

**SEX & SIGN**  
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1987-1988

This passage, like many others in Peacock's essay, is so acutely perceptive of its cultural moment as to seem simultaneously prophetic and dated. Sexuality, we're told, has broken down, we're in this period of deconstruction and deconstruction for some little while. The exhibition is as much a critique of its programming. However, in its declared grandeur, it is also a display of its own institutional dogmatism. The show is a celebration of the very thing it purports to critique: Parliament. In fact, the exhibition is a celebration of the very thing it purports to critique: Parliament. In fact, the exhibition is a celebration of the very thing it purports to critique: Parliament.

The work here consists of words, numbers, symbols and formulas, political and religious symbols, maps, charts and diagrams, as well as the discrete images and the objects. Even such images, Peacock's for instance, seem coded however (because "second-hand") and the very range of signs suggests a privileging of the center of sign systems, the return of meaning, a privileging that is of language as the broad sense.

The work here is a collection of words for readers, but it is much more than that. It is a collection of words for readers, but it is much more than that. It is a collection of words for readers, but it is much more than that. It is a collection of words for readers, but it is much more than that. It is a collection of words for readers, but it is much more than that.

A R T S P A C E

101 FEDERAL ST ■ AUCKLAND ■ NEW ZEALAND

GOVETT-BREWSTER ART GALLERY  
NEW PLYMOUTH

## SEX & SIGN

Intellectuals who talk of getting rid of the non-conformist conscience should take care that they are not allying themselves with Hollywood, the ZB stations, the gutter press and the American-style comics that our children and jockeys read, in ushering in a period of decadence. The breakdown of puritanism is the dissolution of one of the cementing elements of our society: when every man co-operates only so far as he has to earn money and in his leisure pursues his sensual pleasure, society is due to break down.

Bill Pearson, *Fretful Sleepers*, *Landfall* September 1952

This passage, like many others in Pearson's essay is so acutely perceptive of its cultural moment as to seem simultaneously prophetic and dated. Society, we might say, has broken down, we are in that period of decadence and have been for some little while. This exhibition is as much a function of it as Rogernomics. However, in its declared preoccupation with sexuality and in its occasional 'explicitness,' this show does not indulge in any old-fashioned campaign against Puritanism. In fact, the notion that art should shock its public into an acceptance of sexual expression as natural is part of the problem these artists address, not part of any solutions they may have to offer. That problem is gender; its cultural as opposed to its biological construction, and the oppressions which flow from it.

The works here contain words, numbers, mathematical and logical symbols and formulae, political and religious symbols, maps, charts and diagrams, as well as the discrete images one largely expects. Even such images, Paine's for instance, seem codified however (because second-hand), and the very range of signs suggests a privileging of conventional sign systems as the bearers of meaning, a privileging that is of language in the broad sense.

The works here are presented as texts for readers. Not so much paintings or sculptures, but variously works-on-paper involving a variety of processes and materials which serve to link signs to their production, reproduction and consumption. The immense lateral thrust of Hand-scomb's *Recursive Phallus* and Julia Morison's *Somniloquist* takes place at eye level and engages (and resists) left-to-right reading responses. Tweedie's *Entering Commercial Distribution* is a 'book' of 54 typewritten pages which, for a gallery object, require (and also resist) close reading. Each of Paine's works is a grab-bag of signs whose organisation, signified by various internal framing devices, resembles the syntax of a sentence.

There is a relation between language, the symbolic order, and the construction of gender. This follows on from a recognition, new in this century, that there is no experience unmediated by language and that our subjectivity, gender included, is inextricably bound into the system of language, and the other signifying codes that make up the symbolic order. Although others contributed, and have since enlarged upon it, this recognition is due primarily to the work of the Swiss linguist, Ferdinand

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de Saussure, whose book *Course in General Linguistics* — actually a compilation of his student's notes — was published in 1916, three years after his death. Post-Saussurean linguistics has had an increasingly powerful influence on a wide range of intellectual disciplines and art forms. In particular it has played a key role in constituting those styles of French thought known as Structuralism and Post-structuralism. The Post-structuralist thinkers most relevant to this exhibition are the psychoanalyst, Jaques Lacan, and Julia Kristeva who has provided a feminist re-reading of his position.

