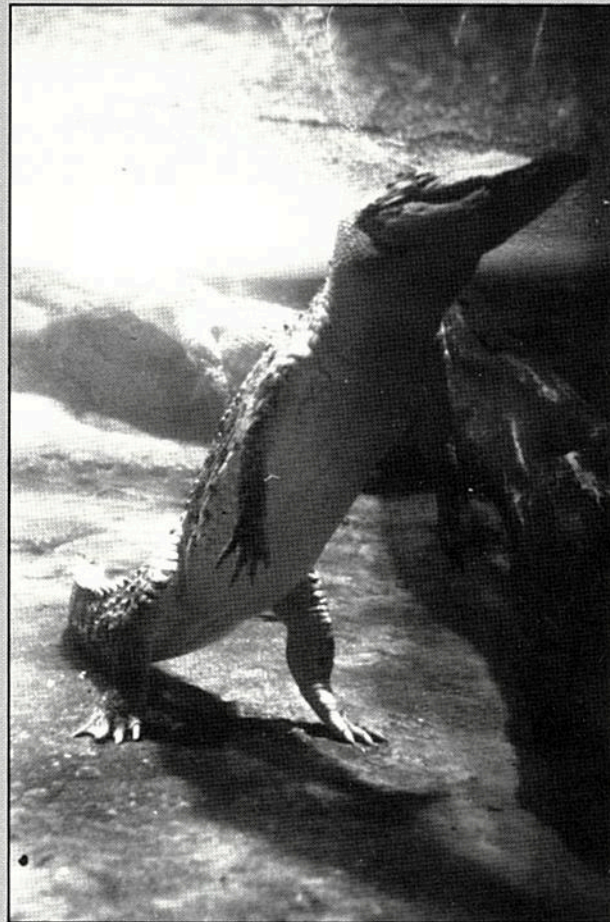


Mars $\text{\textcircled{♂}}$

& Venus $\text{\textcircled{♀}}$

**& the Thing Which is Bigger
Than Both of Us**

ADRIAN HALL



ADRIAN HALL

**Mars & Venus
& the Thing Which is Bigger
Than Both of Us**

26th August - 23rd September 1989

Ivan Dougherty Gallery

and concurrently at **The Orchard Gallery**
'Derry, Northern Ireland

We must take literally what vision teaches us, namely that through it we come in contact with the sun and the stars, that we are everywhere all at once, that even our power to imagine ourselves elsewhere...borrows from vision and employs means we owe to it. Vision alone makes us learn that beings that are different, 'exterior', foreign to one another, are yet absolutely together, are 'simultaneity'; this is a mystery psychologists handle the way a child handles explosives.

Maurice Merleau-Ponty, *The Primacy of Perception*, p.187, Northwestern University Press, Evanston, Illinois, U.S.A., 1964.

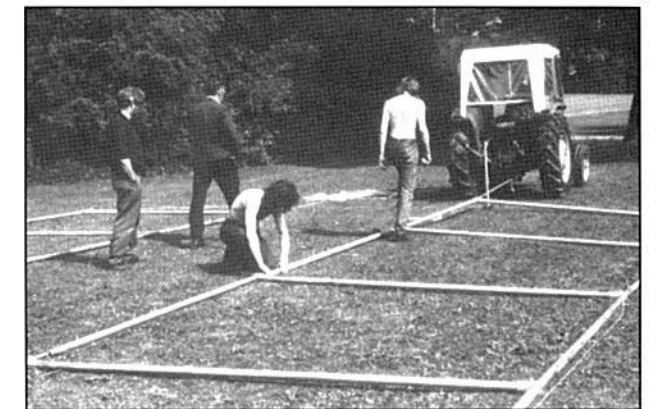
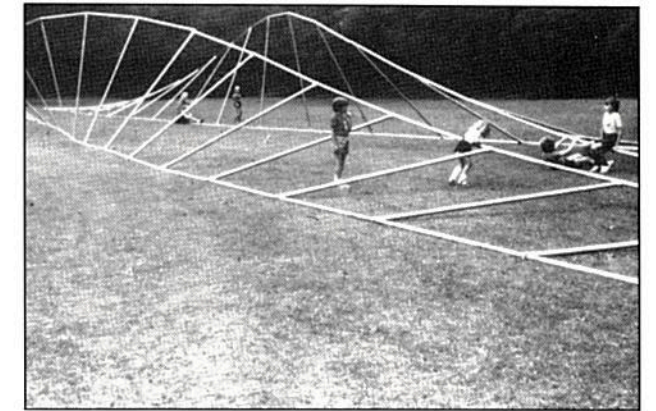


This exhibition is dedicated with respect to the memory of the late YASUKO ARAI of the INDEPENDENT GALLERY, TOKYO

Bicycle Rompered 1971
bicycle, hardware, drawing materials 4m x 5m x 2m
Huntersmoon, Belfast, N.I.



Slow Rise - Avenue 1975
rented alloy scaffolding, steel cable 3m x 3m x 60m
Merrion Square, Dublin, Eire



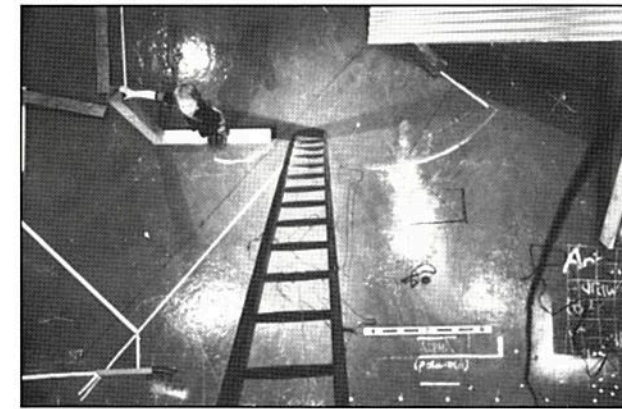
DINOSAUR NOTES

Bugle call, wind blurred, caught in the throat of distance. Scattered staccattos of brass. Not close and yellow but dull ochre, distanced streaks of verdigris just starting to show - an amber flicker in the greying blue of sky. Memories straining forced the recognition of turf thuds, precipitating a jangling of half heard harness. Punctuation was marked by the clash of lances. Short shivering sounds which splintered into nothing against the tight tinkling of tasselled bridles. A gruffly barked command took charge

Arena - 5 Days - 5 Drawings - 4 Cameras 1978
found materials, drawing and photo equipment 5m x 12m x 8m
Project Gallery, Dublin, Eire



Sculptograms Nos 2 & 3 from Arena 1978
colour cibachrome, framed in steel under glass 1.22m x 1.83m
Project Gallery, Dublin, Eire



and rhythmic percussive drone-beats shook down the leaves.

Seal barks of shrill brass marked a time of silence broken by a rattle of snares. Fifes cut the soundwaves. Muskets popped or rattled, to settle against a surge of mixed instrumental voices bouncing out a triumphant marchable seamen's hornpipe. Patriotism rose in the gullet through the mixed rhythms shocking through thick boot soles. Necks stiffened, tendons, muscles, backs, cracked against squeaking black leather Sam Browns.

Even the dead were moved, leering over the epaulettes, skull grins poised for vengeance, and black clouds piled up around the circumference dimming the twilight more. Skin crawling into parched and hoary folds, his corneas filmed under fresh mucus too fat to slide away under translucent eyelids which ran vertically from each side of the escarpments to form his extended brow-line. Above his nostrils, crescent-shaped orifices steamed with faint wisps of sharp sniffed breath. Ephedrine caused an acrid sweat to form from confused and shivering pores. He felt infinitely threatened. Globbs of sticky rain fell.

Double Entendre 1980 (detail)
industrial shelving, 2 projected images, 6 bales of straw, 2 separate
amplified soundtracks 3m x 10m x 9m
I. C. A., Sydney, Australia



Soldiering finished - he reclined. Not too comfortably so that he forgot how he was. Likewise his mind ranged, bat bouncing high frequency waves, imagination cross patching the entire space with an electric cobweb; he thought of how he was.

