

Cartoons
AND
Caricature
IN CONTEMPORARY ART

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INTRODUCTION

It is in this condensation of a complex idea in one striking and memorable image that we find the continued appeal of this great cartoon. And condensation, the telescoping of a whole chain of ideas into one pregnant image, is indeed the essence of wit.

– Gombrich, E. H.¹

Cartoon and caricature in contemporary art brings together art works that refer in a satirical or ironic fashion to cartoon characters from children's television, comic books and fairytales. References to Batman, Bananas in Pyjamas, Barbar, Dumbo and Jumbo, Prince Planet, Noddy, the Wicked Wolf and the Flintstones may be found in the works on display. The primary objective of this exhibition is to present contemporary art in an amusing and engaging fashion for younger audiences in regional Victoria. The art works in this exhibition also demonstrate the various ways the popular art of caricature is manifest in contemporary art.

In the twentieth century, the idea of kidnapping graphic images from comics, cartoons and advertising and making the stolen images the basis of a new work of art is associated with Pop artists Roy Lichtenstein and Andy Warhol. Both artists borrowed images from popular culture, and used, or mimicked, techniques associated with the cheaper production values of commercial art and the mass media. These strategies called into question the distinctions between high and low forms of culture promulgated by Modernist artists and theorists. For Modernists, 'lower' cultural forms such as television, cinema, comics and popular fiction were perceived to be incompatible with 'higher' cultural forms of theatre, literature and the fine arts. The former were entertaining, frivolous, lacking aesthetic quality and experienced collectively by mass audiences while the latter were serious, concerned with knowledge and erudition, of aesthetic value and experienced individually. Pop art challenged the tenets of

Modernism and is one of the precursors to the contemporary art works presented in this exhibition.

In tandem with the increase in popular entertainment available to mass audiences through television, radio and cinema, artists and writers began to consider the products of low culture worthy of discussion and analysis within the context of 'high' culture. The collection of essays by French writer Roland Barthes, published as *Mythologies* (1957), was an astonishing example of this phenomenon. Barthes applied semiology to subjects as prosaic as ornamental crockery and wrestling.² The discussion of popular culture often arose as a critique of mass culture, such as Ariel Dorfman and Armand Mattelart's study *How to read Donald Duck: imperialist ideology in the Disney comic*, published in 1971. In the realm of children's literature, the controversy concerning the literary value of Enid Blyton's popular stories, particularly the Noddy books, resulted in the virtual banning of Blyton's books by public librarians, educationalists and teachers from the 1950s until 1970s. However, more recently writers have begun to view culture as a continuum with folk or popular culture an integral part of the broader cultural sphere. The collage of genres and forms to be found in the works displayed in this exhibition is one effect of the cross-fertilisation of popular culture with high art.

Sometimes the collision of popular culture with high art liberates historical source material from the captivity of highbrow culture, as the popularity of Baz Luhrmann's contemporary rendition of the Shakespearian classic *Romeo and Juliet* demonstrated. In *Cartoons and caricature in contemporary art* several of the art works juxtapose references to art history with imagery from contemporary culture. This clash of old with new dislodges images from their original context, stripping away their customary associations and forcing us to search for alternative interpretations. These paintings may be likened to puzzles, with each fragment similar to the letter of an anagram, or the square of a Rubik's cube.

The mingling of the tricks of popular entertainment with fine art indicates a Postmodern sensibility that values playfulness, parody, satire, grotesque humour and theatricality, alongside the serious business of aesthetics, reflection and contemplation. These qualities are evident in the art works presented in *Cartoons and caricature in contemporary art*. With the wit of newspaper cartoonists, Ron Tandberg and Michael Leunig, the artists in this exhibition condense complex ideas into seriously funny art works that reflect upon contemporary society, human relationships or speculate upon the nature of art and its audience.

The intersection of popular entertainment and high art has been the subject of several exhibitions in Australia. *Popism* hosted by the National Gallery of Victoria in 1982 introduced and investigated the new practice of producing art works based on photographic reproductions of imagery from popular culture. In the following year *Comic stripping* at the George Paton Gallery explored the pictorial conventions and linguistic codes of the comic strip. In 1989 the Manly Art Gallery and Museum presented *Irony, humour and dissent*, an exhibition of recent Australian drawings. In 1991, 200 Gertrude Street, Melbourne displayed art works referring to cartoon forms and the comic in contemporary art in *Association city*. In 1993, the Museum of Contemporary Art in Sydney presented *Wit's end*, a survey exhibition focussing on humour in contemporary Australian art.

Anna Clabburn's catalogue essay *Whimsy in the white cube: cartoons and caricature in contemporary art* is a thought-provoking discussion of how cartoon imagery interacts with us on a psychological level. The essay is the result of Clabburn's research for her recent Master of Arts thesis, *The relationship between caricature and concepts of Australian national identity: 1900 to the present*. I am delighted to include aspects of this recent research in the exhibition catalogue.

I am grateful to NETS Victoria for supporting the initial application to develop this exhibition, to the Gordon Darling Foundation for sponsoring the production of a catalogue, and to the Victorian Government through Arts Victoria – Department of Premier and Cabinet for supporting the exhibition tour and providing indemnification. I thank the staff of the Geelong Art Gallery for their assistance with this project, particularly Sue Ernst, Veronica Filmer and Susie Shears.

ANN CAREW Exhibition Curator

¹ E.H. Gombrich, 'The Cartoonist's Armoury' in *Meditations on a Hobby Horse*, Phaidon Press, London, 1963

² Semiology is the study of signs and symbols proposed by the linguist Ferdinand de Saussure.

ANNA CLABBURN

Whimsy in the White Cube

CARTOONS AND CARICATURE IN CONTEMPORARY ART

Caricature, in itself, is not truth but may be used to point in truth's direction.¹

It is the strength and the danger of the cartoonist that he... makes it easier for us to treat abstractions as if they were tangible realities. By linking the mythical with the real he creates that fusion... that seems so convincing to the emotional mind.²

DEFINITIONS

Is there a difference between a cartoon and a caricature? Certainly, in the context of contemporary art, there seems to be confusion between these two terms. They seem interchangeable. Even if we propose that cartooning refers to stylistic choices and that caricature functions more in the political or conceptual realm, the definitions are still unstable.

Today, these extremely slippery words are more elusive than ever. This exhibition sets out to explore them by exposing possible intentions and meanings underlying their witty façades. Although we can't fully explain why artists choose to use cartoon and caricature, we *can* discuss how their imagery interacts with us, as viewers, on a psychological level.

A distinguishing feature of contemporary caricature is its intellectual imperative. Traditionally, in fifteenth century Italy, a cartoon was a preparatory sketch used to transfer an original design to a fresco, painting or textile work. Through later centuries, the cartoon transformed. Comic illustration became so popular in Europe and North America that, by the late 19th century, it was synonymous with all forms of parodic or comic drawing.³

Conversely, the word caricature originally connoted, quite simply, a distorted portrait. The term was invented by the seventeenth century artist, Annibale Carracci, to describe imagery which ridiculed its subject by exaggerating real features or fabricating grotesque physiognomy.⁴

Cartoon/caricature of the late twentieth century is a multi-headed beast, cross-bred over generations with changing notions about avant-garde style and contemporary art theory. When we use these terms in the context of art today, it is impossible to extricate them from, for instance, the philosophical foundations of 1960s Pop art or the insidious presence of recent Post-modern

ideology. Roy Lichtenstein's elevations of popular comics, for example, reverberate through Maria Kozic's 'schlock' imagery. Such contemporary associations provide additional avenues for understanding how cartooning and caricature function in present day art.

To avoid confusion, I will dispense with the term *cartoon* and use *caricature* as the main expression in question, mainly because it emphasises conceptual as well as stylistic dimensions. As previous exhibitions on similar topics have noted, the arena of 'witty' expression is a virtual minefield of ambiguity.⁵ Caricature, as a word, is easily confused with its many synonyms: satire, burlesque, comedy, parody, wit, travesty, pastiche, lampoon, allegory, pun, metaphor. Each of these closely related terms plays a part in contemporary caricature's rich matrix.

Contrary to popular myth, caricature is not always humorous. On the contrary, it is often quite the opposite – disturbing, ugly, or just plain eccentric. This is often the case with Kozic's work. Her imagery capitalises on the horrific or ridiculous to shock us into realisations about the social role of all images, within and outside art. Here, her quirky *Untitled* figures enact the familiar games of cartoon characters. Their fabricated, plastic features also function as more serious metaphors for real life personalities. They are invented stereotypes of authority and creativity, involved in an allegorical theatre of life. Like a fable, they teach lessons about human habits and foibles.

Another prevalent myth to be put to rest with this exhibition is the notion that caricature is an anarchic agitator for social change. While caricatures often do intend to disrupt the status quo of their subjects, they seldom succeed in toppling existing authorities or conventions. It is said, for instance, that many Australian politicians buy their own caricatures from newspaper cartoonists – hardly evidence of successful sedition!⁶ It is revealing, too, that Ballarat's formal sculpture walk of Australian Prime Ministers in the Royal Botanical Gardens includes a portrait of Bob Hawke by Peter Nicholson, the renowned political caricaturist.

ARCHIBALD'S LEGACY

In the mid 1940s, the esteemed Australian artist William Dobell underwent a grueling court case over a portrait of fellow artist Joshua Smith.⁷ The work attracted controversy for one reason only: it seemed to ridicule its subject. Exhibited in the context of

the nation's most prestigious portrait prize, *The Archibald*, the image's obvious artistic license was construed as an offensive distortion of its sitter's features and dismissed as a caricature. Essentially, although Dobell eventually won the case, the incident demonstrated the resentment felt among his critics about the degree of personal interpretation in the image. The artist was literally persecuted for stamping his own opinion on his subject's forehead.

Today, there is far more leniency towards formal portraiture, even those submitted to *The Archibald Prize*.⁸ Contemporary artists are able to use elements of caricature as a means of taking control of how their subject is viewed, sometimes even as a political point. The metaphoric 'twist' of caricature is evoked to pose questions about both the subject and the artist/author.

Caroline Williams' portrait caricatures contain an acerbic twist. Her depictions of men invite hearty laughter with their witty titles, grave expressions and ridiculous posing. *Small Government a.k.a: The Man from the Ministry* parodies a master painting – Titian's *Venus of Urbino* (1538) – but refers specifically to colonial cultures of the present. As a New Zealand /Australian, her mock-heroic interpretation of 18th century men undermines the historical authority of our settler tradition. Her caricature upsets popular role models and exposes the omissions of patriarchal history – women, Aborigines and migrants.

Caricature in the context of high art is analytical, critical and often cynical, but rarely a total rebellion against the mainstream forces in our society. On a basic psychological level, it pretends to sit outside itself, as if the artist is also with you looking at his or her image. It contains a barely hidden message that something is lacking in the subject under scrutiny and, in this sense, conveys a romantic or pre-modern yearning for something lost – lost authority, lost purpose, lost individuality.

Tim Schultz' unabashed quotations from the exuberant traditions of seventeenth and eighteenth century French painting titillate the viewer with exaggerated impersonations of famous images. His two portraits of *Venus*, surrounded by pert putti, pay paradoxical homage to Rococo master, François Boucher. By representing the original image in a highly stylised, almost kitsch mannerism, Schultz expresses conflicting feelings within himself. His admiration for the richly flamboyant Rococo period is tempered by an awareness of its displacement in the present. His portraits distort the subject to convey the artist's yearning for a joy and pleasure he suspects might be lost to contemporary art and its viewers. Caricature enables him to both celebrate and question his passion for an outmoded aesthetic taste.

