



Elspeth Pratt
Renée Van Halm
Sally Smart
Callum Morton
Yuichi Higashionna
Kyoco Taniyama

CHARLES H. SCOTT GALLERY

EMILY CARR INSTITUTE
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architypes



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Archetypes

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Foreword

Architypes presents the work of six artists: two Canadian, two Japanese and two Australian. Each artist produces work that makes reference to architecture and interior design. The exhibition and publication examine the various ways artists from different areas and cultural histories of the Pacific Rim reflect on and question architecture, interior design and their influence on domestic and social spaces. This project is a collaboration between three curators: Greg Bellerby from the Charles H. Scott Gallery at the Emily Carr Institute, Felicity Fenner from the Ivan Dougherty Gallery at the University of New South Wales in Sydney, and Makiko Hara, an independent curator working in Japan and Canada.

The artists in the exhibition are Renée Van Halm and Elspeth Pratt from Vancouver, Yuichi Higashionna and Kyoco Taniyama from Tokyo and Sally Smart and Callum Morton from Melbourne. Although these artists come from different backgrounds and utilize different materials and processes, their work shares many critical and conceptual similarities.

Renée Van Halm uses two and three-dimensional work to critique modernist design and architecture. Her most recent projects examine the relationship of modern architecture and the gendering of space. She is also interested in how the house reflects the shifting priorities of family needs and the desire of each owner to imprint his or her individuality. Elspeth Pratt's recent work references the sociological spaces of airports and pedestrian overpasses. These works examine the ways in which public architecture influences our fantasies of escape, fear and safety.

Yuichi Higashionna uses interior design materials including printed fabrics and florescent lights, as motifs for his site specific installations. Since the 1950's Japanese domestic interiors have been shaped by an imitation of Western taste combined with Japanese mass production of cheap materials. He critically examines this "bad taste", as a combination of fantasy and inferiority towards Western culture. Kyoco

Taniyama makes sculpture and installations using the shapes of architectural elements, including furniture, window shades and staircases. Taniyama re-shapes the objects and transforms them into artificial, simple sculptural works. She enlarges or reduces their size and often places them in unusual spaces within the gallery.

Callum Morton's sculptural and digital photographic works comment on the failures of modernist architecture. In his series *Local +/- General*, he digitally transforms iconic modernist homes into a series of retail and restaurant franchises, for example, Mies van der Rohe's Farnsworth House becomes a 7-Eleven convenience store. Sally Smart uses architecture and domestic interiors as a source for her large-scale collage installations. *Parameters Head: A La Ronde (Daughter Architect)* is based on a house built by two women cousins in England in the late eighteenth century. She uses a variety of materials and architectural fragments to invoke history and memory and comment on the relation of architecture and gender.

For these artists architecture and its influence on the social and the political has provided an abundance of content for their art production. Drawing upon both contemporary and historical architecture, they have examined how it shapes our society and affects individual behavior.

An important goal of this collaborative project is to facilitate a dialogue between artists and curators from different countries working with these issues. It is our hope that this publication will contribute to the discourse and further promote dialogue within a larger public interested in the intersection between art and architecture.

Greg Bellerby
Charles H. Scott Gallery

**The Space Between:
Sally Smart &
Callum Morton**

Felicity Fenner

Architecture is more than a container in which we live and work. It is the frame of reference for expression of intimate activity and the public façade that shields us from the world. Visual artists have always been fascinated by the role of architecture on our social and psychological personae. In the early 21st century, the boundaries that since the renaissance have divided art and architecture, are commonly transgressed, as artists and architects investigate each others' disciplines, often working collaboratively as researchers and practitioners.

Callum Morton and Sally Smart are Australian artists, each with a particular interest in historic and contemporary architecture. Their practice is informed by shared conceptual concerns, yet in its realisation could not be more diverse. Where Morton's sculptures and digital photographs make tongue-in-cheek reference to iconic modernist buildings, Smart delves into the psyche of a building's inhabitants, drawing on a feminist theoretical framework to interpret and re-present design and architectural fragments.

In contrast to Morton's precisely researched and executed architectural models and photographs, Smart's wall-based works, made from fabric, felt and collage materials, are somatic and evocative in their material tactility. Depicting houses, rooms, objects and people, they evoke memories of remembered and imagined spaces, imbued with the artist's own understanding of desire, memory and regret.



Parameters Head: A La Ronde (Daughter Architect) is a sprawling wall installation that varies in content and structure with each incarnation. The house that has inspired this work dates from the late eighteenth century. A private home, it was built in Exmouth, England, by two women cousins who, having travelled the world together for some years prior, shared a passion for the romantic architecture of Europe. The Misses Parminter were likely considered eccentric two hundred years ago, but in today's terms we recognise them as women ahead of their time, rejecting the dull and restrictive social expectations of spinsterhood in the creation of a daring and unorthodox home for themselves and, as specified

1. See essays by Marcus Baumgart, Christopher Chapman and Hugh Mellor in *Sally Smart, Parameters Head: A La Ronde*, (Adelaide: Experimental Art Foundation, 2000).

in their will, their unmarried female ancestors.¹

The desire to design and build one's own home underpins Australians' obsession with real estate and urban development. It is a dream that most aspire to but few realise, settling instead for a rented, pre-loved or standard builder-designed home that is virtually indistinguishable from the neighbours. *A La Ronde* represents the antithesis of this compromise, built according to an idiosyncratic plan that celebrates both the immediate natural environment and the lifestyles of its inhabitants. The house has sixteen rooms arranged around a central octagon, the location of each room determined by the position of the sun as the occupants progress through their daily activities from room to room.

A La Ronde is a dream home in every way. For its creators and original inhabitants, it was an outward manifestation of an eloquent worldliness and unusual feminine independence. For subsequent generations, the house has been maintained by the National Trust as a monument not only to the quirky English character and the significant role of the Grand Tour, but to the natural environment of Exmouth: the Parminter cousins hand decorated the interior of the house with locally sourced materials such as feathers and sea shells, thus inextricably linking the inside and outside worlds.

It is this blurring of interior and exterior that captures the imagination of Sally Smart and accounts, in her unique view from across the expanse of oceans and time, for *A La Ronde's* dream-like quality. Her re-reading of the house in *Parameters Head* prompts admiration (for the women's courage and creativity) and a quiet warning – a dream home will not provide escape from oneself. As if to re-iterate the latter point, Smart installs the work on a grid, ancient (and modernist) symbol of an ordered structure that forms the basis of artistic, domestic and urban design.

Though there are no seashells or feathers in Smart's rendition of the house, the grid itself has an uneven, homespun quality that subverts the tenets of mathematical based design. The grid, a crucial ingredient to the work's relationship to the wall and to the

viewer, is created from strips of fabric, vestiges of traditionally feminine domestic activities. Smart's abstracted view of the house, its real and imagined contents sprawled across the wall, is barely contained within her conceptual, feminised grid, in which forms are ambiguously articulated and nothing is static. Even the dominant female silhouette (one of the Parminter cousins) tilts forward slightly precariously. The spectral grouping of furniture, despite its succinct silhouette outline, is darkened and layered to the point of abstraction, rendered in the nebulous half light of dawn and dusk, memory and imagination.

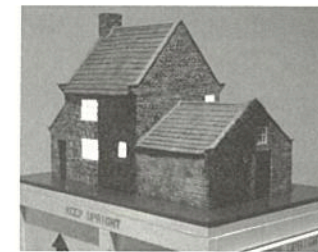
The link between domestic, architectural and psychological boundaries is explored by Hanif Kureishi in a recent short story about a couple who have to confront their inner selves when the upstairs flat is occupied by a couple that coincidentally shares the same names and routines.

Ed and Ann felt it was a tragedy that they knew the layout of Ed and Ann's flat upstairs. It was the same as theirs. But Ed and Ann had also placed their chairs, shelves, table, bed and other furniture in the same position. By the banging of doors, even the flushing of the toilet, the use of the shower, the scraping of chairs on the wooden floor, the selection of music, and the location of their voices and then the silence when they went to bed, they would know where Ed and Ann were in the flat and what they were doing.²

The "tragedy" of the situation lies in its inherent denial of individuality and imagination. In her practice Smart appreciates that a home can facilitate for its inhabitants not only a means of self-expression, but a necessary degree of mystery and enigma. Kureishi's couple feel exposed, their intimate world within the apartment walls invaded by clones that intuit their every move.

The feeling of being betrayed by modernist architecture's capacity to compromise individuality is referred to in Callum Morton's *International Style* (1999). A scale model based on Mies van der Rohe's Farnsworth House, light and sound are emitted,

2. Hanif Kureishi, "Face to Face with You", in *The Body and Seven Stories* (London: Faber and Faber, London, 2005), 149.



3. Umberto Eco, *Travels in Hyperreality* (London: Picador, 1987), 50-51.

including a woman's voice in anger and a gunshot. The work refers not only to the grubby underbelly of domestic life, but, more specifically, to Edith Farnsworth's eventual resentment of the house's success in undermining her independence and robbing her of privacy.

Since the early 1990s Morton has incorporated sound and light in witty sculptures based on culturally significant buildings. *Cottage Industry: Bawdy Nights* is a scale model of British explorer Captain James Cook's childhood home in Yorkshire, England. In 1954 the cottage was transported, brick by brick, to Fitzroy Gardens in central Melbourne, where it remains a popular tourist attraction.

The cottage's authenticity as an historical relic is questionable, having been rebuilt several times during the residency of the navigator's parents. The ambiguity surrounding the cottage's originality and therefore relevance to Australian history is part of Morton's interest in it. As Umberto Eco proposed, "the frantic desire for the Almost Real arises only as a neurotic reaction to the vacuum of memories; the Absolute Fake is offspring of the unhappy awareness of a present without depth".³ Australia is a newly colonised country that indeed lacks a memory bank other than the Aboriginal histories that were rejected and threatened with total erasure by white occupancy.

Morton exploits the work's potential to invoke fictive half-truths. The cottage resembles a dolls house, its diminutive scale reducing its contentious historical significance to a childish arena of imaginative games. Flashing lights and sounds can be heard from inside, though viewers have to assume a very close, almost voyeuristic distance to the work in order to hear. Against the sounds of a cracking whip and giggling wenches, we hear Captain Cook in a Benny Hill type skit, moaning with orgiastic pleasure. Invasion by the British, the work reminds us, has occurred on many more levels than the political. Morton's cottage is exhibited on its travelling crate, a deft salute to the international mobility of cultural heritage.

Callum Morton was born the same day that Le

Corbusier drowned in 1965. This coincidence has particular resonance in Morton's practice, preoccupied by themes of architecture's failure to satisfy its creators' idealism and inhabitants' expectations. His *Local +/- General* series of digital photographs melds well-known consumer outlets with famous buildings of the 20th century. Mies van der Rohe's Farnsworth House becomes a 7-eleven store (*Farnshaven, Illinois, 2001*) and Philip Johnson's Glass House becomes a Mobil petrol station (*New Canaan, Connecticut, 2005*).