The most impressive recent work concerning subjectivity has confronted a notorious absence — the question of sexuality. Examining its relation to questions of meaning and language, this work has exposed the way in which dominant discourses address spectators as gendered subjects, at once positioning and constructing subjectivity and securing patriarchal organisation... For its patriarchal relations that set the terms for the forms of subjectivity available in reader-text relations, serving to ratify existing interests and echoing a history of feminine oppression.

Kate Linker, *Representation and Sexuality in Art After Modernism Rethinking Representation*, ed Brian Wallis, 1984

What has not yet emerged in New Zealand is feminist work which plays upon the ambivalences inherent within the socio-historic determinants of 'femininity.' That is to say *critical* feminist art, which challenges cultural codes which create women's repression. I have attempted to argue that this would require an understanding of the formation of the sexual Subject and that this is a vital intersection between theory and practice — an intersection I have tried to justify as a project for radical feminist criticism.

Lita Barrie, *Remissions: Towards a Deconstruction of Phallic Univocality Antic 1*, 1986

Lita Barrie was the first to outline the Post-structuralist feminist project for the visual arts in New Zealand and she has continued to fill it in with an intellectual intensity unmatched by other critics. As this exhibition makes clear, however, art theory has indeed been matched by art practice and we have in this country a group of mature artists who offer the different approach to the questions of sexuality and signification this project involves.

Quotation signifies connection with other texts and with the larger text I have called a project. Morison and Tweedie quote Kristeva in this catalogue, Handscomb and Paine, Lacan; the latter cite Lacan in their works as well: *Recursive Phallus* which tests Lacan's formulae against various logical and mathematical formulations, incorporates two diagrams from Lacan's 1955-56 seminar 'On a question preliminary to a possible treatment of psychosis': Schema R (2nd line below w1) and Schema L (2nd line below w2). Also referred to is the 'Proof' by objet a?': the lower case 'a' (for autre-other), distinguishes it as a substitute (object) for, and evidence of, the male child's desire for its mother, the radical Autre. It forms part of Lacan's rewrite of Freud's classic ac-

count of gender formation, the Oedipus complex. The central 'rosebud' of *Recursive Phallus* — my allusion is to *Citizen Kane* — seems a sign of just such an object, the vulva constituted by empty parentheses.

Lacan's rewrite builds the process of language acquisition into the Oedipus complex; the emergence of the subject cannot be separated from the encounter with language. However, far from questioning Freud's ratification of patriarchy, Lacan's thinking reinforces it. Paine's *Optics Of The Mirror Stage* is a reading of Lacan's exposition of the pre-Oedipal stage of that name, a stage which precedes clear gender identification and the 'fall' into language and which is the target of theorists who seek to revise Lacan in the name of feminism. The phallic column and the hammer and sickle in Paine's painting represent the symbolic order to come as we proceed beyond 'the imaginary' and learn to master phonemes, numbers, letters. Kristeva's attempt to appropriate Lacan also focuses on the pre-Oedipal. What in language may be said to be of the body, what she names 'the semiotic' in language, recalls that stage which, being genderless must serve as 'feminine' utterance as opposed to patriarchal. Attending to the 'semiotic' interrupts the symbolic code, producing silences and fragmentation.

And then, blank pages, gaps, borders, spaces, and silence, holes in discourse... If the reader feels a bit disoriented in this new space, one which is obscure and silent, it proves, perhaps, that it is woman's space.

Xaviere Gauthier *Creations, New French Feminisms*, ed Elaine Marks and Isabelle de Courtivron 1980

Priscilla Pitts, who headed her review of Merylyn Tweedie's 1986 New Vision show with the above quote, wondered then if Tweedie was 'really a photographer'. Most of the fragments of photographs which remained in those works were subsequently removed, and in the 9 'page' work in this show there is no photographic material at all. The viewer becomes a reader now. In the meantime, Tweedie has taken up video, a medium which gives fuller play to the 'semiotic'. Her juggling with media relates to the interest shown by both Paine and Morison in the organs of perception and their interaction with signification.

