

ASIA & OCEANIA INFLUENCE

IVAN DOUGHERTY GALLERY

TOM ARTHUR

CRESSIDA CAMPBELL

PETER COOLEY

MICHAEL ESSON

JOHN FIRTH-SMITH

FIONA FOLEY

MICHAEL JOHNSON

TIM JOHNSON

COLIN LANCELEY

ALUN LEACH-JONES

FIONA MACDONALD

PETER POWDITCH

REA

RON ROBERTSON-SWANN

WILLIAM SEETO

ANN THOMSON

MARGARET TUCKSON

TONI WARBURTON

GUY WARREN

JUDY WATSON

Asia & Oceania Influence

When I saw the exhibition *Primitivism in Twentieth Century Art* at MOMA in New York in 1984 there was a work by Paul Klee that caught my eye. It had been influenced by the rhythms of Aboriginal bark painting but there was scant reference to this possibility; the dominant Euro-American overview scarcely extended to this part of the world. I remember thinking at the time how little is known in the northern hemisphere of any relationship between artists in Australasia and the cultures of the Asia and Oceania regions. But not enough research or recognition has been accorded its status here, where formalist debate deciphered modernism and postmodern discourse too often colluded and collided with European theory.

I was fortunate enough to bump into Ray Hughes earlier this year, just when I needed him. He showed me a catalogue of *Western Artists/African Art*, an exhibition including Clemente, Fischl, Frankenthaler, Graves, Johns, Kelly, Marden, Puryear, Serra and Stella. He also suggested the Ivan Dougherty Gallery prepare a similar exhibition but from our standpoint. I was delighted and on reflection felt that this exhibition could best focus on the influence of Asia and Oceania.

The modest budget available made it impossible to include artists from other parts of Australia than Sydney, let alone key precursors such as Margaret Preston, Ian Fairweather, Godfrey Miller, Tony Tuckson and Fred Williams. I very much hope that a larger institution will take on the responsibility for researching and fully developing such an exhibition that is so crucial, not only for our own understanding, but for that of the rest of the interested world.

This exhibition highlights the work of twenty artists alongside others from their own or a related collection that have influenced or strongly affected their thinking and practice. Each has written of the significance of this link and the combination of their voices eloquently,

intimately and at times humorously give credence to a belief that artists are at the forefront in forging cultural links. The range of influences moves from a Nepalese thanka, to a Tibetan silver inlaid skull, to a triangular Indian doorway ornamentation, to Pacific Island musical instruments, to 1930s Australian Tramp Art, to Hiroshige woodcuts, to Aboriginal bark paintings and pearl shell necklaces, a Thursday Island woven synthetic basket and wooden carvings, masks, bowls and earthenware from New Guinea, as well as a Sumatran ceremonial cloth.

Many of the artists came into contact with these cultures through travel. William Seeto lived in Papua New Guinea; Ron Robertson-Swann's father travelled there as did Margaret Tuckson, which resulted in her co-authoring *Traditional Pottery of Papua New Guinea*; Guy Warren was stationed there in the War. John Firth-Smith, Tim Johnson, Michael Johnson, Toni Warburton and Judy Watson, among others, have chosen their influences from the direct contact of travel. Several, through collecting, have extended their knowledge and understanding of surrounding cultures, where the daily process of living with such objects has infused their own work. Fiona Foley and Rea have paid tribute to their Aboriginal heritage by selecting pearl shell necklaces from Fraser Island and a triptych by Emily Kame Kngwarreye.

This is a subject, that in its revelation, inevitably exposes injustice and inequality, colonial and exploitative management and exchange. Yet is it not vital that the creative possibilities utilised by artists to lessen the gap between their own and other cultures be recognised? Furthermore it surely is important that the voice of the artist is heard above the clamour of the politician if we are to understand more fully the complexity and sensibility of our near and more far-flung cultural neighbours.

Nick Waterlow

Tom Arthur

Born 1946 Brockton Massachusetts

No art comes without its stories. The eminent physicist Richard Feynman when speculating about the behaviour of electrons simply proposed that what was not explicitly forbidden was compulsory. A similar claim can be made for art as being an extended cultural activity formed by many more factors than those that the artist brings to the larger cultural constructs that a society demands for itself. Art stories are no more confined to their physical objects and specific critiques than the electron is defined by a single measurement of its position.

Two Stories

Death of the Yowg-Yowg Waterwoman

The Yowg-Yowg live in a deep green pool in Gunwingu country beyond Gumardir creek. The waterwomen are divine spirit creatures who splash, sing and dance by moonlight. Sometimes a mortal man will capture one of these women if he is very, very clever. This woman was captured and lived with a mortal until one day she heard the running water and ran away from her husband. She tried desperately to reach the waterhole but was speared by her enraged husband.

This story was painted by Bob Badjerai of the Gunwingu tribe when the artist was 62 years old. I purchased this work nearly twenty years ago from a collector who said that she had acquired it over twenty years before that.