Interbau Wow Wow is Morton's subsequent series of work. *Tropicana* (2005) is based on a Las Vegas hotel built in 1957, featuring standard 50s design and colour. Morton has merged it with Oscar Neimeyer's edifice at the Hansaviertel in Berlin, erected on the famous Bauhaus compound from the same period. The other hotels in this series are similarly hybrid in origin: the Best Western and Holiday Inn images are based on Hansaviertel apartment buildings by Alvar Aalto and Walter Gropius. It is an apt parallel that Morton proposes, hotels being, like Bauhaus apartment buildings, fashionable spaces designed to facilitate a simplified and luxurious lifestyle.

The links in Morton's work between modern and contemporary buildings, however, are never arbitrary matchings of high and low culture. Edith Farnsworth, reputedly in love with Mies at the onset of their groundbreaking architectural project, reputedly hated living in the house, its glass exterior walls exposing her possessions and every move to the world. Thus it is not coincidental that Morton transformed the building into an internationally ubiquitous grocery chain that is, literally, open 24 hours a day. Similarly, the gas station reminds us that during the 1960s Mobil employed a Bauhaus graduate, Eliot Noyes, as a company architect, fostering the relationship between architecture and consumerism.

Where Sally Smart's work references the colonisation by women of architecture (a traditionally male arena), Morton's work reveals colonisation of a different nature – the insidious growth of global aesthetic cultures and its impact on a society's sense of self and its urban environments.

It is at this level of interpretation, in consideration of architecture's affect on the psychological and social self, that Smart's practice shares with Morton's the benefit of hindsight. While their approach might sometimes seem cynical, it is a contempt born of familiarity, even love. Both artists have a passion for architecture and are acutely aware of its strengths as well as its shortcomings as a stage upon which the vagaries and vicissitudes of the human condition are played out. Where Edith Farnsworth felt trapped in Mies' glass cage (as she referred to it), the Parminter cousins' lives in England were largely informed by dreams of distant places, specifically the culturally rich environs of Europe. In a sense, the women lived the experience of their grand tour in perpetuity, just as Edith Farnsworth's amorous relationship with Mies van der Rohe landed her in an architectural icon that influenced her daily life long after the romantic adventure was over. Though the two buildings are antithetical in conception and structure – one organic and amorphous, the other minimal and inflexible – both were designed in response to a basic human need for a rich and ordered life.

In relation to Morton's work, curator Stuart Koop cites Elizabeth Grosz's argument that 'femininity' is repeatedly revealed as a force that cannot be contained within architecture's need to order and systemise humanity.⁴ In their works that address specific architectural models, Smart and Morton explore the often fraught collision between inner and outer worlds, the points where psychological and architectural realities meet. Just as architecture can be an apt metaphor for one's interior world, the realisation of architectural dreams takes us one step closer to confronting the reality that the desires of the unconscious, inner world can be neither tamed nor satisfied by the material trappings of the outer.

4. Stuart Koop, "The Story of Architecture", in *Callum Morton: More Talk about Buildings and Mood*, Museum of Contemporary Art, Sydney, 2005 (unpaginated)

**Making Strange:
Everyday Occurrences in
Art and Architecture in the
Work of Kyoco Taniyama &
Yuichi Higashionna**

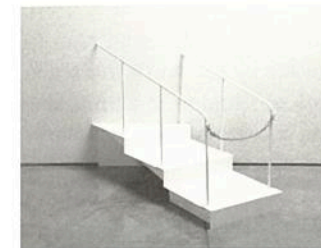
Makiko Hara

In the summer of 2002, I visited an old abandoned building. Built in 1950, it was Tokyo's first modern-style public apartment. Because of its decrepit state the owner, the Tokyo Metropolitan Government, decided to demolish it. I became active in a movement to preserve the historical building and organized a site specific art project with nine artists. The movement had the support of more than one hundred volunteer students. Despite this, our actions were ineffectual and the building was unceremoniously torn down before the exhibition opened. While it is too complex a subject to discuss in detail here, I will begin this essay by describing impressions of my first visit.

In the darkened space I saw the remnants of everyday life, evidence of more than seventy years of living. Each object, a small bed or an old paper shopping bag featuring a cosmetic company logo, reminded me of the daily lives of the inhabitants. While looking at them, I suddenly had the strange sense that two different spaces and times were existing at the same moment. It was as if these familiar daily elements connoted various condensed meanings, mediating physically and psychologically the past and present of the space, causing me to consider the latent function of daily mundane objects.

For my curatorial contribution to the exhibition *Archetypes*, I examined the potential functions of ordinary objects and their relationship to architectural space. Kyoco Taniyama and Yuichi Higashionna choose materials from their everyday environment and use them to provoke unexpected sensations. In this essay I will explore the various manners in which their artworks play with our perceptions of space.

The phrase "fragmented memories" may best describe a first impression of much of Kyoco Taniyama's artwork. Taniyama creates site specific installations with familiar objects, such as furniture, window blinds, stairs and banisters and modifies them into three-dimensional painted steel sculptures. These elements are not culturally specific objects and can be found anywhere in developed cities around the world. Only their presentation as fragments suggests



that they might stem from personal experience, yet they are absent of references to particular origins.

By employing a flat surface with a painted monochrome finish, Taniyama erases any personal mark or texture and presents these constitutive elements as inorganic, standardized industrial products. She strategically empties the work of nostalgia, empathy and personal feeling. Taniyama's approach reveals another relationship with memory and place. She presents a poetic evocation of the very idea of memory and place that has lost its particularity. *Stairs* is a case in point. It is composed of four separate sections that represent a balcony, two identically shaped staircases with banisters and the stairway entrance with a gold rope. Their presentation is discreet. The thin white steel sculptures blend with the white gallery walls.

In the Charles H. Scott Gallery installation the balcony was situated very high on a corner wall with the two banister staircases on opposite walls. Each of these objects was staggered ten inches lower than the other. The roped off entrance was positioned at an angle on the floor. It was as if they were making a subtle curve through the walls in the entire room. The four fragments of *Stairs* appeared to assimilate into each corner, suggesting the stairs may actually continue hidden behind the wall. This strongly evoked an awareness of the space beyond the wall. Although there was no actual physical change in the space, it could no longer operate simply as closed square white room.

The fragmented shapes and staggered arrangement of *Stairs* implies both memory and its after-image and produces a sense of displacement. This displacement is further developed through Taniyama's use of scale. The stairs are small, creating an unrealistic illusion of perspective and making the objects appear to recede from view. Mediated through *Stairs*, our sense of space is subtly changed.

Taniyama focuses on the significance of memory and place in relationship to everyday life. Central to her project is the manipulation of opposing notions such as certainty and uncertainty or near and far. She opens up possibilities and allows us to question



our established position in relation to architectural space.

Yuichi Higashionna approaches quotidian objects psychologically turning ordinary materials into elaborate artworks. *Untitled (elastic)* is an installation that has been shown in various locations. At the Charles H. Scott Gallery, it was installed in a large corner window. Higashionna applied strips of one centimetre wide black elastic in regular intervals leaving one centimetre wide spaces between each strip to create vertical stripes covering the entire window. The work concentrates on the boundary between interior and exterior space. Using elastic stripes he references common fences or steel-barred windows. This simple manipulation transforms the ambiance of the gallery space. The exterior scene, visible through the glass and showing pedestrians and cars, is interrupted by the repeating black lines. Optically the view becomes flat and unrealistic. In addition, as the viewer passes by the work the black stripes create another optical illusion, an intensive flicker that functions as an anomaly creating a new sensuous experience. The elastic, popularly sold at hobby and craft shops, is a familiar and ordinary material that does not carry inherent significance. Meaning is created through its change of use and its excessive repetition.

Higashionna generates a science fiction-like ambience that works on an emotional level evoking an augury of things to come. The work acts as a detonating device, setting off unconscious fear, anxiety, or oppression. The psychoanalytic concept of the uncanny may be useful to explain the work. The uncanny comes from the German *unheimlich*, its root *heim* means home, and it literally translates to unhomey. Simply put it refers to something that is at once familiar and strange.

Higashionna's past works were for the most part ironical and analytical, providing a sense of discomfort. Recently his practice has shifted to include the psychological. Higashionna has discussed the uncanny in relationship to his chosen materials and the psychological effects they produce when transformed into artwork. Higashionna remarks on this shift:

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1. Yuichi Higashionna, "Artist statement" in *Zone: Clairvoyants In This Threatening Age* (Tokyo: Fuchu Art Museum, 2005), 85.

"Das unheimlich" was the motif of my works. Freud explains das unheimlich as something familiar yet distant. For me, fancy household items found in many Japanese homes such as lace curtains and floral designs are unheimlich. The word "fancy" in a Japanese context refers to objects that are girlish, cute and that provide comfort. Works using these unheimlich/fancy motifs become full of irony. Because unheimlich/fancy things are part of my cultural environment it is difficult to resolve whether I like them or not, and whether I approve or disapprove of them.

The works in this exhibition are not ironical. The flower paintings were inspired by the unheimlich quality of artificial flowers and the elastic band stripes by latticed windows, fences, or gates we see often in our everyday lives. Also, the circular fluorescent lights, unique to Japan, may be considered a discreetly fancy item. While I continue to use common materials as in my past work, what is indicated/contemplated here that is not ironic? At this time it is difficult for me to explain exactly, though I feel that it is something that prescribes the affirmative parts of life like humor or eroticism.¹



As indicated above, *Untitled (chandelier)* is an example of the new direction of Higashionna's art practice. He creates a chandelier out of approximately forty fluorescent light circles and tubes. The luxurious and rich ornamental nature of the chandelier plays off the utilitarian and cheap reality of fluorescent light fixtures. While circular fluorescent lighting is common in Japan, it is rarely seen in North America. Therefore, outside of Japan, the material carries different cultural connotations. To Westerners the circular fluorescent light might represent superior design ingenuity and the Japanese obsession with modernization. The desire to emerge from darkness (backwardness and poverty) into light accelerated a trend of excessive use of lighting in Japan and fueled the belief that the brightness of an electric light symbolizes an advanced culture.

While these elements are in play in the work, Higashionna does not dwell on this analysis. For him the circular fluorescents are familiar daily

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objects. His interest focuses on the intensity of the accumulated light and its direct effect on the viewer's senses. In Vancouver *Untitled (chandelier)* was hung in the centre of a high ceiling in a large white gallery space. The work produced an intense strong light that provided an immediate and complex visual and sensory experience. The effect of the dazzling brightness was uncanny, transforming the familiar gallery space into a peculiar shadow-less environment.

The work of Higashionna and Taniyama offers the possibility of altering conceptions about space. In various ways both artists engage with the gallery and make the mundane, familiar everyday environment strange. This poetically suggests that objects and space are as transformable as our perceptions. Through their sculptural practice they push boundaries of what can be seen and what lies behind.



**Archetypes:
Renée Van Halm &
Elspeth Pratt**

Greg Bellerby

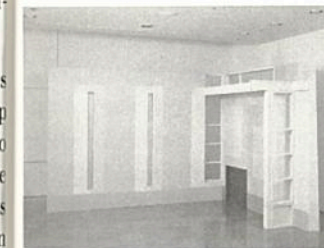
Architecture and interior design have been long-standing subjects in the work of Elspeth Pratt and Renée Van Halm. Both artists have developed work that addresses issues relating to the history, design and sociology of space. Their position as artists enables them to comment on architecture's influence on behavior and the spaces we live in and interact with in relation to histories and critiques of art making. Pratt and Van Halm have employed strategies that have allowed movement between representation and abstraction, addressing specific concerns, while keeping the larger social and historical contexts in play.

