

# PARALLELS

# **PARALLELS**

**Touring Exhibition**

**1995 to 1996**

## ACKNOWLEDGMENTS

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The tour of this exhibition is managed by ART ON THE MOVE

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Gomboc Gallery Sculpture Park

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Outdoor Co-ordinator **Stuart Elliott**

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## ON PARALLELS

The Curator's role in the exhibition "Parallels", has been of a collective nature with the broad aims of extending the boundaries of sculptural practice. The realisation of "Parallels", has evolved within a unique atmosphere of open conversation.

Sculpture practice is extremely diverse in terms of materials, process, technique, tradition, context and intention. "Parallels" may be seen as a summary of the energy generated by the Sculpture Survey 1995. In anticipation of the exhibition tour there is a hope that it is a generative one and accessible at all levels.

The Gomboc Gallery Sculpture Survey for 1995, involved the commitment of more than one hundred and thirty nine artists, who's belief made this event possible. This annual event has been recontextualised to extend its range across the state, through the assistance of Art on the Move. As Curator, I thank all persons involved most sincerely and a special thanks to Ron and Terrie Gomboc, for the way in which they involve and support the artists, and promote their work to an ever expanding public. It is hoped that next year's event will directly involve people from all regions of the state.

**Jon Tarry**  
Curator

## PARALLEL PRACTICE

*"Over the period of time from 1975 to 1995 the notion of sculpture being either semi-immovable lumps of matter on awkward white boxes or a very slow, non-verbal debate on the hierarchy of substances has so undergone drastic transformation".<sup>1</sup>*

What originally commenced as the Gomboc sculpture prize established in 1984 to reinforce and encourage the professional practice Western Australian sculpture, has now developed into a broad three part parallel survey. The 1995 Survey consumes the interior and exterior of the Gomboc Gallery Sculpture Park, and presents in parallel the practice of 139 artists in Invited, Open and Student Sections.

### BY INVITATION

Anyone visiting the National Gallery of Victoria has confronted the enormous wooden sentinel which guards the forecourt entrance. This crouched creature was created by Melbourne based sculptor Bruce Armstrong, the 1995 Sculpture Survey's Artist in Focus, and one of the four invited artists participating in this year's event. Armstrong along with Patricia Schuttler, Shaun Atkinson and Kevin Draper were approached to develop works and have responded in a manner which Jon Tarry, the Invited Section's curator, identifies as 'feral-domestic'. Reflecting, he says, aspects of the Australian experience which, while weaving its way through the potential cliches, finds many ironic and contradictory qualities.

The corrugated iron water tank, a characteristic totem of the Australian outback landscape stands tall in the upper gallery. It symbolises rural architecture, the environment and human needs. Here in Shaun Atkinson's *Think Tank* the scarce commodity of human experience and knowledge, or commitment to working the land, is contained and dispensed like vital water through the tap. Also totemic in scale and presence are Patricia Schuttler's five *Decision Makers*. A pitted surface describes their huge ancient faces, one confronting the viewer, its companions recumbent behind the gallery's external wall. Rescued from a watery grave in Switzerland transportable pieces of pine wood have been constructed into *Folded Plank* by Kevin Draper. Its shiny small brass hinges countersunk so carefully into the non precious timber indicate an inordinate level of function for such a playful puzzle.

### ARTIST IN FOCUS

It is as if Alice in Wonderland may have been at work. Bruce Armstrong's most recent 'critters' have shrunk to a tenth of their past size. The eight new works which travelled with him to Western Australia, cats, a bull, a bird and a school of fish, have become quite domesticated. In contrasting the process of making large and smaller scale works Armstrong notes the immediacy this reduction in size offers; after being stuck with one idea for a month smaller works how happen faster and concurrently. There is also a pragmatic aspect to this direction - lack of space. His crowded studio is divided equally into 1000 sq. meter areas, one for storage of large sculptures, another for storage of materials, and the remaining as a workspace.

For the past year, following a trip to Japan, the surface of his wooden works are painted: not a gloss coat covering the natural character the medium, more a layer which seeps into the very form. *He Took the Bait* reserves its focal colour for the prized fishy catch, while its economy of form is still well able to convey a cheeky humour.

"I've made a lot of cats over the years." says Armstrong. Asked why he responds, it is the cat form which he knows thoroughly that now can serve as a vehicle for the exploration of ideas, "I don't have to think too much about the image." Cats for him, as in many cultures, can be bestowed with spiritual and symbolic roles. Often they are stylised in their depiction as a deified Egyptian creature, the personification of evil, or an inscrutable observer.

## OPEN SECTION

Both the established and newly graduated artists represent, in this Section, a diversity of conceptual and material approach in their works. Theatrical flats and a proscenium arch set the scene for a grim urban incident in the work by Pairaj titled *Incubate*. Encased in a punk fake fur and nail studded shadow box, this is a diorama of painted metal 'aggro'. More urban drama is frozen in the glare of a TV chopper's searchlight; in Peter Dailey's *Channel 4, Your News Station*. A couple stand transfixed before a television set in front of the ruined house. From the wall above *Please Touch* calls one of Jon Denaro's sculptures, it's a meshed net of metal nose-covering shapes.

Across the gallery an impression of great speed and strength is present in the *Running from the Triumvirate* by Simon Gilby. Its superhuman striding leg supports a small head to which is strapped the skeleton of a wire plane. From its articulated metal arm a video screen pushes forward in utmost haste. Colour and form are also able to convey movement, this time by way of a gentle vibration. The modern, formal and abstract language of architecture and design describe the constructions by Leith Jansen. Her *Dusk-Dark*, a refined plum painted zigarat, almost appears to hover mysteriously above its plinth.

## STUDENT SECTION - GALLERY AND SITE SPECIFIC

When faced with a carry case of perspex and wood containing the *Infinity Ware* paraphernalia, then reading the set of instructions, is the viewer any closer to understanding its purpose? That elbow clamp sitting neatly above the photographic film box in this orderly enigmatic collaborative work, *Caveat Emptor*, by Lucas Ihlein and Geoff Webb gives nothing away. From the machine-made to the organic, a visceral installation by Siobhan Kelly, *Mantle of Cloy* contrasts sharply with the pristine white of the gallery walls. The cocoons hang at eye level, their tarred skin stretched over delicately twined wire structures. This mass of forms circle a central carcass swinging above a stacked campfire.

Miniaturised domestic furniture appears in Julie Taylor's *In-Bedded Times* and Jane Findley's external 'hills hoist'. Both student works use unexpected materials to construct their ideas. Plastic carry bags flap in the breeze from Findley's traditional

Australian clothes line, above the transplanted patch of suburban grass. Completing the scene is the ubiquitous plastic bottle of water, placed as guardian to keep away the neighbourhood dogs. While back inside the gallery sheets of newspaper are neatly folded back, to both make and reveal Taylor's paper mache coverlet and complete bed.

Back out in the paddock, above the creek sculpture students from Curtin University, The University of Western Australia and the WASAD Claremont Campus have burrowed into the earth, moulded its clay nature, gathered its stones or brought their own foreign materials to construct over *fifty* site specific, mainly ephemeral, works. Their starting brief, *Lode - Vein like deposit. Usually associated with minerals*, requests close consideration of the words and possible contexts. The works which have been fabricated off site must be able to be removed without any sign of site intervention, or to be degradable.

