

Paths & Plots

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7695: Visual Research 292

**School of Art
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Perth, Western Australia**

Lecturer: Associate Professor Ted Snell

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Introduction

The Painting Minor 292 unit was conducted in the second semester of 1999 at the School of Art in the Curtin University of Technology, Bentley, Perth in Western Australia. Associate Professor Ted Snell spent considerable amounts of time at the course commencement with the student cohort running through the expectations of the fifteen (15) week course, the course timetable and through a detailed plan including school administration policies and procedures.

It was understood that this unit would be project based and that mid-semester and end-of-semester reviews would be conducted for assessment. It was also understood that each student was required to attend a number of field visits to various art institutions around the Perth metropolitan area, as well as attend presentations and combined school tutorials with guest lecturers which included Greek Cypriot & Australian Artist, Stellararc and Victoria Vesna from UCLA, USA.

In addition each student was required to produce a '*Proposal of Project Works*' for review and tutorial presentation from each student was encouraged for peer review and feedback purposes.

Proposal of Project Works - Draft 1

It was made clear from the outset that the original proposal 'Draft 1' would be submitted by week two (2) and that within the tutorial group discussions and feedback would expound upon the needs of that student to develop and articulated version in week three (3) of the final '*Proposal of Project Works*', effectively Draft 2.

This proposal process was described as both 'dialogic' and 'collaborative' in form and through the process of 'negotiation' a final version could be clearly articulated and expedited. The '*Proposal of Project Works - Draft 1*'¹ was submitted in week 2 and following substantial feedback from colleagues, peers and unit lecturers the '*Proposal of Project Works - Draft 2*' was submitted in week 3 with minor negotiated changes from then on.

¹ See Appendix 2

Proposal of Project Works - Draft 2

With clear instructions from Associate Professor Ted Snell to 'apply' the principles of the painterly process in the 'course of action' I felt compelled to push the substrate requirements and so returned to the second tute group session and later in conferral directly with Ted as to a change in my proposals. In these discussions it was quickly ascertained that variations of the four projects required substantiating these changes conceptually, with agreement that painterly, print replication and sculptural forms could be unified provided they met the core topic and conceptual framework of the unit.



Figure 1: 'Fine Field Form 1', 1999.

At the time I was working with the Department of Family and Children Services in Joondalup, Western Australia and Mirabooka, Western Australia which meant I was driving from Darlington, Western Australia and returning daily, passing

through semi-industrial units of manufacturing. On investigation I sourced a manufacturer who agreed for a fair fee to construct the curved MDF wall mounted sculptural net shapes I required. An example was brought to the second tute group session and approvals required to bring these in for studio painting was set and approved.



Figure 2: 'Fine Field Form 2', 1999.

In essence, the *'The Proposal of Project Works - Draft 2'*² was described in the first review session for the unit as a *'major and improved proposal with substantive gains in the imbued meanings and nuances of form'* was one comment made by a review lecturer. The most contentious of the four projects, that being *'Paths & Plots'*³ involving the actor Crystal Challenger (third year student) who agreed with consent to a performance in the AV studio, filmed by Andrew Barnett (third year film student) and additional sound tracks and audio plunderphonic editing by sound artist Rob Muir.

Artist Statement - 'Paths & Plots'

"... Parents in the dystopian future bargain with corporations for access to their children, each providing an individual account of why they are eligible based on the premise of 'fair and reasonable'. Faced with a myriad of sub-clauses designed to enshrine the 'rights of the child', parents relent to supervised visits based on their marital status and capacity to provide for their children. Directed by Crystal Challenger, who appears as the performance artist in 'Paths & Plots' the omniscient telling-tube, the television, glows as does the ladder stand tall, small steps to a higher view on the scene unfolding below. A human is ordered to assemble their proof, strip bare, then break the paper-trail in act of defiance, a symbolic re-dress of a human system gone wrong. Produced by artist Alexander Hayes with sound and audio engineer Rob Muir, this performance art work is a disturbing rendition of human cruelty, a statement about a failing system, not unlike the barbaric acts of interrogation suffered by criminals or terrorists stripped of their humanity".

The performance act video was screened again as a component of the unit final review in the AV studio in the School of Art, Curtin University of Technology.

² See Appendix 4

³ Available at <https://youtu.be/aTMVrZmHVhE>

Film Stills - Solar Etched Prints

A series of film stills⁴ editions of ten (10) were also produced, derivative of the '*Paths & Plots*' performance. These film stills were then produced as negatives for open bite solar etching prints, later exhibited in the 1999 end of year '*Corridors*' School of Art exhibition;

- 'Paths & Plots Film Still 1 - *'The Telling Tube'*';
- 'Paths & Plots Film Still 2 - *'Human Prepares'*';
- 'Paths & Plots Film Still 3 - *'Court Order'*';
- 'Paths & Plots Film Still 4 - *'Ladder Form'*';
- 'Paths & Plots Film Still 5 - *'Defiance Figure'*';
- 'Paths & Plots Film Still 6 - *'System Fades'*'.