Circadean Dust Music

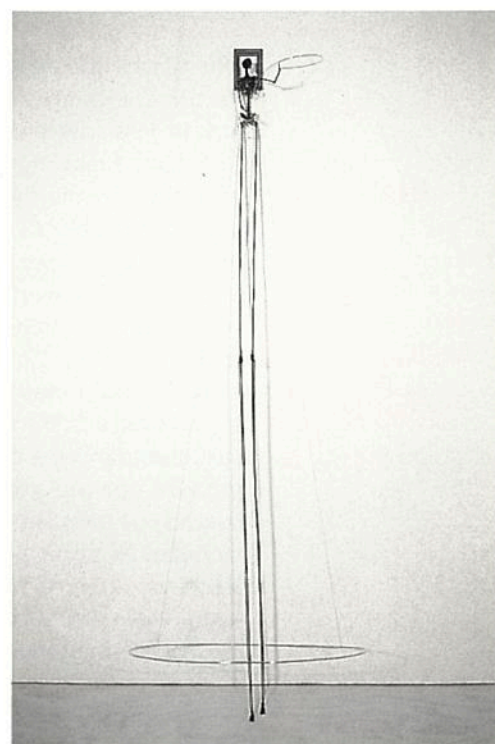
One Christmas, when I was a young art student in Boston, a friend who was studying film, gave me a book she had assembled from out of her own collection of images and writings which had inspired her and had given shape and meaning to her life as an artist. One of the pieces came from the notes and journals of Eugene Ionesco.

It began: "For thousands and thousands of years, the same questions have been asked thousands of times; so often that it has become absurd to ask them again. They are worn out before we can find even the slightest fragment of an answer... science is not knowledge, rhetoric and philosophy are nothing but words, strings of words, but words are not speech. When we have learnt everything, or if we could learn everything, we should still know nothing.

What sets it all in motion?

What is the life behind things?

The universe appears to me as merely a storehouse of objects in dis-orderly or in orderly array, mobile objects flung into the immensity of space, but who flung them and what is that which I call space - which appears to me as space?



Tom Arthur *Circadean Dust Music* 1994

Photo Tom Arthur

Tom Arthur
Circadean Dust Music
1994
bronze, brass, wood, linen
thread
256 x 84 x 84 cm

Bob Badjerai
*Death of Yowg-Yowg
Waterwoman*
date unknown
bark painting
68 x 44 cm

Cressida Campbell

Born 1960 Sydney New South Wales

Japanese prints of the Ukiyo-e period have interested me since I was a child.

Their combination of finely observed nature and strong linear patterns formed by man-made structures creates both their dramatic and subtle compositions.

Often everyday objects like roof tiles, hair combs or weaving looms are used to form beautiful designs, intricately detailed yet balanced by flat, plain areas of space.

It is this intimate world that has inspired some of my own interiors and still-lives. I have also been influenced by the Japanese use of space.

The landscape is often broken up and framed by objects like bridges and screens.

In this way I have used verandahs, car windscreens or doors as some of the devices to frame or divide subjects into more interesting compositions.

Like the Japanese I have often found an obstructed view more enticing than an entire panorama.

It is possible to see beauty and design in almost any subject and it is both the delicacy and drama of Japanese prints that makes them so original.

Cressida Campbell
Breakfast at Armidale 1990
watercolour paint on carved
plywood
triptych 91 x 183 cm
courtesy Rex Irwin Art
Dealer

Utagawa/Ando Hiroshige
1797-1858
General view of
Kasumigaseki 1830s
colour woodcut print
triptych 41 x 85 cm

Peter Cooley

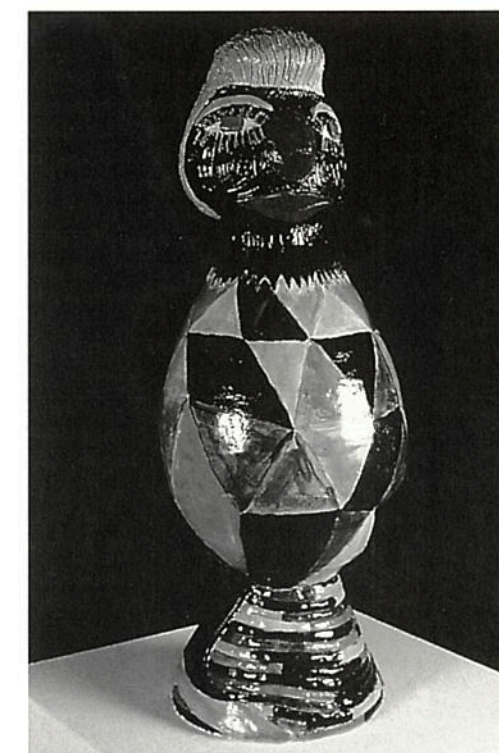
Born 1956 Murwillumbah New South Wales

I bought the bird from Utopia gallery in 1992 because I thought it was a knockout.

Peter Cooley
Noelene 1992
ceramic
76 x 28 cm

Laurie 1992
ceramic
70 x 28 cm

Musley
Black Cockatoo 1992
Utopia Community
painted wood
29.5 x 60 cm



Peter Cooley *Noelene* 1992

Michael Esson

Born 1950 Huntly Aberdeenshire

The motivation behind my work and the motivation to collect, appears to be determined by a similar instinct. The common concern is an interest in mortality and the physicality of the human body, combined with a sense of ritual and metaphor.

In *Cutting Out Reflection* the head is dissected to reveal the brain and the link with the optic nerve. Although the origin of this work stems from a study of a double reflection of a prepared specimen, my aim is to stress the physical and psychological, the visual with the intellectual.

