

# STORMY WEATHER





Other forms of media are used, pages from books, digital read-outs, signs, symbols and electronic communication. These works often reflect the individual artists attempts to order and make sense of their situation. To locate the self amidst the confusion of a world often in perpetual motion and turmoil. This feral world can be the result of outside or known forces, such as war or racial tension and unease, or it can simply be the result of the artists difficulty with fixing things in their minds. This the case with the medical condition of dyslexia, for instance, where words and letters get jumbled or missed all together, in formed written sentences. And this is also true for some forms of emotional disorders. Symbols such as flags, semaphore, signs and pictograms are often used as a kind of grid reference to position the artist somewhere amidst a certain unpredictability.

Still other artists here elect to make very precise works which either take the form of installation or traditional painting or photography which requires them to be carefully and skilfully made and put together. The photographic medium, as used by artists here, is not haphazard, but rather quite deliberate and studied. Quite often artists with some form of physical disability will choose to make work which tests, or denies their condition. In the case of an artist mostly bed-ridden, for instance, the choice to make and take photographs of landscapes and city-scapes is a quite political step towards being cast, not as a victim of circumstance, but rather as a victor over that situation. Equally work which is more intimate; portraits, still lives, take on an importance in terms of a personal community and sense of spiritual company.

And still other works presented here are pointed and almost caustic in their communication of the situation of being disabled. The dis-functional body is alluded to through the metaphor of the emu egg dislodged from its original function, or the body cast afloat; even the bits and pieces of the car body, now turned over to the use of decoration speaks of a certain kind of dis-functionalism and displacement. And the storm of circumstance which is the internal body of chemicals and maverick cells and chromosomes is also highlighted.

This is indeed a diverse and remarkable show. We have avoided telling you which artist has what disability. The words here are interpretive, rather than a record of each artist's intention or statement. In the catalogue list some artists have responded to the question 'why did you make this work?', and others have not wanted to reply. In selecting the title *Stormy Weather* to banner these quite diverse artists and their work we have alluded to the commonest of themes presented here, and that is an acknowledgement that, for these contemporary artists, many who have successful artistic careers, and others whose careers are yet to be fully realised, there is an element of difficulty. A storm brewing at times. A war against the self and at times a battle with many outside factors. *Stormy Weather*, makes reference to the constant dark clouds which surround some of these artists, but equally it makes an aside to the silver lining and the storm passing, and importantly it is a title which each of the artists is happy with and which presents the double-sided situation in which most of the contributors here find themselves.

We think this is an important exhibition, not only because it offers an opportunity to contemporary artists with disabilities, but also because it offers an opportunity for the audience to have a broader view of what that might mean. And most importantly because it has allowed many artists represented here to make a very strong statement about their disability, and for some it is the first time a statement of this kind has seemed appropriate. We thank the artists for supporting the idea of the exhibition.

JULIANA ENGBERG & JANE TRENGOVE



## CATALOGUE OF WORKS

### SELWYN HOFFMANN

#### D.E.A.F 1991

68 x 84 cm  
oil on canvas

#### M.E.L.B.O.U.R.N.E. 1991

92 x 140 cm  
oil on canvas

### MAVIS HOLMES

#### UNTITLED 1991

140 x 90 cm  
acrylic on car boot  
Courtesy: Utopia Art Sydney

### ADA BIRD PETYARRE

#### "ARNKERRTHE" 1991

27 cm (diameter)  
acrylic on chrome hub-cap (MAZDA)

#### "ARNKERRTHE" 1991

28 cm (diameter)  
acrylic on hub-cap (HOLDEN)  
Courtesy: Utopia Art Sydney

### JANE TRENGOVE

#### "EMU EGGS" A DYPPICH 1990

85 x 25 cm each  
oil on board  
**STATEMENT:** the Emus have been re-invented for human utility

### GEOFF GOLDING

#### PHOTOGRAPHS 1960 - 1992

various sizes  
black & white and colour photographs,  
laser photocopies and photo-albums

### MARSHALL WHITE

#### BANDING 1988

100 x 50 cm  
computer ink

### BANK 1988

100 x 50 cm  
computer ink  
**STATEMENT:** An itch I have to scratch

### RICHARD BELL

#### MOVING THROUGH A QLD. RAINFORREST 1991

60 x 90 cm  
shellac & acrylic on canvas

### SUE ELLIOT

#### HE'S JUST ANOTHER IDIOT 1991

60 x 90 cm  
acrylic on board

### MAURE-Y-N BRES

#### PASS-PORT 1992

28.4 x 28.4 cm x 4  
colour photocopy

**STATEMENT:** The sound collage is a vehicle whereby my voice becomes strangely attracted to the surface edges of 'Stormy' global forces, forming potential for creative journeying; likewise, the fractal surface of the polio virus awaits and invites structural coupling.