In the early 1980's, Van Halm produced three-dimensional paintings or structures that either depicted aspects of the city or were drawn from art history. An example is *Upon Awakening She Becomes Aware*, 1985 which is based on a fifteenth century Italian painting. In 1994 she exhibited *Quotation (1924-25)*, a freestanding structure representing a corner window of the renowned Dutch architect Gerrit Rietveld's Schröder House. This was presented in the Oakville Galleries' Gairloch Gallery which was once a private home. In an installation at the Burnaby Art Gallery in 1996, she responded to the Victorian architecture and decorative motifs of the mansion that houses the gallery. In this work Van Halm used strategies of contemporary abstraction to interpret historical ideas about colour, décor and Victorian social space. In these works and in others since, she has maintained a consistent interest in the relationship between painting, sculpture, architecture and interior space.

An important aspect of Van Halm's practice has been the rigorous exploration of the relationship between architecture and gender which led her to paint a series of domestic interiors. Most of these interiors have a direct reference to modern houses such as *Living Room Scene/Charlotte 11*, based on Le Corbusier's L'Esprit Nouveau Pavilion of 1925. This series featured living rooms populated with classic modern furniture designed by Charles and Ray Eames or Marcel Breuer. These interiors represent an era when modernist ideals embodied a

1. Alan Gowans, *The Comfortable House* (Cambridge: MIT Press, 1986), 76.

2. *ibid.*, 78.



belief that architecture could serve a social role. In this series, Van Halm also focused on bedrooms, reflecting on them as symbols of desire.

The two works in this exhibition, *Bungalow* and *Pauline* continue to address and build on Van Halm's earlier concerns. *Bungalow* refers to the small single-family house that became popular in Britain and North America between 1910 and 1950. The term "bungalow" is derived from the Bengali word *bangala* – the typical native dwellings of British Bengal.¹ These mass-produced prefabricated homes were marketed by companies like Sears and advertised as affordable for the workingman.² They symbolize the changing structure of cities and the development of the suburbs in the early part of the century. Van Halm's interest in the bungalow focuses primarily on the manner in which these houses have undergone various transformations over the years through change of ownership and subsequent renovations. The house serves as a vehicle to display the personality, affluence and needs of their owner. For Van Halm, the changes made to these bungalows reflect a changing society.

Bungalow is made up of four parts, each part represents a floor plan of the same house and is constructed of painted shallow boxes. The first box represents the original house with the entire footprint painted a 1950's olive green. Each of the subsequent boxes shows additions or alterations to the house that are signified by a change of colour and change in the basic footprint. The colours relate to design trends of the period, lime green for the 1950's, avocado green for the 1970's and a dark green for the 1990's. Van Halm also added another box structure on top of the original to denote major structural change to the interior space. The result is a three-dimensional schematic that allows the viewer to see the shifting priorities of family needs and the desire of each owner to imprint their individuality on to the house.

Pauline reflects Van Halm's interest in the relationship of architecture and gender by examining issues of décor and personal space in relation to architecture. The work's namesake is Pauline Gibling

3. Grant Mudford and Kathryn Smith, *Schindler House* (New York: Harry N. Abrams, Inc., 2001), 40.

4. Robert Sweeny et al., *The Architecture of R.M. Schindler* (Los Angeles: The Museum of Contemporary Art, 2001), 104-115.

Schindler, the wife of architect and modernist pioneer Rudolf Schindler. *Pauline* is a three-quarter scale model of a corner in a studio room in Schindler's Kings Road House in North Hollywood, Los Angeles. Constructed in 1922, the house is recognized as a modern masterpiece for its plan, materials, construction system and spatial relationships.³ The house was a venue for social experimentation as both Schindler and Pauline kept up with progressive ideas about modern life and followed emerging movements in the arts. The house became a focal point for art and culture in Los Angeles and the site of many poetry recitals and impromptu performances. Unfortunately, the Schindlers' relationship did not last and they eventually separated. Pauline moved to Carmel and other communities in California pursuing a writing career and seeking out alternative lifestyles.⁴ She returned to the Kings Road house in the late 1950's, occupying a separate space to Schindler, and painted her studio a vivid pink. Painting the room was not a hostile act on the part of Pauline who remained a devoted supporter of Schindler's work throughout her life. In keeping with Schindler's belief in a truth in materials the house has since been restored leaving only the smallest trace of Pauline's pink.

Van Halm recreates this pink to refer to Pauline's decorative transgression, thus pointing to a rupture in the binarism between architecture and decoration. Van Halm draws attention to Pauline's action and how, for a short time, it effected a small change in the relationship of modern architecture and the gendering of space.

Elspeth Pratt has developed a practice that consistently questions sculpture's ability to respond to the changing conditions of spatial understanding by challenging architecture's hegemonic ordering of spatial experience. Pratt presents works that convey an interest in the manner in which architectural spaces influence behavior and social interaction. The choice of materials and purposely risky – barely held together – manner in which her sculptures are assembled functions to destabilize our notions about value and propriety that have been entrenched



5. Elspeth Pratt, "Artist Statement", 2004.

in the masculine dominated histories of both architecture and sculpture. Meaning is constructed through a complex logic informed by economic and historical content inherent in the materials and how they relate to the produced object. For example, by choosing plastic laminates, faux finishes and other mainstays of the building and home renovation industry, Pratt exploits these materials for their intrinsic value while transcending their use value to create meaning by linking them to issues at a social level.

World Traffic is constructed of laminate, cardboard, plastic and florescent light. The work is situated on the floor, against the wall and is lit from behind. It has a long arch about six inches in height with a front of translucent plastic which sits on a platform of marble-like laminate. The sweeping wing of the arch references the metaphorical connection made by modernist architects between airflow, air speed and the streamlined section of the wing, resulting in the sculpture's resemblance to a composite of recent airport architecture. As with all Pratt's work the structure is intended to provoke an investigation into concerns beyond its physical presence and into the idea of airports as sociological sites. Pratt states

I am interested in how the entry into an airport is an entry into a non-place where you relinquish control of subjectivity. On one level airports operate as buildings that facilitate escape; hubs where the coexistence of languages fuel the imagination about the exotic and introduce fantasies through the possibility of destinations. As escape, however, the terms of engagement are dependant on gender, race and class but remain abstract through suggestions of comfort.⁵

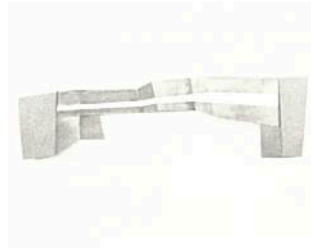
For Pratt the architecture of the airport and the way in which we interact with it reflect issues of globalization. Airports are highly organized spaces designed to facilitate the movement people through space. In these post 9-11 days, the traveler must relinquish more and more control. As one leaves the expanse of the entrance, one's movements become increasingly restricted by security checks and immigration. From spaces that facilitate the expectation of pleasure one moves to spaces of

anxiety. As international ports of entry, airports have designated areas where travelers can actually be on the soil of a country but technically not be in it. This space within the airport is called the transit lounge and it exemplifies what Pratt refers to as a "non-place".

In *Somnambulant* Pratt looks to the urban environment for another example of a non-place. In this instance she focuses on the elevated walkways common in many cities. Designed as a convenient way to move about, especially in cold climates, these walkways connect buildings and allow people to move from one to the other without descending to the street. The walkways shield pedestrians from encountering street level unpleasantness, excess noise, dirt and weather. Pratt views these spaces as symbolizing our fear and separation from the reality of urban life. Ironically these walkways often have glass walls giving the pedestrian the security of being removed from the environment but still connected by the view.

Somnambulant (which means sleepwalk) is constructed of thin steel sheets in three parts that are mounted on the wall. Two oddly rectangular forms are bridged by a horizontal form bent in several places to create an irregular surface. The end forms have gray laminate on part of the surface, while the connecting form has a strip of day-glow green reflective laminate running across it. The work has a distorted off-kilter appearance that is reminiscent of the sets for the 1919 German horror film *The Cabinet of Dr. Caligari*. The film is about a hypnotist who uses a sleepwalker to commit murders and can be read as a reflection of the fear and paranoia that prevailed in Germany as it emerged from the First World War. Pratt's sleepwalk represents the current state of oblivion, faceless spaces occupied by the transient body that enables separation from engaging in public space. As such it responds to the current market driven political conditions with its privileging of efficiency and disregard for social responsibility.

Both Renée Van Halm and Elspeth Pratt look to the history of modernist architecture and its utopian