Figure 3: Film Still 1 - 'The Telling Tube'

⁴ See appendix 5



Figure 4: Film Still 2 - 'Human Prepares'



Figure 5: Film Still 3 - 'Court Order'



Figure 6: Film Still 4 - 'Ladder Form'



Figure 7: Film Still 5 - 'Defiance Figure'

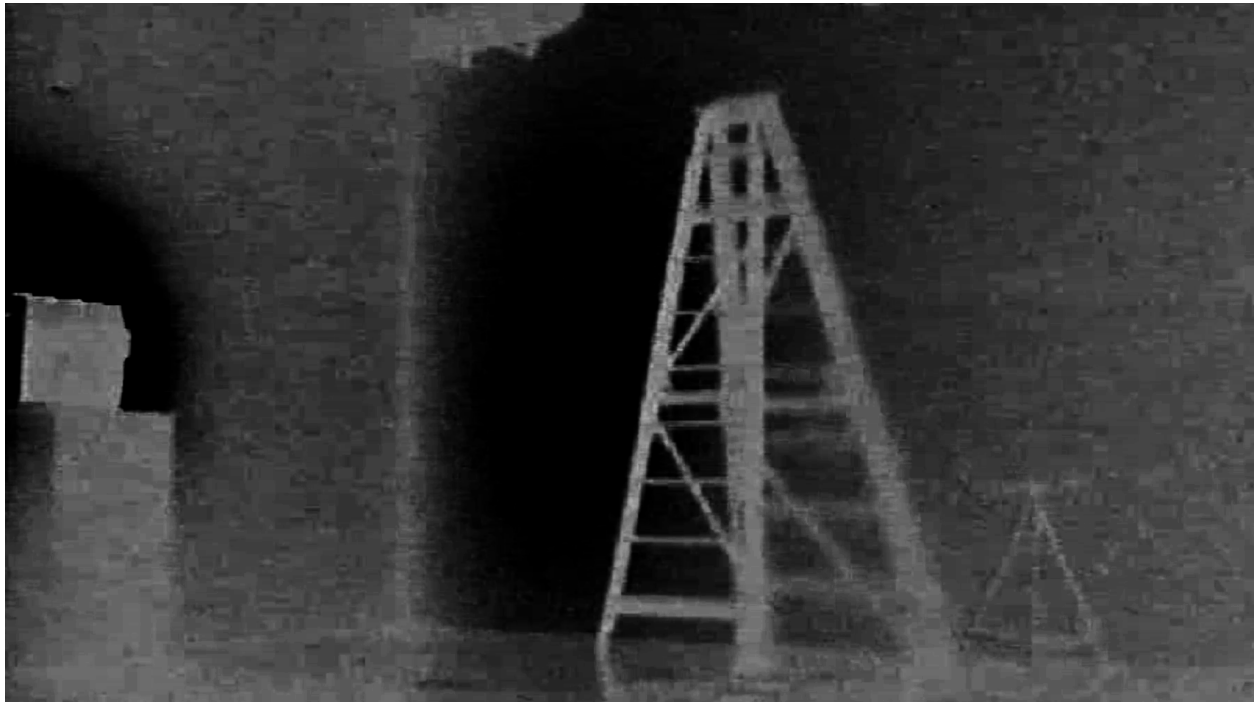
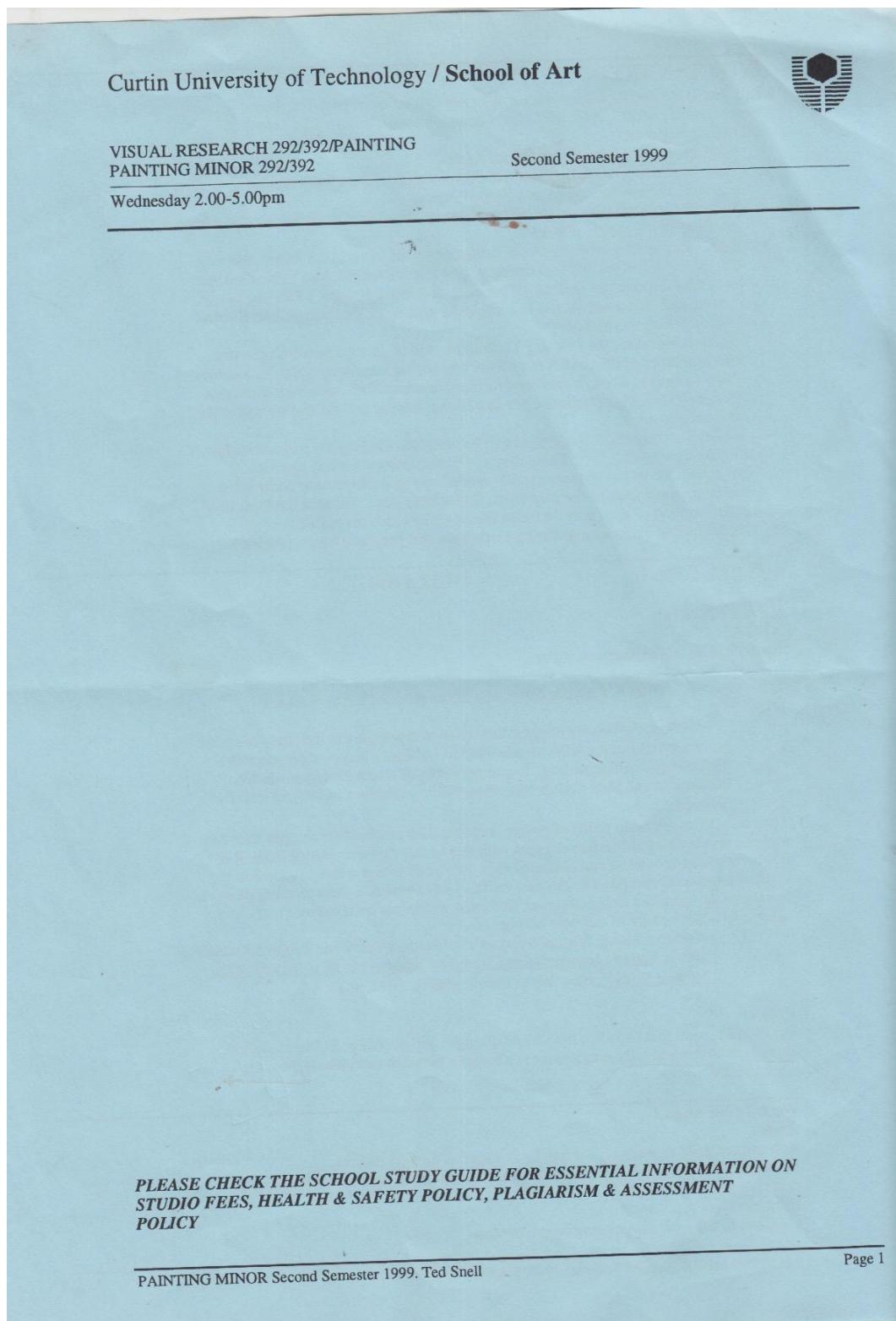


