

TRANSPARENCIES

Artists:

Craige Andrae

Bronia Iwanczak

Shaun Kirby

Michele Luke

Bronwyn Platten

Curator:

Timothy Morrell

18 April - 18 May 1991

TRANSPARENCIES

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TRANSPARENCIES

Timothy Morrell

This exhibition combines paintings and constructions by five Adelaide artists who use the quality of transparency both as a physical characteristic and as a basis for meaning in their work.

Transparencies are things we can see through. In the daily language of the art world they are the things we use for reproducing and transmitting images. They are the next best substitute for the real thing. They are invariably shinier and newer than the objects they depict, and are often more palatable to look at. They are also indispensable to the existence of glossy magazines.

Transparencies are about the business of getting messages across.

Transparencies is an exhibition of art which acknowledges the power of seductive graphics. It is pleasing, occasionally playful, in the manner of stylish magazine layout. It relishes artifice. The work is subversively cryptic by appearing perfectly clear, transparent.

Presenting imagery in layers is the most commonly used method among artists in this exhibition. Notions of transparency are treated differently by each of them, but irony and duplicity are ideas shared by the work of all five.

Michele Luke's constructed tissue paper pieces are close to being literally transparent, with imagery floating in a membrane of translucent acrylic-reinforced paper. Best known

as a performance artist, she constructs objects which, like her performances with Richard Grayson, deal with the inadequacies of communication. *Breakfast in Bed* has a male and female side, on which the thoughts of a couple are projected like slides on a screen.

Craig Andrae, Shaun Kirby and Bronwyn Platten all superimpose the imagery of their paintings by embedding pictures within pictures so the viewer is obliged to look through them.

Craig Andrae creates a kind of transparency by physically slicing through polystyrene foam paintings with the outline of overlaid imagery. Much of his work has to do with the fragile nature of power, and his choice of materials may reflect this.

The artifice of unequivocal statements is emphasised in bold by Shaun Kirby, in a painting technique which often suggests an enlarged print. His pictures have the power and internal logic of a factual declaration, but the components are separated in a way which encourages reading between the lines. *Empire Circuit* is painted on the back of clear glass, a signwriter's trick which also works as an allegorical device.

Bronwyn Platten works with the surface tension of illusion and breaks it in places so her pictures slide in and out of focusing on the physical skin of paint. Her paintings question and undermine the authority of

information we are programmed to take for granted, exposing its contradictions and complexities. *Venn Diagram* actually dissects the optical process by which coloured images are transmitted.

Bronia Iwanczak's interpretation of seeing through a picture has to do with not being taken in by it. *Death is a location...* playfully penetrates a highly offensive picture. By undercutting the crude woodblock imagery with stroboscopic test patterns it also contrasts high and low technologies, mocking our sentimental faith in both.

A willingness to please, part of visual culture generally, is part of the character of these particular objects. While examining the means of this form of persuasiveness the artists remain aware of its ends.

Timothy Morrell

Craige Andrae Born 1965*Solo Exhibitions*

- 1987 Reservoir, Contemporary Art Centre, Adelaide
 1988 Star Decor, Club Foote Gallery, Adelaide

Selected Group Exhibitions

- 1988 Monuments, Contemporary Art Centre, Adelaide
 Adelaide Festival Fringe Exhibition Loft Gallery, Adelaide
 Acquisitions Art Gallery of South Australia
 New South Australian Sculpture, College Gallery Adelaide
 1990 Transparencies, 200 Gertrude St, Melbourne
 Dumb, Deluded & Determined, Deutscher Brunswick St Melbourne

Commission

- 1989 Wall sculpture, Astor Hotel, Adelaide

Bronia Iwanczak Born 1964*Solo Exhibitions*

- 1988 Artzone, Adelaide

Group Exhibitions

- 1989 Collective, College Gallery, Adelaide
 1990 Terminal Garden, Experimental Art Foundation, Adelaide
 When I First Did It I Felt Very Perverse..., College Gallery, Adelaide
 Transparencies, 200 Gertrude St, Melbourne

Shaun Kirby Born 1958*Selected Group Exhibitions*

- 1986 A version/s: Picasso's Weeping Woman, Experimental Art Foundation, Adelaide
 A First Look: Philip Morris Arts Grant Purchases 1983-86, Drill Hall Canberra
 1987 The First Show, DC Art, Sydney
 1988 Rolling Towards Bethlehem, Experimental Art Foundation, Adelaide
 Australian Art Post 1960, Deutscher Brunswick Street, Melbourne
 The New Generation, Australian National Gallery, Canberra
 1989 Australian Perspecta, Art Gallery of New South Wales
 1990 Transparencies, 200 Gertrude Street, Melbourne
 Blackbud, Bullring Gallery, Adelaide
 1991 Recent Australian Painting, Deutscher Brunswick St Melbourne

Michele Luke Born 1957*Selected Group Exhibitions*

- 1983 Recent South Australian Sculpture Survey 1980-82, Art Gallery of S.A.
 1985 Australian Perspecta, Art Gallery of New South Wales
 Anzart/Auckland '85 New Zealand
 1987 ARX '87, Perth
 1988 Adelaide Festival: Artists Week

- 1989 Australian Perspecta, Art Gallery of New South Wales
 Collaborationists, Australian Tour In Transit, London and Southern England
 Quotations, Experimental Art Foundation, Adelaide
 1990 Transparencies, 200 Gertrude Street, Melbourne
 Postiche, Club Foote, Adelaide

Bronwyn Platten Born 1959*Solo Exhibitions*

- 1989 Contemporary Art Centre, Adelaide

Selected Group Exhibitions

- 1986 Aversion/s: Picasso's Weeping Woman, Experimental Art Foundation, Adelaide
 1987 New New, Living Arts Centre, Adelaide
 1988 Through the Looking Glass, Art Space, Adelaide
 Recent South Australian Art: New Aquisitions, Art Gallery of South Australia
 The Image in Question, Experimental Art Foundation, Adelaide
 1989 Australian Perspecta, Art Gallery of New South Wales
 1990 Young Contemporaries, Irving Galleries, Sydney
 Blackbud, Bullring Gallery, Adelaide
 Transparencies, 200 Gertrude Street, Melbourne

“Exercise, take another step”



Communication Group FSP 2526

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