COMIC CRINGE

Caricature often functions as a tool of democracy, upholding the rights of individuals against censorious authority. As a colonial culture, Australia is particularly predisposed to this method of communication. Settled in the post-revolutionary era (at a time when caricature was highly popular in the 'homeland' England) our nation is founded on the politics of the Common Man.⁹ A bulk of its population enjoy the myth of community and share distrust for authority. Who doesn't at least feel abstract affection for the blokey Paul Hogan? Which of us doesn't laugh at our politicians or wish our multi-national tycoons into prison, daily? Indeed, if we look at our popular culture at large – its bevy of comedy television, its wealth of stand-up acts, its smattering of internationally acclaimed cartoonists – we realise just how central caricature and comic thinking are to our mainstream way of life. (Some people actually think the ABC's *Frontline* is a legitimate current affairs program!)¹⁰

Susan Norrie's cultural caricature is of a somber tenor. Her Wicked Wolf, from the series *Tall tales and true*, is a veiled caricature of Australia's 'peripheral' place in the western world. Painted in 1986–7, this series played on children's stories and pantomime as a means of analysing the place of Australian art in the international culture of popular images. Norrie's combination of a European folk tale character with high art painting techniques literally makes fun of our nation's artistic and social predicament. For her, caricature combines the contradictory influences of her chosen profession into a statement about art's contemporary paradox, in the light of the visual world at large. The half-comic, half-majestic imagery in the *Tall tales* series sits on a tight-rope between the Continent's classical traditions and the popular entertainment of North America.

Noel McKenna also references cultural symbols but does so in a more whimsical manner. His minimal, thinly painted images of *Boy as Batman 2* and *Barbar cover... Kangaroos in Africa* make quiet jokes about the mixed influences in an Australian child's world. Drawing on his own children for inspiration, his naïve figuration seems close to cartooning in style yet brims with conceptual implications. It caricatures the reality of our adopted overseas role models and cultural heroes, hinting at the deeper significance of a more insidious form of colonisation. Conversely, *B1 and B2 on the moon* are presented as comic Australian ambassadors, travelling out into the universe to inform other planets about the unique nature of antipodean life.

Christopher Langton's giant inflatable toys also employ the fabric of children's playthings, yet do so to suggest a sinister side beneath global entertainment culture. His over-sized Disneyland creatures – *Jumbo*, *Stumbo* and *Ernie* – represent the inflated presence of such saccharine characters in our film and televisual world. He creates caricatures of exaggerated appeal to demonstrate how such 'cute' idols shelter us from contemporary social and political realities by reinforcing a fictional ideal.

Likewise, Guan Wei's art harbors grave messages behind slick graphic imagery. His work resembles classic strip cartooning, with its multiple panels and two-dimensional picture plane. However, reading his narratives is a little like trying to interpret hieroglyphics; each panel overflows with diverse symbols from his Chinese heritage and his contemporary life in Australia. Surreal rather than funny, *Frogstyle* is one of his many series of works dedicated to the theme of ecological damage. Tiny vulnerable tadpoles swim with larger frogs in murky polluted water. Like his other interpretations of human values and addictions, this pictorial vignette is a metaphor for something tragic in our living world, a state of decay wrought at microscopic level by humanity's blind progress.¹¹ The lotus flower suggests Wei aims his ethical message at China too, a country no less dignified in its current treatment of the environment than Australia.

COLONIAL CACKLE

Present day Australia is a nation of confused identity, marred by its internal divisions about its colonial and indigenous past, and an awakening global future. Just two years before the end of the millenium, our public face to the world seems fragmented into a divergent series of masks. For many artists, caricature offers a path for negotiating this complexity and locating a hypothetical space for late 20th century Australian identity.

Stephen Bush has used caricature to tease out the quandary of Australia's self-image for some time. In his *Lure of Paris* series, he exposes himself as a reluctant master painter, dedicated to high naturalism yet troubled by its historical roots and construction of false national myths. Like McKenna, he features *Barbar*, a French cartoon character, stranded on what appears to be the Australian coastline. This bizarre sight forces us to contemplate the alien invasion of European culture, and to question

the ramifications of Australia's colonisation in the present. In the *Lure of Paris* series, Bush painted the same image over and over, from memory. His repetitive action caricatured originality and truth, as prominent expectations in both painting and history.

By presenting a farcical or contrary image, caricature often implies its subject no longer deserves respect or reverence. As so often occurs today, when art caricatures art it implies art itself is in trouble; that it no longer holds a place of social significance, its originality is mislaid and the artist's claims to authorship are obscured by a mass of external influences.

For Jeff Gibson, relegating caricatured pop imagery into the gallery space enables him to examine the contradictions within his own desire to be an artist. Much of his imagery is premised on a lack of faith in art's ability to be anything more than entertainment. A cynical edge permeates his cartoon-like derivations of pop/street culture. Many are produced in silkscreen – a medium often associated with the 'low' culture of mass reproduction, such as comics and billboard advertising. In recent works, *Double or nothing* and *Roulette*, he scrutinises contemporary masculinity and the artist's agency – reducing both to a social parody of confused ideals, contemporary theories, and literal split personality.

'UP THE ANTE'-ART

Like Gibson, many contemporary artists choose to bring styles of popular culture into the gallery space as a way of caricaturing art itself. By juxtaposing everyday visual vocabularies and ideas with the expectations of institutional art, they reveal the underlying delicacy of the division between 'low' and 'high', and work towards a more hybrid, knowingly ambiguous portrait of contemporary creativity. Kozic, for example, regularly caricatures the formalities of high art by using imagery derived from mass produced sources – horror movies, children's toys, commercial advertising. Her caricature is an overt form of comic bad behavior, aggressive in its derision of pomposity and cultural superiority.

Similarly, Peter Tyndall's ongoing series *A Person Looks At A Work Of Art/someone looks at something...* reads as a caricature of art's public role. His re-use of the same title negates the possibility of his art being 'authentic' and makes a mockery of his own authorship. In this sense, his work is more ironic than humorous. It caricatures the social place of images to liberate

the parameters of what actually *is* art. Like other artists concerned with such definitions, he uses popular advertising and reproduced materials to challenge the artificial nature of high art's institutional orthodoxy. His quotation of the cartoon character Noddy, for example, reinvigorates an innocent childlike perspective, to evoke the possibility that art, despite its heavily inscribed past, can still be an adventure and a perennial mystery.

WITTY WOMEN

Caricature can provide a useful feminist strategy. Its combination of opposing elements creates a natural friction conducive to liberating both its creator and the viewer. Vivienne Shark LeWitt's highly graphic work draws on this aspect in particular. In images such as *torch* she mimics the popular styles of 1950s and 60s cartoonists (notably that of *Punch* artists Graham and Cesc) to focus a critical light on male and female personality and behaviour. Away from a magazine context, such images appear almost surreal, like pictorial anecdotes stilled in time to reveal basic truths about human nature. Her pictures have an alacrity that suggests broader narratives, capturing something essential about the subjects she portrays.

Although Linda Marrinon also relies on character types rather than individuals, her loosely sketched figures share a more didactic and distinctively Australian flavour. Her early works often contain text, as if recalling morality vignettes such as those by eighteenth century satirist William Hogarth.¹² Images such as *Colour me dead* constitute oblique puns on human nature and on art itself. Many similarly catchy titles are derived from popular sources such as films, while the images themselves often borrow formal composition from modernist master painters. *Bad boys by the beach* plays on the history of abstract bathing scenes – from Cézanne to Picasso. Its rebellious intention is protected by the artist's canny veneer of humour. For Marrinon, caricaturing styles of high art both subverts the assumed authority of patriarchal art history and asserts a fresh sense of her own authorship.

Rather than rambunctious rebels, caricaturists often reveal themselves as melancholy moralists, pining for a mythical past where individuality, ethics and human purpose co-existed intact. In some cases, cultivating caricature suggests the artists'

unconscious desire for the ideal. Their distortions sustain a perennial dream of a 'better', 'wiser', more honest world. If we acknowledge this yearning as nostalgic, we begin to see a fundamental conservatism beneath caricature's contemporary surface. Although it pretends to amuse, its beguiling nature is actually quite didactic. It manipulates the way we see a subject, distorting reality to convey a powerful sense of the artist's values and value judgements.¹³

A romantic yearning clearly lies behind Ian Haig's 3-D film *Astroturf*, a computer animated fable about the failure of technological evolution. His skepticism mirrors any feelings of doubt we may have about the utopian promises of our ever-expanding 'virtual' horizons. Rather than embrace the maxims of 'better' 'faster' 'more efficient', he subverts them in a graphic scenario of technology 'gone wrong'. Part of his trick is to use the tools of the machines he criticises, thereby presenting his work as both entertainment and cultural criticism.

THE PUNCHLINE

It may be useful to consider caricature as a form of visual joke: a 'one-liner' pretending simple meaning yet containing deeper insight into human nature. However, as Sigmund Freud's extensive writing on jokes suggests, all jocular expression ultimately remains ambiguous.¹⁴ It exists in a limbo, between genuine insight and a paradoxical tendency to self-negation. Too often its humour or entertainment value detracts from the gravity of its message.¹⁵

Pictures such as David Waderton's *Dialling* and Don Walters' *The centre of attention* are quick jokes. They invite a giggle and thus prevent themselves from being viewed as serious art *per se*. Although their meaning may include deeper levels, their caricaturesque surface protects them from close analysis, giving us an impression of being 'in on' the joke even if we don't quite understand it. Because they cultivate humour, they seem to imply a sense of underlying wisdom on the artists' part, as if they know something we don't, even when this is not the case.

We might explain the tactics used by Walters and so many of the artists in this exhibition in terms of John Docker's account of the classic 'fool'— a pretend 'outsider' in our midst:

Fools... possess the time-honored privilege to be other in this world... the right to participate, to be in life but not of it... to make public what is usually... guarded... They have the right to blunt language and to anger, to rip off masks, to rage at others... Furthermore, they don't exempt themselves from parody, mockery, abuse... .Folly mocks itself; nothing is sacred, no one is safe, including the fools themselves.¹⁶

What better way to describe the plight of contemporary art caricaturists – a bunch of tricksters knowingly playing the fool to ensure humanity retains its spirit of inquiry and naive curiosity?

NOTES

- ¹ Einar Nerman, *Caricature*, American Studio Books, New York, 1946, p.7.
- ² Ernst Gombrich, 'The cartoonist's armoury', *Meditations on a Hobby Horse and Other Essays on the Theory of Art*, Phaidon Press, London, 1963, pp.128 & 139.
- ³ See 'cartoon' in *The Oxford Companion to Art*, ed. Harold Osborne, Oxford University Press, Oxford, 1970, pp.209-10.
- ⁴ A good basic summary of the history of caricature is found in *The Encyclopedia of World Art*, vol.3, McGraw Hill Books, England, 1971, pp.753-774 or *The Oxford Companion to Art*, ed. Harold Osborne, Oxford, 1970, pp.203-5.
- ⁵ I refer here to exhibitions such as Alison Carroll's *Irony, Humour & Dissent*, Manly Art Gallery & Museum, Sydney, 1989 and Kay Campbell/Pamela Hansford's *Wits End*, Museum of Contemporary Art, Sydney, 1993.
- ⁶ According to Peter Nicholson, cartoonist for *The Australian* and creator of *Rubbery Figures*, Jeff Kennett purchased his own rubbery self-portrait.

- ⁷ Entire story covered in Brian Adams, *Portrait of an Artist; a Biography of William Dobell*, Hutchinson, Melbourne, 1983, chapter one.
- ⁸ Recent and past wins for caricaturesque portraits by Wendy Sharp, William Robinson and Gary Shead attest to this fact.
- ⁹ This point is also made by Alison Carroll, *op.cit.*, and discussed more fully in my recent Masters thesis, *The relationship between caricature and concepts of Australian national identity; 1900 to the present*, (unpublished), University of Melbourne, 1997.
- ¹⁰ This is a personal anecdote from Carrie Kennedy (sister of performer Jane) who also works on the program. As another recent example, *The Castle* is a parodic film as much about us as it is about our next door neighbours.
- ¹¹ It is worth remembering Wei's background is as a Chinese landscape painter as many Asian traditions imbue nature imagery with moral portent.
- ¹² Chris McAuliffe also compares these with Renaissance and Baroque traditions, 'Post-modern parody. The work of Linda Marrinon', *Art and Australia*, vol.29, no.3, 1992.
- ¹³ These general comments come from my reading of key 20th century studies on caricature by Werner Hofman, Ernst Gombrich and Ernst Kris.
- ¹⁴ *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol.8, 'Jokes and their relation to the unconscious, 1905', ed. and trans. by James Strachey, Hogarth Press and the Institute of Psychoanalysis, London, 1960.
- ¹⁵ This is a common point made by scholars of caricature. Witness a recent study, *The Savage Mirror. The Art of Contemporary Caricature*, by Steven Heller and Gail Anderson, Watson-Guption, NY, 1992, pp.24 and 32, where authors discuss wit as a "placebo".
- ¹⁶ John Docker, *Postmodernism and Popular Culture. A Cultural History*, Cambridge University Press, Cambridge, 1994, p.199.

