

DRAWING - analogics

RECIPT DIMENSIONS IN
NEW ZEALAND
DRAWING

DRAWING ≈ analogies

RECENT DIMENSIONS IN NEW ZEALAND DRAWING

DRAWING analogies

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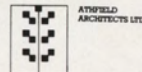
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INTRODUCTION AND ACKNOWLEDGEMENTS

The exhibition *Drawing Analogies* seeks to address and document some of the recent dimensions in New Zealand drawing. An exhibition which records work by 15 New Zealand artists whose work has continued to challenge conventionally held notions regarding the medium, scale, material and presentation of drawing.

The selection of artists is by no means definitive, but it does represent a cross section of artists both male and female emergent and established. The final number, determined by the gallery's frustratingly small exhibition area for hosting an exhibition of the size and scale of work presented in *Drawing Analogies*.

A deliberate decision was made to include site specific work by five artists invited to respond to given spaces on both gallery floors. The installation of these works and considered placement of other work utilised the whole gallery in a deliberately site specific exhibition.

The series of Artist-Critic forums organised by Education Curator Jill McIntosh and held during the final month of exhibition continues this gallery's commitment to encouraging debate on and around the exhibition concept.

The intention of this catalogue, latterly produced has been to document the exhibition in situ with the published contribution by invited writers.

In acknowledging the significant contributions that many people have given to this exhibition clear reference needs to be made to the unique collaborative sponsorship proposal involving four of the leading architectural firms of this city: Athfield Architects; Craig, Craig and Moller; Warren and Mahoney; Stephenson and Turner New Zealand. Their necessary additional financial package enabled us to develop the scale of the exhibition and the effective promotion and marketing.

We are particularly grateful to the 15 artists for their committed and enthusiastic response to the exhibition concept.

Final thanks are reserved for Exhibition Curator Gregory Burke for his thorough research, negotiation and writing for *Drawing Analogies*.

We believe the exhibition is timely and appropriate in focussing upon and documenting recent tendencies in the practice of drawing in New Zealand art.

John Leuthart, Director

F O R E W O R D

SHIFTING REFERENCES AND DRAWING ANALOGIES

We live in an era typified by a fragmentation and recycling of visual style. The quest for progress, once the hallmark of the modern, has been blunted by a dispersal of visual representations. Amidst this climate of plurality many artists and writers are provoking a critical assessment of the operation of art and further of representation itself within contemporary culture, an assessment that examines cultural assumptions underlying modes of visual expression. The question arose: how then were contemporary artists approaching and using the practice of drawing? Drawing – that fundamental discipline – the first murmurings of visual expression – a categorisation that has carried a notion of primary building block in the production of art. In fact were such notions operating unchallenged within contemporary art?

It became apparent through my research that a significant number of artists in New Zealand were producing finished works that referenced modes and systems of drawing, mixing and combining these with a variety of media. In so doing these artists were blurring commonly accepted divisions between media categories. This strategy represents a shift from tradition in western art where 'drawing is usually discussed in terms of the split between the idea and the execution of the finished works.'¹ Rather than using drawing as a process, a means of or necessary step in representation these artists were treating drawing as a subject. By generating analogies between modes of drawing and other representational modes these artists implicitly examine and challenge historical attitudes that underlie the role of drawing in representation. I decided then to make these shifts in art practice the focus of exposition and discussion.

Drawing Analogies presents works by 15 New Zealand artists who do not use drawing as a singular expressive device, but rather exploit drawing modes and systems as strategic elements in a disjunctive and non-hierarchical layering of elements. Unlike forms of collage or assemblage where one mode of representation is incorporated into another, these artists create configurations that focus on points of intersection within a complex or aggregate of relationships. A dialogue is initiated between two or more media/representations in what remains as one image.

However this precept is not intended to imply a unified movement nor does the exhibition set out to present a qualitative survey of a type of work. The exhibition was structured to enable the viewer to cross reference the strategies of a diversity of artists both emergent and established. Links are drawn and analogies implied between works but not to suggest equivalence of intention. Rather the exhibition points to difference as much as similarity in order to extend the dialogue around modes of representation initiated by the artists themselves. This flexibility of structure enables the viewer to engage shifting references within a broad and often oppositional range of artistic intentions.

In curating this exhibition I intended a prime reference point to be the role of sexual difference in representation. As Stephen Heath notes: 'Any discourse which fails to take account of the problem of sexual difference in its own enunciation and address will be, within a patriarchal order, precisely indifferent, a reflection of male domination.'² This exhibition documents a heightened awareness of the relationship between gender and representation. Many of the artists

both female and male explore the problem of gender and representation directly in their work. For others the impact of gender as a cultural construct lies encoded in their choice of materials and working method.

A key to deciphering the works is the acceptance of drawing as a semantic as well as a visual mode – that the mode of expression itself implies a set of assumptions.

Within the canons of art history Bernice Rose has outlined two pivotal notions of drawing that have existed from the sixteenth century. These are conceptual drawing 'the first idea and intellectual plan of work' and autographic drawing 'presenting the artist's first and most confessional marks.'³ Rose further suggests that both notions have been conceived of as intimate and that 'personal touch distinguished one artist from another and established hierarchies according to the quality of the handwriting.'⁴ This valuing of the touch of the artist, this investiture of meaning into the personality of the mark was traditionally reinforced by the artist's signature.

In the modern era the use of drawing has been a complex set of fluctuations between and combinations of these two expansive categories of drawing. The confessional nature of autographic drawing has continued to reassert itself in the work of many artists. Conceptual drawing with its inherent qualities of outline, sketch and plan remains a basic tool for many. The notion of process intrinsic to conceptual drawing has been explored by groups of artists for its own ends. The end rather than the means of visual expression. However we have also seen the rise of movements of artists whose attitude to mark making challenges the notion of the personality or authorship of the mark as being of universal significance.

Outside the realm of fine art we can isolate a use of drawing as a schematic device; a visual shorthand used to describe a model, often abstract. Clearly this mode of drawing has a relation to conceptual drawing and in the Renaissance was an intrinsic aspect of the artist's discipline. It was used to give form to the humanist projections of cartography, geometry, anatomy, astronomy etc. With the fragmentation of disciplines and with the development of the printing press leading to the sophisticated reproduction technologies of today, drawing as system projection grew apart from the traditional fine arts. In this mode of drawing as system projection we have a loss of the *touch* of the artist, a dilution of that notion of the mark as a sign of self which has been traditionally valued in artistic production.

While these system projections do not have a status as art, their value lies in their ability to generalise; to act as symbolic representations of a naturalistic order for an initiated group. In their economy of communication they function much like a visual language.

Drawing then is a term expansive in its scope – eliciting a myriad of associations. In this exhibition the artists marshal a diversity of drawing modes from the intimate to the mechanical, from the tentative to the authoritative, from the spontaneous to the applied. They intermix drawing with a disjunctive range of media that includes: the painterly, the sculptural, the commercially designed, the photographic, the videographic, the architectural; media that carry their own historical and contemporary associations. Modes of drawing are harnessed for their potential to provoke analogy.

Within the context of the exhibition the artists challenge assertions that representation is direct and unmediated by history and culture. They do not begin with the notion of a *tabula rasa* – a blank state. Rather they recall directly and indirectly established representations and work with materials potent in their associations. Some work directly over established imagery: such as photographs, photographic reproductions of artworks, video footage, maps, written text, posters, and commercially produced designs such as wallpaper. Others, most obviously those who have produced installations, work with and over the site itself. Some work with and over the physical/architectural constraints of the site, while others explore the cultural condition of the site, its function within a specific cultural context.

This tendency to mix representations highlights the fact that representation and consequently visual experience itself is mediated by culture. Within the exhibition a number of artists explore links between language and visual representation within culture. Some highlight the role of drawing in the development of written language systems and suggest that the marks of language are a constant fluctuation between the generalised and the personalised, between the typical and the signatory. Some use and literally work over quoted texts in order to assert that language operates as a system of signs and codes that veil sets of values and structural assumptions. In general these artists articulate a complex of interrelations between language and visual experience within literate cultures.

By focussing on the correlation of language and visual representation, the coexistence of representations within works, the points of intersection between modes of production, this exhibition calls attention to the nature of representation itself. It highlights the participation of the viewer in the negotiation and construction of meaning. However *Drawing Analogies* does not set out to advance one critical agenda over all others, to advocate the demise or impossibility of representation. It invites the viewer to read the oscillating references and oppositional strategies at work and at play within and between specific images produced by 15 contemporary New Zealand artists.

Gregory Burke

Exhibition Curator 1988

DRAWING ENLARGED

In the European Renaissance tradition, to the 1860's, say, artists were producers of figurative paintings and sculptures. Drawings were necessary as preparation, to study the detail of what was to be represented, and to put it in order, compose it. Even water-colourists made sketches for their finished paintings. Gradually, through the 19th century and into the mid-20th, this notion of drawing faded. As the traces of the perceptions of the artist came to be valued, the improvisatory here-and-now of the sketch entered painting, obliterating the distinction between preparation and finished work. All that remained was a difference of scale or of medium: drawings were simply smaller works, or works on paper.

In the 1970's in the U.S.A., especially in New York, there were frequent exhibitions of modern drawings in the 'art museums'. Roberta Smith comments at length in *Artforum* in 1976: from some 'timid curators', drawings shows had provided 'an inherent mediumistic unity when all else fails'. However, a drawings show 'can efficiently and succinctly sum up the developments and particularly the diversity of a given period, covering more ground and taking more risks than is feasible with an exhibition of painting or sculpture'. But then, it turns out what was at issue was still part of a tradition of fine draughtsmanship. Though this was no longer tied to representation, it was still focussed on the signs of the individual's creativity: 'And despite the conservatism implicit in drawing's continuity, it is an intimate, lively form, good drawings from any period remain fresh and contemporary, yielding direct access to an artist's touch, mannerism and ideas, and special insights into his other work.'

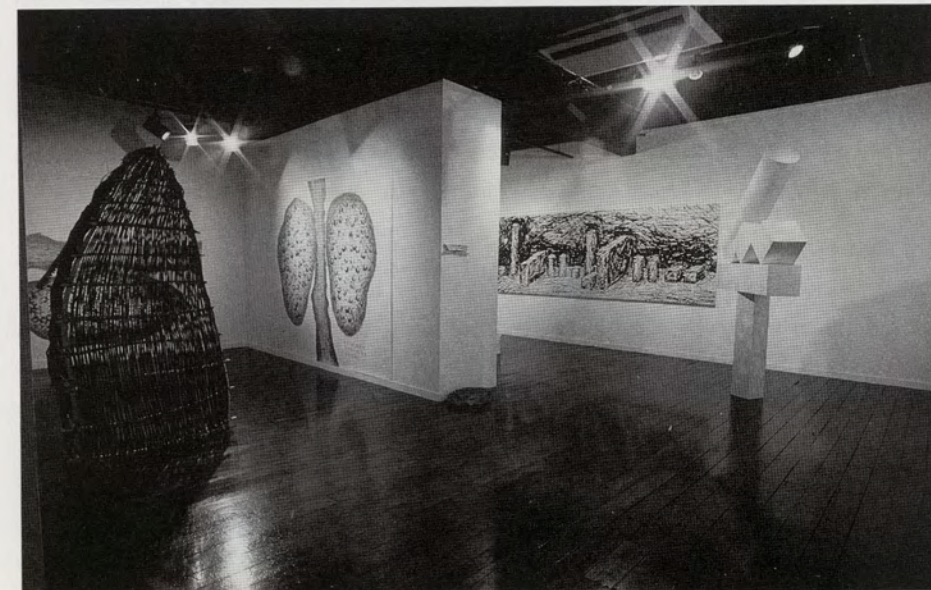
Drawings exhibitions in New Zealand in the 1970's certainly went no further than that. They tended to consist of one or two drawings by almost every modern New Zealand artist the curators could gather, great gatherings, largely unsorted. What was most striking, however, was the absence of improvisatory, sketch-like, off-hand, note-like jottings. Nearly all exhibited drawings were finished works, simply works on paper, variants of the finished and recognisable imagery of the artists in other media. In the Auckland City Art Gallery show of 1976, there was, however, a slight foreshadowing of what is apparent in the current show at the Wellington City Art Gallery: large drawings, as large as anything on canvas, in the work of Thornley and Albrecht in particular.

In the early 1970's, much taken by notions of process, of the continuum of an artist's working, of the peculiar unforeseen way in which imagery arises, of the ironing out of difference between sketch and so-called finished work, I was disappointed at the results of attempts to produce drawing shows. Only McCahon among the painters seemed prepared to show the full range of his workings of a theme, large acrylics on canvas, side-by-side with smaller versions of the same, and with drawings, some of them smudgy scribbles, of all sizes, as in his *Necessary Protection* show of 1971. It did not seem to me that New Zealand drawing showed very much sign of being either intimate or lively. Intimate thoughts remained secret, unexhibitable, only finished, edited, constrained work got out. Who else would actually put on show anything as casual but serious as McCahon's *McLeavey sat here?* There was some justification in thinking that, in New Zealand, art had to be fully dressed, fully made-up, as if for a formal occasion. This applied to drawing too.

Actually, though it was largely unseen, drawing was going on all the while. I recall visiting Ian Scott in the early 1970's and seeing portfolios stacked with drawings – just for one instance. And thinking of installation art from the end of the 1960's onwards, I recall asking Leon Narbey whether he had done any drawings for *Real Time*. He had, scraps of paper many of them with circuit diagrams. He did not attach much importance to them. But, at the time, it seemed clear to me that these were indeed his drawings for the projects, and interesting as such, however far removed from criteria proposed for 'fine art'. Drawing, in fact, shifted, often towards a diagramming process, to lay-out, to room-plans, to instructions for printers, to written notes and lists, as painting and sculpture increasingly gave way to installation and performance, outdoors or in.

Ivan Zagni's performance on the Wellington Public Library lawn on the day of the opening, with a large coloured score of lines showing weather patterns, on display to the audience during the performance, was a deliberate adjunct to the show of drawings in the Gallery. Musical scores and drawing merge in his work. And then, not included in this show, Philip Dadson's big graphite drawings on black paper come from rhythm movement, unlike his music only in their leaving a fixed trace. There, once, was sound. Media, as fields of activity or experience, no longer sit within traditional definition. In fact, grouping by media, proves to be grouping by the most superficial features of all. Method and content have been far more significant issues in the art of the past twenty years.

There is an interesting shift in the title of the current show from *DRAWING* to *DRAWING analogies*. This is nothing like a mid-1970's show of 'drawings' in Roberta Smith's terms. The reason is that there has been a remarkable shift in art in the past decade not only outside but also inside New Zealand.



Drawing Analogies, first floor gallery.

