. This discourse, i.e. the relationship between the artist and the work in process, in the seeking of some mystery or perhaps miracle, and the resulting enrichment for the artist, defies explanation, because of the intensity and uniqueness in respect of every day human experience. It is rare for people to remain in or even attain a perfectly balanced stance, while walking this tight-rope. This process is seldom fully or succinctly discussed by the artist, as it is a private domain, i.e., when the process of the making of a work of art is experienced, felt, and not easily explained.

"The most important tool the artist fashions through constant practice is faith in his ability to produce miracles when they are needed. Pictures must be miraculous: the instant one is completed, the intimacy between the creation and the creator is ended. He is an outsider. The picture must be for him, as for anyone experiencing it later, a revelation, an unexpected and unprecedented resolution of an eternally familiar need."6

However, as the result of this interaction is the visible object, it is becoming increasingly a concern of the artist to provide both subjective and objective explanations, in order to evoke an interactive response with the audience, to communicate with them, in relation to the three areas of concern mentioned, and to help understand the artist's approach to a work.

In establishing the visible marks defined as drawing, delineating may be seen to be malleable and flexible, requiring concentration; e.g. hand-writing and calligraphy. Or, it may be rigid and fixed in demanding attention as on billboards and road signs. All can be bound to technical and material concerns or provide textural creative restlessness, entertaining, interesting and sense motivating stimuli.
The converse is the negating of marks by removing, obliterating, destroying, covering, veiling, masking or by erasing, smudging, blurring, by rendering illegible or indistinct, corroded or aged. It is possible that the energy expended to this purpose may be construed as a means to establish altered states. The energy spent in this way is an integral part of the surface so treated, and remains an integral part of the surface even though evidence of marks may not be visible; this also may be felt and experienced, though not necessarily easily explained.

To an artist, the negation of marks is observed in a very wide range of activity e.g. cleaning, repairs, maintenance, during daily mundane chores; or by activity of the elements of natural forces, and the removal of marks from self and surroundings. All of these associations broaden the artistic vocabulary.

The fundamental function, which mark-making/drawing has within the artist's repertoire is based on apparent contradictions and paradox. "On the one hand, in its independent position, on its character as an autonomous work which is perfect and complete in itself and on the other hand on its willingness to be incomplete and fragmentary, not rounded-off, in its openness, spontaneity and transparency; in short: in its closeness to the creative impulse."\(^7\) It can refer to or rely on traditions or abandon them, in the instinctive urge to express in gesture, or in an intellectually controlled contour; or in the intuitive response to inner sub-conscious directives, that may at times be inspired. In the cultivation of the cognitive capacities, (perceptual, conceptual, sensual, intellectual), the artist can draw from the observed world and also from non-recognisable sources.

The artist, through drawing and painting can convey a wide range of experiences to the viewer: the search for the meaning of life, existence and survival, finding one's own bearings in the surrounding world; making an environment based on one's own integrity; to identify, to gain awareness, to organise, analyse and systematize. The desire to understand, to experience relationships, to make statements about oneself and humankind; to take a philosophic stance, to enrich one's inner life; to involve the
feelings, senses and intellect of the viewer by way of participation, communication and stimulation evoked by viewing creative processes and results. I acknowledge self expression as a basic need which should not be thwarted in the search for knowledge, truth and wisdom, and the urge to solve cosmic mysteries, extend scientific, technological and ontological enquiry. These pursuits must ultimately enlighten the spirit.

Mondrian reaffirms this notion:— "For pure art then, the subject can never be an additional value, it is the line, the color, and their relations which must 'bring into play the whole sensual and intellectual register of the inner life...', not the subject. Both in abstract art and in naturalistic art color expresses itself 'in accordance with the form by which it is determined,' and in all art it is the artist's task to make forms and colors living and capable of arousing emotion."8

In summation, I propose that the drawings and paintings in the two solo exhibitions represent some of the components from an amalgam of properties, in their intricate, eccentric mix of who I am, as a human being 'doing' what I 'do', as a painter, at this point in time.

Souza, when asked the question, 'What do you think art is?' - replied without hesitation, 'Art is what I do.'9 But he did not explain which word should bear the emphasis.

If I go beyond this proposition, verbally, in an attempt to review my work, I would need to be a scholarly critic; if I theorise about making of the work, it would be useful to be a theorician; to contemplate the meta-physical stance of the human being producing the work, I would need to be an accomplished philosopher: I have analysed the works as a technician, but to use the correct language in written form, I would appreciate the capabilities of an academic writer or author. I may fill none of the roles adequately, or attempt a little of all of them, including the ability to type; but what the two major presentations of my thesis shows, is that what I am being, is a painter.
"With an art that weaves together so many strands, no single thread of interpretation can adequately unravel the whole fabric."\textsuperscript{10}

Bronowski in 'The Ascent of Man' puts it even more succinctly when he observes, "There is no absolute knowledge. All information is imperfect. That is the human condition."\textsuperscript{11}
ARTIST'S INTERPRETATION & HER APPROACH TO THE ARTISTIC PROCESS

The artistic concerns with which I have been involved, since the mid 1960's, have been related to the abstract expressionist movement, a mainstream mode of artistic endeavour during this period, and also to processes initiated at the Bauhaus. However, a continuing trend in my work has emerged, which has been called biomorphic abstraction (biomorphic meaning living form).

The motivation for any particular work, or series of works varied, but, often developed from intuitive beginnings of a curvilinear, calligraphic, map-making gesturing, and working from the inside - out. The rapidity of execution was not the result of self-abandonment, but the fruit of spiritual concentration and a mastery of gestures; technique that was the very opposite of automation, reflex action or release of inhibition. The result was often bio-morphic and organic, even visceral, in its figurative connotation. My work begins by drawing using mostly dry media, and in the same way for painting applying wet media, by rapid mark-making usually over the entire surface of the ground, and employing a variety of instrumentation.

During this time, I made several series of small and large collages in which the inspiration was often the quality of the hand-made paper itself, (as in the case of a rice paper "Bali" series). No physical drawing was added by any medium, as all shapes and forms were cut, torn, or "drawn" by using knives, scissors, scalpels and the like. In other collages a wide range of found material, coloured magazine and photographic imagery was applied, in addition to an extensive selection of hand made papers collected from Japan, India, Katmandu and other countries around the world.

This type of 'surgical' drawing has injected a deeper sense of analytical abstraction, and I agree with Moore, when he states "All art is an abstraction to some degree....."
Also a refined attention to detail by the articulation of pattern making and decoration has added a significant vocabulary to my language, and forms part of a personal history, which in no way can be reduced to external influences alone.

This progressive effort in expression is highly stimulating to the artist and permits an ongoing dialogue, interaction and enrichment of inner knowledge. Indeed, a so called finished work is often the beginning of the next new work, which may be similar or entirely different. The artist is not always conscious of the source of inspiration, but is receptive to the notion that work springs from a reservoir of acquired information and knowledge from an indefinite period. Because of the unconscious nature of much of the creative process, one has the impression of being used as a channel through which the creative energy moves or flows. The process is humbling, yet paradoxically is able to raise the consciousness to increased levels. Through the expression of this energy, which is awesome and infinite, an inner strength is acquired, which is often experienced as joy.

As Soulages remarks, "All artists imagine they are alone with their canvas. I know perfectly well that I belong to a particular culture, a society and an age, and that I am also an individual with a character of my own. But historical context and personality are only the ground out of which a work is nourished, they do not determine that work; they are the substance from which it is fed, but also the limits to its freedom."13

When a language of lines, shapes and spaces has structured the surface being worked, the process of relating the colour is undertaken. Often, the initial grid or network is used as a guide, and may be obliterated as the work develops. Alternatively, the grid may be emphasised, and still be in evidence, unaltered at the completion of the work.

Explanations used in the analysis of paintings and drawings will refer to positive and negative areas, which imply the image or object in its environment, or a shape or form defined in surrounding space. Normally the negative area has secondary representational function; it is a support system of lesser import. Negative spaces are
generally peripheral to the positive shapes and often extend to infinity in that the sides of
the shapes have not been determined. Positive forms are mainly enclosed within the
picture plane and may often remind the viewer of some identifiable subject matter. e.g.
sometimes the forms remind one of flora and fauna. There are also forms and shapes
that are non-referential, and purely abstract in their geometric non-objectivity.

The word 'background' is not used to describe the shifts of planar depth implied in any
work.

As all paint on a two dimensional surface is applied in a juxtaposed or superimposed
system, in many of my works it is intended that this interaction be complex and not
easily read. It is my aim to establish the subtle interdependence of all systems, which
commence as independent marks, and ultimately form a unified, integrated whole.
Levels of space are implied, in that images may appear to be completely flat, have the
illusion of three dimensionality, or exist in what is called shallow space. Shallow space
limits the depth of field and perspectives of recessional space. In the dynamic
structuring of compositional elements, I refer to 'open' and 'closed' compositions.
'Open' implies that the information continues beyond the picture plane on all sides of the
format. 'Closed' composition requires that all imagery be contained within the picture
plane, and rarely touches the sides of the format. Any combination of the structural
systems may be implemented.

Other compositional factors describing the type of structures will include axial, radial,
spiral, circular, diagonal, vertical and horizontal shifts, and occult systems. Occult
systems imply overall dispersement of the elements, either random or ordered
systematically, and which appear to extend beyond the edges of the picture plane. The
occult description would embrace such systems as fragmentation and divisionism as
used in mosaic or jig-saw patterning, which often occur in my work. A variety of
combinations of the above directional systems are also employed.
Technical devices described will include references to the principles of design; e.g. repetition, gradation, domination and sub-ordination, variety, rhythm, balance, congruity, alternation, proportion, contrast, sequence, parallelism, transition, emphasis, harmony and unity. All these principles apply to all the laws of the two-dimensional language which are line, form, shape, colour, space.

Colour concerns will include values, tones, hues. Size, scale, direction and texture have also been considered. A full range of colour is described and implies the use of the entire colour spectrum, (but not only in spectrum order) with analogous, harmonious and contrasting colours of the chromatic scale, together with the achromatic value scales of black and white, through warm and cool grades, high and low, major and minor keys, dark and light values, and the tints and hues of primary, secondary and tertiary colour.

Each painting becomes a layering of skins, (super-imposed applications of pigment), which sometimes allows lower strata to remain revealed, or sometimes there is overlaying and overlapping with opaque, dense, textured, and or patterned layers. There are also instances of transparent glazes. In the process of destroying, preserving and creating anew, the work develops, as a dialogue between the artist and the work, until as Picasso once was reputed to have commented, that "with any luck the painting wins".

Kandinsky in his 'Reminiscences' remarks, "Painting is a thundering collision of different worlds, intended to create a new world in, and from, the struggle with one another, a new world which is the work of art....The creation of works of art is the creation of the world."14
RELATIONSHIPS

"What is important in painting is the connections, the relationships between things."
(Soulages) 15

"Relationships" immediately implies we are not absolute or independent beings, but are connected and interdependent. For example, much of my freedom to develop as an artist and consequently as a human being, is dependent on the understanding and tolerance, mutual complementing, and reciprocal exchanges, which form a common denominator in my marriage. I have been married for thirty seven years, and my husband has honoured his responsibility by providing a stable emotional, and a shared physical and financial partnership, which has resulted in complete interdependence and the pursuit of our separate interests.

Also the understanding, respect and constant contact with my parents, my sisters and their families, (having had no children of my own), my friends and acquaintances, have afforded continuous support and encouragement. The bond with my immediate family has remained close, as they are living within accessible distances. This has reinforced a sense of nearness emotionally, which has proved supportive in times of frustration, has promoted a feeling of belonging, and has provided the opportunity to share in the telling, and reporting aspects of the process of painting, and in the personal associations in connection with my life and practice. However, the deep intuitive aspects can be talked about with very few, and I find the writing even more difficult.

In formulating my individual philosophic stance, I must also acknowledge the valuable assistance afforded during numerous interactions, involving many personal relationships. My early introduction to the Church of England was sound and unquestioning. When I married my husband (who also attended the same church), he
encouraged me to question dogma. I began to read extensively and to be open to philosophic ideas from other people. I had access to the Theosophical Society Library through a fellow artist, and I read comparative religion and philosophy, and attended a variety of lectures on these subjects, by many different speakers. Also, the writings of other artists have strongly influenced me during my career and the accumulation of quotes from reading and other sources, (such as tutorials) stay with me, and spring directly to mind.

Meditative practices and exercises carried out over many years, have facilitated the ability to self-discipline, to concentrate, reflect, consider, contemplate, dream and invent.

I find myself in complete accord with Carl Jung when he confesses, "I have often asked myself whether those days on which we are forced to be indolent are not just the ones we pass in the profoundest activity."16

My spiritual search has been constructive in forming thinking processes, opinions, ideologies, and in the development of personal ethics and integrity. This is an open-ended process, subject to speculation and change, is constantly in flux, and forever forming and evolving. As a result, my work is constantly changing. I identify with the 'modern primitivism' mentioned by Léger in his "Functions of Painting":- "New subjects, envisaged with the contributions of the freedoms that previous experimentation has offered, must emerge and establish themselves without any relationship to the old subject matter, not even the best of it. There is a modern primitivism in the intense life that surrounds us."17

As well as relationships with my immediate family and friends, there has been a richly rewarding variety of interactions, and particular connections with certain individuals, with whom I have enjoyed meaningful exchanges, and with whom I sustained rapport over many years. These have given meaning to the expression of my personal life, and subsequently to my work.
I believe that the tropical, organic, living form and vivid colour now evidenced in my current large paintings, reflects my sense of belonging. The security and the intimate knowledge gained from having lived all my life in Brisbane, Queensland, has developed and nourished the roots attributing so strongly to my provincial, regional, and nationalistic affiliations. It is also possible for me to recognise, retrace and connect the sources derived from other cultures, and how these influences appear in my work. Refer to P.110 in the analysis of the four panels titled RELATIONSHIPS. The encounters experienced in the many countries visited during study programs, and also while travelling within Australia, have made incalculable contributions to the repertoire of impressions and abstractions. Their possibilities for new combinations, and relationships continue to provide a virtually unlimited resource.

In addition, the resources of nature in its manifold manifestations; my immediate environment; the broader ecological topics, which influence directly and indirectly the entire planet, touch and concern me. Television, film, mass media, music and the arts in all forms of expression, offer links with a network of associations which inter-relate, deal with, interest and affect, and have intrinsic implications in establishing an holistic stance.

In Gabo's opinion, "the artist's mind is a turbulent sea full of all kinds of impressions, responses and experiences as well as feelings and emotions. Some experts on art assert that the artist does not really have more of these emotions and feelings and impressions than the ordinary man who is not an artist. This may be true or false, but what they apparently fail to see and to assert is that in the artist these feelings and responses are in a more agitated state. He is more concerned with them, and the urge to express these experiences is more intense in him than it is in the ordinary man. And that, I suppose, is the reason why the artist's mind is not only turbulent but sometimes, alas, troublesome also."
The above mentioned areas and systems only hint at the interlocking, meshing and webbing which create *relationships* for this individual with all my activities, conscious, subconscious and unconscious. This applies in every sense to the painting/drawing artistic process, which can during long hours of making works be, of necessity, a lonely activity.

Indeed, "for the artist, the dialogue between consciousness and the outer world produces such a quickening of his capacity to feel and to comprehend a new psychic reality that the resulting flash of identity leaves him naked and alone, unrelated to anything save himself."19

There is a vast area of on-going research which constitutes the artistic process still to be described. The relationship of the first mark to the next, and ultimately to the last mark committed to the work, the inter-relationship of the qualities and quantities and types of marks and their associate colours, the development of line to patch, shape, form and their relationships with surrounding or environmental space, the intuitive relationships with the conscious controls and the selection of colour and every other component go to make the total work. Mondrian speaks of rhythm, balance, and the very plastic nature of the pigment itself as provoking an emotional response for many viewers, when he states,"throughout the history of culture, art has demonstrated that universal beauty does not arise from the particular character of the form, but from the dynamic rhythm of its inherent relationships, or - in a composition - from the mutual relations of forms. Art has shown that it is a question of determining the relations. It has revealed that the forms create relations and that relations create forms. In this duality of forms and their relations neither takes precedence. The only problem in art is to achieve a balance between the subjective and the objective. But it is of the utmost importance that the problem should be solved, in the realm of plastic art - technically, as it were - and not in the realm of thought. The work of art must be 'produced', 'constructed'. One must create as objective as possible a representation of forms and relations. Such work can
never be empty because the opposition of its constructive elements and its execution arouse emotion."20

He also goes on to emphasise the importance of relationships. " In our time, which is reproached for not having a style of its own, the content of art has become clear and the different tendencies reveal more clearly the progressive succession of artistic expression......at present, therefore, one can review and judge more surely the whole culture of art. We are now at the turning-point of this culture; the culture of particular form is approaching its end. The culture of determined relations has begun."21

The interaction of the brain's directives, with the resultant making by the hands, reinforced by the feelings, is represented in my work. The grid like systems or compositional orders are mapped by the hands as ideas from the mind. The installation of jig-saw like pieces and the relating of fragments and mosaic divisioning by colour are also thought and felt. The texturing, patterning and embellishment of the works as original compositions is demonstrated emphatically in REVELATION and described on p.125.