*Entering Commercial Distribution* resembles somewhat a set of window frames, each of six panes. Drawn blinds thwart the desire to see wonders, we must face language's mediation. The eye is held up at this surface, it examines closely words on pages fixed, preserved in blistered resin. It criss-crosses the stuttering, the intermittently verbal surface making do with the second-best language has to offer. Dealing as much with the absence as with the presence of words requires us to read them as language rather than as transparent signs. In that way we learn of their structuring activity. Gauthier's remarks are as apt as ever.

Morison's recourse to pre-Christian symbolism parallels recourse to the pre-Oedipal. Hermetic writings, she notes, 'nostalgically point to a time when certain ideas which now grip Western Christian society had not taken hold. In contrast to the notion of God the Father, the Hermetic God is bisexual.' (*Vademecum & Golem* 1987). Her title, *Somniloquist*, sleep talker, implies a psychologising of cultural history, as though Morison had directed her symbolic 'figure' to the psychoanalyst's couch.

The ten symbols painted directly onto the wall are taken from Hermetic philosophy, alchemy and Greek mythology and they are organised in accord with the tradition of the Jewish Kabbalah in the figure of the sefiroth tree, although Morison does give it a feminist twist — literally — by turning it on its axis:

. . . the verticality/horizontality exchanged. As in Golem the 'figure' lies horizontal or dormant, with feet/baseness to the left and head/God to the right which is in accordance with the predominant strength of the masculine-right but ensures the female-left comes out on top.

Julia Morison, letter to the author

The artist's engagement with her revisions of archaic symbology is nothing if not loving. As is also (somewhat) the case with Terrence Handscomb, a nostalgia for its fullness of meaning seems to sort with a manipulative, a playful atheism. In this dream of history, as in the evocation of the pre-Oedipal, we recognise a romantic search for origins and essences translated into semiotics, a translation which robs it of depth as it brings it closer to hand and lays it uniquely open to revision, editing and rewriting.

When Anne Kennedy criticised the anthology, *New Women's Writing in The Listener* for the impression it gave of a chronic attachment to realism among feminist writers in New Zealand she provoked some angry replies. At issue were her claims that the 'true feminist stories' were 'those of the self as subject. In all the other stories, the author stands back and watches herself — *as she has been taught to do*' (my italics). Kennedy implied that in a patriarchal culture self-observation is inevitably a function of, and serves the interests of, the male gaze.

Women, that is to say, are excluded from representation by its very structure; there is no prohibition on women as the *objects* of representation, on the contrary, rather it is as *subjects* women have been silenced, excluded, or forced to adopt the male position. Christine Webster's new photographs seem to be about this problem; her strategy in the works here is to offer men as objects of representation so as to imply *another* viewer, a putatively female subject.

*Moon Envy* is a witty instance, turning the tables on Father Freud who argued that women suffer from 'penis envy'. *Self Defence* is more complex. Are the two parts of this diptych titled separately? Do they have the right titles? Is the gender of the intended viewer the same for both panels? If this is a portrait of the artist as a matador, what is her game? Is defence really the name of the matador's game? And isn't this narrative fragment, this game, in any case framed by the phallus? *Untitled*'s depiction of male masturbation is most clearly threatening to the male gaze. It isn't so much that this image is *for* women necessarily as that it is not *for me* which is to say I have not as a man been taught 'to stand back and watch myself' as if I were a female subject.

Beneath this photograph, and pinned to the wall in the same fashion, is a strip of glossy black paper. Webster's other works also have these strips but there are words printed on them; they are titles, this photograph is 'untitled'. Because this unconventional method serves to foreground titles as text, 'untitled's blankness nevertheless signifies; indeed, it signifies silence very strongly. In that respect also 'untitled' seems to

turn the dominant discourse against itself.

The strips function like frames. Each artist in the show has an idea about framing. Morison, by painting directly onto the wall appropriates the gallery as a support and the limits of the gallery wall as her frame, one which in that way comes to contain the viewer. At another extreme, Paine accepts a standard size of paper and frame for all his works; recognising the frame as a sign of the reader-text relationship, he fills his paintings with frames of all sorts which the reader breaches so as to engage with the problems the juxtaposed signs and sign systems set up.

Each artist, with the exception of Christine Webster who was overseas at the time, was asked to provide two or three quotations relevant to the theme of the exhibition for the catalogue. They weren't asked for quotations which *explained* their work; it is not after all the case that these artists use their art simply to illustrate theories. Rather, I wished to signal that these artists were readers. As the material they provide shows they're in fact skilled readers undaunted by the most difficult of texts.