[Of course, that change is not universal in New Zealand, only in some quarters of the arts.] The change is closely linked to the emergence of installation, in the broadest sense. It amounts to a change in the functioning of art-objects. The older kind of drawing, which revealed intimate glimpses of an artist's creative touch, has disappeared. Self-conscious attention to the artist, as subject, has been replaced by attention to the beholder or viewer as a reader, as a constructor of meanings. The gallery-space [or a landscape or urban open-space taken over for an artwork] is a place where the beholder may encounter shaped sculptural paintings, instructions, performers, musical sound, large sheets of paper, written text, in combination, or singly. The arts are concerned with proposing any materials, including natural sites, as materials for reading.

The process of reading has become paramount, because it engages with the way our cultural materials are coded. It is assumed that codes conceal as much as they reveal of meaning. Criticism, as opposed to promotional reviewing, has been concerned, in all the arts more with a theory of reading than of making. And at the heart of criticism, lies a permanent concern with the uncovering of ideology. The medium is no simple instrument for immediate communication of some idea outside itself. What once was seen as "naturalistic" representation, is now regarded with proper suspicion, its assumptions open to question, its structures needing exposure to view. The smooth flow of the conventions of "naturalism" turn the beholder into a passive consumer. Only interruption, by disjunctions prompt the beholder to an active awareness of the coded and conventional in the artwork.

The politics of reading is at issue, not the pleasures of aesthetic contemplation. For this reason, the closed, autonomous notion of art, of bringing to some kind of perfection the qualities supposed to be implicated in the purity of the medium, is absent here. Instead, as elsewhere and for a decade, medium is to a great extent something at hand, however problematic. As readers, we are caught up in language and its close associate, imagery. At every level, from the everyday encounter with the results of journalism to the determinations of parliament, representation is publicly at issue. If the arts are to be active and useful then the beholder must be conceived of as an active reader, rather than as a passive receiver of information.

If these works are drawings, they are, most of them, not sketches and not little things, they are evidently considered statements, and they are large. Further, they are not restricted to line media, or even line with some colouring. They include projected slides, reworked photos and sheets of work on paper with three-dimensional companions, or moving parts. One might say that they are mostly a kind of installation work, and that they look as though they exist for the *Drawing Analogies* exhibition primarily or even exclusively. Drawings, here, are a kind of occasional and ephemeral production. Painting functions in this way less readily, taking usually more time to make and responding more usually to either a public mural conception, with an idea of some permanence, or to the preservable and precious easel work. These drawings have been, as it were, rolled out to fit the spaces. Some have been worked on *in situ*, specially for the occasion. And after the show, many of them will still exist,

but deprived of their context. Curiously, they continue something that goes back, in New Zealand, to the unframed, canvas sequences of McCahon of 1958. This, to my mind, is central to the radical moves made by McCahon in his painting, the pivot on which it all turns, turning art away from a closed easel painting to the public statement installed temporarily in a gallery. This allowed for the introduction into the work of whatever materials and whatever modes of signification were appropriate to the occasion.

The difficulties of art stem from displacement of meaning to some unfamiliar place. The shifts in media here are nearly all shifts away from painting as a production of domestic furniture, of marketable commodity, liable to absorption by reduction and simplification and sheer hype. It moves art to less familiar sites, especially to impermanent installation.

There is a tendency, visible especially where work consists of drawings combined with three-dimensional pieces, to reduce the hierarchical importance of one over the other: they interrelate, as information. They require a reading of at least two media and two codes: and this being so it immediately becomes apparent that they are indeed codes, not 'nature'. There is also a marked tendency towards layering of one kind of imagery over another, so that one layer cannot be seen without the other remaining apparent. This extends from the apparently 'objective' records of photography, reworked with freehand graphics, to David Smith formal sculptural elements wall-papered and made, in one instance, into a very phallic-looking cannon. With the overlay and the eliciting of multiple readings, none of them final or dominant, goes a further tendency to remove and obscure and prevent reading in any easy sense. A number of works call attention to absence or to silence, as instance of the bafflement of the artist, faced with language structures, and by implication social structures, that seem to exclude particular feeling. Language, in the sense of written text, makes its appearance only to be cancelled or broken, sometimes contrasted with gesture that is as half way to language, helpless and insufficient. Mapping also appears as an instance of a coding of information, whose codedness is self-evident. This is in contrast with writing and pictorial imagery, in which coding is too often seemingly invisible.

The difficulty of covering *Drawing Analogies* with generalities becomes evident very quickly. There are no obvious groups, no obvious generation or period, no obvious unity in relation to the medium. But actually here a very rich set of possibilities, largely outside the much-promoted outworn Romantic New Zealand individualistic expressive tradition. The distances from that tradition vary from one artist to another: there are plenty of signs of the forwarding of personal, inner thoughts towards outward expression. But in general that is less significant than the critical attitude taken to medium and its reading. This alone constitutes the beginning of a criticism of the sovereignty of the genius-artist [almost certainly white, male and heterosexual]. Readers of the works will, no doubt make their own judgements on the effectiveness or otherwise of the strategies of the various artists.

- Tony Green, December 1987

DRAWING ANALOGIES

Drawing Analogies is an exhibition which sets out to examine recent dimensions in New Zealand drawing. The focus and parameters of the show point to a recent re-evaluation of the status; a recuperation of the practice; an expansion of the definition of drawing as a strategy in the late 1980s.

I would suggest, however, that the decision to accommodate such a diverse range of work under such a rubric is based less on its capacity to illustrate these notions, than as an opportunity to critically examine work which addresses a complex of issues in a variety of juxtaposed yet interrelated ways. To borrow the phraseology of Australian curator, Gary Sangster, *Drawing Analogies*, as its title implies, posits a 'thematic/problematic as a strategy of dialogue and interrelation'.¹ It is thus, an exhibition which not only questions and explores drawing's new parameters but as well, addresses, at the level of content and intention, the concerns and preoccupations of artists working with and in contemporary culture today.

It is my purpose in this brief essay to identify and explore some of those themes and contents, to draw together some of the threads that seem to bind together this show.

Much of the work in *Drawing Analogies* forcibly asserts, either directly or indirectly, the irrevocable breakdown of a notion of drawing as direct, unmediated sign of 'self'. That traditional notion of the drawn trace, in its autographic uniqueness, its spontaneity, its intimacy; as a kind of personalised handwriting offering insights into the inner identity of a unique creative individual, has been replaced, perhaps, by a profound scepticism: a recognition of the dispersal and construction of subjectivity in and by contemporary culture.

Perhaps this is why Paul Hartigan uses his signature as the central and dominating motif of his neon work, *Flush Arena* which, because of its position, literally functions as 'window-dressing' for the show. Hartigan's transformation of his signature – mark of 'authenticity' – into a sign, rather than a blithe act of self-promotion; is both a recognition of that conception of drawing as 'self-expression, and a subversion of any such reading. For the spontaneous gesture of signing has been fixed, stymied, in its translation from personal mark to neon sculpture. What is lost in such a transaction is any coherent sense of 'Hartigan' the author of that mark. The neon signature functions, thereby, as a metaphor for the artist's absence.

This shift from the personal to the metaphorical is effected in Hartigan's work by projection and enlargement, which serve to literally and figuratively distance the work from its source or point of origin. Using this same tactic, Derrick Cherrie projects his small hand-made sketches in order to re-produce wall-size drawings. This obsessive transcription, in its anatomising of every casual mark, inevitably charts a shift from the personal to the public whereby intimate and hurried lines and hatchings seem to be invested with the oppressive chiaroscuro of the monolith.

Victoria Sheppard's scratched and coloured slides, once projected onto the walls of her darkened environment, similarly serve as deconstructions of an original gesture, the texture and weight of each blown-up mark exposed as an interweaving pattern on the gallery's walls. And John Hurrell, by projecting images appropriated from contemporary European painting onto local street maps, effectively negates his own role as author, orchestrating instead, a collision between figure and ground which, in their mutual effacement (complete but for a single signifying seam), marks the site of the artist's own displacement.

Hurrell's mapping of one signifying system onto another is evidence of both a contemporary deferral to the system as a means to generate visual form and as well, a capitulation to the chance results of the intersection of visual image and abstracted grid. In both cases, the artist's originary function is suspended in favour of either the extrapolations of an imposed logic or the less determined vicissitudes of chance.

This oscillation between the systemic and the unpredictable is implied as well, in the seeming inexhaustibility of the possible combinations of projected images in Sheppard's installation which, nevertheless, are derived from a finite set of slides, some solipsistically recycled from previous installations. Or Pauline Rhodes, whose installation, *Extensum: Drawing Out*, is simultaneously, one instance in an entire artistic project founded on an exploration of her 'extensum-intensum' dialectic and, a particular response to the givens of site and materials: a suturing of the conceptual and the contingent. And Jacqueline Fraser's intimate working with the physical facts of place is circumscribed by the bits and pieces she brings with her: each solution being both bound to the site and by this finite array of materials. Peter Roche arbitrarily, yet potently uses red to cancel the frantic machinations, to almost obliterate any intimation of the energetic turbulence of his kinetic drawings. Even Robert McLeod, the most overtly 'expressionist' artist in the show harnesses the gestural to the logic of his materials.

Systems are invoked because they most obviously signify the codified nature of experience, they serve as analogues for a socially or culturally constructed 'reality'. It is here, perhaps, that drawing's literal and metaphorical closeness to language is most clearly articulated.

'Written words, alphabets stand in relation to verbal utterance as drawing in relation to sight. Words and drawings have a common origin as symbolisations of experience, symbols for things.'²

But what is most evident in *Drawing Analogies* is the frustration evinced by what appears to be a profound opacity whereby signs, codes, words somehow refuse to be translated, where their codeness, if you like, is re-iterated.

Terrence Handscomb's drawings serve as an arena for the clash of hermetic formulae, their legibility threatened by the impending negation of an encroaching blackness. Ruth Watson is fascinated by maps because 'in (them) we are less likely to forget that they are language constructed systems, codes'.³ But the maps she makes chart not some familiar territory but one which is richly obscure, pregnant with symbols that converge in a personal cosmology drawn not from some single coherent source but instead, from a humus of half-forgotten memories which, being of often esoteric origin, presented in fragmentary or obscured form; all but deny any cogent literal reading.

Hartigan's *New Language* is perhaps a kind of contemporary Rosetta Stone, the neon hieroglyphs functioning as cryptic pictographs signifying the structural integration of visual and verbal. Yet this private sign language can only be understood as a frustrated attempt to 'speak' in a voice that is at once both personal and general, one which eschews the signatory in its search for a more 'typical' handwriting. John Reynold's scratchy tentatively drawn marks remind one less of the technically assured artist than of the unsophisticated experimentations of a child, the spontaneous scrawl of the charismatic. Yet, of course, this effect is part of his hoax. The tension created by his almost-signification, his near-verbalisation simply suggests that meaning itself must be sought elsewhere.

Reynold's work is an exemplary example of that allegorical impulse Craig Owens has identified as a central theme in contemporary art; a theme which, in its provocative reiteration of the connection between the visual and the verbal reasserts the primacy of language and accounts, perhaps, for its structural underpinning of much of the work in *Drawing Analogies*.⁴ By literally drawing on an appropriated ground, already inscribed/ascribed with 'meaning' – his own photographs, a Julian Schnabel poster, marbled paper – Reynolds has created what David Robbins has described as a 'visual zeugma', a literary term he uses to define 'any image, line or shape' which fuses 'the actual and the represented so that we cannot see one without seeing the other',⁵ a situation which, in part, affirms that postmodern assertion that a 'picture is but a space in which a variety of images, none of them original, blend and clash'.⁶ Are we then reading the myth of McCahon (*Shadow of the Land*) through Reynolds or 'Reynolds' through McCahon?

Owens suggests that the paradigmatic allegorical work is the palimpsest (a manuscript on which two or more texts have been written, each one being erased to make room for the next). It is this which is invoked by Reynold's, but also by Watson in her interweaving of one text onto another; by Cherrie in his use of a decorative, slightly embossed floral wallpaper, with all its kitsch and domestic associations, as both the ground for his drawing and as the surface or skin of his *Primary Structures*. Here, Cherrie cryptically juxtaposes Platonic essence with the artifice of ornamentation, then reverses them to turn surface into ground, reducing solid to illusionistic effect.

Meryl Tweedie interjects stumbling, fragmentary words onto videotape which records a persistent circling within a bland domestic interior in an attempt to locate, without entrapment, the female subject. Erica Sowman draws through layers of tissue, creating her 'visual identity' by decomposing the tangible and redefining it as a process situated in and through time. Robert McLeod metaphorically alludes to drawing as constructive process by allowing the aluminium building paper on which he writes to assert itself, to speak through the scrawls and layers of line and colour.

An overt emphasis on installation work, together with a tendency to mix and confuse media, two procedures which prevail in *Drawing Analogies*, can similarly be construed as part of that contemporary allegorisation of art practice.⁷ Hybrid forms like Maria Olsen's three-dimensional paintings; sculptural pieces like those of Fraser, Rhodes and Sheppard which function as literal 'drawings' in space; Peter Roche's big red drawings which extend out from the wall and onto the floor and Andrew Drummond's complementary working with both sculpture and drawing as metaphorical equivalents for prior performative action, are all relevant here.

An interplay of media, a fluctuation between two dimensions and three; a preference for the fragmentary or incomplete; a play between the permanent and the transient, the intractable and the contingent, all serve to problematise any attempt to slot work into essentialising categories; to provoke analogical readings between one mode of production and another; to emphasise equivalencies as opposed to hierarchies; process over the reified product. And as a result, to disperse the artist/author in the tissue of her/his texts, thus shifting emphasis to the role of the viewer as both 'reader' and active participant in any construction of meaning, in a more visceral response to the work.

But if *Drawing Analogies* is about the dissolution of any coherent sense of subjectivity, a complicit recognition of our construction in culture by language; it also posits an alternative. Tweedie's video, *A Narrative that Provides the Measure of Desire*, for example, is an attempt to give expression to what Robert Leonard has called a 'non-discursive and erotic speaking of the body'.⁸ Such a notion is perhaps literalised by the fact of the video's soundtrack which permeates throughout the gallery's spaces with its strangely disembodied, fragmentary but essentially probing sound; its dematerialised nature a fitting analogue for Tweedie's concerns. Or Pauline Rhodes who, in recognising the 'inherent closeness between line and language',⁹ between the act of drawing and the actions of the body; what she calls the 'sculptural/scriptural',¹⁰ effectively circumvents the 'expressive fallacy' to find the means to give 'metaphorical expression [to] the Self'. (ibid.)