Figure 8: Film Still 6 - 'System Fades'

Appendix



Appendix 1: 'Course Plan' - Page 1

INTRODUCTION

This Visual Research / Minor class will be run as a series of projects spread over the fifteen teaching weeks of the semester. Each project will be structured along the following principles:

- Each project will run for one to four weeks.
- There is an expectation that you will complete three hours work outside class time and this has been structured as a Home Project.
- At the end of each session we will spend some time discussing the work you have produced in the previous block.
- Rather than setting projects that may interrupt your work in the Major, this unit will establish themes and identify strategies that will enable you to develop your own ideas through the medium of painting. If you are already a Painting Major, then we will find a sub-theme or sub-plot in your work that you will be able to develop during the Minor.
- Ms Anna Sabadini, the Painting Technician, will be in attendance for the first fifteen minutes of all session to provide you with whatever materials or technical support you may need. If you need further assistance with stretching canvasses or making stretchers please see her and book a time or see me and we will make other arrangements.
- Technical / theoretical workshops will be built into the projects and run within the first hour of the class. These may not be run every class and there is the possibility for you to request specific workshops on materials and techniques which you may require for your work. Sometimes these will take the form of a demonstration or they may be based on a slide or video presentation.
- Attendance at galleries and during workshops and presentations is essential.

PROJECT ONE:

DIALOGUE

Week 1 / 28th July

ARX'5

Perth Institute of Contemporary Art

In her article in ZONE 6, Rosanne Stone sets the context for this project very effectively:


'... consider the history of communication technologies as the study of social groups searching for ways to enact and to stabilise a sense of presence in increasingly diffuse and distributed networks of electronically mediated interaction, and thus also as ways to stabilise self/selves in shifting unstable fields of power.'¹

The reference to unstable fields of power is apt because much of the art that attempts to move across cultural barriers engages with this issue of power relationships. It is this process of negotiation and exchange that has led all of the artists involved in the Contact Exhibition and ARX'5 into new territory and opened up new avenues of work to explore the 'unstable fields of power' that exist within our own cultures and externally in the culture of our near neighbours.

1. Rosanne Stone, 'Virtual Systems', In Jonathan Crary and Sanford Kwinter (eds.), Zone 6: Incorporations. Vol. 6 of "Fragments for a History of the Human Body." New York: Urzone (MIT). 1992, p613.

Project

Develop a project that explores the idea of dialogue and exchange of ideas - either actually or metaphorically either across cultures or between individuals from the same culture.



Week 2 / 4th August

Studio

You can continue to work on campus or at home on the set project.

Ms Anna Sabadini will be available at the beginning of the session to provide any materials you may require.

Home Project

Continue to work on the painting begun in class.

Week 3 / 11th August

Studio

Continue to work on your project. Short review session in groups of five.

Ms Anna Sabadini will be available during the session to assist you. Unfortunately I will be in Singapore.

Home Project

Continue to work on the painting begun in class.

Week 4 / 18th August

Studio

Continue to work on your project. Short review session in groups of five.

Ms Anna Sabadini will be available at the beginning of the session to provide any materials you may require.

Home Project

Continue to work on the painting begun in class.

PROJECT TWO:

MAKING/FINDING CONNECTIONS

Week 5 / 25th August

Towards a theory of everything

John Curtin Gallery

← JOHN CURTIN →

Charles Green & Lyndell Brown and a New Zealand artist Patrick Pound share in their massive photo-collages a fascination with the way in which history is reclaimed and revised through often haphazard process of acquisition and archive.

For Visual Research students this work must be of a significant scale. Scale is an individual issue and what is huge for you may be a small work for someone else, nevertheless this is to be considered as a 'major' work of an appropriate scale. You will be required to present all working drawings and studies for your review.

Painting Minor students must select a scale that is appropriate within the limits of the time they have available for home projects in this unit.

Prepare a surface or surfaces on which to construct this work.

Project

Begin planning a work that explores relationships and meaning through assemblage of visual images and objects. Employ the everyday models of the pin-up board, magazine juxtaposition and chance.

Week 6 / 1st September

Studio

Continue to work on your project.

Workshop

Computer layering and large scale print-outs (Kevin Raxworthy?)

Home Project

Continue to work on the painting begun in class.

Week 7 / 8th September

Studio

Continue to work on your project.

Workshop

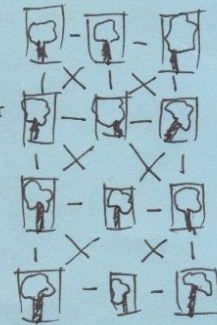
Transfer & print technologies (Karen Rickman?)

Home Project

Complete works for the review next week.