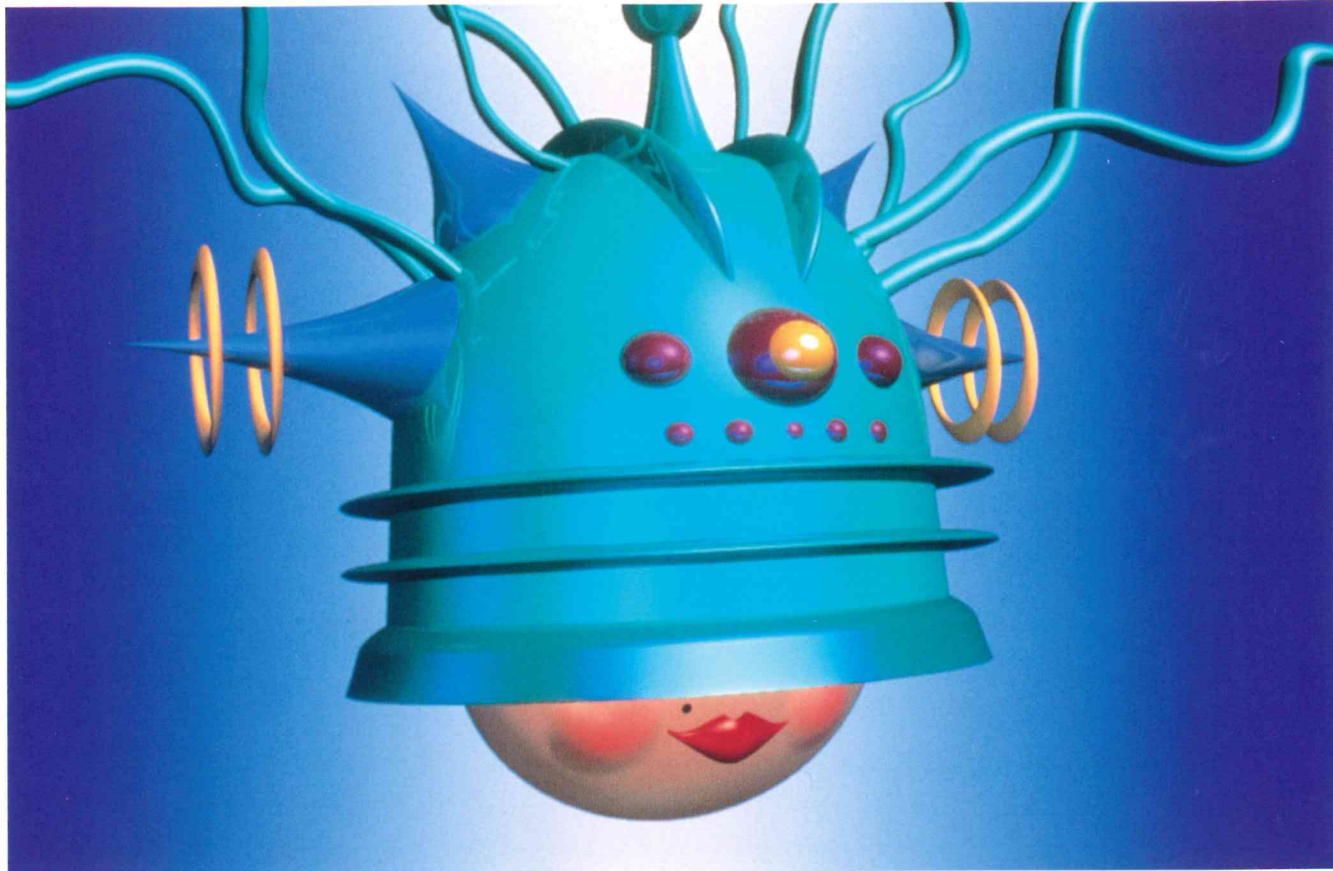
ILLUSTRATIONS



Stephen Bush *The lure of Paris #2* Cat. no. 1



Jeff Gibson *Double or nothing* Cat. no. 2



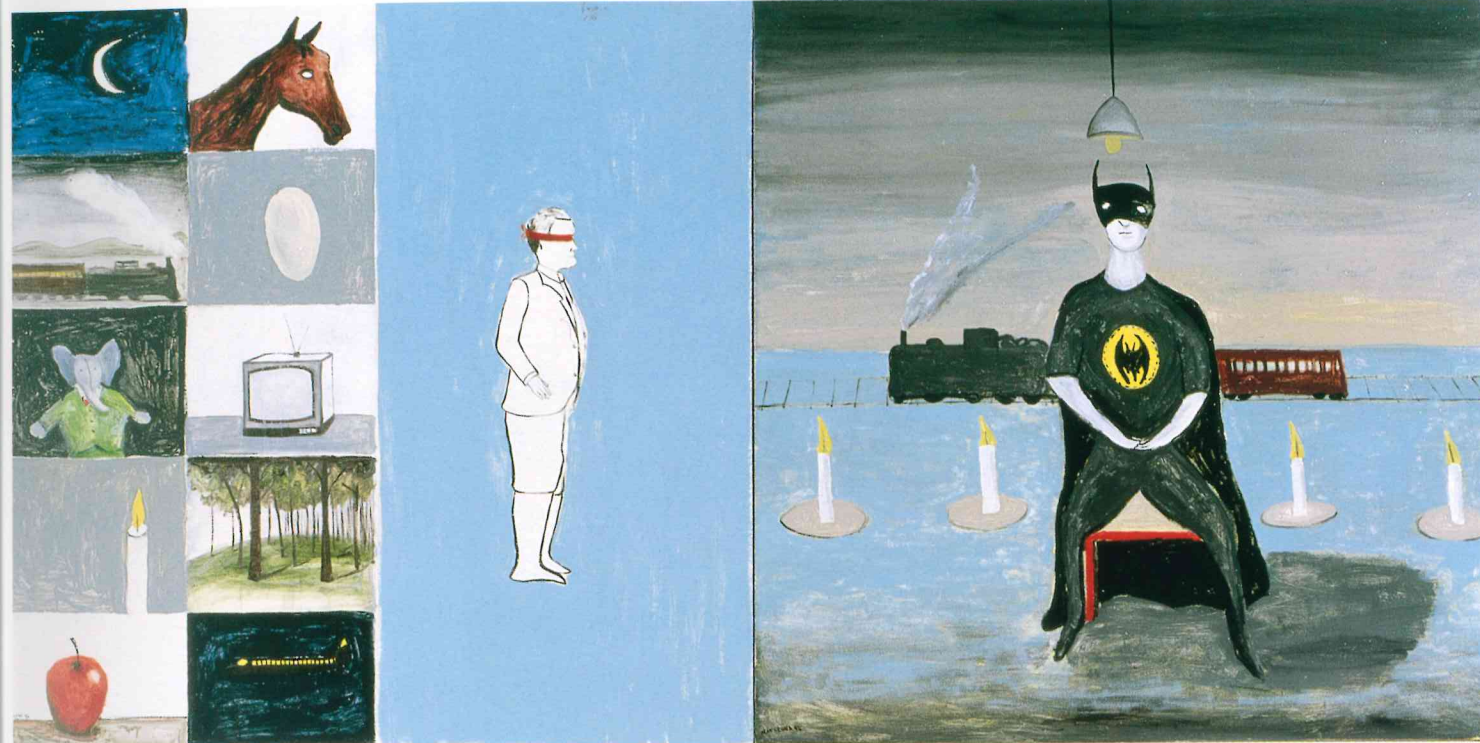
Ian Haig *Astroturf* Cat. no. 4



Maria Kozic *Head (gun)* Cat. no. 5



Christopher Langton *Untitled (Jumbo, Stumbo and Ernie decide to join the circus)* Cat. no. 9



Noel McKenna *Boy dressed as Batman 2* Cat. no. 10



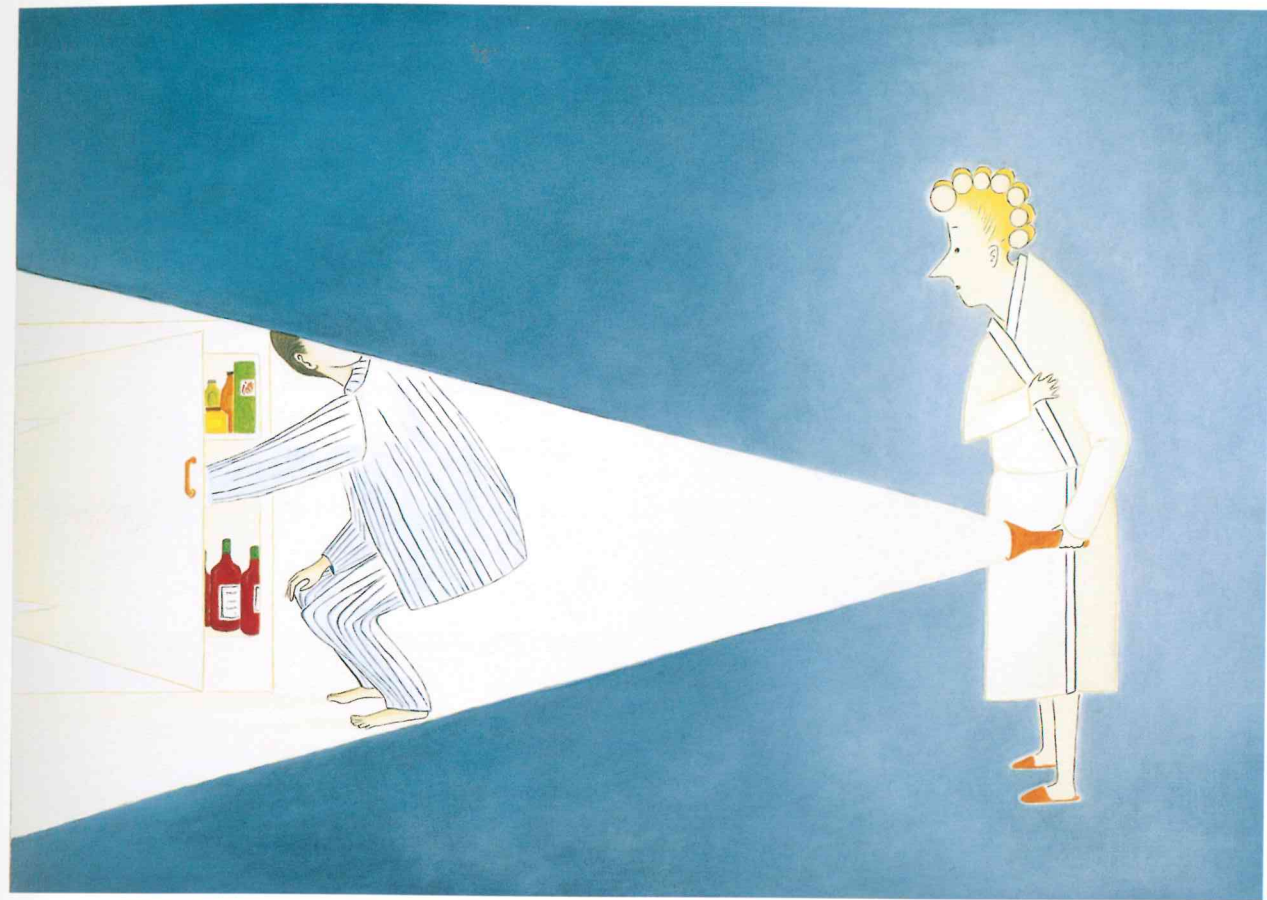
Linda Marrinon *Bad boys by the beach* Cat. no. 13