Andrew Drummond explores 'that area of drawing in which form is in the process of being called into order, the process that seemingly precedes structure and is its primordial root'.¹¹ His drawings are 'manifestations of accumulated meaning',¹² sites for the acting out of a ritualised interaction with his surroundings. As such the hand prints, the flowing graphite lines are traces of a literal and metaphorical journey, an attempt to record the 'eye's kinetic sensations through the touch of drawing',¹³ without, nevertheless, recourse to a representation and thereby a fetishising of the body. Maria Olsen's drawings similarly speak of/through the body, the processes involved in their making a metaphorical corollary for an intuitive exploration of the pre-conscious which finds its form in the language of the archetype.

Conversely, Peter Roche invests his drawing 'machines' with the analogical potential to stand for human experience (*Separating the Chromosomes for Jackson (Kinetic Drawing No. 2)* refers not to Jackson Pollock, but to his son); an objectification of subjectivity which finds its parallel in the Dadaist machines of Picabia and the more recent work of Rebecca Horn who similarly perceives the machine not as 'an Other, but rather as an extension of the body's reality, integrated in such a way as to bring the external world that much closer to the subject's felt experience'.¹⁴

In all, *Drawing Analogies* invites us to see, to read through its very structure some of the ways in which artists in New Zealand today are attempting to chart the complexities of a given situation, to intervene in and through culture. Drawing, as a medium and a strategy, recuperated from the edges of art practice and thrust centre stage; has emerged, in its liberation from the weight of the traditions of painting and sculpture; in its inherent closeness to language and to the body, as a vital and appropriate vehicle to do this.

FOOTNOTES – SHIFTING REFERENCES AND DRAWING ANALOGIES

1. B. Rose, *Drawing Now*, Museum of Modern Art, 1976, p.10.
2. S. Heath, *Difference*, *Screen*, 19, 4 (Winter 1978-79), p.53.
3. B. Rose, *op. cit.*, p.9
4. *Ibid.*, p.10.

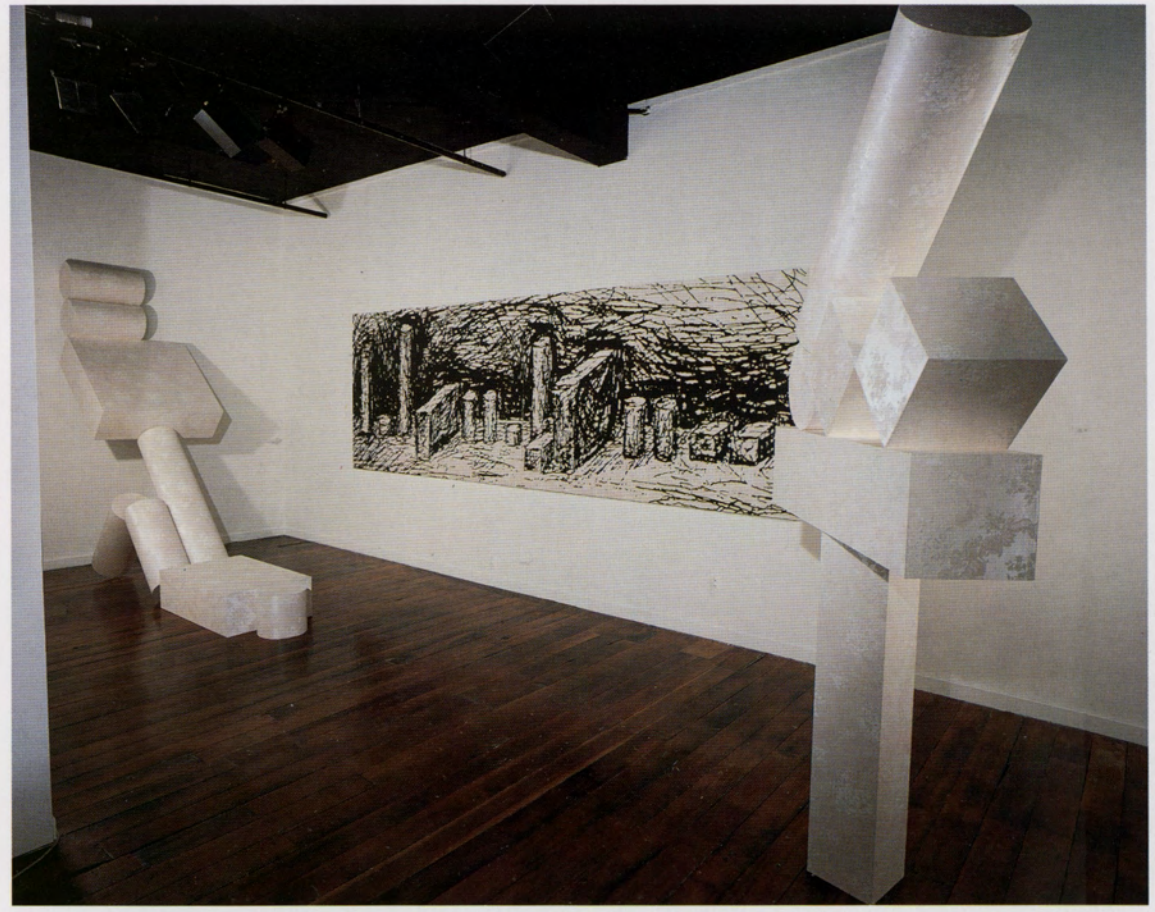
FOOTNOTES – DRAWING ANALOGIES

1. G. Sangster, foreword to *Sighting References: Ciphers, Systems and Codes in Recent Australian Visual Art*, Artspace, Sydney, 1987, p.5.
2. B. Rose, *Drawing Now*, Museum of Modern Art, New York, 1976, p.76.
3. R. Watson, artist's statement for *Drawing Analogies*.
4. C. Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism", *October*, no. 12, Spring 1980, pp67-86.
5. D. Robbins, *Julian Schnabel*, *ex.cat.*, Waddington Galleries, London, 1983, p.5.
6. S. Levine, statement in *The Biennale of Sydney*, *ex.cat.*, Art Gallery of New South Wales, Sydney, 1986, p.180.
7. See C. Owens, *op.cit.*, pp70-75.
8. R. Leonard, *Limited Sedition: New Zealand Artists in Perth*, September 1987, *ex.cat.*, 1987.
9. R. Krauss, "Sense and Sensibility: Reflections on Post '60s Sculpture", *ArtForum*, Nov 1973, p.155.
10. P. Rhodes, "Daily Runs", *Splash*, no. 4, April 1986, p.91.
11. B. Rose, *New Works on Paper 2*, Museum of Modern Art, New York, 1982, p.7.
12. G. Burke, "Andrew Drummond: An Introduction", *AGMANZ Journal*, vol. 18, nos 3/4, Spring/Summer 1987-88, p.19.
13. B. Rose, *op. cit.*, p.9.
14. D. Cameron, "Horn's Dilemma: The Art of Rebecca Horn", *Arts Magazine*, Nov 1987, p.73.

COLOUR PLATES

- 1. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 2. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 3. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 4. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 5. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 6. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 7. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 8. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 9. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 10. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 11. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 12. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 13. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.
- 14. J. J. Johnson, *Journal of the Royal Society of Medicine*, 1914, p. 28.

DERRICK CHERRIE



PRIMARY STRUCTURES 1987
 Mixed media installation
 2500 x 7500 x 4000

ANDREW DRUMMOND



UP THE RIVER 1987
Mixed media installation
2800 x 4000 x 5000

JACQUELINE FRASER



NGATI PONEKE 1987
Mixed media installation [detail]
2600 x 4000 x 4000

TERRENCE HANDSCOMB



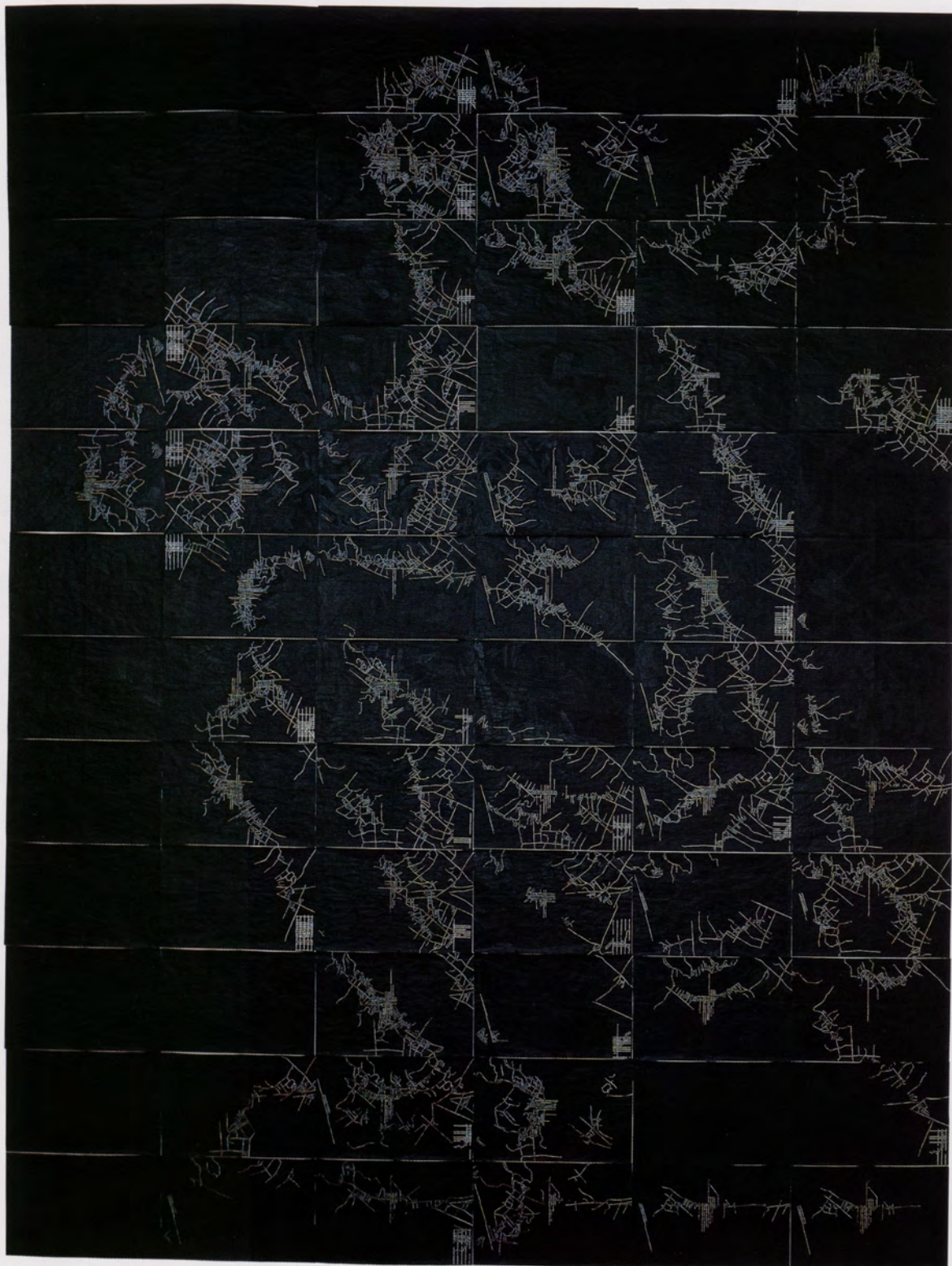
DISCURSIVE PHALLUS 1986
 Oil, alkyd and draughting medium on polyester film
 2250 x 3060

PAUL HARTIGAN



FLUSH ARENA 1987
 Neon installation
 2000 x 9000

J O H N H U R R E L L



43° 30' 49" S. "ALLEGORIA DELLA CRITICA DE L'ARTE"
 172° 37' 17" E. 1985
 Acrylic paint on paper maps
 5840 x 2895

R O B E R T M C L E O D



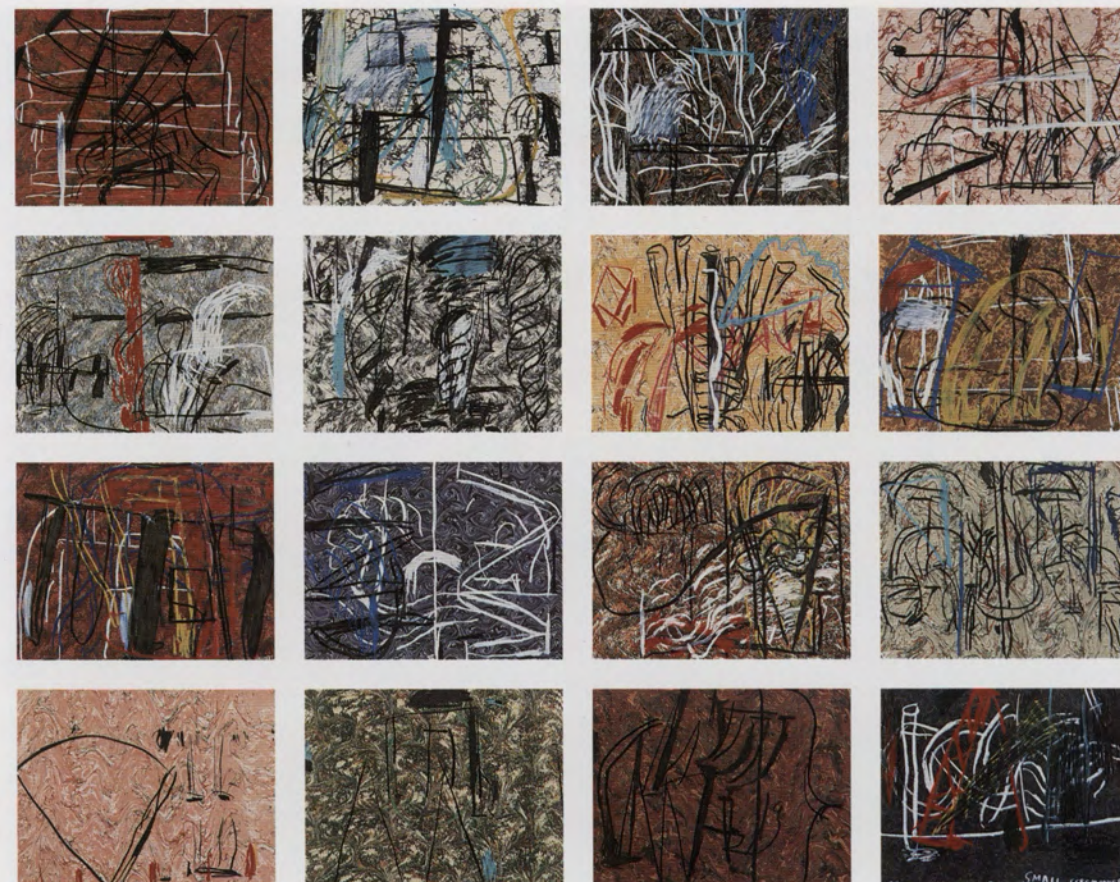
LANARK NO. 87
 BILLY DOO: FRA BIGYIN 1987
 Graphite, paint crayon on paper and aluminium building paper
 1980 x 7000