Now anxiety pressed forward like a secret waft of lunchtime's raw onion. He blinked and his eyelids singed. He swam in his mind through a swamp then was lit into radiant pasture easing softly onto a soft shore with limpid waters. He quested forth with this image sensualizing vividly: the breeze, the salt



Dinosaur Drawing 1979
Mixed media drawing on photo-mural paper 1.8m x 1.2m

pungent scents the warm to cool on wet skin, the shift of gravity sending quiver waves of balance throughout his body, as his crinkled cramping tarsals wrested subtle stability from the shifting sand.

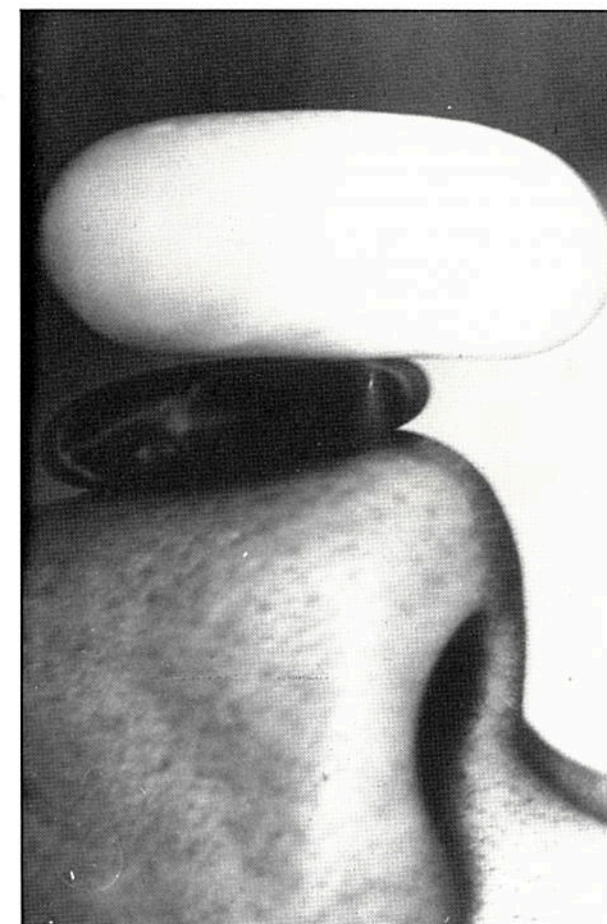
He blinked and swallowed and the sour dry yogurt breath taste reminded him of more tobacco and more brief doses of pleasant euphoria. Euphoria now was his total quest. The sudden waft of perspective and the nerves responding in a conditioned balancing act. The diagonal perceived as a warp of existence The brains behind the perpendicular within the perceived image. There lay in wait the ice cold logic

Impression Sunrise 1981 (details)
 3 projected images, 2 separate sound tracks, potted palm, light boxes
 4m x 20m x 10m
 George Paton Gallery, Melbourne, Australia

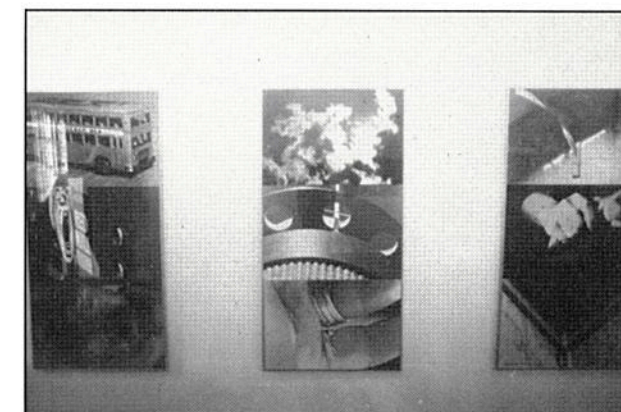


of his being - a truce with 'understanding' became a goal and more than that, to rise above the deep desire.

Noticeably (to his more languid new habits) he became aware of hitherto too-rapid-to-identify during the usual pattern of things: things and feet. Claws and knees came under similar scrutiny - common novelty observed with novel logic. He chuckled in the pit of his stomach at the thought of such Holmesian notions, and with this thought came a wash of sympathy for the insanitary habits of those times, such



Sculptogram - Triplets Nos 3, 4 & 5 1981 (and details)
 Type B images, framed in steel under glass 1.5m x .76m
 IMA, Brisbane, Australia



'SCULPTOGRAM TRIPLETS, NOS. 1-9'
 CATALOGUE NOTE

Images for this present series were taken from personal slide files after being accrued over several years from diverse places. None of the slides were taken with any specific notion of art or product, but simply out of curiosity, or as a memory aid, or morbid documentation, out of irritation at time passing, or as an act of concrete silliness. The present idea of using them in this way and the editing, conjoining, printing, etc., occurred well after the fact with some continuing wonderment.

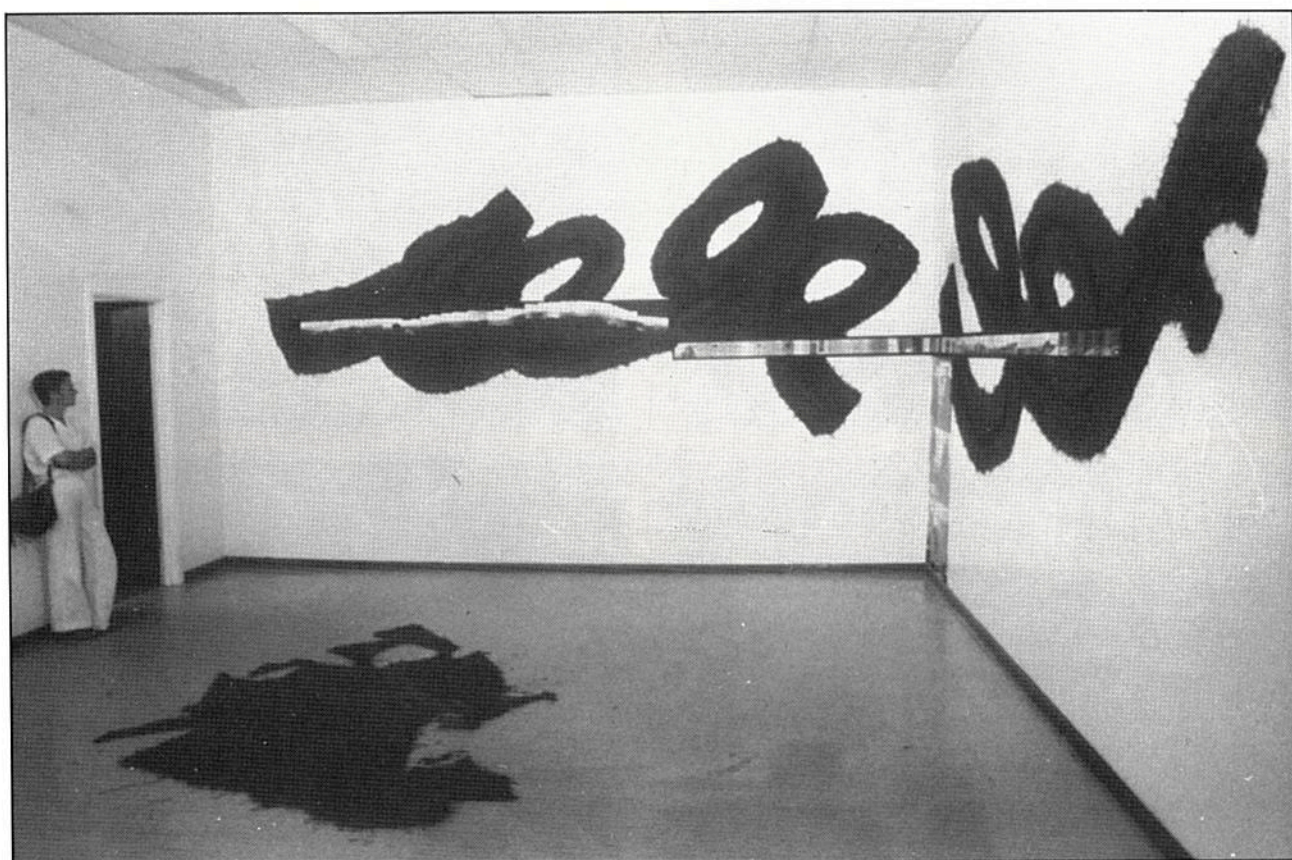
as he could imagine. Why he could not understand such simple thoughts, eluded him time after time. He could of course begin to comprehend, but the mechanics of a watch, nor the love of the same, could not equate with the grace of a dancer...this he knew.