It may not be self-evident that this is a quality to be admired in an artist. Still we expect artists to be natural men and women, big of heart but of very little brain, hippies of a sort. But the time has passed, or so it seems to me, when that notion of the artist gave weight to her critical purpose in our culture. If we must now regard that culture as a text and look to artists to challenge the dominant discourse there inscribed, then we should expect them to be the great readers those in this show are.

WYSTAN CURNOW

# TERRENCE HANDSCOMB

I love you, but because inexplicably I love in you something more than you — the *objet petit a* — I mutilate you.

Jacques Lacan In You More Than You, *The Four Fundamental Concepts of Psychoanalysis*, 1977.

The signifier as the repressing representation, and the new displaced represented that it induces, the famous (Lacanian) metaphors and metonymy — all of that constitutes the overcoding and deterritorialisated despotic machine.

The despotic signifier has the effect of overcoding the territorial chain. The signified is precisely the effect of the signifier, and not what it represents or what it designates. The signified is the sister of the borders and the mother of the interior. Sister and mother are the concepts that correspond to the great acoustic image, to the voice of the new alliance and direct filiation. Incest is the very operation of overcoding at the two ends of the chain in all the territory ruled by the despot, from the borders to the center: . . . With his sister the despot simulates 'a zero state from which the phallic force will arise', like a promise 'whose hidden presence in the very interior of the body must be situated at the extreme limit'; and with his mother the despot simulates a superforce where the two sexes would be 'at the maximum (degree of externalisation) of their specific natures.'

Gilles Deleuze and Felix Guattari, *Anti-Oedipus*, 1983.

- a) There are different  $n$  (concurrent) processes acting in parallel, using a shared memory environment so that each can alter the values of variables used by the others . . . Each process has an entry node  $m_i^0$ . If the programme variables are  $v_1, \dots, v_m$ , a state may be defined as a vector

$$s = (m^1, \dots, m^n, a_1, \dots, a_m),$$

specifying a label for each process, and a current value  $a_i$  for each variable  $v_i$ .

- b) By a *state sequence* we mean a pair  $\mathcal{F} = (S, \sigma)$ , where  $\sigma$  is a subjective function  $\omega \rightarrow S$ , enumerating  $S$  as a sequence

$$\sigma_0, \sigma_1, \dots, \sigma_n, \dots$$

- c) An *induction frame* is a structure  $\mathcal{F} = (S, f)$ , with  $f : S \rightarrow S$ , i.e.  $f$  is a function from  $S$  to  $S$ . The "graph"

$$\{(s, t) : t = f(s)\}$$

of  $f$  is denoted  $R_f$ .  $R_f^*$  is the *ancestral* of. Thus  $sR_f^*t$  if there is an  $R_f$  list linking  $s$  to  $t$ , i.e. a finite sequence  $s = s_0, \dots, s_n = t$  with  $f(s_i) = s_{i+1}$  for all  $i < n$ .

R. Goldblatt, *Some Temporal and Computational Logics*, 1987.

**Recursive Phallus**, 1987, oil alkyd and drafting medium on polyester film, 1020mm x 8250mm.



# JULIA MORISON

Over a period of five years, we have made a comprehensive psychologic study of over 100 patients born with diverse varieties of hermaphroditism. With rare exceptions, it was found that the sexual psychology of these patients — their gender role and orientation — was consistent with their sex of assignment and rearing, even when the latter contradicted chromosomal sex, gonadal sex, hormonal sex, the predominant internal accessory reproductive structures, and the external genital morphology. Though the sex of rearing could transcend external genital morphology in psychological importance, absence or correction of ambiguous genital appearance was psychologically beneficial. Reassignment of the sex of rearing after the early months of life was, without doubt, psychologically injurious.

John Money, *Venuses and Penuses: Sexology Sexosophy and Exigency Theory* Prometheus Books, New York 1986. P. 189-98.

If we call the moment of rupture and negativity which conditions and underlies the novelty of any praxis “feminine”, we understand that this moment is also present in the elaboration of theorems, theories, and science. No “I” is there to assume this “femininity”, but it is no less operative, rejecting all that is finite and assuring in ((sexual) pleasure) the life of the concept. “I”, subject of a conceptual quest, is also a subject of differentiation — of sexual contradictions.