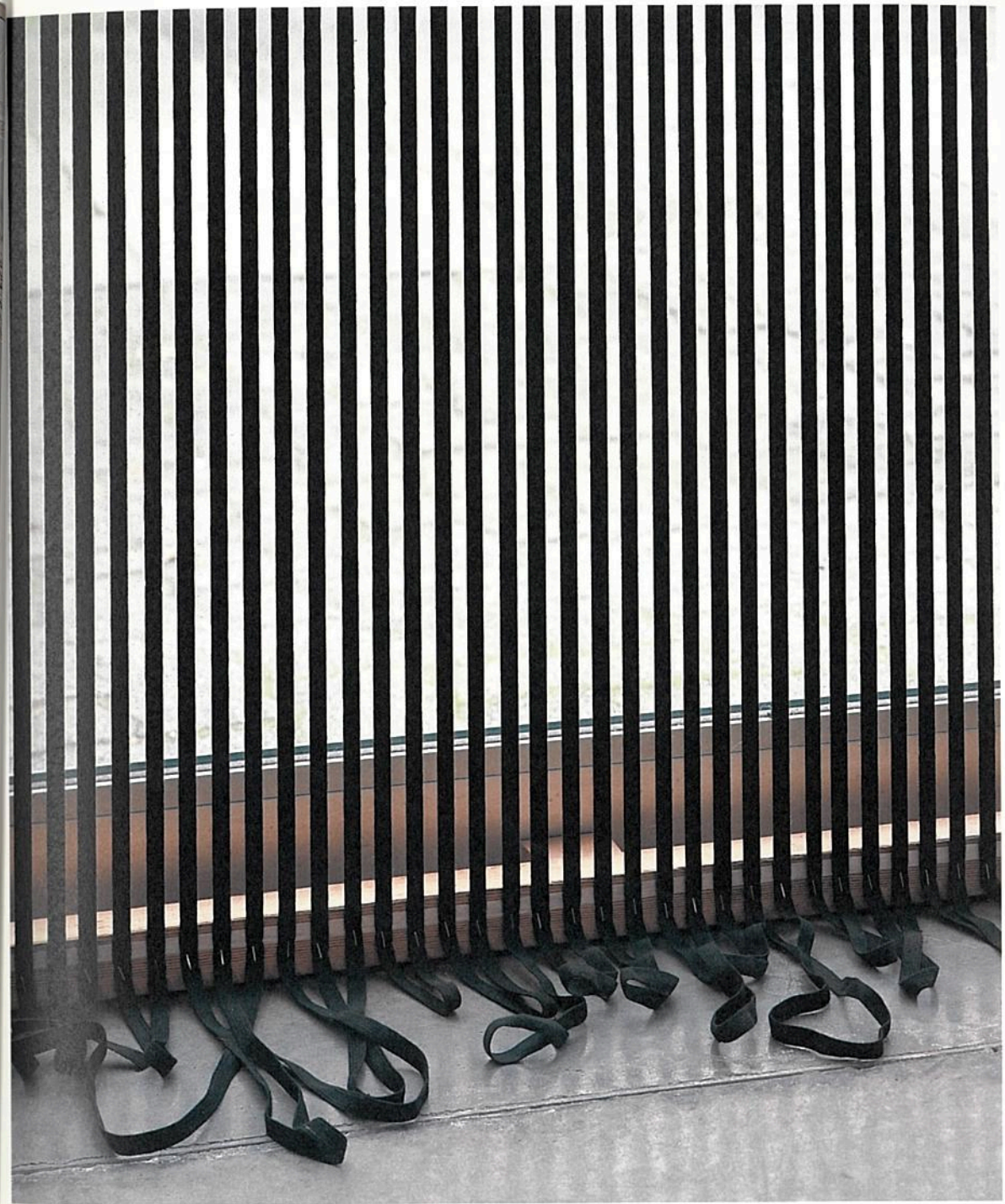


ideals to reflect on current situations. They use elements of abstraction to both illustrate ideas and to make illusive references. While both artists share an interest in exploring architecture to produce their artwork, their practices are very different. Van Halm concentrates primarily on the domestic. She traces histories, creating portraits of actual inhabitants and making schematic representations of personal taste through the decades. Pratt focuses on public spaces and the socio-political spatial relations of bodies moving through architecture. She examines emotional and rational needs in relation to spaces where safety and adventure play themselves out.

Yuichi Higashionna,
Installation view

following pages, left to right
Untitled (chandelier), 2005
Untitled (elastic), 2004