Week 8 / 15th September

MINOR STUDIO REVIEWS / Please bring in all your work, including working drawings, your visual diary, notes, studies and finished works for review and discussion. We will review in groups of five or ten so you have an opportunity to continue working on your current project.



Week 9 / 22nd September
PROJECT WEEK

Week 10 / 29th September
WEEK FREE FROM CLASS CONTACT

PROJECT THREE: ILLUSION, PERSPECTIVE & MONUMENTALITY

Week 11/ 6th October

Drysdale
Lawrence Wilson Gallery

Juniper
Art Gallery of Western Australia

Creating a sense of the monumental on whatever scale is an engaging problem that has attracted many artists who are seeking to open up the world within the painted surface to comment on expansive concerns or issues. Often this has a spiritual dimension. The illusion of creating a vast panorama must engage perspectival devices, though as painters like Morandi have shown, it can be achieved by bending the rules of linear perspective. Both Drysdale and Juniper have used these ideas in their work as a way of describing the vast spaces of the Australian outback.

One artist who has embraced the monumental in his work is the New Zealand painter Colin McCahon. He was particularly concerned with the expression of a personal theology which he based around the landscape and a belief in 'openness';

'For only where conditions of openness obtain can there be light. In the depth of a forest we can find an open place a 'clearing' or a 'glade': a place that is light'. This sense of openness and light creates a monumentality that is palpable even though expressed in quite abstract terms... These can be dark voids, the night sky, the limitless expanses of space, against which the 'I' of God is an opening of light. Or perhaps dark landscape forms, solid against a clear sea and sky. One never cancels out the other. Symbolic and literal, secular and religious responses work in dialectical tension with each other, implying the inescapable paradox of faith.

(Colin McCahon, *Gates and Journeys* - National Gallery of Australia pp65-66)

Project

The project is to create one work or a series of works that explore this sense of monumentality. Remember, monumentality is not a condition of scale and even very small works can create an expansive space as surely as huge works can describe a restricted one.

NB: POSSIBLE FIELD TRIP

We have been invited to undertake a field trip to the Bickley Valley for an after-noon of plein-air painting. If we decide as a group to undertake this excursion it will be on the following week.

Week 12 / 13th October

Studio / Field Trip to the Bickley Valley.

Bring in your first notes, ideas and studies and we will discuss how to proceed. Once again you may choose to produce one larger work or to work on a series of smaller paintings.

Workshop

Refining surfaces - making appropriate choices on the quality of surface and how to modify and exploit surface qualities.

Home Project

Continue to work on your project.

Week 13 / 20th October

Studio

Continue to work on your project.

Workshop

Glazing

Home Project

Continue to work on your project.

Week 14 / 27th October**Studio**

Continue to work on your project. Short review session in groups of five.

Ms Anna Sabadini will be available at the beginning of the session to provide any materials you may require.

Home Project

Continue to work on the painting begun in class.

PROJECT FOUR: MONOCHROME**Week 13 / 23rd October****Gallery visit or slide presentation**

Colour is a key element in the construction of paintings and its power as an entity has encouraged a number of artists to push it to the limit by working only in one colour and allowing the presence of that colour to carry the work. John Nixon's long time exploration of Orange and Yves Kline's obsession with one shade of blue are two examples but there are many more - Ad Reinhardt's use of black, Robert Hunter's focus on white.

Project

Develop a project that examines the power of one colour and find ways of presenting that colour that maximise its impact. This may be a function of size but there may also be other ways to heighten the visual response of the viewer's contact with your work.

Week 14 / 30th October**Studio**

Continue to work on your project.

Home Project

Continue to work on your project.

Week 15 / 3rd November**Studio**

Continue to work on your project.

Workshop

Framing and/ or presentation of works for exhibition / reviews.

Home Project

Continue to work on your project.

Week 16 / 10th November**STUDY WEEK**

Complete any work that is still unresolved

Week 17 / 17th November**STUDY WEEK / MAJOR REVIEWS**

Complete any work that is still unresolved

Week 18 / 24th November**FINAL ASSESSMENT**

TEXTS:

There are no set texts for this course but it is expected that you will develop your own research in association with the projects and this will require you to find relevant texts that address the historical, theoretical and practical concerns you identify in your research.

PAINTING STUDENTS IDEAL KIT

OIL PAINTS ESSENTIAL COLOURS:

Cadmium red or Bright red
Cadmium Yellow
Cadmium Green or Permanent Green Light
Monestial or Monastral Blue + Cobalt Blue + Ultramarine
Alizarin Crimson or Permanent Magenta
Ivory Black + Titanium White (Large)

OPTIONAL OIL COLOURS:

Viridian, Chrome Green, Cadmium Scarlet, Indian red or Venetian Red, Burnt Umber, Raw Umber, Yellow Ochre, Naples Yellow, Lemon Yellow, Burnt Sienna, Cobalt Violet, Oxide of Chromium Green. Glazing colours: e.g.. Brown Pink, Aust. Red Gold, Transparent Gold Ochre etc.

GOOD BRANDS IN OILS: Archival, Art Spectrum, Winsor and Newton (Artist Quality), Liquitex, Rowney (Artist Quality only-**NOT GEORGIAN!**).

STUDENT QUALITY BRANDS (NONE OF WHICH ARE AS GOOD VALUE AS ART SPECTRUM OR ARCHIVAL): WINTON, GRUMBACHER, REEVES, ROWNEY GEORGIAN.

EXTRA OIL MEDIA ETC.: MINERAL TURPENTINE (CHEAPEST IN BULK FROM THE HARDWARE STORE), SPIRITS OF TURPENTINE (ALSO AVAILABLE AT HARDWARE STORES). LINSEED OIL OPTIONAL.