Indeed in the four larger oil paintings of the second exhibition, the adaptation of the anatomical triad, head, hands and heart, has been the basis of the theory expressed under the headings Concept, Craftsmanship and Communication in this submission. Soulages once more reaffirms my opinions. "I have never thought that painting could be reduced to its material aspects. A reality of a work is the threefold relationship that is established between the painting, as object, the painter who produced it, and the person looking at it."22
a. CONCEPT

Francis Bacon states: "Some paint comes across directly on the (central) nervous system and other paint tells you the story in a long diatribe through the brain."23

The brain in left and right hemispheres promotes, deduces, reasons and puts into action the concepts, ideas, notions, abstractions, thoughts and theories. The mind triggers mental approaches, suppositions, precepts, images. Prototypes, reflections, impressions, fancies, myths, allegories and inventions may be envisaged. All that is encompassed in the observations, the history of art, humankind, and the universe are an endless resource for thought processes directed to the creation of new work.

The motor side of the brain promotes action, and the emotional side stimulates desire. The mind, and the parasympathetic nervous system, co-ordinate the ability to differentiate the dualities of positive and negative, and all their qualitative informants: e.g. good and evil, right and wrong, known and unknown and past and future etc.

Gorky observes: "It is my feeling that form is the language of a given time, and it is that which must be constantly sought. Many emotions and experiences are ageless....Some are more readily conveyed than others.....I seek to form a language which will express my ideas for our time."24

In accordance with my personal experience, I seek to express the idea formulated by observation and discernment during many personal relationships, that with the inflation of ego and super-ego individuals can dwell excessively in the past, reflecting on what might have been. Alternatively, emphasis can be placed on contemplating the future with manipulative intentions, or (to the extreme of fanaticism), all to the detriment of maintaining a balanced stance, based on discretion, compassion, tolerance and love. The desirable, holistic stance is the ability to maintain a 'centred' stance, aware of past and future, but participating as a detached witness to the play all around, not becoming nostalgic for the past, or overindulging in projections about the future. Living in the
'now', the present, giving full attention to the current task in hand is the most discriminating stance. My work is based on the concept, that with attention focused and concentrating on the inner spirit, and divine order, the artist may aspire to perfection, and by relying on spontaneous decisions make direct connection with the all pervading energy of the universe.
b. CRAFTSMANSHIP

The "thing remembered" needs the co-ordination of the head and the hand, if it is to be conveyed onto a surface, and to communicate.

The hands may work together or independently of each other, employ skills with grace and style, elegance or neatness, deftness and ease. They make, do, assemble and form things. They may address with proficiency, competence, efficiency, faculty, capacity and capability. They may seek perfection through art, artistry and clever application of technical devices, or employ contrivances, clever, slick, or facile tricks. The attainment of physical attributes, indeed the 'how', of craftsmanship, may develop style, technique, may imitate, or create.

Bronowski describes the hand, when it uses a tool as an instrument of discovery. "The most powerful drive in the ascent of man is his pleasure in his own skill. He loves to do what he does well and, having done it well, he loves to do it better. The monuments commemorate the builder."

Braque reflects: "The painter thinks in terms of form and colour. The goal is not concerned with the reconstitution of an anecdotal fact, but with constitution of a pictorial fact. One must not imitate what one wants to create." 25

Other elements in the area of craftsmanship are the sense of time, the speed, as in calligraphic gesture, pressure, pace, and period of the duration of the work; and the element of placement as in the indication of composition, direction and space elements of the project.

The "thing seen" may be recorded by the hands using a variety of methods.

In addition to a variety of functional techniques, a wide variety of materials and instrumentation may be used. Tools all contain their own possibilities and limitations.
Particular techniques involve rejecting the rules and concepts that govern them, as well as the order they imply including the setting of new boundaries.

As Dubuffet reflects, "what then are my methods--my ink, liquid vehicle of a fine pigment, my scattered dust, the pressure of my hands on the paper----but methods borrowed from nature, those she repeats everywhere, always the same."26

Under the heading of technique is provided the variety of means to make work, but the assumption that good techniques or even excellent craftsmanship alone can achieve the work or art, is an illusion.

Malevich contributes:- "If one insists on judging an art work on the basis of the virtuosity of the objective representation- the verisimilitude of the illusion- and thinks he sees in the objective representation itself a symbol of the inducing emotion, he will never partake of the gladdening content of a work of art."27

Together with the traditional use of media, eg. pencil, coloured pencils, graphite, chalk, pastel (soft and oil) crayons, charcoal, pen and ink, conte, watercolour, gouache, acrylic and oil paints; there are a range of new technical utensils. e.g. computer, isograph, oiled charcoal, industrial lacquer, white scratched or knife cut pasteboard, and all the expanded possibilities of collage, montage, kinetics, neon, laser light and others.

Indeed it would seem appropriate to say 'one may do whatever one can do', in the unrestricted use and application of materials.

In the works in this submission I have chosen to express through limited and traditional materials and techniques. One of the reasons for making my major works in oil paint probably has its origins in my early traditional training in that medium. I still identify with oil paint as being the most challenging and demanding, and also the most satisfying. I respect the traditions of art, even though I have broken with many past practices for the purpose of growth through experimentation. Also as much of the work was made in Wollongong, there was a matter of transport and practicality of
materials used to be considered. For the large drawings, coloured charcoals were chosen for these reasons, for the wide range of colours available, and the need for the drawings to be rolled up while being transported.

"What matters to me is what happens on the canvas. No two brushstrokes are ever the same. Every stroke has its own specific and irreducible attributes: shape, length, thickness, consistency, texture, color, and transparency. Any particular brushstroke establishes relationships with other forms on the canvas." (Soulages.)

It is now the opinion of this artist that training systems, in general place far too much emphasis on the activities of the hand, in the 'doing' or 'making' of the work, and in the establishment of so called styles, the adherence to current fashions and 'isms', and the learning of a vocabulary of techniques. It has also been my experience to have seen drawing as a fundamental craft badly neglected in the past. However, 'how' a work is to be achieved, has invariably received more attention than an infinitely more important area of concern. This is, an appropriate amount of time and emphasis being placed on the development of the inner resources of the individual to encourage and ensure that the expression of qualities of character and integrity be considered. Teaching one how to feel, to use one's senses, to recognise inner feelings and then how to express these feelings and sensitivities, should be given even more attention and concentration than in the past.

As Edvard Munch confirms:- "Art is the opposite of nature. A work of art can come only from the interior of man. Art is the form of the image formed from the nerves, heart, brain and eye of man. Art is the compulsion of man towards crystallization."
students have been women, expected by society to be endowed with just such a natural ability. In my experience, this has not been the case.

"How I could wish for some catalyst, some alchemical ingredient that, tossed into the crucible of men's actions, would free the dross from the gold of man's nature and send the impurity to the top of as scum, where it might be skimmed and removed. Or that there existed a key which in all respects fitted the bizarre twists and turns of a man's contradictory character which, inserted, should turn the tumblers of his soul and unlock that which was noble in him from the base." 30

Rene´ Huyghe, in preface for exhibition of Georges Rouault works in Albi, refers to the same need to see the soul as central to the creative in humankind.

To sense and to love Rouault's work we must "start from the centre, at the very heart of the circle from where the whole thing derives its source and meaning: and here we come back again to that forgotten, outcast word, the soul." "Indeed, the soul- as Rouault's painting proves - possesses an inner light, the light that an inner vision knows and expresses in the world of brilliant colors, in the world of sunlight so that a veritable reversal of psychological perspectives is demanded of those who seek to understand, at the same time that they love Rouault's painting".31

"The soul inaugurates. Here it is the supreme power. It is human dignity."32

It is my considered opinion that the individual and consequently the society suffers irreparably, if by rigid regulation, the humanising sensitivity is not kept alive, nourished, healthy and growing.

Matta substantiates that:- "Art serves to arouse one's intuition to the emotion latent in everything around one, and to show up the emotional architecture which people need in order to be and to live together."33
c. COMMUNICATION

Communication predisposes the readiness to impart to others with an openness and freedom from reserve. Communication generally or always implies something intangible to exchange with the receiver, to share or to have an interchange of thoughts. It requires participation to enable one to bestow or confer for the purpose of joint possession or for some connecting to take place.

Meaningful communication for me personally comes from the heart, and combines with the co-ordinating messages from the brain (head), together with expressions made by the performance agents (hands).

I feel my initial responsibility to be, COMMUNICATION with the SELF, and the communication with my inner and outer 'self' is achieved primarily through my painting and associated concerns.

Beckmann in "On My Painting", sees the search for self as being paramount. "Self-realisation is the urge of all objective spirits. It is this Self for which I am searching in my life and in my art." 34

Different paths which we follow at times indicate influences, conflicts, failures, disappointments and breakthroughs. The sum of past experiences opens up new avenues for investigation, and calls into question what has been achieved.

I am not suggesting that other than an holistic stance should be sought. It is unlikely that any of the three areas of concern could operate independently. It is in the balance and the proportion of the application of the three components that ratios become apparent.

So the physical evidence is necessary to experience growth. One is required to be involved in the 'doing', to awaken the powers of the individual, expressing through cause and effect.
"(Art is a ) method of opening up areas of feeling rather than merely an illustration of an object." in Francis Bacon's opinion.35

Achieving the ability and accepting the responsibility for one's personality, (sometimes called freedom in expressing feelings, being an individual, being in touch with self), controlling and conveying one's thoughts are desirable aims, to be sought through meditative practices. In my personal opinion, this discipline is as essential, and perhaps more necessary an undertaking, than the long years spent in exercises of a practical technical nature, in gaining skills exclusively for the use and application of a wide range of media. Technique is a means, not an end in itself.

However, responsibility which goes hand in hand with the encouragement of such freedom, should be accompanied by self discipline - not disciplines imposed by others by force, or by traditions or conditionings, that preclude flexibility and inhibit or impede the freedom to struggle and experiment, enquire, question, search, and research.

"Art shapes man's visual perceptions of things outside himself while embodying also the workings of his inner mental life. Theoretically, such a correspondence between objective and subjective realities presents an ideally balanced creative position. For it means that the artist is a participating intelligence in the life of nature, yet is led back into himself as the reverberations cause him to experience new levels of thinking and feeling."36

Having been involved in artistic endeavour for most of my adult life, it is my opinion that any art which communicates and lasts, must eventually be concerned with the transcendental, or at least give evidence of transposition to the metaphysical. Such artistic intentions are different from every day activities and usually become unconcerned with solely practical purpose or utility.
For as many individuals as exist, responses and reactions vary, when confronted with the making, viewing or appreciation of the work of art. They depend, not only on the causes and effectiveness of the work of art, but on the receptivity of the individual. Such response will be affected by all of what the viewer brings to a work e.g. changing mood, and bodily conditions; familiarity with art conventions, past or present, style and fashion shifts, prejudices; past experiences; environments; and the physical presentation of the work. These influences affect the practitioner as much as the participator.

With so many external demands of expectation, for this artist the philosophic ability to 'centre within' plays a significant role in achieving equilibrium, and in sustaining balance. Here too intuition plays a most significant role. Sometimes the instinct flashes a signal, but mostly the educated eye of the intuition, is the reliable source in directing critical decision making with regard to discrimination and selection.

"Art shows that... intuition becomes more and more conscious and instinct more and more purified.....Intuition enlightens and so links up with pure thought. They become an intelligence which is not simply of the brain, which does not calculate, but which feels, and thinks. Which is creative both in art and life."37

So I can confidently assert that "one quality common to art of worth is an emotional experience of some kind."38

This emotional experience makes one feel something, whether superficial or profound, like or dislike.

Development of human sensitivities and the honing of awareness is a prerequisite to this experience. To become aware of stimuli, to promote sensitivity and openness to emotions, one must make use of the senses: sight, hearing, smell, taste, touch and the poetic implications of communication by language, expressed in all their many and varied forms.
"The central, subtle nervous system and the five organs of perception react; feel realisation and actuality experienced (not explained) as revelation. Such a truth is absolute".39

Aesthetic experience in the arts, indeed all types of parallel experience can provoke intense joy. It gives a sense of belonging and reassurance, and the impression of access to a reality greater and more important than the ordinary world, i.e. the spirit is enriched through the world of creativity. For me an inexhaustible source of information and stimulation is through communion with nature, and manifested through the 'thing seen', the 'thing remembered' and the 'thing imagined' or invented. Through loving, consciously, sub-consciously and super-consciously, a totally involving experience of hyper-aesthetic awareness makes gratification of physical desires or materialistic gains or quests for power, superficial by comparison.

"There is something about the emotional level which makes it distinct from ordinary material experience, and although one can pass from the ordinary to the aesthetic repeatedly, there is always this awareness that one is moving into a different dimension." "But there is another quite different type of art experience which is rare in modern conditions. This is a deeply moving experience which has repercussions long after the event, giving to the whole of existence an uplift and refreshment. It is always exhilarating, and at its most intense, rises into ecstasy."40 "Only the experience itself can fully convince one of its reality and power".41

On the subject of reality, it would appear "we know only two realities: the one around us and the one within us.....Communication from the first to the second is effected through the senses.... Communication from the second to the first is made through action - action which enables us to project our forces into the outside world and to observe the consequences."42

My personal quest confirms that my deepest human desire is fusion with the divine, and the creative act of making art is for me part of this process.
Orban reiterates:- "The experience of creating something from nothing is more exciting than the actual result."43 "The creative responsibility of the artist has very little, or perhaps nothing, to do with his moral obligation towards society. The artist's responsibility is a moral obligation to himself. He has to be honest with himself. Ambition, vanity, greed and many other human weakness must find no place in the artist's character. Inner success has to be differentiated from worldly success."44

It is my earnest opinion that any attempt to analyse, dissect or intellectualise the creative act, while the process of "making" is being exercised, is counter productive. However, at the conclusion of the work, the artist, as well as the viewer, is able to stand back and make an objective observation. Then one could discuss many aspects of the work, as evidenced in the roles played by critics, theorists and analysts. From a personal viewpoint results are to me, probably as surprising and unexpected in the assessment of the final inter-relationship of the images, as they are likely to be to any casual onlooker.

De Kooning reflects:- "For surely it is talking that has put 'Art' into painting. Right from there to here all art became literary......That is no contradiction, however. The art in it is the forever mute part you can talk about forever". 45

The 'thing imagined or invented' requires the totally integrated hand, head, and heart, expressed by the whole being.

Some artists call their work their religion.

Franz Marc contributes:- "This art is our religion, our centre of gravity, our truth. It will be profound enough and substantial enough to generate the greatest form, the greatest transformation the world has ever seen." 46

It is also from experience that I believe that a transfiguration, transforming or transposing of events occurring in the mind, heart and soul of the artist should take place. Should this not transpire, then the result is likely to be ordinary.
No doubt, the above observations may or may not be true for others. Numerous styles, attitudes, opinions, beliefs, convictions, and doctrines co-exist.

"In any period, the history of art is multi-layered; numerous styles co-exist, young artists adopt the authority of the new international language while, mature artists refine and develop, with equal validity, a personalized statement of the style of their youth." Further, "art must effect its own context. Art as a social statement does not take its power from the images as such but from their ability to affect the viewer through their social, emotional, intellectual and cultural resonances. Images are but words within a sentence, a sentence within a story."47

When talking about art of the 1980's Robert Lindsay discusses ways in which the themes of art have changed over the past two decades.

By way of example, "characteristic themes in Vox Pop are the apocalypse, death and religion, violence and disorder, the theatre of the body and diaristic self-perception - in short, a humanist search for a new meaning away from the apparent pluralism of the 1970s which witnessed the demise of the internationalism of the optimistic 1960s." 48

The laws of the visual artist's vocabulary are line, shape and form, colour and space. These components establish the 'tangible' irrefutable principles of the two-dimensionalist. In addition, there is the so called 'intangible' area referred to above, which in a word represents the integrity, the soul of the individual artist. This unique quality, while unable to be described in any tangible way and not quantifiable, actually constitutes the reality, for me. This reality can give those results of timelessness, is potently humanising, can reclaim and restore, and can become a civilising, evolutionary force.

Time is of the essence, indeed the time is now for civilisation to acknowledge and encourage the cultivation of human sensitivity, in a positive, collective, all-embracing
way, and on a world-wide scale. It is the individual, independent responsibility to be
interdependent and co-operative in attitude, working to establish unity.

In discussing his ideas on the evolution of art, Mondrian also touches on the importance
of the element of time - "If non-figurative art is born of figurative art, it is obvious that
the two factors of human duality have not only changed, but have also approached one
another toward a mutual balance, toward unity. One can rightly speak of an evolution in
plastic art. It is of the greatest importance to note this fact, for it reveals the true way of
art; the only path along which we can advance. Moreover, the evolution of the plastic
arts shows that the dualism which has manifested itself in art is only relative and
temporal. Both science and art are discovering and making us aware of the fact that time
is a process of intensification, an evolution from the individual toward the universal, of
the subjective toward the objective; toward the essence of things and of ourselves....A
careful observation of art since its origin shows that artistic expression seen from the
outside is not a process of prolongment but of intensifying one and the same thing,
universal beauty; and that seen from the inside it is a growth.".49

It is the spirit being established together with its potential growth and evolution that I
feel is the most important aspect of the experience of making. I have experienced the
white ray referred to by Kandinsky in the following quote. "That is the positive, the
creative. That is the good....the white, fertilising ray...." " This white ray leads to
evolution, to elevation. Thus behind matter the creative spirit is concealed within
matter. The veiling of the spirit in the material is often so dense that there are generally
few people who can see through to the spirit. Thus, especially today, many do not see
the spirit in religion and in art. There are whole epochs which disavow the spirit, since
the eyes of people, generally at such times, cannot see the spirit. It was so in the
nineteenth century and is, on the whole, still so today. People are blinded."50

The holistic stance is of a collective nature in that an enlivened, enlightened inner spirit
is potential in each individual; is absolutely one with the collective consciousness and all
pervading energy; all spiritual manifestation is from the one source; in my humble opinion ALL is ONE.