For a while he thought of analogies to music, not in a transcribed, notated, nor emotively diagramised manner. But in the sense of intangible structure, coolly made manifest according to mysterious rules which seemed at times to teeter inexplicably on whimsy. Or perverse bad manners which had noth-

'IN STATIC PURSUIT OF LANDSCAPE', CATALOGUE NOTE

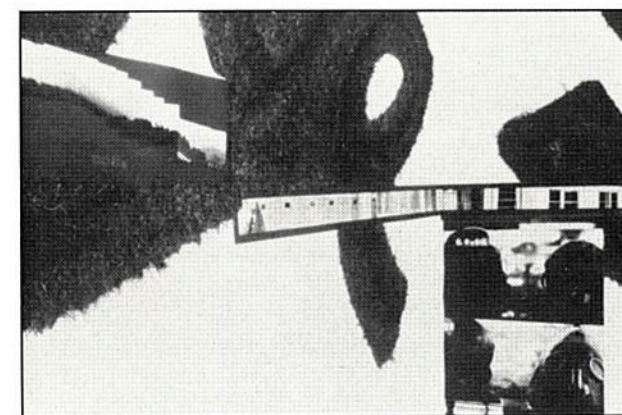
As a theme 'landscape' is a bifurcated curiosity. The art-historical tradition either celebrates the awful romance of nature (Turner) or attempts rivalry, usually at the request of a client, by celebrating urban triumph (Caneletto). Both through the vista of panorama in agoraphobic demonstration of either our fragile mutability (alive/dead), or deific power (I.T.T.).

Landscape with Figures 1981
Type B prints, raffia grass, paint, graphite, text 2m x 5m x 5m
University of Tasmania, Hobart, Australia



In contemporary terms the catastrophe of human triumph is screamingly evident, as is the questionability of monumental urban vanities which settle, in the light of enjoyable absurdity or in the benign goodwill of nostalgia, becoming approachable by reason of weathering and time. (Game, Set, Match). Our calloused urban existences preclude an innocent relationship with wildness. We go **out** to experience, to taste, or nibble, or sniff, and then **come back**, further sententious nostalgia. After television and four-wheel-drive there is no innocence. We carry, and carry on our other (multi-cultural) traditions: of colonization, of plunder, of crude assertion.

But **how** we experience, sense, recognise the space about us through our own bilateral symmetry, (generally perpendicular - life is a constant battle against gravity), this is significant-real, true and constant, and might maintain an innocence: the **realisation** of the perpetual panorama about ourselves. The rangy stranger sitting with his back against the bar wall knows and fears the full circle. We urban paranoids know very well. Bound within our suits of thickskinned flesh, goggling out, tottering corporeal lighthouse forms, rudely receptive non-emitters. Only the detritus of our frustration sometimes illuminates, through the half-formed questions of our mutual predicament.



Landscape with Figures 1981 (detail)

ing to do with the good manners of taste and dictums but merely satisfaction of the pleasuring demands of the self. It was in its honest ardour not merely necessary - beyond urgency but in its thorough autonomy of desire and desperation quite literally beyond any government. Of the self or of the situation.

He considered it almost improper to recognise the 'niceties'. But chose to ignore them, wanting nothing so much as an immediate contact unsullied or un-polluted by protocol or etiquette. Some elements of

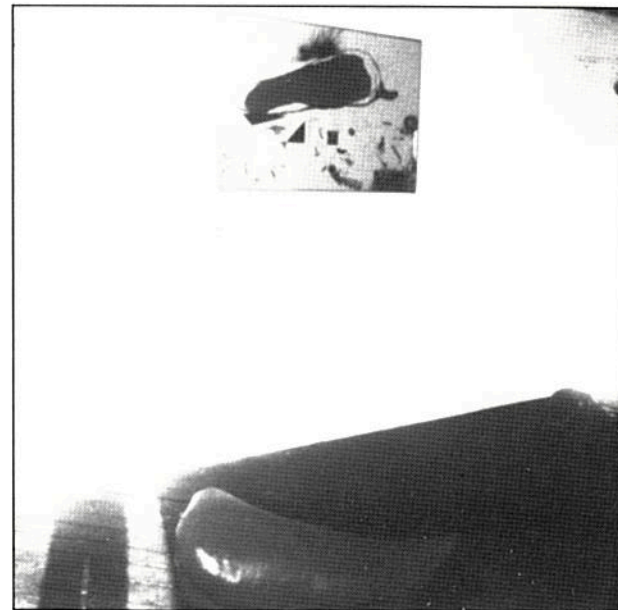
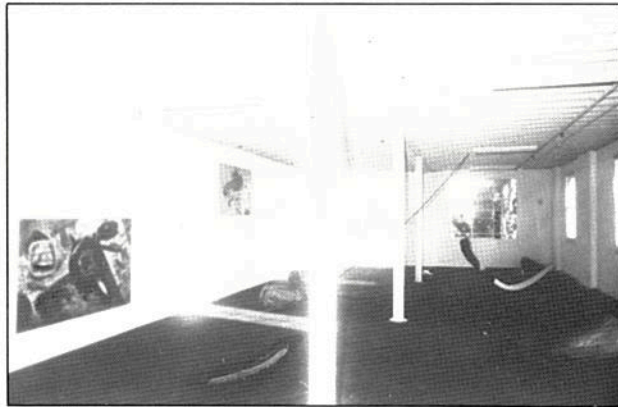
protocol remained however. They were cunningly selected. These devices were seen as expedients towards the disturbing rapport he considered the highest of his ambitions. He wanted an insidious subversion to take place in the layers of the perceptual mechanisms, taking place over a span of time, like splinters working through a wound. Slim slivers of shrapnel surfacing in a transforming landscape of realisation.

And if one chose to use one convention over another, towards this end, it was no more than a decision

PARTICLES OF STUPIDITY, FRAGMENTS OF WISDOM, THE POWER OF HAEMOGLOBIN: A COLLATION

How?/What? By means of real **stuff**. Put together. Not to dazzle in the means, for **craft** is only important insofar as it does not intrude upon the recognition of the whole. It facilitates perceiving, and qualifies content. And the **particularity** of the means, is the solid bridge from the uncertain world of speculation and emotion to the 'real' world, and in particular pays tribute to the ordinary, efficient, magic daily enacted by the artisan, the tradesperson. This 'means' locates it firmly in a non-mysterious **public area**.

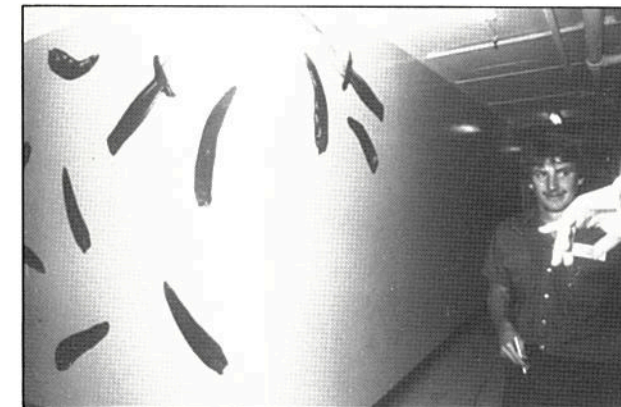
Travellers Tales 1983 (detail)
cibachrome print, mixed media drawing, steel frames with glass, steel bar, creosoted timber, large fibreglass chilli peppers 3m x 18m x 8m
Yuill/Crowley, Sydney, Australia



*of circumstance. Of the necessary moving toward the impossible. And already there was a propriety of behaviour towards - a frame say, which could be used at will. The frame per se, delineated. It set up a range of expectations in the viewer. The personal angle of vision ensured, together with the needs of focus, that one could already control their physical proximity. Enticement could be practised, or intimidation, or seduction, and in those micro moments of engagement, the burrs of perplexity and challenge were released. There were however many alternatives, and 'the frame' might well be any chosen **Arena** within the real world.*

What?/How? The stuff. Ordered and irrational parked in the used car lots (arenas) of the 'real' world - waiting in ignorance and innocence for a driver. Waiting for contact, waiting for ignition, waiting for that spark, to jump the gap between charged experience and primed, fortuitously, conductive matter. The motion, the moving, the being-moved, takes place **behind** the eye of the beholder. The 'magic', the transformation, the re-assembly of jotted recognitions and the enhancement of our brutally disordered learnings/experiencings, becomes the 'art'. It is a dynamic, an engagement at many levels at several speeds. The richness, (the extreme half-life of 'great' art) comes from the slow unfolding of new revelations in counterpoint to the more rapid stimulation, provocation, seduction (and their constant re-iteration) of those first moments. '**Content**' is established in time, nothing, particularly art, is as it seems.