The macabre Tibetan human skull is transformed by baroque silver decoration, reconstructing eyes, nose, mouth and beard. This beautiful celebration of mortality attests to the famous maxim: *Homo sum: humani nil a me alienum puto* - I am a man, and nothing human is alien to me.

The bowl originally was filled with wine and blood, a potion representing immortality. The Tibetan priests or lamas made an offering to the gods and drank the mixture.



Michael Esson *Cutting Out Reflection* 1993

Michael Esson
Cutting Out Reflection
1993
drawing, mixed media
135 x 117 cm

Tibetan Skull Bowl
date unknown
human skull and silver
18 x 13 x 18 cm



Cressida Campbell *Breakfast at Armidale* 1990

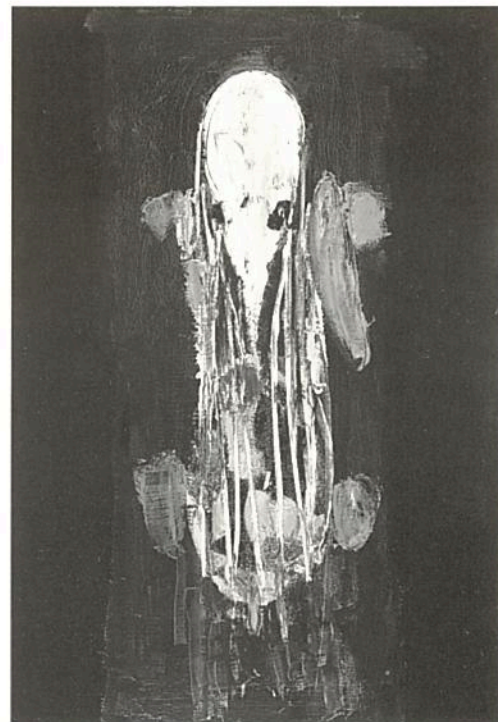
Photo Greg Weight

John Firth-Smith

Born 1943 Melbourne Victoria

I have selected three stringed musical instruments of different types, that I acquired from street musicians on various islands, Flores, Roti, Sumba, in Indonesia in 1971 - a Maori fighting club (*patu paraoa*) made of whalebone, and steps from a hut in the Lower Sepik. They relate to the size and scale of man. They have different functions - held by the arms and played by the fingers (instruments), fit into the hand, have a desired weight and balance (club), spaced for the feet and leg movements, are durable and strong (steps). All the objects are functional. They were treasured items - personal items, important items in isolated societies, Micronesia, Melanesia and Polynesia.

What interests me is that they worked as they were intended - music - weapon - access, and that the form followed the function. They have also been imbued with a spirit of who made them. The inventive use of materials, the culture, the proportions, the colour, the patina, the time, their simplicity. My painting *Spirit* is not directly about any of these objects - but borders on my fascination with the myth, magic, mystery, spirituality and history of such objects. There happens to be a similarity of form - the objects were chosen for this exhibition after the event of making the painting and my process of painting is a metamorphosis of everything subconscious, and what's heard, seen, felt.



John Firth-Smith *Spirit* 1990

Photo courtesy Roslyn Oxley 9 Gallery

John Firth-Smith
Spirit 1990
oil on linen
244 x 122 cm
courtesy Roslyn Oxley 9
Gallery

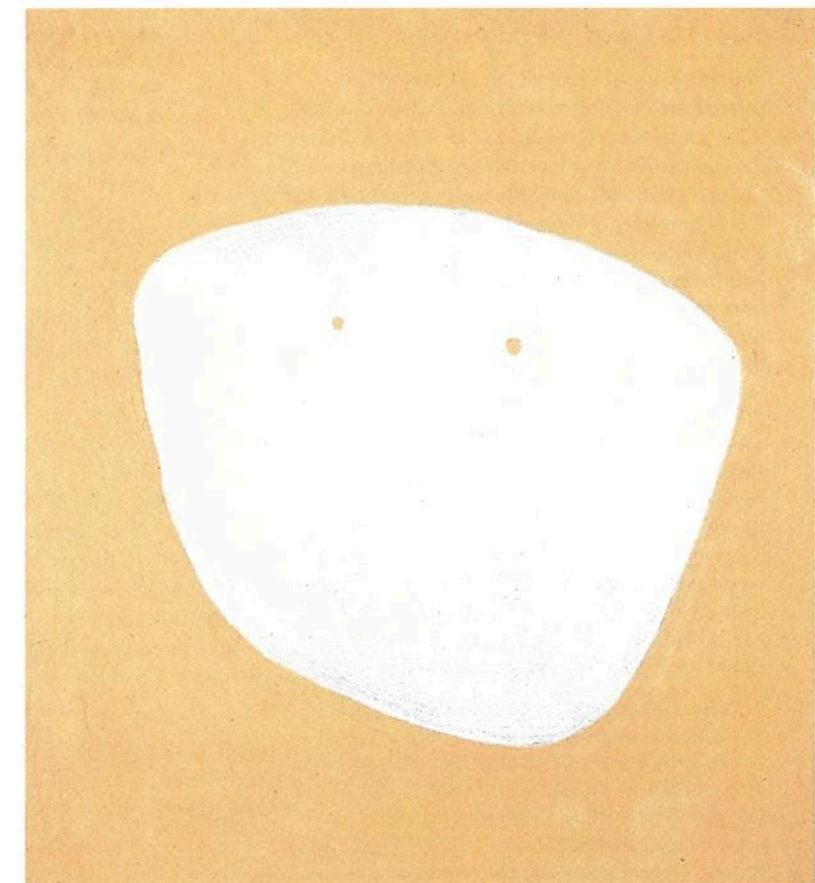
Gambus Roti, Indonesia
circa 1900
wood, skin, gut, strings
76 x 18 x 10 cm

