



FORTUNE

ANNE ZAHALKA

JACKY REDGATE

GEOFF KLEEM

JEFF GIBSON

JANET BURCHILL

GEOFF WEARY

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PUBLISHED BY THE GEORGE PATON GALLERY
WITH THE INSTITUTE OF MODERN ART
NOVEMBER 1987

GEORGE PATON GALLERY
2nd Floor, Union House
University of Melbourne, Parkville
(03) 344 6961

Mon, Tues, Thurs 10-6
Wed 12-7.30 Fri 1-6

CATALOGUE DESIGN
Shelly Cox

TYPESETTING
APT Pty Ltd

PRINTING
Rex Warren & Sons Printers Pty Ltd

CORRUPTIONS

by JOHN CONOMOS and MARK JACKSON

To share is, at best, to have secondhand

Gilles Deleuze

We commence with a given spatial arrangement, a group of artists in a more or less fixed geometry. With this geometry a series is installed as a regulator of difference between the group's members. To focus on the series is initially to ask – what is grouped here? What is shared? A reply to this question of commonality, of a procedural datum, would most probably be “the photographic”. What status is then assumed by this term? And further, how else may the question be thought? Is the question itself not already snared in what for the group is unsharable, caught in a format, a mechanism of model and copy, the dialectic of the unsharable and the shared?

In a similar fashion we may question the title under which the group assumes its propriety – this word “Fortune”. What claims are being made on this? What is here claimable? Yet, this line of questioning, in its very orthodoxy, assumes already in place a convergent series, a model of the photographic as iconic. When we consider a notion of “Fortune” as that which is accidental, unforeseen, fortuitous, another series is possible, a divergence, a debasement of claiming itself, opposed to convergence, to an essentialist unsharable in the photographic.

Thus two lines of argument follow, two series that galvanise about a play on the title “Fortune”, one a recuperating of the photographic as the Same, the other, a dismantling of the iconic. Can we say that one direction is absolute? Or are both endlessly recuperable? More critically, what are the stakes in each? With the Platonic model of convergence, it is photography that snares; the artist is at best one degree removed from the icon. What is hunted down in a divergent series? Resemblance itself – the camera as Platonic instrument, mechanism of the like. In this procedure of entrapment, can we detect traces of a future art, fate, a fortune of photography?

★ ★ ★

...in assessing the fortunes of the work of art in the age of mechanical reproduction... it is necessary to speak of... a cinema without walls... dissolving into the broader flood of images... issuing from our society of spectacle...

Victor Burgin

Perhaps we may be able to unravel some of the complexity of this by interrogating more fully the play of meanings incarnated in the title. Initially evident is a tension between ‘fortune’ as accident and ‘fortune’ as fate. The tension itself is reductive of all manner of beings: Fortune personified as a goddess, distributing the lots of life according to her own humour; her emblem: the wheel – where Fate and Platonism converge in the circle and its centre; Lens and Iris, a mechanism for absolute mimetic representations.

‘The lens’ in French was termed ‘objectif’ – grounding the

mechanism of the camera in its objective depiction of the world, negating its internal correcting apparatus to counter distortions and errors. The camera itself, as a black box, assumed a characteristic ‘neutrality’, displacing a long history of its technician intervention as the camera obscura, from the time of the Arab astronomers in the eleventh century. This ‘objectivity’ is no more pronounced than in the photograph’s given classical perspective – reducing the depth of the world to the illusion of a flat surface, presupposing the fixed viewer – a mythic vision, paradigmatic of nominalism.

And yet, the undoing of Fate’s certainty is the vicissitude of the wheel itself, the icon debased, the lot of life as a future fixed but vulnerable to chance. What is the status here of chance but the corruption of the lineage of the essence between model and copy, a reading of Fortune as disaster, collapse, adventure?

Shouldn’t we consider all of this so far as the endless play of metaphysical gambits? What of the real stakes in “Fortune”, the real claims – inheritance, wealth, gain, the work of exhibition as the seeking of returns? This question is doubly vexatious for an exhibition concerned with the tricky undertaking of debasing any claim to fortune – fortune as status, as gain, as aura, as self-creativity.

But what does this add up to? The artist-photographers’ mad adventure with the found object is the condition of being unable to find a safe haven for the truth of the work’s proper name. This is an adventure embodied in the uneasy relationship between photography and painting, an encounter which first began in a state of ‘revelation’, one that threatened the auratic originality of painting, photography relegated to a state of clandestine acceptance. Challenged by photography and mass production, modernist painting had to restructure its status by establishing a new authenticity in the manual – its mode of production as touch, texture, gesture. Industrial capitalism banished the hand; the work of art alone, as craft, still implied manual handling.

Thus, for the early nineteenth century pleinair painter to twentieth century action painters, it is possible to trace the relations between industrialisation, the readymade and the production of images. Pleinair painting required, as a pre-requisite, the industrial processes for manufacturing oil paints in tubes; this being one of the first examples in the struggle between craftsmanship and industrialisation underlying the history of modernist painting. By the middle of the nineteenth century photography’s displacement of classical perspective meant that painting would stop aspiring to reproduce reality.

Let us now consider what is operating in this group exhibition. Here we find a debasement that not merely circulates the traffic of previous painting/photography tensions but presents Modernity as mass-mediated – Modernity as the unhygienic, critique of the canonic, traditional modes of authorship and originality. The locus of this operation is ‘the society of the spectacle’, the polylogue of mass-media corrupting the academy, the collapse

of high and low art, debilitating interrogation of binary thought, whose ideal model may now be the shutter. Yet, is not all of this that represents Modernity also essential for Modernity, recuperable as the model of Modernity? What, if not the myth of foundations, must collapse for Platonism not to return? This very recuperability of the Platonic, of the Ideal, is itself the fate in Fortune.

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But what, then, is the meaning of these two words, “same” and “other”? Are they two new kinds other than the three (being, rest, motion), and yet always of necessity intermingling with them, and are we to have five kinds instead of three; or when we speak of the same and other, are we unconsciously speaking of one of the first three kinds?