Red Alert 1983 (detail)
photo-imagery on yellow painted wall 3m x 3m x 10m
Yuill/Crowley, Sydney, Australia

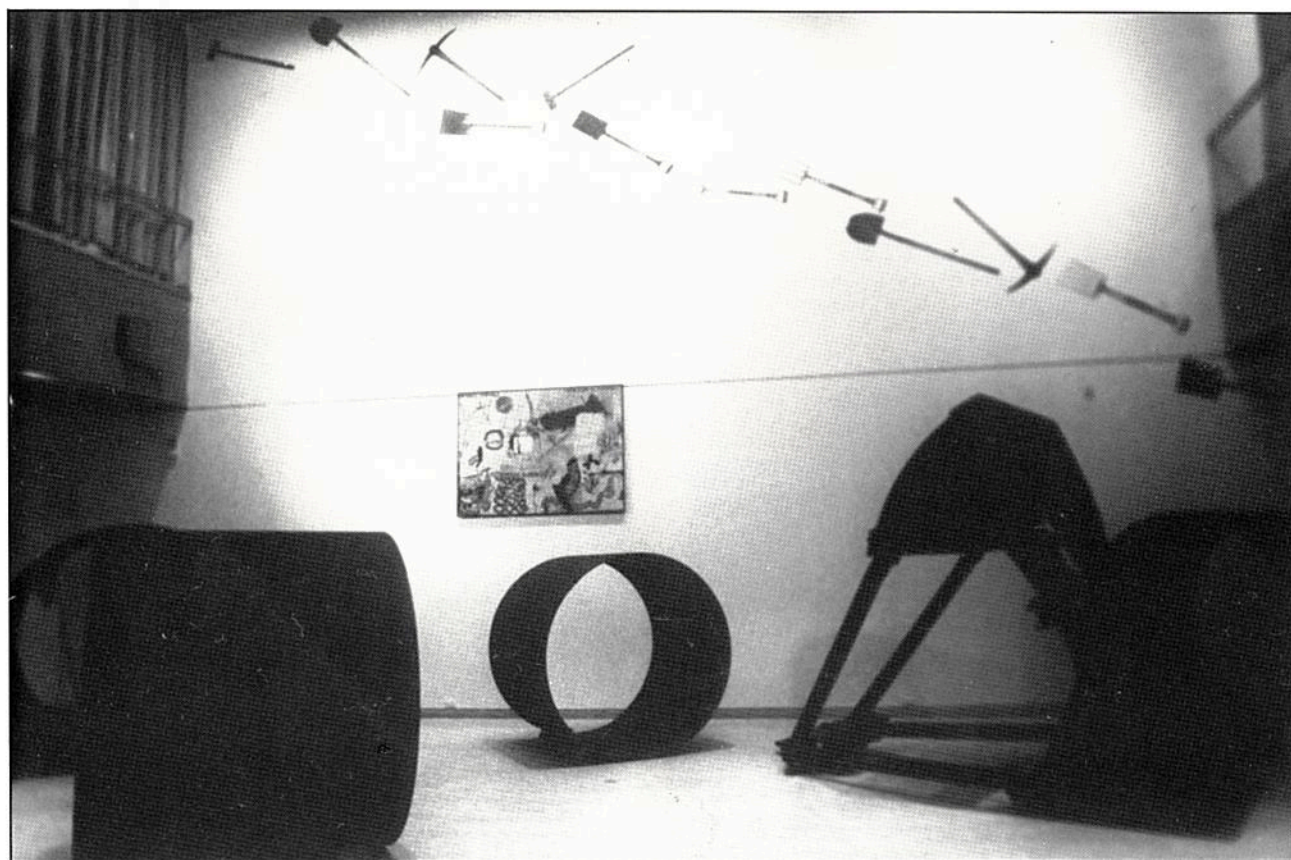


A reverence for what he could ascertain as 'true' intellectuals, and conversely his despising of secure gymnasts hermetically refining their arrogance and cynicism behind flimsily pretentious posturings, (inadequately cobbled barricades of code) - was modulated by something he called (to himself) 'the worry quotient'. This generously enough called into significance ascertained experience and as far as possible, palpable intellectual potential, then related to 'that which had been demonstrated'. Critical factors in this largely intuited evaluation were deeds, expressed thoughts, and discerned emotions. In a paradoxical fashion, everyone started off equally guilty and equally innocent. Points were also

Why?/Why not? In an uncertain world, at a most uncertain moment where the techno-psycho skills of our time run wild, unmoderated by a secure morality: where more pleasure, freedom, experience, comfort, health, longevity, is available quicker, cheaper, easier, than ever, and the distances between our perceptions and our intellect, and between those who have, and those who have not increases exponentially, where more must mean less:- **this necessarily humble pursuit** is critical - vital - to establishing a 'mean' of humanness. It must function within 'society', dare to conjure with uncertainty in order to reassess values. To function in the gap between experiencing and knowing, to mediate between perceiving and thinking and allow us to glimpse of ourselves in a cold mirror to instance our complicity, our guilt, our stupidity, and our strengths.

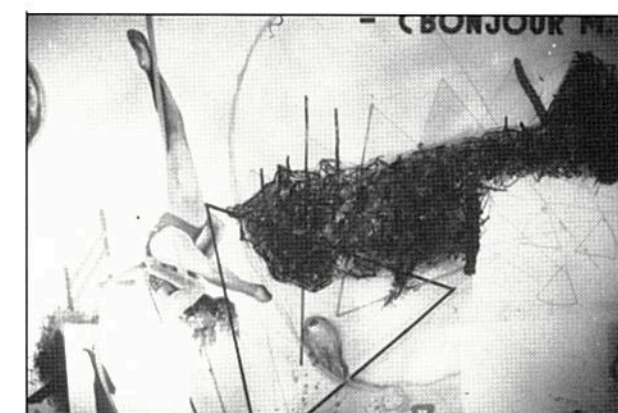
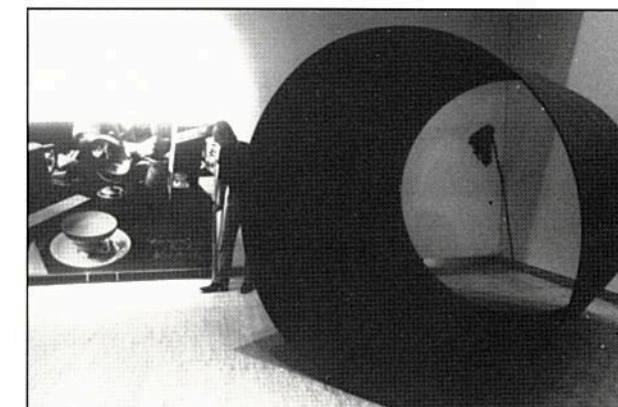
"Art making is a distinctly human category - dogs don't do it."

Entente Cordiale - Bonjour M. Courbet 1983
9.5m x 12m x 5m



awarded for effort. The arena he designated as 'the real world'. Crowsfeet, callouses, scars and blood-stains were all signs of engagement in the real world. Of course he liked to think that his own self-observed passage through time (or was he merely stationary and breezed upon by time itself?); was not immune from this severe criticism, but rather took the brunt of each new crude questioning. Certainly, he very self consciously exercised a brutal scepticism over his own workings. A fact which disallowed much from ever being seen outside, by insisting that everything HAD to survive (or not), be tested in the real world.