Katherine Brockman has arranged hay squares crossed in twine to have one section skewed revealing an incongruous lounge carpet. Wendy Pedersen exposes the ascent of humankind within a clay core sample lying beside the hole from which it was drawn. Here silver figures clamber horizontally towards a recent copy of the West Australian newspaper insert, Earth 2005. Not far away enormous female genitalia, a clay mount of venus by Joel Barter, rises from the earth its rounded form studded with seed pods that catch the glaring light and cast small dark, busy shadows.

### **Katherine Wilkinson**

Executive Director

Art on the Move

*This article first appeared in the March 1995 issue of Crate News in response to the Sculpture Survey 1995, Gomboc Gallery. From its vast number of works a curatorium has selected those of merit, representing the prime aspects the Survey, and those which are suitable for touring to form the exhibition Parallels. Touring to A and B category exhibition venues in Western Australia, as part of the ART ON THE MOVE Program, these selected sculptures are complimented by the site specific student works from the paddock in video documentation.*

1. Stuart Elliott, Co-ordinator Outdoor Section, Sculpture Survey 1995, Gomboc Gallery Sculpture Park Exhibition Catalogue

## WESTERN/AUSTRALIAN SCULPTURE NOW

This exhibition of contemporary Australian sculpture does not, for once, espouse the tyrannies of distance and isolation as its rationale. Instead of the predictable division between Western Australian and Eastern States' sculpture in *Parallels*, we have an invigorating combination of both. Admittedly there is only one representative of the great East, Bruce Armstrong, yet that is significant enough to propose a change in direction for Western Australian sculpture exhibitions. Indeed, how many contemporary art exhibitions in this State have included an 'outsider' from 'over East' within their selective coterie? In short, very few. *Parallels* aims to dispel this sacred myth of vast difference between east and west in order to move on with a far more important and relevant task; that of supporting local artists as artists within a national context, not just as Western Australian artists.

*Parallels*, with its inclusion of well-known Victorian sculptor, Bruce Armstrong, functions within the national arena of Australian sculpture. Does Armstrong's work stand out as radically different to that of the other exhibitors? I believe not, despite the fact that his style is readily identifiable to those familiar with his oeuvre, just as particular characteristics of certain Western Australian sculptors are recognisable. For while the notion of difference and of a Western Australian sculptural tradition may have once appealed, interstate and international connections are far more fluid now and perhaps there is less need to claim stridently for a Western Australian idiom. When questioning Armstrong on this distinction between Western Australian sculpture and elsewhere, he refuted the proposition adamantly, stating that as a recent visitor he observed, 'no perceivable styles or trends here or elsewhere' and that the plurality of Australian sculpture belies 'any orthodoxy or core'<sup>1</sup>. The question of distance and geographic isolation which continues to perturb local artists and curators was dismissed instantly by Armstrong, for he noted perceptively, one is only as far away (in distance/isolation) as you are from your studio<sup>2</sup>. Such comments, and the impact of Armstrong's visit to various visual arts faculties in Perth, will assist hopefully in breaking down the tired notion of difference and its occasional companion, self importance. The strengths and diversities of sculpture in this State should be championed, but at the same time art from outside of Western Australia can be embraced and welcomed.

Together with the inclusion of a non-local artist, another innovative aspect of this exhibition is its non-hierarchical approach to the selection of artists. Instead of a weighty representation by the more established figures in Australian sculpture, one finds a healthy and eclectic mixture of sculptors. They range from art students to recent graduates, from emergent to mid career to a sprinkling of more recognisable names. The inclusion of students signifies a deliberate rejection of the traditional ranking approach based on authority and establishment. By extending the original exhibition at Gomboc Gallery Sculpture Park, *Sculpture Survey 1995*, to all keen participants and thus not acting elitist, the possibilities of nurturing new sculptors and new directions are encouraged rather than stifled in tradition and conservatism. It is true that there was an invited section in the initial exhibition, yet this did not guarantee



automatic inclusion in the final touring component, and indeed not all those in the invitation section have been represented in *Parallels*.

In broad terms, *Parallels* demonstrates the plurality of contemporary Australian sculpture. There are examples of an abundance of styles and concepts, extending from the abstraction and minimalism of Kevin Draper and Leith Jansen, to the predominance of figuration, as in the works of Hans Arkeveld, Shaun Atkinson and, Simon Gilby. In a number of pieces one discovers the sinister threat of violence and evil, including those by Jason Auld, Stuart Elliott, Lorena Grant and Pairaj. Yet other works (and occasionally the same ones) project a certain Australian whimsy or irony, for example those of Bruce Armstrong, Jon Denaro, Lucas Ihlein and Geoff Webb. Although there is a tendency towards figuration in the exhibition, there is clearly a rich diversity of approach and medium in which each work asserts its own integrity and individuality. Different sensibilities are in operation, from a fascination with the human condition, to a strong affinity with the Australian landscape, to an obsession with the media. Each artist has created his or her work from a unique context which involves their own experiences and point of view. The result is a show of dynamic range and scope that seeks to inform its audience and illustrate the pluralism of Australian sculpture today.

Sculpture in Australia, and chiefly in this instance, Western Australia, has developed notably if one reviews the comments made by curator and writer Graeme Sturgeon in his catalogue for the *Second Australian Sculpture Triennial*. In 1984 Sturgeon described Lou Lambert, now an internationally acclaimed sculptor, as 'one of a handful of Western Australian sculptors who has broken free from the rather closed world and complacent air which pervade and inhibit the work of artists from that inescapably isolated state'<sup>3</sup>. This statement now seems obsolete and incredulous when one considers the quantity of practising sculptors active in Western Australia today. Despite the fact that Lambert, and a good number of other sculptors, are not represented in this exhibition, it is essential to note that the 'rather closed world' has opened up, although the extent of this still has much potential.

While Lambert, and several other Western Australian practitioners such as David Jones and Howard Taylor, have achieved critical success, there are many whose worth outside of their locale is still to be acknowledged. However the reinforcement of provincialism as expressed by Sturgeon is not a method to stimulate growth. Instead the exchange of dialogue between east and west, as witnessed in *Parallels*, can enrich and promote this State's sculptors, so that they are truly part of the national art scene. The demystification of the wise men from the East has begun with the involvement of Bruce Armstrong. Perhaps next time a Biennale exhibition is held in Sydney or Adelaide the artists here will be given more than a fleeting glance by curators from 'over East'.

Journalist Luke Slattery recently discussed Australia's search for a national identity and culture, noting:

The ghost that walks beside most discussions of Australian culture is the problem of provincialism - the belief that what really matters is what happens elsewhere, in the imagined centre of global culture,

whether it be London, Paris or New York. The cultural cringe is really a corollary of this - the belief that one's achievements only have true worth when measured or approved from abroad.<sup>4</sup>

If one substitutes the word 'Australian' with 'Western Australian' and 'London, Paris or New York' with 'Sydney, Melbourne or Brisbane', one has a comparative scenario to that which Sturgeon possibly experienced here in the early to mid 1980s. I believe that sculpture in Western Australia has progressed markedly in approach and discipline since then. In a positive manner it has come out of the woods and down from the hills into our homes and galleries, and gradually into those of our Eastern States counterparts.