However, it must be added that a constantly centred stance is not easy to achieve. Gratification is unpredictable, and the personality can be fraught with anxiety and frustration, or in the case of some displacement or blockage to the emotional function, the degree of critical assessment on reflection, could sometimes be so acutely balanced as to appear either very good or very bad in any particular case. It is also inappropriate during the learning process, that single works or events, be critically viewed out of context to the whole. Any interim judgemental view can be detrimental, to the total final assessment.

We are searching for a vocabulary which extends beyond basic language and basic structure. After a century of 'modernity' the desire for less has been replaced by a need for more. The century past refers to the period before the construction of the Eiffel Tower considered to be a prophetic icon of the Modern Movement. There has been a progressive view of visual history dominant and reaching its peak in the International Modern period of the 1920's and 1930's and extending into the 1960's.

In his introduction to "Towards Post Modernism", Collins writes:- "Post totalitarian, post-holocaust, post-modernist thought has attempted to break that mould, and go for evolution rather than revolution".....51"we stand at a point where it may be avant-garde to be rear-guard." 52
THE FIRST EXHIBITION

A continuing interest in abstraction was reinforced by two exhibitions of collages, held in the 1980s, where the use of knives and blades exclusively, extended my drawing ability considerably. As a result, the accent shifted from the exploitation of emotive, intuitive responses previously dominant, to a more cerebral approach to decision making. These works could be called analytic abstractions, though they are still predisposed to biomorphism. These were extended by a growing confidence in the relating of a full range of brilliant colour, used with juxta-posed clarity, within the linear interlacing of intricate grids and interwoven surfaces of ideographs, motifs, marks and colour areas.

"Ideograph- A character, symbol, or figure which suggests the idea without expressing its name." 53
# CATALOGUE OF THE FIRST EXHIBITION

**FIRST EXHIBITION HELD AT THE VERLIE JUST TOWN GALLERY, BRISBANE**

**JUNE 1987**

**OIL PAINTINGS and OIL PASTEL DRAWINGS**

## PAINTINGS

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<tr>
<th>No.</th>
<th>Title</th>
<th>Size</th>
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<tbody>
<tr>
<td>1.</td>
<td>Now (Skeletal Structure)</td>
<td>186 x 115 cm</td>
</tr>
<tr>
<td>2.</td>
<td>Then (Skeletal Structure)</td>
<td>186 x 115 cm</td>
</tr>
<tr>
<td>3.</td>
<td>Swift Calls</td>
<td>93 x 93 cm</td>
</tr>
<tr>
<td>4.</td>
<td>Sound Shifts</td>
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<tr>
<td>5.</td>
<td>Silent Insights</td>
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<tr>
<td>6.</td>
<td>Personal Perspectives</td>
<td>65 x 95 cm</td>
</tr>
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<td>7.</td>
<td>Being Here 1</td>
<td>126 x 110 cm</td>
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<tr>
<td>8.</td>
<td>Over There 11</td>
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<tr>
<td>9.</td>
<td>Symbols</td>
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<td>Integrated Red Curve</td>
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## DRAWINGS

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<td>Repress</td>
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<td>14.</td>
<td>Audience of One</td>
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<td>15.</td>
<td>On The Brink</td>
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<td>16.</td>
<td>Too Soon - It's Late</td>
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<td>Duality</td>
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<tr>
<td>20.</td>
<td>Cutting Edge</td>
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The titles of the paintings which constitute the presentation for this submission, are derived from aspects of self-actualisation theory. The naming of the works occurred after their completion, in accordance with the theme of the proposal and is concerned with the objective conceptualising of the imagery.
NO. 1   NOW

NO. 2   THEN
ANALYSIS OF WORKS

FIRST EXHIBITION

NO. 1

TITLE: NOW (Skeletal Structure)

NO. 2

TITLE: THEN (Skeletal Structure)

SIZE: 186 x 115 cm.

METHOD: Oil Painting on coarse Belgian Linen Ground.

Priming and underpainting in artist's polymer emulsion.

Layers of Chromacryl in colour. Skins of artist's oil paints to entire surface, wet to dry application. Final coat of damar varnish to total surface - Gloss Finish.

PRESENTATION: Coarse Belgian Linen stapled to black sprayed pine 2"x 1" stretcher braced with central vertical and two horizontals at 1/3 intervals.

Framed in 2" walnut stained varnish to timber, flush with edge and 1/2" silver leaf flat edge to face of work. Released from edge of stretcher by 3/8" recessed pine inset stained matt gun metal grey.

DYNAMICS: Both works are occult orders with figurative linear grids:- interactive and interspersed.
ANALYSIS:

The two works were developed simultaneously, using a like palette and similar approach, technically, emotionally and cerebrally.

Acrylic underpaint was applied spontaneously and intuitively in large patches and areas, to which were added interactions of broken curvilinear and straight symbols, motifs and marks. During this process a continuous line, describing an irregular open black grid was figuratively inserted moving right across the field in all directions, horizontally, vertically and diagonally. This provided a dynamic structure which holds the positive/negative relationships in an aerial plan as looking through windows at ground patterns of a landscape, or suggesting an invented mindscape. The larger scale of the formats permits the size of areas to increase, yet still have complex and dense relationship. The compositions are open and suggest the systems have infinite potential to extend beyond the canvas, but the eye is controlled on the surface by the placement, direction and colour of elements in the design.

Colour has been widely extended through red, blue, green, purple, through tone value, and tint. Virtually no chromatic yellow appears on NOW; but there are limited amounts of linear butter coloured marks on THEN.

The most dominant element is a dynamic system of white marks, randomly applied in an intuitive order, suggestive of a chaotic yet highly regulated (in terms of interval) interaction of common components or repeated hieroglyphs. The motifs take on an animated readability and the symbols appear to represent the known: e.g. alphabet, images and abstractions of furniture items, stick like figures of symbolic human form in action or perhaps caught and rendered bonelike as a result of some catastrophe.

Klee observes: "that the objects in paintings may convey dualities serene or severe, tense or relaxed, comforting or forbidding, suffering or smiling"...54 "They show us
all the contrasts in the psychic-physiognomical field, contrasts which may range from tragedy to comedy." 55

Yellow is the colour I associate with my creative and spiritual development. It is the colour I attribute to the creative energy source, and to light. Without the psychological lift established by the use of strong chromatic yellow, which indicates a personal aspiration; the energy of the two works, though still full of life and movement, depict a mood of some pessimism. Much dark tone and rich value in colour has been used, - emerald, burgundy, deep purples and maroons, greys and browns.

All the areas and marks are interlocked in a jig-saw technique of juxtaposition, but the broken nature of the drawing implies super-imposition and interlacing on several layers in depth. The oil paint is rich, opaque and texture is introduced by hog hair brush marks and directional change in gesture and application.

An experience to which these works could be attributed, or at least bear reference in terms of motivation, or meaning comes to mind.

Flying over outback Queensland in a small 'plane at about 8000 ft., and looking down on the landscape of land patterns, in particular, I saw vast reaches of cleared timber, that had been pushed into rows by a bulldozer and then burnt. The results were rows of ash on a grand scale. A surface graveyard of corpses of trees. Then the realisation of pure knowledge and deep awareness came, that the process was being destructive in every possible way. This triggered an overwhelming sense of conscience as a creature of the planet and more particularly of the landscape, and had the same emotional impact as seeing bones of mass cremation and common disposal as experienced by holocaust victims in Europe and in South East Asia. Previous viewings of ancestral remains in a conglomeration in Turkey, New Guinea, and the catacombs in Italy, France and elsewhere, provided a similar traumatic experience. This landscape image engendered increased awareness of western graveyards and tombstones in particular, heightened by noticing the range of images, patterns and symbols, and the attempt at discipline and
order, with the use of repetition in rows. Visits to tended sites for war dead were revived in memory, in the starkness of the white headstones against green lawns, and again the repetitious order of the cross symbol, e.g. New Guinea, Arlington U.S.A., Russia.

The works are not in any way macabre, as may be attributed to an (ashes to ashes, and dust to dust) inference. Rather are they celebratory; but the implication is there that the basic structure of the human anatomy is the bones; and in the painting the white lines have the sense of being the like beginnings. The incised language used, in terms of paint and of composition, and the broken rhythm of the marks, make reference to the monumental structures often used to epitomise the end of the physical system of life. So, reading the signs, and the remains, such as animal bones and human skeletons, or the symbols used as markers for tombs, or the skeletal structures of skyscrapers in cities inhabited or in the process of demolition or destruction, the suggestion is that the "bones" form the initial support system, and remain to also commemorate the end of life on the physical/material plane. These references indicate an extremely wide range of scale, e.g. from Egyptian pyramids denoting an entire culture to crossed sticks marking a single simple grave. The white marks have received emphasis by each one being textured with a heavy impasto application of pigment straight from the tube, untouched. This attracts additional reflection of light and a three dimensional illusion, also adding tactile awareness; smooth and slippery to rough, raised to flat, and thick to thin paint. Small decorative details have been included, but appear as punctuations only.
NO.3

SWIFT CALLS
NO.3

TITLE: SWIFT CALLS

SIZE: 93 x 93 cm.

METHOD: Oil painting on coarse Belgian Linen ground. Priming and underpainting in blue artist's polymer emulsion. Layers of Chromacryl in colour. Skins of artist's oil paints to entire surface, wet to dry applications. Final coat of damar varnish to total surface - Gloss finish.

PRESENTATION: Coarse Belgian Linen to pine stretcher with two horizontal pine braces over wallboard (Masonite) support. Framed in 2" walnut stained timber, flush with edge and 1/2" silver leaf flat edge to face of work.

DYNAMICS: An occult composition, strongly underpinned by a central radial and somewhat formal structure.

ANALYSIS:

SWIFT CALLS is one of a pair with SOUND SHIFTS. In this work the amount of imagery has been intensified, extended, expanded and become more concentrated and complex. It expresses a cacophony of sound amplified by the use of high key light lines which radiate from the centre and travel under stress (tension, breaks and interaction) to the very edge of the picture plane in all directions.

Structures again suggest figurative imagery of a primitive, tribal, tropical rain forest nature. The chaos of intertwining and interweaving vine-like, curvilinear imagery causes a wild jungle of interaction, including implied sound sensations. The negative space is not as evident as in SOUND SHIFTS, but is still dark, dense, and night like.
It suggests outdoor, physical growth with flora and fauna implications. Highly decorated, primitive, tribal or figurative images are totally integrated with the environment.

A range of color, tone, value, and key has been used in blues, reds, and their analogous secondary and tertiary mixes. Green in a wide variety of blended colour interacts and relates to the dominant red/blue scale. Punctuations of yellow increase the staccato interval of sound implication and provide an opportunity for the eye to radiate from the core of the work. The diagonal structure of spokes radiating from a pivotal hub is wheel-like, (with the angles dark in tone and value defined by curvilinear lines), making the work appear to be constantly in motion.

Positives and negatives are highly ambiguous and the super-imposed surface is disciplined and ordered, having been initially achieved in an intuitive spontaneous manner in the underpainting. Each mark has clarity and could be cut out as in a jig-saw puzzle. Mystery is provided by dynamic interaction of juxtaposition and superimposition, and the constant change of colour relationship, direction, size, and quality of the images and signs.

In that the composition is invented sub-consciously, yet crafted with clarity and attention to detail, the power of the combination of these two concerns enhances the meta-physical and psychological intent, and represents the depth of my integrity. The composition is open and conveys the assurance that the unit is but a segment of a larger similar domain or universe. The language, in terms of communication is confident, deeply intentioned and known by the artist, and arranged in conscious awareness using a clear, clean, calligraphy.
NO.4 SOUND SHIFTS
NO. 4

TITLE:  SOUND SHIFTS

SIZE:  93 x 93 cm.

METHOD:  Oil painting on coarse Belgian Linen ground.
Priming and underpainting in deep blue artist's polymer
emulsion. Layers of Chromacryl in colour. Skins of artist's
oil paints to entire surface, wet to dry applications. Final coats
in damar varnish to total surface - Gloss finish.

PRESENTATION:  Coarse Belgian linen to pine stretcher with two vertical pine
braces, over wallboard (Masonite) support. Framed in 2"
walnut stained timber, flush with edge and 1/2" silver leaf flat
edge to face of work.

DYNAMICS:  A basically occult composition. There is however an
underpinning structure of a diagonal cross moving through the
entire plane on the horizontal and the vertical. This foundation
is the support for superimposed layering of fragmented
imagery.

ANALYSIS:

SOUND SHIFTS and SWIFT CALLS are variations on a theme and are intended as a
pair.

Also, "sound" used as a noun, offers a different interpretation implying that colour,
shape, line, direction, texture of the composition can cause the eye to experience
"sound" in a visual abstract way.
SOUND SHIFTS is interpreted as the way sound moves through the air as does wind through trees and leaves; as creaking and breaking of tree branches under pressure or during storms; as machinery noise penetrates space with harsh and unnatural insistence; bird calls and flight sounds; the activity of tropical weather patterns in all their variety of constant change; urban living and associated sounds.

Paul Klee likening composition to music and sound structures suggests a triad of 'what is critical', that which is the 'essence of our craft,' and the 'climax of our conscious creative effort', as the formal elements to be categorised... "This choice of formal elements and the form of their mutual relationship is, within narrow limits, analogous to the idea of motif and theme in musical thought." 56

The negative areas of this work depict recessional space and are dense, opaque, dark blue in colour, and low in tonal value. These negatives are larger in area than the superimposed images of the objective information. This environment could convey feelings of night, or heavy impenetrable rain forest. Vivid colour, high in key, tone and value, is super-imposed though locked into the negative, i.e. the paint is juxtaposed as well as superimposed. This technical device, achieved by the underpainting being dry and not touching juxtaposed areas and marks, allows for a strong integration of the positive and negative systems. They become unified, inter-related and interdependent, while allowing each mark's separate identity to be particularised and readable.

This type of work is as individual as a person's handwriting. Some alphabet characters appear in this work. Each letter of the alphabet has a specific character, which when grouped with other characters form a word which has specific meaning. These then can be further structured into phrases and sentences with each character and word maintaining its integrity, but having new meaning in terms of the sentence. This may be further developed, incorporating emotive and symbolic values to create prose and verse. Each time this process is applied, a wider variety and intensity of involvement is encouraged. Yet, the import of these words may be interpreted differently by each
individual reader, even though they recognise the same symbols - the letters of the alphabet.

Handwriting and calligraphy can develop specific meaning, in that the emotive messages can be carried by the form itself, irrespective of the meaning of the symbol.

Both processes allow for flights of fancy, and encourage the development of the inventive aspect of the creative imagination. Also, with coloured image and symbol and mark making, the mind can be taught to have visual experiences, so that the work can be more fully understood by the performer and the participator.

Van Gogh relates to sound, nature, and particularly bright colour, when he observes:— "There occurs in nature something similar to what happens in Wagner's music, which, though played in a big orchestra, is nonetheless intimate. Only when making a choice one prefers sunny and colourful effects and there is nothing that prevents me from thinking that in the future many painters will go and work in the tropical countries." 57

This painting depicts floral repetitive petal shapes, broken motifs and symbols, and geometric patterning. Abstract figurative segments, alphabet images, and emotive mark making is invariably intuitively stated, but in the excitement of recognition I firmly defined the marks, to emphasise a renewed discovery. The surface is highly activated, even strident in colour, and resonating with the strong contrasts which exist between the dark negatives and light positives. The interval between the images has a stop/start intermittent effect, and no line is continuous across the surface. All are broken by interaction with others. A wide range of pure chroma is employed, but no pure white. The work has inferences to tropical vegetation, forest, living organic systems and so presents a powerful, dramatic, physical sensation of reliving the past experiences of tribal celebrations.
NO. 5

TITLE: SILENT INSIGHTS

SIZE: 80 x 105 cm.

METHOD: Oil painting on coarse Belgian Linen ground.

Priming and underpainting in artist's polymer emulsion.

Layers of Chromacryl in colour. Skins of artist's oil paints to entire surface, wet to dry applications. Final coats of damar varnish to total surface - Gloss finish.

PRESENTATION: Coarse Belgian Linen to pine professional stretcher, with central vertical bracing. Framed in 2" walnut stained timber flush with edge and 1/2" silver leaf flat edge to face of work. Released from edge of stretcher by 3/8" recessed pine inset stained matt gun metal grey.

DYNAMICS: An occult composition, with indications of a dynamic diagonal axis. This has been superimposed by a vertical panel extending centrally from bottom to top, for almost the entire width of the format.

ANALYSIS:

Multi-structured mosaic-like fragmentations of form, shape and colour, are juxtaposed and superimposed in a complex language of intricate symbols, motifs and marks, which cover the entire picture plane.

The composition is open and the pattern-making is all over the surface. However, the eye is guided by the direction and placement of coloured angles, curves, and lines. Each colour is orchestrated and locked into the surface, but the nature of the
fundamental drawing principles dictates that certain shapes and colours are held down, some recede, while others project into frontal planes. In this work the top left and right hand corners are held by areas of plain opaque colour.

The painting is dominantly blue and cool. A wide range of blue colour, differing in hue, tint, tone and value has been employed to give the work a feeling of waterways and sky scapes. The perspectives are aerial and while the same activity, movement, and energy is implied, there is little disruption to suggestions of a peaceful and sensitive environment.