### DAVID KINGSLEY

#### POWER POINT AND FEATURES 1989

13 x 30 cm  
etching and aquatint

#### CUPBOARD DOOR AND FEATURES 1989

13 x 30 cm  
etching and aquatint

### TIM LAURENCE

#### "PYRAMID" 1987/92

238 x 238 cm  
installation, lino prints

### "STONE BOAT"

60 x 13 cm

acrylic on board

**STATEMENT:** Symbols are value free until a culture places meaning in them. The symbols in "PYRAMID" come from everyday life in India

### LAZLO KULICS

#### A NICE HAPPY FAMILY 1992

61 x 75 cm  
brush and ink on paper

#### MY BROTHER TONY 1992

43 x 62 cm

line etching

**STATEMENT:** Because they are all my friends

### TERRY GARNETT

#### UNTITLED 1990

55 x 42 cm

etching

#### UNTITLED 1990

55 x 42 cm

etching

### MONICA BURNS

#### (ROYAL FIGURE) 1992

50 x 65.7 cm

mixed media

#### (EGYPTIAN) 1992

50 x 70 cm

mixed media

Courtesy: Arts Project Australia

### GEOFFREY ANDERSON

#### UNTITLED 1992

52 x 40 cm

acrylic on paper

#### UNTITLED 1992

52 x 40 cm

acrylic on paper

### ANN E WULF

#### THE TIME KEEPERS 1991

34.7 x 40.5 cm each panel

laminated computer generated images on paper

**STATEMENT:** THE TIME KEEPERS series was made in response to watching the technological horror of the Gulf War unfold while having a personal encounter with surveillance computers

### ED BURTON

#### MINE:2 1992

73 x 125 cm

letter panels, framed photographs, painted panel

### ELIZABETH BOYD

#### BICENTENNIAL OF AUSTRALIA 1991

78 x 65 cm

acrylic on paper

#### CASTLE OF FIRE (WITH BOAT) 1991

78 x 65 cm

acrylic on paper

#### CASTLE OF LOVE 1991

78 x 65 cm

acrylic on paper

**STATEMENT:** THE BICENTENNIAL SHIP was based on Australian and British ships in the 18th century. CASTLE OF LOVE & FIRE are based on British history scenes of wealth and tradition and luxury of 15th and 16th centuries  
Courtesy: Glenhunity Centre

### MICHEAL J NORRIS

#### GEOMETRIC BLOCK 1991

78 x 65 cm

acrylic on paper

#### WHIRLS & HURLS 1991

78 x 65 cm

acrylic on paper

#### SLOTS & SPHERES 1991

78 x 65 cm

acrylic on paper

#### SPACE ADDITIVE 1991

78 x 65 cm

acrylic on paper

**STATEMENT:** I made this work to satisfy my creative desires  
Courtesy: Glenhunity Centre

### VALERIO CICCONE

#### (FROM BOTTICELLI) 1991

65.5 x 50 cm

pastel on paper

#### WAR IN THE GULF 1991

65.5 x 50 cm

pastel on paper

#### (CLASSICAL FIGURE) 1991

50.5 x 66 cm

pastel on paper

#### (PETER GREENAWAY) 1991

50 x 65.5 cm

pastel on paper

#### (WOOL'S BLOODIEST BATTLE) 1991

50 x 55.5 cm

papel on paper

#### (MR ZHOU) 1991

50 x 65.5 cm

pastel on paper

Courtesy: Arts Project Australia

### JOHN NORTH

#### "RE-LIVE THE ROMANCE" 1991

33 x 50 cm

gouache on paper

#### "OLIVIA NEWTON-JOHN" 1991

70 x 50 cm

gouache on paper

#### "NEW ZEALAND" 1990

65.5 x 50 cm

mixed media

#### UNTILED (AIRPLANE) 1992

50 x 33 cm

gouache on paper

Courtesy: Arts Project Australia

### WARWICK PAGE

#### BLUE ANGEL #38 1990

145 x 185 cm

toned B/W photo & wood imitation gold leaf

#### BLUE ANGEL #27 1991

29 x 29 cm

toned B/VV photo & wood imitation gold leaf

**STATEMENT:** The ANGEL motif offers a vehicle to convey certain intimate qualities: spiritual grace & nostalgia. The advances of science may have generated a belief that such non-measurable qualities are behind us. Perhaps there is little justification to feel arrogant about modernity and its achievements

### BRUCE PLANT

#### MANUSCRIPT 1983

50 x 40 cm

oil on canvas

#### METAPHYSICS OF YES 1988

78 x 39 cm

acrylic on board

**STATEMENT:** I wanted to articulate my experience of schizophrenia

### DAVID MCDIARMID

#### LOVE & HATE 1990

120 x 160 cm

hologram foil on board

#### STRONG AS DEATH 1990

120 x 160 cm

hologram foil on board

**STATEMENT:** In the age of AIDS sex has become a delicate negotiation between self-control, common sense, history and rubber latex

### RUARK LEWIS

#### DOT MATRIX 1991

2 panels a. 29 x 17 cm b. 16 x 27 cm

typewriter, Stephen's Writing Fluid

#### DOT MATRIX (Madonna Card) 1991

2 panels both 11.8 x 9.4 cm

typewriter, pen and ink on printed card

#### DOT MATRIX (Laserprint) 1991

15.5 x 18cm

typewriter, pen & ink on Canon laser print

#### DOT MATRIX (Study) 1991

17 x 22 cm

typewriter, pen & ink

#### DOT MATRIX (Density Drawing) 1991

20 x 14.3 cm

typewriter & ink

#### DOT MATRIX (Density Drawing) 1991

19.7 x 12.8 cm

typewriter & ink

#### DOT MATRIX (New Physics p. 150) 1991

16.2 x 21 cm

letterpress, typewriter, Stephen's Writing Fluid

#### DOT MATRIX (New Physics p. 154) 1991

15.4 x 21.5 cm

letterpress, typewriter, Stephen's Writing Fluid

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**ARTS**  
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A large print version of the catalogue is available on request.







**Monash Studios Exhibition Space**

33 Cambridge Street Collingwood

2 March - 6 March 1992

**TOURING**

**Warrnambool Art Gallery**

11 March - 22 March

**Mildura Arts Centre**

6 April - 27 April

**Co-Curators**

Juliana Engberg & Jane Trengove

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