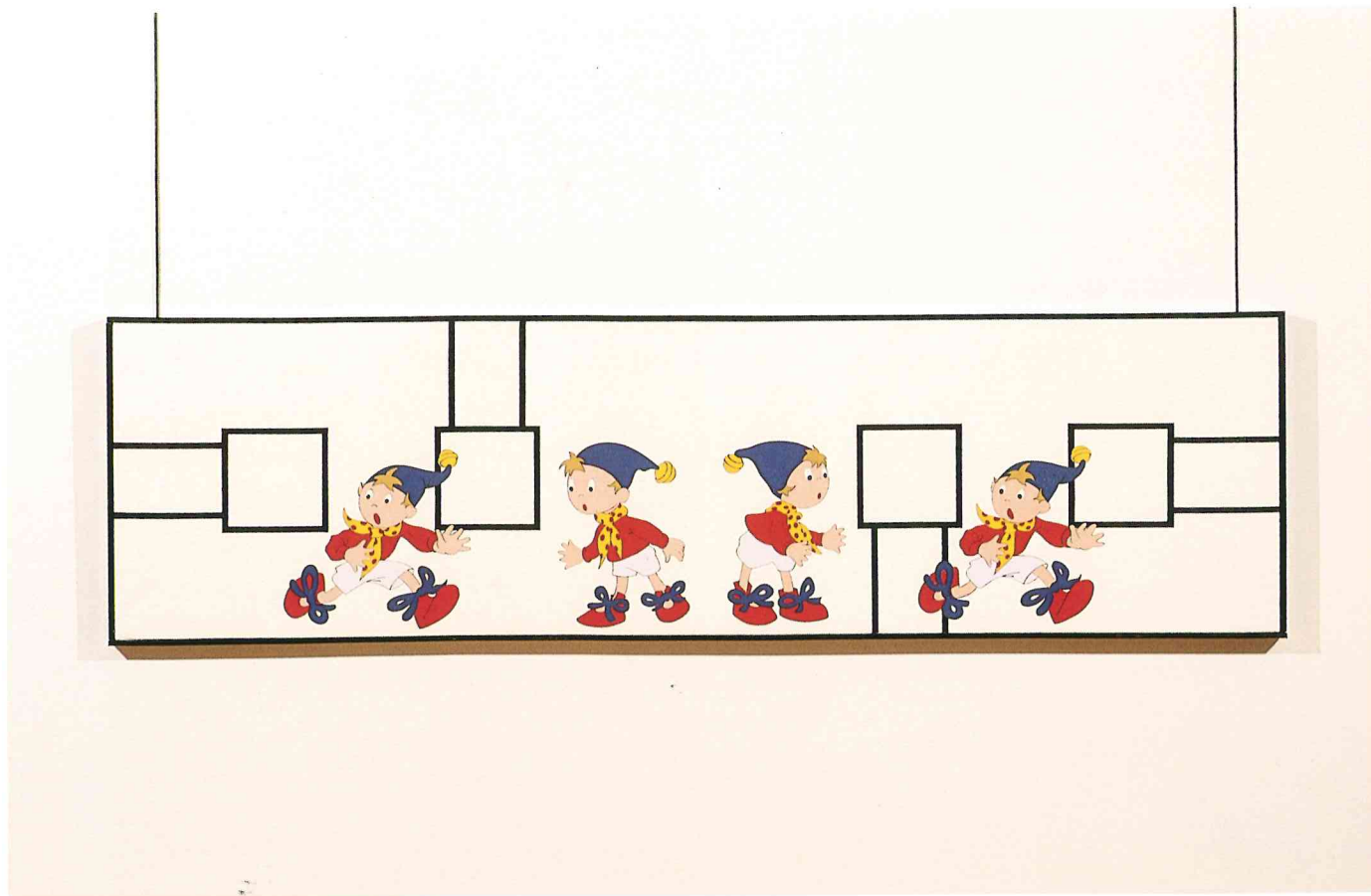
Susan Norrie *Untitled (from Tall tales and true)* Cat. no. 15



Tim Schultz *The toilet of Venus* Cat. no. 16



Vivienne Shark LeWitt *torch* Cat. no. 19



Peter Tyndall Title: detail / A Person Looks At A Work Of Art/ / someone looks at something... Cat. no. 21



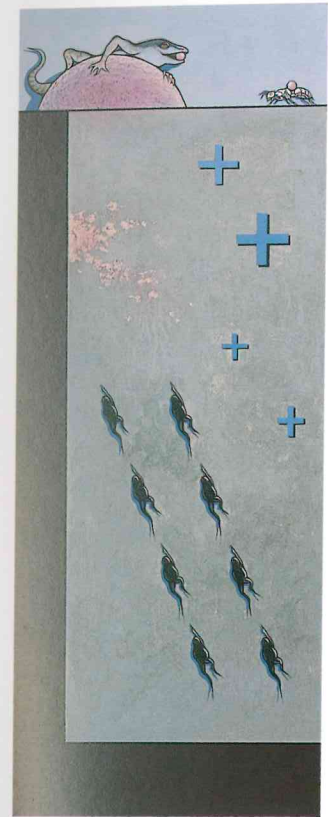
David Waderton *Dialling* Cat. no. 23



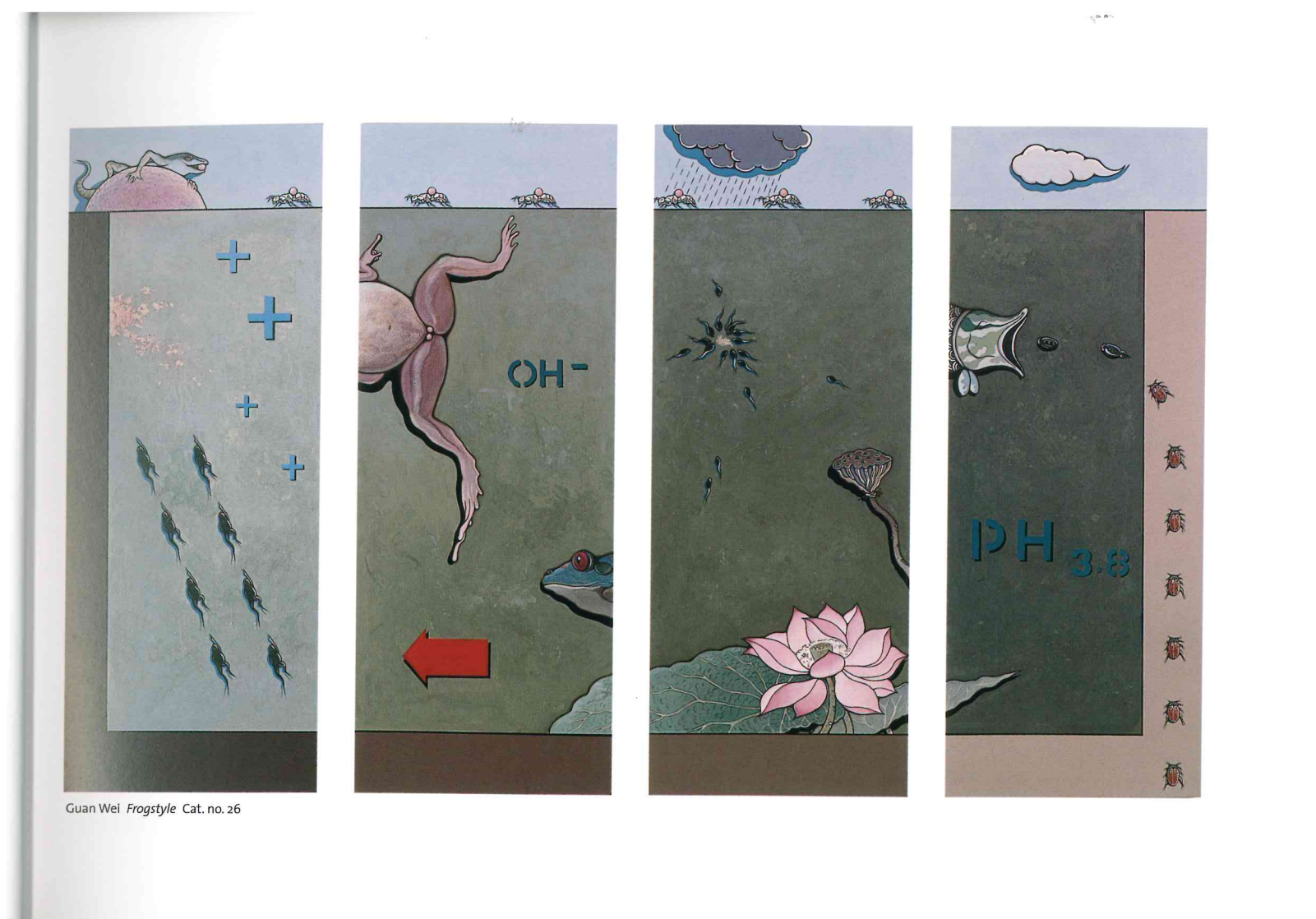
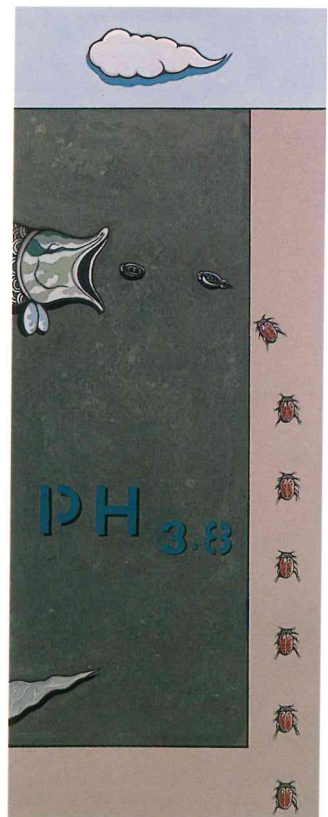
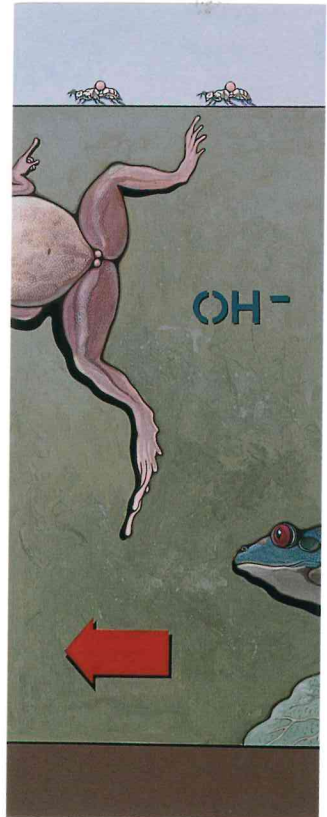
The constellation Couch Potato observes the end of everything.