There are swinging, pendulous and arching rhythms throughout. The work is lyrical, even poetic. There is an evocative sensation of melodic, harmonious sound penetrating the piece. This relation to the audio sense, is achieved by inference through the movement, broken rhythms, interactions and colour harmonies used in the work. Further emphasis is provided by the small high key chromatic yellow notes which interrupt, underline, and punctuate, in wide contrast with the related blues which give a dominantly cool feeling. There is an overall clarity and crispness to the clean open systems.

Balance is achieved by negative space patches and areas of warm browns in low key, and varieties of reds, purples, and tertiary related colours being imbedded in the composite of structures. Citrus acid greens and accents of very light high key colour also interact. The essence of this work relates to water as being one of nature's most powerful elements. There is a suggestion of abundance, nourishment, nurturing and strong sustenance implied through the 'water' inference.

The sounds of silence sway, thread and interlace the surface like sinews of sensation, by the way in which the finer linear straight and curved marks interweave.

Also figurative elements pervade. Organic and natural forms are interspersed by cerebral structures of geometric, mathematical, mechanical or intellectual derivation.
A wide variety of amoebic plankton-like organisms seem to have emerged from one environment to pervade and inhabit an outer space. There they have assembled, become attached and interactive, and increased in size, attracting other floating and intertwining images. The structure of a coral reef is implied.
NO. 6

TITLE: PERSONAL PERSPECTIVES

SIZE: 65 x 95 cm.

METHOD: Oil painting on coarse Belgian Linen ground. 
Priming and underpainting in artist's polymer emulsion. 
Layers of Chromacryl in colour. Skins of artist's oil paints to 
entire surface wet to dry application. Final coats of damar 
varnish to total surface - Gloss finish.

PRESENTATION: Coarse Belgian Linen to pine stretcher over wall board 
(Masonite) with central horizontal bracing. Framed in 2" 
walnut stained timber flush with edge and 1/2" silver leaf flat 
edge to face of work. Released from edge of stretcher by 3/8"
recessed pine inset stained matt gun-metal grey.

DYNAMICS: An occult composition.

ANALYSIS:

Multi-structured, mosaic-like fragmentation of form and shape, juxtaposed and 
superimposed in an intricate language of symbols and motifs, covering the entire 
picture plane. The composition is open and the divisionist pattern-making is all over, 
but the eye is guided around the surface and held by the subtle placement of diagonal, 
angled, curved and straight lines which structure the surface. The initial organisational 
ideas of all these occult orders in this series of paintings is intuitive, spontaneous, with 
relatively fast energy used to apply the acrylic layers. Abstract expressionist 
mannerisms and devices, which derive from early attitudes of commitment to surface 
prevail. Emotive issues, sensations, physical impressions and previous predominantly 
figurative traditions, (which were concerns of earlier work), are still in evidence but to a
lesser degree than previously e.g. during a period of bio-morphic abstraction during the early 1980s.

Sensuous, visual, and tactile qualities imply the movement of images and the results provide a sensitive chaos as a foundation for the next step. This is the establishment of a personal order. It is determined by inner necessity and sub-conscious directives and emphasised by the precision of colour relationships which convey clarity. Soft edges are firmed with respect to proximate shapes, both under and beside; defined edges are not critical in terms of formal 'hard-edge' techniques, but, more to identify and accent the negative and positive areas.

All of the above enables more ambiguity and mystery to be implied, in that the information is complex and not easily read on first encounter, thus increasing the possibility of extending the life of the work for the viewer. Time spent in viewing the work would make certain images identifiable, but because of the complexity, the simple becomes a component in the total symphonic orchestration, which it is suggested would require several 'listenings' or 'viewings' to facilitate familiarity and understanding.

This work has a dominantly warm red, negative space system of areas with superimposed cool green/blue, and pink/white shapes floating and moving over the surface. A series of angles and verticals acts as a holding or attaching device at the base of the work. This gives the suggestion of explosive activity, of heat and fire, and has strong emotive undercurrents. Blue/green river-like linear impositions make figurative contributions giving organic, life-giving, cooling, sustaining, and pacifying qualities and space suggesting sky and sea. Many white symbols also punctuate, adding the meta-physical components discussed elsewhere. e.g. the 'bone-like' beginnings as described in 'NOW' and 'THEN'.

The feeling of the work evokes the outdoors and strongly suggests natural forces:- air, fire, water, and vegetation and conveys a distinctly tropical intensity. The supporting environment or negative space of the work is accessible to the eye in that the
implantations of the areas are frequent and fairly consistently described in hot sienna colour.

The feelings conveyed are of enjoyment and taking pleasure in the expressions of nature. Gardens and living growing systems are nourished in warm, glowing surroundings.
NO.7 BEING HERE I.

NO.8 OVER THERE II.
NO. 7

TITLE: BEING HERE I.

NO. 8

TITLE: OVER THERE II.

SIZE: 126 x 110 cm each.

METHOD: Oil painting on Belgian Linen and canvas. Priming and underpainting in artist's polymer emulsion and Chromacryl overpainting in colour. Layers of artists oil paints to entire surface, wet to dry skins. Final coat of damar varnish to total surface - Gloss finish.

PRESENTATION: I. Fine Belgian Linen stapled to pine stretcher, cross braced at centre.

II. Canvas to pine stretcher, vertically braced, over plywood sheet. Framed in 2" timber. Framed in 2" maple stained timber flush with edge and gold and silver leaf 1/2" flat edge to face of work. Released from edge of stretcher by 3/8" recessed pine inset stained matt gunmetal grey.

DYNAMICS: Both works of this pair are occult structures with figurative elements. The negative space of OVER THERE is more strongly emphasised. There is increased opportunity to penetrate the superimposed imagery to gain access to the underlying infinite white space.
ANALYSIS:

Using similar relationships regarding colour scheme, scale of symbols and images, density of shape and form and minimal reference to negative space, to direction, placement and visual language, the two works expand the variation on a theme of motifs.

In BEING HERE a series of individual small repetitive pink curves occur at random intervals throughout the work. The shade of pink is varied, and resembles finger grips.

The possibility of different interpretations of any of the image descriptions is understood to be acceptable.

This image is not immediately obvious, but becomes more evident as familiarity with the work increases. The ideas imagined, remembered or invented are put into physical reality and the process activated. The indication of many circular systems, usually in cool colour, also give the impression of mechanical action and organised movement of cerebral nature. A balance of warm and cool colour is achieved with the orchestration of a wide variety of tones and values. There is a highly industrious, active and vital energy being expressed and involving the images, but there is also an identifiable critical order and discipline in establishing relationships being applied. Motifs interrelate on several levels in depth, and a variety of directions across the entire picture plane. The structure is open and broken rhythms lead the eye into accepting information from all over the surface simultaneously. One becomes aware of ever-changing movements. Wide dark lines (approx. 1cm to 15cm) move through the system as a reinforcement to the composition. Though broken they connect in the mind as a road system, mapping the areas and providing a powerful, strong and confident force linking throughout the work. The mood of the energy is cerebral, the forces healthy, vital and energetic. The meta-physical response is exhilarating, exciting, optimistic and stimulating.
The composition is dynamic, commands attention and engages the senses and mental capacities in responding to the drama being conveyed by the work. This work is also full of sound sensations, suggestive of fireworks, short festive explosions, exclamations, or of celebratory music from wind or percussion instruments. Many intervals throughout the piece are short and staccato.

In OVER THERE the four right angled corners of the work are held by unattended white, square areas. These give the impression that the revealed area extends beyond the picture plane, and that the central articulation is being stated more intensely, succinctly and the small detail of the work has resulted in intimate and more closely examined exploration of the fragmentation of the images.

In the projection of the extremities, or the extensions beyond the picture plane, it is suggested that similar imagery exists, but on a broader, magnified, less articulated scale. Monumentality is implied and the information would accommodate a vastly increased area in size, and the individual motifs and symbols would have more opportunity for expression and identification. Within the range of images more white is used in this work. Psychologically the power of white depicts clarity, cleanliness, freshness and innocence. There are further implications of sacrifice, of bones and tombstones as in graveyards or the way high-rise buildings are observed against the skyline. (From a distance these buildings appear as monumental totemic headstones, still occupied by their living inhabitants).

The closer integration suggests that each is dependent upon the other, while having clear, clean identifiable characteristics and unique capacities for relationship. My conclusion directs the assumption that micro-scopic observation is inter-related with macro-cosmic systems; the only regulator being a time-space-distance continuum. Again, the systems are the same, mentally, physically, spiritually relative to the viewer. All is ONE universe.
Within the language of this orchestration of colour a figurative image materialises. The features appear on a dark tone, low key form, which is moving through the image-scape in an optimistic, smiling, knowing way from right to left. Eastern cultures read surfaces from right to left, and usually Western cultures read left to right. Having structured this composition to guide the eye from right to left I make reference to the eastern philosophic influences on my life.

The total format presents a formally balanced static mass, which accommodates all the interior activity quite comfortably. This work has meta-physical overtones and prompts thoughts of beyond the now, the seer into the future, re-incarnation and new life. It is a celebration which has implications of the resurrection, the eternal, the infinite and timelessness.

The two works look very similar upon immediate confrontation, but could equally express the range of difference implied by 'before' and 'after'. The transposition from physical to meta-physical awareness is invoked.
NO. 9

SYMBOLS
NO. 9

TITLE: SYMBOLS

SIZE: 80 x 95 cm.

METHOD: Oil painting on canvas. Priming and underpainting in artist's polymer emulsion, Chromacryl overpainting in colour. Layers of artist's oil paint to entire surface, wet to dry. Final coats of damar varnish to entire surface. - Gloss finish.

PRESENTATION: Canvas stapled to professional pine stretcher, braced in centre. Framed in 2" maple stain timber flush with edge and gold leaf 1/2" flat edge to face of work. Released from edge of stretcher by 3/8" recessed pine inset stained matt gun-metal grey.

DYNAMICS: This is an occult structure of pulsating images, symbols and motifs.

ANALYSIS:

A very active surface is filled with a multiplicity of small free forms released and superimposed to float across the surface. Worked to all edges of the picture plane, the underpainting is also fragmented in patches and areas grading from light to dark (from bottom to top of plane) and from light high key to low key. Dominantly hot colours penetrate the underpainting and small cool coloured shapes punctuate at broken intervals. Straight and curved elements keep the work very busy, complex and as spontaneous in movement as natural organisms. The implication is of instinctive, active energy and noise, and the frenzy of living organic matter. Two small dark circles in close proximity and supported by a head like arch attract the viewer and then the eye is led through to a silent observer overlooking the surroundings, which appear to be full of rampant objects and images at play. These eye-like shapes attach in tone to the areas
of dark resonant colour which occupy the upper edge of the format, and offer some respite, rest and a night like space and perhaps even escape, from the high key colour fragments.

The contrast of tone is in reverse to "Integrated Red Curve" in that there is a small proportion of dark used to a light intense colour.

This work is the antithesis of solitude and refers to nature's creative forces; a constant theme of life: generation, death, re-generation, and the cycle of rebirth.

Extreme discipline is exercised in that each unit has identity, character, individuality and yet relates in a unified sensitive chaos as is often represented in nature by rain-forests, underwater coral reefs, the human organism, and indeed all life forms micro or macroscopic, in complex conglomerate relationships.
NO. 10

TITLE: INTEGRATED RED CURVE

SIZE: 65 x 87 cm.

METHOD: Oil painting on canvas. Priming and underpainting in artist's emulsion, several layers; then several skins of artists' oil paint superimposed wet on dry. Final coats of damar varnish to entire surface. Gloss finish.

PRESENTATION: Canvas over pine mitred stretcher. Framed on 2" walnut stained timber flush with edge and silver leaf 1/2" flat edge to face of work. Released from stretcher by 3/8" recessed pine inset stained matt gun metal grey.

DYNAMICS: A central horizontal axis with negative implied to lower half of work. Two vertical holds present a central bridge like structure. The right hand vertical, breaks and proceeds to the top of the plane. The red curve superimposes on the central horizontal, which joins both edges of the format. The composition is open.

ANALYSIS:

A geometric patterned structure is based, in contrast to the other paintings, on a straight line grid, defining areas from very small to large flat shapes. Super-imposed layers of paint build a surface integrity, and each area is coloured with precision, the hog hair brush mark providing the only variation to a smooth surface. Vertical and horizontal colour patches are related by their intensity, size, and position in the grid of juxtaposed patches. These patches form a large centrally placed square, anchored at the top by one block of vertical lines, and to the bottom of the format by two separated supports of
vertical blocks. The illusion of deep space is invoked by colour relationships, which projects certain patches forward and others back into recessional space. The palette has a wide colour range, and a harmony of tones, in major/minor key. Low key dark colour dominates, which causes the high key bright yellows, greens, blues to vibrate and resonate. The work is dramatic with virtually two horizontal curves interacting with the architectural structure.

A small white arch and the broken red integrated curve, which winds in horizontal plane through the centre of the format, is reminiscent of the formality of Japanese entrance gates called Tora, and the dominant straight line geometry portrays a strong discipline, mental order, power and stability. Each colour has a clearly defined edge and resonates in full strength with its proximate colour. Precise edge and separation of colour are almost rigidly enforced in this work, yet the mood portrayed is one of peace, rest and solitude. Most colours are used only once. They clarify a particular area and the single red curve provides assertion in movement, with the emphasis on time and interval. The scale identifies with monumentality, yet is powerfully intimate. Extreme contrasts are evident in this piece. There are no organic, figurative human inferences.

The work is basically a cerebral structure emanating from a meditative stance of composure and restrained activity, reminiscent of Zen philosophy.
NO.11 EXPOSE
NO.11

TITLE: EXPOSE

SIZE: 56 x 76 cm.

METHOD: Oil pastel drawing - horizontal format.
BFK-RIVES-France white hand made rag paper.
A linear grid in freehand black Indian ink drawn with a broad
nib structured the entire surface, with defined shapes and
spaces in a flat pattern-making approach. The areas were then
coloured to identify positive and negative shapes and forms.
Where the lines are curved these have figurative connotation
and where straight, have architectural inference. Highly
abstracted images suggest self in surroundings. The key is a
high/low duality, with yellow of high chroma used to depict
light saturated space.

PRESENTATION: Paper floated on off-white acid free mount 8cm. all round.
Framed in rubbed white pine frame 3 x 1.1/2 cm squared edge.
Glazed in ordinary glass. Overall size of all drawings is 75 x
95 cm. Acid free conservation mounting and presentation. All
drawings in this series presented in above manner.

DYNAMICS: Progression of vertical shifts based on alternating straight and
curved delineations, which are broken by an intermittent curved
diagonal dynamic moving horizontally from two thirds down
on the left edge, to one third right on the top edge. This
dynamic axis has several small aberrations creating diversion.
ANALYSIS:

Duality is a constant area of enquiry through much of this series of works, and this work is very similar in treatment to the associated vertically orientated work titled CONCEAL.

Here the attempt is made to underline and emphasise that the opposites of any particular state are merely dualities expressing the extremes in terms of degree of the one state. The positives and negatives are interchangeable and relative only to the eye of the beholder. The dualities of right and wrong, good and bad, courage and fear etc., only exist relative to each other, and become more clearly understood, when contrast is strongest. The polarities cease to exist, when the degree of one is saturated by the other. With precise balance in relationship, positive can be read as negative and vice versa. For example, a black area, when superimposed with white marks, can appear more intensely light, or a light area when placed beside a dark area can emphasise both systems. This only appears white or black with clarity and certainty when one can be isolated from the other. The conclusion of this observation is that the black and the white in harmony can appear to be the opposite, (relative to the mental attitude of the observer), when the balance of equality is achieved. This balance is an intangible. It can only be determined by the individual’s philosophy and intuitive response and cannot be interfered with without conflict of interest. The establishment of harmonies resulting in a unity and fusion of the whole is attendant upon awareness of the known and the unknown becoming one, i.e. atonement, centering, or acknowledgment of absolute truth.

The description of this drawing is similar technically to CONCEAL.

The deep tone, low key counterbalance is provided by black areas moving vertically through the coloured fields of patches. Organic, figurative, natural forms are implied and these are punctuated with geometric shapes and forms indicating structured, mental
images. Ornaments, symbols and motifs seem to occur almost at random, yet are locked into the jig-saw like map of the pattern; maintaining a two dimensional flat system.

"The idea of the artist is form. His emotional life turns likewise to form: tenderness, nostalgia, desire, anger are in him, and so are so many other impulses, more fluid, more secret, oftentimes more rich, colorful, and subtle than those of other men....He is immersed in the whole of life; he steeps himself in it. He is human....But his special privilege is to imagine, to recollect, to think, and to feel in forms.....I do not say that form is the allegory or symbol of feeling, but rather its innermost activity. Form activates feeling.... it is eventually to form that we must always come. If I were to undertake...the establishment of a psychology for the artist, I should have to define all the processes whereby the life of forms in the mind....taking natural objects as the point of departure, makes them matters of imagination and memory, of sensibility and intellect....Between nature and man, form intervenes. The man in question, the artist, that is, forms this nature; before taking possession of it, he thinks it, sees it, and feels it as form." 58

"For pure art then, the subject can never be an additional value, it is the line, the color, and their relations which must 'bring into play the whole sensual and intellectual register of the inner life...,' not the subject. Both in abstract art and in naturalistic art color expresses itself 'in accordance with the form by which it is determined,' and in all art it is the artist's task to make forms and colors living and capable of arousing emotion." 59

Again the surface is disciplined and ordered. Each area is defined and related with clarity and precision. Several figurative elements penetrate in a vertical movement, attaching to the base of the format and extending to the top of the plane. Often these are highly textured in stated and negated systems of marks. The colours indicate a metaphysical energy. As previously mentioned, yellow represents spiritual and creative aspirations. Pale blue denotes astral planes, space and infinite time zones. The textures identify a physical and material identification process. Many of these are achromatic,
and exhibit a variety of patterned decorations. These counterbalance and accentuate the vivid energetic and vibrant areas. The physical and spiritual concerns are the same - the holistic stance created of duality is known as ONE identifiable whole.
NO.12

TITLE: CONCEAL

SIZE: 76 x 56 cm.