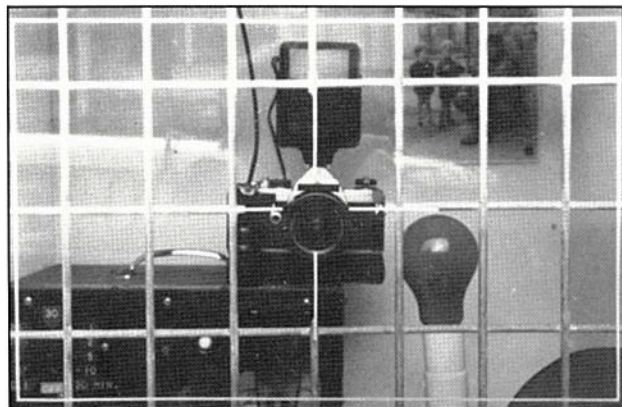
- i) **Conditioned Reflex**
cibachrome print, under glass, framed in steel 1.5m x 2.28m
- ii) **Anticipation & Restraint**
5 x 1.83m diameter steel pipes, wood chocks
- iii) **Blood & Sweat, Sperm & Mucus**
mixed media drawings under glass 1.22m x 1.83m framed in steel, with 24 x 1.83m photo silhouettes applied to wall
Perspecta '83, Art Gallery of New South Wales, Sydney, Australia



The real world too, by design and accident, became entangled frequently in even the most arcane works. He relished its presence. He relished the manual labour needed, drawing on trade skills learned on the building site in even the most theoretically devised construct. The very manner in which he held a hammer he considered 'content', for its efficacy might be 'read' in its result. And his electrical wiring, and layout were a source of great pride, for they were in part dialogue with his father, whose gruff tutelage was responsible for much too that could not be seen, and whose impatience at his stupidity was caused by refusing to notice the severe hindrance of the claws and sweeping tail which continually

'CONTINUUM' CATALOGUE NOTE

Originating in the surveillance routines of Northern Ireland, this work is the second version and makes a third jump from the everyday life of Sydney to that of Tokyo. It insists on the consideration of a series of dualisms: art-object and audience, context and content, viewer and viewed, subject and object and so on. While toying with inversions of all these, it insinuates - even while offering the gentle irony of 'tourism' and 'souvenir' as a sweetmeat; that everything is not as it seems, and that even the most benign of those structures forming the status quo, must necessarily be continually re-appraised by the artist, in a form of existentialism which enjoys within its recognition of anarchic responsibility, a glowing core of delight in the universality of the human spirit.



Targets - '72 - '82 1982
intervalometer, 35mm camera, rubber bullets, plastic toys, steel grid,
mirror, photo-image 0.50m x 0.50m x 0.50m
Avago, Paddington, Sydney, Australia

demolished each new construction. The closest recognition which was made ever - was to suggest that he possessed the "eye of a rocking-horse", when once again he failed to establish a true horizontal. This was true enough in a way, for both beasts needed to synthesize depth vision by moving their heads from side to side, and this small distinction made hurried spatial estimates difficult. After a misjudgement caused another scaly bash upon his aristocratic nasal prow the clatter of loose scales sometimes deafened him.



Targets - '83 1983 (detail)
intervalometer, 35mm camera etc., mixed media drawing, steel grid
2.5m x 5m x 4m
Independent Gallery, Tokyo, Japan



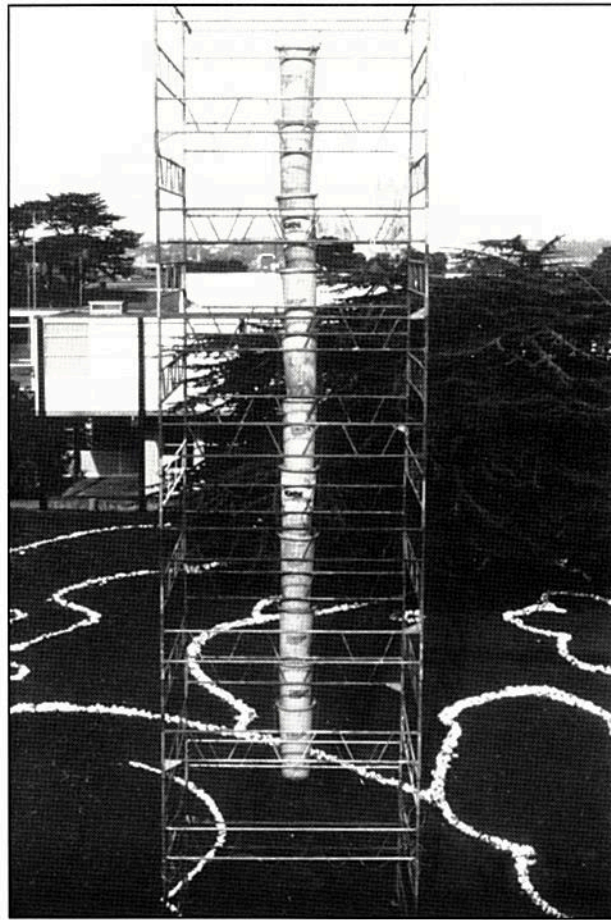
The bony protruberant cranium he liked to rasp though, against convenient door lintels, or he was wont to occasionally dally, sniffing gum trees (thinking of California) and rub against the fragrant bark. Tearing last years growth with the scaly crest at the centre of this cranial protrusion he was guiltily sensitive to intruders and cherished in an almost sexual way, the privacy of this act.

Mysteriously, for he genuinely expected it not to be noticed, he was extremely conscious of his skin. A thick leathery hide, wart and carbuncled, it stretched and sagged about him, a chart of his own 'prog-

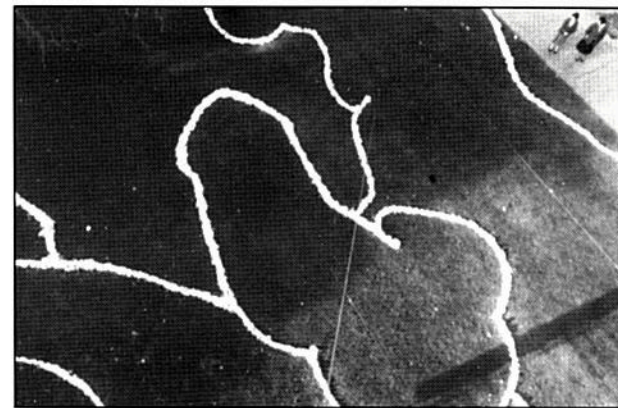
'SCULPTORS AT WORK' CATALOGUE NOTE

Sculptural works in 'real situations' beg many questions and there are many aspects of the problem to be considered. The site itself is the start - its scale, its feeling, the sense of its space. In addition to the physical space, the special feeling needs to be underscored with a sense of appropriateness in terms of an understanding or a hazarded interpretation of the social and human context of the place. Here to be considered is the ambiance of the potential audience or participants.

Sculpture through its inherent, physical state, or its tradition of three dimensionality has always involved a confrontation between audience and the thing itself - even on a simple architectural level of scale (dwarfing or being dwarfed by) but further than this, in extending the content and questions of content through specific materials for instance, to allow more complex issues of meaning to intrude, then the possibility of interaction becomes richer and a layering of meaning might unfold in time. This element of 'time' incidentally might simply relate directly to the actual time it takes to walk round, walk through,



Slow Burn - Eye Rise 1986
8 tonnes of flint, 16m scaffold tower, 0.9m x 1.83m diameter cable reels,
steel cable, barbed wire 16m x 30m x 40m
Canterbury, U.K.



ress', the scars on the webs between his claws telling everything to the addressed conscience of his own clumsy survival. Broken teeth and a scarred visage were private tales of aborted adventures into the unknown and informed few of the true fears he had known and still faced in the arena. He traded these signs with others in visual exchanges, glance for glance admitting nothing and telling all. The soft velvet of his belly covering he used, in vain explorings as currency of sensorial experience. As with that of his inner thighs.