USEFUL : WINGEL OR LIQUIN, LINSEED OIL, ART SPECTRUM MEDIUMS 1,2,3,4; OLEOPASTO, WAX MEDIUM. PARALOID VARNISH.

ACRYLICS ESSENTIAL COLOURS

CADMIUM RED MEDIUM
CADMIUM YELLOW
PERMANENT GREEN LIGHT
PHTHALO BLUE + COBALT BLUE + ULTRAMARINE BLUE
ALIZARIN HUE OR ACRA VIOLET OR NAPHTHOL CRIMSON
BLACK
TITANIUM WHITE (LARGE)

OPTIONAL ACRYLIC COLOURS:

MAGENTA, NAPHTHOL SCARLET, RED OXIDE, CADMIUM SCARLET, TURQUOISE
TITANATE, YELLOW OXIDE, CHROMIUM GREEN OXIDE, RED VIOLET, DIOXAZONE VIOLET

EXTRA EQUIPMENT WITH ACRYLIC MEDIA : LIDDED JARS, ATOMISER,
OPTIONAL MEDIA : GEL MEDIUM, GLOSS MEDIUM, MATTE MEDIUM, VINYL MEDIUM,
RETARDER..

GOOD BRANDS IN ACRYLICS: LIQUITEX, ATELIER, VYNOL MATISSE, FLASH, SPEEDBALL

ARTIST QUALITY PAINTS ARE GOOD VALUE IF YOU CAN AFFORD THEM. THEY'RE MORE OPAQUE, HAVE BETTER STAINING QUALITIES, ARE MORE DURABLE AND IF YOU WANT THEM TO, WILL GO MUCH FURTHER.

WITH WHICHEVER TYPE OF PAINT, YOU ARE GOING TO NEED THE FOLLOWING:-

BRUSHES: ROUNDS : EG. SIZES 2,5,10. FILBERTS OR FLATS :EG. SIZES 3(X2), 6(X2),10,12. GOOD BRAND: HOLBEIN SERIES K

DO **NOT** WASTE YOUR MONEY ON CHEAP BRUSHES SUCH AS ETERNA BRAND!

A FEW WATER-COLOUR STYLE BRUSHES ARE VERY USEFUL, E.G.. DALER "DALON", SCEPTRE, WESTART SERIES 220 OR SIMILAR ; SIZES 3,7 ROUND AND FLAT.

ALSO: PALETTE KNIFE, PAINTING KNIFE, CHARCOAL, PENCILS, DRAWING BOARD AND PAPER (OR SKETCHBOOK), ERASER, SPRAY FIXATIVE, A SHARP BLADE E.G.. EXACTO TRIMMER OR OLFA CUTTER, MASKING TAPE.

PALETTE: (MINIMUM 1M X 0.75M) OF MELAMINE OR WHITE PRIMED MASONITE OR 3 PLY OR GLASS ETC.; NOT PAPER OR FOIL! YOU WILL ALWAYS NEED SEVERAL JARS, A FEW LIDDED AND PLENTY OF RAG. AND SOMETHING LIGHT AND SENSIBLE TO CARRY ALL THIS IN.

PAINTING SUPPORTS

CAN OF COURSE BE ANYTHING WHICH WILL ACCEPT A FILM OF PAINT. BUT ALWAYS USEFUL AND RELIABLE ARE: MASONITE , MDF, OR THREE PLY BOARDS SANDED &

PRIMED ON THE **SMOOTH SIDE** AND/OR CANVASSES PRIMED AS FOR BOARDS, ANY SIZE (BUT SOME BIG) AND/OR HEAVYWEIGHT ACRYLIC PAPER WITH FLAT WHITE 100% ACRYLIC (EG. SUPALUX, DULUX WEATHERSHIELD FLAT, TOP DEK OR UNIKOTE). AN OIL BASED PRIMER CAN BE USED BUT IS ONLY EFFECTIVE FOR OIL PAINTINGS. EQUIPMENT FOR THE CONSTRUCTION OF STRETCHERS AND CANVASES WILL BE AVAILABLE BUT YOU SHOULD ALSO MAINTAIN IN YOUR OWN KIT: HAMMER, PLIERS, SCREWDRIVER AND STAPLEGUN (REXEL A GOOD BRAND).

KEEP AN EYE OUT FOR INTERESTING MARK MAKING MATERIALS OR INSTRUMENTS. START GATHERING ALL THE MATERIAL YOU WILL NEED NOW. **ALWAYS** BE PREPARED WITH AT LEAST THREE PAINTING SUPPORTS (BOARDS OR CANVAS) ON HAND AT ALL TIMES. PASTELS, WATER-COLOUR, GOUACHE, ALKYD, TEMPERA, INKS, DYES, PIGMENTS (NATURAL AND SYNTHETIC) ETC. CAN ALL BE CONSIDERED HELPFUL AT DIFFERENT TIMES.

A GOOD KIT WILL INVOLVE A SUBSTANTIAL INVESTMENT. HOWEVER IF MAINTAINED SENSIBLY YOUR GEAR SHOULD LAST WELL. ASTUTE BUYING WILL SAVE YOU PLENTY ON ART MATERIALS AND THERE MAY BE ADVANTAGES IN BULK PURCHASES WITH OTHERS. SUCH OPPORTUNITIES VARY ALL THE TIME SO KEEP AN EYE OUT. IF YOU ARE IN DOUBT ABOUT ANY OF THE ABOVE, SPEAK TO YOUR LECTURER BEFORE SPENDING ANY MONEY.