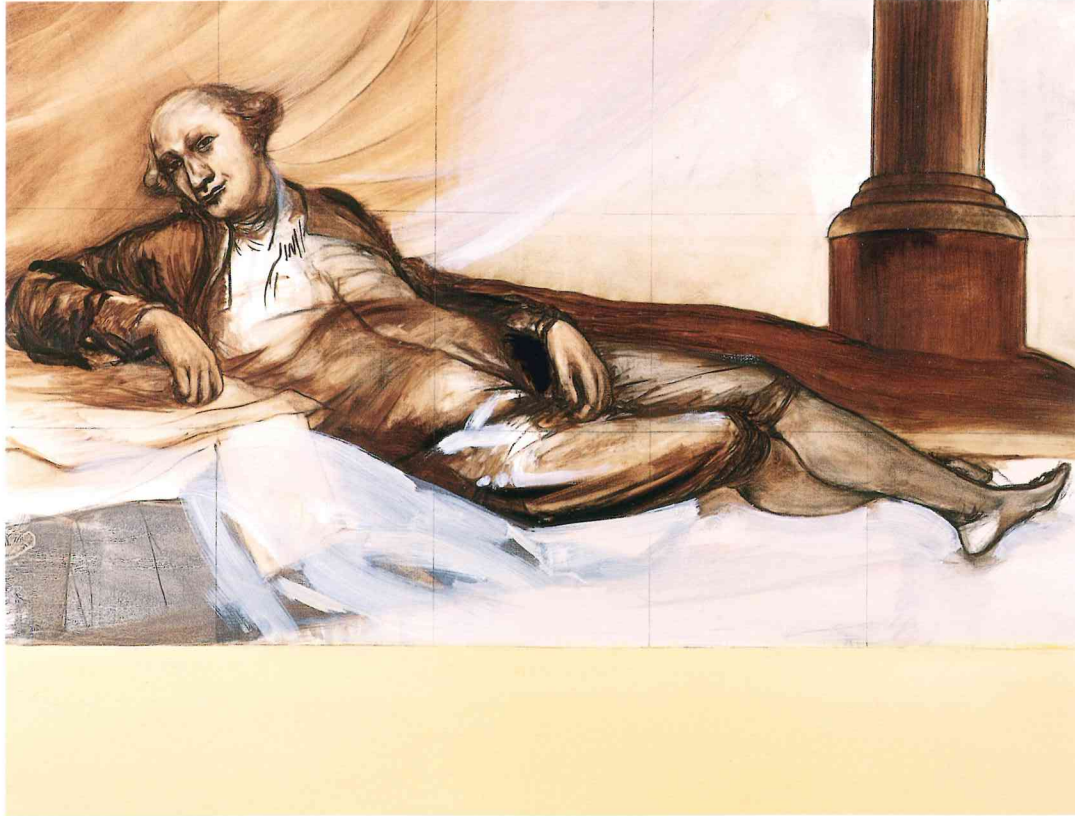
Walters '77

Don Walters *The constellation couch potato contemplates the end of the universe* Cat. no. 24



Guan Wei *Frogstyle* Cat. no. 26





Caroline Williams *Small government aka the Man from the Ministry* Cat. no. 27

LIST OF WORKS

STEPHEN BUSH

- 1 *The lure of Paris #2* 1994
oil on canvas, 183.0 x 183.0 cm
Collection: the artist

JEFF GIBSON

- 2 *Double or nothing* 1997
screenprint, 100.0 x 130.0 cm (image),
100.0 x 130.0 cm (sheet), Edition 3/3
Collection: Monash University
- 3 *Roulette* 1997
screenprint, 100.0 x 130.0 cm (image),
100.0 x 130.0 cm (sheet), Edition 3/3
Courtesy Gitte Weise Gallery, Sydney
and Tolarno Galleries, Melbourne

IAN HAIG

- 4 *Astroturf* 1996
stereo video, 6:18 mins
Produced with the assistance of the
Australian Film Commission.
© Copyright Magnetic Monster Video
Collection: the artist

MARIA KOZIC

- 5 *Head (gun)* 1988
synthetic polymer paint on cotton duck
152.0 x 207.0 cm
- 6 *Untitled* 1996
pastel on paper, 84.0 x 59.5 cm
- 7 *Untitled* 1996
pastel on paper, 84.0 x 59.5 cm
- 8 *Untitled* 1996
pastel on paper, 84.0 x 59.5 cm
- All works courtesy
Anna Schwartz Gallery, Melbourne

CHRISTOPHER LANGTON

- 9 *Untitled (Jumbo, Stumbo and Ernie
decide to join the circus)* 1994-97
polyvinylchloride and air
three parts, each 300.0 x 198.0 x 250.0 cm (irreg.)
Courtesy Tolarno Galleries, Melbourne

NOEL McKENNA

- 10 *Boy dressed as Batman 2* 1994
oil and enamel on canvas
152.0 x 304.0 cm
Courtesy Roslyn Oxley9 Gallery, Sydney
- 11 *B1 and B2 on the moon* 1995
oil, pen and ink and watercolour on paper
56.0 x 76.0 cm
Collection: Jimmy and Tilly Nuttall
- 12 *Barbar cover...Kangaroos in Africa* 1995
oil and enamel on board, 50.0 x 31.8 x 3.0 cm
Courtesy Niagara Galleries, Melbourne

LINDA MARRINON

- 13 *Bad boys by the beach* 1990
oil on canvas, 213.0 x 152.0 cm
- 14 *Colour me dead* 1982
synthetic polymer paint on cardboard
76.0 x 102.0 cm
Both works courtesy Roslyn Oxley9 Gallery, Sydney

SUSAN NORRIE

- 15 *Untitled (from Tall tales and true)* 1987
oil on plywood, 90.5 x 90.5 cm
Private collection

TIM SCHULTZ

- 16 *The toilet of Venus* 1995
oil on canvas, 155.0 x 124.0 cm
- 17 *Venus consoling Love* 1995
oil on canvas, 155.0 x 124.0 cm
Both works courtesy Barry Stern Gallery, Sydney

VIVIENNE SHARK LEWITT

- 18 *The Spinster's Children are always best* 1996
oil on canvas, 153.0 x 97.0 cm
Courtesy Roslyn Oxley9 Gallery, Sydney
- 19 *torch* 1996
oil on linen, 92.0 x 122.0 cm
Courtesy Anna Schwartz Gallery, Melbourne

PETER TYNDALL

- 20
Title detail
A Person Looks At A Work of Art/
someone looks at something...
- Medium A Person Looks At A Work of Art/
someone looks at something...
CULTURAL CONSUMPTION PRODUCTION

Date -1980-
Artist Peter Tyndall
Collection The artist,
courtesy Anna Schwartz Gallery

21
Title detail
A Person Looks At A Work of Art/
someone looks at something...

Medium A Person Looks At A Work of Art/
someone looks at something...
CULTURAL CONSUMPTION PRODUCTION

Date -1985-
Artist Peter Tyndall
Collection Museum of Contemporary Art,
gift of Loti and Victor Smorgon 1995

DAVID WADELTON

- 22 *Looking in the mirror* 1993
pen and ink on paper, 57.0 x 78.0 cm
Courtesy Robert Lindsay Gallery, Melbourne
- 23 *Dialling* 1993
oil on canvas, 137.0 x 91.0 cm
Collection: Graham Baring

DON WALTERS

- 24 *The constellation couch potato
contemplates the end of the universe* 1997
synthetic polymer paint on canvas,
167.5 x 137.0 cm
Collection: the artist
- 25 *The centre of attention* 1997
synthetic polymer paint on canvas,
137.0 x 167.5 cm
Collection: the artist

GUAN WEI

- 26 *Frogstyle* 1997
synthetic polymer paint on canvas,
4 panels, 126.0 x 159.0 cm
Courtesy Sherman Galleries Goodhope, Sydney

CAROLINE WILLIAMS

- 27 *Small government
aka The Man from the Ministry* 1984-97
oil on canvas, 122.0 x 152.4 cm
Courtesy Robert Lindsay Gallery, Melbourne
- 28 *Colin Lacan* 1984-86
oil on canvas, 122.0 x 152.4 cm
Collection: Monash University

ARTISTS' BIOGRAPHIES

STEPHEN BUSH

1958 born Colac. Lives and works in Melbourne
Represented by Robert Lindsay Gallery, Melbourne

EDUCATION

1976–78 Bachelor of Fine Arts, Royal Melbourne Institute of Technology
1979 Graduate Diploma of Fine Arts, Royal Melbourne Institute of Technology

SELECTED INDIVIDUAL EXHIBITIONS

1997 *Fall collection*, Robert Lindsay Gallery, Melbourne
1996 *A picture exhibition*, Fatouhi Cramer Gallery, New York
1995 *Venetian red*, Robert Lindsay Gallery, Melbourne
1994 *Stephen Bush: the lure of Paris*, Robert Lindsay Gallery, Melbourne
1991 *Claiming: an installation of paintings by Stephen Bush*, Australian Centre for Contemporary Art, Melbourne, Contemporary Art Centre of South Australia, Adelaide, and The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, USA
1989, 1987, 1984 Powell Street Gallery, Melbourne

SELECTED GROUP EXHIBITIONS

1997 *John McCaughey memorial art prize*, National Gallery of Victoria
1996 *Colonial post-colonial*, Museum of Modern Art at Heide, Melbourne
Photography is Dead! Long Live Photography!, Museum of Contemporary Art, Sydney
After image: painting photography, Centre for Contemporary Photography, Melbourne
1995 *South face: a collaborative project with Jan Nelson*, Canberra Contemporary Art Space

1994 *Moët & Chandon touring exhibition*, National Gallery of Victoria
Persona cognita, Museum of Modern Art at Heide, Melbourne
Bad toys, Australian Centre for Contemporary Art, Melbourne
1992 *Angelic space*, Monash University Gallery, Melbourne
1991 *Contemporary landscapes*, Deakin University Gallery, Geelong
Stephen Bush and Janet Burchill, Lewers Bequest and Penrith Regional Art Gallery, Sydney
1987 *Quiddity*, 200 Gertrude Street, Melbourne
1986 *Fears and scruples*, University Gallery, The University of Melbourne
Young Australians, National Gallery of Victoria, Melbourne
Voyage of discovery, The Crescent Gallery, Dallas, USA
1985 *Victoria: views by contemporary artists*, Geelong Art Gallery
1983 *The John McCaughey memorial art prize*, National Gallery of Victoria

SELECTED BIBLIOGRAPHY

Naomi Cass, *Claiming: an installation of paintings by Stephen Bush*, catalogue, Australian Centre for Contemporary Art, Melbourne, 1991
Louise Dauth, 'Heroes, Humour, Parody and Wit', *Broadsheet*, vol. 20/2, Melbourne, 1991
Chris McAuliffe, *Stephen Bush: the lure of Paris*, catalogue, Robert Lindsay Gallery, Melbourne, 1994
Chris McAuliffe, 'Stephen Bush: producing the goods', *Art + Text* #53, 1996, p.54–57

JEFF GIBSON

1958 born Brisbane. Lives and works in Sydney
Represented by Anna Schwartz Gallery, Melbourne
and Gitte Weise Gallery, Sydney

EDUCATION

1984–85 Graduate Diploma of Visual Arts, Sydney College of the Arts
1978–80 Diploma of Visual Arts, Darling Downs Institute of Advanced
Education, Brisbane

SELECTED INDIVIDUAL EXHIBITIONS

1997 *Legends*, Australian Centre for Contemporary Art, Melbourne
Fan fair, Gitte Weise Gallery, Sydney
1996 *Gas*, Tolarno Galleries
1995 *I lost my ass*, Kunst, Sydney
1993 *Chromasigns*, Annandale Galleries, Sydney
1992 *Unique individuals*, Annandale Galleries, Sydney
Personality plus, Ars Multiplicata, Sydney
1991 *Personality*, Ars Multiplicata, Sydney
Skin deep, Michael Milburn, Brisbane
1989 *Delusions of grandeur*, Mori Gallery, Sydney
1987 *Debt*, Mori Gallery, Sydney
1986 *Wishful thinking*, Union Street Gallery, Sydney

SELECTED PUBLIC SITES

1995 *Artrage*, videos by artists, Rage, ABC TV
1992 *Inner drive*, video (with Debbie Lee), Australian Centre for
Photography, Sydney

Screwballs, hoardings and selected public sites, Sydney

1990 *Add magic*, Australian Center for Contemporary Photography, Sydney
1988 *Beware the false profits*, hoardings and railway stations, Sydney
1986 *disPOSTERS*, wallspaces around Sydney