Plato, The Sophist

Are we to assume, then, that the debilitating procedures of anti-Platonism are as well powerless – a nihilism, without direction? Yes, this would be the case, but only from the most secure of Ideal models. If there is a power of the false, how does it operate – which is to say, by what mechanism is enacted a critique of the aesthetic signifier – in terms of the purity of the auratic image? The strategies engaged by the corruptibles in this exhibition – repetition, seriality, pastiche, appropriation, intertextuality – may be related to the paradigmatic venture in dismantling the photographic with Duchamp’s projects on readymades and anaglyphs, as designating art as entirely contingent and arbitrary – a rupturing of the idealist aesthetics of Modernism.

We may also cite Warhol’s production of multiples and series, deployment of mass-cultural imagery and mass assembly-line procedures, the naming of his studio ‘The Factory’, incarnating Benjamin’s account of art as aura-less object, mechanically reproduced. In delineating two nihilisms, two forms of destruction, we may note that both Duchamp and Warhol have been recuperated into the most museological homogeneity, in the most Platonic of institutional containments. We mention two nihilisms – one anxious to exert its greater epistemological truth, the other more emblematic of a creative chaos, a phantasm, a gay science. The ground for this greater epistemological truth is Nature as a fixed universe, an exclusive site for art as mimesis, employed in the fatalistic, immutable doctrine of the return of the Same. A play of phantasms, series, hybrids, has no greater effect than a displacing of the nature of all things from below – the spectacle of mass culture.

To speak of a return of the Same or an institutional containment is possible only on the ground of nominalism – the very expression “art” or “photography” requiring an essence which the word names. This nominalism is the complement, the motor, of the master discourse of orthodoxy: the photographic necessitating its canonical masterpieces. This master discourse establishes the general code that arbitrates aesthetic currencies which are to be accommodated in the Museum, producing its own self-evidence and official history via a technique of suppression. What is suppressed in this exhumation spectacle is precisely that which challenges the autonomy of nominalism, the purity of the code, the authority of the canon. Critically, this challenge is not an engagement to usurp the name, the code, the canon, but to collapse any form of nominalist procedure: a counter-history, anti-aesthetic, as the making visible of the pervasive grid of the permissible.

★ ★ ★

“From today painting is dead: it is now nearly a century and a half since Paul Delaroche is said to have pronounced that sentence in the face of the overwhelming evidence of Daguerre’s invention.”

Douglas Crimp

Writing against the name – the photographic in painting ruptured the Museum’s romantic tranquility, its picturesque forest landscape disturbed by the city and streets, the fictive impurity of mass culture, the superimposition of the masks of the false claimant, the demonic character of a gay scientist. Painting’s anxiety, painting’s trembling in its mutation, under the influence of photography’s dominant mode of abstraction, is the most innocent of all destructions, the affirmation of the power of the false. As a recuperable nihilism, photography multiplies a series of selves, hybrid images, transgressive mediums. This resembling is not a collapse of the foundation myth – collapse guarantees a return of foundations – but the raising of phantasm, in suspended motion, refusing a return of those things that pretend to correct divergence, to provide a model and make a copy; those mechanisms that recenter the circle.

The found object – from the already-seen, the already-read common practices of mass culture – as a means of collapse of nominalism, is precisely a de-founding of the lineage of the model and copy, a polluting, soiling of the name of the father, decentering of the convergent series of Platonic circles. The found object, however, is not here a delirious release, a romantic creative freedom, but more an entrapment – the work of the sophist as the fabricator of those great distances between model and copy that the observer cannot dominate. The very non-mastery of them produces an impression of resemblance. The artist in this construction of anaglyphic, volumetric vision has been cornered, redoubling perspective’s vanishing point as a pre-requisite for the appearance of art’s fortune.

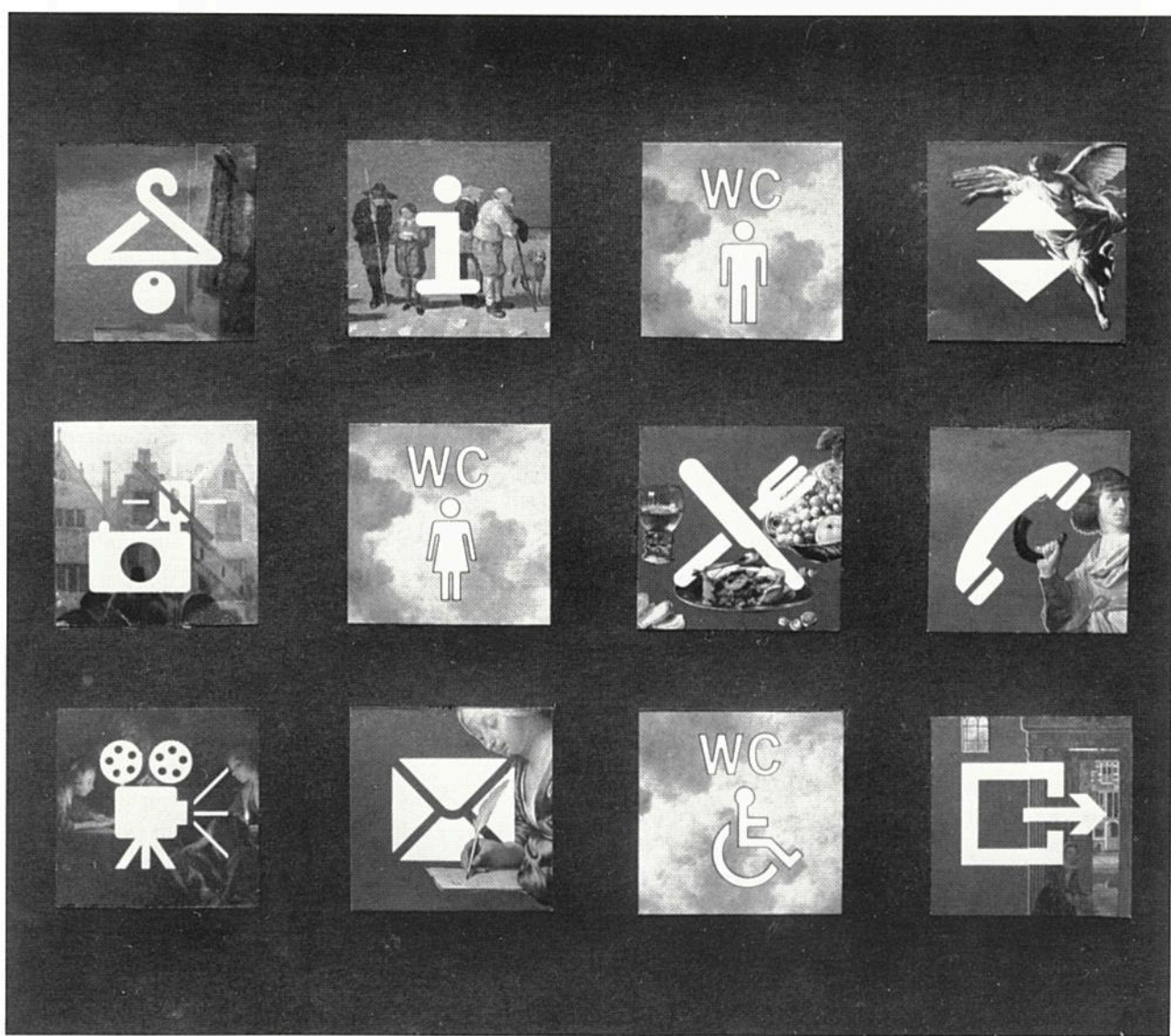
If we speak of resemblance, this does not usher in the Same and the Like. For here resemblance would amount to the Copy in its investment in the Ideal. Resemblance, as a play on debasing the copy, has more to do with unlikeness, according to the formulation: only differences are alike.