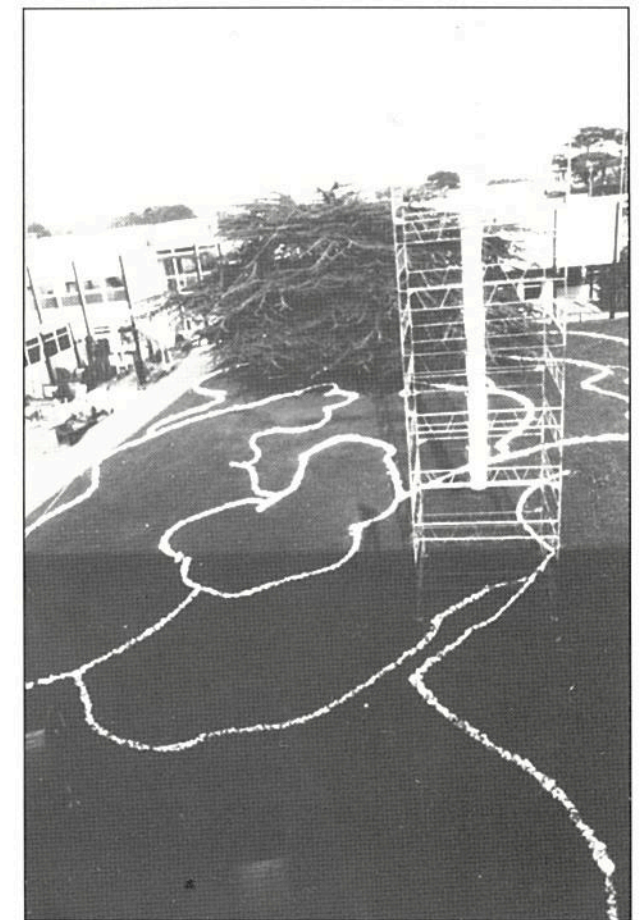
or walk by this 'appropriately-charged-space'. Because the complexities and particularities of our own experiences and understandings are so diverse, we can take little for granted, and the difficulty of 'touching' other persons, in their own terms, becomes at times a daunting adventure.

In attempting to deal with **this** site I am conscious of its slight removal from the 'real world' outside the gates - that it is in a privileged position being directly under the gaze of possible aficionado, and even possibly partisan views - in some ways this is a more difficult proposition than say attempting a work in a public situation with little a priori knowledge - but the problem remains. That of touching in a particular way other human beings, in the terms of their own experience through the experiencing of the work, and the uncovering of further insights into our mutual predicament. Here and now.

In this sense the problems as progenator are no different to those experienced in Wellington, in Sydney, in Tokyo, Los Angeles or Belfast.

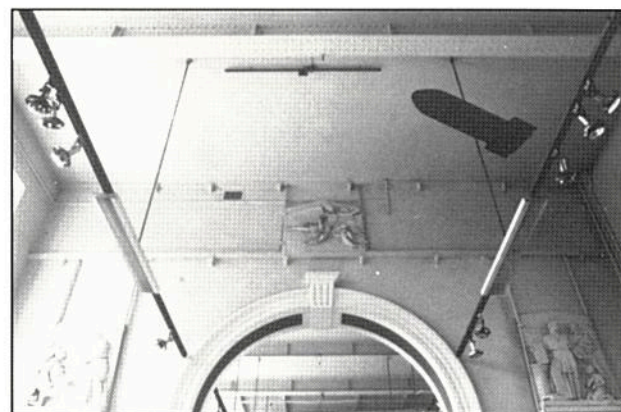
The specific nature of the conjuration is yet in flux - sponsors - the muse - the available - and the weather all militate towards a work which will eventuate from a set of contingency plans - a surprize for the artist as well - the ambition though, is toward a work which might interfuse somewhat of the real world into a privileged and very specific site, of a scale which will survive amongst the utilitarian architecture, which allows proper respect for the cedar tree and to those who daily use that place, provide a foundation for new experiences and ensuing revelation. A perceptual time bomb in the wallpaper of our existence.

Slow Burn - Eye Rise 1986
Installation team: Sunshine & Tarkin Hall

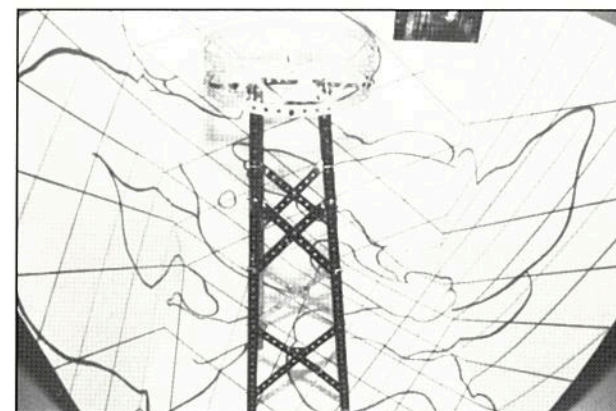


In the back of his mind, an urgency was insisting more and more that it be noticed this chart of learning. A bad film about Gauguin caused tears. For the first time in his life, a resistance to Beethoven failed, and again he was moved to tears. A chance encounter with the Chorale, whilst driving over the Harbour Bridge at sunset jeopardised a score of lives. For the first time again, as if in intaglio, an ambition became discerned. It was a desire for excellence. And he saw in a sense a Buddhist striving developing within his clear desire - as if in the resigned impossibility, whereby as with 'no thought' (he realised tot hink it was itself a thought) this quest for excellence could only be articulated through sublime

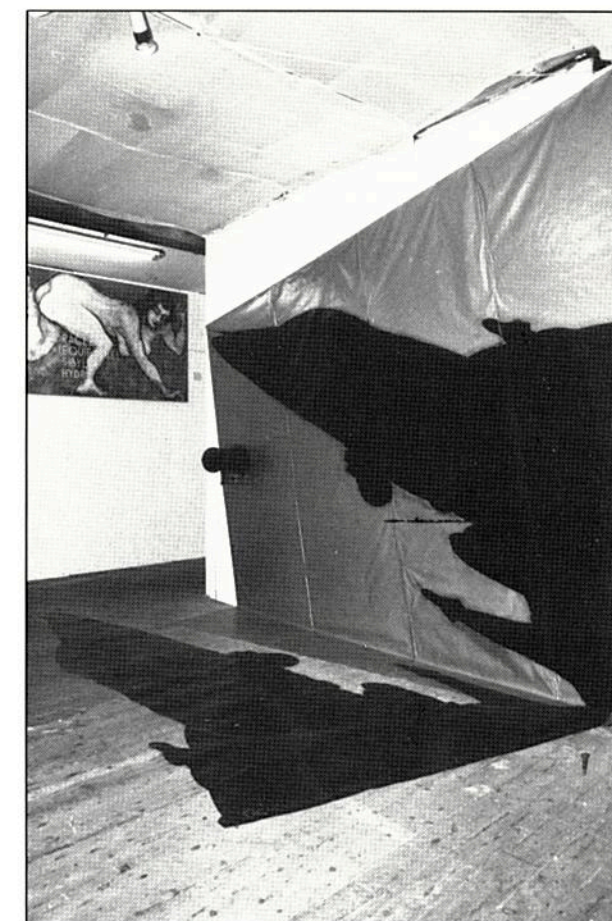
The Appropriation of Bogus Freedoms and the Defense of Culture: Drawn Wall (a Matrix) with Other (More Sexual) Ikons 1986
drawn wall, blue chalk line grid, 1st generation plaster cast of Venus de Milo, fluorescent vinyl and oil cloth 3.5m x 9m x 15m
Crawford Municipal Art Gallery, Cork, Eire



After the Fire the Fire Still Burns (Light of the World) 1986
Anamorphic drawing on card, Meccano tower, postcard of Canterbury Cathedral 0.5m x 0.5m x 0.5m
Avago, Sydney, Australia



Oracle: Equipoise Sibyl Hydra #2 1987
Drawing, framed in steel under glass, oilcloth, speaker, sound tape
overall 3m x 5m x 2.5m
City Artists Gallery, London, U.K.



practice, it could only ever be a position 'towards'. A moment nearer, if ever, and never by cold design. Clearing the mind of desire to do - by putting a total faith in 'doing' - might somehow allow the right moments to occur.

When it became obvious that there was no alternative then but to continue as before, he ceased to worry. "Putting away childish things..." , he mused to himself. Included in these childish things were tax forms, family gatherings, amber lights, civil law requirements, and instilled moralities. Everything it seemed

had to be tested, right to the edge.

The back of his head felt unusually dense. Heavier, stronger, and much more exposed. He looked at the humans around him and wondered how it would feel to possess such slender physicalities. How could one maintain a perpendicular without a broad base? His tail gave him resolution. "At least I can see where I come from," he growled to himself and continued to muse...

BIOGRAPHY

- 1943 Born Cornwall, U.K.
1959-63 Plymouth College of Art, U.K.
1964-67 Royal College of Art, London, U.K.
1967-69 Yale University School of Art and Architecture, U.S.A.