M A R I A O L S E N



DEESH 1985
Pigment and emulsion and gesso on paper
1200 x 1840
[Courtesy Sue Crockford Gallery, Auckland]

J O H N R E Y N O L D S



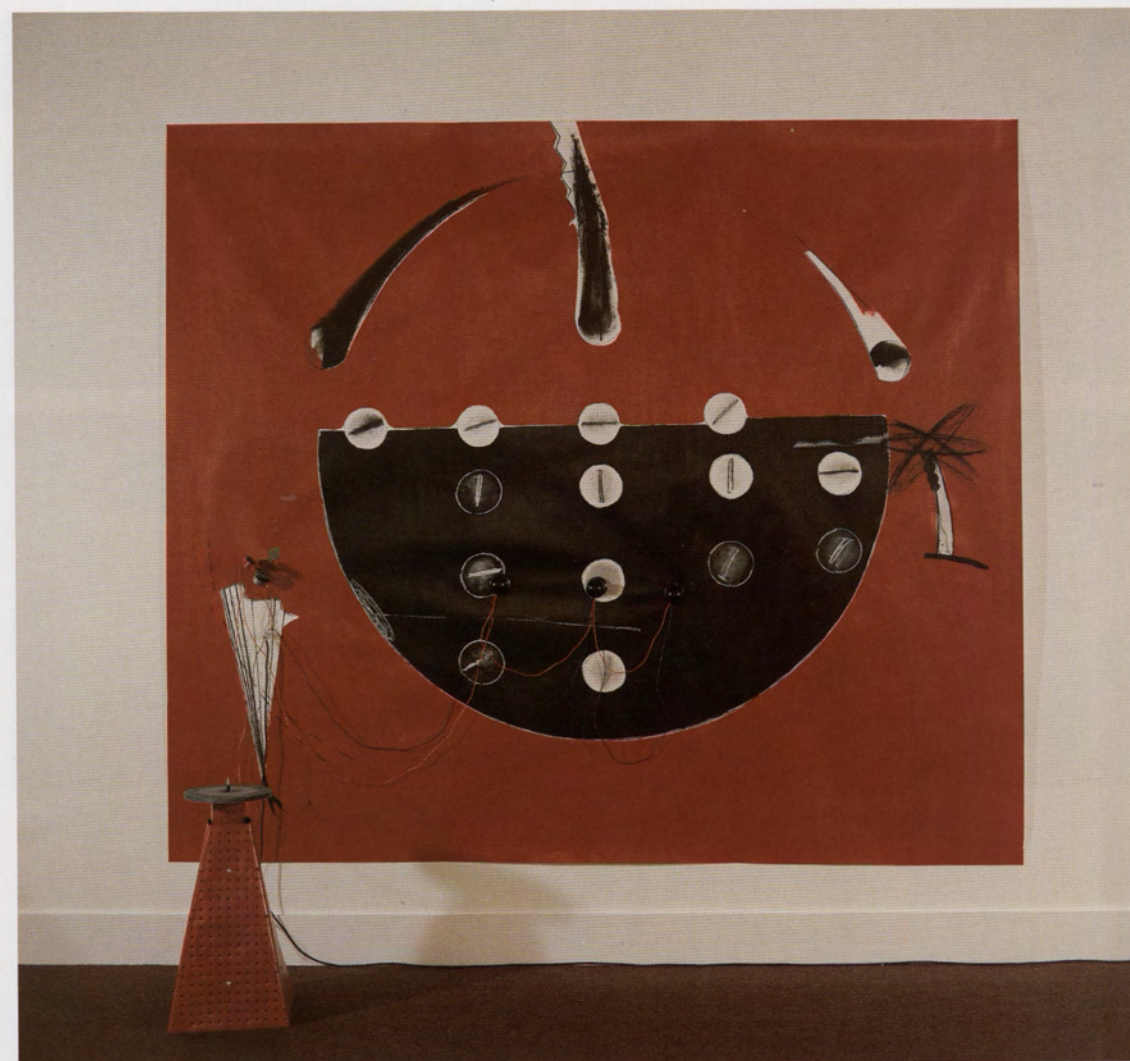
SMALL CEREMONIES 1986
Oil pastel on marble paper
2090 x 2690

 PAULINE RHODES



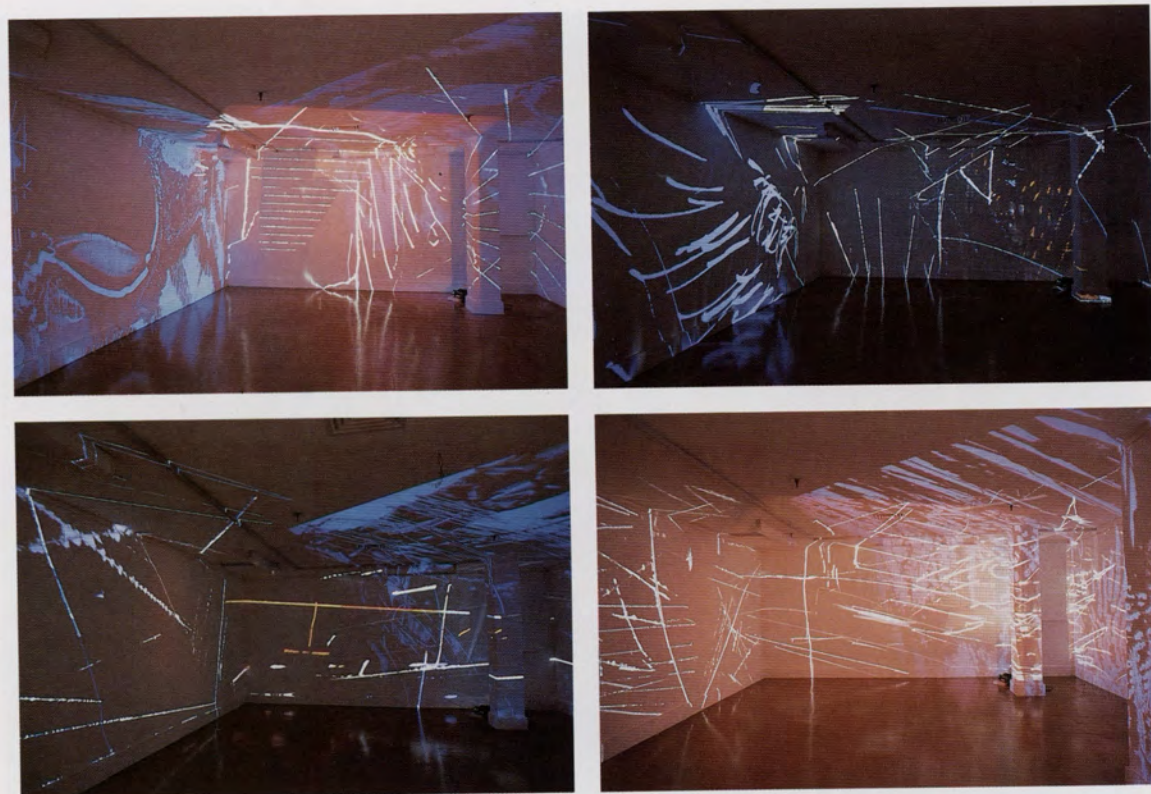
EXTENSUM DRAWING-OUT 1987
 Stained and cut plywood
 1620 x 600 x 5000.

 PETER ROCHE



**SEPARATING THE CHROMOSOMES FOR JACKSON
 (KINETIC DRAWING NO. 2)** 1987
 Mixed media
 2540 x 2700 x 400

 VICTORIA SHEPPARD



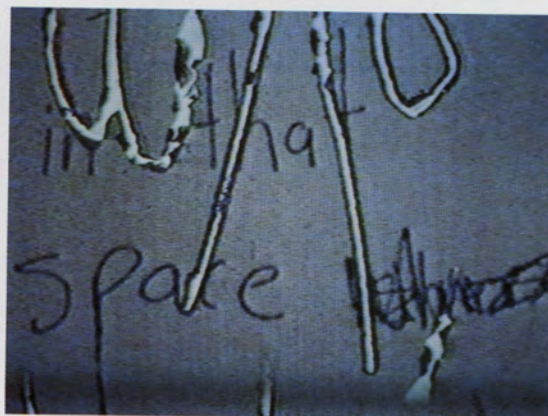
INSTALLATION V 1987
 Mixed media installation (4 combinations)
 2550 x 5800 x 8000

 ERICA SOWMAN



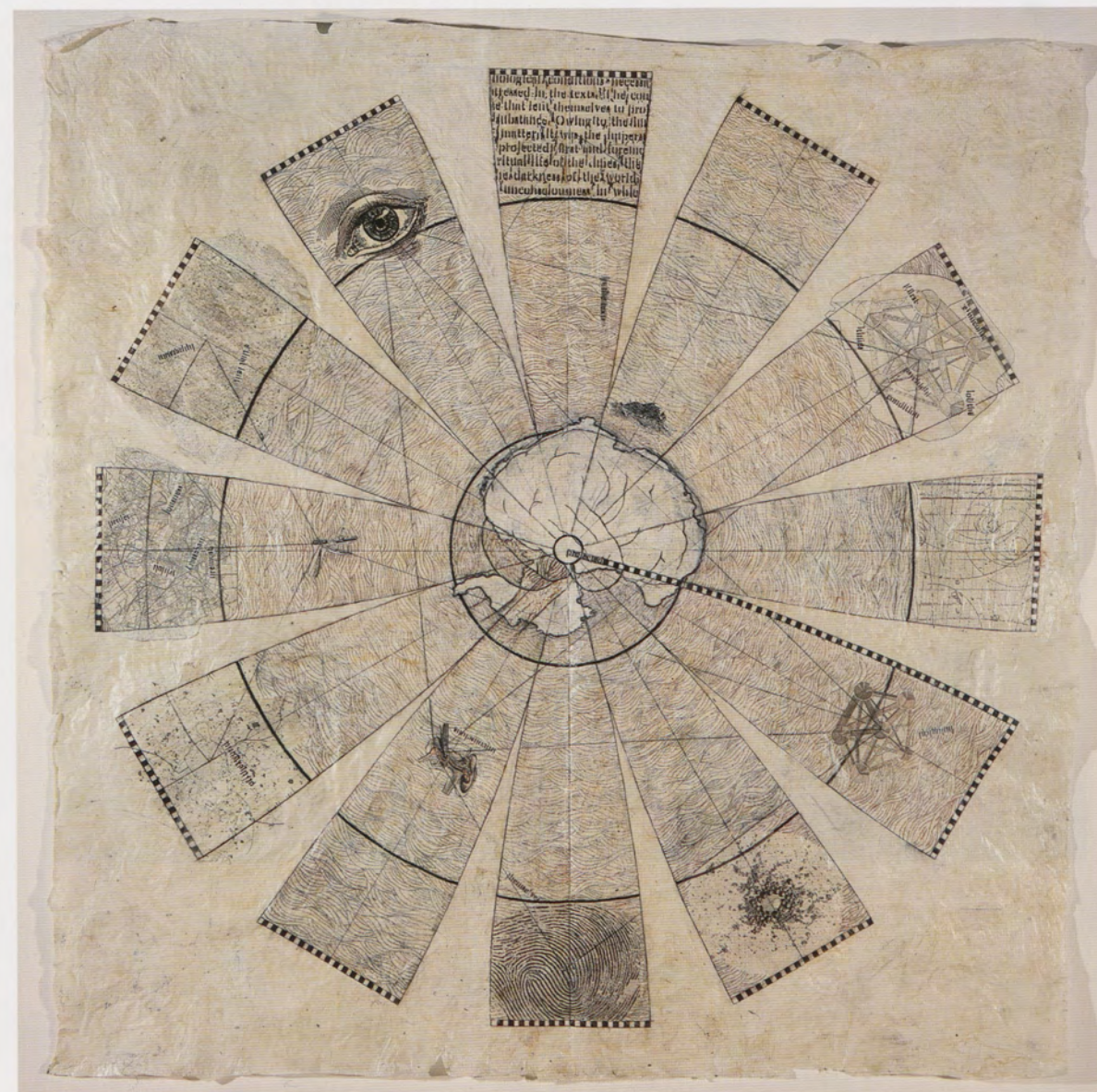
OPENING FLOWER (FIRE FLOWER SERIES) 1987
 Mixed medium on tissue paper
 2140 x 1730

MERYLYN TWEEDIE



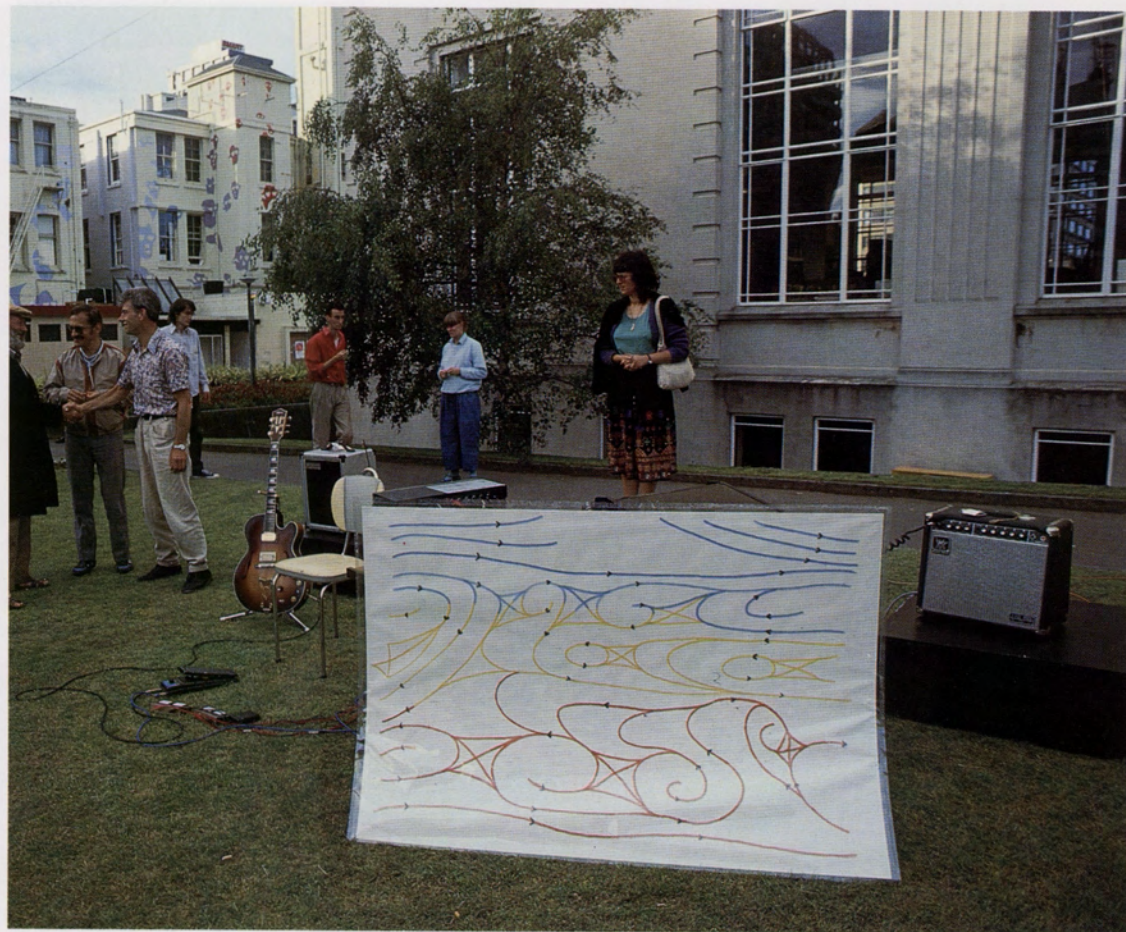
A NARRATIVE THAT PROVIDES THE MEASURE OF DESIRE –
PART ONE AND TWO 1987
Video, vhs. [details]