This is the paradox of photography – its very recuperability of the real leads to it as an operative model for abstraction. Long perceived the slave to Nature’s demand for reproduction, all along it was destroying the project of mimesis, nature’s interrogator. But, is this not merely hunting down Nature as the false claimant? Or is there no longer any fortune in making a claim?

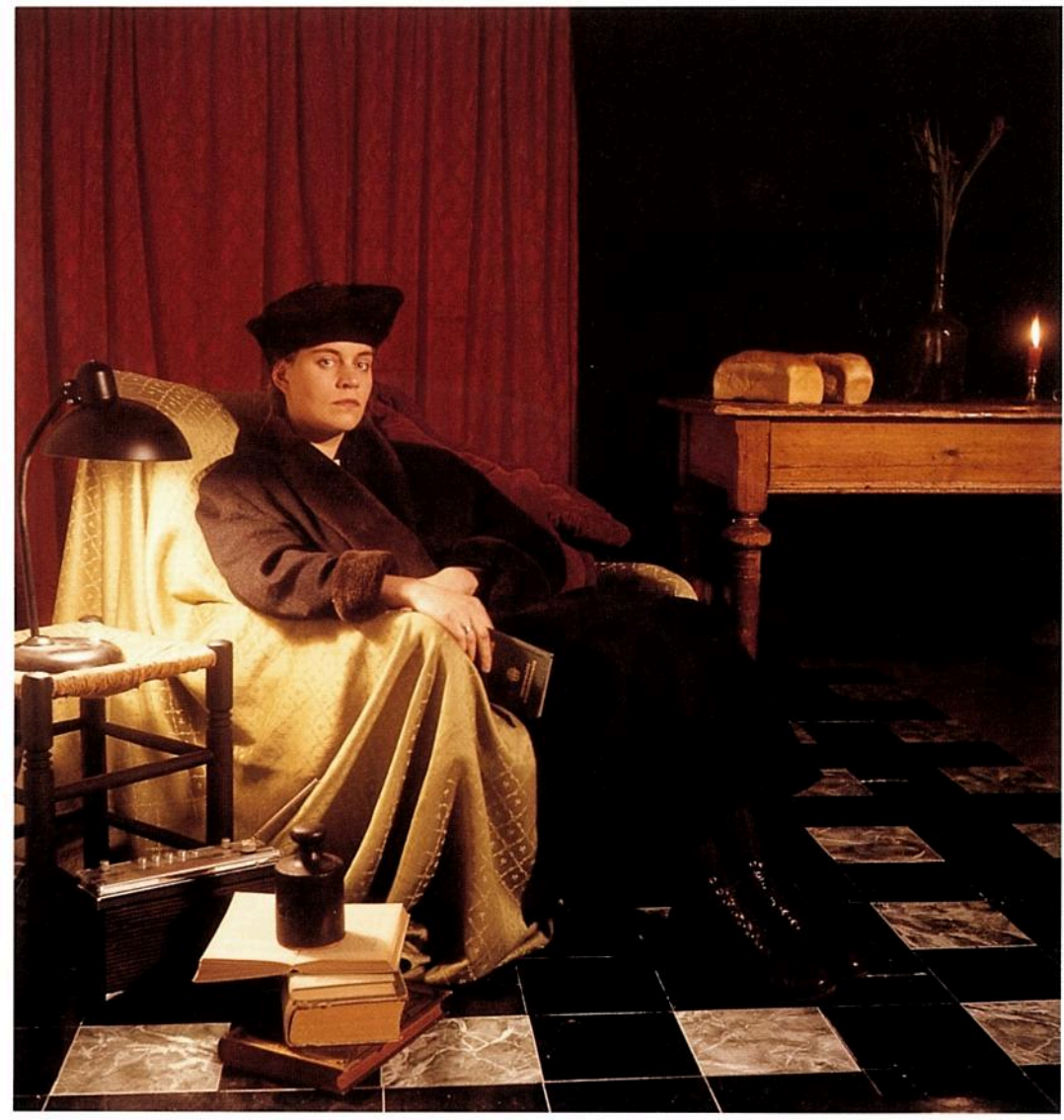
October 1987

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Details from the Groundplan of the Rijks Museum, Amsterdam