Indonesian Autoharp
Sumba circa 1900
wood, wire, coins, metal
38 x 20 x 8 cm

Indonesian Violin, Flores
circa 1900 - 50
wood, hide, plywood, gut,
string
35.5 x 15 x 5 cm

Patu Paraoa (Maori club)
New Zealand circa 1830
whalebone
33 x 10 x 2.5 cm

Sepik River Hut Steps
New Guinea circa 1850
wood
244 x 61 x 30.5 cm



Fiona Foley *Pearl Shell Necklace* 1995

Photo courtesy Roslyn Oxley 9 Gallery

Fiona Foley

Born 1964 Maryborough Queensland

Three slides were made available to me during 1994 from the South Australian Museum. The exhibits were three pearl shell necklaces from Fraser Island. My traditional boundaries encompass Fraser Island.

Fiona Foley
Pearl Shell Necklace I 1995
acrylic and oil on canvas
45.5 x 40.5 cm
courtesy Roslyn Oxley 9
Gallery

Fiona Foley
Pearl Shell Necklace II 1995
acrylic and oil on canvas
45.5 x 40.5 cm
courtesy Roslyn Oxley 9
Gallery

Fiona Foley
Pearl Shell Necklace III 1995
acrylic and oil on canvas
45.5 x 40.5 cm
courtesy Roslyn Oxley 9
Gallery

Pearl Shell Necklace Fraser
Island date unknown
pearl shell
15.5 x 4.5 cm
collection South Australian
Museum

Pearl Shell Necklace Fraser
Island date unknown
pearl shell
9 x 8.2 cm
collection South Australian
Museum

Pearl Shell Necklace Fraser
Island date unknown
pearl shell
8.2 x 3.5 cm
collection South Australian
Museum

Michael Johnson

Born 1938 Sydney New South Wales

The influence of Oceanic and Asian art has shaped my work from early childhood onwards. It has carried me through, just as the tidal line on the sand reveals evidence of an oceanic past life. My early memories include tracing the line of a fish engraved in sandstone with my finger or sitting on a midden after the corrugated canoe had sunk. A first visit to the Sydney Museum to look at X-ray fish painted onto bark made a lasting impression, like the afterglow of fire on the retina. All of these relics from the delta of Sydney are the residue of a chilling upheaval (the mark of colonialism) and this fact accompanies my impressions of indigenous Oceanic, Asian and Australian art. Another important aspect is the sense of passage that resonates with each object. Just as Rembrandt lived in a major port and collected, many a landmark masterpiece has passed through Sydney to the great collections of the world. Along with this gateway the treasures of this island are beginning to be understood.

While Gauguin was chopping down trees in Tahiti for his diary of carvings entitled NOA NOA, Emil Torday, the Hungarian ethnographer, arrived back in the old world with the art of the Congo. Vincent Van Gogh had his kick start from Japanese woodblocks. While Picasso and Braque were hammering the picture plane flat with Cubism, Matisse got into Oriental textiles and rugs. Ian Fairweather combined the

Balinese figure with Asian calligraphy to weave in a feeling of belonging to this part of the world. Modernism has been built on the souvenirs of unsung artists.

Coming out of a context of both spiritual turmoil and cultural demoralisation (Cambodia, Vietnam, Burma and East Timor as contemporary examples) the influence of Asian and Oceanic art communicates the treasure and evidence of a past harmony. A felt code. These works provide a hidden song brought to light and we dance into the curve of recognition.

Michael Johnson
Passing Darter 1984-85
oil on canvas
40.5 x 50.5 cm
collection Margot &
Michael Johnson

Michael Johnson
Margo's 1982-85
oil on canvas
51 x 40.5 cm
collection Margot &
Michael Johnson

*Ulos Sibolang, Ceremonial
Cloth* date unknown
woven by men in the Toba
Region of North Sumatra
Indonesia
handspun cotton, indigo
dyes, made in three
sections
200 x 63 cm
collection Margot &
Michael Johnson

Dani "Jetalik" Set
date unknown
Clan Dabi, Central
Highlands, Irian Jaya
slate, fibre, shells
dimensions variable
collection Margot &
Michael Johnson

Tim Johnson

Born 1947 Sydney New South Wales

The Nepalese thanka showing Vasudhara, the Buddhist goddess of wealth with a complete array of deities, is painted in a style that is basically Tibetan but with a Chinese and an Indian influence. It is for meditation, instruction and to preserve symbols and teachings. It is a model of what could be possible and a direct influence in a number of ways. My painting *One Day* was originally a red and gold background titled Kangaroo painted for a group show called Red. It was influenced by a Mick Namarari painting titled Wallaby that was all dots but with the subtle imprint of a wallaby's form in the dots. I went on to paint images and dots on Kangaroo and to retitle it. Many of these images are Buddhist and they are placed in a field of dots with connecting devices that knit scenes together. Imagery at the edges is compressed and the centre is kept empty in keeping with an implied meaning in the title.