RUTH WATSON



WORLD MAP 1987
Photocopy, resin, pastel on tissue and gauze
2400 x 2400

I V A N Z A G N I



[After the performance at the opening of *Drawing Analogies*]

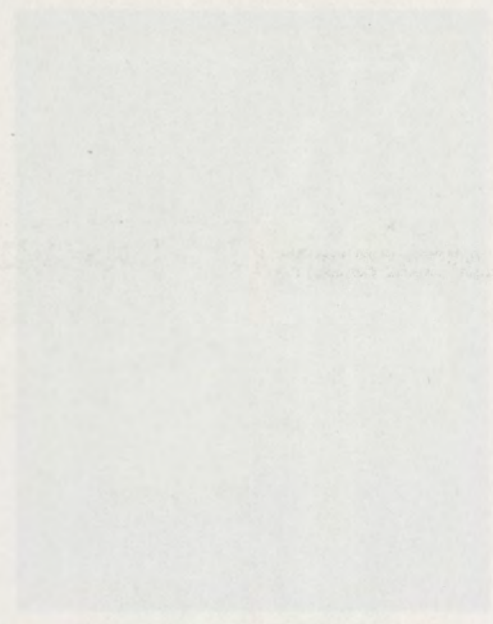
WEATHER PATTERNS 1987
Musical Performance 5/12/87

DRAWING

DERRICK CHERRIE

1954, Philadelphia, Pennsylvania
BFA, University of Pennsylvania, 1976
MFA, University of Pennsylvania, 1979

STATEMENTS
AND ARTISTS'
STATEMENTS



PRIMARY STRUCTURES (drawing)

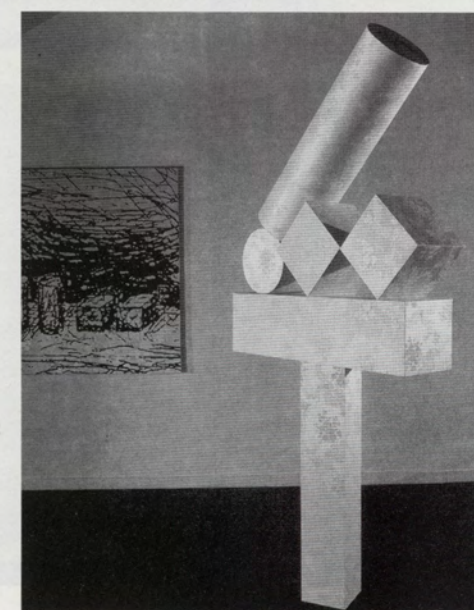
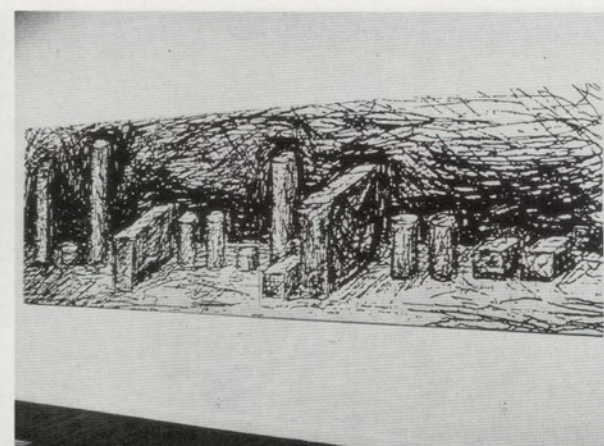
S T A T E M E N T ... It should be obvious of the last drawings I did
The large scale drawings that I have been doing in these ...
and with regularity are pulled together from the ...
drawing, the way things are done, and the way they ...
lead to the ...
The clarity of my large scale drawings is ...
the way I create. The clarity of my large ...
drawings is with the clarity of my ...
drawings. The drawings are responding to ...
the clarity of my large scale drawings ...
the way I create.

1. PRIMARY STRUCTURES 1987
Musical Performance
1987 + 1988 + 1989

**LISTS
OF WORKS
AND ARTISTS'
STATEMENTS**

D E R R I C K C H E R R I E

Born 1960 in Auckland.
Graduate University of Auckland School of Fine Arts 1982.
Lives in Auckland.



PRIMARY STRUCTURES (details)

S T A T E M E N T

The large scale drawings that I have from time to time used with sculpture are painted projections from the originals, the pen strokes translating almost directly to brush stroke.

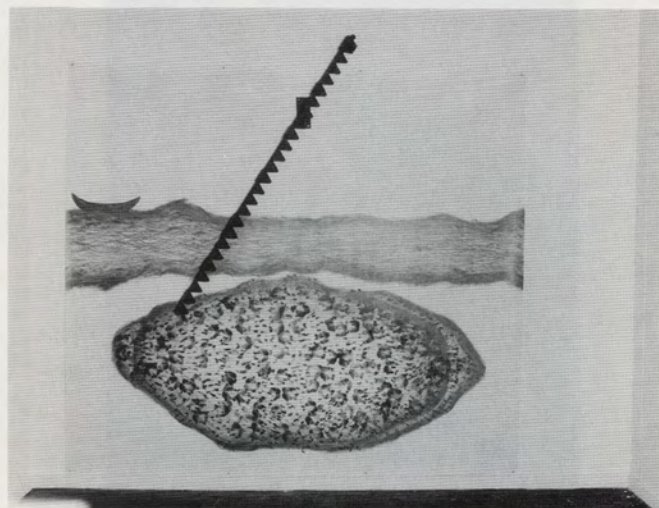
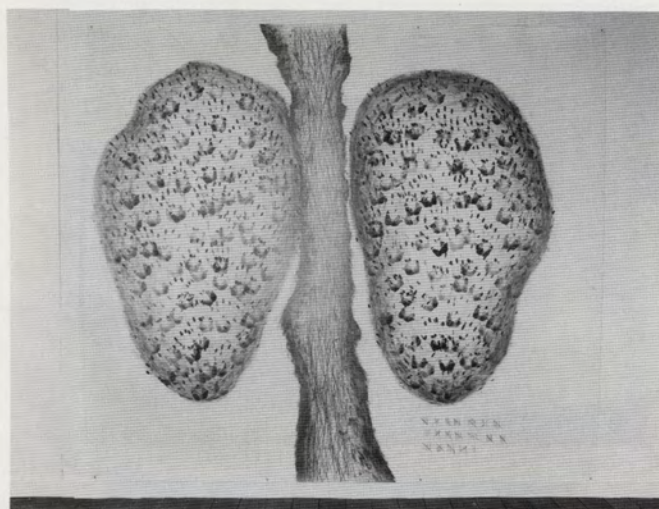
The vitality of my fingers allows me a closeness to my passions as I create. The geometry of sculpture confronts us with the limits of our intellectual constructs. The drawing is instrumental in breaking down the stubborn fact of actuality. Notions of the absolute appear alongside of the third dimension.

To present an illusion of the third dimension is to question its existence. When a drawing is seen with sculpture as the same work the question of dimensional existence extends. We must see the irrationality of the ordinary and see the ordinary as being, more, or less. Reality is abstracted.

1 PRIMARY STRUCTURES 1987
Mixed media installation
2500 x 7500 x 4000

A N D R E W D R U M M O N D

Born 1951 in Nelson.
Graduate University of Waterloo, Ontario, 1976.
Lives in Dunedin.



UP THE RIVER (details)

S T A T E M E N T

I started working on some large drawings in 1984 whilst in England. At that time it was a vehicle to accommodate some of the problems I was exploring in my work. I was no longer making performance works and yet I wanted a way of dealing with some time/space concepts of performance. During the last 2 years the drawings have become realised in relation to an object - which takes account of information in the drawing and extends the levels of meaning.

The work *Up the River* consists of 2 drawings and

an object and becomes an installation in the way it encompasses the void.

1 UP THE RIVER 1987

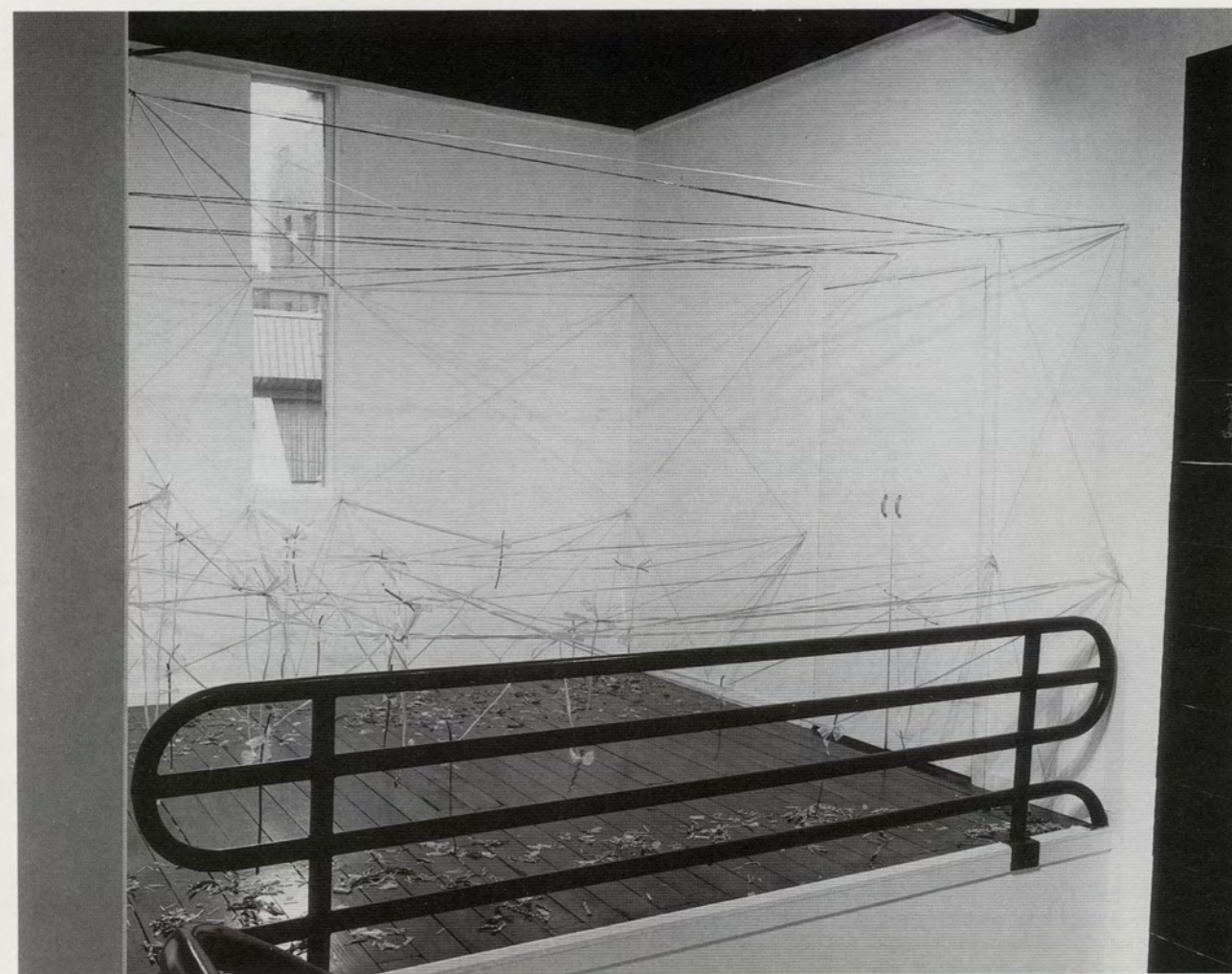
Mixed media installation
2800 x 4000 x 5000

2 IN THE AUTUMN 1987

Mixed media installation
2800 x 960 x 9000

J A C Q U E L I N E F R A S E R

Born 1956 in Dunedin.
Graduate University of Auckland School of Fine Arts 1977.
Lives in Auckland.