The German Woman
80cm x 80cm Cibachrome print

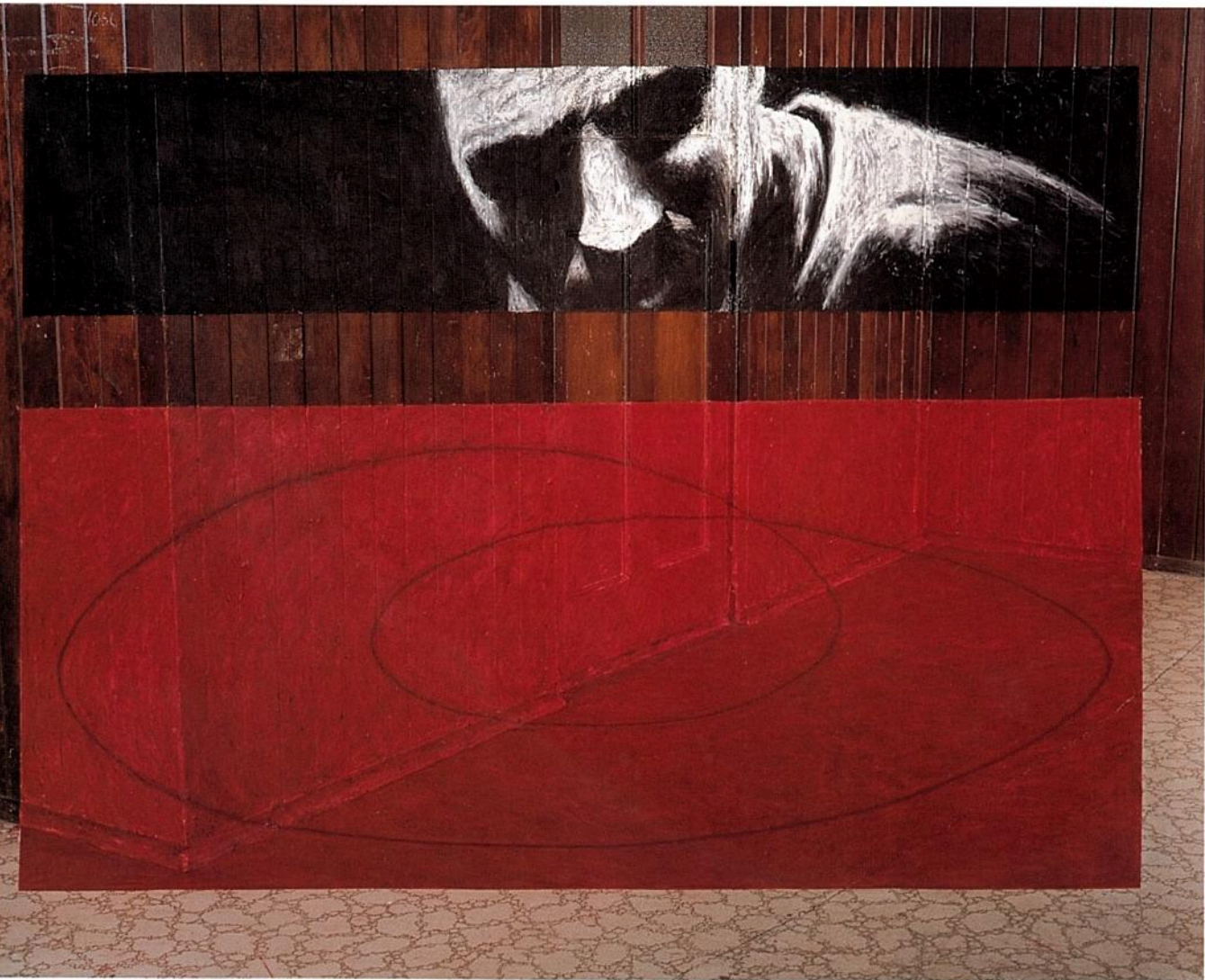


Taming-The-Spectrum, 1987
7 parts, Cibachrome photographs
framed 89 x 89cm

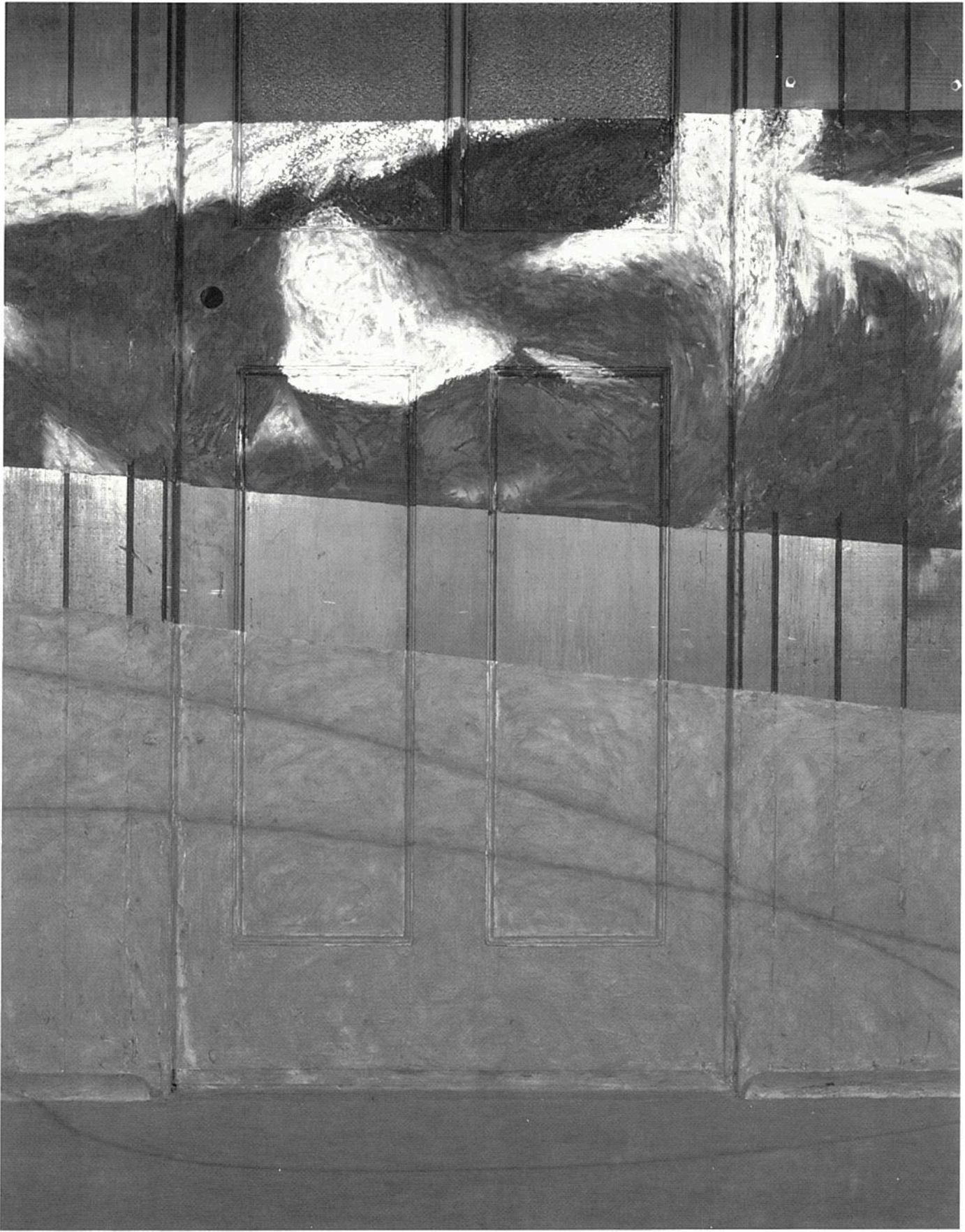
Carl Weiss



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From Common Practices
Untitled 1987
Cibachrome prints, 30" x 38"