METHOD: Oil pastel drawing - vertical format.

BFK. RIVES - FRANCE White hand made rag paper.

A black Indian ink line drawn freehand, with a broad nib instigated a pattern of defined shapes and interacting spaces to initially structure the picture plane. The resulting areas, with both curved and straight demarcations, have been coloured in oil pastel; mid to high key tone in dominantly warm hues - pink, orange, yellow, peach, tango, vermilion, red, plum.

PRESENTATION: Same.

DYNAMICS: An occult structure.

ANALYSIS:

The mood of the drawing is open, optimistic, related to tropical landscape, and deep in tone. Counterbalance is provided by narrow strips of blue, purple, indigo, black, green and variations on these colours. There are structural forms as well as natural shapes of a disciplined geometry, implying social order or intelligence and civilization. Pattern making is introduced by superimposing designs and repetitious marks on many of the areas in different colours, and in black and white. Further overlays cancel or alter the underpatterning, to diffuse, soften, or make ambiguous, and in some cases imply other imagined orders. While the initial grid is intuitive, the superimposed orders are very cerebral in this work, to the point of being a conceived design. There is again a single strong figurative element, suggesting both head and torso, which is integrated with the surroundings and identified by specific texture of cross hatched grey.
certain time zone is implied, by the achromatic scale of a range of greys suggesting age, maturity, wisdom and implies that this figure is the instigator in the establishment of the orders. Positives and negatives interlock in a complicated, but easily deciphered network of shapes and spaces, which have all been clearly defined, and achieve unified relationships.

This work is one of a pair - the other titled EXPOSE. The duality = CONCEAL/EXPOSE:
NO.13  REPRESS
NO.13

TITLE: REPRESS

SIZE: 76 x 56 cm.

METHOD: Oil pastel drawing - vertical format.
       BFK RIVES - FRANCE White hand made rag paper. A linear grid in freehand black charcoal, structures the entire picture plane; defining larger areas with a virtually curvilinear dispensation, though some of the smaller shapes are delineated by straight lines, and appear as punctuations or decorations. The surface has been worked in oil pastel in deep tones, opaque and applied in an intense, velvety texture. Superimposition in selected areas occurs to provide ornamental texture, decoration and signalling devices.

PRESENTATION: Same.

DYNAMICS: A central axial structure joins top to bottom of format, with dominant horizontal curvilinear hold. This horizontal occurs a third from the base and a subtler broken one, a third from the top. The structure has relatively formal balance.

ANALYSIS:

The mood of this drawing is of deep foreboding and pressure - implied by dark, large areas, in opaque, dense, colour. Richly textured and in some areas decorated with accents, the drawing is an open composition, but with suggestions of night, (negative or oppressive overtones). Flashes of bright colour (pink, orange, blue) appear as through gaps and canyons, as experienced in a big city, high-rise building environment. The cityscape is pervaded by slow curves and contrasting sharp points,
indicating stealth and caution, with small accents of colour registering fear (red, green, purple). There is no evidence of violent feeling, though the images caution preparedness. The central core of the format is an intensely coloured, layered structure, which appears closed, but has a window in white, textured to prevent clear vision. The slow pace of the drawing and the repetition of marks in the signalling areas accentuate the sense of drama which permeates this work.

Complementary colours are used, burgundy, blue/purple, red/green, black/white. High key injections are pale pink/blue, buff/grey. Warm and cool counterbalance is employed in some areas, with a warm heavy mood prevailing. Outdoors or cityscape is suggested.

This drawing is one of a pair. The title of the other work made but not analysed here is INCITE.
NO.14

TITLE: AUDIENCE OF ONE

SIZE: 56 x 76 cm.

METHOD: Oil pastel drawing - horizontal format. BFK RIVES -FRANCE White hand made rag paper. A linear grid of freehand black Indian ink lines initially structured the surface, working to all edges. The resulting defined areas have been worked in oil pastel, some of smaller areas in cross-hatched graphite and others in wet ink stains of pale grey water washes.

PRESENTATION: Same.

DYNAMICS: The format is horizontally dissected by a centrally placed curvilinear movement and a lower placed straight shift. These two dynamics while broken, are also interrupted by vertical directions in a radiating sequence. The figure is formed in this manner. The central axis supports the dominant activity.

ANALYSIS:

This work is basically an organic drawing in dominantly warm coloured areas, acted upon by movements in cool colour. The graphite areas are delicate and high in key providing a textured, lacey, feminine-orientated suggestion of elegance to the decoration of certain figurative areas. A very few black charcoal marks have been included and these act as linear reinforcements to the grid structure. Many areas are embellished by overworking, in a variety of superimposed linear textures both visually and tonally related. Most remain flat and opaque.
The sensation immediately aroused by this drawing is of 'sound'. A lyrical undercurrent is reinforced by the use of cursive ink lines, drawn with a nib. The adjacent areas worked wet in wet permit flooding of pale washes implying soft and subtle movement. Areas of the paper have been defined as curvilinear figurative shapes and one in particular decorated to suggest a provocative female. A circle indicating a woman's bosom is emphasised, while a red for lips is the only accent to imply features to a head shape. This elongated vertically and dynamically disposed image floats in its surroundings, as though to the waves of sound washing over and through the form. Rivers of a gradation of blues further suggest music, while the rhythms are organised and controlled, (yet broken), by shifts in the horizontal/vertical interwoven structure.

There is a horizontal shift close to the base of the format suggesting stability to the structure; though it is interspersed with curvilinear vertical forms. The composition is open, the four corners of the plane are held by dark tones of warm brown and black colour patches.

Mood music, night club atmosphere, blues of the jazz era, are possible motivators. As instilled during young womanhood that period has had a lifetime influence. There is elegance, grace, and sumptuous decoration implied and reference to a built interior. Lines and areas reserved from the white paper provide spaces between the colours and allow a clean, airy, atmosphere to pervade. The commitment of several areas to intricate textured decoration, the use of warm browns and the nature of the shapes suggest furniture and architectural fittings.

The mood implied is relaxation, gratification, pleasure and enjoyment, but enjoyed alone. There is a single, sensual figure suggested. There is no inference of over-indulgence, lack of order or discipline. Movement is intuitive, yet controlled and organised as if in a musical composition, or in dance sequences.
NO. 15  ON THE BRINK
NO.15

TITLE: ON THE BRINK

SIZE: 56 x 76 cm.

METHOD: Oil pastel drawing - horizontal format.
BFK RIVES -FRANCE White hand made rag paper.
Worked to all edges. An angled horizontal shift divides the plane virtually in half. The upper area is entirely comprised of oil pastel jig-saw interlocking patches. The lower is cross-hatched in graphite, with a figurative image intruding from the lower edge, which is worked in compressed charcoal and has spontaneous fast intuitive activity creating the form. The right hand corner is entirely blank and defined in heavy black charcoal line.

PRESENTATION: Same.

DYNAMICS: The picture plane is cut virtually in half by a horizontal curvilinear diagonal. The work is predominantly descriptive of two space zones, diametrically opposed, yet counter-balanced.

ANALYSIS:

A paradoxical situation is implied by the use of multi-coloured patch segmentation in the upper half of the picture plane. The jig-saw interactions of flat areas are defined by an initial black charcoal grid of curved and straight line combinations. The area is related in unified harmonies and implies a landscape of nature or of the mind, i.e. it represents the physical ideals and the meta-physical aspirations.
In the lower half is a questioning, hesitant (because technically it is attached to the base of the picture plane by all fours) shape in animal-like pose. It is highly activated by a surface texture of pushed charcoal marks of quickly applied energy. A figure with a sense of volume looks out at the viewer. This figure is strongly related to the white stabilising form occupying the entire right hand corner. A sea of dense cross-hatching in graphite, in a gradation of greys occupies the negative area and forms half the picture plane. The cross-hatching is of half-inch lines in mid-key. This area indicates a mood of rest and counter balances the prospect of the active coloured world. There appears to be a hesitancy, or that the figure is in a waiting contemplative period, prior to crossing the void to participate in the brilliantly painted and attractive, other world. Distance is implied, but the interval is a completely peaceful and neutral space rendered in soft graphite.

This fragmented, coloured world is not antagonistic; on the contrary it is made to appear extremely enticing and ordered in the most positive way.

Viewed on the horizontal, the work implies metaphysically, an alien, but dominant terrain. Viewed from the vertical aspect, the figure is lit with aspiration, but as an onlooker or seer.

This is an open composition, with the figure suggesting isolation in a compacted environment.
NO. 16

TOO SOON - IT'S LATE
NO.16

TITLE: TOO SOON - IT'S LATE

SIZE: 56 x 76 cm.

METHOD: Oil pastel drawing - Horizontal format.
BFK RIVES - FRANCE White hand made rag paper.
Worked to all edges. Two large areas of smudged charcoal, one unattended, and the other overlaid with white pastel, remain grey. A further dynamic diagonal figurative form is entirely filled with graphite handwriting, with the continuous repetition of small letters a,u,b, with tonal variation in line after line, forming a pale grey field. (The letters form an abbreviation of my husband's Christian name Aubrey.) This would not be immediately apparent to the casual viewer.

PRESENTATION: Same.

DYNAMICS: Diagonals interacting on a broken horizontal shift; with half verticals used to stabilise the movement; with bias to the right.

ANALYSIS:

A dramatic drawing with strong figurative overtones and a counter-balance of black and white. Large pale grey areas are separated or defined by wide passages or shapes of velvet black charcoal. The entire base of the picture plane is occupied by two figurative forms. On the left is a truncated, soft torso with small coloured patch motifs, with the suggestion being of flowers or vegetation. Two small eye sockets suggest unusual sight sources, as in whales. A second figure moves across the remainder of the plane and beyond the right hand edge. The three dimensional figure is embellished in areas of
deep tone texture, blue, red, green, purple. A repeat stroke to these marks gives implication of a primitive nature.

There is a feeling of stealth, inevitability, or dark activity and an attempt at escape by the backward held arm and hand symbol with drawing of the thumb pointed down. The slant of the figure could indicate carrying or dragging of heavy load as the negative shape formed suggests anguish. An androgynous dynamic torso lies diagonally across the left of the format, under the hand of the figure above and moving out the top of the plane. This provides an ambiguous interval to gain access to the top left hand semi-circular area of jig-saw puzzle like interlocking pieces of vibrant colour. This device is also used in other drawings to suggest activity, vibrant life, harmony and unity on a meta-physical plane. The remaining areas of the drawing are textured, in repetitive patterns of variety in design and colour; and one related group of curvilinear defined shapes suggest a partly draped and partly nude torso of a female being, indicated by a white vertical mark, which looks like a thumb.

What the drawing "means" can only be imagined. All the forms and shapes are conceived in the abstract, with no conscious reference to known imagery. However, references can quickly be made to identifiable systems of the human or plant world.

All the drawings have open composition, in that they are worked to all the edges of the picture plane, and suggest exoteric ambiguity through the character of the structures, on certain occasions.

All drawings are presented in 'hung on mount' style to show full sheet of paper and the deckled edges, on sight.
EXOTERIC
NO.17

TITLE: EXOTERIC

SIZE: 56 x 76 cm.

METHOD: Oil pastel drawing - vertical format.

BFK RIVES - FRANCE White hand made rag paper. Worked to all edges. Large spontaneous central area in the form of head shape, in compressed charcoal. Some graphite included for variety of texture. Freehand linear drawing used to define forms and shapes.

PRESENTATION: Same.

DYNAMICS: Central vertical hold, expanding to radial circular form with an illusion of three dimensions. Two interacting horizontal movements act as a positive at the bottom of the plane and a negative support space at the head location.

ANALYSIS:

This is a predominantly grey drawing. A profile curvilinear outline in charcoal defines features of a large vertically oriented, central head form, fully rendered in smudged and pushed charcoal fragments. The striations result in a vertical neck shape expanding to full frontal head shape with circular movement representing eyes, and sweeps of marks made with fast energy action to indicate swathes of hair-like texture. The eye shapes convey wonderment and surprise, and being enveloped in a totally grey surround the message is of gaunt maturity or human experience of long duration. A pole like device in broken charcoal marks, attaches the head to the bottom of the format. These marks suggest epaulets denoting rank, while other costume references define neck and shoulders. All supporting areas in the negative to left and right of the picture plane are coloured in a variety of tone and texture; some very smooth and several rough, with
busy interactive mark-making. All areas are defined and several outlined in strong charcoal freehand drawing. Punctuations of high colour notes of very small areas sometimes occur. These are pink and yellow, red and green.

The portrait created evokes a sense of aloneness, privacy, constraint, isolation and silence; the mood is emphasised by intense black marks revealing bone structure, or skeleton of the head, further indicating old age or pending death of the physical form.

Shock waves, or frightening sound are suggested by colour flashes of blue, green, and orange, but this is kept to a minimum. As a personal observation this self-portrait could have been influenced by the recent death of my father in a hospital bed. There was constant noise and interruption to rest. He craved peace and quiet, and expressed the earnest desire not to be manipulated.

The self-portrait has taken on some of the characteristics of the deceased in sympathy and compassion. It has also deepened my understanding of the loving relationship between my father and myself.
NO.18

TITLE: ESOTERIC

SIZE: 56 x 76 cm.

METHOD: Oil pastel drawing - horizontal format.

BFK RIVES -FRANCE White hand made rag paper. Worked to all edges. Charcoal (decompressed) used to delineate areas, images and symbols in freehand linear drawing, thick and thin; and to fill calligraphically and emotively one large area. In yet another area, graphite is used to densely texture an overall pattern.

PRESENTATION: Same.

DYNAMICS: Dominantly vertical panel shifts, with balance achieved through a curvilinear strong angle to three quarters of the plane on the golden mean horizontal.

ANALYSIS:

There is a progression of forms and symbols moving vertically across the picture plane. Three on the left are suspended in cocoon like containers from an arc. These are textured in grey, black and white and hang from part of an orange circle. The negative areas appear to be grey, but are actually white spaces bespeckled with black dots. There is a narrow golden shaft to the right of the cocoon shapes, which depicts a glowing light source, and which almost divides the plane in half. Below this shaft of light are several symbols implying domesticity (chair, roof, glove). Also there is a pendulous circular negative field in grey textured graphite, finely articulated with cross hatching. A dominant white tree like form crosses the format top to bottom, trunk like, and vertical
for half the distance and opening out into a crown like mass suggesting foliage and branches, which have been burnt, or perhaps suggesting a winter season. This texture was achieved as a scribble like gesturing in fast marks of charcoal fragments rubbed into the surface of the paper, with changing speed, pressure and direction. Adjacent is an ambiguous, grey, supporting, tall, figurative shape, with arms lifted in a pleading gesture and rising from the base of the drawing. The growing, moving, white tree-like shape (revealing paper), has human connotations, and female characteristics, and reads as a positive image. The final panel forming the right hand side of the plane suggests a drape or curtain, or perhaps a scribbly bark tree trunk or totem, patterned with a tribal geometric marking. This panel joins top to base of picture plane and provides a vertical hold to the eye preventing quick exit from the right hand edge of the work.

The entire attitude of the work is ordered, controlled and contained, suggesting restfulness, even though there are many areas, that have been activated by texture applied with high energy levels. Strong patches of vibrant colour in opaque bright pink, green, purple, red, orange and blue colour single shapes, activate the symbols, depicting a habitat.

The compositional device of the tree of physical life, from suspended animation through material concerns suggesting comfort and security, to growth patterns symbolised by trees and reaching figures which are open at the format edges, permits concepts of infinity, or of unimpeded growth, into the space beyond the picture plane. Several of the forms in this work are outlined by a thick black line. This causes segregation, suggests conformity, contains expressive energy and prevents expansion in certain directions - thereby registering some elements of suspense and rigidity. The black lines also imply boundaries and limitations, may be territorial and provide emphasis.
NO.19  DUALITY
NO.19

TITLE: DUALITY

SIZE: 56 x 76 cm.

METHOD: Oil pastel drawing - horizontal format.

BFK RIVES _ FRANCE White hand made rag paper.

Worked to all edges. Some charcoal used to initially define images and symbols in freehand linear drawing and certain negative areas.

PRESENTATION: Same.

DYNAMICS: Segmented diagonal vertical areas move progressively from top left hand corner to bottom right hand edge of the format becoming larger. Short horizontal steps counter balance and return the eye to the centre of the format.

ANALYSIS:

The white form reserved from the paper ground in the front plane has an ambiguous reading. It is negative in itself but by tying it to the central shape with a grey circle it projects in front of the plane. This small circle is placed on top of an elongated neck and torso shape. The circle is dense and opaque and the remainder of the support form is blank, but textured in white pastel on white paper. This drawing device was used extensively by Fernand Léger, in depicting three dimensional illusion, and is referred to technically as 'shallow space'.