**Sandra Murray**

Curator of Art, Lawrence Wilson Art Gallery  
The University of Western Australia

Notes

- 1 Telephone interview with Bruce Armstrong, 7 July, 1995.
- 2 Ibid.
- 3 Sturgeon, Graeme, *Australian sculpture now* (Melbourne: National Gallery of Victoria, 1984), p.42.
- 4 Slattery, Luke, *Weekend Australian*, "Nation without a past", 8-9 July, 1995, p.27.

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## **OUTDOOR STUDENT SECTION**

For most of recent history there has been little direct communication between the metropolitan tertiary institutions that are so geographically close. Although there has been a constant low level of osmotic exchange (probably inevitable in a small city and an even smaller art community). There has not been a real opportunity to collaborate in a relatively free, non-competitive forum.

There has been consistent and often justified commentary regarding the short comings of W.A.'s 'isolation'. At its worst this has tended to foster a chronic form of cringe with avarice at one extreme and jingoism at the other. The most effective hedge against the negativity of such consequences is as hearty a volume of both physical and theoretical information as possible. The most potent steroid for information is communication, with its twin isotopes of discourse and demonstration. The outdoor student section was conceived and developed on these principles wherein a range of discussion and interaction can take place among students, artists and the public in a neutral and open environment.

Due largely to the range and standard of student input, the 1995 Survey's student section not only addressed its intended goals but pushed and redefined them. Despite the uneven and often difficult circumstances afforded the three colleges in terms of preparation time and logistics and the challenge of getting three large and disparate groups of people together at the one place on several occasions, it was immensely successful. For individual students it was a valuable, if demanding experience, realising their work in a relatively alien and exposed environment with its 42 degree days and wild nocturnal easterlies that stress tested performance artists and installed work respectively. For the colleges involved it provided both a running start to the year and an important reference point for subsequent study in the mid and long term, the very compressed time frame demanding a level of decision making not common at that time of the year.

**Stuart Elliott**

Outdoor Co-ordinator



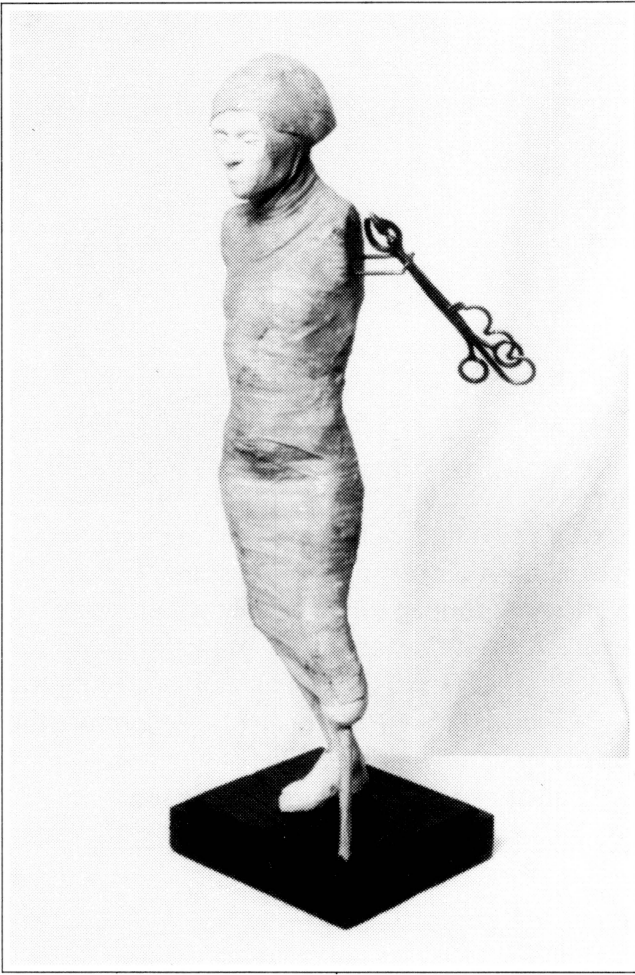
We wish to thank the sponsors who made "Parallels" touring exhibition possible, thus further extending the promotion and general awareness of quality and diverse Western Australian sculpture to the regional areas.

Although this is only a selection from a major survey exhibition, we would like to thank all the artists who participated.

We very much appreciated the support and commitment of a number of artists who made it possible, especially Michelle H. Elliott, Jon Tarry, Stuart Elliott and Kevin Draper.

**R.M. & T.C. Gomboc**

**HANS ARKEVELD**  
**BRUCE ARMSTRONG**  
**SHAUN ATKINSON**  
**JASON AULD**  
**NICHOLAS COMPTON**  
**PETER DAILEY**  
**JON DENARO**  
**KEVIN DRAPER**  
**MICHELLE H. ELLIOTT**  
**STUART ELLIOTT**  
**SIMON GILBY**  
**R.M. GOMBOC**  
**LORENN A GRANT**  
**LUCAS IHLEIN AND GEOFF WEBB**  
**LEITH JANSEN**  
**SIOBHAN KELLY**  
**BRENDA MacDUFF**  
**MICHAEL O'DOHERTY**  
**PAIRAJ**  
**JON TARRY**  
**JULIE A. TAYLOR**



**"VICTIMOR"** - Victim and Victor  
Victim of manipulation and indoctrination,  
bound and restricted in its movements,  
under constant threat. The figure looks  
into itself and is restrained by those things  
which external manipulation can not reach.  
hence the title combining both victim and victor,  
often we are both victor and victim.

**Hans Arkeveld**

Cat. No. 1.

### **"HE TOOK THE BAIT"**

Generally speaking, I would like my sculptures to have meanings that are as much visual as they are narrative, so it's a bit of a problem for me to talk about them, nonetheless, I would say about this sculpture that the way I painted the fish is reminiscent of a fishing lure, the colours of which have fascinated me since childhood. The bird of prey has been decisive and supreme in the way he/she caught the fish, but was really deceived. I personally identify with the bird, who does not know he has been fooled and will not find out until the trap is complete. Embracing new ideas is sometimes like this. Also I should say about this sculpture, that it is one of the first dozen or two, which I have painted, having avoided painting for fifteen years, I am still exploring the possibilities of paint, both technically and visually.

**Bruce Armstrong**

Cat. No. 2.





### **"FAMILY"**

This body of work deals with the human condition. The work communicates differently depending on the way it is installed. For example two figures together and one isolated, relates as an outcast or peer pressure. If the works are grouped together they would relate as unity, but if they are in a line they would relate as conformists. This adaptability, intrigues and enables the artwork to 'breathe', therefore the work can be forever changing.