Tim Johnson
One Day 1991
acrylic on linen
120 x 120 cm
private collection

Vasudhara 16th century
Nepalese thanka, tempera
on cloth
80 x 60 cm

Colin Lanceley

Born 1938 Dunedin New Zealand

I have always like the glowering frontal presence that tribal (particularly Melanesian) art has. It's a quality that I've always sought in my own work - indeed I often use the subjective feeling of a work being "full of its own presence" to know when that work is finished.

The substitution of crushed bottle tops for cowrie shells used to decorate some Melanesian sculpture is now a part of imitation realist mythology and art history. But the transformation of ordinary objects, particularly objects from our western culture and technology metamorphosed by Melanesian artists, is the most inspiring aspect of their work: in the Australian Museum for example there is a wonderful headdress of paper bark stretched over a wooden frame which is modelled after a hurricane lamp.

Workmen in the House contains imagery arranged like votive offerings or perhaps the magically attracted images applied to a tribal fetish object.

Colin Lanceley
Workmen in the House
1990
oils on carved wood and
canvas
174 x 117 x 20cm
collection Kay & Colin
Lanceley

Untitled
Sepik River, New Guinea
date unknown
carved and painted wood,
shells and grass
126 x 81 x 16cm
collection Kay & Colin
Lanceley

Photo Greg Weight



Vasudhara 16th century
Tim Johnson *One Day* 1991

Michael Johnson *Passing Darter* 1984-85
Margo's 1982-85 *Ulos Sibolang*,
Ceremonial Cloth, Dani "Jetalik" Set
dates unknown



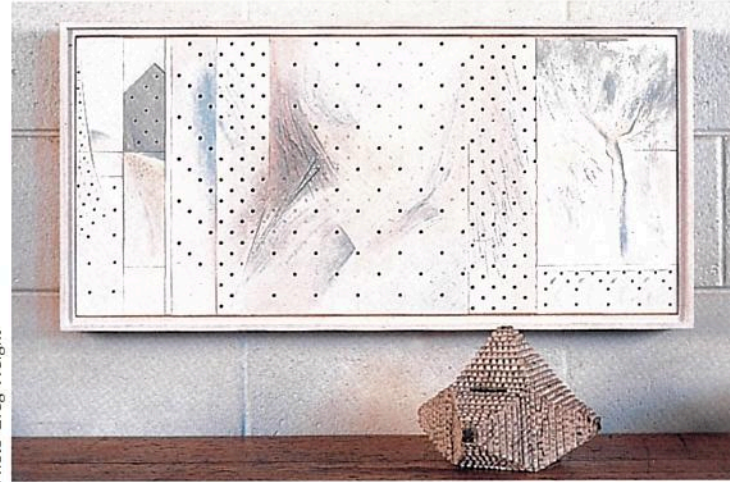
Photo Greg Weight



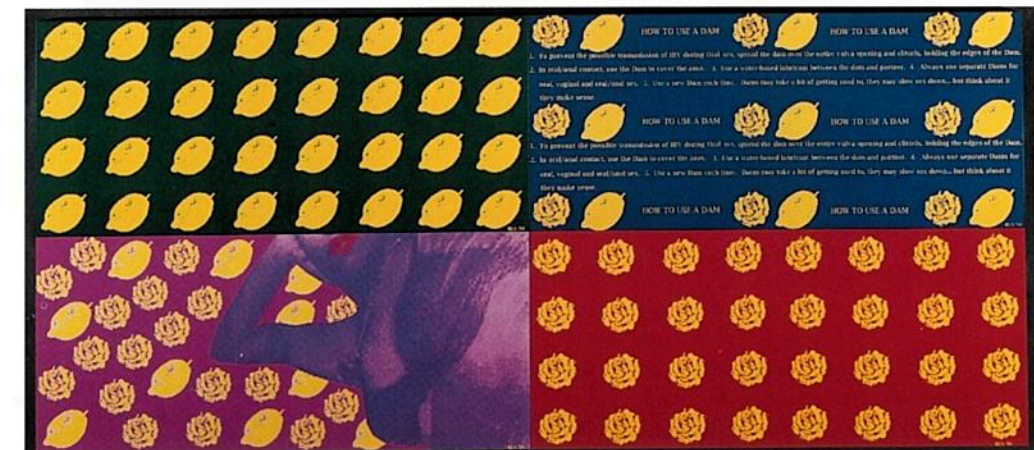
Photo Christopher Shain

Colin Lanceley *Workmen in the House* 1990

Photo Greg Weight



Peter Powditch
Between... 1993
Unknown Tramp *Money Box*
1930s



Rea *Lemons I-IV* 1994

Photo courtesy National Gallery of Australia

Alun Leach-Jones
At Lincoln Towers # 2
(Cult Hook) 1991
Ancestor Figure circa 1965



Photo James Ashburn

Alun Leach-Jones

Born 1937 Lancashire England of Welsh parentage

Up out of the depths of a deep and dark meandering river comes a shrimp headed totally naked man.

He embraces me and whispers in my ear
Telling me of my hidden dream!

Down from the lonely mist clouded high hills comes a naked red headed woman with shells in her eyes.

I recognise her and recall her from my childhood, but her name is lost.