Julia Kristeva, *Oscillation between Power and Denial* *New French Feminisms*. ed. E. Marks and I. de Courtivron. Harvester Press 1981 p. 167.

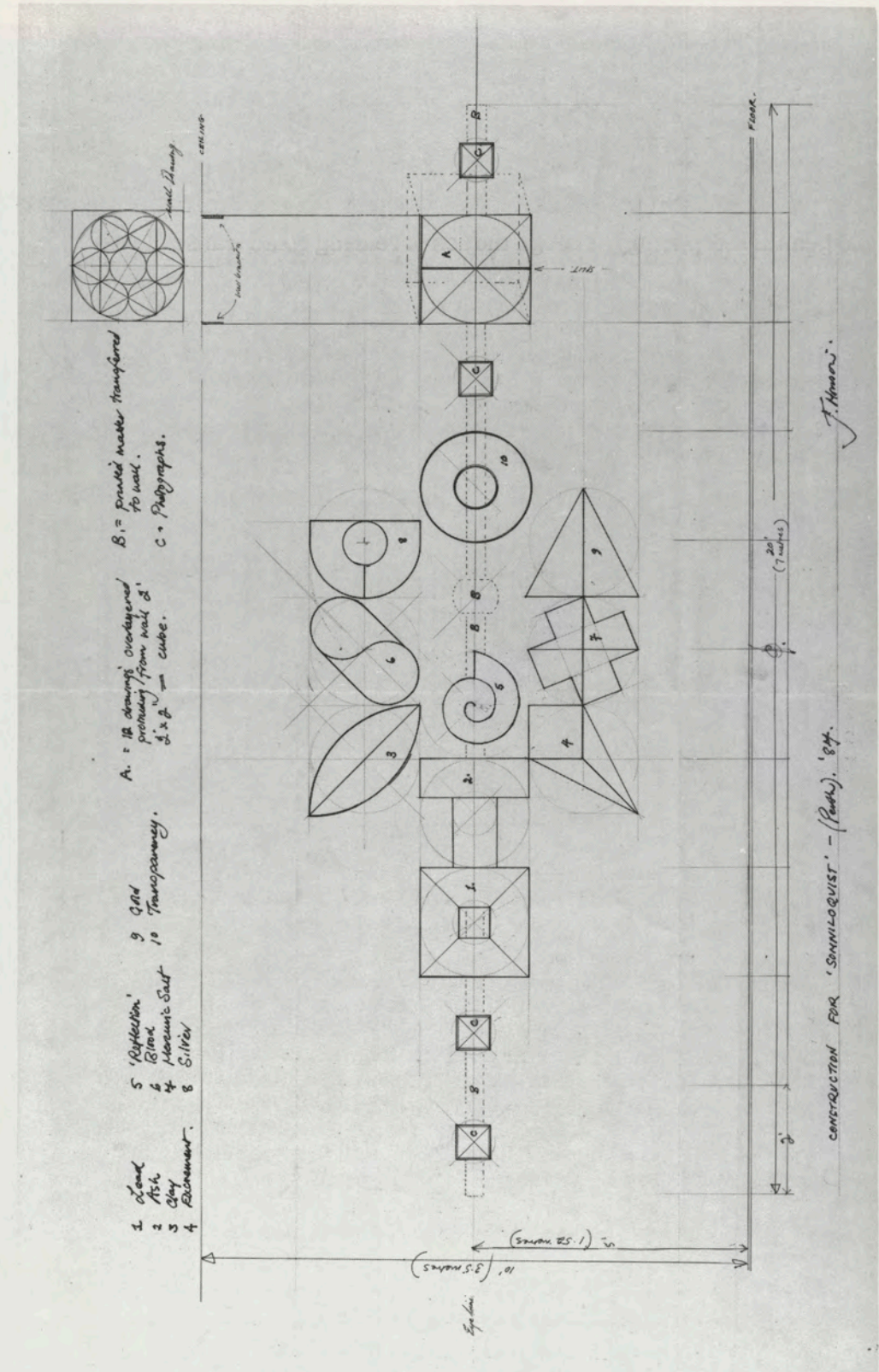
And the first Mind, — that Mind which is Life and Light, — being bisexual, gave birth to another Mind, a Maker of things; and this second Mind made out of fire and air seven Administrators, who encompass with their orbits the world perceived by sense; and their administration is called Destiny.