SELECTED GROUP EXHIBITIONS

1996 *KunstRAI*, Amsterdam Art Fair, The Netherlands
The power to move, Queensland Art Gallery
1995 *Everyday pathomimesis*, The University of Canterbury, Christchurch, N.Z.
Australian Perspecta, Art Gallery of New South Wales
1994 *Faciality*, Monash University Gallery, Melbourne
Un homme et son image, Dazibao, Montreal, Canada
1993 *Wit's end*, Museum of Contemporary Art, Sydney
1991 *Association city*, 200 Gertrude Street, Melbourne
1990 *J Curve*, George Paton Gallery, Melbourne
Paraculture, Artists' Space, New York, USA
1989 *Attitude*, Art Gallery of New South Wales and public sites
1988 *Elsewhere*, Institute of Contemporary Art, London, UK
1987 *Fortune*, George Paton Gallery, Melbourne
From the newsagency, Kunstlerhouse Bethanien, Berlin

SELECTED BIBLIOGRAPHY

Neil Emmerson, 'I Lost My Ass', *Globe E Journal* #2, May 1996
Julie Ewington, *Shocking Diversity*, catalogue, Australian Print Council, 1987
Graham Forsyth, 'Personality', *Agenda* #23, May 1992
Frazer Ward, *Legends*, catalogue, Australian Centre for Contemporary Art,
Melbourne, 1997

IAN HAIG

1964 born Melbourne
Lives and works in Melbourne

EDUCATION

1987 Diploma of Art, Phillip Institute of Technology
1990 Post graduate Diploma of Art, Phillip Institute of Technology

SELECTED GROUP EXHIBITIONS

1996 *Nothing natural*, Basement Gallery, Next Wave Festival, Melbourne
The seventh international symposium on electronic art, Rotterdam,
The Netherlands
1995 *The fourth international biennale*, ARTEC 95 Nagoya, Japan
The sixth international symposium on electronic art, Montreal, Canada
1994 *Bit MAP 101*, Next Wave Festival, 101 Collins Street, Melbourne
1993 *SIGGRAPH 93 – machine culture*, Anaheim, California, USA
1992 *The third international symposium on electronic art*, Museum of
Contemporary Art, Sydney
The thing with 200 heads, Paper Heroes Gallery, Melbourne
1991 *The graphic art of contemporary comics*, Australian National Gallery,
Canberra
Association city, 200 Gertrude Street, Melbourne
Fuel, Institute of Modern Art, Brisbane

SELECTED SCREENINGS

1997 *Aliens.au*, Video Positive, Liverpool and Manchester, UK
Cyber Cultures, Sydney

1996 *Thaw 96*, Iowa City, USA
Elastic light, Art Gallery of New South Wales
1995 *The third annual New York digital salon*, New York, USA
1994 *An eccentric orbit*, Museum of Modern Art, New York, USA
The first New York international video festival, New York, USA
1993 *Imagine 93*, Monte Carlo, Monaco
Interfilm film festival, Berlin, Germany
1992 *Asia Pacific film festival*, Seoul, Korea
Third international symposium on Electronic art, Art Gallery of
New South Wales
1991 *WRO 91*, Sound Basis Visual Art Festival, Poland
1990 *Twelfth Tokyo video festival*, Tokyo, Japan

SELECTED BIBLIOGRAPHY

Anna Claburn, 'There's something in Nothing Natural', *Mesh* #8/9, 1996
Ian Haig, 'The Computer Graphics Crisis', *ISEA95*, Montreal, 1995
Ian Haig, co-editor and contributor to *Comics Magazine*, 1995
Rachael Kent, 'Diverse voices', *Deacons Graham & James/Arts 21 Award 1997*,
catalogue, The University of Melbourne Museum of Art, 1997
Helen Stuckey, *Nothing Natural*, catalogue, The Basement Gallery, Melbourne
1996
ICC, Artist Directory, CD-ROM, 1994. Intercommunication Centre, Japan
Arena Magazine No. 4, April/May 1993, p.51
SIGGRAPH 93 – Machine culture ACM SIGGRAPH, New York, Visual Proceedings

MARIA KOZIC

1957 born Melbourne. Lives and works in New York
Represented by Anna Schwartz Gallery, Melbourne

EDUCATION

1978 Diploma of Art, Phillip Institute of Technology, Melbourne
1980 Post graduate diploma, Phillip Institute of Technology, Melbourne

SELECTED INDIVIDUAL EXHIBITIONS

1996 *The end*, Anna Schwartz Gallery at ACAF 5, Melbourne
1994 *I, woman*, Anna Schwartz Gallery, Melbourne
1993 *Double trouble*, Ian Potter Gallery, The University of Melbourne
Birth of Blue Boy, Museum of Contemporary Art, Sydney
1991 *T.I.T.S.*, City Gallery, Melbourne
1990 *Two faced*, City Gallery, Melbourne
1989 *Help*, Roslyn Oxley9 Gallery, Sydney
1988 *Maria Kozic*, Institute of Modern Art, Brisbane
1984 *Monsters from the Id*, Tolarno Galleries, Melbourne
1983 *The Kozic collection*, Tasmanian School of Art Gallery, Hobart
1981 *Maria Kozic*, George Paton Gallery, Melbourne

SELECTED GROUP EXHIBITIONS

1997 *Multiplication: the multiple object in art*, Monash University Gallery, Melbourne
1996 *Australia: familiar and strange*, Seoul Art Centre, Korea
1995 *Australian Perspecta*, Art Gallery of New South Wales
1994 *John McCaughey memorial art prize*, National Gallery of Victoria
1993 *Wit's end*, Museum of Contemporary Art, Sydney

1992 *Fuel*, Australian Centre for Photography, Sydney
1991 *The graphic of contemporary comics*, Australian National Gallery, Canberra
Australian Perspecta, Art Gallery of New South Wales
1990 *Add magic*, Australian Centre for Photography, Sydney
For real now, selected public sites, Hoorn, The Netherlands
1989 *The Moët & Chandon touring exhibition*, National Gallery of Victoria
The intimate object, 200 Gertrude Street, Melbourne
1987 *Innocence and danger*, Heide Park and Art Gallery, Melbourne
Sighting references, Wellington National Gallery, New Zealand
1986 *Fears and scruples*, University Gallery, The University of Melbourne
Aperto, Venice Biennale, Italy
1985 *Pleasure of the gaze*, Art Gallery of Western Australia
1983 *From another continent – Australia*, ARC Museum of Modern Art, Paris
A Melbourne mood, Australian National Gallery, Canberra
Australian Perspecta, Art Gallery of New South Wales
1982 *Popism*, National Gallery of Victoria
Art in the mechanical age of reproduction, George Paton Gallery, Melbourne

SELECTED BIBLIOGRAPHY

Phillip Brophy, 'Art history – Pop history – Cinema history', catalogue,
Maria Kozic's Western Spagetti: Venice Biennale '86, 1987
Antonello Gambotto, 'The bitch is back', *Mode*, December/January, 1993/1994
Adrian Martin, 'Who wants to know? the art of Maria Kozic', *Tension* #13, 1988
Peter Thorn, *Blue boy*, catalogue, Museum of Contemporary Art, Sydney, 1992

CHRISTOPHER LANGTON

1954 born Johannesburg, South Africa; arrived Australia 1973
Lives and works in Melbourne
Represented by Tolarno Galleries, Melbourne

EDUCATION

1991–92 Graduate Diploma in Fine Art, Victorian College of the Arts
1975–77 Diploma of Arts, Bendigo College of Advanced Education

SELECTED INDIVIDUAL EXHIBITIONS

1997 *XLR8*, Tolarno Galleries, Melbourne
1996 *Tour de force (with John Meade)*, 200 Gertrude Street, Melbourne
Transmission, The Basement Gallery, Melbourne
Phantasmagoria, Noosa Regional Gallery, Queensland
1995 *Sugar the pill*, The Basement Gallery, Melbourne
1994 *Souvenir*, The Basement Gallery, Melbourne
Detoxification zone, The Basement Gallery, Melbourne
1992 *I love you*, Linden Gallery, Melbourne

SELECTED GROUP EXHIBITIONS

1997 *Wild kingdom*, Institute of Modern Art, Brisbane
Animal instincts, Art Gallery of South Australia
1996 *The changing face of the kangaroo*, Post Master Gallery, Melbourne
Rapport: eight artists from Singapore and Australia, Singapore Art Museum,
Singapore and Monash University Gallery, Melbourne
Nothing natural, The Basement Gallery, Melbourne
Ruins in reverse, RMIT Gallery, Melbourne

1995 *Lovers*, Museum of Modern Art at Heide, Melbourne
Decadence, 200 Gertrude Street, Melbourne
Since the accident, The Basement Gallery, Melbourne
Blow up, Roslyn Oxley9 Gallery, Sydney
Continuum and contrast, McClelland Gallery, Langwarrin
1994 *Bad toys*, Australian Centre for Contemporary Art, Melbourne
Humanetic, New Media Network, Melbourne
boots 'n' all, Scienceworks, Melbourne
Plastiche, The Basement Gallery, Melbourne
1993 *Disparities*, Ian Potter Gallery, The University of Melbourne Museum of Art
The art of collecting, Linden, Melbourne and Geelong Art Gallery
1992 *Objects of desire*, Panorama Contemporary Art Gallery, Melbourne
1991 *Gasworks outdoor sculpture show*, Gasworks Park, South Melbourne

SELECTED BIBLIOGRAPHY

Joanne Finkelstein, 'Bad toys 'r' us', *Art Monthly Australia*, #77, March 1995
Tay Swee Lin and Natalie King, *Rapport*, catalogue, Singapore Art Museum,
Singapore and Monash University Gallery, Melbourne, 1996
Helen Stuckey, 'I love Christopher Langton', *Globe-E Journal* #5, October, 1997
Jill Bennett, 'Blow up', *Art + Text* #52 1995

LINDA MARRINON

1959 born Melbourne. Lives and works in Melbourne
Represented by Roslyn Oxleyg Gallery, Sydney

EDUCATION

1979–82 Degree in Fine Art (Painting) Victorian College of the Arts

SELECTED INDIVIDUAL EXHIBITIONS

- 1996 Roslyn Oxleyg Gallery, Sydney
1994 Roslyn Oxleyg Gallery, Sydney
1993 Tolarno Galleries, Melbourne
1991 Roslyn Oxleyg Gallery, Sydney
Cannibal Pierce Gallerie Austraienne, Paris
1989 Cannibal Pierce Gallerie Austraienne, Paris
Tolarno Galleries, Melbourne
1987 Roslyn Oxleyg Gallery, Sydney
Institute of Modern Art, Brisbane
1986 Tolarno Gallery, Melbourne
1983 George Paton Gallery, Melbourne

SELECTED GROUP EXHIBITIONS

- 1995 *Australian Perspecta*, Art Gallery of New South Wales
Loti and Victor Smorgon collection, Museum of Contemporary Art, Sydney
1994 *Transcultural painting*, Ian Potter Gallery, The University of Melbourne
1993 *Wit's end*, Museum of Contemporary Art, Sydney
1990 *Questions of belief*, South Australian Centre for Contemporary Art,
Adelaide, *Art with text*, Monash University Gallery, Melbourne

Self portraits, Cannibal Pierce Gallerie Austraienne, Paris

- 1989 *Irony, humour and dissent*, Manly Art Gallery and Museum, Sydney
No. 27 Linda Marrinon sculpture, Store 5, Melbourne
1988 *Moët & Chandon touring exhibition*, Art Gallery of New South Wales
Propositions, Artspace, Sydney
1987 *Young Australians*, National Gallery of Victoria
1986 *Rebels and precursors*, University Gallery, The University of Melbourne
1985 *Victorian vision: 1834 onwards*, National Gallery of Victoria
Visual tension, Australian Centre for Contemporary Art, Melbourne
1984 *Vox pop: into the eighties*, National Gallery of Victoria
Form-Image-Sign, Art Gallery of Western Australia
Meaning and excellence: Australian and New Zealand Artists in Edinburgh,
Edinburgh School of Art, Scotland
1983 *Comic stripping*, George Paton Gallery, Melbourne
Australian Perspecta, Art Gallery of New South Wales
1982 *Murdoch travelling scholarship exhibition*, Victorian College of the Arts,
Melbourne