She embraces me and whispers in my ear but alas the sound is faint and indistinct.

Together they cut off my head and hang it on a high vine.

There is black blood and silence everywhere but there is also an intense, satisfying and intoxicating smell of flowers..

Entry from the artist's sketchbook. Vol VI. 1993

Alun Leach-Jones
At Lincoln Towers # 2
(Cult Hook) 1991
pastel & charcoal on
Stonehenge paper
61 x 46 cm

At Lincoln Towers # 3
(Cult Hook) 1991
pastel & charcoal on
Stonehenge paper
61 x 46 cm

Bark Panel (Mens House)
Torembi, Sepik River date
unknown
bark, cowrie shells,
weaving, fibre
135 x 123 x 12 cm
collection Nola Jones &
Alun Leach-Jones

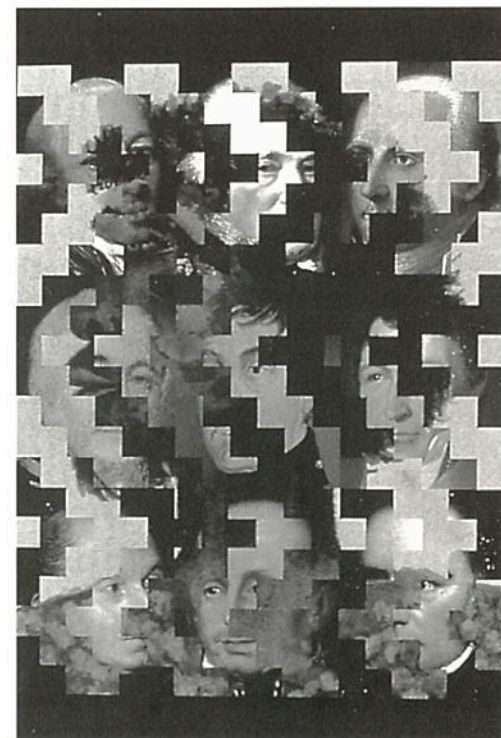
Ancestor Figure
Kamanbit, Sepik River
circa 1965
wood, cowrie shell
142 x 30 x 30 cm
collection Nola Jones &
Alun Leach-Jones

Fiona MacDonald

Born 1956 Rockhampton Queensland

The basket which is to be included in the show was purchased in 1993 in Brisbane from a government subsidised outlet devoted to the promotion and display of traditional and contemporary Aboriginal and Torres Strait Islander art and craft product. The maker of this basket from Thursday Island remains unknown to me however the design and execution, which pragmatically incorporates an ubiquitous packaging tape with traditional Torres Strait weaving technology, ensures a very real sense of the makers individuality and intent.

I have chosen to display this basket along with the 2 woven cibachrome images MoS 5 & 6 made for the Museum of Sydney earlier this year using images of the first 9 Governors of the colony of NSW, interwoven with an image of Colbee of the Eora people, traditional owners of the Sydney region and a notable participant in much of the interaction at the time of first contact. The aim of this work is to express something like the sense of cultural survival that I see when looking at the basket from Thursday Island.



Fiona MacDonald MoS 5 1995

Fiona MacDonald
MoS 5 1995
woven cibachrome prints
50 x 40 cm
courtesy Mori Gallery

Fiona MacDonald
MoS 6 1995
woven cibachrome prints
50 x 40 cm
courtesy Mori Gallery

Woven Basket Blue and Yellow
Thursday Island - cargo
packing tape, plastic
purchased in Brisbane
1993
25 x 30 x 17 cm

Peter Powditch

Born 1942 Sydney New South Wales

The money box is 1930s Australian Tramp Art. I bought it a couple of years ago after I would have completed this work of mine *Between...* I tend to collect things that intrigue me. With hindsight they seem to inform, reinforce or mirror what I am trying to do.

The sculptural form of the mini bank functions to separate this object from other objects.

The further useful function is indicated by a slit.

Each time I see the object I almost wonder what it is - until I register that sign.

In memory the form takes over and the function recedes.

It is very much what it is; at the same time it also is what it isn't.

(If it was not a money box, I would not have got it.)

Peter Powditch
Between... 1993
acrylic, enamel, pencil on
board
33.7 x 73 cm

Unknown Tramp, Australia
Money Box 1930s
carved wood, paint
15 x 21 x 21 cm

Rea

Born 1962 Coonabarabran New South Wales

What Would I say If I Ever Met Emily...

Emily, an Aboriginal woman; a painter; an elder, who is from Utopia, N T. She shares her wisdom and culture through her artworks with absolute wonder, in colours that enrich my spirit. She has inspired me as one artist more than any art movement. The abstract expressionist and the pop art movements come close. I'm an artist who works with new technology to enhance my photographic work. I work from a foundation of B & W photographs and then via a number of computer processes. When the image is finished I then decide how I will out-put the image. I use the technology as a tool to create the colour in (my) memory that brings the images alive, so that they may speak to the viewer.

I have never met Emily, I have never read anything other than the title of a work that may have been exhibited. As I was writing this text I realised that I didn't need to read any words about her, because Emily's words are her paintings. I don't have any particular favourite work, I love it all. Her work is like a story book, that reads in all directions and flows like a great adventure; never knowing where it will start or where it will end. Let's hope it never ends, then I might think of What I Would Say If I Ever Met Emily..