From Common Practices
Untitled 1987
Cibachrome prints, 30" x 38"

SOFT PENCIL ON REVERSE SIDE

by Adrian Martin

FIGURE ONE

I cannot reproduce this photograph. It exists only for me. It shows something fixed, long ago, by a childhood glance. If I were to turn it over, you would see nothing, learn nothing. How humiliating. In it, for you, no wound; but for me, my life story starts here, with this image. In it, for you, there is nothing. What it shows is banal, insignificant. Not even a hint of what it means to me, what I see there, what I invest: hidden details, fleeting signs, zones of pleasure and resistance. The photograph is not for you. Not for eyes which see only what is familiar.

— continued on next photo —

Garrett Stewart, in a special issue of *Wide Angle* 'On Film and Photography' bows to "Barthes, whose commanding and influential *Camera Lucida* has set the tone, and offered the metaphors, or the most searching current approaches to photography." There's no doubting that Barthes' book has released a flood of like-minded commentaries, all spinning around the same nucleus of themes: the photograph as the place of death, an absent presence, a melancholy souvenir, a sign of an intractable childhood desire — in short, for Christian Metz, all that falls into "the past, the left, the lost." It's a siren's song, this sad narrative of the photo and the emotion that its keeper pours into it, made unbearably poignant and virtually unassailable by the facts of two real deaths: Barthes' and his mother's. But has *Camera Lucida* really inspired, and do its sequels really provide, "the most searching current approaches to photography"?

There's little point, and less modesty, in attacking Barthes and *Camera Lucida*. The terms, schemes and ploys of this great book are in the first place rhetorical, in some sense novelistic; one might have thought they announced themselves explicitly enough as irrepeatable, un-'applicable' in any direct or systematic fashion. But this of course has not stopped the snowballing 'appropriation' of the text (and others that it echoes and complements) to the point of erecting a veritable 'theory' of photography. There's one particular stance I think is worth objecting to in the post-*Camera Lucida* discourse on photography: not its claim to providing one available understanding of some types of imagery, or even its tendency to universalise both its terms and its examples; but rather, its confident assumption that it is a theory of the still photograph as it resides deep *within* contexts ranging from narrative movies to life itself. Photography then becomes something fundamental, essential, a site of *origin* and not (as I

believe it is) simply (and complexly) a matter of *destination*, material for use.

Barthes left us with a tale of photography that radiates out from the incident of the family *snapshot*. Those who have amplified the tale in his wake (among them Raymond Bellour, Christian Metz and Philippe Dubois) stand firm on this hallowed originary ground. Metz insists that snapshots are "exemplary of the whole domain" of photography, since "in all photographs, we have this same act of cutting off a piece of space and time, of keeping it unchanged while the world around continues to change, of making a compromise between conservation and death."

Death is the keynote in this 'theory' of photography, for it allows a gesture of absolute separation of the photograph from life. The past, the left, the lost: everything converges to place the photograph in *another world*, its own world. Metz: "the snapshot, like death is an instantaneous abduction of the object out of the world into another world, another kind of time." It is a world of ghostly doubles — of indeed, the living, walking dead: those loved ones we ritually remember, or the previous manifestations of our gradually disappearing selves.

If all 'documentary' photographs function as part-views of this 'other world', it follows a fine narrative logic to imagine that their privileged *action* is to erupt as excessively charged or portentous *signs* in our everyday world. Raymond Bellour invokes those narratives (and there are many) in which the evidence of a photo suddenly 'freezes' the flow of life, and allows the narrator to 'fall' headlong into its fathomless depths (eg the film and novella of *Letter From An Unknown Woman*). The photo as the site for profound reflection, reverie, hallucination; as "a utopian landscape, a visual field where the imaginary has no limits" (Lesley Stern) opening up between the cracks of the real. In narrative

film, the 'freeze' provided by the introduction of a still photo is, for Bellour, literally material (moving pictures suddenly forfeiting their vocation of ceaseless, tyrannical forward movement) and hence doubly extraordinary and resonant: an 'other film' begins. "Creating a distance, another time, the photograph permits me to reflect on cinema. Permits me, that is, to reflect that I am at the cinema."

But the still photo is for these commentators much more than a simple 'trope', something that engineers a gear change within narratives or everyday experience. This originary other world of photos is of a very specific character; being a repository of memory, it is above all the world of childhood. Bellour even goes so far as to suggest that "a long-lost childhood" is "the photographic time par excellence" — a rather remarkable claim with potentially limiting effects on what can ever be conceived or understood as the 'subject matter' of a photograph. In the revelatory — almost accusatory — mode that Bellour ascribes to the family snapshot, we are to understand that when we look upon such an image, in fact "childhood... for a second, has looked at us."

It gets deeper, thanks to psychoanalysis. 'The imaginary' is often portrayed as a place of seething wildness, or even madness. The childhood which looks out at us from a photo (as in Bellour's example of a moment from Hitchcock's *Shadow of a Doubt*) might be so pre-symbolic (unsocialised) as to be disturbingly unrecognisable, unable to be safely acknowledged by the stable, civil ego. More classically and typically, Metz orients the veritable psychopathology of the snapshot around the rivetingly interior and formative drama of the child's *fetish* formation. The photo contains the truth not only of death but also of the 'primal scene', of the phallus and castration. Not that the photo actually shows any trace of this scene; rather, as a childhood memento, it is fixed (like the fetishist's fateful glance) on something tantalisingly 'nearby', metonymic, associative. The photo allows us to avow and disavow the facts of life (and death). Metz sees the snaps in a family album as at least sharing the *properties* of the fetish as an object (it is tiny, cut-off, the trigger for intense and ambivalent emotions) as well as the basic form and content of fetishism as an unconscious psychological *activity*. Is there any way out of this dream?