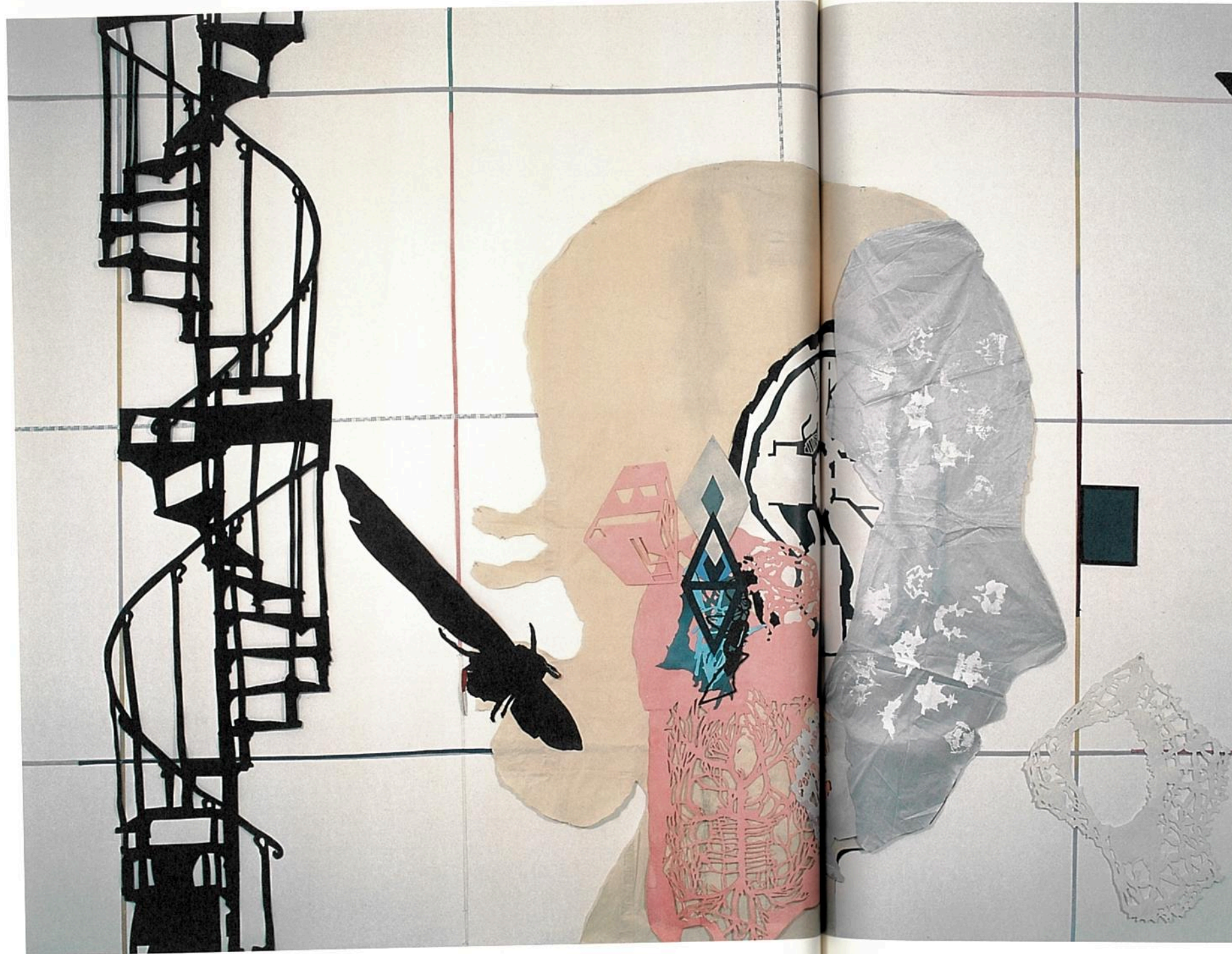


Kyoco Taniyama
Stairs (entrance), 2005

following pages, left to right
Stairs (terrace), 2005
Stairs, 2005

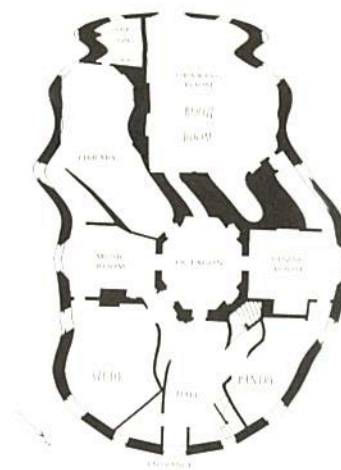




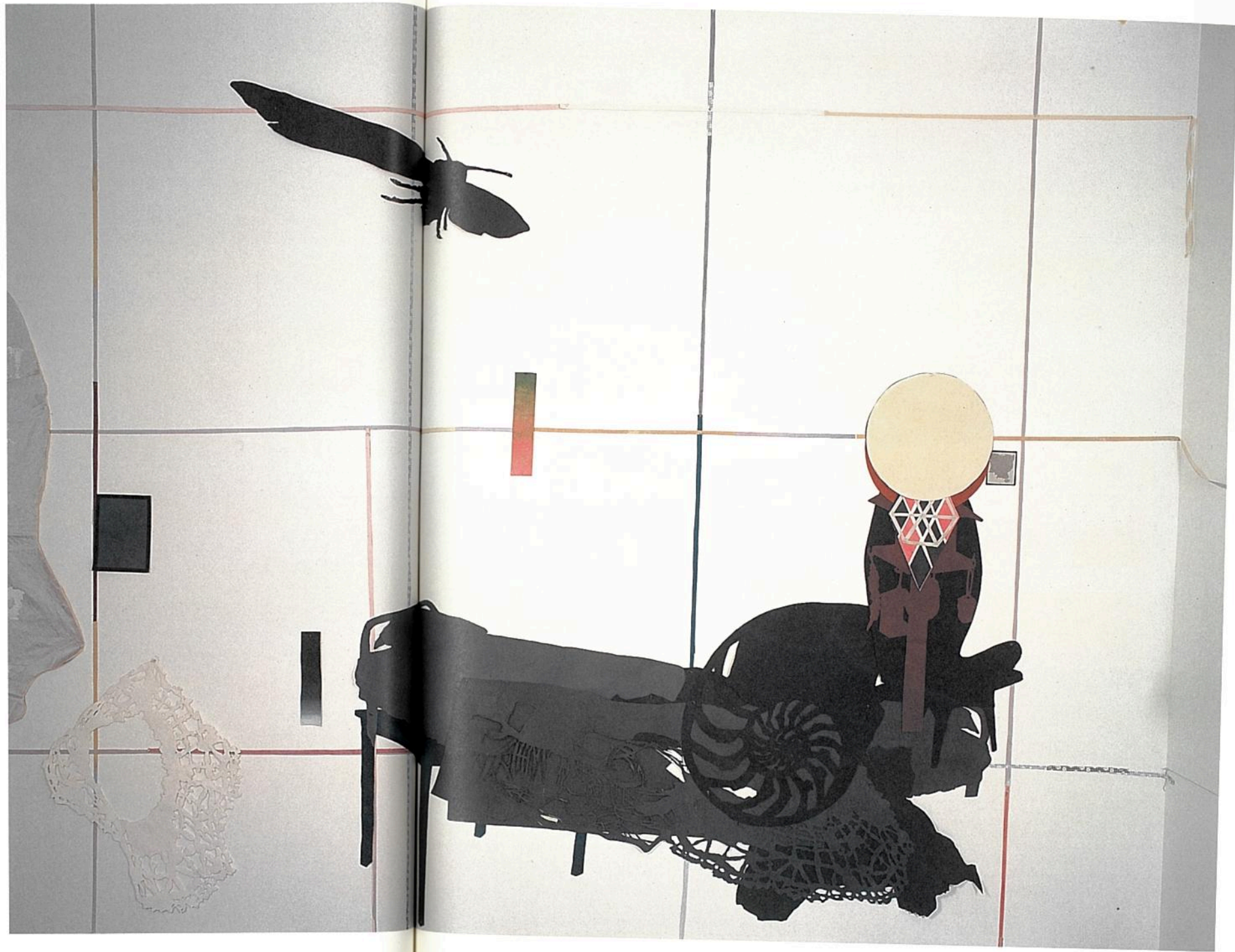


Sally Smart
Parameters Head: A La Ronde (Daughter Architect),
2000-2004, detail

below
Map of A La Ronde



Sally Smart
Parameters Head: A La Ronde (Daughter Architect),
2000-2004



Callum Morton

below
Cottage Industry: Bawdy Nights, 1999, detail

opposite page
Cottage Industry: Bawdy Nights, 1999



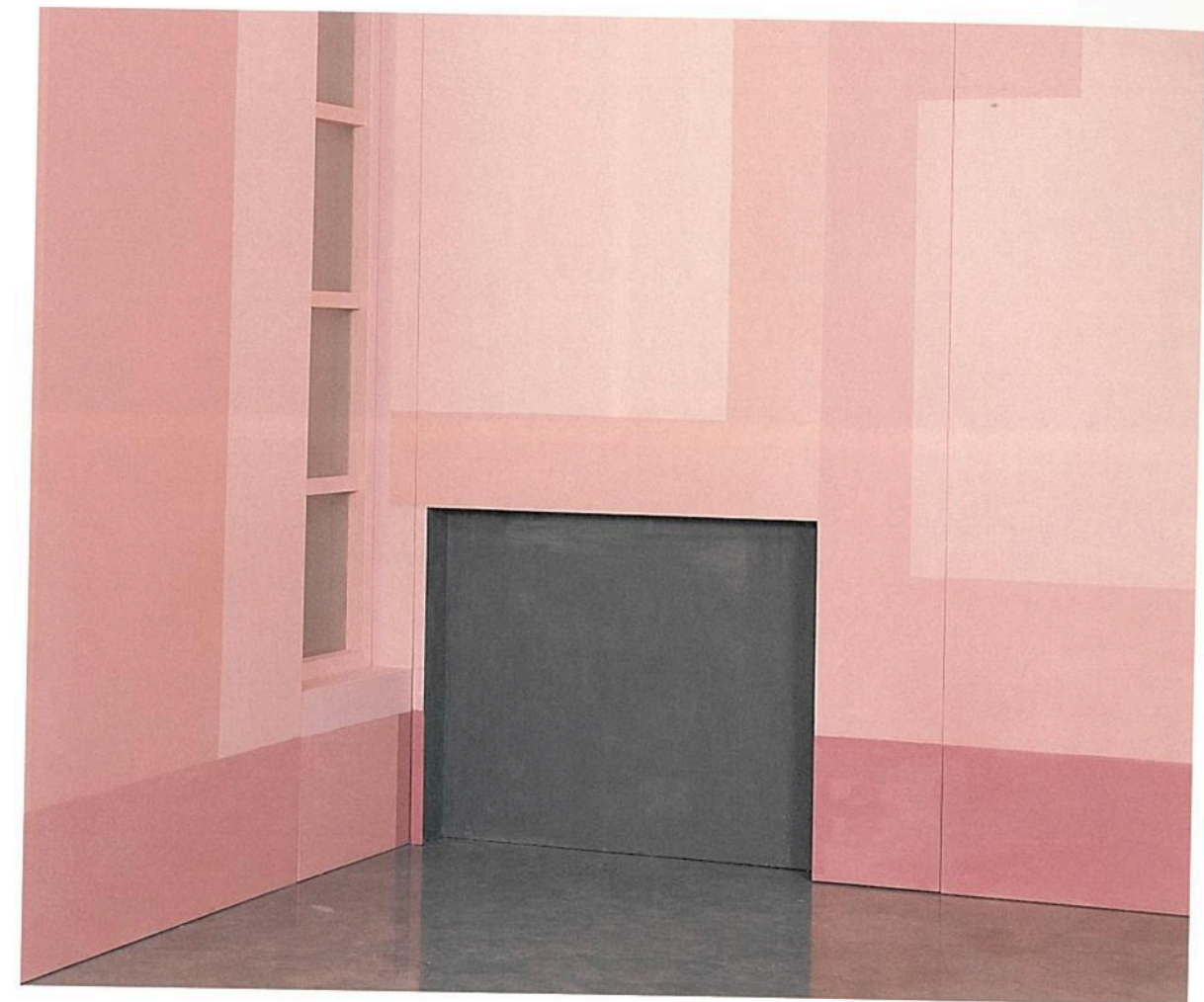
Callum Morton

below
Farnshaven, Illinois, 2001
From the series *Local +/- General*

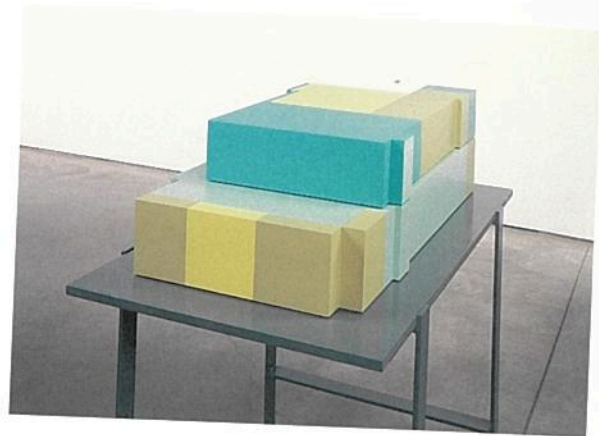
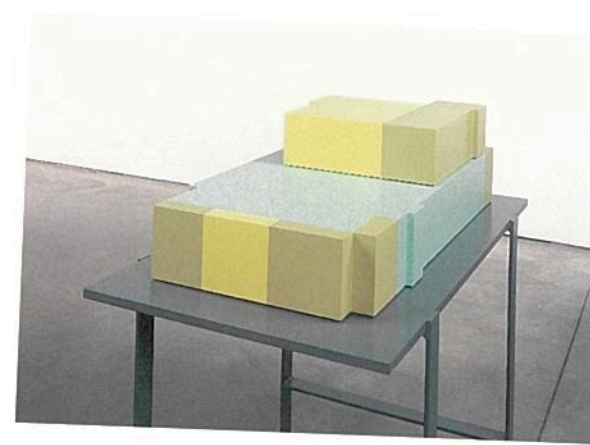
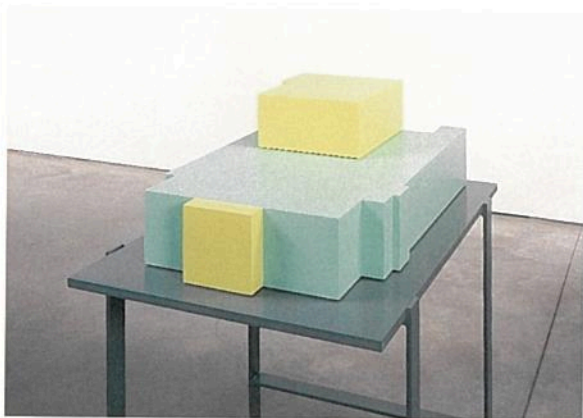
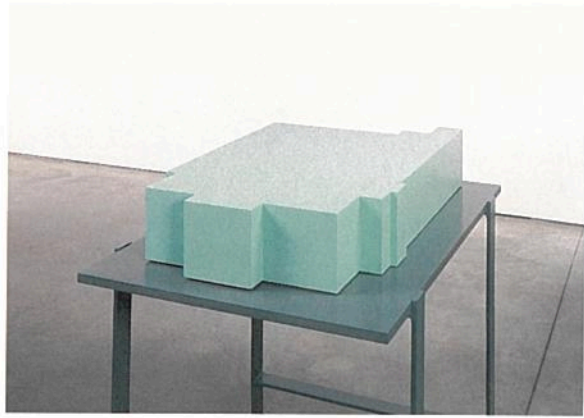
opposite page, from top
New Canaan, Connecticut, 2005
From the series *Local +/- General*

Tropicana, 2005
From the Series *Interbau How Wow*

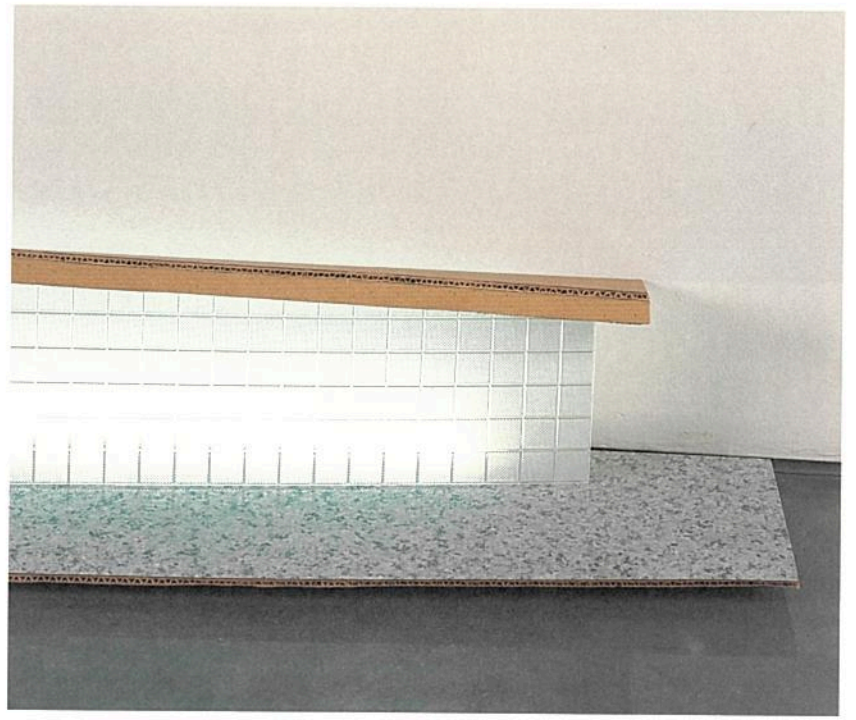
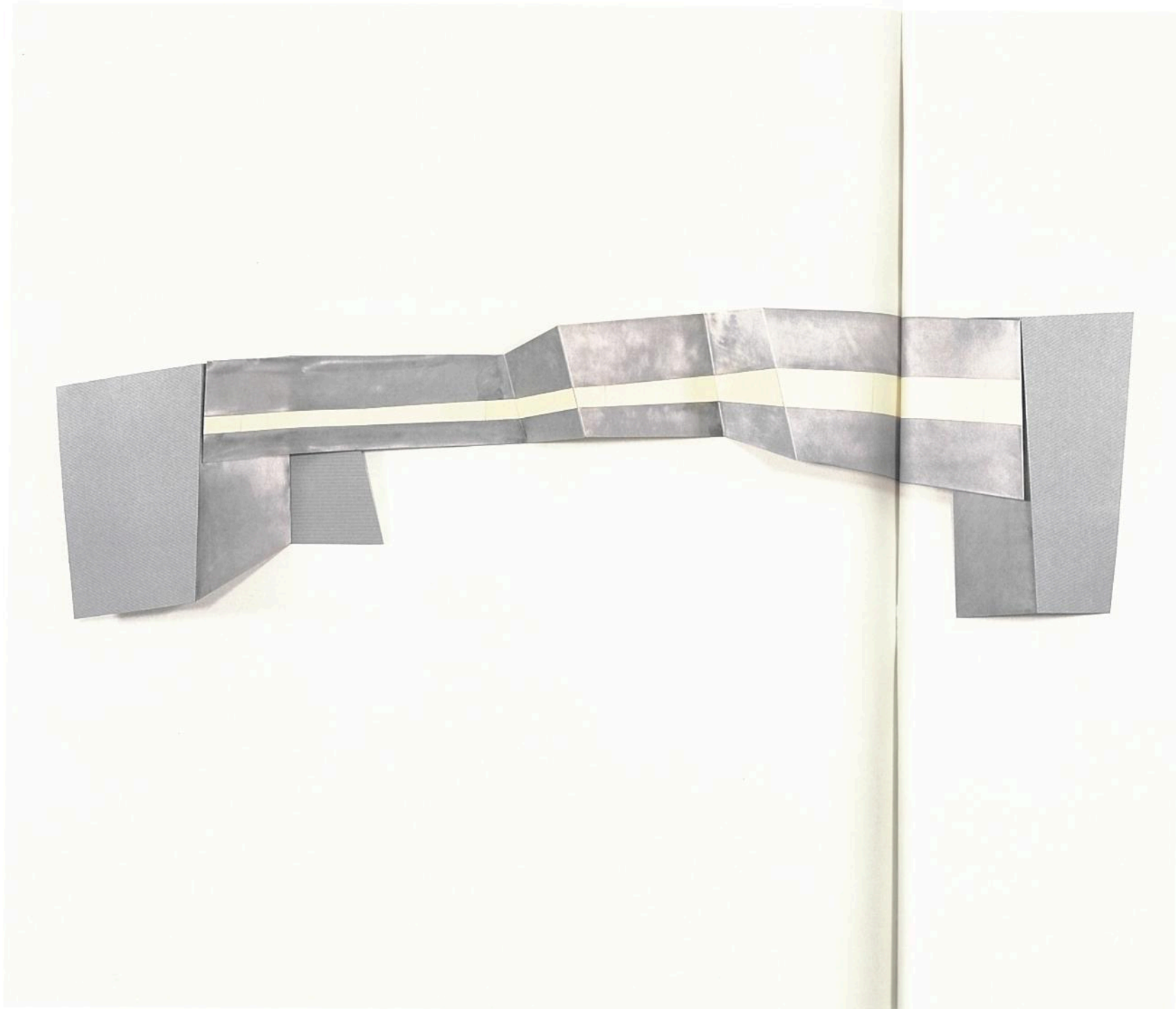