**Shaun Atkinson**

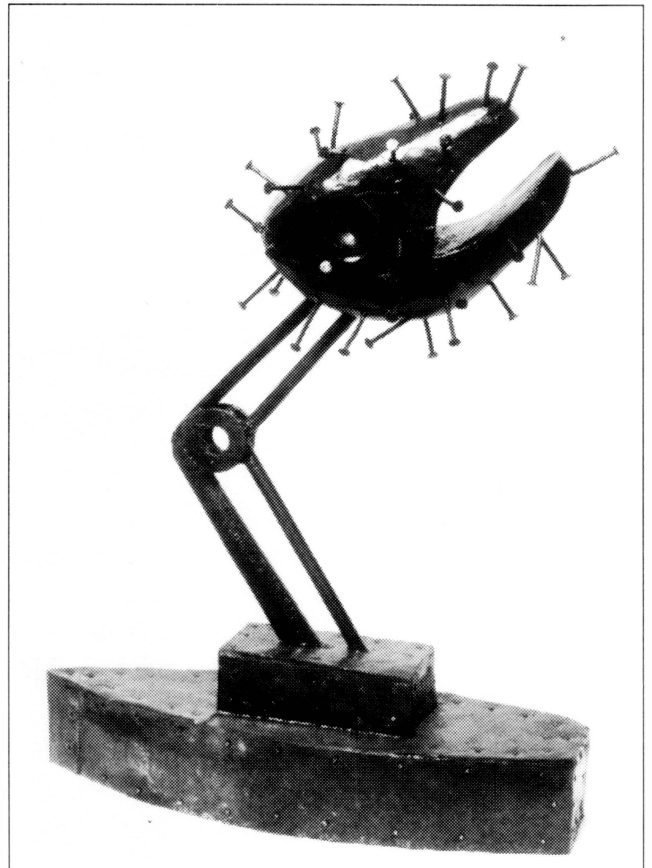
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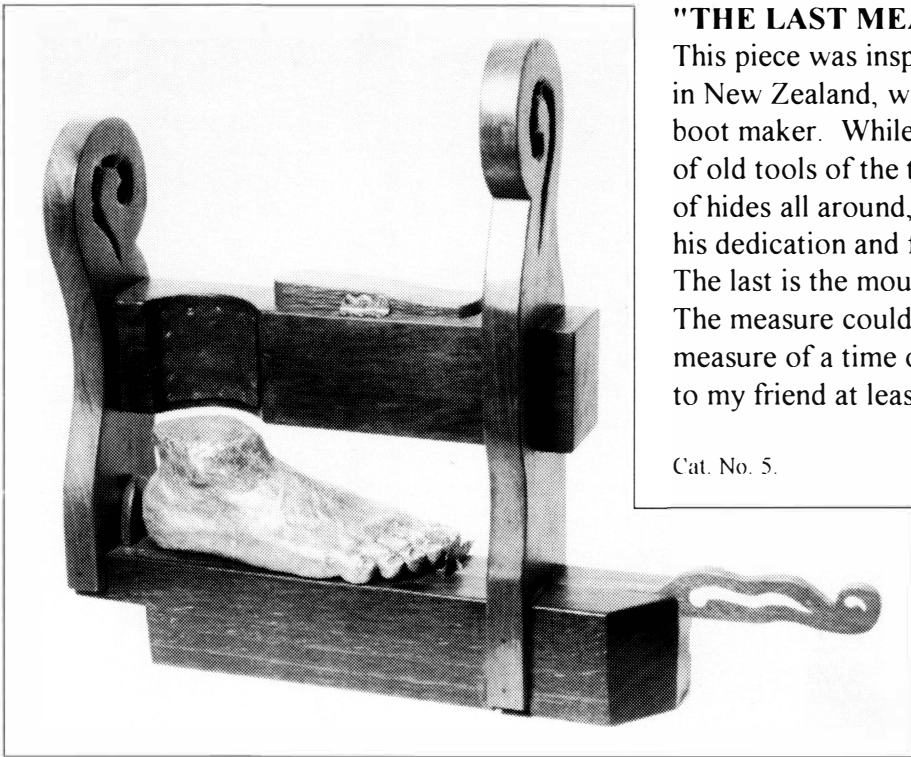
### **"FISHING BOAT"**

The work "Fishing Boat" is a reflection of humanities imposed restrictions. These restrictions extend into our oceans, as humanity exploits and then attempts to nurture its ecology.

**Jason Auld**

Cat. No. 4.





### **"THE LAST MEASURE"**

This piece was inspired by a friend of mine in New Zealand, who is a leather worker, boot maker. While sitting in his studio full of old tools of the trade and the smell of hides all around, I was impressed by his dedication and fascination for the craft. The last is the mould, the boot is shaped around. The measure could be taken literally or as a measure of a time old craft that still has relevance, to my friend at least, in a modern age of mass production.

**Nicholas Compton**

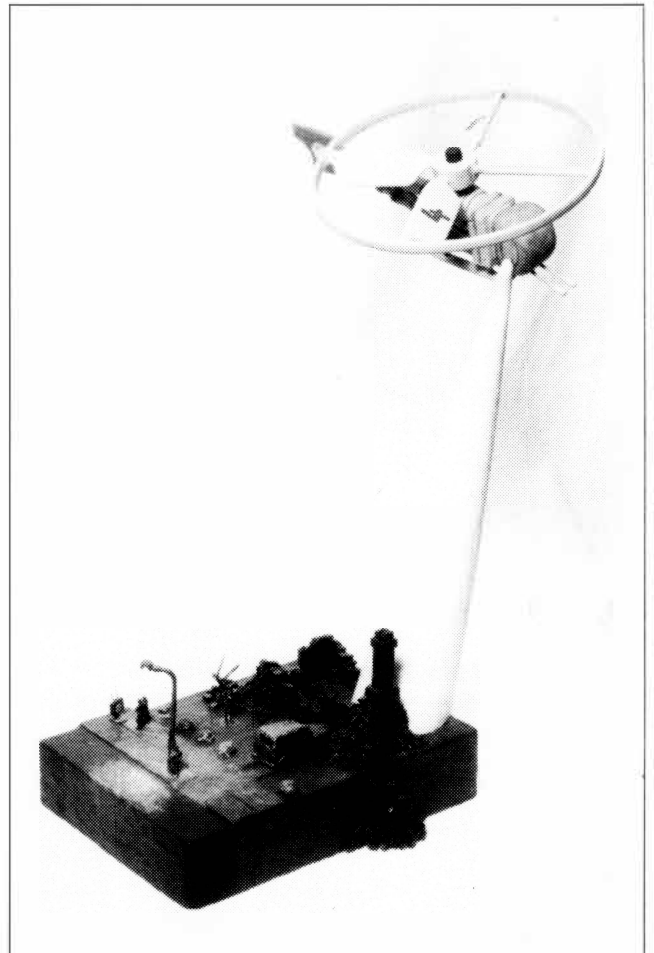
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### **"CHANNEL 4, YOUR NEWS STATION"**