Rea
Lemons I - IV 1994
computer-generated Type
C photographs
4 panels 45 x 90 cm each
collection David Abello &
David Urquhart (Lemons I)
collection Stephen J. Bush
(Lemons II-IV)

Emily Kame Ngwarreye
untitled 1994
acrylic on paper
3 panels 56 x 76 cm each
courtesy Utopia Art
Sydney



Toni Warburton *Bassinet* 1984

Photo Bill Mori



Judy Watson *Kalgoorlie Vessel* 1995

Photo courtesy Mori Gallery

Ron Robertson-Swann

Born 1941 Sydney New South Wales

The variety and richness of sculptural invention in Tribal Art has always been a great source of information and delight.

A direct influence can be seen in my sculpture *Standing Figure* 1973 which also uses symbols of sexuality and authority (you could say 'primitive' indeed, in this day and age!).

There are other works where the influence is more oblique like *Chez Charles Swann* 1986 where I use a particular characteristic of Oceanic sculpture which I call biomorphic metamorphosis.

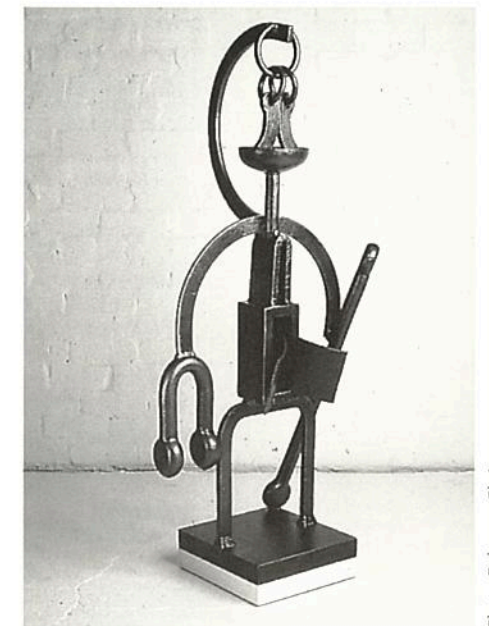
Because of the predominant symmetry of tribal art it becomes more difficult to trace the influences but they are often there as elements in the work, as bowls, spoons, tools, etc...

As my father worked in New Guinea in the 1920s and travelled there on a regular basis again, just after the War, bringing back sculptures and artefacts, I have grown up as much with tribal art as I have European art.

Ron Robertson-Swann
Standing Figure 1973
steel, varnished
138 x 63.5 x 47 cm
collection Anne
Robertson-Swann

*WASHKUK Ancestral
Figure* date unknown
New Guinea - carved
wood
45.3 x 16.2 x 8.5 cm

Highlands Shoulder Bowl
date unknown
New Guinea - carved
wood
14 x 53 x 35.7 cm
displayed on an African
stool
21.2 x 32 x 32 cm
collection Anne
Robertson-Swann



Ron Robertson-Swann *Standing Figure* 1973

Photo Rebecca Chrisp

William Seeto

Born 1951 Alexishafen Madang Province New Guinea

The incising of marks whether they be on stone, clay, metal or skin has always held a fascination for me, and scarification, the ceremonial cutting of skin to form scars over the body, is an artform that is practiced in New Guinea to initiate the young men of the tribe into manhood - to teach self-discipline and the ability to overcome fear, to become warriors.

The skin-cutting takes place with a series of incisions on the chest, back, buttocks and calves - a mixture of oils and herbs is then rubbed-in before the wounds are covered with mud to ensure scarring, that often resembles the protrusions on crocodiles. Prior to the arrival of Europeans, skin-cutting was done with sharpened slivers of bamboo, but today razor blades are used.

William Seeto
Eclipse 1995
carton
200 x 100 cm
courtesy KUNST Sydney

Stone (Mace Head) mid
1800s
Eastern Highlands
Province, New Guinea
17 x 3.5 cm



William Seeto *Eclipse* 1995

Photo William Seeto

Ann Thomson

Born 1933 Brisbane Queensland

The primitive artist believes that creativity brings him closer to the spirits when he is silent, they are silent when he sings, they sing when he dances, they dance from L'art de la Côte Nord-Ouest Marie Maozé

Ann Thomson
Untitled 1993
bitumen and oil stick on tarred paper
164 x 159 cm

Gundaruga
Untitled 1969
paint on bark
97 x 48 cm



Ann Thomson *Untitled* 1993

Photo Robert Walker

Toni Warburton

Born 1951 Manly New South Wales

A clay whistle incised with a rhythm. A bamboo mouth harp tremors a finely burnt tattoo. I bought them in the Goroka district of the New Guinea Highlands in 1973. Whistles, mouth harps, rattles and sticks sound like insects, stones moving and wind in things. Those noises that surround one and become silent when you, a person approaches. Whistle, mouth harp, rattles and face invoke. The audile is one in whose mind sound images are especially distinct. An eidetic of the auditory.

Toni Warburton
Bassinet 1984
ceramic
17 x 24 x 30.5 cm
private collection

Toni Warburton
Audile 1990
paper, pulp, gesso, wax
29 x 18.5 cm
courtesy Mori Gallery

Clay Flute or Whistle
New Guinea Highlands,
acquired 1973
unfired clay
17 x 13 x 5 cm

Bamboo Mouth Harp New
Guinea Highlands,
acquired 1973
bamboo with twisted chord
22 x 3 x 3 cm

Guy Warren

Born 1921 Goulburn NSW

I have always responded to the direct communication inherent in so-called "primitive" art - from that of pre-history to the present day.