The dominant central negroid form is attached at the base of picture plane by a black triangular shape, blank for half its length and striated in coloured vertical bands to meet an upper large head shape.
The head shape is also decorated in curved stripe pattern suggesting mouth or chin features, (with beard or tatoos) and the implication of mass is reinforced by the black outline and by texture in pale tracery (blue/green), to dark purple ground. The helmet shape is a triangle with a large bite, or arc from the top which reveals an interior of toned orange colour, like a soft fleshy substance. The impervious exterior reveals its vulnerability. The colour glows from behind the visor like arc. Again ambiguity is present in the contrast of rock-like exterior and soft interior. A third frontal animal figure in blue/green shows blinkered eye and extended tongue shapes, all in grey. The negative area attached to the base of the picture plane on the left boundary is plain, and graded pink and implies a warm soft space. On the right boundary the lower half is highly textured and multi-coloured in short interactive strokes portraying floral patterning. All the fields attached to the top of the picture plane are varied in area and shape and extend half way down the format, like textured blinds or partitions, and are negative support systems for the frontal figures. They are coloured in a variety of grey tones made by black and white patterning in a range of textures. Two of the pendular areas are superimposed. This device helps bring the backdrop forward in part.

The over-riding impression is one of strong contrast and duality. Strength and weakness, or fragility and resilience, of opaque and transparent characteristics; plain and fancy texturing; graceful and awkward forms; bright and dull colours; repetition and variety in techniques. All these tendencies have their counterpart in the dualities of human traits.

This work is one of a pair. The work not analysed here was titled SOLITARY.
TITLE: CUTTING EDGE

SIZE: 56 x 76 cm.

METHOD: Oil pastel drawing.- Horizontal format.
BFK RIVES-FRANCE White hand made rag paper.

PRESENTATION: Same.

DYNAMICS: Broken diagonal, from bottom left to top right corner with broken vertical interaction in three sections.

Figurative images of three-dimensional illusion, superimposed.

ANALYSIS:

Large areas of primary colours in gradations of different hues, dominantly blue, with a large centrally placed yellow field, inform this drawing. Outlining reinforces the colour as form, but the yellow image is ambiguous as it could be interpreted as window-like space, giving access to a strong light source. While the space is surrounded by sharp and fragile shelf-like obstacles coloured in a range of interchangeable, warm and cool colours, nevertheless, the large glowing area offers a meta-physical goal, and glows with bright promise. It is also textured all over with fine tracery of pale green linear interlooping suggesting vegetation for sparse sustenance or some plankton like nourishment.

Attached to centre left of the plane a forward crawling, human form is depicted. It is the white paper ground defined and informed by fast spontaneous charcoal calligraphy. This shape pauses in a submissive, resigned pose, on the brink of a buff supporting rock-like outcrop of volumetric illusion. All surrounding areas are in heavily textured achromatic gradations, mostly in grey, made of black and white, repetitive cross
hatching and circular weaving stitch. At the base, curvilinear woven areas suggest fallen animal or human figures. The area immediately beside the crawling figure is in short straight-line, graphite striations of complex impenetrable activity, indicating that the figure would be disinclined to turn back.

Occupying the right hand edge of the format, a sectionalised series of shapes (in warm reds, browns, burgundy textured in black), form an aggressively posed figure. These related shapes while appearing to be suggesting a military uniform and a weapon, signify protection. The standing figure could portray a guard, or menacing sentinel. However, this form is sub-ordinate to the dominant yellow light shape which represents the potential for spiritual ascent.

The dominating symbol in the centre also gives the impression of being helmeted in a visor. There is an all pervading stillness pending the implied progress of the crawling figure. The ambiguity, or paradox again suggested, and in this instance of wide contrast, is either of guardianship and protection, or pending destruction from the weapon, which has several sharp protrusions jutting thorn-like from the barrel. Part of the figure and the weapon are patterned in the same wood grain texture. The crawling figure could also be about to fall from the outcrop edge, but the slow forward attitude does not make this a likely option.

During the making of these drawings, I was not consciously selecting or deciding what the final result of the different relationships may be. It is as though some other system makes the decisions.

Picasso observes - "When I begin a picture, there is somebody who works with me. Towards the end, I get the impression that I have been working alone ---without a collaborator". 60

However, at the conclusion of the work, the responsibility is resumed and descriptions can be read into the interactions. CUTTING EDGE has a mood which suggests to me
an almost equal disposition between the positive and negative forms, happy and sad moods, warm and cool colours, vulnerable and durable substances, dangerous and secure positions. Suspense is provided by implication. The obstacles are sharp, but shallow, and the large areas of blue are soft and cool to counter-balance the achromatic spaces which appear thorny and brittle. These frame the yellow area which represents aspiration by its size, colour, and location in the work.
THE SECOND EXHIBITION

Continuing involvement with the contemporary local, national, international establishment and new wave art directions in film, dance, drama, opera, together with overseas study programmes have been influences on my recent artistic output. I have also read deeply, particularly on art, philosophy and comparative religion. All this has contributed to a heightened awareness of the nature of my work in a contemporary context. As important has been a continuing interaction with other artists, fellow tutors of national reputation, and with students over the past twenty five years. Tutoring and acting as a catalyst, has afforded the opportunity to put theories and concepts into practice.

All of the above have been part of the processes which have enabled me to express myself more meaningfully and more confidently. The works in the second exhibition have now made me more certain of my role as a painter. Having had the opportunity to work on a larger scale, the decision to do so has reinforced technical abilities, and opened the scope of the works to involve the artist and the viewer. I do not believe that scale alone is responsible for the current directions and results, for there has been an inner need to seek fresh solutions in my work.

Motherwell observes: "Nothing as drastic an innovation as abstract art could have come into existence, save as the consequence of a most profound, relentless, unquenchable need. The need is for felt experience----intense, immediate, direct, subtle, unified, warm, vivid, rhythmic."61

Physical expression in paint is a manifestation of my deeply felt awareness that "all is one". All is a unified organism, in sensitive balance, expressed in the following three modes: emphasis is on the physical in primal states, on the material and mental in further states, and finally when these two are balanced and eventually form a state of
equilibrium, concentration is directed to spiritual concerns. Areas and spaces in my paintings and drawings are ambiguous in terms of positive and negative interaction, yet together they form a unified whole. I sense that the cursive lines structuring my paintings, are similar to the arteries and veins coursing through my body or the rivers cutting through the land. Likewise, some of the areas of texture in my work are as the hair on my body or the grass on the earth. I also believe that this rationale can be expanded from microcosm to macrocosm.

Kandinsky wrote: "In every painting a whole life is mysteriously enclosed, a whole life of tortures, doubts, of hours of enthusiasm and inspiration."62

Hopefully, in time more people will be able to understand the intuitive nature of my work. I see my works as living systems in their own right, presenting the tangible and intangible forces of my being. We can impinge on nature and the interactive systems of nature are similarly expressed in my work.

Beckmann in aligning with my own search confides, "what I want to show in my work is the idea which hides itself behind so-called reality. I am seeking for the bridge which leads from the visible to the invisible, like the famous cabalists who once said: 'If you wish to get hold of the invisible you must penetrate as deeply as possible into the visible'."63
CATALOGUE OF THE SECOND EXHIBITION

THE SECOND EXHIBITION WAS HELD AT QUEENSLAND COLLEGE OF ART, BRISBANE

4 - 29 SEPTEMBER, 1989

OIL PAINTINGS AND COLOURED CHARCOAL DRAWINGS

PAINTINGS

1. Relationships Oil on Linen
   (Four Panels) 190 x 126cm each = 190 x 504 cm

2. Realisation Oil on Canvas
   (Six Panels) 170 x 114 cm each = 170 x 684 cm

3. Spontaneous Union Oil on Canvas
   (Two Panels) 190 x 315 cm each = 190 x 630 cm

4. Revelation Oil on Canvas
   (One Panel) 188 x 604 cm

DRAWINGS

5. Embodiment 129 x 235 cm

6. Evolution 129 x 315 cm

7. Discretion 129 x 260 cm

8. Integration 129 x 260 cm

All drawings in black and coloured charcoal, graphite, pencil on rag paper.
NO.1  RELATIONSHIPS
ANALYSIS OF WORKS

SECOND EXHIBITION

NO. 1

TITLE: RELATIONSHIPS

SIZE: 190 x 126 cm. each - Four Panels to set.

METHOD: Oil painting on Belgian Linen ground. Priming and then several layers of artist’s oil paint superimposed wet on dry. Final coats of damar varnish to entire surface - Gloss finish.

PRESENTATION: Linen stretched over pine frame with multiple braces vertical and finished with 3/8" x 2" pine frame stained maple with gold leaf to face of work.

DYNAMICS: Occult, open composition, with structured dynamic grid interlacing, radially and axially.

ANALYSIS:

Black linear grids, which structure, sub-divide and map the pictorial space in a straight and curvilinear single layer system, course through the entire format, like branches of a tree cutting through space. Apparently continuous in the interlacing of narrow to wide lines, the grid includes tonal changes and multi-directional webbing which often breaks the rhythm. A developed textural variation is superimposed virtually throughout the web, by an application of black pigment straight from the tube. This is drawn freehand,
in the final stages of the work, to emphasise the demarcations. This relief, raises the
tactile awareness, catches and reflects light to cause a liquid shine, which adds silver
shades and creates a spontaneous calligraphic enhancement to the surface.

The overall language of the structural grid has an intellectual order, often suggesting
large figurative skeletal forms in both dynamic movement and static configurations,
reminiscent of pattern-making from past cultures and from the present - e.g. ritual tribal
decoration to computer and technological wiring design. They could depict aerial road
and river-ways and man-made landscape contouring; looking at space through the
canopy of multiple overlays of tree branches in space; steel meshing and frame work
reinforcing for building; or lead inlays for stained glass windows. In fact this is a linear
exploration of pictorial space to emphasise two dimensionality and the illusion of both
three dimensional and shallow space, but not recessional depth using devices of
perspective drawing.

The areas shaped and formed by the grids are alive, active, intense with high energy
produced in the full range of strong chromatic colour. The black grid emphasises and
controls the visual challenge of reading the surface, and guides the eye through the
multiple journeys. The colour is dense, opaque and tactile and emphasised by the
quality of the linen ground which underpins the texture with its own granulation and
weave.

The key is major, and dominantly warm; with complex orchestration achieved by the
use of a range of variations in value of yellow, red, orange, brown, pinks, which are
balanced by blue, purple, burgundy, greens, lilacs and greys. There is also a liberal yet
selected interplay of white forms, and where these marks are interspersed a strong sense
of sign, and motif attracts and holds the attention. The viewer attempts to decipher and
read the language of the symbols singly or in their groupings.

The colours are patched in a mosaic of fragmented areas, each with specific and
identifiable individuality but continually changing shape, size, direction, dominance and
sub-ordination. These colour patches have a clearly defined relationship to proximate and surrounding patches, and inter-related within the scope of the grid. Finally, all areas of the web are related to the entire pictorial space of the format.

Each unit or coloured shape has clarity and defined edges juxtaposed as in a jig-saw puzzle. These are indeed reminiscent of my previous collages and my experience of several years spent in meticulous "drawing" using blades and scissors exclusively to form shapes. This paralleled in my mind the deft techniques needed for surgical procedures. One critic reviewed an exhibition of collages in 1987 under the heading 'the surgical touch'.

This 'cutting out' also implies a recollection from my early years of dressmaking when I used designer paper patterns. In one series of collages, presented in a solo exhibition in 1979, the actual tissue patterns were used as collage, with the lines of the pattern forming the structural delineations and directions.

As each colour patch must be mixed individually, the super-imposed top-most skin is slow in application and highly disciplined. The surface remains in flux until the decision is made to bring it to an end. Underlying skins of colour describe the vitality, movement, energy and spontaneous, impulsive (yet informed by experience) nature of the foundation. This is rapidly applied by quick drying, free flowing acrylic washes which bleed into surrounding areas. Also, there are usually several layers of priming and underpainting.

The works represent my present technical, mental, physical, and spiritual attitudes and concerns. They, of necessity reflect my past experiences, particularly of travel in exotic, ancient and modern cities, countries, and continents.

Flashes of memory include:- Zulu dancing, Elephants and Whales, Balinese mask-making, Indian saris and music, Moroccan dyeing of skeins of wool, Japanese Kabuki theatre, Italian frescoes and Tuscany landscape, New York architecture, Ayres Rock,
The Himalayas, Mt.Isa mine shaft and ore-crushing, snorkelling on The Great Barrier Reef, The Taj Mahal, the Ginza. Music, jazz, dancing, singing, traffic noise, driving, costume, conversation, food, feeling, moving, and PEOPLE - all add to the brain's reference bank.

Picasso suggests: "The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web. That is why we must not discriminate between things." 64

An understanding of the psychological and philosophical use of colour has not been gained overnight. It has evolved with use and application and my understanding of colour has accelerated over recent years. It has been encouraged by seeing the use of intense and clashing colour as an accepted part of the fashion world. In many walks of life colour is used to heighten awareness and communication. Neon lighting, spectacular sound and laser light shows; advertising, T.V., Video, Films, the mass production of flowers, other contemporary art works, etc.

Kandinsky better expresses my feelings. "The feeling I had at the time-or better: the experience of the color coming out of the tube - is with me to this day. A pressure of the fingers and jubilant, joyous, thoughtful, dreamy, self-absorbed, with deep seriousness, with bubbling roguishness, with the sigh of liberation, with the profound resonance of sorrow, with defiant power and resistance, with yielding softness and devotion, with stubborn self-control, with sensitive unstableness of balance came one after another these unique beings we call colors - each alive in and for itself, independent, endowed with all necessary qualities for further independent life and ready and willing at every moment to submit to new combinations, to mix among themselves and create endless series of new worlds. Some lie there as if already exhausted, weakened, petrified, as dead forces and living memories of bygone possibilities, not decreed by fate. As in a struggle, as in battle fresh forces pour out of the tube, young forces replacing the old. In the middle of the palette is a curious world of the remnants
of colors already used, which wander far from this source in their necessary embodiments on the canvas. Here is a world which, derived from the desires of pictures already painted, was also determined and created through accidents, through the puzzling play of forces alien to the artist. And I owe much to these accidents: they have taught me more than any teacher or master."65
REALISATION

[Colorful abstract painting with a mixture of lines and shapes.]
**NO.2**

**TITLE:** REALISATION

**SIZE:** 170 cm x 114 cm each of six vertical panels = 24' x 6'

**METHOD:**
Acrylic and Oil painting to Canvas ground.
Priming in Gesso. Applications of Chromacryl in colour.
Skins of artist's oil paints, wet to dry. Final coats of damar varnish to total surface - Gloss Finish.

**PRESENTATION:** White Canvas stapled to black sprayed pine 2"X1" stretcher braced with a series of cross beams.

**DYNAMICS:** An occult composition, in divisionist mode, with interactive and superimposed linear figurative grid.

**ANALYSIS:**

This work consists of six panels which were worked simultaneously. Initially white gesso was applied to the entire canvas ground. Then several applications of coloured acrylic paint were applied in a range of different technical methods. The panels were placed flat on the floor and paint in a variety of colour and consistency was thrown from containers at different angles and of different speed, causing accidental interactions. i.e. with calculated risks, or 'controlled accidents'. (Bacon confides:- "Perhaps one could say its not an accident, because it becomes a selective process what part of the accident one chooses to preserve.....").

Some brush work was used to spread paint in appropriate areas. While wet the panels were printed on to each other by rubbing and drawing the fingers sensitively over the back of the canvas in selected areas, both in pairs and then one panel to the other five progressively, to establish relationships, i.e. their common affinities. This technique is
similar to the one used in mono-printing. This process was applied on a number of occasions, through a wide range of directions in wet to wet surface and wet to dry surface. The results were a series of natural accidents caused by water and paint intermixing and being pulled apart, (as in monoprints). No hand-made marks were applied during this process. Each panel received some of the same mixed colours and also each panel received only a specific selected colour. Finally each panel received an application of the same fine spray of thin yellow paint to the entire surface. This was to relate each panel directly, and then a heavier application of thicker white paint to each panel, applied more slowly, to emphasise the relationships, and create yet another layer or planar depth. Into this white spill the middle finger was used to draw, a sensitively impressed mark. Although it is of relatively even thickness, both fast and slow pressures were applied. The line, sometimes in a curvilinear movement and sometimes in straight direction, may cross what suggests figurative images or establish structural grids. This white line was the first direct application to the surface, and provided both a compositional element in terms of structure and implanted the bones of the painting. This was followed by glazing in acrylic and spreader medium to add thin washes or bleeds of paint to control larger areas of the canvas, not yet committed to paint. Further layers of oil paint glazes using damar varnish were then applied thinly when the acrylic was dry. The major part of the white grid was not included in this process and so remained imbedded in the gradual build up of the surface under several layers of thin glazing, and then thick opaque oil paint in an extremely wide variety of patches and areas. The underpainting is highly complex in all systems - colour, texture, tone, direction, placement. There is also a lesser black grid like structure subordinate to the white dominant grid. The black grid was applied by brush mark in a more deliberate way, and at selected intervals in the orchestration, and acts in a percussive concentration. Some of the black lines move concentrically.

Many weeks of intimate mark-making in oil paint developed the surface, constantly selecting and determining relationships within immediate proximity, within the white
grid demarcations, within the individual panels and within the individual panel's relationship to each other and then with the whole work, as a set. The white line was then restated in acrylic with more clarity and precision and finally emphasised with thick white oil paint applied straight from the tube to most of the grid. This line catches light, shines and refracts adding a textural quality.

The white lines are now the most dominant tracery and the eye is encouraged to travel these lines on a journey throughout the skeletal tracking, which engenders the life forces pulsing throughout the paintings. The works read from right to left. From the first stage a free spirited figure suggesting innocence, transforms through physical experiences to materialistic concerns and on the last panel, there is a gradual dissipation and fragmentation of the continuity of the line, which implies dissolution of the physical life force. The Realisation is that from individual, independent form; (one's initial, strong awareness of youth), the life force or spirit is encouraged to interact, and recognises fragmentation if unified to be a communal strength. Eventually the surrendering of individual aspects in isolation, and the acceptance of divisionism in conglomerate, or communal interdependence and co-operation, can lead one to an enhanced, enlightened inner spirit and the deeper awareness of total fusion and integration with eternal forces. An analogy is seen in the drop of rain-water, becoming part of the river, which eventually flows into the ocean and is assimilated, while losing the identity of dropness. After absorption, it may be evaporated to form more rain and continue the cycle.