Associate Professor Ted Snell
July 1999

Curtin University of Technology
School of Art
Painting Minor 292
Lecturer : Ted Snell
Student: Alex Hayes

Proposal - Specific

Project One - Dialogue

Two panels (large) made of wood frame mounted MDF, depicting non subjectively, dialogue used in various cultural groups with the painted field exploring relationships of line, symbols, forms used by these groups. Investigate and depict a current political struggle ie. Indonesians/ East Timorese or India /Pakistan.

Project Two - Making /Finding Connections

Using a series of small MDF / ply panels mounted on MDF support and a range of mixed media, investigate a range of environment specific sites(ie. Bickley) recording key elements in these settings. Join when complete to form a larger work. Assemble the small panels according to chronological timeframe in one of them and the other work concentrating on the relationships these panels have with each other.

backing
(text).

BICKLEY
VALLEY
CONCEPT
SWAP.

Project Three - Illusion, Perspective & Monumentality

Complete 4 large panels of wood frame mounted MDF, expressing the expansive concerns, issues and atmosphere gained in 1998 / 1999 working with the Nyungar and Yamiji Aboriginal families as an Arts and Literacy Lecturer in Kellerberrinn, Bruce Rock, Muckinbudin, and Northam.

Father
Daughter

Expand on this memory based recollective expression using symbolic and ritual based markings (non subjective where possible) by painting on site at Mt. Sterling and Kokerbin Rock. Use subconscious cues to revisit the past issues raised in this role as an artist in this environment.

Project Four - Monochrome

Using stretched canvas panels (medium) explore the concept of "light" and its opposite as informants in the use of white and the other, black.

Heighten the visual response by presenting these as the visual opposite, side by side.

Research

John Wolsley, Reinhart, Yves Kilne, ARX, Charles Green, Lyndell Brown, Patrick Pound, Colin McMahon, Juniper, Drysdale, Loyd Rees, John Nixon, Olsen amongst others.

“Paths and Plots”

Performance by Alex Hayes and D.
(whoever you may be)

Painting 292, 1999

Alex Hayes

D. "Did you think twice about the repercussions of the slaughter of the East Timorese or the prospect of unloading a clip from your revamped AK 47 in self defense while this semester went by Alex?"

A. "Negotiation when your a conscript ?or doubled over in the dust with a hole in your back where your life had been? Lifting a paper, zoning out in front of the box only brought me closer to the carnage of our neighbors, of the machetes and pipe bombs. Of the Mafia and the dope dealers and the illegal immigrants and the rapists. Of the ethnic cleansing and of the "peace" troops - appropriately dressed in white, pure as the driven snow, pure as a priest or a pound of lilly white coke. Apart from that the budget cuts at work were pretty savage and as for another ARX..."

D. "Apart from that..... did you think about the \$426.00 you spent trying to express yourself in this reputable institution?"

A. "Dollar by dollar..... as well as fifteen project punctuated weeks running between work and the University, using up my Time Off In Leui , back wards and forwards, backwards and forwards, freeway after freeway, kilometer after kilometer. "Nice work Alex". " Looks like copper or some sort of engraved wood". " Did it take you long". " I like it...it reminds me of 1950's linoleum. You know the type.....with the sort of florally in door / outdoors motif , a bit like the old camellia's of yesteryear.....or, "It's like a whole pile of old tiles....you know layer on layer." I think you should change the yellow though...."

D. "Who's the young girl ?"

A. " My daughter, born on the 3rd of September 1990. Told to abort, night shift as a forklift driver, family court, access agreements, access non agreements, Reasonability....my ass! No contact, emotional blackmail, trauma and then contact. A new daughter, my wife, a new life. In she walks at the age of nine with a small bunch of flowers in her hands. That's who."

D. "Did it not occur to you, the cost of materials which could have been better spent elsewhere? "

A. "WhatAll 46 meters of wood, tubes and tubes of costly oil paint, shellac, asphaltum, glue, gold dust."

D. " Could the \$276 have been better spent elsewhere...paying off the press, the car, the rent? How much time did you spend assembling those panels 100 cm by 73 cm, with 25 smaller panels each 14.5 cm by 25 cm inside the nine?"

A. " If I counted up the minutes and converted them to hours...."

D. "How much time did it take you cutting out the shapes and assembling those blasphemous scribbles, those cross cultural transcripts, those panels of fragmented conversations, those late night MDF soaked bitumised glazes?"

A. " Well uh....."

D. *"Was it worth the three years and a divorce completing a BA in Social Control and then teaching thirty brats in a demountable box in a field of ochre reds, and browns where the whites luminous against the blacks?"*

A. *"But the pub was the center of town....."*

D. *"Did you get any closer to understanding the carnage that has taken place here, in this nation over the last two hundred years and why the inmates in Canningvale Prison Unit 5 only thought of you as white scum? Did it help to visit the Reserve only to find out the very government department you work for, separated your mates family 20 years before and that helping him with his curriculum vitae would only open raw wounds.....so to speak?"*

A. *"I do believe....."*

D. *"Was it worth the extra hour after countless politically correct and sensitive to your needs hour, conversations at work with defranchised, immoral and destitute dysfunctional halfwits.....to then crouch over the copper arsenate soaked composite boards late at night pouring out your soul, disguising it all as introspective, emotive markings?"*

A. *"Yes..!"*

D. *"How did you come about assembling that array? That assemblage. Those results of four, fun filled foraging projects. Thatfab four?"*

A. *"Well..... Simple. Reclaim their intent. Discard the preciousness. Assemble the lotas a lot. Turn them into a plot. A grave for the past, for the ramblings in your head, for the countless tears shed . For the times when you felt like a tile, a walkway for other humans insecurities..... paths and plots for the culturally inept."*