Like any good idea expansive enough to pass as a 'theory' of

something-or-other, this tale of photography spun out from *Camera Lucida* can gather you easily into its embrace: soon, the incidence of any photo popping up anywhere is enough to furnish material for a Twilight Zone-type allegory of the photographic medium and its profound relation with imponderable universals like mortality, libido, memory... One has to forcibly break this embrace and take a good, casual look around 'the real' to remind oneself that photos can 'act' as everything and nothing; that lives and narratives alike are full of 'freezes' and reflections that bear no necessary relation to the archaic bedrock of each individual psyche. Metz speaks of the photograph's "inexhaustible reserve of strength and anxiety"; there's something a little overdetermining in his particular emotional *stress*. 'Strength and anxiety' are, after all, classic art-world alibis — too easily pitched at the level of deep emotional experiences that are ahistorical, immortal.

Metz acknowledges at the outset of his piece that "the kinship between... photography and privacy, remains alive and strong as a social myth, half true like all myths", coming to influence "each of us, and most of all the stamp, the look of photography" itself. He's right; photography of course can — and does — activate the complex interior space of the 'family romance', personal identity, formative memory. Photography undoubtedly has a place (I'm not so sure it's a primary place) in the social apparatus of 'selfhood', the narrative trajectory laid out for each individual. Photography can also be taken *out* of this place in order to reveal the trajectory and disjoin the narrative. Not to mention any of the *other* places in and out of which photography moves...

October 1987

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FIGURE TWO

I'm writing you all this in soft pencil on the reverse side of another world very far away. There is a piece, a portion of this world violently illuminated as if by a bolt of lightning, petrified. It is small enough to fit into my wallet. I carry it with me wherever I go. I never look at it. To do so would call up more than I can bear: ghosts, memories, traumas. But when I die the meaning of this photo will die with me. Only the story I'm telling you now can put you in a position to understand everything that is condensed in this flash — a secret, an emotion, a life.

— continued on next photo —

C o l l a p s e

In some circles at least, the 'auratic' and its attendant assumptions have collapsed under the weight of criticism. The fragments, reassembled in the market-place with fading irony, assume an aura without foundation. Yet given time, conglomerations solidify, and from the collapse of collapse, emerges a new criterion, a new order, a new aura, another story.



Portrait of a salesman

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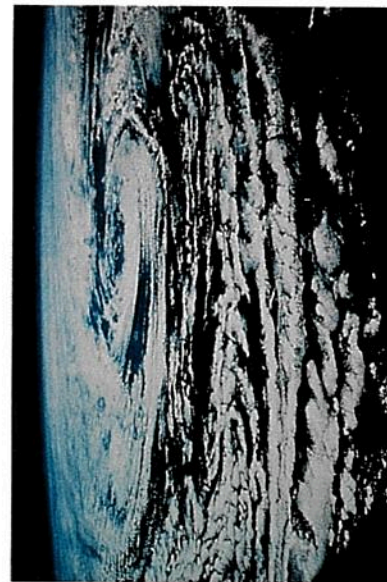
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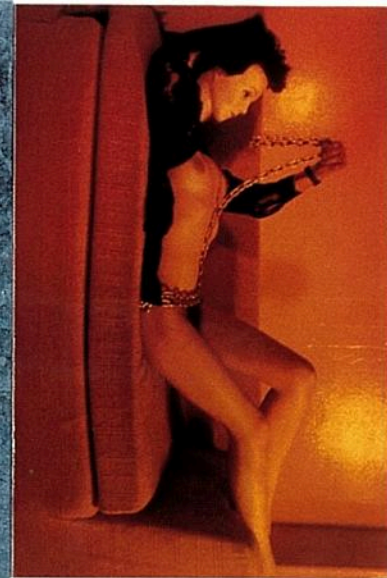


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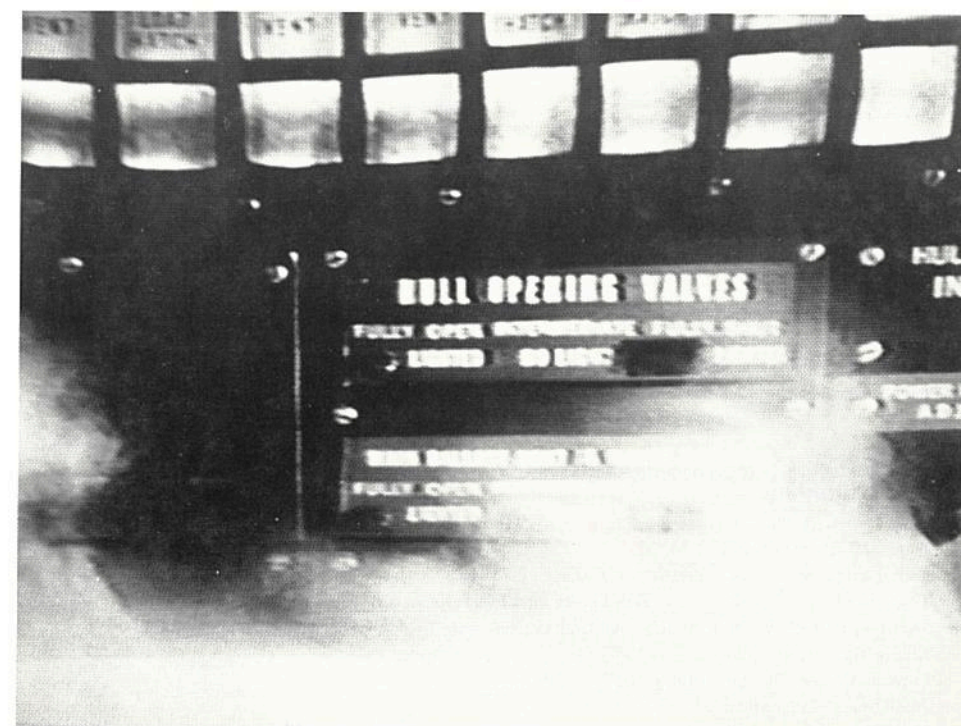


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Temptation to Exist (Famous last words) 1984
Vinyl lettering and enamel on
galvanised iron sheeting 6' x 3'
Laminated type C photograph on
aluminium sheeting 2 x 30" x 20"