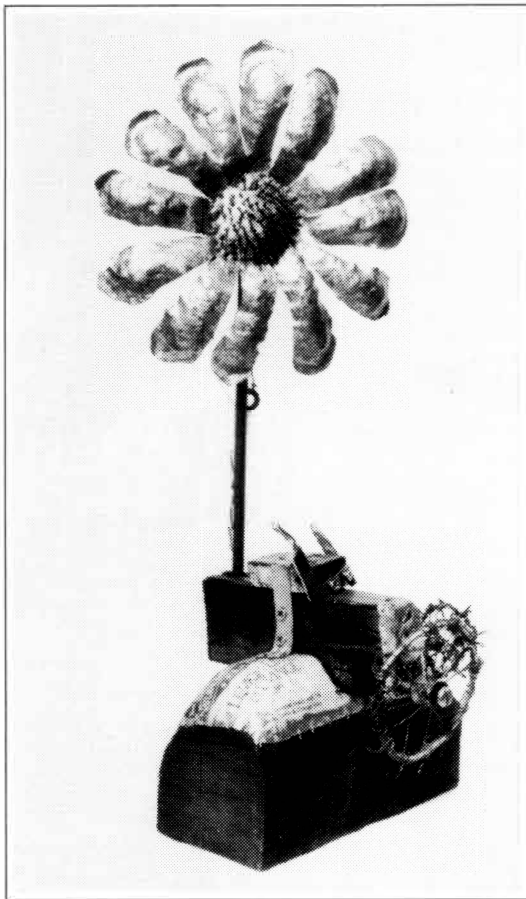
"I see Channel 4, Your News Station as a series of questions. Why do some people when knee deep in chaos use television to decipher such events? Comfort? If it doesn't make the nightly news, then perhaps it wasn't news. Did it happen like that, or maybe it didn't really happen at all? News readers gain respect as if they've actually lived through every event, instead of merely reading it in a comfortable studio environment. Television is like our eyes, it gives us information but our brain must remain the supreme decoder. Filtered truths for five minute items are soft options of compromise. But why do we accept them?"

**Peter Dailey**

Cat. No. 6.





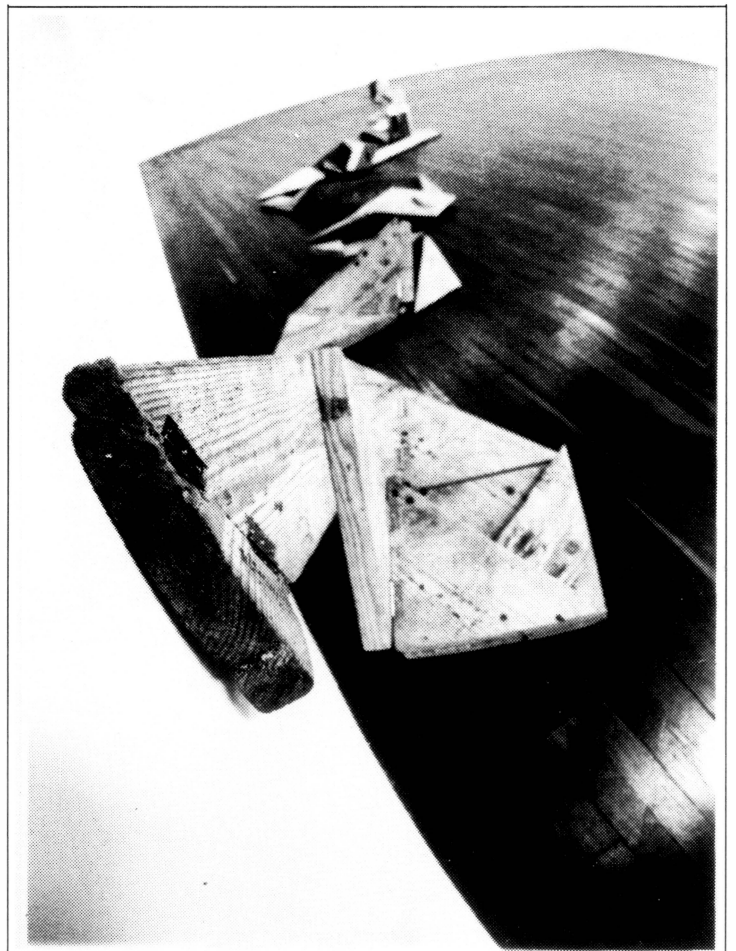


**"FAIRY MOTOR"**

"the texture and tenure of being truly to sea  
each bead of sun  
motor flower, wind petal."

**Jon Denaro**

Cat. No. 7.



**"KNOT"**

The folded plank works are able to be  
re-arranged and re-interpreted in a number  
of ways. This "Knot" formation is one of  
several configurations of the same plank.

**Kevin Draper**

Cat. No. 8.

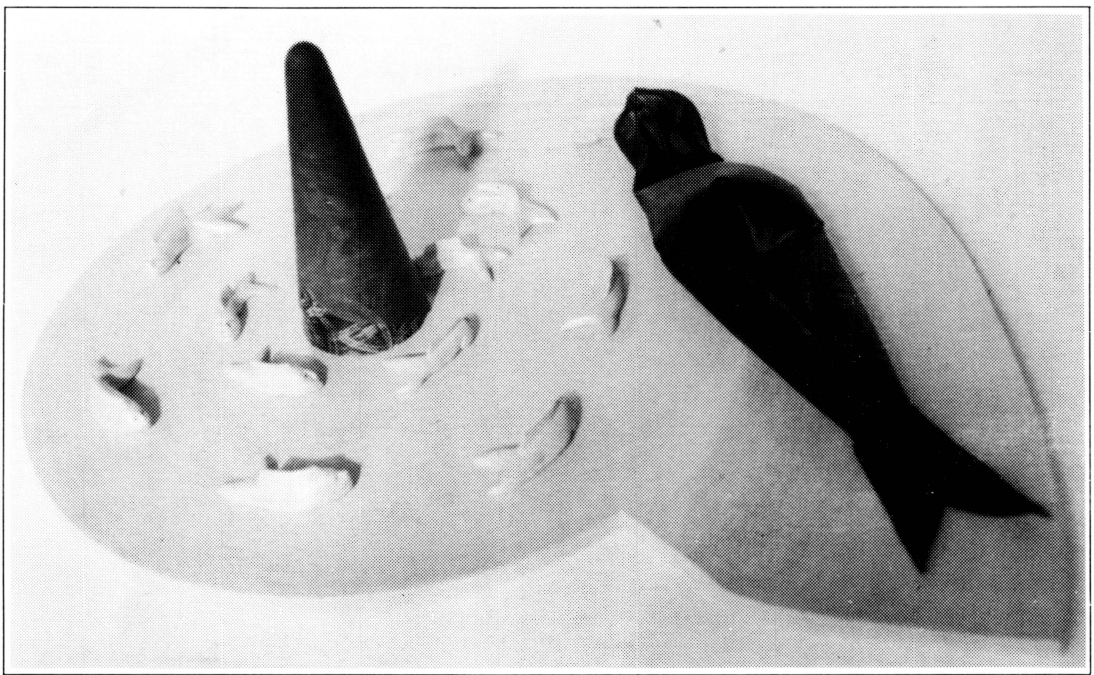


### **"CARAVAN"**

As a consequence of living away from an urban centre I spend sustained periods of time on the road. While so engaged I find myself participating in a range of scenarios I can best describe as the crude synchronised swimming of cyborgs. These particular common place cyborgs with their soft, intelligent centres and powerful metallic exoskeletons we know as road vehicles are so connected to notions of purpose that when seen out of context or in unusual places I find myself involuntarily speculating on their circumstances and possible future. Surfies, contrary to oceanographers, tend to see waves in sets. Similarly automotive vehicles seem often to establish themselves in mysterious patterns and configurations. Several years ago there was a period of a couple of months where there appeared a succession of discrete colonies of cars and caravans parked up on the shoulders of Highway 1. Although there was nothing too strange about each particular colony, collectively they almost seemed like the evidence of some nomadic cult reminiscent of a J.G. Ballard novel or Tom Woolf's tales of techno-wagon trains of old people rediscovering an old land. With *Caravan* I wanted to explore some of the properties of these dormant cyborg colonies.