SELECTED BIBLIOGRAPHY

- Robyn McKenzie, 'Linda Marrinon: a human comedy', *Art + Text* #48, May 1994
Kay Campbell, 'Out of humour', *Wit's end*, Museum of Contemporary Art,
Sydney, 1993
Chris McAuliffe, 'Post-Modern Parody: the work of Linda Marrinon', *Art and
Australia*, Vol. 29, No. 3, Autumn, Sydney, 1992
Paul Taylor, 'Pool Talk', *Art + Text* #8, Summer, Melbourne, 1982

NOEL McKENNA

1956 born Brisbane. Lives and works in Sydney
Represented by Niagara Galleries, Melbourne and Roslyn Oxleyg Gallery, Sydney

EDUCATION

- 1976–78 Brisbane College of Art
1981 Alexander Mackie College of Art, Sydney

SELECTED INDIVIDUAL EXHIBITIONS

- 1997 Niagara Galleries, Melbourne
1996 *Welcome to Done Place*, Roslyn Oxleyg Gallery, Sydney
Niagara Galleries at the ACAF5, Melbourne
1995 Greenaway Gallery, Adelaide
1994 Roslyn Oxleyg Gallery, Sydney
Niagara Galleries, Melbourne
1993 Greenaway Gallery, Adelaide
1992 Niagara Galleries, Melbourne
Ars Multiplicata, Sydney
1991 Gary Anderson Gallery, Sydney
1990 Salamanca Place Gallery, Hobart

SELECTED GROUP EXHIBITIONS

- 1997 *A face in the crowd*, National Portrait Gallery, Canberra
1995 *Muswellbrook acquisitive prize*, Muswellbrook Regional Gallery
1994 *Sulman prize and Dobell prize*, Art Gallery of New South Wales
Paint on the tracks, Australian artists and the railway, S.H. Ervin
Gallery, Sydney

- 1993 *Death*, Ivan Dougherty Gallery, Sydney
On the other hand, S.H. Ervin Gallery, Sydney
Wynne prize, Art Gallery of New South Wales
1992 *The new metaphysics*, Ivan Dougherty Gallery, Sydney
1991 *Moët & Chandon touring exhibition*
Correspondences, Queensland Art Gallery, Brisbane
Her story – images of domestic labour in Australian art, S.H. Ervin
Gallery, Sydney
1990 *Wynne prize*, Art Gallery of New South Wales
1989 *Scotchmans Hill Vineyard Art Prize*, Geelong Art Gallery
Wynne prize, Art Gallery of New South Wales
1987 *Aberdare art prize for landscape*, Ispwich City Gallery, Queensland
1986 *Fremantle print award*, Fremantle Arts Centre
Sulman prize, Art Gallery of New South Wales
1985 *Fremantle print award*, Fremantle Arts Centre
Wynne prize, Art Gallery of New South Wales
1983 *Sulman prize*, Art Gallery of New South Wales
1982 *Wynne prize*, Art Gallery of New South Wales
1980 *L.H. Harvey memorial prize for drawing*, Queensland Art Gallery

SELECTED BIBLIOGRAPHY

- Felicity Fenner, *The new metaphysics*, catalogue, Ivan Dougherty Gallery, Sydney
Raymond Gill, 'Diverse art bound by an unsettling melancholy', *The Age*, 7
September, 1994
Ann Loxley, *Noel McKenna*, Niagara Galleries, Melbourne, 1994
Stephanie Radok, 'Viva la vida', *The Adelaide Review*, July 1995

SUSAN NORRIE

1953 born Sydney, Australia. Lives and works in Sydney
Represented by Mori Gallery, Sydney

EDUCATION

1973 National Art School, Sydney
1974–76 Victorian College of the Arts, Melbourne

SELECTED INDIVIDUAL EXHIBITIONS

1996 *Susan Norrie, projects 1990–1995*, Museum of Modern Art at Heide, Melbourne
1995 *Shudder*, Nancy Hoffman Gallery, New York, USA
1994 *Susan Norrie*, Art Gallery of New South Wales
1993 *room for error*, City Gallery, Wellington, New Zealand
1991 *vis-a-vis*, Nancy Hoffman Gallery, New York, USA
1990 *R.S.V.P.*, Nancy Hoffman Gallery, New York, USA
1989 *Susan Norrie: Peripherique*, Wollongong City Gallery
1987 *Susan Norrie: paintings 1986–87, (les romans de cape et d'épée)*, Hotel Pozzo Di Borgo, Paris, France
1986 *Tall tales and true*, Mori Gallery, Sydney
Susan Norrie: paintings 1983–86, University Gallery, The University of Melbourne

SELECTED GROUP EXHIBITIONS

1995 *Through a glass darkly*, Art Gallery of New South Wales
1994 *Virtual reality*, National Gallery of Australia, Canberra
Bad toys, Australian Centre for Contemporary Art, Melbourne

1993 *Looking at seeing and reading*, Ivan Dougherty Gallery, Sydney
1992 *Strangers in Paradise*, National Museum of Contemporary Art, Seoul, Korea
The purloined image, Flint Institute of Art, Michigan, USA
1991 *Association city*, 200 Gertrude Street, Melbourne
1988 *Advance Australia painting*, Auckland City Gallery, New Zealand
Dissonances: Australie-France, Espace Vendôme, Paris, France
1987 *Moët & Chandon touring exhibition*, Art Gallery of Western Australia
Innocence and danger, Heide Park and Art Gallery, Melbourne
Emerging artists 1978–86, selections from the Exxon series, Guggenheim Museum, New York, USA
1986 *Origins originality+ beyond, the sixth biennale of Sydney*, Art Gallery of New South Wales
The Gothic: perversity and its pleasure, Institute of Modern Art, Brisbane
1985 *Heartland*, Wollongong City Gallery
Australian Perspecta, Art Gallery of New South Wales
1984 *Form-Image-Sign*, Art Gallery of Western Australia
Australian visions, Guggenheim Museum, New York, USA
1983 *Australian Perspecta*, Art Gallery of New South Wales

SELECTED BIBLIOGRAPHY

Jo Holder, 'Conditional tales and truths, *Susan Norrie*, catalogue, University Gallery, The University of Melbourne, 1986
Terence Maloon, 'Disney with a sombre touch', *The Sydney Morning Herald*, 20 September, 1986
John McDonald, 'To fantasy from kitsch', *National Times on Sunday*, 26 Oct., 1986
Virginia Spate, *PERIPHERIQUE*, Wollongong City Gallery, Wollongong, 1989

TIM SCHULTZ

1960 born Sydney. Lives and works in Sydney
Represented by Barry Stern Gallery, Sydney

EDUCATION

1978–80 Bachelor of Arts (Fine Arts), University of Sydney
1981–84 Bachelor of Arts (Visual Arts), City Art Institute, Sydney
1985 Graduate Diploma in Professional Art Studies, City Art Institute

SELECTED INDIVIDUAL EXHIBITIONS

1997 Barry Stern Gallery, Sydney
1996 *Circus*, with Hany Armanious, CBD Gallery, Sydney
1994 *Erotic exotic*, with Wendy Sharpe, Barry Stern Gallery, Sydney
1990 Rex Irwin Art Dealer, Sydney
1987 *Cave of Plato*, Rex Irwin Art Dealer, Sydney

SELECTED GROUP EXHIBITIONS

1997 *Archibald prize*, Art Gallery of New South Wales
1994 *Dangerous liaisons*, Plimsoll Gallery, University of Tasmania, Hobart
1994 *Sulman prize*, Art Gallery of New South Wales
1993 *Sulman prize*, Art Gallery of New South Wales
1992 *The nude*, Museum of Modern Art at Heide, Melbourne
1989 *Fresh art*, S.H. Ervin Gallery, Sydney
1989 *Sulman exhibition*, Art Gallery of New South Wales
1988 *Elysian fields, ten Sydney artists*, Linden, Melbourne
1988 *Elysian muses return*, EMR Gallery, Sydney
1986 *Sulman prize*, Art Gallery of New South Wales

SELECTED BIBLIOGRAPHY

Anna Clabburn, *The nude*, catalogue, The Museum of Modern Art at Heide, Melbourne, 1992
Anna Clabburn, 'The shock of the nude', *World Art*, Fine Arts Press, November 1993

VIVIENNE SHARK LEWITT

1956 born Sale, Victoria. Lives and works in Daylesford, Victoria.
Represented by Anna Schwartz Gallery, Melbourne
and Roslyn Oxley9 Gallery, Sydney

EDUCATION

1976-79 School of Art, Tasmanian College of Advanced Education, Hobart
1980-81 Alexander Mackie College of Advanced Education, Sydney

SELECTED INDIVIDUAL EXHIBITIONS

1997 Anna Schwartz Gallery, Melbourne
1996 *The Egg and I*, Anna Schwartz Gallery, Melbourne
1995 Roslyn Oxley9 Gallery, Sydney
1994 Anna Schwartz Gallery
1994, 1992 Roslyn Oxley9 Gallery, Sydney
1991 Tolarno Galleries, Melbourne
1987 Roslyn Oxley9 Gallery, Sydney
1986 Institute of Modern Art, Brisbane
1985, 1984 Roslyn Oxley9 Gallery, Sydney

SELECTED GROUP EXHIBITIONS

1996 *Lovers*, Museum of Modern Art at Heide, Melbourne
1994 *The John McCaughey memorial art prize*, National Gallery of Victoria
1992 *The nude*, Heide Park and Art Gallery, Melbourne
1991 *Rivers in Australian art*, Heide Park and Art Gallery, Melbourne
1989 *Aus Australien*, Edition Rene Block, National Gallery of Victoria

1988 *From the southern cross: seventh biennale of Sydney*, Art Gallery of New South Wales
1987 *Australian Bicentennial Perspecta*, Art Gallery New South Wales
1986 *Origins, originality + beyond: sixth biennale of Sydney*, Art Gallery of New South Wales
The Gothic: perversity and its pleasure, Institute of Modern Art, Brisbane
1985 *Visual tension*, Australian Centre for Contemporary Art, Melbourne
1984 *Meaning and excellence: Australian and New Zealand Artists in Edinburgh*, Edinburgh College of Art, Scotland
Australian visions, Guggenheim Museum, New York, USA
1983 *Australian Perspecta*, Art Gallery of New South Wales
The end of civilisation part II: love among the ruins, George Paton Gallery, Melbourne
From another continent - Australia, ARC Museum of Modern Art, Paris, France

SELECTED BIBLIOGRAPHY

Juliana Engberg, 'Vivienne Shark LeWitt', *art/text* #58, 1997
Naomi Cass, *Vivienne Shark LeWitt*, catalogue, Roslyn Oxley9 Gallery, 1995
Robyn McKenzie, *Vivienne Shark LeWitt: Works on Paper*, catalogue, Roslyn Oxley9 Gallery, 1994
Eve Sullivan, 'Wit as Diversion/Subversion', *Art Monthly*, August 1992

PETER TYNDALL

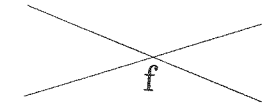
1951 born Melbourne
Lives and works in Hepburn Springs, Victoria.
Represented by Anna Schwartz Gallery, Melbourne

- 1972 - 1997 - various exhibitions:
detail
A Person Looks At A Work of Art/
someone looks at something...