NGATI PONEKE

S T A T E M E N T

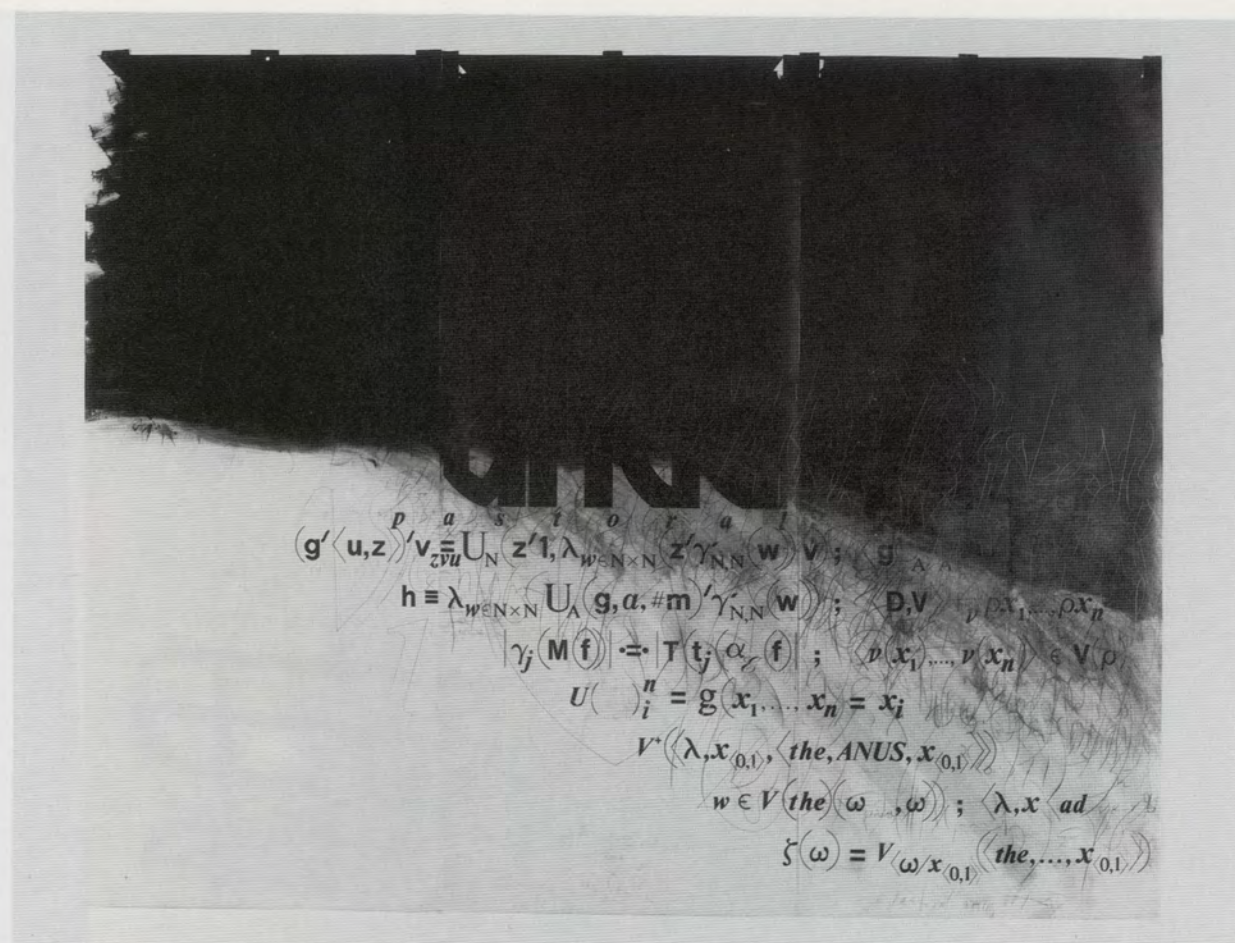
Jacqueline Fraser has been making installations since her years spent at the Elam School of Fine Arts at the University of Auckland, in the mid '70s. Her characteristic approach to making her installations is to arrive at the given site with a collection of materials but with no firm ideas about what she will create. She will then spend time considering the space, examining details, evaluating architectural interrelationships that can be incorporated into the work she is about to make. She makes no sketches, instead she will work in an improvisational manner allowing each addition to the space determine to some extent what she will do next.

1 NGATI PONEKE 1987

Mixed media installation
2600 x 4000 x 4000

TERRENCE HANDSCOMB

Born 1948 in Wellington.
 Graduate Wellington Polytechnic School of Design 1970.
 Lives in Wellington.


PASTORAL ANUS
S T A T E M E N T

The over investment of the phallus is directly linked to the under investment of the most culturally repulsive and privatized of organs, the anus.

The phallo/anal signifactorial link is characterised by sublimation, retention, over-coding, dread and guilt. The retentive anal flow is immediately sublimated into ingenious phallogocentric plays of seduction and capture.

Anal reinvestment and the uncoding of the deepest and most despicable of tensions is a cultural and psychoanalytical task, unquestionably more imperative than the unravelling of the Oedipal drama.

1 DISCURSIVE PHALLUS 1986
 Oil, alkyd and draughting medium on polyester film
 2250 x 3060

2 PASTORAL ANUS 1987
 Oil, alkyd and draughting medium on polyester film
 2021 x 2760

P A U L H A R T I G A N

Born 1953 in New Plymouth.
 Graduate University of Auckland School of Fine Arts 1973.
 Lives in Wellington.


NEW LANGUAGE
S T A T E M E N T

The 'line-form' or drawing in my work is a basis or foundation and is the major structural element to which all other aspects of a work are 'attached' or added as appendages to: i.e. colour does not exist at the point of 'foundation' and comes after the composition is a complete and finished work in itself. Like a comic strip without it's colour.

I do not 'sketch' as such, drawing for me is more of an intuitive, gestural process of one-off marks combined together to make a final work. Sometimes, certain parts of a drawing will be relocated in the composition, or parts of two or three drawings will be combined to create one work. Generally, the shapes that are drawn remain in their original form and are not 'tampered' with or redrawn. I use mechanical methods of enlargement i.e. xerox or projectors, to retain the 'personality' of the original 'line form'.

In my earlier works the line was usually rendered in black and the surrounding areas would be filled in with specific and separate colours. In later works such as *New Language* or *Fountain of Youth*, the line itself

also became the colour with the 'line' throwing colour onto a monotinted background. With my recent paintings, the black line has become much thicker with its width varying to indicate the natural process of drawing. The line is also being overpainted in parts to add a highlighting effect which gives more depth to the drawing, emphasizing and 'neonizing' the 'line forms'.

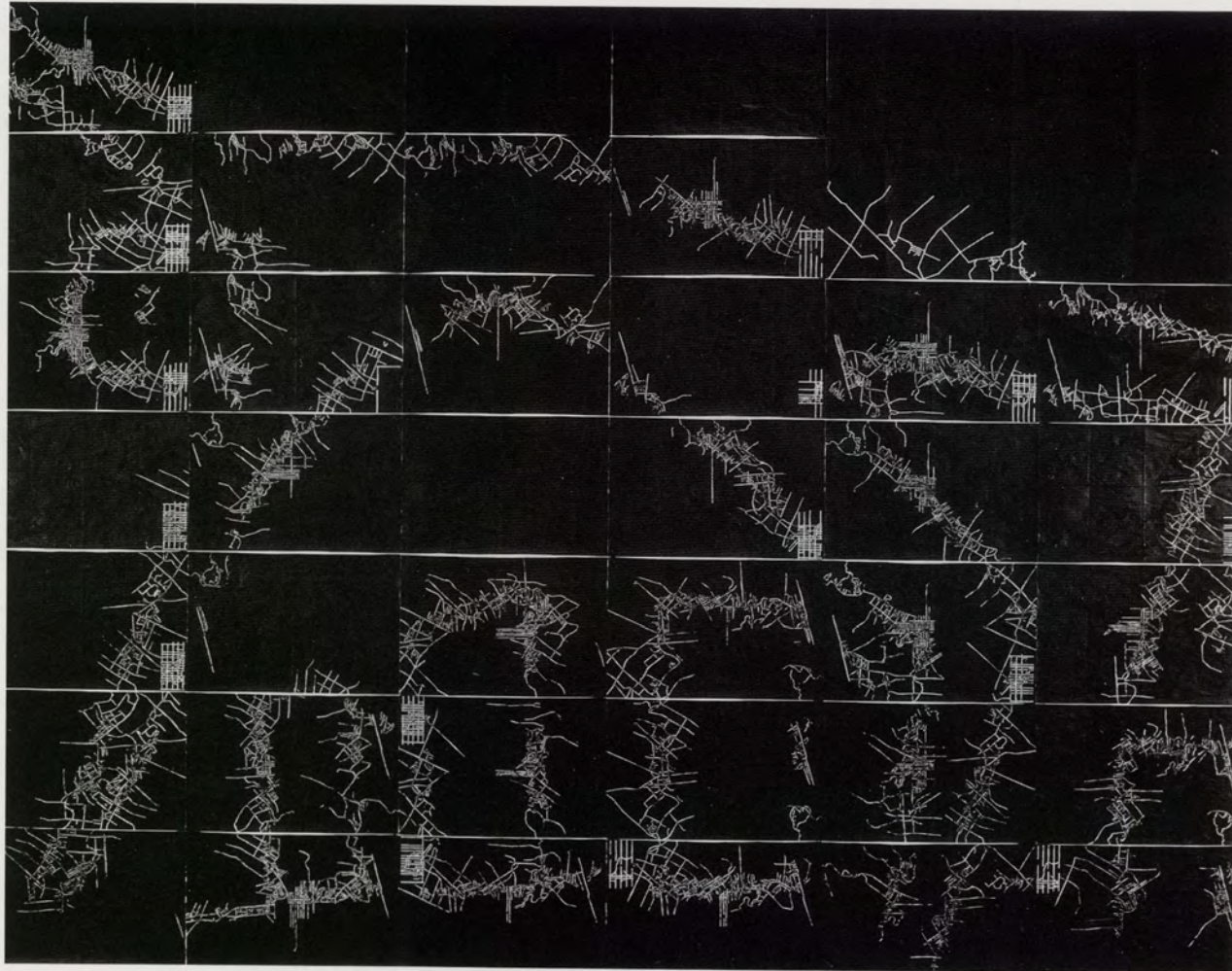
In this new work I am concerned with investigating different spacial concepts in terms of given area as occupied by the line forms that exist within it; the feeling of slow movement, change or even dissipation of parts of the work, encroaching or trespassing out of a given space into new unseen territory.

1 FLUSH ARENA 1987
 Neon installation
 2000 x 9000

2 NEW LANGUAGE 1982
 Neon tubing and galvanised iron
 1200 x 1200 x 160
 (Collection of National Library)

JOHN HURRELL

Born 1950 in London, England.
 Graduate University of Canterbury School of Fine Arts 1974.
 Lives in Christchurch.



43° 32' 7" S. "SCHWEBENDER ROT" 172° 38' 15" E

S T A T E M E N T 1 43° 32' 7" S. "SCHWEBENDER ROT" 172° 38' 15" E. 1986

These two works involve quoted images taken from recent Italian and German paintings and processed through a mark leaving method on Christchurch street maps. Only those streets which the lines intercept are retained. All else is blacked out.

Like Lemuel Gulliver, the figures in the appropriated European narratives are trapped and relocated in an alien context. The viewer however is free to move through real space, and because the Christchurch and European referents cannot be read simultaneously, is encouraged to do so. Gallery distance becomes analogous to geographical distance. Physical distance and mental distance meld together and refuse to separate.

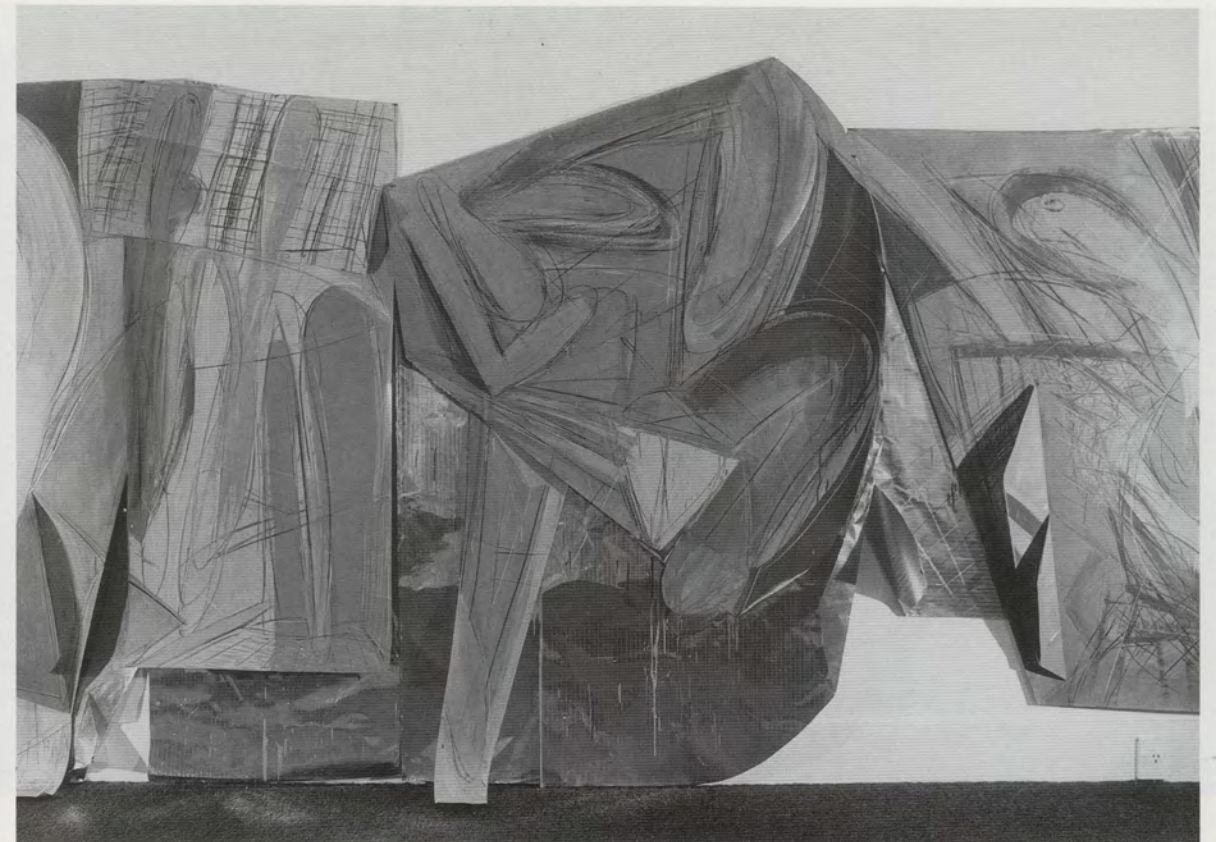
Acrylic paint on paper maps
 2240 x 2895
 (Collection of National Library)

2 43° 30' 49" S. "ALLEGORIA DELLA CRITICA DE L'ARTE" 172° 37' 17" E. 1985

Acrylic paint on paper maps
 3840 x 2895

ROBERT MCLEOD

Born 1948 in Glasgow.
 Graduate Glasgow School of Art 1969.
 Arrived in New Zealand 1972.
 Lives in Wellington.



LANARK NO. 87. BILLY DOO: FRA BIGYIN (detail)

S T A T E M E N T

The Lanark drawings started in 1982. They were small experiments - it took a long time to discover the right materials. I tried card, canvas, board, before I got around to paper. Over the years I pushed the scale. I wanted drawings to be a major part of my work, not seen as a sketch or as something to prepare for or support a painting. The technique of using oil based undercoat and graphite dates back to 1976.

The drawing for this exhibition uses a wider range of media - the imagery dates back to the early '70s, and to a number of unsuccessful Lanark drawings of Dec. '85.

The distinction between drawing and painting has never bothered me. I usually paint on canvas, draw on paper.

1 LANARK NO. 87
 BILLY DOO: FRA BIGYIN 1987
 Graphite, paint, crayon on paper and aluminium
 building paper
 1980 x 7000

M A R I A O L S E N

Born 1945 in Christchurch.
 Graduate University of Canterbury School of Fine Arts 1964.
 Lives in Auckland.