**Stuart Elliott**

Cat. No. 9.



**"VESSEL OF THE FISH"**

*Vessel of the fish* deals with an overlapping, concentric trinity of symbols. The phallic symbol serves as a pole both in the literal sense as well as one of energy and place. The female, marine forms deal with fundamental powers of fertility and continuity. These elements, static/dynamic and material/energy, form an unfurling spiral. This spiral gives form to the idea of an ongoing and continuous central life force.

**Michelle H. Elliott**

Cat. No. 10.



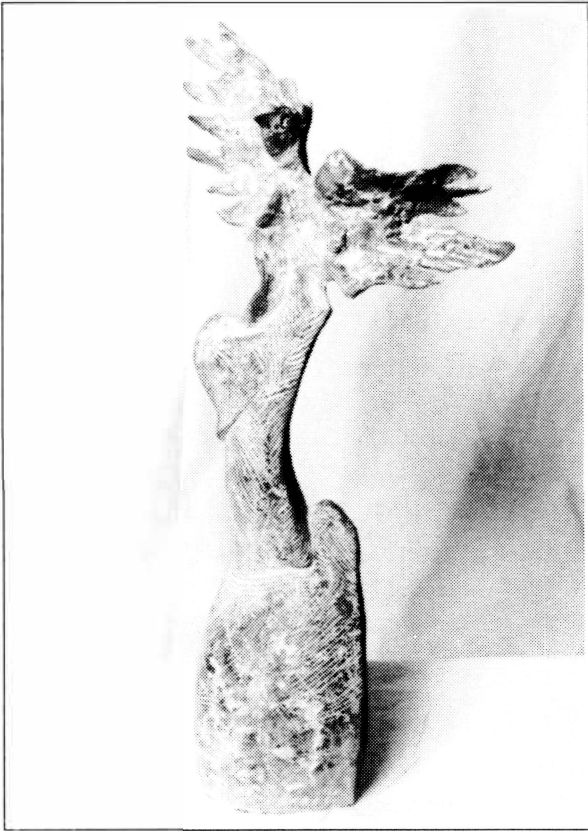
**"RUNNING FROM THE TRIUMVIRATE"**

This piece was born of my daily dose of television news. The international section of which seemed to repeat a pattern of visuals regarding war zones, (especially former Yugoslavia.) The images would almost invariably consist of a running or petrified victim or a corpse followed by low shot images of usually three suited men speaking in foreign languages - often trying to evade the cameras. Without the tedious voice over to explain who was 'good' who was 'bad' or who was doing the best they could under the circumstances, it seemed a simple case of cause and effect.

*TRIUMVIRATE - RULE SHARED EQUALLY  
BY THREE PERSONS*

**Simon Gilby**

Cat. No. 11.



**Untitled**

From a seed to life  
To bird like spirit  
To Eternity

**R.M. Gomboc**

Cat. No. 12.

**"THE CHAIR"**

***Understated version:***

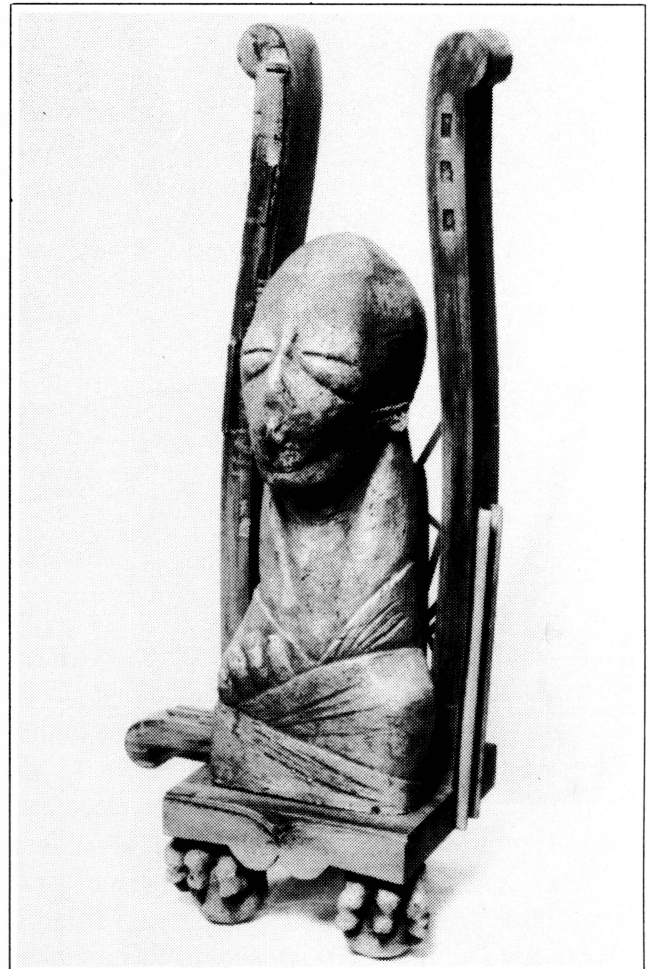
This piece sits as an island in my current work. For the most part it is a little condensed pocket of the dilemmas of social order and authority.

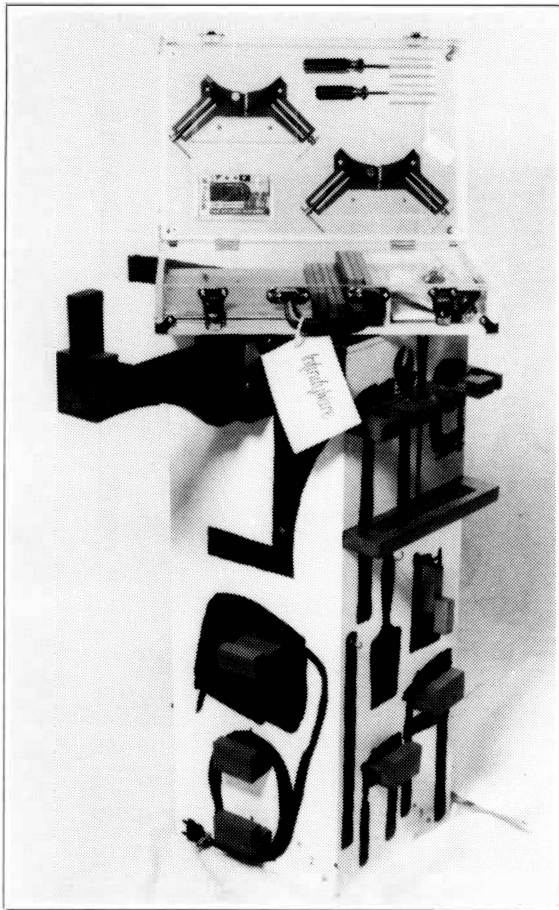
***Overstated version:***

The chair is a reactive sculpture sort of like reactive depression. The subject of this sculpture is both judge and victim suffering from the formality, tradition and etiquette that clouds judgement.