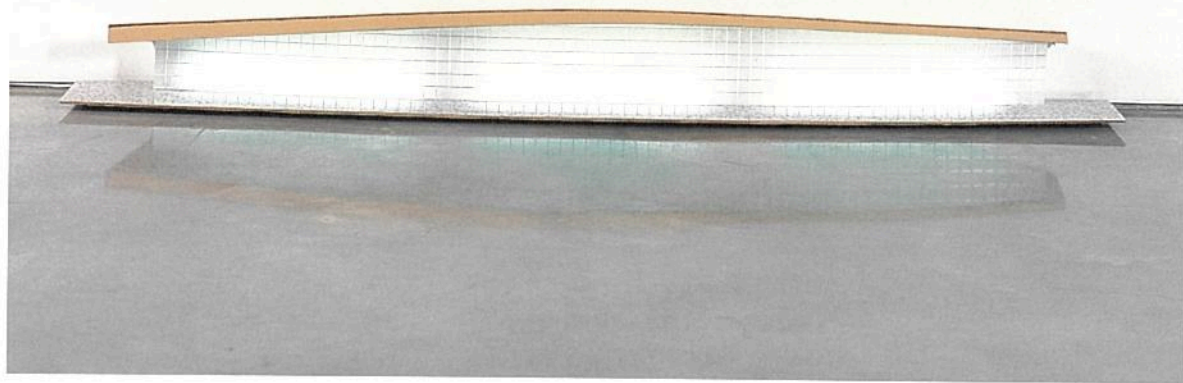


Renée Van Halm
Pauline, 2004 and detail, right



Renée Van Halm
Bungalow, 2004 and details, above





Elspeth Pratt
World Traffic, 2004

previous pages
Somnambulant, 2004 and detail
World Traffic, 2004, detail

Exhibition List

Renée Van Halm

Pauline, 2004
Wood, Paint, Plexiglass
80" x 115" x 85"
Bungalow, 2004
Wood, Paint, Steel
4 objects:
5.5" x 52" x 19"
10.5 x 52" x 19"
10.5 x 52" x 19"
10.5 x 52" x 19"

Elsbeth Pratt

Somnambulant, 2004
Steel, Laminate
25" x 86" x 5"
World Traffic, 2004
Wood, Laminate, Cardboard, Fluorescent light
8" x 82" x 11"

Yuichi Higashionna

Untitled (chandelier), 2005
Fluorescent Lights,
51" x 25.5" x 25.5"
Untitled (elastic), 2004
Elastic
115" x 126" x 126"
Courtesy:
Yumiko Chiba Associates, Tokyo

Kyoco Taniyama

Stairs (entrance), 2005
Painted Steel, rope
25" x 59.5" x 15.75"
Stairs, 2005
Painted Steel
4" x 67" x 15.75"
Stairs, 2005
Painted Steel
4" x 67" x 15.75"
Stairs (terrace), 2005
Painted Steel
25" x 27.5" x 27.5"
Untitled (books), 2005
Painted Steel, 7 Books:
15.75" x 10.5 x 2"
15.75" x 10.5 x 2.75"
15.75" x 10.5 x .75"
15.75" x 10.5 x .75"
8.5" x 11.75 x 2"
7" x 9.75" x 2.75"
7" x 9.75" x .75"
Courtesy:
Yumiko Chiba Associates, Tokyo

Sally Smart

Parameters Head: A La Ronde
(*Daughter Architect*), 2000-2004
Synthetic Polymer paint on Felt and Canvas
with Collage Elements
Dimensions Variable
Courtesy:
Kaliman Gallery, Sydney

Callum Morton

Cottage Industry: Bawdy Nights, 1999
Wood, Perspex, Milliput, Acrylic Paint,
Light, Sound
41" x 53" x 19.5"
Private Collection, Melbourne
New Canaan, Connecticut, 2005
Digital Print
44" x 79"
From the series *Local +/-or General*
Courtesy:

Karyn Lovegrove Gallery, Los Angeles
Roslyn Oxley9 Gallery, Sydney
Anna Schwartz Gallery, Melbourne
Farnshaven, Illinois, 2001
Digital Print
44" x 59"
From the series *Local +/-or General*
Courtesy:

Karyn Lovegrove Gallery, Los Angeles
Roslyn Oxley9 Gallery, Sydney
Anna Schwartz Gallery, Melbourne
Tropicana, 2005
Digital Print
44" x 72"
From the Series *Interbau Wow Wow*
Courtesy:
Karyn Lovegrove Gallery, Los Angeles
Roslyn Oxley9 Gallery, Sydney
Anna Schwartz Gallery, Melbourne

Kyoco Taniyama

Born 1972, Nagoya, Japan

Education

1996
Completed Postgraduate Studies at
Musashino Art University

Solo Exhibitions

2000
Walking in the Space, INAX Gallery, Tokyo
Space Sympathy, MCO Gallery, Tokyo
1999
Kitchen, Galeria Rasen, Tokyo
1998
Za Gallery, Tokyo
1997
Gallery Q-s, Tokyo

Selected Group Exhibitions

2004
Archetypes, Charles H. Scott Gallery, Vancouver
2005
Another World Museum, Side 2 Gallery, Tokyo
2001
Space Jack!, Yokohama Museum of Art,
Yokohama, Japan
Homesickness in Daylight, Kasugai City Library
Cultural Art Centre, Kasugai, Japan
*Reading the Art Museum – Hyokeikan and
Art of Today*, Tokyo National Museum,
Hyokeikan/Tokyo
2000
Philip Morris Art Award 2000 – Final Selection,
Ebis Garden Place, Tokyo
Kanagawa Art Annual 2000, Kanagawa
Prefectural Hall Gallery, Kanagawa, Japan
1998
Morph '98 – Current, Nansei City, Mie, Japan
Philip Morris Art Award 1998 – Final Selection,
Tokyo International Forum, Tokyo
1998
2nd Public Competition in Art '98 Jury Prize
Exhibition, Shinkiba SOKO Gallery, Tokyo

Awards

1997
2nd Public Competition in Art '98

Bibliography

Jennifer Purvis, *Mainichi Daily News*, April 15
1999
Motaki Hori, *Monthly Art Magazine Bijutu
Techo*, June 1999 p. 159
Keiko Okamura, *Monthly Art Magazine Bijutu
Techo*, July 2000 p. 216

Yuichi Higashionna

Born 1951, Tokyo, Japan

Education

Graduated Department of Oil Painting,
Tama Art University

Selected Solo Exhibitions

2002
Ise Foundation, New York, USA
2001
Amus, Osaka
2001
Cassina Inter-Décor, Tokyo
2001
Gallery 101, Ottawa
2000
Nadiff, Tokyo
Gallery NW House, Tokyo
1998
Komaba Dormitory, Tokyo University, Tokyo
Untitled, Gallery NW House, Tokyo
1997
The Little Match Girl, Play Bill, Tokyo
1996
Gallery NW House, Tokyo
1994
Uncomfortable Surface, Gallery NW House,
Tokyo
1992
Gallery NW House, Tokyo
Tokyo Design Centre, Tokyo
1991
Ai Gallery, Tokyo
1989
Kobayashi Gallery, Tokyo

Selected Group Exhibitions

2004
Archetypes, Charles H. Scott Gallery, Vancouver
2001
OP Trance!, Kirin Plaza Osaka, Osaka
Hiroshima Art Crossing, Hiroshima
2000
Kindergarten, Sumida Kindergarten, Tokyo
J-WAY, Lydomar Hotel, Stockholm
Vent d'Est, Room, Paris
1999
ART/DOMESTICS Temperature of the Time,
Setagaya Art Museum, Tokyo
Japan Centre: Art Version, Private House,
London
1998
Asia Avant-garde, Christie's, London, England

1997

Bird House Art, Yamanashi, Japan

1996

The Studio Show, Artist's Studio, Tokyo

1995

The Studio Show, Artist's Studio, Tokyo

Ripple Across the Water, Curated by Jan Hoet,
Aoyama Town, Tokyo

1995

The Floating Gallery, Tokyo

1991

Jan Hoet in Tsurugi, Ishikawa

Jan Hoet's Vision, Art Gallery Atrium,
Fukuoka, Japan

Selected Bibliography

Untitled Works of Yuichi Higashionna,
Postcard Gallery, Amus, 2001

Francois Dion, *Walking the Window*,
exhibition catalogue, 2001

Chie Sumiyoshi, 'Space-Jacker', *Ryuko Tushin*,
no. 458, September 2001 p. 61

Takashi Azumaya, *OP Trance*, *BT*, no. 808,
July 2001 pp 54-56

Chie Sumiyoshi, 'Close to Bad Taste but
Fascinating', 'Tokyo Gothic Style', *Brutus*, no.
482 July 2001 p. 81

Emiko Kato, review of 'Hiroshima Art Crossing',
Studio Voice, July 2001 p. 85

Chie Sumiyoshi, *Casa Brutus*, June 2001 p. 157

Chie Sumiyoshi, *Ginza*, June 6 2001 p.136

Hisako Hara, review of 'Amus', *Nikkei News*,
February 15 2001

Akiko Miki, review of 'Vent d'Est', *Studio Voice*,
February 2001 p. 75

Emiko Kato, review of 'J-Way', *Studio Voice*,
December 2000 p. 100

Vent d'Est, exhibition catalogue, 2000

Kindergarten, exhibition catalogue, 2000

Takashi Nihmi, review of 'Gallery NW House',
BT, no. 796, Dec 2000, p. 197

Monty Dipietro, Brit's 'Brainchild is a Small
Wonder to Behold', review of 'Kindergarten',
Asahi Evening News, August 16 2000

L.J., News Tokyo, *Flash Art*, October 2000 p. 43

Noi Sawaragi, 'Meaning of Darkness Hidden in
the Outside Fancy', *Esquire*, June 2001 p. 196

Kentaro Ichihara, 'Melancholic Smell', *the Book
Review Press*, April 29 2000

Monty Dipietro, 'Installation Launches Attack
on Grandma', *The Japan Times*, March 11 2000