IMPOSSIBLE LANDSCAPE

S T A T E M E N T

"One might say that immensity is a philosophical category of daydream. Daydream undoubtedly feeds on all kinds of sights, but through a sort of natural inclination, it contemplates grandeur. And this contemplation produces an attitude that is so special, an inner state that is so unlike any other, that the daydream transports the dreamer outside the immediate world to a world that bears the mark of infinity.

Far from the immensities of sea and land, merely through memory, we can recapture, by means of meditation, the resonances of this contemplation of grandeur. But is this really memory. Isn't imagination alone able to enlarge indefinitely the images of immensity. In point of fact, day dreaming, from the first second, is an entirely constituted state. We do not see it start and yet it always starts in the same way, that is, it flees the object nearby and right away it is far off, elsewhere, in the space of elsewhere.

Immensity is within ourselves. It is attached to a sort of expansion of being that curbs life and cautions

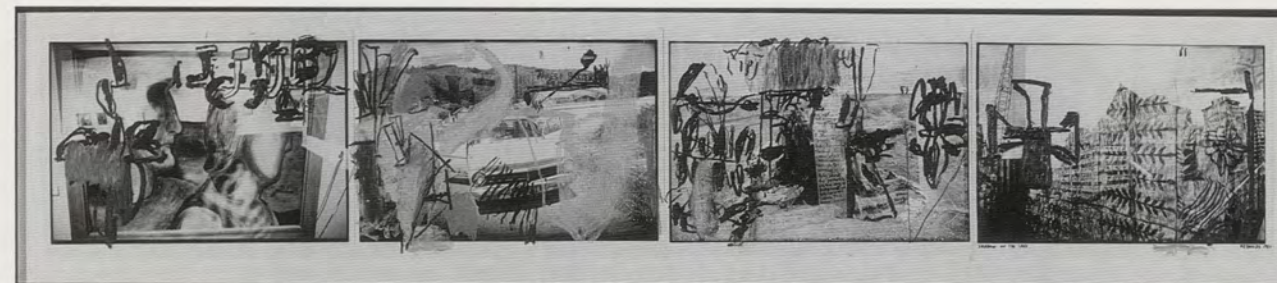
arrests, but which starts again when we are alone, as soon as we become motionless. Indeed immensity is the movement of motionless man. It is one of the dynamic characteristics of quiet day dreaming."

G Bachelard, *The Poetics of Space*, Beacon press, Boston, 1969, p183.

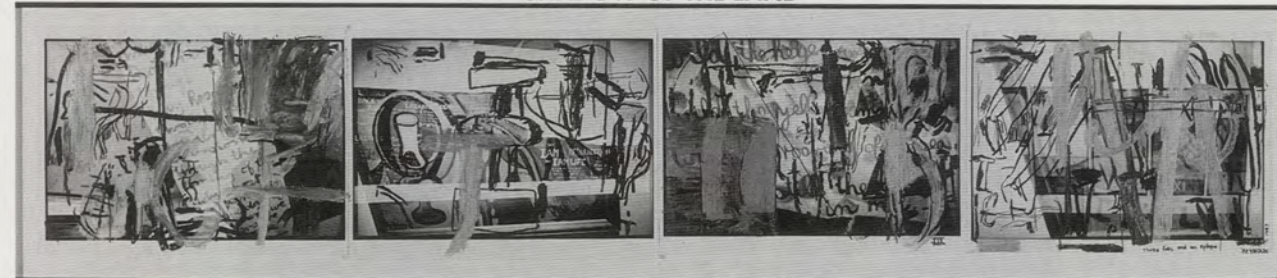
- | | |
|---|------|
| 1 UNTITLED DRAWING | 1982 |
| <i>Pastel on paper</i>
1190 x 1820
(Collection of Peter Webb) | |
| 2 IMPOSSIBLE LANDSCAPE | 1985 |
| <i>Pastel on paper</i>
1190 x 1820
(Collection of the National Art Gallery) | |
| 3 DEESH | 1985 |
| <i>Pigment and emulsion and gesso on paper</i>
1200 x 1840
(Courtesy Sue Crockford Gallery, Auckland) | |

J O H N R E Y N O L D S

Born 1956 in Auckland.
 Graduate University of Auckland School of Fine Arts 1980.
 Lives in Auckland.



SHADOW OF THE LAND



THREE FALLS AND AN EPILOGUE

S T A T E M E N T

"... I proceed by addition, not by sketch; I have the antecedent (initial) taste for the detail, the fragment, the RUSH, and the incapacity to lead it toward a 'composition'; I cannot reproduce 'the masses'."

Barthes

"I put forms of language on paper, I also put forms of sensibility, intention and idea on paper, all in order to stimulate thought. My drawings make a kind of reservoir that I can get important impulses from. In other words they're a kind of basic source material that I can draw from again and again."

Joseph Beuys

"I am not making some things. I am making a synonym for the truth with all its falsehoods, oblique as it is. I am making icons that present life in terms of our death. A bouquet of mistakes."

Julian Schnabel

"Each of us sees clarity only in those ideas which have the same degree of confusion as his own."

Proust

"Probably I should speak only for myself, but I suspect that an evergrowing awareness of a familiar environment as something not necessarily connected with oneself (perhaps, too, indifferent, or even hostile), is part of the growing up of all of us."

Sargeson

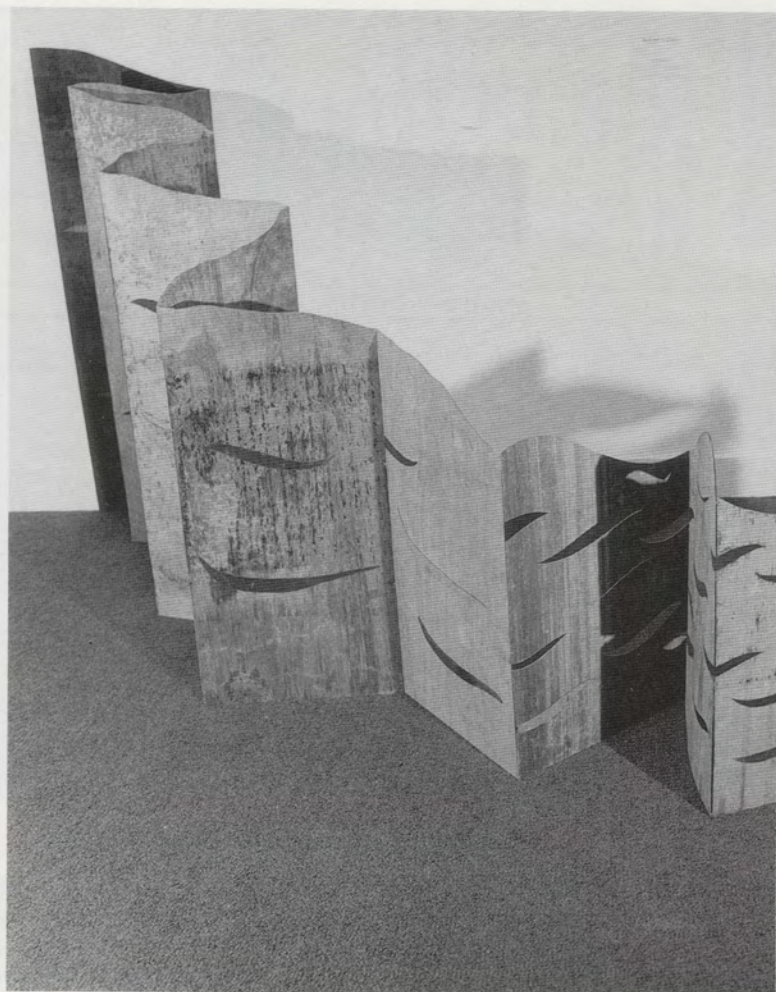
"How to work given all the snares set by the collective image of the work? - why, BLINDLY."

[more] Barthes

- | | |
|---|------|
| 1 SMALL CEREMONIES | 1986 |
| <i>Oil pastel on marble paper</i>
2090 x 2690 | |
| 2 FACE OF THE GROUND | 1987 |
| <i>Oil stick/pastel on marble paper</i>
1500 x 1950
(Courtesy of Peter McLeavy Gallery, Wellington) | |
| 3 THE LIE OF THE LAND | 1986 |
| <i>Oil pastel and lino on 'Julian Schnabel' poster</i>
1100 x 1100 (framed) | |
| 4 THE NIGHT OF FIRES I, II, III, IV | 1987 |
| <i>Oil pastel on cibachrome</i>
500 x 500 (x4)
(Courtesy of Peter McLeavy Gallery, Wellington) | |
| 5 SHADOW OF THE LAND | 1987 |
| <i>Oil pastel on b/w prints</i>
300 x 1610
(Courtesy of Peter McLeavy Gallery, Wellington) | |
| 6 THREE FALLS AND AN EPILOGUE | 1987 |
| <i>Oil pastel on b/w prints</i>
300 x 1610
(Courtesy of Peter McLeavy Gallery, Wellington) | |

P A U L I N E R H O D E S

Born 1937 in Christchurch.
 Graduate University of Canterbury School of Fine Arts 1974.
 Lives in Christchurch.



EXTENSUM DRAWING OUT

S T A T E M E N T

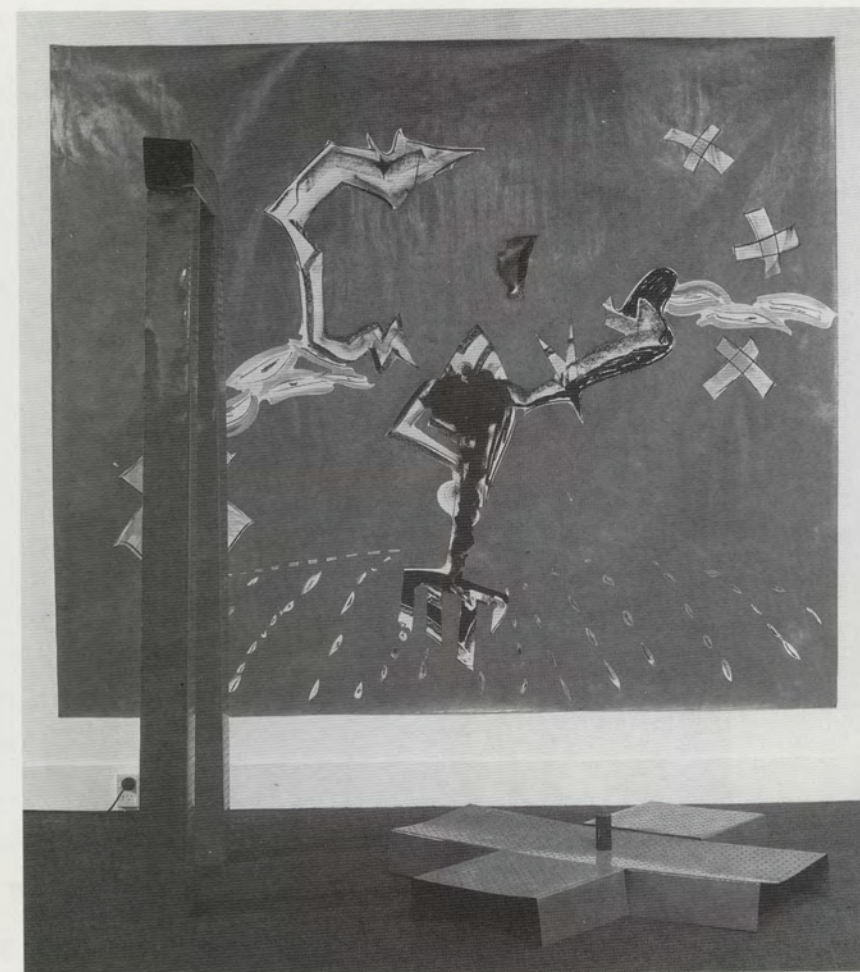
The work involves the ideas of extension and continuity which are partly the concerns of sculptural projects. Here they are used in the two dimensional aspects usually associated with drawing, but with the planar elements freed from the wall, and connected together in a drawn-out, free standing continuum extending dynamically into the space.

Line is extended by cutting into the plywood sheet, and the cut out parts are continued from one plane to the next. *Extensum drawing-out* also involves a concern with flexibility, as the work is spatially adjustable by extension or contraction.

1 EXTENSUM DRAWING-OUT 1987
Stained and cut plywood
 1620 x 600 x 5000

P E T E R R O C H E

Born 1957 in Auckland.
 Graduate University of Auckland School of Fine Arts 1979.
 Lives in Auckland.



FLAGSTAFF (KINETIC DRAWING NO. 5)

S T A T E M E N T

I enjoy contradictions and seemingly ambiguous analogies. I enjoy the comparison of my kinetic drawings to the random selection of a still from a motion picture; a part of a greater event magnified and frozen in time.

The frozen image, importantly for me, alludes to a sequence of events before and after, and hence to the idea of change.

Much of my work includes a restrained use of kinetics. Physical shifts, changes, become a small indication of something much bigger, of a greater amount of turbulent energy. It can generate a feeling that one is experiencing something very big from a great distance. It provokes a sense of alienation.

Thematic matter, for me, is defined through a multi-

lateral lens. It reveals imagery which pulls one towards a grand event which may have occurred on a microscopic level or be on the point of occurring on a gigantic scale, depending upon one's point of view.

1 SEPARATING THE CHROMOSOMES FOR JACKSON (KINETIC DRAWING NO. 2) 1987
Mixed media

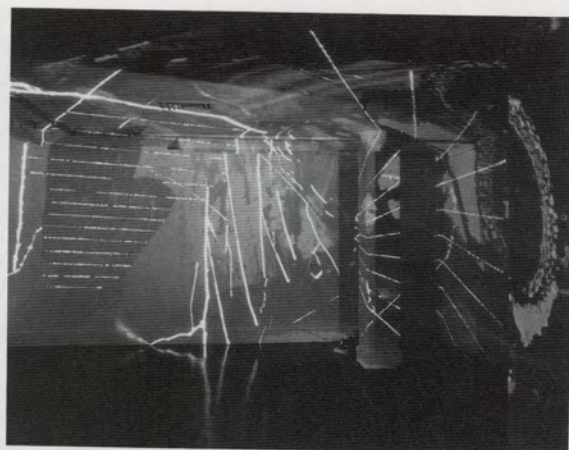
2340 x 2700 x 400

2 FLAGSTAFF (KINETIC DRAWING NO. 5) 1987

Mixed media and sound
 2340 x 2700 x 1750

V I C T O R I A S H E P P A R D

Born 1957 in Christchurch.
 Graduate University of Canterbury School of Fine Arts 1984.
 Lives in Auckland.



INSTALLATION V (2 combinations)

S T A T E M E N T

Contemporary approaches to drawing and its subsequent validation as a medium significant in its own right have provided me with a focus through which experimentation of media and content can be explored in relationship to space.