**Lorenna Grant**

Cat. No. 13.



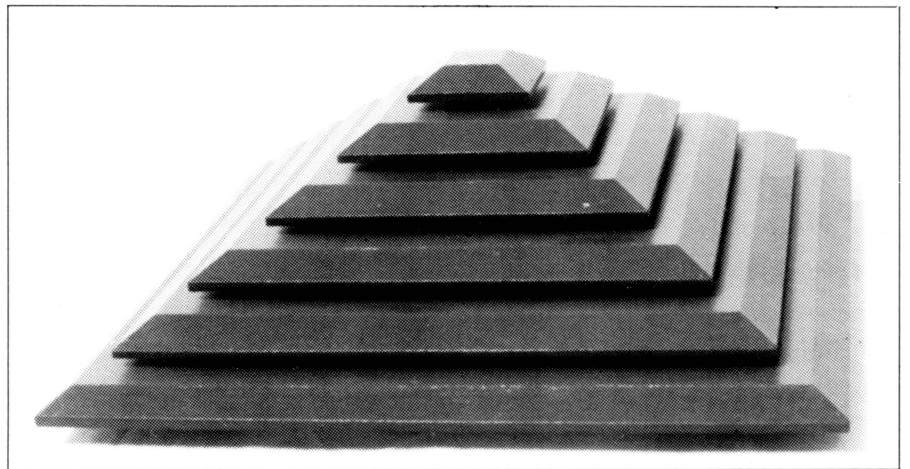


### "CAVEAT EMPTOR"

"Caveat Emptor" is Latin for "Let the buyer beware!" Having failed miserably in a business venture manufacturing wooden cases, we decided to have one last bash - the construction of a perspex briefcase which contains all the necessary tools and equipment for the consumer to manufacture his/her own box - the ultimate way to put ourselves out of business in style.

**Lucas Ihlein and Geoff Webb**

Cat. No. 14.



### "MORNING GLORY" and "DUSK -DARK"

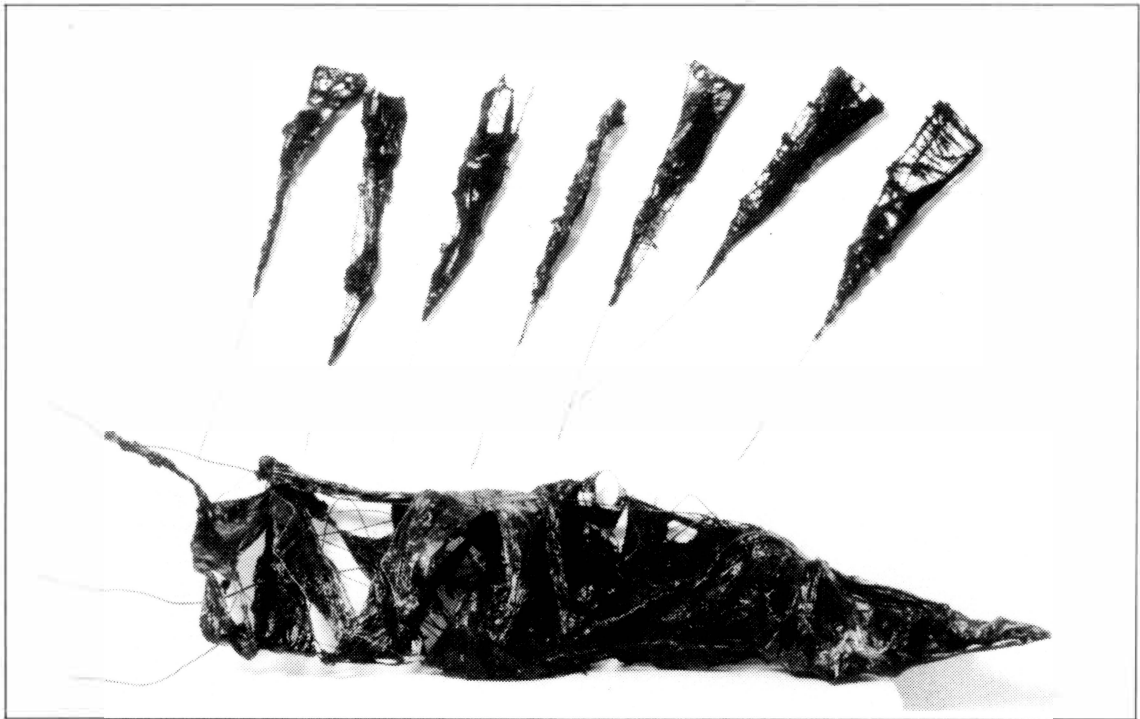
I think of my work as mostly about colour, Colour and light and a symmetry, divided and brought to the edges. Edges both keen and feathered.

At this point in time my concerns are centred around the square and how it responds to the process of layering.

Layers of paint. Layers of paper. Layers of wood. Layers of being. The two pieces in this exhibition, *Morning Glory* and *Dusk-dark* are just two responses to this ongoing activity.

**Leith Jansen**

Cat. No. 15.



**"MANTLE OF CLOY"**

**Cloy** - Excess to the point of waste

Bulimic consumerism razes our lands and lives till all becomes gaunt with the chaotic misappropriation of resources. As we dine on the planet the carcass becomes bare and the garments of consumption assume a prodigal fervour.

**WE WEARY BY EXCESS**

**Siobhan Kelly**

Cat. No. 16.