D. *"And red?"*

A. *"Red the color of blood, of rage, of engorged sexual organs. Red, the color of a rose, the color of anger, the color of red. Red, layers of red, layers of congealed matter, darkening with its exposure to the truths of this world."*

D. *"And blue?"*

A. *"Blue. Blue. Cold and deep, and mysterious and sacred and blue. The color of the sky and of water and of the mirage that I thought was the return of my daughter to the fold. An illusion. Blue... my nine year olds favorite color . Aquamarine to be exact. Blue. Blue. The feelings of the bi-polar disorder, of the rage, of the corpse that was my old self. The color I go when I run out of puff....."*

D. *"Alex, how did you come about determining the scale, the placement of each panel to it's other?"*

A. "There is an element of sacred in it's composition."

D. *"Is it at all..... religious in any way? Did painting with lack of sleep, with incentive, with joy bring about a monumental sense of faith in the almighty?"*

A. "For fucks sakeI like them this way. I like them that way. I like them anyways. I like the surface talk, stripped of its senseless candy wrappings, delving deeper and deeper into the layers of historical bilge, of who you are as result of who you were."

D. *"Are there elements of who you are, of refining that which you had decided what was finished and coming up with that which you have decided is more who you are? Or....was that the last layer?"*

A. (singing) "Once a jolly swagman, camped by a billabong....."

D. *"Are all nine panels inter-connected in any way?"*

A. "Pass."

D. *"Finally..... given that one of the nine works is made up of 20 smaller individual works..... if I was to rearrange those works in layers ,modes or stacks, or infinitely place them in various spots to create interest, discord or re-unify some of them, how many aesthetically oriented possibilities are there?"*

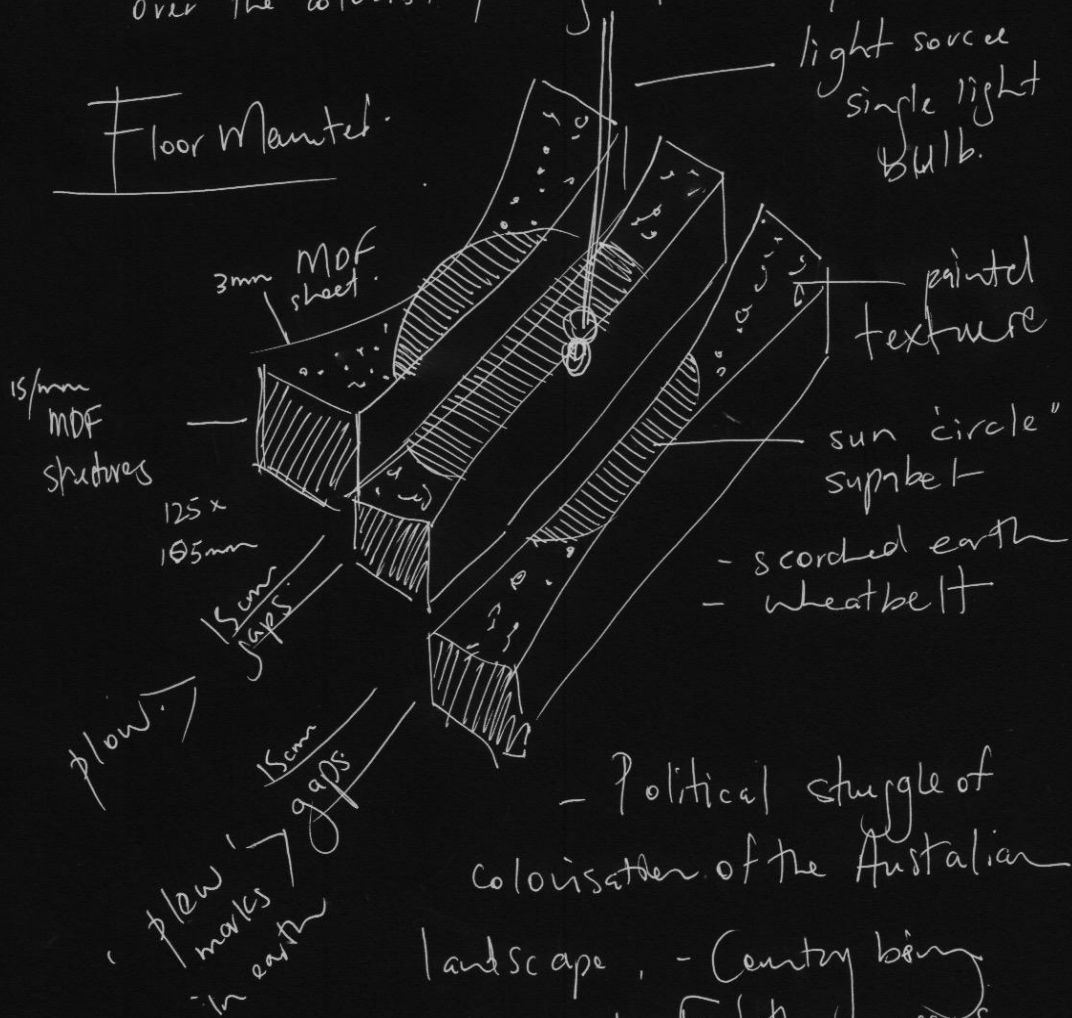
A. "One!"

D. *"Thankyou."*

A. "No, no, it's my pleasure."

①. Project One - 'Dialogue!'

Panels (3) assembled in a 'Field Form' i.e. depiction of the struggle of Aboriginal Australians over the colonist 'plowing' up country.