My particular interest in Oceanic art (of which this mask is a good example) springs from several years in New Guinea when as a young man I made hundreds of drawings of the landscape and the indigenous people. Among other things I was intrigued by the entirely unselfconscious way they decorated themselves with whatever materials were available, from steel filings to talcum powder, (the latter an excellent medium for making strong decorative designs on dark skin). The people merged into their highly textured jungle environment - a fascinating visual metaphor for the idea of the interdependence of humankind and nature, and a theme that has surfaced constantly in my work ever since. Frequently the human figure appears as a fertility goddess (an image as old as humankind). Occasionally, as in this 1982 New York drawing, she stands alone. More often she becomes an integral part of a rainforest landscape. Asian art, with its emphasis on calligraphy, helps me to deal with the wild calligraphy of the rainforest. Asian and Australian Aboriginal art have taught me to think of the figure as part of the land, not (as in most European art) as an outside observer of the landscape.

Guy Warren
New York Icon 1982
acrylic on paper
227 x 153 cm

New Guinea Mask 1950s
woven gable mask from
the Blackwater River
region, a southern tributary
of Sepik River
82.5 x 54 x 30 cm



Guy Warren *New York Icon* 1982

Photo Guy Warren

Margaret Tuckson

Born 1921 Gordon New South Wales

This is one of my favourite pots from Papua New Guinea. It sits cheekily askew on its round bottom and has such beautifully muted colours - weathered perhaps. In the smoke filled houses the carbon darkens everything. Pots are painted with these earth colours only after firing. When freshly painted they are sometimes a little raw. This Wosera pot has offered many meals. It is a serving bowl mostly for ceremonial occasions.

I feel the straw that binds my pots to those of my beloved PNG is fairly fragile. Perhaps the simulated round bottoms (there is a tiny flat bit) are the main influence but as you see I don't decorate. So, as much as I love these strong carved decorations, that skill does not come easily to me. Of course, there are also the simple rounded water pots, undecorated, of the coast and islands. These give me great joy too. Another affinity is - pots for food.

Margaret Tuckson
Bowl 1989
earthenware clay
woodfired
9 x 14.2cm

Margaret Tuckson
Bowl 1989
earthenware clay
woodfired
10.5 x 17cm
collection Ruark Lewis

Margaret Tuckson
Bowl 1989
earthenware clay
woodfired
11.3 x 19 cm
collection Karen Hansen

Clay Pot Wosera, Sepik
circa 1960-70
earthenware clay
19 cm high



Margaret Tuckson *Clay Pot Wosera* 1960-70

Photo Margaret Tuckson

Judy Watson

Born 1959 Mundubbera Queensland

This work was begun in Kalgoorlie and finished in my Sydney studio with an overlay of a ceramic glaze. The central form is a silk cap imported from China and dyed with gimlet leaves during an artists' camp at Niagara Dam, WA in 1994. The silk cap alludes to female sexuality, the body as a pocket-like container. In fact the cap was a receptacle that held white quartz stones I had gathered from claypans in this area. The title identified the role some women play as prostitutes in mining towns. The cap echoes the shape of Lawn Hill Gorge in my country in NW Queensland and the Indian subcontinent. At a craft market in Bhopal I found a very beautiful old piece of fabric with the same slightly triangular format. It had tiny cracked silver mirrors inside black casing scattered across a dull red ground with yellow edging. I coveted this item but my fellow artists dissuaded me from buying it claiming it was too expensive. I carried away my desire for this object as it burnt its image within me. Later, I found a substitute at a street market in Delhi.

The pouch, perhaps a receptacle for tobacco or glasses. The triangular piece, also from Rajasthan, probably used over a doorway both for ornamentation and also perhaps as a warding off/protection for those who reside within that place. I use it in a similar way across my door.

Judy Watson
Kalgoorlie Vessel 1995
pigment, cotton, silk, cap
dyed with gimlet leaves on
canvas
191 X 122 cm
courtesy Mori Gallery

Pouch from Rajasthan
date unknown
cotton embroidery, string,
shell
17.5 x 9.5 cm

*Triangular Doorway
Ornamentation*, Rajasthan
date unknown
cotton embroidery, string,
shell, mirrors
21 x 19 cm

Asia & Oceania Influence

2 - 30 September 1995
Nick Waterlow (curator)

With special thanks to all the artists and the staff of the Ivan Dougherty Gallery
Yvonne Donaldson, Felicity Fenner, Beverley Fielder, Jennifer Hardy, Maria Wasson

All works are owned by the artist unless otherwise stated.
All dimensions are in centimetres, height before width before depth.

Ivan Dougherty Gallery

The University of New South Wales
College of Fine Arts
Selwyn St, Paddington NSW 2021
Sydney, Australia
Ph: 385 0726 Fax: 385 0706
Gallery hours: 10 - 5 Weekdays 1 - 5 Saturday
Closed Sundays & public holidays

Catalogue design and layout Dana Kocanov and
James B Norton
Printing: Annandale Printing Pty Ltd
ISBN 0 7334 1213 0