Yuko Ozawa, 'A Day on Earth: 45 Exhibitions,
28 Countries, 1 Day', review of 'Hina-gata',
Contemporary Visual Arts, issue 29, 2000
pp. 37-38

Takashi Azumaya, *Uncomfortable Place*,
Art/Domestic Temperature of the Time,
exhibition catalogue, 1999

Takashi Shinkawa, 'Far away from a Haze
Called "Context"', *BT*, no. 771, June 1999
pp. 107-110

Kentaro Ichihara, 'Between "Art" and
"Domestic"', *the Book Review Press*, March 15,
1999

Monty Dipietro, 'Color, Light, Sound,
but not much Heat', review of 'Art/Domestic
Temperature of Time', *The Japan Times*,
February 28, 1999

Eremi Fujihara, 'When You Stop and See
Objects or Images around You...', *Brutus*,
no. 407, April 15, 1998 p.112

Eremi Fujihara, 'Exquisite Corpses
(interview)' *BT*, no. 745 August 1997, pp 105-120

Eremi Fujihara, 'Yuichi Higashionna—a Light
Ironic Sampling', *JA*, November 1995 p. 1

Chei Kaihotsu, review of 'Ai Gallery', *BT*,
no. 656, April 1991 p. 248

Noi Sawaragi, review of 'Kobayashi Gallery',
BT, no. 618, January 1990, p. 254

Sally Smart

Born 1960, Quorn, South Australia
Lives and works in Melbourne, Australia

Education

1978-81
South Australian School of Art, Adelaide
1987-88
Victorian College of the Arts, Melbourne
Post-graduate Diploma (Painting)
1991
Victorian College of the Arts, Melbourne
(Master of Fine Arts)
1995-99
Monash University, Melbourne (Research PhD)

Selected Solo Exhibitions

2002
Shadow Farm, Bond University Gallery,
Gold Coast, Queensland
Daughter Architect, Kaliman Gallery, Sydney
Shadow Farm, Queensland University of
Technology, Brisbane
Design Therapy, Greenaway Art Gallery, Adelaide
2001
Shadow Farm, Bendigo Art Gallery,
Bendigo, Victoria
Family Tree House, Galeria Barro Senna, Sao Paulo
Femme, Shadows and Symptoms G2 Gallery
Auckland, New Zealand
Parameters Head: Design Therapy,
Robert Lindsay Gallery, Melbourne
2000
Parameters Head, Experimental Art Foundation,
Adelaide, South Australia
Femme (Shadows and Symptoms),
Greenaway Art Gallery, Adelaide
Arco 2000 Project Room, Greenaway Art
Gallery, Arco2000, Madrid
1999
Femme Frieze, Robert Lindsay Gallery,
Melbourne
Femme (Shadows and Symptoms),
Fukuoka Art Museum, Fukuoka, Japan
1998
Femme (Shadows and Symptoms),
Robert Lindsay Gallery, Melbourne
1997
The Unhomely Body, Robert Lindsay Gallery,
Melbourne
1996
Dora Drauer, Robert Lindsay Gallery,
Melbourne
The Unhomely Body, Contemporary Art Centre
of South Australia, Adelaide

1995
Imaginary Anatomy, Australian Print Workshop,
Melbourne
Itchy, Itchy, Robert Lindsay Gallery, Melbourne
1994
Delicate Cutting, Robert Lindsay Gallery,
Melbourne
Where I come from the birds sing a pretty song,
Latrobe Regional Gallery, Morwell

Selected Group Exhibitions

2004
Archetypes, Charles H. Scott Gallery, Vancouver
2003
Fieldwork: Australian Art 1968-2002, The Ian
Potter Centre: NGV Australia, Melbourne
2002
Crime Scenes, Monash Gallery of Art, Melbourne
Arid Arcadia: Art of the Flinders Ranges, Art
Gallery of South Australia, Adelaide
*Tales of the unexpected: Aspects of Contemporary
Australian Art*, National Gallery of Australia,
Canberra
2001
Figure-It, University of Tasmania Plimsoll
Gallery, Hobart
2000
National Works on Paper, Mornington
Peninsula Regional Gallery, Victoria
Celebrating the Exquisite Corpse,
Bendigo Art Gallery, Bendigo
1999
Exploratory Behavior, National Gallery of
Victoria, Melbourne
Re-empplace, (Sally Smart and Suzann Victor)
Earl Lai Gallery, Singapore
Re-empplace, (Sally Smart and Suzann Victor)
John Curtain Gallery, Curtin University, Perth
1998
Unhomely, Sonje Museum of Contemporary Art,
Kyongju and Seoul, Korea
Pusan International Contemporary Art Festival,
Pusan, Korea
1996
Flagging the Republic, Sherman Goodhope
Galleries, Sydney, Australian Tour
1995
The Moët & Chandon Touring Exhibition 1995,
Australian tour
Recent Acquisitions: Deakin University Art
Collection, Geelong Art Gallery
1995
The Loti and Victor Smorgon Gift of
Contemporary Australian Art
Museum of Contemporary Art, Sydney
1994
The Moët & Chandon Touring Exhibition 1994,
Australian tour

Skin, Contemporary Art Centre of
South Australia, Adelaide

Awards

2000 National Works on Paper Acquisitive Prize,
Mornington Peninsula Regional Gallery
1999 Visual Arts / Craft Board, Australia
Council, Overseas Studio Residency, London
Arts 21 International Cultural Exchange
Program Grant
1998 Women Artists Grant, Victoria Cultural
Development Grant, Arts Victoria
City of Melbourne International Travel Grant
1995-97 Monash Graduate Scholarship

Selected Bibliography

Anna Gray (Editor), *Australian Art in the
National Gallery of Australia*, 2002, Canberra
Deborah Hart, *Tales of the Unexpected;
aspects of contemporary Australian art*
(exhibition catalogue) National Gallery of
Australia, Canberra 2002
Sasha Grishin, *Flights of fantasy into an alter-
native reality Canberra Times*, Canberra July
2002
Deborah Hart, *Art on View National Gallery of
Australia*, Canberra 2002
Alisa Bunbury, *Arid Arcadia: Art of the Flinders
Ranges*, Art Gallery of South Australia, Adelaide
2002
Erin O Dwyer, 'Tragic Edge to Farm Images',
The Courier Mail Brisbane 5 July 2002
John Neylon, 'Disruptive', *The Adelaide Review*,
Adelaide May 2002
Wendy Walker, 'Skirting around with designs,
The Advertiser', *Adelaide* May 15 2002
Christopher Marshall, 'Interpreting Art',
Macmillan, Melbourne 2001
Megan Backhouse, 'Pointedly poignant pin-ups,
The Age', *Melbourne*, Mar 5 2001
Karen Ward, 'You must go beyond the obvious',
Bendigo Advertiser, Oct 15 2001
Maria Kunda, *Shadow Farm* (exhibition
catalogue) Bendigo Art Gallery, 2001
Camila Molina, *Brasil e Australia na Barro Senna
O Estado De S. Paulo*, Sao Paulo, 28 Jul 2001
Rodrigo Moura, *Sally Smart retira imagens da
sombra Folha*, Sao Paulo, Jul 26 2001
Anne Marie Kiely, *Smart Art Belle Magazine*,
March 2001
Peter Timms, 'Parameters Head: Design
Therapy', *The Age*, Melbourne, Mar 14 2001

Callum Morton

1965 Born Montreal, Canada

Education

1983-85
Bachelor of Architecture, RMIT, Melbourne
1986-88
Bachelor of Fine Arts (Painting), Victoria
College, Melbourne
1996-99
Master of Fine Arts (Sculpture), RMIT,
Melbourne

Selected Solo Exhibitions

2005
Habitat, National Gallery of Victoria Australia,
Melbourne
2002
Gas and Fuel, Anna Schwartz Gallery,
Melbourne
The Big Sleep, Karyn Lovegrove Gallery,
Los Angeles
2001
Local +/- General, Roslyn Oxley9 Gallery,
Sydney
2000
Don't Even Ask, Roslyn Oxley9 Gallery, Sydney
Malice in Blunderland, Galleri Tommy Lund,
Copenhagen
1999
International Style, Roslyn Oxley9 Gallery,
Sydney
International Style, Santa Monica Museum of Art,
Los Angeles
1998
Lockout, CBD, Sydney
Cellar, First Floor, Melbourne
1997
something more, Teststrip, Auckland
now and then, Govett-Brewster Art Gallery,
New Plymouth, New Zealand
Strip, Karyn Lovegrove Gallery, Melbourne
1996
the expanded field (with Danius Kesminas and
Anna Nervegna), 200 Gertrude St, Melbourne
been there, artspace, Sydney
1995
The Heights, Karyn Lovegrove Gallery,
Melbourne
1994
Cul-de-sac, 200 Gertrude Street, Melbourne
Door Door, Room 52, Regents Court Hotel,
Sydney

Selected Group Exhibitions

2004
Archetypes, Charles H. Scott Gallery, Vancouver

2005
Face Up, Hamburger Bahnhof, Berlin
Come In, Govett-Brewster Art Gallery,
New Plymouth, New Zealand
Architectural Allusions, Gimpel Fils, London, UK
Twilight, Gimpel Fils, London, UK
*Salon des Refuses, Progetti di Public Art Mai
Realizzati*, Fondazione Bevilacqua La Masa,
Venice, Italy
2002
Fieldwork: Australian Art 1968-2002, National
Gallery of Victoria Australia, Melbourne
The Heimlich Unheimlich, RMIT University
Gallery, Melbourne
People Places and Ideas, Monash University
Museum of Art, Melbourne
Bittersweet, Art Gallery of New South Wales,
Sydney
Nocturne, Mornington Regional Art Gallery,
Victoria, Australia
Gulliver's Travels, CAST Gallery, Hobart,
Australia
2001
Feature, Govett-Brewster Art Gallery, New
Plymouth, New Zealand
The (Ideal) Home Show, Gimpel Fils, London,
2000
Longevity, Ian Potter Museum of Art, Melbourne
The Retrieved Object, Linden Gallery, Melbourne
Rent, Overgaden, Copenhagen and Australian
Centre for Contemporary Art, Melbourne
August 26, Elastic, Sydney
*Slave Planos: The Compromised Economy of
Desire and Fear*, Melbourne
Facsimile, Plimsol Gallery, Hobart, Tasmania
1999
Live Acts Chunky Move @ Revolver, Melbourne,
Signs of Life, Melbourne International Biennial,
Melbourne
Facsimile, LAC Gallery, Caracas, Venezuela
The Queen is Dead, Stills Gallery, Edinburgh
1998
Everybody Knows, Care of Space d'arte
contemporanea and gallery Openspace Milan
*Strolling: the art of arcades, boulevards, barri-
cades, publicity*, Museum of Modern Art at
Heide, Melbourne
Every Other Day, Roslyn Oxley 9 Gallery, Sydney
Snapshot, First Floor, Melbourne
Proscenium, (curated by Simon Rees), Arspace,
Auckland
Rough Trade, Plimsol Gallery Centre For the
Arts, Hobart, Tasmania
1997
Rough Trade, The Tanks, Cairns
Sepplet Contemporary Art Award, Museum of
Contemporary Art, Sydney