Proposal 2 - Painting 292.

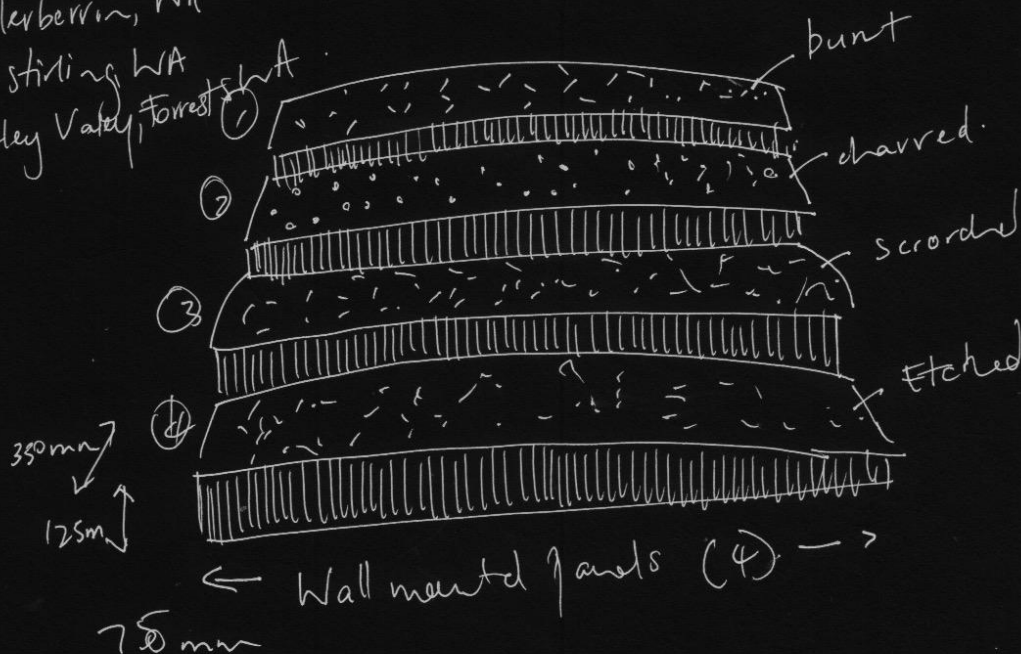
1999

② Project Two - 'Making Finding Connections.'

Panels (4) curved surface: Painted wall-mounted sculptures exploring painterly 'landscape' associations. - Field Form 2

1. Field visits to
Koolbin Rock, WA
Kellerberrin, WA
Mt. Stirling, WA
Dietley Valley, Forrest Shire, WA

- (a) Burnt - rustic H₂O of the wheatbelt
- (b) Charred - burnt tree stumps 'bush fires'
- (c) Scorched - sand baked sands and dunes.
- (d) Etched - copper green of the mosses on rocks and tree trunks.



proposal 2 - painting 292. 1999.

③ Project ③ - 'Illusion, Persepctive + Monumentality'

Four large mounted. wooden MDF panels.
made up of smaller panels. Ongoing dialogue.
and symbolism of struggle to see Eldest
Daughter Kemanli. Tee - 'Father Daughter!'

Floor Mounted.

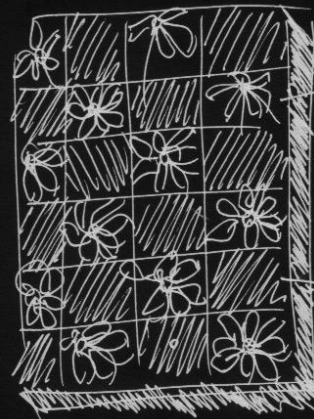
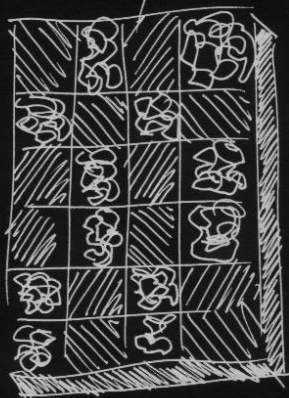
etched MDF.

wood
'borer',
white-anting
gas lamp.

wooden sub
frame.

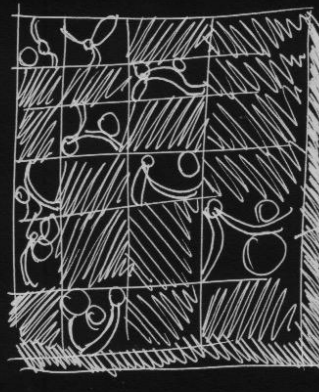
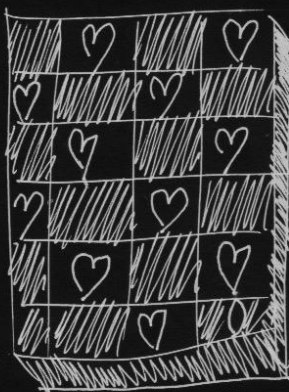
heart
shaped
symbol
from
'Boule Ball'

playing on
Darlington
Terrace



Days spent
picking flowers
with Daughters

etched
MDF or
hand
carved



wall paper
notif
'class,
money,
power'

④ Project ④ - 'Monochrome'

Light / dark - 'shades of gray'

The whole issue relating to engaging with the child paysanets side of things. 'constant conflict' - child in the middle, - feeling like I am stripped bare and forced to eat a 'paper trail' -

Film - actor - 'female' depicted as subject - crudence as voyeurs - camera as patriarchy - this whole process is a feminist reach back with 'reverses' of sexism although sexism is an injury!