SOLO EXHIBITIONS

- 1967 Sheffield Arts Festival, U.K.
1971 Barry Lett Galleries, Auckland, N.Z.
1976 Watters Gallery, Sydney, Australia.
Nigel Greenwood Gallery, London, U.K.
David Hendricks Gallery, Dublin, Eire.
1978 Felicity Samuels Gallery, London, U.K.
Arena, Time/Space Series, The Project Gallery, Dublin, Eire.
1979 *Further Notes towards the Conquest of Space*, David Hendricks Gallery, Dublin, Eire.
An Exhibition in Two Places, Part I, Arts Council Gallery, Belfast, N.I.
An Exhibition in Two Places, Part II, The Orchard Gallery, 'Derry, N.I.
1980 *Rumours of War*, Watters Gallery, Sydney, Australia.
Double Entendre, Central Street, Sydney, Australia.
Nine Targets, Avago Gallery, Sydney, Australia.
1981 *Sunrise: Impression*, Installation, drawings, structures, and installed slide/sound works, George Paton Gallery, Melbourne, Australia.
Nine Triplets, Watters Gallery, Sydney, Australia.
Nine Triplets, Institute of Modern Art, Brisbane, Australia.
1982 *Targets - '72-82*, Avago Gallery, Sydney, Australia.
Travellers' Tales, Yuill/Crowley, Sydney, Australia.
Three Tales, 5 channel sound, 4 projectors, one hour, Yuill/Crowley, Sydney, Australia.
1983 *Targets - '83*, Independent Gallery, Ginza, Tokyo, Japan, (part of *Australian Continuum*).
Installed Works in Three Rooms, National Art Gallery, Wellington, New Zealand.
Targets - (Figures with Landscape), Yuill/Crowley, Sydney, Australia.
Targets - '83 (Sydney-Tokyo-Belfast), Art Research Exchange, Belfast, Northern Ireland.
1984 *Installed Images*, Independent Gallery, Ginza, Tokyo, Japan.
Works on Paper, Red Metro, Dunedin, New Zealand.
1985 *After the Fire*, Avago Gallery, Sydney, Australia.
Installed Drawings, Independent Gallery, Ginza, Tokyo, Japan.
1986 *Living Memorial*, City Artists Gallery, London, U.K.
1987 *Sibyl-Hydra (Equipose)*, City Artists Gallery, London, U.K.
1988 *See French Art*, Avago, Sydney, Australia.
Eyes Open/Mouth Closed - Silent Scream, Camera Lucida, Sydney, Australia.
Window Installation, Camera Lucida, Sydney, Australia.
1989 *Mars & Venus & the Thing Which is Bigger Than Both of Us*, an installed work, Ivan Dougherty Gallery, Sydney, Australia.
Mars & Venus & the Thing Which is Bigger Than Both of Us, Part II, an installed work, The Orchard Gallery, 'Derry, Northern Ireland.

GROUP EXHIBITIONS

- 1967 *Young Contemporaries*, Tate Gallery, London, U.K.
1968 *Yale Artists*, New Haven, Connecticut, U.S.A. United Restaurant Gallery, New Haven, Connecticut, U.S.A.
1971 *New Contemporaries*, Auckland City Art Gallery and New Zealand tour.

- 1972 *New Zealand Sculpture*, Barry Lett Galleries, Auckland, N.Z.
Drawings, Barry Lett Galleries, Auckland, N.Z.
Wairarapa Environmental Sculpture, Masterton, N.Z.
1973 *Documentation from New Zealand*, Paris Biennale.
1975 *International Drawing Biennale*, Cleveland, U.K.
Oasis, Merrion Square, Dublin, Eire.
Irish Exhibition of Living Art, National Gallery, Dublin, Eire.
Project Gallery, Dublin, Eire.
1976 *British Arts Council International Drawings*, U.K. tour.
Pan-Pacific Biennale, Auckland City Art Gallery, N.Z.
David Hendricks Gallery, Dublin, Eire.
1977 *Irish Exhibition of Living Art*, National Gallery, Dublin, Eire.
Project Gallery, Dublin, Eire.
Watters Gallery, Sydney, Australia.
Pinacotheca, Melbourne, Australia.
Oireactus, Museum of Modern Art, Dublin, Eire.
Arts Council Gallery, Belfast, N.I.
Gordon Lambert Collection, Ulster Museum, Belfast, N.I.
Oasis Environmental Sculpture, Raheny, Dublin, Eire.
Documentation, Project Gallery, Dublin, Eire.
1978 *Edinburgh Arts*, Fruit Market Gallery, Edinburgh, Scotland.
David Hendricks Gallery, Dublin, Eire.
New Acquisitions, Ulster Museum, Belfast, N.I.
Felicity Samuels Gallery, London, U.K.
The Orchard Gallery, 'Derry, N.I.
Irish Exhibition of Living Art, Douglas Hyde Gallery, Dublin, Eire.
1979 Felicity Samuels Gallery, London, U.K.
Tolly Cobbold Open, Fitzwilliam Museum, Cambridge, and U.K. tour.
Audio Arts, Riverside Studios, London, U.K.
International Drawing Biennale, Cleveland, U.K. and U.K. tour.
Irish Exhibition of Living Art, Dublin, Eire.
1980 *Paperworks*, Angela Flowers Gallery, London, U.K.
The Irish Experience, Roundhouse Gallery, London, U.K.
Audio Arts, Ulster Museum, Belfast, N.I.
Audio Arts, Douglas Hyde Gallery, Dublin, Eire.
Double Flash, live work, Experimental Art Foundation, Adelaide, Australia.
Installed Slideworks, Bondstore, Newcastle, Australia.
Frame of Reference, George Paton Gallery, Melbourne, and Australian tour.
Watters Gallery, Sydney, Australia.
Installed Slideworks, Sydney College of the Arts, Sydney, Australia.
Hibernian Inscape, Douglas Hyde Gallery, Dublin, Eire and U.K. tour.
Fragments Against Ruin, Arts Council of Great Britain, U.K. tour.
1981 *Depth Gauge*, Artists' Sound Works, Audio Arts Magazine.
8 x 2 x 3, Ivan Dougherty Gallery, Sydney, Australia.
Two Hours in Petersham, n-space, Sydney, Australia.
One for the Money, Two for the Road, installed slide works, Sydney College of the Arts, Sydney, Australia.
Reconstructed Image, Art Gallery of New South Wales, Sydney, Australia.
Drawings, Geelong Art Gallery, Victoria, Australia.
Drawings, Watters Gallery, Sydney, Australia.
Landscape Show, University of Tasmania, Hobart, Australia.
Beacon, n-space, Sydney, Australia.
1982 *Biennale of Sydney*, Art Gallery of New South Wales, Sydney, Australia.
Singleton Art Prize, Singleton, N.S.W., Australia.
Metro Te-ve Tabu, Metro, Paddington Town Hall, Sydney, Australia.

- Recent Wars*, (with Tony Coleing), Ray Hughes 'Down town' Gallery, Brisbane, Australia.
1983 *Australian Perspecta*, Art Gallery of New South Wales, Sydney, Australia.
Dance, Dance... (with Tony Coleing), "Anzart", Hobart, Tasmania, Australia.
Australian Art in Amsterdam, Galerie Wattering, Amsterdam, Netherlands.
Cleveland International Drawing Biennale, Arts Council of Great Britain, Middlesborough, U.K.
Cleveland International Drawing Biennale, selected works, Arts Council of Great Britain, U.K. tour.
Sound, Light & Drawing, 183 New Canterbury Road, Petersham, Sydney, Australia
1984 2 x 3, Irving Sculpture Gallery, Sydney, Australia.
Beyond the Prefab., Art Unit, Sydney, Australia.
Correspondences, University of Tasmania, Hobart, Australia.
Hugh Williamson Prize, Ballarat Art Gallery, Australia.
Irish Exhibition of Living Art, Project Gallery, Dublin, Eire.
Works on Paper, Sydney College of the Arts, Sydney, Australia.
Sculpture at the Performance Space, Sydney, Australia.
1985 *Stills*, Pymont Gallery, Sydney, Australia.
Sculptors at Work, Canterbury, U.K.
Hornsey Artists, QP1, London, U.K.
1986 *Invicta Radio*, Canterbury, U.K.
1987 *S.A.D.E.* Crawford Municipal Gallery, Cork, Eire.
1988 *Towers of Torture*, Tin Sheds Gallery, Sydney, Australia.
1989 *More Recent Wars*, with Tony Coleing and co-operation of Projects, U.K., Artspace, Sydney, Australia.