And forthwith the Word of God leapt up from the downward-tending elements of nature to the pure body which had been made, and was united with Mind the Maker; for the Word was of one substance with that Mind. And the downward-tending elements of nature were left devoid of reason, so as to be mere matter.

And Mind the Maker worked together with the Word, and encompassing the orbits of the Administrators, and whirling them round with a rushing movement, set circling the bodies he had made, and let them revolve, travelling from no fixed starting-point to no determined goal; for their revolution begins where it ends.

The Poimandres (of Hermes Trismegistus), *Libellus I: 9 10 Hermetica Volume I*. trans. Walter Scott. Shambhala, Boston 1985. p. 119.

Somniloquist 1987 photographs, drawings on mylar, painting on wall, photocopied transfers on wall, 1524mm x 7000mm.



Somniloquist 1987 (working drawing)

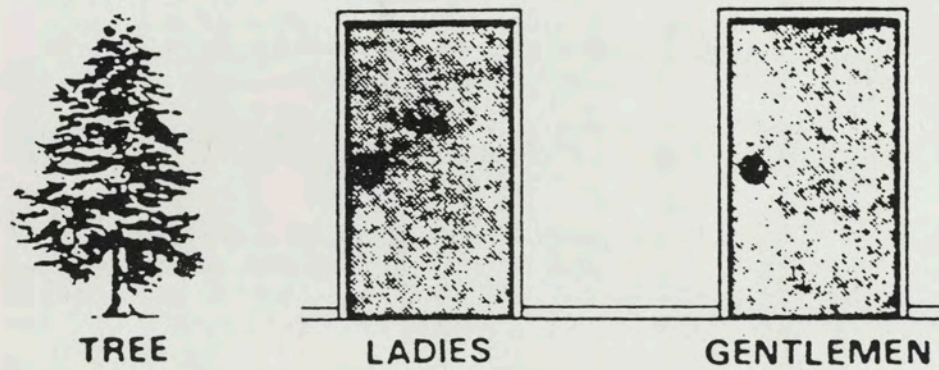
# RALPH PAINE

I am wary of the phallic seriousness of certain theories, of their confidence of knowledge. I find any critical discourse which does not take considerations of gender into account to be complicit.

Barbara Kruger, *No Progress in Pleasure, Pleasure and Danger — Exploring Female Sexuality*, ed. Carole S. Vance, 1984.

One of the first conversations with Roman Jakobson that I can remember was about the manner in which languages and myths proceed to mark the opposition of the moon and the sun. We were trying to pick out contrasts in the gender of the words designating the sun and the moon here and there, or in the verbal forms denoting their relative size and luminosity. We were very soon to recognise that the problem was not a simple one, and that what seemed so obviously a binary opposition to the Western observer could be expressed in singularly round-about ways in distant cultures.

Claude Levi-Strauss, *The Sex of the Sun and the Moon, Structural Anthropology*, trans. Monique Layton, 1978.