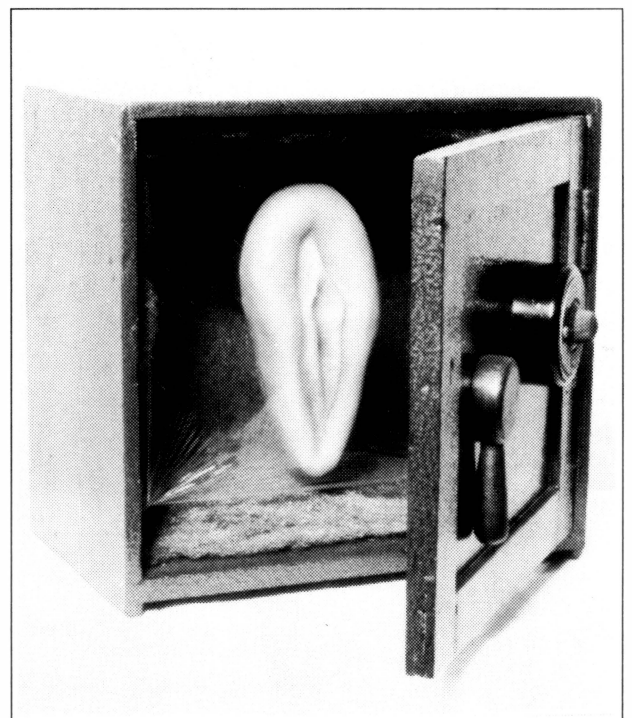
**"PRECIOUS"**

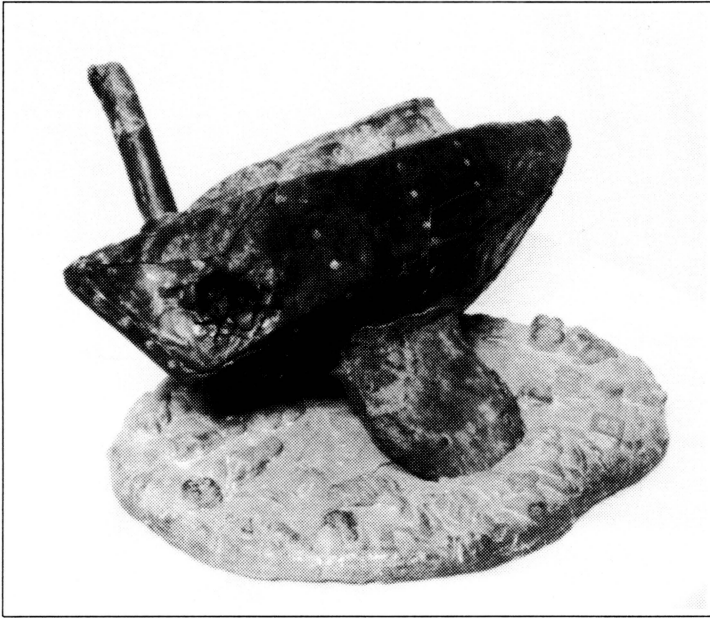
These days we are encouraged to be super conscious of our sexuality and to make healthy and responsible decisions about who we have sex with, how we have sex with them and why we are doing it.

Latex barriers between vulnerable tissue  
 Communication barriers between each other  
 Moral barriers we encounter socially  
 Are you high risk, low risk, no risk?

**Brenda McDuff**

Cat. No. 17.





**"IN MEMORIAM"**

This work was inspired by my sadness at the destruction of Hillview Children's Hospital which I have been lobbying with others to save since Xmas 1993. A beautiful little patched ship, dismasted and holed by stormy seas. Thrown from the sea to lie useless on the dry land.

In real life the beautiful little ship still floats.....ju

**Michael O'Doherty**

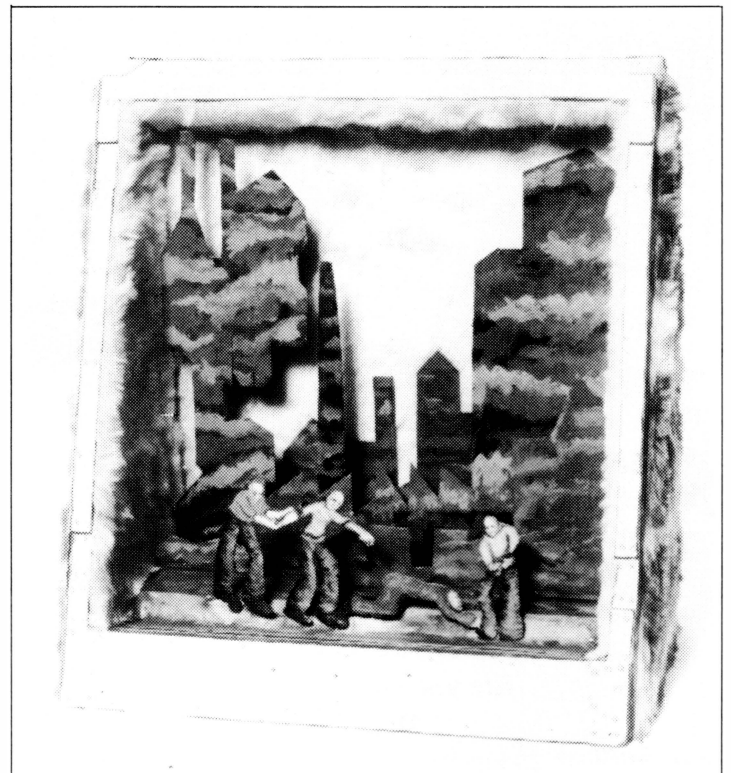
Cat. No. 18.

**"INCUBATE"**

"What matters is not what art gives to several hundred or even several thousand members of a population of millions. Art belongs to the people. It must penetrate with its deepest roots into the very masses. It must be understandable to these masses and loved by them. It must unite the feeling, thoughts and will of these masses, it must elevate them. *Acknowledging K Tsetkin, Moscow, 1955.*

**Pairaj**

Cat. No. 19.

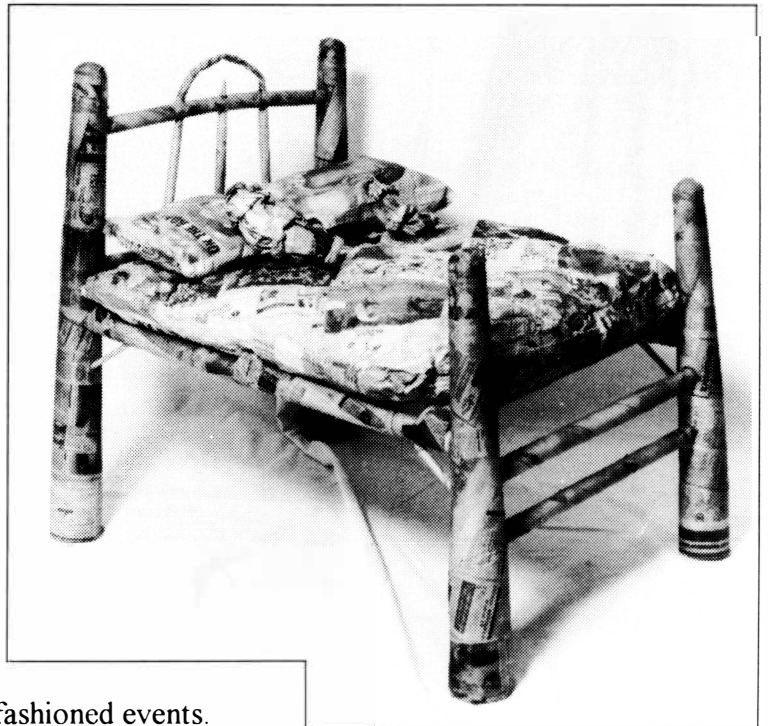




**"RECORDER"**

Recorder may be transmitter or receiver of a range of stimulus. This work sits within a volume of ideas and artworks made about perceptions/ideas and notions of transformations, recordings, which dominate our information driven times. These apparatus are often measured for success in terms of clarity, high definition and realness: The fascination lies in the wrongness of the transformers.

**Jon Tarry**



**"IN-BEDDED TIMES"**

Cogitations on out-of-date material and fashioned events.  
Times spent in daily breeding grounds of Aging and Renewal.

**Julie A. Taylor**



If you would like further information regarding any of the artists in the exhibition, or to participate in future sculpture survey exhibitions, please contact the gallery.



**GOMBOC GALLERY  
SCULPTURE PARK**

James Road, Middle Swan  
Western Australia, 6056  
Telephone: (09) 274 3996  
Facsimile: (09) 274 2665

**Gallery Hours:** Wednesday to Sunday  
10.00 am - 5.00 pm

MEMBER OF THE AUSTRALIAN COMMERCIAL GALLERIES ASSOCIATION

# PARALLELS