The installations initially began as a sculptor's response to traditional drawing problems. When the drawings began to extend off the page and onto the walls and floor a change of media facilitated a more extensive manipulation and exploration of space.

To set up an installation requires several slide projectors, a nylon grid, a network of paper strips and specially prepared slides. Marks, or lines of light are selectively placed on the paper strips, floor or walls and ordered according to the spatial boundaries that they suggest.

Slides used may be made of mylar plastic or underexposed slides taken from previous installations. These

are then altered by scratching and painting on the film surface.

As a consequence drawing occurs on a variety of levels and involves considerable scale shifts in mark size when projected, that is, on the slide surface, in the gallery space; or an image may also refer to a prior installation which is then projected on to the existing site.

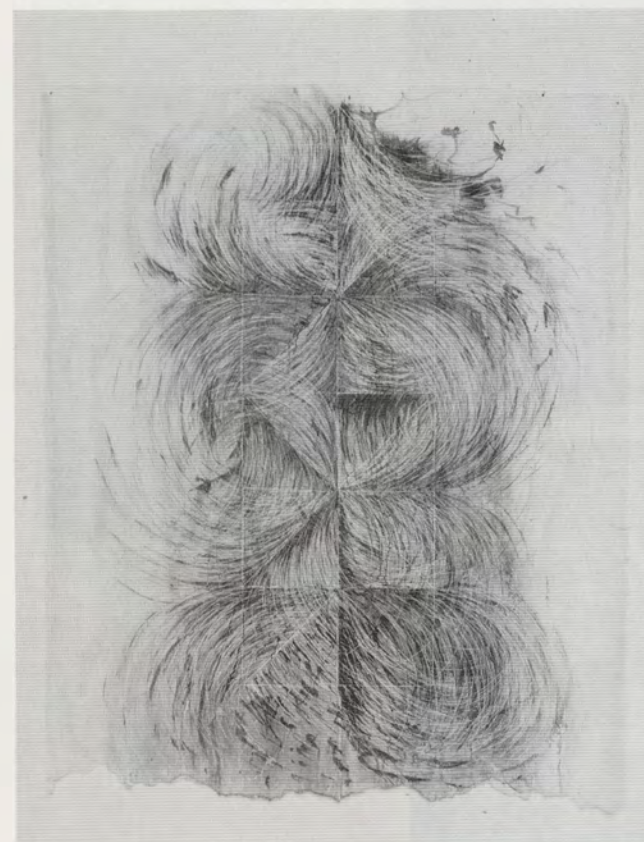
Traditional illusionistic drawing devices can then be manipulated causing disruptions to the expectations that the viewer has concerning the way in which the installation should behave, or reinforce architectural qualities that are present.

1 INSTALLATION V
 Mixed media installation
 2350 x 5800 x 8000

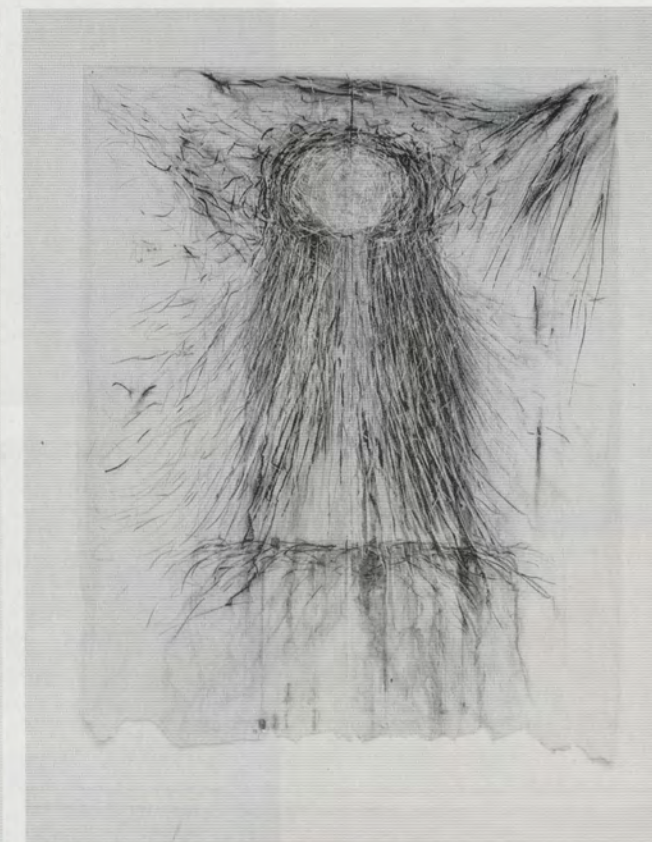
1987

E R I C A S O W M A N

Born 1961 In Thames.
 Graduate University of Auckland School of Fine Arts.
 B.F.A. 1982. M.F.A. 1985.
 Lives in Auckland.



ICE BLUE TOWER



TE POUTU

S T A T E M E N T

On the wall I hang large sheets of white tissue paper, layer upon layer, creating a density of paper. On the top layer of paper a dry medium drawing of pencil and crayon establishes a structure for the drawing. Continuing to work in dry mediums of crayons, pastels and pencils I establish, with the rhythms and notions of line and colour composition, my visual identity; using as a base the confining and defining nature of structure.

Using liquid mediums; inks, gouache, watercolour, I then overlay the linear composition with washes of liquid colour, which saturates the top layer of white tissue and bleeds through to the layers of tissue beneath, drawing colour through into all the layers.

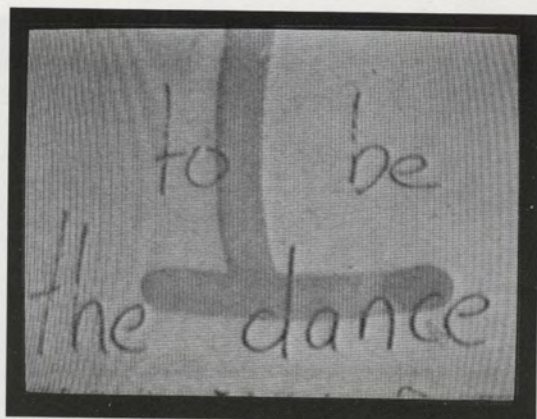
The flower opening, *Opening Flower*, the Fire Flower, unfolding layer after layer her petals, her structure, revealing her center; and creating her definitive shape and identity as the flower.

There is an *Ice Blue Tower* in my imagination which is 'touched by a rose pink dawn', warmed up the presence of each dawn/Aurora as she appears each day 'rising with rosy fingers from the saffron coloured bed of Tithonous'. *Te Poutu* is a lighthouse which stands on the tip of the North Kaipara Peninsula.

- | | |
|-------------------------------------|------|
| 1 TE POUTU | 1987 |
| <i>mixed medium on tissue paper</i> | |
| 2100 x 1800 | |
| 2 ICE BLUE TOWER | 1987 |
| <i>mixed medium on tissue paper</i> | |
| 2160 x 1740 | |
| 3 OPENING FLOWER | 1987 |
| (FIRE FLOWER SERIES) | |
| <i>mixed medium on tissue paper</i> | |
| 2140 x 1730 | |

MERYLYN TWEEDIE

Born 1953 in Christchurch.
 Graduate University of Canterbury School of Fine Arts 1975.
 Lives in Wellington.



A NARRATIVE THAT PROVIDES THE MEASURE OF DESIRE
 PART ONE (details)

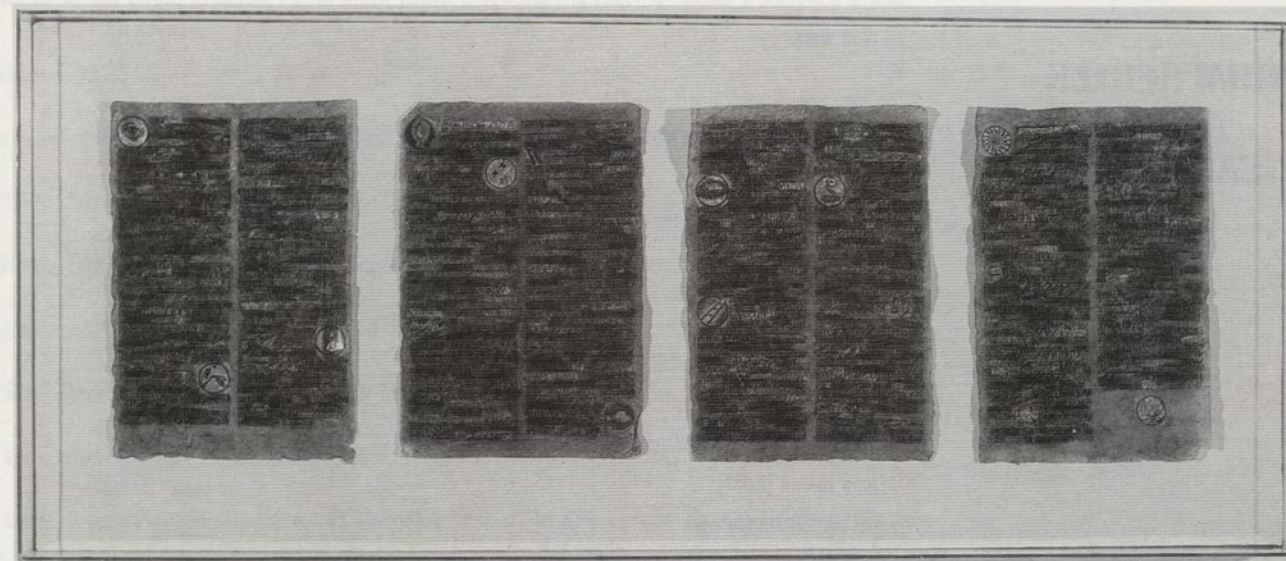
S T A T E M E N T

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 ly from of th¹ amcha

1 A NARRATIVE THAT PROVIDES THE
 MEASURE OF DESIRE - PART ONE AND
 TWO 1987
 Video, vhs.

R U T H W A T S O N

Born 1962 in Darfield.
 Graduate University of Canterbury School of Fine Arts 1985.
 Lives in Wellington.



REMNANTS (From a book of unknown origin)

S T A T E M E N T

I want to say something about maps, as systems of drawing, and what it is about them which is fascinating to me.

They are words and images to look at, words and images to read. They seem devoid of all obscurity, and yet by their own admission - projections. The combination of words and images is familiar to us, but in a map we are less likely to forget that they are language constructed systems, codes. Many of these codes we assimilate so early we forget our process of doing so, and seem to think these codes are invisible, we assume we apprehend our environment directly, in an unmediated way. But the invisible world of the code is a vast landscape, with flooding rivers of persuasion, cracks into which we can push unwanted perceptions, and criss-crossed by electric fences erected by group motivations of power. The changing desire of the language user keeps the landscape rumbing and shifting. New maps are constantly in demand.

1 WORLD MAP 1987
 Photocopy, resin, pastel on tissue and gauze
 2400 x 2400

2 REMNANTS (From a book of unknown origin) 1986-87
 Pencil and photocopy on paper
 900 x 1700
 [Collection of National Library]

A F T E R W O R D

**FORUM SERIES
AND
CRITICAL REVIEWS**

FORUM SERIES

A forum series curated by Jill McIntosh was held in association with the exhibition *Drawing Analogies*. The forums addressed a number of topics and followed a format where writers presented papers and artists spoke on their work.

The forums and participants were:

1. GENDER, SIGN AND DRAWING

February 10

Terrence Handscomb (Artist)

Erica Sowman (Artist)

Julia Morison (Artist)

2. HISTORICAL REFERENCE/CURRENT THEORY AND DRAWING

February 11

Robert Leonard (Writer/Curator)

John Hurrell (Artist)

Derrick Cherrie (Artist)

3. SCULPTURE AND DRAWING

February 17

Cheryl Sotheran (Director Govett Brewster Art Gallery)

Andrew Drummond (Artist)

Pauline Rhodes (Artist)

4. LANGUAGE AND DRAWING

February 18

Professor Tony Green (Art History Department, University of Auckland)

Ruth Watson (Artist)

Merylyn Tweedie (Artist)

Robert Leonard presented a paper titled '*Drawing Analogies: The pathetic projections of John Hurrell and Ruth Watson*'. Leonard suggested that Hurrell and Watson use maps in their work to comment on what he terms the pathetic fallacy. Leonard defined the pathetic fallacy as a confusion of one's inner mental state with the outside world; a projection over or attribution to the landscape, aspects of one's own psychology or identity.

Cheryl Sotheran presented a paper where she discussed aspects of reviews of the exhibition by Robert McLeod, Lindsey Shaw, and Ian Wedde. Sotheran used these three very different reviews as a basis to compare strategies of criticism and to highlight the critical agenda of each reviewer.

Tony Green presented a paper titled '*Language and Drawing*'. In this paper Green highlighted relationships between the drawn image and language and showed slides of a number of artists who combine image and text.

CRITICAL REVIEWS

The following reviews were published on the exhibition *Drawing Analogies*.

R. Taylor, *Frontier Journey Excites Interest*, *The Dominion* 21 Dec, 1987, p 19.

I. Wedde, *Drawing Analogies at City*, *The Evening Post*, 23 Dec, 1987, p 24.

P. Clayton, *Articulate Drawings Bend the Mind*, *Contact*, 22 Jan, 1988, p 27.

L. Shaw, *Drawbacks of Drawing the Line*, *N.Z. Listener*, 23 Jan, 1988, p 38.

L. Barrie, *Blurring the Distinctions of Modernism*, *National Business Review*, 5 Feb, 1988, p 31.

L. Barrie, *Beyond Aesthetics: Readings in Cultural Intervention*, *Art New Zealand*, No. 46, Autumn 1988, pp 98-102.

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FORUM SERIES AND CRITICAL REVIEWS

The following list of articles is arranged in two columns. The left column contains the titles of the articles, and the right column contains the page numbers. The articles are arranged in the order in which they appear in the journal.

1. *Forum Series: The Role of the Journal* (Editorial)
2. *Forum Series: The Role of the Journal* (Editorial)
3. *Forum Series: The Role of the Journal* (Editorial)

4. *Forum Series: The Role of the Journal* (Editorial)
5. *Forum Series: The Role of the Journal* (Editorial)
6. *Forum Series: The Role of the Journal* (Editorial)

7. *Forum Series: The Role of the Journal* (Editorial)
8. *Forum Series: The Role of the Journal* (Editorial)
9. *Forum Series: The Role of the Journal* (Editorial)

10. *Forum Series: The Role of the Journal* (Editorial)
11. *Forum Series: The Role of the Journal* (Editorial)
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REVIEWS

16. *Forum Series: The Role of the Journal* (Editorial)
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25. *Forum Series: The Role of the Journal* (Editorial)
26. *Forum Series: The Role of the Journal* (Editorial)
27. *Forum Series: The Role of the Journal* (Editorial)