The associated or supportive areas are dense with natural imagery and the multi-coloured suggestions motivated by the natural world. References to the rain forest environments and subterranean reef systems are emphasised. The white line is residual, being imbedded structurally as the foundation element of the painting. As well as being the most visible element of immediate perception it is also implied that this white calligraphic language will remain as an impervious skeleton which identifies with and can be read as a journey line representing the journey of life.
The above describes the technical process and while being described verbally as a separate process, it is not intended to imply that this process can be disassociated from the cerebral, intuitive, emotional and spiritual concerns of this practitioner. The technical process itself has been arrived at and slowly developed over a period of almost thirty years, in concert with the growth of the individual. This period has been a total commitment to the expression of art disciplines in many forms, both as a student and as a practising tutor.

A wealth of experience has also been gained from the broadening aspects of extensive travel and associated study programs, as well as community service in the arts, and travelling for tutorial programmes, over the past twenty five years. Other areas of arts practice have not been overlooked. In their many and varied forms of expression, their ongoing influences have been constructive and obvious in my work: e.g. music, theatre, opera, dance, ballet, (classical and modern), books, film and video and fashion. The comprehensive and expansive body of knowledge gained from incursions into these, and allied fields of endeavour, makes a significant contribution, to the constant need for change, stimulation and motivation.

It is commonly said by other people that life is simple, but I do not find this to be the case. There is a rich diversity of complex information available. Through all this, one is endeavouring to filter, select, sift and refine the input. The simple process of painting, when one is in the flow of creativity is a meditative process being established in the NOW. This centering provides a constant concentration which validates the surface of my work.

The title of this work is REALISATION. Self-esteem is associated with realisation. My growth and development is an important responsibility for me. Any individual who takes on this responsibility, embarks on the first steps of commitment to conscience, which should not be interpreted as selfishness - but rather as selflessness.
NO.3  SPONTANEOUS UNION
NO. 3

TITLE: SPONTANEOUS UNION

SIZE: 190 x 630 cm. (in two panels.)

METHOD: Oil painting on Canvas. Priming and underpainting in artist's acrylic Gesso in white, and layers of Artist's Impasto Acrylic Chromacryl Atelier in colour. Skins of artist's oil paints to entire surface, wet to dry application. Final coat of damar varnish to total surface - Gloss finish.

PRESENTATION: Canvas of 11oz. Cotton Duck stapled to two frames, each made in Pacific Maple of 45m. square timber, bevelled and braced in maple, with two horizontal and three vertical 1.11/2" x 3/4" supports. Each cross junction is covered with a further 10cm. square of three ply brace. The canvas is wrapped round the frame to the back and stapled. No further presentation frame is added, and the sides have been re-painted to match the adjacent colour on the face of the work.

DYNAMICS: This work is structured on an interactive, multi-directional, criss-cross system. Mostly radial diagonals, which dissect the planes, to allow the forming of figurative, bio-morphic, and analytic abstraction of the shapes and spaces.
Two-dimensional organisation.
ANALYSIS:

This analysis applies to both panels. A freehand drawing was made in dark brown acrylic paint in rapid gestures to form a spontaneous grid-like structure, over the entire plane. This drawing, using a combination of straight and curvilinear lines was made intuitively, and expressively interacts and relates the two separate surfaces as a single work. Continuous and intermittent in parts and of varying intensity and consistency, this line has been left exposed to the final stage of the work. In certain sections, it has been overpainted in oil colour, obliterated, or intensified, otherwise it is untouched.

It forms the compositional structure of both positive and negative areas, and provides the rhythmic balance and counter-balance to the dynamic forces which control the eye's perception of shapes and colours, and directions. It gives the delineation of stained glass window effect, or of jig-saw puzzle like identification of images. A textured surface has been super-imposed in oil paint. In three large areas fine marble dust has been added to the paint to give a rough raised effect. The entire surface is glossy and shows evidence of hog-hair brush marks and is finished to high gloss with damar varnish.

The scale of these works has allowed for the ratio of size of the images to increase considerably. While the same clarity, differentiation and separation of colours in their immediate relationship is sharply defined, the evidence of the initial, energetic grid causes the surface to be highly activated and full of movement. Both organic and geometric symbols are depicted.

A full colour range has been used. This painting of biomorphic and analytic abstraction is highly suggestive of tropical vegetation; fruits, fish, animals, and human form. Ripeness, full maturity, wholesome, healthy attitudes of well being enliven the ambience. The work is voluptuous, dramatic, exotic, and celebratory. Rich in red, orange, ochre, pink, burgundy and purple shapes and forms, the work appears hot and
jungle-like. However, there are large cool areas in blue, grey and lilac, which provide counter-balance. All colours are expressed in a wide range of tone, hue and value. The inner life force of the painting is reiterated and substantiated by the high chromatic yellow passages, motifs and symbols, which liberally inform the atmosphere of invention and fantasy.

Chagall confides:— "I am against the terms 'fantasy and 'symbolism' in themselves. All our interior world is reality--- and that perhaps more so than our apparent world." 66 A few isolated pure white shapes punctuate and sound the silence in the somewhat percussive and sonorous environment. While the painting suggests high activity and complex orders, there is a pervading sense of natural order and harmony. The unification of the relationships is such that a state of euphoria is engendered by the calm, utopian, attributes of an erstwhile paradise.

The work has a powerful, colourful and confronting presence, which commands visual attention and requires space and distance for favourable presentation. However, close scrutiny is encouraged by the detailed decoration of certain images and intricacy of conglomerated areas, which have had a multiplicity of different pattern-making details superimposed. Volumetric illusion is achieved in the drawing, but the depth of field is not recessional. This allows for all the information to be accessible on first encounter.

"Spontaneous Union", is a two dimensional work, where the relationships cause the play and the impact is immediate. However, the work could possibly sustain the viewer's involvement, for a considerable time in deciphering and demystifying the community of images, presented in figurative and geometric interaction. Intellectual and emotional; physical and meta-physical; active and passive; primitive and sophisticated systems are balanced to provide a fusion, or a connection with the all pervading energy of the universe.
Picasso admonishes: "They are absorbed with bringing the past back to life ---- when truly the whole world is open before us, everything waiting to be done, not just redone. Why cling desperately to everything that has already fulfilled its promise? There are miles of painting "in the manner of"; but it is rare to find a young man working in his own way."67

The work is arresting and dramatic - not subtle. It supports my theory that the implementation of catastrophic events is likely to induce necessary changes on the planet. In addition our apathetic and negative attitudes, will also need cathartic cleansing. Such purging by natural disasters is perpetuated by the elements causing fire, flood, famine and drought and disease. After reformation of matter or of ideology, soothing and cooling can be accomplished by the nurturing aspects of the same elements, as with rain after a bush fire, all to the purpose of restoring natural rhythm and balance.

SPONTANEOUS UNION epitomises my continuing search for balance through finding my own solutions to pictorial problems. This parallels the decision making in my life.
NO.4 REVELATION
NO. 4

TITLE: REVELATION

SIZE: 188 x 604 cm.

METHOD: Oil painting on canvas. Priming and underpainting in artist's acrylic Gesso in white, and layers of Artist's Acrylic Chromacryl Atelier in colour. Further skins of oil paints to entire surface, wet to dry application. Final coats of damar varnish to total surface - gloss finish.

PRESENTATION: The stretcher and frame were made at the Queensland Art Gallery workshop. A Canadian Spruce stretcher was prepared from 4"x 2" timber and all corners and dividing rails were keyed, i.e. the mould was bevelled on the inside to provide clearance from the canvas. One horizontal and three vertical braces were made from 3.1/2" x 1.1/2" timber, and these were later reinforced by metal support braces on top and bottom rails to prevent warping. The painted canvas was then stretched and stapled to the long sides of the stretcher. The final outer frame was also prepared from Canadian Spruce (20' straight lengths having to be found and used) of 2" x 2" timber which was rebated to take the work. Metal hanging rings were also added, and the entire work was prepared with shellac to repel moisture. The outer frame was also shellaced and whitened, and the entire work was backed with white foam-core.

DYNAMICS: Left and right hand diagonals at obtuse angles hold both sides of the work to stabilise a central semi-circular cradle-like form in the middle of the panel. The work reads as a unity, not
panoramically. White grid bone structure intersects in a
dynamic movement through to the edges of the entire surface.
Each color is defined in jig-saw like pattern-making, relating
with clarity, each interactive shape.

ANALYSIS:

During my June 1988 residency at the School of Creative Arts studio at the University
of Wollongong, my supervisor suggested making a large work, - the full length of the
studio workshop space provided. Subsequently, a 188 x 604 cm. single panel painting
was undertaken. The cotton canvas was stapled to the plywood panelled wall directly,
and prepared with two coats of gesso as undercoat to the ground. Then a grid of dark
brown acrylic paint was applied in spontaneous, intuitive lines to demarcate areas over
the entire surface. Round No.8 and No.11 brushes were used and the resulting marks
of varying widths also explored a range of textural nuances from rough to smooth,
granular to opaque. It embraced different lengths of straight and curved lines, but was
dominantly curvilinear inferring biomorphic figuration. This grid was initially intended
as an informal guide to the structuring of the compositional elements of the work.
However, a decision was later taken to leave the original 'bones' of this painting
virtually in their entirety, and so they are still revealed after the painting process.

Psychologically, this implies acceptance of decisions taken spontaneously, but with
appropriate discrimination, as being closest to heart-felt inner urges. One needs to be
patient, understanding, and tolerant in establishing lasting and meaningful human
relationships. The same applies to colour application through form and shape, space
and time. There is no time - like the present, which happens for such an infinitesimally
short period. The past is already gone, and the future is yet to happen. It would appear
that 'time' is a human construct. The unknown becomes the known in the moment of
the NOW.
For several weeks, the primed canvas remained unpainted either side of the grid line, leaving varying widths from narrow to wide, and in a few cases, large areas of the field. Later, as the unpainted strips appeared to be neglected, and as the work developed in colour, it was decided to paint one side of the grid in titanium white of a sparkling, clean intensity and the underside of the grid was painted in a colour representing the cotton duck tone as it appeared in different areas to be subtly influenced by the surrounding colours. The bones were fleshed out.

The surrounding colour was applied in random areas with intuitive awareness to relationships in broad flat areas of acrylic paint, using a full range of colour and some areas and linear implants in black, to support the large unpainted white planes. At this juncture a thinly mixed white acrylic paint was thrown quickly, forcefully and sporadically across the entire work in many different directions. This resulted in natural blobs and extended very fine trails of linear white, which interacted with the hand drawn grid and added to the mind-scape, (artery-scape, canvas-scape), an ancillary vein-scape of tributary like support. Even though the lines are not continuous, they are interactive, superimposed and occurring at selected interval.

The total panel to this drawing stage was prepared under supervision at the School of Creative Arts studio, University of Wollongong. The work was then rolled up and returned to Brisbane in June. Negotiations were commenced almost immediately, to find suitable studio space to finish the work for inclusion in this second exhibition. This project had opened up new boundaries as the studio space at my home was limited to producing only relatively small panels of work.

As outlined in the chapter 'Developments from the Work', this painting was stretched to the wall of the studio/workshop adjacent to the Education Department administration offices at the Queensland Art Gallery. Extensions were made to an appropriate wall to accommodate the canvas. The canvas was stapled directly to the wall and work proceeded on the painting. As from the middle of December 1988 to mid-February
1989, REVELATION progressed from the essentially primary coloured acrylic underpainting through several skins of oil paint. Certain areas have been treated in tonal gradation to give an illusion of volume. Other planes were heavily layered and textured by spatula and knife. The majority of the surface was applied by hog hair brushes to retain the integrity and painterly surface achieved by such method. Many areas and lines received decorative pattern making and embellishment.

Further fast spattering of two separate mixes of liquified lemon yellow and cadmium yellow were applied to again break the surface in selected areas with a spontaneous gesturing. Unwanted "energy" marks from this elongated splatter were obliterated by remixing the colour of the underpainting and repainting the splatter marks. Tonal changes emphasised the areas either side of linear incursions. The painting has many large, mostly curvilinear, figurative images. In some cases the introduction of straight lines suggests a robot like language or computer orientated fantasies of invention, and non-objective and non-referential designs.

Other symbolism and imagery suggests animalistic form, e.g. elephant, walrus, and there are many screens which appear as small windows though which water-scapes appear, e.g. port holes or snorkelling masks. The work is dynamic and optimistic in character. Carnival, festival, and celebration are suggested by very energetic, active movements coursing in a river-like mapping of the entire surface. Joy of life, revelry, and busy interaction is depicted, but with highly disciplined established orders.

The painting embraces biomorphic and analytic abstraction, depicting both organic and geometric symbols. It is sequentially related to the previous works produced for this exhibition, in that the elements of shape and form are interlocked by firm to hard edged painting with adjacent areas in a jig-saw like assemblage of clarity and precision. The left side of the work suggests feminine interests, in the use of pastel shades of pink, lemon, lilac and the partial images of embryo and female torso. The right side of the work has leathery patches in a wide range of brown and tans interlaced with blue and
figurative images of masculinity and robot like shapes. The central semi-circle is cradled between the two dynamics of left and right in a pendular rocking motion attached to the top of the plane, but extending only half way down the middle of the work. This central area is compacted with dynamic images, from tribal, primitive inference to music in its most contemporary manifestation; e.g. Stockhausen, and Phillip Glass. The intention was that REVELATION embraces a wide time span from primal physical urges and primitive cultures and 'beginnings', through the mental discipline of 'orders of 'being', to spiritual realisations concerned with 'becoming'.

The painting was not named until completion, when the word 'revelation' was decided upon. The meaning of spontaneous 'revelry' enhances festivity, and the revelation developed, meaning knowledge of God, or of divine things imparted to man by Him. Also, the last book of the New Testament is The Revelation of St John the Divine, prophesying and describing the apocalypse. The work has many references to apocalyptic activity, to allegorical and obscure meaning, to revealing hidden things, as well as an initial response prompted by the implication of celebrations on a grand scale.

The scale of the work increases the high intensity of the full colour spectrum used throughout the painting. The emphasis is on the tropical, sunny Queensland environment. The land being dominantly hot, as indicated by strong use of reds and browns, is balanced with blues and greens depicting the sea and sky, and further dramatised by the interlacing white grid. REVELATION is a vigorous, spontaneous depiction of living forms and shapes. The confronting involvement engenders enjoyment, and enthusiasm for the inner spirit to be uplifted and stimulated. It is an exposition of vitality and complex inter-relationships in collective unity conveying an intermingling of cultures, peoples, and the desire for ecumenical responses.

"The most striking quality common to all primitive art is its intense vitality."68

"In a state of spiritual clarity there are no secrets. The effort to achieve such a state is monumental and agonizing, and once achieved it is a harrowing state to maintain. In
this state all becomes clear, and Pollock declared the meaning he had found with astonishing fluency, generosity and expansiveness. This is not a mystical state, but the accumulation of decisions along the way and the eradication of conflicting beliefs toward the total engagement of the spirit in the expression of meaning....His action is immediately art....."69
ANALYSIS OF DRAWINGS

NO. 5 EMBODIMENT

NO. 6 EVOLUTION

NO. 7 DISCRETION

NO. 8 INTEGRATION

SIZE: 129 x 235 cm; 315 cm; 260 cm; 260 cm: respectively.

METHOD: Coloured and black ordinary and compressed charcoal; graphite; pencil of many grades, applied dry, directly to heavy quality continuous roll white hand made rag paper-deckled edge top and bottom.

PRESENTATION: Drawings No's.5,6,7, were professionally framed by Manson Framers Wynnum. Ramin timber stretchers were prepared from 2" x 3/8" material. One horizontal and four vertical braces were used to support the stretcher using the same material. The stretcher was then backed with 5 ml. foam-core and the artwork hinged to the top of the foam-core. 4.5 ml. acrylic (perspex) sheeting was used as glazing. The outer frames were prepared from 1.3/4" x 1" ramin timber rebated to suit and to take the work. The outer frames were then lime washed.

Drawing No.5 EMBODIMENT also received a flat inner slip as a spacer. This was made from 1" x 3/8" timber of painted with leaf gold.
Drawing No.8 INTEGRATION was not framed, but presented in a specially prepared presentation case already in place in the foyer of the Queensland College of Art exhibition space. The drawing was cut to size on the vertical edges and stapled into the case.

**DYNAMICS:**

The dynamics of the structures of each work are so organised, as to control the movement of the eye in the reading of the horizontal format as a whole, (unity), and not in a panoramic scanning attitude familiar to westerners, and as might be expected in works of this scale. Diagonal systems of images move across the planes from top to bottom, on either side of a central theme in the case of EMBODIMENT, and as a progression of vertical segregations with two systems centrally placed in EVOLUTION and INTEGRATION. In DISCRETION the diagonal shifts are more interactive, and areas interweave in a network of forms, resulting in a figurative grid.
ANALYSIS:

The four drawings are analysed together, as their scale, format, preparation and presentation are similar. The materials used and techniques in application are common to all four works.