Detail: Ashley Scarlet as Unidentified Model, Ca 1910
Anxiety of Influence
Cinem Sound Video 1097



Detail: Explosive Technologies
Anxiety of Influence

ANNE ZAHALKA

Selected Group Exhibitions

- 1984 'Manipulated Work', Images Gallery, Sydney
'Future Unperfect', Artspace, Sydney
- 1985 'Anniversary Exhibition', Australian Centre for Photography
'Photodramas', Artspace, Sydney. Chamelon Gallery, Tasmania
'Curator's Choice', Developed Image Gallery, Adelaide
- 1986 'Suspending Belief', The Observatory, Brisbane
'The Landscape Re-presented', two person show with Geoff Kleem, Union Street Gallery, Sydney
'Elsewhere', Biennale of Sydney satellite exhibition, A.C.P., Sydney
'Union Street', George Paton Gallery, Melbourne, Kalvin Grove College, Brisbane
'In Full View', Art Gallery of New South Wales, Art Gallery of Western Australia, Art Gallery of South Australia, Queensland Art Gallery
- 1987 'Pure Invention', Parco Gallery, Tokyo, touring Japan and Australia
'Stories of Australian Art', Commonwealth Institute, London

Solo Exhibitions

- 1986 'The Wanderer upon a Castle came...', Kunstlerhaus Bethanien, Berlin
'The Tourist as Theorist: (theory takes a Holiday)', Kino Eiszeit, Berlin, International Super Eight Festival
- 1987 'Resemblance', Kunstlerhaus Bethanien, Berlin. Australian Centre for Photography, Sydney

Publications

PHOTO-DISOURSE, critical thought and practice in photography, Sydney College of the Arts publication, Sydney, 1981, page 89. Sydney Morning Herald, Arts and Entertainment – Photography, 'Let's have a bit of pictorial blood-letting', Max Dupain, December 20th, 1983.

ART NETWORK, Winter issue no. 16, Critiques, 'photodramas', *Anne-Marie Willis*, pages 58 & 59. 1985.

ON THE BEACH, Spring no. 6 'Clash of geneologies at the Future Unperfect show', *Martyn Jolly*, page 41.

EUROPEAN PHOTOGRAPHY, 'Australian Photography Today', no. 23, pages 30 & 31.

ON THE BEACH, no's 7 & 8, stills for Ross Gibson's film *Camera Natura*

JACKY REDGATE

Selected Group Exhibitions

- 1984 'Zone XII', Art Unit, Sydney
'The Lady (Warwick) Fairfax Photography Awards', Art Gallery of NSW, Sydney
- 1984-5 'After the Artefact', Wollongong Regional Gallery/Newcastle Region Art Gallery/Ivan Dougherty Gallery, Sydney
- 1985 'Killing Time', Mori Gallery, Sydney
'Dancing in the Margins, of other texts', The Performance Space, Sydney
'Curator's Choice', The Developed Image Gallery, Adelaide
'Recent Australian Photography from the Kodak Fund, Australian National Gallery, Canberra
'Instruments of Arts', Australian Perspecta, Art Gallery of NSW, Sydney
- 1985-6 'Australian Perspecta', (touring exhibition)
- 1986 'Suspending Belief', Observatory Gallery, Brisbane
'The Elsewhere Show', (a Biennale event), The Australian Centre for Photography, Sydney
'The Biennale of Sydney', Art Gallery of NSW, Sydney
'Aberdare Prize for Still Life', Ipswich Art Gallery, Queensland
- 1987 'The Shadow of Reason', Institute of Modern Art, Queensland
'The '88 Show', Art Gallery of NSW, Sydney
'Pure Invention', Parco Gallery, Tokyo
'Perspecta', Art Gallery of NSW

Solo Exhibitions

- 1982 Experimental Art Foundation, Adelaide
- 1983 Images Gallery, Sydney
- 1987 Mori Gallery, Sydney

Publications

1984 The Sydney Morning Herald, April 30th. ART NETWORK, Spring

1985 ART NETWORK, Summer/Autumn. ON THE BEACH, 7/8. PHOTOFILE, Spring/Summer. Metro, August 9. 'After the Artefact', (catalogue), Wollongong and Newcastle editions. 'Dancing in the Margins, of other texts', (catalogue). 'Australian Perspecta', (catalogue)

1986 'The Biennale of Sydney', (catalogue). PHOTOFILE, Sydney
BURLINGTON MAGAZINE, August. AFTERIMAGE, Vol 14, Number 2/Sept.

1987 'The Shadow of Reason', catalogue. 'Pure Invention', (catalogue). 'The '88 Show', (catalogue). PHOTOFILE, Winter. Sydney Morning Herald, March 11th

GEOFF KLEEM

Selected Group Exhibitions

- 1984 Images Gallery (untitled)
'Zone XII', Art Unit Gallery
'Lady Fairfax Photography Awards', Art Gallery of NSW
'Time Present – Time Past' Australian Centre for Photography (Parts one and two)
- 1984-5 'After the Artefact', Wollongong Regional Gallery, Newcastle Region Gallery, Ivan Dougherty Gallery
- 1985 'Killing Time', Mori Gallery
'Curators Choice', Developed Image Gallery, Adelaide
- 1986 Union Street Gallery (with Anne Zahalka)
'Union Street', George Paton Gallery, University of Melbourne, Brisbane C.A.E. Gallery
'Ce Mal de la Infimi', C.A.S. Gallery, Adelaide

Publications

Sydney Morning Herald (April) 1984, Sydney Morning Herald (February) 1985. ART NETWORK, issues 9, 13, 14, 15, 17

ON THE BEACH, issues 7-8. 'After the Artefact', catalogue Wollongong & Newcastle Gallery editions. 'Suspending Belief', catalogue, Observatory Gallery, Brisbane. 'Australian Mythological Sites' pub. 1986 Institute of Technology. 'Union Street', catalogue, George Paton Gallery, Melbourne.