Power Corruption and Lies, IMA, Brisbane
World Speak Dumb, Karyn Lovegrove Gallery,
Melbourne
1997 Art <=> Advertising, Robert
Lindsay Gallery, Melbourne

Selected Bibliography

2005
*Callum Morton: More Talk about Buildings and
Mood*, exhibition catalogue, Museum of
Contemporary Art, Sydney
Edward Colless, 'Callum Morton: Interior
World', *Australian Art Collector* no. 25, Sydney
pp 46-49
Stuart Koop, 'Groundhog Day', *Habitat*,
Exhibition catalogue, National Gallery of
Victoria, Australia, Melbourne
Andrew Mackenzie, 'Messing with Mies',
Broadsheet no. 54, Adelaide pp 24-25
Daniel Palmer, 'Callum Morton', *Frieze* no. 72,
London p. 106
2002
Nick Hubicki, 'Conning Icons', *Architectural
Review*, Australia, Spring pp 20-21
2001
Stuart Koop, 'International Style',
Monument no. 41, Sydney pp 94-97
1999
Mixed Business: The Work of Callum Morton,
exhibition catalogue, Santa Monica Museum
of Art, Los Angeles
Karen Burns, 'Urban Unease: The Work of
Callum Morton' (unpublished), Melbourne
Max Delaney, 'Raising the Dead: An Interview
with Callum Morton', *Like Art Magazine* no. 10,
Melbourne pp 20-25
Juliana Engberg (ed.), *Signs of Life*, Melbourne
International Biennial, exhibition catalogue,
Melbourne
1997
Giovanni Intra, *Now and Then*, exhibition
catalogue, Govett-Brewster Art Gallery,
New Plymouth, New Zealand
Stuart Koop, 'Three Quarter Time: Interview
with Callum Morton', Seppelt Contemporary
Art Award, exhibition catalogue, Museum of
Contemporary Art, Sydney
1995
Max Delaney, 'Callum Morton: Belvedere',
Australian Perspecta 95 exhibition catalogue,
Art Gallery of New South Wales, Sydney
Stuart Koop, 'Real Model World', *Art & Text*
no. 52, Sydney p. 56-58

Prizes
Seppelt Contemporary Art Award
Monash University Inaugural Art Awards, 1995

Elsbeth Pratt

Education

1981-84
M.F.A., University of British Columbia,
Department of Fine Arts
1977-81
B.F.A. (Honours), University of Manitoba,
School of Art
1974-76
B.A., Major in Political Science,
University of Manitoba, Faculty of Arts
1975
Sydney University, Australia, Faculty of Arts
1971
University of Manitoba, Faculty of Art

Solo Exhibitions

2002
Artspeak, Vancouver
1992
Southern Alberta Art Gallery, Lethbridge,
Alberta
1991
YYZ Gallery, Toronto, Ontario
1985
Contemporary Art Gallery, Vancouver
1984
MacPherson Gallery University of Victoria,
Victoria
Hall Sculpture, Or Gallery, Vancouver

Group Exhibitions

2004
Architypes, Charles H. Scott Gallery, Vancouver
2005
Draucing on Architecture, Atelier Gallery,
Vancouver
2002
Glyptomania, Bartlett Exhibition and
Performance Space, Vancouver
1998-1999
weak thought, Vancouver Art Gallery,
Vancouver
1997
Vancouver Perspective, Taipei Fine Arts
Museum, Taipei, Taiwan
1996
Vancouver Perspective, Yokohama Civic Art
Gallery, Yokohama, Japan
1996
*Contingent: Eva Hesse, Elspeth Pratt, Martha
Townsend*, Dunlop Art Gallery, Regina,
Saskatchewan
1995
*Contingent: Eva Hesse, Elspeth Pratt, Martha
Townsend*, Mount Saint Vincent University Art
Gallery, Halifax, Nova Scotia

Awards

2002
Canada Council Creation/Production Grant
(1987, 1995, 1997, 2001)
1999
British Columbia Project Assistance Grant
(1992)
1996
Canada Council Travel Grant (1991)
1995
VIVA Foundation Award
1992
Canada Council Short-Term Grant
1985
Summer University Graduate Fellowship,
University of British Columbia
1982-85
British Columbia Cultural Fund Scholarship

Selected Bibliography

Reviews

Robin Laurence, "Rev. of Drawing on
Architecture", *The Georgia Straight*, 25
September 2005
Christopher Brayshaw, "Rev. of Glyptomania",
The Georgia Straight, 15 August 2002
Robin Laurence, "Rev. of Doubt", *Canadian Art*
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Robin Laurence, "Rev. of Doubt", *The Georgia
Straight*, 28 February 2002
Sarah Milroy, "Rev. of weak thought",
The Globe and Mail, 16 January 1999
Angela Jeffs, "Rev. of Vancouver Perspective",
The Japan Times, 10 November 1996
Greg Beatty, "Rev. of Contingent," *Espace*,
summer 1996

Books & Catalogues

Lisa Robertson, *Occasional Work and Seven
Walks from the Office for Soft Architecture*,
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Soft Architecture*, Artspeak, Vancouver, 2002
weak thought, Exhibition Catalogue, Vancouver,
2000
Vancouver Perspective, Exhibition Catalogue,
Yokohama, Japan, 1996 and Taipei 1997
Ingrid Jenkner, *Contingent*, Exhibition
Catalogue, Mount Saint Vincent University
Art Gallery, Halifax, 1996
Artropolis, Exhibition Catalogue, Vancouver,
1995
Barbara Burkhardt, *Exhibition Essay*, Southern
Alberta Art Gallery, Lethbridge, Alberta, 1992
Standard Stoppages, Exhibition Catalogue,
Cathedral Place, Vancouver, 1992

Ingrid Jenkner and Greg Bellerby,
Material Remains, Exhibition Catalogue,
Charles H. Scott Gallery, Vancouver, and
McDonald Stewart Art Centre, Guelph, 1990
Robert Linsley, *Architettura: Astrazione*,
Exhibition Catalogue, Sala 1, Rome, 1988
Artropolis, Exhibition Catalogue, Vancouver,
1987
Helga Pakasaar and Keith Wallace, *Broken
Muse*, Exhibition Catalogue, Vancouver Art
Gallery, Vancouver, 1986
Nicholas Tuele and Liane Davidson, *Art in
Victoria 1960-1986*, Exhibition Catalogue, Art
Gallery of Greater Victoria, 1986
October Show, Exhibition Catalogue,
Vancouver, British Columbia, 1985

Renée Van Halm

Born Holland; Canadian citizen

Education

Vancouver School of Art, Honours Diploma
Concordia University, Montreal,
Master of Fine Arts

Selected Solo Exhibitions

2005
Dream Home, Kamloops Art Gallery, Kamloops,
Canada
2002
Dream Home, Southern Alberta Art Gallery,
Lethbridge, Canada
Dream Home, Contemporary Art Gallery,
Vancouver
Out-takes & Taste, Equinox Gallery, Vancouver
2001
Robert Birch Gallery, Toronto
2000
Closed Set, Equinox Gallery, Vancouver
1985-1997
SL Simpson Gallery, Toronto
1994
Anonymous Volumes, Oakville Galleries,
Oakville, Canada
1987
Display: A Temptation to Follow, Toronto
Sculpture Garden, Toronto
1986
L'eau à la bouche, Art Gallery of Greater
Victoria, Victoria, Canada
1984
The Confusing Elements of Passion and Power,
La Chambre Blanche, Quebec City
Recent Work, 49th Parallel, New York City
1985
Anticipating, Institute for Art and Urban
Resources, P. S. 1, New York City
Voor Gerrit/Healing, KAAI, Kingston, Canada
Recent Work, Art Gallery of Peterborough,
Peterborough, Canada
1982
Voor Gerrit/Healing, University of Lethbridge,
Lethbridge, Canada
1980
Interior Projections, Mercer Union, Toronto

Selected Group Exhibitions

2004
Architypes, Charles H. Scott Gallery, Vancouver
2001
Sculpture, Equinox Gallery, Vancouver

1999-2000
Recollect, Vancouver Art Gallery, Vancouver
1998
weak thought, Vancouver Art Gallery,
Vancouver
1997
Work Site, Art Gallery of Ontario, Toronto, ON
Vancouver Perspectives, Taipei Fine Arts
Museum, Taipei
Vancouver Perspectives, Yokohama Citizens'
Gallery, Yokohama, Japan
1996
*Interventions: Anne Ramsden and Renée Van
Halm*, Burnaby Art Gallery, Burnaby, Canada
1995
Survivors in Search of a Voice, various venues
incl. Royal Ontario Museum, Toronto

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intersect', *Vancouver Sun*, April 20, 2002
Laurence, Robin, 'A Matter of Taste', *The
Georgia Straight*, April 4, 2002
Milroy, Sarah, Review, *The Globe and Mail*,
Toronto, ON, May, 2001
Dault Gary Michael, Review, *The Globe and
Mail*, Toronto, ON, May, 2001
Newlands, Anne, *Canadian Art: From Its
Beginnings to 2000*, Firefly Books, 2000
Thom, Ian, *ArtBC: Masterworks from British
Columbia*, Douglas and McIntyre, 2000
Laurence, Robin, 'Review: Bed Check',
Canadian Art, Toronto, ON, Spring 2001
Scott, Michael, 'Review: Rooms Full of Dreams',
Vancouver Sun, Vancouver, BC, October 2000
Grenville, Bruce & Arnold, Grant et al, *weak
thought*, Vancouver Art Gallery, Vancouver, BC
Miller, Earl, Review, *Parachute* 91, Montréal,
QC, Summer 1998
Dault, Gary Michael, 'Review: Cabinet
Decisions', *Canadian Architect*, Toronto, ON,
1997
Preece, Robert, Review, *Asia Art News*,
Hong Kong, Fall 1997
Brackett, Donald, 'Painterly Inclinations',
Financial Post, Toronto, ON September 15, 1997
Jeffs, Angela, Review, 'Sister artists from sister
city offer 12 perspectives', *Japan Times*,
November 10, 1996
Bellerby, Greg, *Vancouver Perspectives*,
Yokohama, Citizens' Gallery, Yokohama, Japan,
1996
Lawrence, Robin, Review, *Vancouver Sun*,
Vancouver, BC, February 6, 1996

Various, Residence, *La Chambre Blanche*,
Québec, QC, 1996
Girling, Oliver, 'Review: Emily Carr uptown',
Eye, Toronto, ON, March 25, 1996
Henry, Karen & Robertson, Lisa, *Interventions*,
Burnaby Art Gallery, 1996
Johnstone, Lesley & Bradley, Jessica, 'Sight
Lines: Reading Canadian Contemporary Art',
Artexte, Montreal, QC, 1994

Awards & Grants

Canada Council A Grant 1991, 1994, 2001
Canada Council B Grant 1981, 1982, 1984,
1985, 1987
Canada Council Paris Studio 1989
Canada Council Travel Grant 1979
Canada Council Short Term Grant 1977, 1978
Aide aux Expositions, Ministère des affaires
culturelles, Québec 1977, 1978
Ontario Arts Council Grant 1984, 1986

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-Greg Bellerby

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