The large drawing EMBODIMENT was commenced at the School of Creative Arts studio in Wollongong in conjunction with the final, large oil painting in the series REALISATION. EMBODIMENT and EVOLUTION were completed during December 1988, January and February 1989 under the Visiting Artist Program initiated with the Queensland Art Gallery. The two works titled DISCRETION and INTEGRATION were produced during an artist-in-residency at the Wollongong studio in March 1989. These drawings are the largest format attempted to date, and require large studio wall space, (not available at my home studio where I usually work). The decision to use a continuous roll of thick hand made white paper, together with the particular characteristics of coloured charcoal, was governed by the fact that the works had to be transported in an unpresented state between Wollongong and Brisbane. The finished works were sprayed with workable fixative and then rolled up for travelling. This consideration affected both the choice of paper and the medium. Because of the large scale of the drawings they had to be framed in Brisbane for presentation at the Queensland College of Art exhibition. The decision was taken by the School of Creative Arts during February 1989 to permit the second exhibition to be held in Brisbane instead of in Wollongong. The Queensland College of Art requested two additional drawings to accommodate additional wall space available in the foyer. All the above considerations, have I believe, now contributed advantageously to the resulting works.

Coloured charcoal in chalks and pencils, blends, erases, sharpens and is resistant to breakage. In addition to a full range of bright colors, a comprehensive selection of greys were also used, together with ordinary and compressed black charcoal. The use
of graphite and a range of soft to hard pencils, expanded the textural possibilities and technical devices employed on the surfaces. Hence, an extensive scale of tone from velvety, (rubbed deeply by the fingers, into the grain of the heavy paper) dense black areas to transparent high key, veil-like membranes, inform the specific areas.

All the colours of the spectrum have been exercised in a variety of styles, from combined superimposition of different, analogous, complimentary and contrasting colors, to interlacing, parallelism, gradation and soft to hard edge interactions and relationships.

An extensive language of pattern-making devices with textural variations, from smudging to clean geometric definition enables the eye to become interested, entertained, diverted or arrested. The work reads dynamically from a distance and also encourages close scrutiny. The scale allows for the viewer to become enveloped, involved and absorbed in the colour, texture and activity of the surface. The interwoven network of structural lines helps conduct the orchestration of the entire work. Some of the linear arrangements which appear, are retained in their original state or are emphasised. In many cases they are covered and obliterated, in the re-making of overdrawn areas and fields of colour.

The coloured areas have transitions of greys, which tend to intensify the vivid and pure qualities of the chromatic relationships, and warm and cool systems are balanced by each other within the ample use of primary, secondary and tertiary colour. Earth colours and purples provide complementary interjections and interval, but the understated and sometimes inert, uninformed areas of the white paper ground are a dominant feature of the four works. These space orientated shapes and forms sometimes imply three dimensional illusion or windows through the work, or constitute pale, flat, figurative elements. The curvilinear nature of the initial grid-like structure, which was applied spontaneously and intuitively, gives a figurative implication to the images and forms, which populate the picture planes. Because of the scale of the
drawings, these images take on heroic proportion and often appear as part of huge torsos, limbs etc., or as gigantic, human head and profile shapes.

The mapping nature of the linear grid is sometimes continuous, but more often sporadic and intermittent, of differing thickness, force and pressure, and/or of fast or slow speed in application. These broken rhythms and intervals, are intended to keep the viewer stimulated to continue the visual exploration of the surface. Certain systems of repetition occur, while patience, discipline and attention to fine detail is evidenced, monotony is avoided by juxtaposition or superimposition, by change in direction and size, or intensity of the mark making systems. There is interplay between quiet and loud passages, active and passive, busy and leisurely arrangements. Again, the scale and dimension of the drawings permits the employment of many technical devices of perspective and proportion, which by their very nature cause a similar scope for emotional and other sense oriented responses, as well as through the eyes, which trigger the brain and mind and engage the feelings of both the artist and hopefully, the viewer.

The artist becomes involved from the first moment of selection of the paper, and the decision as to what materials will be used (in this particular case I did not have access to the entire range of different media in my own studio). Also, there is a need to accept the technical limitations, which influence and establish boundaries, disciplines and parameters, and which set the stage for the production of the works. From the making of the initial mark, the interaction between the artist and the work begins. In my case, relationships are in place immediately; i.e. the mark with the four corners and edges of the paper, the surface characteristics or the paper (and the marks), the environment of the studio space in which the work progresses, and all the outside and inside physical and meta-physical circumstances. As the surface information grows and becomes enriched and embellished, so do the cognitive faculties start contributing to the relationships in a constant inter-play to select, keep, reject or alter, create and re-create. The intuitive reactions which govern the above decisions may be conscious or subconscious, or any degree of intermix of the two.
Only as a result of long deliberation after they are completed are the works titled. Much contemplation could result in stories being invented; descriptions of images being offered; circumstances real or invented being explained; but none of even my own personal verbal supporting or derogatory discourses can alter the finished work -- it exists. It is energy transformed into matter. Together, the work and I decide on the point of completion, for the 'now'.

To wax philosophic about my aspirations as a human being, is not to suggest that such can be made evident to myself or others by any finished work. I do, however, accept the responsibility for being the vehicle that took the journey, and that I am the human tool used to make the drawings. I can only hope, that the collaboration is honest, and that the work is of me, and I am now the new result of having had the experience of making the work. Another step has been taken, but it is sometimes difficult to determine if the step is to the side, a backward or a forward one. I too, as the artist, can only attempt to read the signs, and try to decipher them. In the process I become my own teacher and my own critic.
NO. 5

EMBODIMENT

Around a central organised core of pale spaces, which incorporate many forms, are collected a plethora of radial organisms, bodies and bio-morphic shapes. These comprise a variety of colorful images, and a comprehensive selection of smaller components, which appear to owe their origins to the five natural elements of fire, earth, water, air and ether. Ether is the proposed subtle atmosphere beyond the earth's atmosphere, which is a hypothetical medium of extreme tenuity and elasticity supposedly diffused throughout space. It is also purported to be among the molecules of which solid bodies are composed, and to be the medium of the transmission of light and heat. It is also associated with the abstract concept of the heavenly and celestial. There are ethereal aspects to the composition, in that the perspective appears aerial. In addition is the assimilation of tangible, material, organic and natural forms, which have been invested with matter, body, and made corporeal, i.e. abstract biomorphism.

The substantiation of the elements, gives existence to identifiable forms. The positive objective systems are associated with physical beings, mostly composed of sections and parts which, when realised cause integration and personify the investment of spirit and energy of an intangible quality. The surrounding systems culminate in a female, white body which has a dis-proportionately tiny head encircled by a close halo, and additional auric bands of gold and blue. Two ancillary head shapes, on either side of the central system, suggest an aggressive attitude, but are turned away or rendered impotent by fragmentation in one case, and overdrawing of cancelling black marks in the other.
NO. 6  EVOLUTION
NO 6

EVOLUTION

This drawing depicts an active community of biomorphic shapes in stages of evolutionary development. A subtle progression of forms advances across the plane from left to right, in vertical stance. Fragmented patches of colour maintain a movement of flux which endeavour to cohere, to reform anew, as they shift, change and become different as the eye selects relationships in part, in total, or in opposing directions, areas or combinations of these factors.

A large cool, blue hand/foot emitting vibrations and energy, stabilises, groups, and converts the transfigurations, turning them into a crystallization of textured parts. The mood generated is reflective, but indicates resolution. Transformation is in place, and gives the motivation for the next large figure to emerge from the influence of the previous kinetic energy, which has acted as the agent for the transition. The evolutionary push forward is the motive power. Continuity is maintained, and a soft white diaphanous head shape appears regal and king-like, though the female aspect is dominant. This is reinforced by a three dimensional image in gold colour, which symbolises a staff of some awesome authority. A bandaged partial torso suggesting mummification is beside the king symbolising that the body (as part of the triad of body, mind, soul) will ultimately experience demise as part of the evolutionary process. But the spirit-like king will live on. The king like shape reveals the white paper and has very few features and these are applied in soft puffs of graphite, and suggest a crown or head decoration. It is the major unit in the composition while being the most understated. The remainder of the work is composed of an array of images representing cultural and social products and activities of many kinds. There are suggestions of a crusade, of early cultures and societies, such as Egyptian, and mediaeval epochs. Different moods are engendered, as the march of elements proceeds and progresses in formation and growth.
NO. 7

DISCRETION

There is a system being portrayed of multi-layered decision making, suggested by an assembly of organic forms, head shapes in full face and profile, and a section of female form in transparent, veil-like, gauze drapery. Hand shapes paw at, reach for, touch delicately or turn away in a variety of gestures from this filmy, formless, floating apparition or spirit. The head of this spirit form has an array of blotches of multi-coloured pigment forced into the paper surface by strong pressure. (Technically the pieces of charcoal were actually hit with a hammer and spread at random intervals.)

A sense of occasion pervades with opportunities for subtle selection, or choice, with the exercise of discernment and reason. The resulting insights heighten understanding. Acting according to one's own judgment is constantly invoked with sensitivity, delicacy and refinement through the media, in particularising the decorative elements. A wide freedom of choice is given to deciding the images and inter-relationships.
INTEGRATION

Without integration there is confusion. In an entity all cells are aware of the total personality. The entire organism responds. Should one even cut one's finger, the other hand's reflex action is to immediately assist to staunch the flow of blood, to comfort, to soothe, to reinstate calm. The entire system feels the pain.

All humans need awareness in totality.

This work attempts total integration of a multiplicity of parts.

In this work, the central large torso is soft, has a vulnerable under belly, but stands erect. The back of the figure is portrayed. It commands respect and attention, and looks into the depth of the picture plane. Partially clothed by a coloured shawl like raiment draped from the shoulders, the naked edge is defined as a blank profile, having no expression. Immediately adjacent, a large white bone-like head, in heroic disproportionate scale, becomes interlocked with the torso. This face again in profile, has a growth of fine green vegetation and delicate foliage like a trimmed beard. These two central forms occupy half the vertical format. The left hand quarter of the plane is a vertical jack-in-the-box, with a typical sad feature to the profile, though it is springing from a multi-coloured and exciting source at the base. The right hand quarter, is in ordered disarray with textured torn shapes suggesting very active struggle, and perhaps depicting new growth, birth, refraction, elemental and natural forces in movement and in the process of reforming.
DEVELOPMENTS FROM THE WORK

The Education Department of the Queensland Art Gallery was approached on my return in July 1988 from the School of Creative Arts, Wollongong to seek opportunity to complete the twenty foot panel commenced during the previous residency. After months of negotiation a pilot scheme was evolved to be called "Visiting Artist Program." To accommodate my request for use of the studio space, it was agreed that public access was to be provided and encouraged for five, two hour sessions weekly, for a period of eight weeks duration. The response to this initiative proved so enthusiastic and successful, and appreciation of the program so earnest, that the Education Department intends to build a visiting artists' program into its on-going policy. Visitors were welcome to meet the artist and view the work in progress, and ask questions concerning any aspect of the process. I kept a record of the types of questions asked. A photographic record was implemented by the Gallery photographer with a view to recording the workshop sessions.

The program aimed to increase public awareness of art practice, emphasising the ways in which individual artists develop their ideas, using a range of media.

The painting titled REVELATION was re-stretched in the studio/workshop space adjacent to the Education Department administration offices, and was completed there and allowed to remain in place for a period of six months for drying prior to framing in the Gallery workshop and final varnishing for presentation at the Queensland College of Art exhibition in September 1989.

In addition, the large drawing titled 'Embodiment' was stretched, completed, and transferred to another support surface in the studio. Then a new drawing titled 'Evolution' was commenced and completed during the period. The works were available to public viewing from start to finish.
These drawings are the largest I have had the opportunity to make and the painting is the largest single format work of the entire series.

A review of this program in a feature article ARTS edited by Peta Koch, in the Courier Mail - The Great Weekend by Michael Richards, critic, titled WORKING FROM INSIDE OUT:

"I feel very young as a painter, very young, probably even primitive, but I feel old as a human being and in my meta-physical stance."

The speaker is Irene Amos. She stands beside an array of paint pots and brushes in the studio attached to the Queensland Art Gallery. Behind her is a huge, half-finished painting. Amos, 61, is the first artist to be offered use of the Queensland Art Gallery studio under the gallery's new visiting artists' program. Various artists will work in the studio, each for a period of eight weeks.

On Wednesdays and Fridays, gallery visitors are welcome to meet the artists and to view their work in progress. The program aims to increase public awareness of art practice, emphasising the ways in which individual artists develop their ideas.

It is appropriate that Amos is the first artist to benefit from the program. She occupied the studio in mid-December and will be working there until the end of February.

Amos is one of the best-known personalities in Queensland art - an energetic and vocal educator, activist and ambassador of art. Her high profile in these ancillary activities sometimes obscures the fact that making paintings is her primary concern.

Access to the gallery studio has given Amos the opportunity to complete a large painting, too large for her home studio, that she began during her studies for a creative arts doctorate at Wollongong University last year.
The painting is a complex abstract, 2m x 6m, seemingly even bigger because of its vitality. It has no title yet, Amos explains, as she will not know what the painting is about until it is finished.

The implied conundrum - that the subject is not predetermined but becomes apparent as the painting develops - is pivotal to Amos' art philosophy.

An Amos painting grows organically, beginning with spontaneous gestural drawing. It becomes more sophisticated, more complex and more controlled as Amos works over the top of the image, building it up with layer upon layer of opaque paint.

Amos always works from the sub-conscious, without explicit or deliberate reference to an image source. Her colors, exploiting the full spectral range, are saturated and intense. Her visual dynamics combine the primitive throb of jungle drums with the sophisticated broken rhythms of modern jazz. Each painting becomes, in Amos's own words, "a celebration of the joy of creative energy being channelled through my subconscious."

She uses a similar approach in her teaching: "I hope to help people express their own life force and to discover the joy of doing that, to help them sharpen their awareness of their own inner resources, and to realize that they don't need artificial stimulants or drugs. They've already got everything they need. All of it can come from inside."

Amos doesn't use the word teacher. She calls herself a catalyst, an appropriate word, because her intention is to stimulate activity and encourage self-discovery.

Whatever title given her, Amos is a brilliant and inspiring influence. Her understanding of creative processes, her skill in communicating that understanding and her ability to recognise and respond to the achievements of her proteges is unsurpassed.

Amos has also been ubiquitous in her involvement with arts organisations and committees, educational panels and boards. She is a foundation, executive, and life
member of the Institute of Modern Art and is a life member and currently vice-president of the Queensland Art Gallery Society.

Even though these activities take up much of her time, Amos' attitude towards them is ambivalent.

She acknowledges their importance, both as a factor in her own growth and as her contribution to the art community. She is also concerned that her high profile as a teacher and activist obscures her identity as an artist in her own right.

Amos is about to change that. She will continue teaching and advocating creative art, but will selectively reduce these activities so she can spend more time and energy doing what she cares most about - making paintings that celebrate creative energy channelled through the subconscious."

The above article was accompanied by a black and white reproduction detail of the work, approx. 14 x 22 cm., which included a photograph of the artist. The paragraph in which the intense colours, and the subconscious were discussed, and in particular the sentence; "her visual dynamics combine the primitive throb of jungle drums with the sophisticated broken rhythms of modern jazz.", inspired Clare Hansson to contact me. Clare is a jazz pianist and leads the Clare Hansson Jazz Trio. She intends to compose a structured musical performance, proposed for presentation early in 1990 at the Queensland Art Gallery, which will be performed in front of "REVELATION", the work to which it relates. This collaboration between two mature Queensland artists is evidence of the necessity to provide platforms for broader interpretation by an expanded audience for interaction and communication, enabling the bridging of the gaps between artistic activity and understanding. Special lighting arrangements, perhaps a fourth musical instrument, and even a voice, may be included in the presentation. It is envisaged that the musical work be recorded by the A.B.C. Also, it is proposed to investigate the video taping of a lead up lecture, including progressive photographic records of the work, to the finished musical performance on the work. The
Queensland Art Gallery intends that sponsorship be sought for professional promotion of the premiere event to be introduced to invited guests at the initial performance and to the public on a following occasion.

A proposal has been outlined at the request of Winsor & Newton by the Education Department of the Queensland Art Gallery and directed to M/s. Judi Forge Queensland Art Manager of Jasco Pty. Ltd., South Brisbane, to support this project.

Also, as a result of the exhibition being transferred from Wollongong to Brisbane, it transpired that sponsorship was sought to support the presentation at the Queensland College of Art. Mr. Warren Letters, Marketing Manager of John Sands, Kingsford Smith Drive Eagle Farm Brisbane sponsored the exhibition with colour printing of invitations, posters, and a twenty page catalogue with the eight works reproduced in full colour.

John Sands has also undertaken to supply the printed material for the collaborative performance of Jazz by Clare Hansson to "Revelation" at the Queensland Art Gallery.

In addition, champagne was sponsored courtesy of Haselgrove's Pty. Ltd., 24 Manilla Street East Brisbane, at the Queensland College of Art opening. This sponsor has also indicated interest in the Queensland Art Gallery performance function for early 1990.

These extra initiatives which I undertook independently, added dramatically to the success of the second exhibition.
NOTES


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21 *ibid.*, p.121.

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26 Herbert, *op.cit.*, p.608.

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64 Ashton, op.cit., p.10.

65 Herbert, op.cit., (Reminiscences by Wassily Kandinsky) p.34.


67 Ashton, op.cit., p.12.

68 Herbert, op.cit., p.146. (Moore)

69 Collier, op.cit., p.71/72. (from Frank O'Hara, Jackson Pollock (New York, George Braziller, Inc., 1959) Reprinted with the permission of the publisher. Copyright - 1959 by George Braziller, Inc.)
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