JEFFREY GIBSON

Solo Exhibitions

- 1985 'Paintings and Posters', Union Street Gallery, Sydney
- 1986 'Wishful Thinking', Union Street Gallery, Sydney
- 1987 'Impostor Posters', Mori Gallery and public sites, Sydney
'Debt', Mori Gallery, Sydney

Selected Group Exhibitions

- 1986 'Union Street', George Paton Gallery, Melbourne
Kelvin Grove College Gallery, Brisbane
- 1987 'From the Newsagency', Kunstlerhaus Bethanien, Berlin
'Shocking Diversity', Print Council Gallery, Melbourne

Publications

Terence Maloon, Sydney Morning Herald, 12-10-85. *Terence Maloon*, 'Union Street' Catalogue, 1986. *Pam Hansford*, PHOTOFILE, Spring 1986. 'Locale' THIRD DEGREE No. 3, 1986. *Julie Evington*, 'Shocking Diversity' Catalogue, 1987. 'Impostor', ART & TEXT 26, 1987

JANET BURCHILL

Selected Group Exhibitions

- 1984 'Rites of Delay' Institute of Modern Art, Brisbane. Curator, Mark Titmarsh
'Future Unperfect' Artspace, Sydney. (Co/curator)
'Now No Cowardice' Institute of Modern Art, Brisbane. Curator, Peter Cripps
- 1985 'Static-Design for Interiors 1' (with Jennifer McCamley). 1 day exhibition for Various Artists Ltd, Sydney
'Making Appearances' Charlottenborg Art Academy, Copenhagen. Curator, Gary Sangster
'Close Remarks' Artspace, Sydney
'Design for Living' Artspace, Sydney (with Jennifer McCamley). Curator, Ted Colless
'Australian Perspecta' Art Gallery of New South Wales. Curator, Gary Sangster
'Sensorium' Union St. Gallery, Sydney (with Jennifer McCamley)
- 1986 'Future Unperfect II' George Paton Gallery, Melbourne
'Temptation to Exist' Australian Centre for Photography, Sydney (with Jennifer McCamley)
- 1987 'Mori Gallery at United Artists Gallery' United Artists Gallery, Melbourne

Solo Exhibitions

- 1986 'The Temptation to Exist etc' Union St. Gallery, Sydney
- 1987 'OVERMIND' Institute of Modern Art, Brisbane
'News from Nowhere' Mori Gallery, Sydney

Publications

John Young, 'Pulsations (or how to misunderstand the art of courageous eclecticism)' ON THE BEACH No. 6 Spring 1984
Mark Titmarsh, 'In the House of Super 8' ART NETWORK 16 Winter 1985
Ted Colless, 'Australian Perspecta '85' (catalogue entry on artist) Art Gallery of New South Wales. ("Plus-Moins-Zero") Issue #46 February 1987. Published Brussels Ed. George Alexander, A. Viguier. *Ingrid Periz*, 'Temptation to Exist' PHOTOFILE Summer 1986

GEOFF WEARY

Selected Group Exhibitions

- 1984 'Artists Against Militarism' (Film/Video), Artspace
'Pictures For Cities' (Photography/Video), Roundhouse Gallery, Manly Regional Gallery
'2nd Super-8 Film Festival' (Film), Chauvel Cinema, GlassHouse Cinema, Melbourne
'Invasions' (Photography), Aboriginal Support Group, London
- 1985 'Pictures For Cities' (Photography/Video), Artspace
'Rushes' (Photography), Union Street Gallery
'Close Remarks' (Film/Performance), Artspace
'Anzart', New Zealand (Film)
'Perspecta', Art Gallery of NSW (Film)
'Super-8 Plus' (Film/Performance), Artspace
'Design for Living' (Photography), Artspace
- 1986 'Follow The Sun' (Film), U.C.L.A. Film Archive, Los Angeles. Film Arts Foundation, San Francisco, Cambridge Multicultural Arts Centre, Boston. 7th Montreal International Super-8 Film Festival
'Kino Kapers', Australian National Gallery
'Traumraum Strasse (Dream Space Street)', Chauvel Cinema, Sydney. Institute of Modern Art, Brisbane
- 1987 Melbourne Film Festival
'The I.D. Show', University of Tasmania Art Gallery, Hobart
'Border Crossings' M.I.M.A. Melbourne
'Feeding the 1992 Field' Chauvel Cinema, Sydney

Solo Exhibitions

- 1986 'The West-Im Westen' Film/Performance, Artspace
'Complexity and Contradiction At The Sushi Bar', Union Street Gallery
- 1987 'Landscape' Avago Gallery Tin Sheds, Sydney University

Publications

FILMNEWS, April 1982. FILMNEWS, June 1984. FILMNEWS, Sept 1985. PHOTOFILE, Winter 1985. ART NETWORK, Winter 1985. ON THE BEACH, No. 9 1985. ON THE BEACH, No. 10 1986. ART NETWORK, Autumn 1986. FILMNEWS, Sept 1986. PHOTOFILE, Summer 1986

LIST OF WORKS

ANNE ZAHALKA

RESEMBLANCE

The Reader

(Silke Leverkus, painter)

80cm x 80cm Cibachrome print

Self-portrait

80cm x 80cm Cibachrome print

The German Woman

(Ulrike Grossarth, artist)

80cm x 80cm Cibachrome print

The Dutch Painter

(Guus Koenraads, painter)

80cm x 80cm Cibachrome print

JACKY REDGATE

Taming-The-Spectrum # 1

Cibachrome photograph, 78 x 52cm

Taming-The-Spectrum # 2

Cibachrome photograph, 72 x 52cm

Taming-The-Spectrum # 3

Cibachrome photograph, 75 x 52cm

Taming-The-Spectrum # 4

Cibachrome photograph, 74 x 52cm

Taming-The-Spectrum # 5

Cibachrome photograph, 76 x 52cm

Taming-The-Spectrum # 6

Cibachrome photograph, 73 x 52cm

Taming-The-Spectrum # 7

Cibachrome photograph, 51 x 53cm

All photographs framed, 89 x 89cm

GEOFF KLEEM

From Common Practices

Works: Untitled 1987 (3 pieces)

Cibachrome prints. Dimensions 30 x 38"

JEFF GIBSON

Collapse

9 multiple screenprints, 44cms square

9 found souvenir photographs, 9cms x 7cms

JANET BURCHILL

Slave – Unit # 2

Slave – Unit # 3

Slave – Unit # 4

All works enamel on galvanised iron 7' x 3'4"

GEOFF WEARY

Anxiety of Influence

Colour, Sound Videotape

Duration: 18 mins. 1987

Auto Self-Portrait 1968-1987

8 x 10 Cibachrome print