SELECTED BIBLIOGRAPHY

John Barbour, "I Lead It Astray", *Art + Text*, # 14, 1984
Pamela Hansford, *Dagger Definitions*, Greenhouse, 1987
Daniel Thomas, 'Bonzaview, the country art of Peter Tyndall', *Art and Australia*, Vol. 35, no. 2, 1997
Peter Tyndall, 'Under the usual heading', *HEAT* 6, November, 1997
Peter Tyndall, *Dreaming Bendigo into Being, Peter Tyndall @ Bendigo Art Gallery*, catalogue, Bendigo Art Gallery, October 1997
Peter Tyndall, 'Dream (1) of 21/12 March 1997', *Dialogue* #6, July, 1997

Curriculum vitae



f = focus

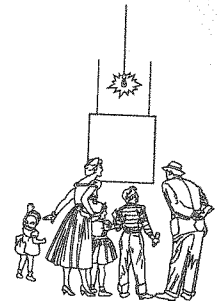
= 1974

= □ instead of □

= connections and relationships
instead of "the thing-in-itself"

= detail

A Person Looks At A Work Of Art/
someone looks at something ...



f

DAVID WADELTON

1955 born Terang. Lives and works in Melbourne
Represented by Robert Lindsay Gallery, Melbourne

EDUCATION

1972–75 Diploma of Art and Design, Gordon Institute of Technology, Geelong
1976 Diploma of Art and Design, Preston Institute
1982 Graduate Diploma in Fine Art, Phillip Institute

SELECTED INDIVIDUAL EXHIBITIONS

1996 Pinacotheca, Melbourne
Rex Irwin Gallery, Sydney
1994 Pinacotheca, Melbourne
Annandale Gallery, Sydney
1993, 1992, 1989, 1988, 1986, 1984
Pinacotheca, Melbourne

SELECTED GROUP EXHIBITIONS

1997 *Australian Opera 40th anniversary print portfolio*, Australian Print Workshop, Melbourne
1996 *Spring festival of drawing survey exhibition 1973-1995*, Mornington Peninsula Regional Gallery
Geelong contemporary art prize, Geelong Art Gallery
Gold Coast City tenth birthday prize, Gold Coast Arts Centre
1995 *Decadence: 10 years of exhibitions at 200 Gertrude Street*, 200 Gertrude Street, Melbourne
Ironsides, Powerhouse Museum, Sydney

1994 *UnPeeled art*, Ballarat Fine Art Gallery
1993 *Arrangement, Australian still life 1973-1993*, Heide Park and Art Gallery, Melbourne
1992 *The nude*, Heide Park and Art Gallery, Melbourne
The body in question, Monash University Gallery, Melbourne
1991 *Freedom of choice*, Heide Park and Art Gallery, Melbourne
Gold Coast City invitational prize for painting, Gold Coast Arts Centre
1990 *Acquisitions 1984-1990*, University Art Museum, Brisbane
1989 *ICI contemporary art collection*, Ballarat Fine Art Gallery
re:Creation/Re-creation, Monash University Gallery, Melbourne
1988 *A new generation 1983-1988*, Australian National Gallery, Canberra
1987 *Quiddity*, 200 Gertrude Street, Melbourne
1986 *Young Australians*, National Gallery of Victoria

SELECTED BIBLIOGRAPHY

Elizabeth Cross, *Freedom of choice*, catalogue, Heide Park and Art Gallery, 1991
Charles Green, 'David Wadeldon', *Art Monthly*, no. 51, July 1992
Robert Lindsay, *ICI contemporary art collection*, catalogue, Ballarat Fine Art Gallery
Ken Wach, 'Australian Surrealism, the transposed response', *Art Monthly*, no. 57, March, 1993

DON WALTERS

1950 born Geelong
Lives in Ocean Grove and Melbourne

SELECTED INDIVIDUAL EXHIBITIONS

1993 Studio exhibition, Ocean Grove
1987 Artery Gallery, Geelong
1986 Performance Space Gallery, Sydney
1985 Works Galley, Geelong
1983 Works Gallery, Geelong
1978 *100 objects from the life and times of Mr. "X"*, Sculpture Centre, Sydney
Works Gallery, Geelong
1976 Works Gallery, Geelong
1974 *Zip sculpture to play with*, Contemporary Art Society Gallery, Adelaide
1974 *Sense and Nonsense*, George Paton Gallery, Melbourne

SELECTED GROUP EXHIBITIONS

1997 *Encounter confrontation: dialogues in contemporary art*, Teatro Sociale, Borgomanero, Italy
1996 *The postcard show*, Geelong Art Gallery
1993 *Wetlands project*, Geelong Art Gallery
1992 *Fired up Connewarre five*, Mildura Arts Centre
1989 Artery Gallery, Geelong
1988 *Fletcher Jones and staff co-operative memorial award*, Warrnambool Art Gallery
1986 *Pioneer purchase award*, Swan Hill Regional Gallery
1985 Contemporary Art Society Gallery, Adelaide

Quatre Artistes Australiens, Australian Embassy Gallery, Paris, France
Survey surveyed, Contemporary Geelong Artists, Geelong Art Gallery

1983 Garry Anderson Gallery, Sydney
Survey 5, Geelong Art Gallery
Powell Street Gallery, Melbourne
1981 *The Sydney Harbour Bridge show*, Art Gallery of New South Wales
1980 Watters Gallery, Sydney
1978 *A game exhibition*, Gryphon Gallery, Melbourne
1976 *The mask show*, Mildura Arts Centre, Mildura
A look at the region, Geelong Art Gallery
Australia '75 - Young Australian Sculptors, Commonwealth Gardens, Canberra
Seventh Mildura Sculpture Triennial, Mildura Arts Centre
1974 *Two edged*, LaTrobe Valley Arts Centre, Morwell
Dejeuner sur le plancher, Gryphon Gallery, Melbourne
1973 *Sculpturescape 73*, Mildura Arts Centre

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Ann Carew, *Encounter confrontation: dialogues in contemporary art*, catalogue, Teatro Sociale, Borgomanero, Italy, 1997
David Dolan, 'Variety and quality at C.A.S.', *Adelaide Advertiser*, February, 1978
Emma Hunt, 'Parisian influences revealed', *On Dit*, July, 1985
Sandra McGragh, 'Broken glass and crucifixion', *The Australian*, 1 March, 1980

GUAN WEI

1957 born Beijing, China. Lives and works in Sydney
Represented by Sherman Galleries Goodhope, Sydney

EDUCATION

1986 Fine Arts, Beijing Capital University, China

SELECTED INDIVIDUAL EXHIBITIONS

- 1997 *Ex/Inspire*, Sherman Galleries Goodhope, Sydney
Tokyo Gallery, Tokyo, Japan
- 1996 Hanart TZ Gallery, Hong Kong
Red Gate Gallery, Beijing, China
- 1995 Sherman Galleries Goodhope, Sydney
- 1994 *The great war of the eggplant and sausage*, Drill Hall Gallery, Canberra
- 1992 Dick Bett Gallery, Hobart
Tasmanian School of Art, University of Tasmania, Hobart
- 1991 School of Fine Art, Australian National University, Canberra
School of Fine Art, University of Tasmania, Hobart
Waverley City Gallery, Melbourne
- 1989 Embassy of the Republic of France, Beijing, China

SELECTED GROUP EXHIBITIONS

- 1997 *In-out, contemporary Chinese art from mainland China and overseas*,
Lasalle SIA College of the Arts, Singapore
Drift, The Lewers Bequest and Penrith Regional Gallery, Sydney
Osaka print triennale, Osaka Gallery, Osaka, Japan
- 1996–98 *Flagging the republic*, Sherman Galleries, Sydney

- 1996 *Above and beyond*, Australian Centre for Contemporary Art, Melbourne
A sense of place, Bede Gallery, Jarrow, UK
- 1995 *Australian Perspecta*, Art Gallery of New South Wales
The collectable egg beater, Plimsoll Gallery, University of Tasmania, Hobart
3 x 3 Sites, Sydney, Christchurch, Auckland, Berlin, Canberra, Beijing
- 1994 *New art from China*, Noosa Regional Gallery
Localities of desire, Museum of Contemporary Art, Sydney
- 1993 *New art from China, post-1989*, Hong Kong Arts Centre
New art in China 1989/93, Hanart Gallery, Taipei, Taiwan
- 1992–93 *Chinese new wave*, Chameleon Contemporary Art Space, Hobart
- 1991 *Echoes of China – from behind the bamboo curtain – three contemporary Chinese artists*, Irving Galleries, Sydney
- 1990 *International youth art show*, Paris, France
Contemporary Chinese young artists' works, Twin Cranes Gallery, Seattle, USA
- 1987 *Guan Wei and Ah Xian paintings*, Beijing University, Beijing, China
- 1986 *Four artists*, Beijing University, Beijing, China
Autumn Salon, Paris, France

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- Geremie R. Barmé, 'Serious Manchu whimsy – what goes around comes around',
Ex/Inspire, catalogue, Sherman Galleries Goodhope, November 1997
- Lau K'ung Chan, 'Ten Years of the Chinese Avantgarde', *Flash Art*,
January/February, Milan, 1992
- Sebastian Mee, 'Guan all the Wei', *The Sydney Morning Herald*, 14 November, 1997
- Bernice Murphy, *Fabulous engagements*, catalogue, Sherman Galleries Goodhope,
Sydney, 1995

CAROLINE WILLIAMS

1945 born Wellington, New Zealand
Lives and works in Melbourne
Represented by Robert Lindsay Gallery, Melbourne

EDUCATION

1961–63 Studied in Europe
1964–67 Ilam School of Art, University of Canterbury, New Zealand

SELECTED INDIVIDUAL EXHIBITIONS

- 1997–99 *Caroline Williams: there*, The University of Melbourne Museum of Art
- 1996 *Caroline Williams: in absentia*, Brooker Gallery, Wellington, New Zealand
Caroline Williams: the independence of memory, Robert Lindsay Gallery,
Melbourne
- 1995 *every here*, Brooker Gallery, Wellington, New Zealand
far site, Vavasour Godkin Gallery, Auckland, New Zealand
- 1994 *Williams at Tolarno*, Tolarno Galleries, Melbourne
- 1993 *Works on paper*, Works on Paper Gallery, Auckland, New Zealand
- 1992 *Caroline Williams – Men*, The University of Melbourne Museum of Art
- 1990 Brooker Galleries, Wellington, New Zealand
Cannibal Pierce Gallery, Paris, France
- 1989 Pomeroy Purdy Gallery, London, U.K.
- 1987 Tolarno Galleries, Melbourne
Brooker Gallery, Wellington, New Zealand
- 1986 *Novel works*, Mori Gallery, Sydney
- 1985, 1983, 1981 Brooker Gallery, Wellington, New Zealand

SELECTED GROUP EXHIBITIONS

- 1996 *Food in art*, Mornington Peninsula Art Gallery
- 1995 *Lovers*, Museum of Modern Art at Heide, Melbourne
- 1995 *Double vision*, Ivan Dougherty Gallery, Sydney
- 1992 *The body in question*, Monash University Gallery, Melbourne
- 1991 *The total look*, Plimsoll Gallery, Centre for the Arts, Hobart
The Margaret Stewart endowment, National Gallery of Victoria
- 1990 *The city and beyond*, La Trobe University Gallery, Melbourne
Art from Australia: eight contemporary views, Australian Exhibitions
Touring Agency
The John McCaughey memorial art prize, National Gallery of Victoria
- 1989 *Art and nature*, Flaxman Gallery, London, UK
Les Australiens celebrent la revolution Francaise, Cannibal Pierce Gallery,
Paris, France
ICI contemporary art collection, Ballarat Fine Art Gallery
- 1988 *From the Southern Cross: the seventh biennale of Sydney*, Art Gallery of
New South Wales
Stories of Australian art, Commonwealth Institute, London, UK

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- Christina Barton, 'Head space', *There*, catalogue, The University of Melbourne
Museum of Art, 1997
- Helen McDonald, *Caroline Williams: Men*, catalogue, The University of Melbourne
Museum of Art, 1991
- Helen McDonald, 'Off with their heads', *Art Monthly Australia*, October, 1991
- Anna King Murdoch, 'A funny thing happened to men in authority', *The Age*,
Melbourne, 1 March 1992

CARTOONS AND CARICATURE IN CONTEMPORARY ART

Geelong Art Gallery 30 January – 8 March, 1998
and then touring to Hamilton Art Gallery, Waverley City Gallery,
Gippsland Art Gallery – Sale, Mornington Peninsula Art Gallery,
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Exhibition curator: Ann Carew

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