PUBLIC COLLECTIONS

Arts Council of Great Britain, U.K.; Bathurst Regional Gallery, Australia; Contemporary Irish Art Society, Eire; 'Derry City Council Collection, N.I.; Hocken Library, University of Otago, New Zealand; National Art Gallery, New Zealand; New University of Coleraine, Northern Ireland; Northern Ireland Arts Council Collection; Tolly Cobbold Collection, U.K.; Ulster Museum, Northern Ireland; University of Auckland, New Zealand; University Collection, Trinity College, Dublin, Eire; University of Sydney, Australia; University of Western Australia, Australia.

AWARDS

- 1967 Peter Stuyvesant Young Contemporaries Prize.
Royal College of Art Travelling Scholarship.
Yale Scholarship.
1972 Hansells Award for Environmental Sculpture, New Zealand.
1975 Art in Context, Arts Council of Northern Ireland.
Carrolls Award for Sculpture, Irish Exhibition of Living Art.

SELECTED BIBLIOGRAPHY

An Exhibition in Two Places, catalogue, Arts Council of Northern Ireland, Belfast, N.I., 1979.
Time/Space, catalogue, The Project Gallery, Dublin, Eire, 1979.
M. Donnelly, "Adrian Hall an interview", *Art About Ireland*, Vol. 1, No. 5, Dublin, Eire, December to January, 1979.
"The Fourth Cleveland International Drawing Biennale", *Art and Artists*, South Croydon, Surrey, U.K., November, 1979.
K. Martin, (essay), *The Cleveland (U.K.) Fourth International Drawing Biennale*, Cleveland County Leisure Services, Middlesborough, U.K., 1979.
M. Catto, *Art in Ireland*, Vol. II, Blackstaff Press, Belfast, N.I., 1980.
M. Catto, "Making Sense of Ulster", *Art and Artists*, South Croydon, Surrey, U.K., February, 1980.

M. Archer, "Audio Arts", *Art Monthly*, No. 35, London, U.K., 1980.
P. Overy, (introduction), *Hibernian Inscape*, catalogue, Douglas Hyde Gallery, Dublin and Arts Council of N.I., 1980.
Cover, *Art About Ireland*, Dublin, Eire, April, 1980.
P. Crocker and J. Young, interview "Working Through", *ZX*, Winter, No. 6, Sydney College of the Arts Students Association, Sydney, Australia, May-June, 1980.
J. Annear & A. Danko, (introduction), *Frame of Reference*, catalogue, George Paton Gallery, Melbourne, Australia, 1980.
R. Rooney, "The Roving Eye of Hall", *The Age*, Melbourne, Australia, 8 July, 1981.
T. Howard, "Sound, Sight and Structure", *Farrago*, Vol. 59, No. 13, Melbourne, Australia, 17 July, 1981.
M. Holloway, "Diversity masks these personal messages", *The Australian*, Sydney, Australia, 24 July, 1981.
D. Bromfield, "Adrian Hall, an artist in Australia", *Art & Text*, No. 3, Melbourne, October, 1981.
P. Zika, (introduction), *Landscape (some interpretations)*, catalogue, University of Tasmania, Hobart, Australia, 1981.
C. Gentle, (introduction), 8 x 2 x 3, catalogue, Alexander Mackie C.A.E., Sydney, Australia, 1981.
J. Spalding, (introduction), *Fragments against Ruin: a journey through modern art*, Arts Council of Great Britain, London, U.K., 1981.
T. Maloon, "Sculpture moves back towards its long lost middle ground", *The Sydney Morning Herald*, Sydney, Australia, 24 April, 1982.
T. Maloon, "Astaire and Jacks: the last word in suavity", *The Sydney Morning Herald*, Sydney, Australia, 16 October, 1982.
E. Lynn, (preface), *Vision in Disbelief*, catalogue, Biennale of Sydney, Sydney, Australia, 1982.
Exhibition commentary, triplet illustration, *Art and Australia*, Vol. 19, No. 4, Sydney, Australia, Fine Arts Press, 1982.
"Avago '81", *Art Network*, Winter, No. 6, Sydney, Australia, 1982.
Back cover, *Art Network*, Spring, No. 7, Sydney, Australia, 1982.
Illustration, *Avago, The Book*, T. Coleing & S. Higson, Sydney, Australia, 1982.
Several references, *Australian Art Review*, 1983.
T. Maloon, "In Sydney", *Domus*, No.636, Milan, Italy, February, 1983.
Commentary, illustration, Museums and Galleries, *Domus*, No. 636, Milan, Italy, February, 1983.
Review, *National Times*, Sydney, Australia, May, 1983.
S. McGrath, "Influence and the culling of worthy survivors", Weekend Australian Magazine, *The Australian*, Sydney, Australia, 14 May, 1983.
T. McLachlan, "shock, horror, outrage" in Perspecta '83", *The National Times*, Melbourne, Australia, 20 May, 1983.
Illustration-review, *Art Network*, Winter, No. 10, Sydney, Australia, 1983.
"Australian Art and Ikebana", *Ikebana Ohara*, Vol. 8, No. 393, Tokyo, Japan, August, 1983.
A. Lewis, (foreword), *Continuum '83*, catalogue, Japan-Australia Cultural Art Exchange Committee, Tokyo, Japan, 1983.
J. Holmes, "Anzart in Hobart Art Encounter", supplement, *Island Magazine*, Hobart, Australia, September, 1983.
Commentary, *Follow Me*, Sydney, Australia, September, 1983.
H. Van de Louw, *Kunstbeeld*, Amsterdam, The Netherlands, October, 1983.
Review, *Art in New Zealand*, Auckland, New Zealand, October, 1983.
Illustration, *Art and Artists*, South Croydon, Surrey, U.K., October, 1983.
"Picks, shovels in exhibition make impact", *The Evening Post*, Wellington, New Zealand, 1 November, 1983.
T. Maloon, "Adrian Hall brings showmanship to art", Metro exhibitions, *The Sydney Morning Herald*, Sydney, Australia, 18 November, 1983.
Commentary, illustration, "Contemporary sculpture at the National", *Capital Times*, Wellington, New Zealand, November, 1983.
E. Bett, "Encounters with the existential", *The Dominion*, Wellington, New Zealand, 6 December, 1983.
J. L. Roberts, "Junk for Art's sake", *New Zealand Listener*, Wellington, New Zealand, 7 April, 1984.
T. Maloon, "Is art really dangerous when properly understood?", Weekend Arts, *The Sydney Morning Herald*, Sydney, Australia, 19 May, 1984.
G. Puster and G. Pollard (editors), *Correspondences, an exhibition of installations*, catalogue, Tasmanian School of Art, University of Tasmania, Hobart, Australia, July, 1984.
Criticism, *Art Network*, Spring, No. 13, Sydney, Australia, 1984.
T. Maloon, "Recession-look sculpture lingers", Arts Review, *The Sydney Morning Herald*, Sydney, Australia, 3 November, 1984.
Hugh Williamson Prize, catalogue, Ballarat Art Gallery, Ballarat, Australia, 1984.
S. Britton (editor), *A Decade at the EAF*, p.47, The Experimental Art Foundation, Adelaide, Australia, 1984.
Commentary, *Australian Art Review*, 1984.
J. Pryor & R. McDonald, *Final Verse, Art Unit 1982-85*, Art Unit, Sydney, Australia, 1988.

Mars & Venus & the Thing Which is Bigger Than Both of Us, an installed work by Adrian Hall was initiated by the Ivan Dougherty Gallery's immediate past Director, Maggie Gilchrist. Maggie's commitment to art practice, such as installations, which are not commonly presented by other Sydney venues is a tradition I will energetically develop.

I would like to thank Maggie for her initiative and Adrian for his good humour, determination and endless energy. The Gallery's staff have contributed, as one must for this level of work, above and beyond the norm.

LOUISE PETHER
Director

All measurements height x width x depth

CREDITS

All text, except where indicated, by Adrian Hall.

Gallery Director
LOUISE PETHER

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