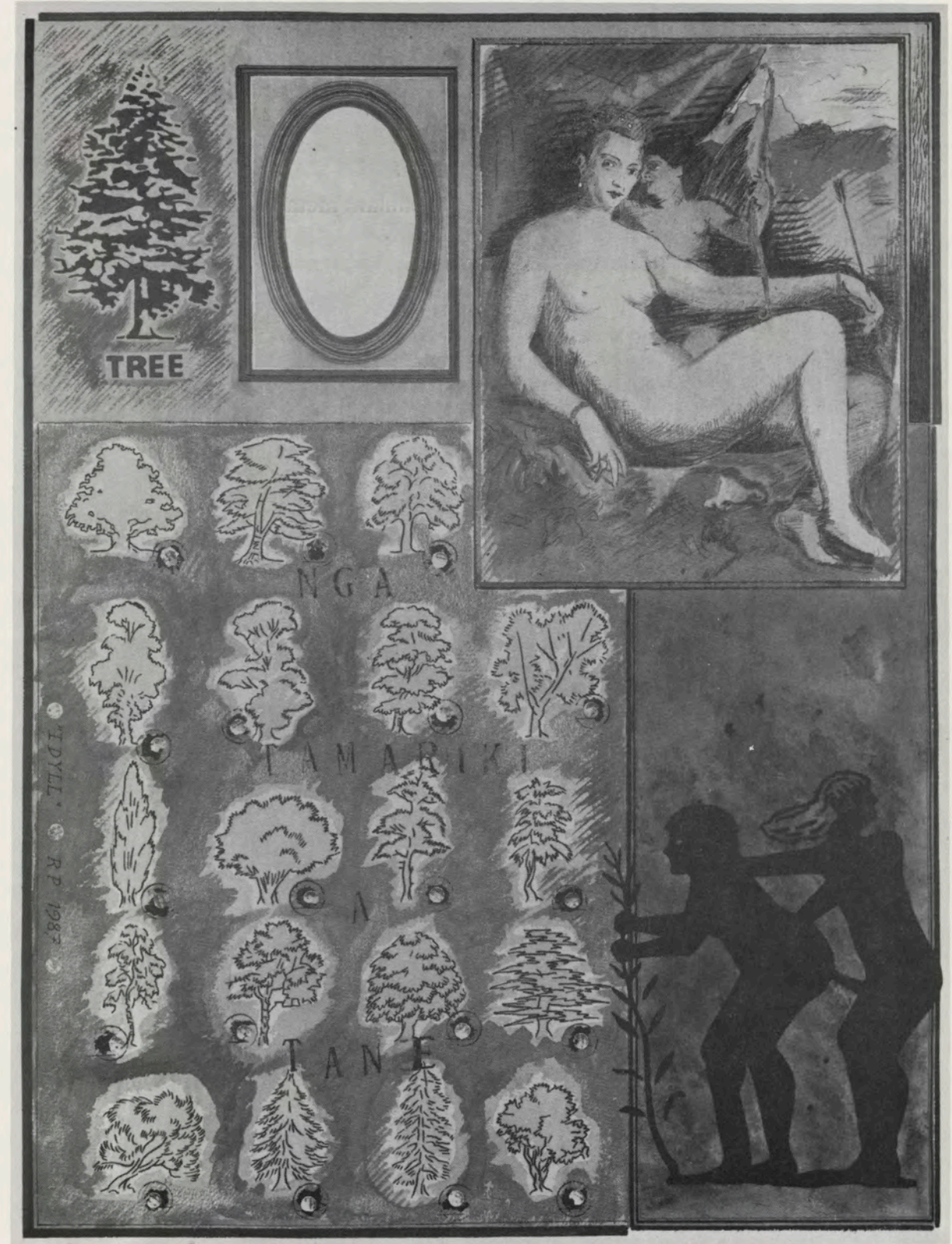


Jacques Lacan *Ecrits* 1957, as reproduced in *Jacques Lacan and the Ecole Freudienne — Feminine Sexuality*, eds Juliet Mitchell & Jacqueline Rose, 1982.

In a sense, psycho-analysis comes into existence with the recognition that what we call 'material reality', the 'real' world is not all that is real for us. Unconscious wishes, and the unconscious fantasies they engender, are as immutable a force in our lives as any material circumstance . . . Common fantasy structures contribute to the construction of 'reality' in the realm of representations. There is no question of 'freeing' representations ('reality') from the determinations of fantasy. There is, however, considerable benefit to be achieved from an awareness of the agency of unconscious fantasy in representations.

Victor Burgin, Diderot, Barthes, Vertigo, *The End of Art Theory*, 1986.

- Idyll, 1987, gouache and indian ink on paper, 625mm x 475mm.
- The Third Eye, 1987, gouache on paper, 625mm x 475mm.
- The Optics of the Mirror Stage, 1985-6, gouache and indian ink on paper, 625mm x 475mm.
- The Couch and the Stain, 1985, gouache on paper, 625mm x 475mm.



Idyll 1987



# MERYLYN TWEEDIE

. . . quotes and ibids, then 'remain'. We also call them, more elegantly, overdetermined words or floating signifiers, at once the symbols and the ruins of other texts.

Geoffrey Hartman, *Saving the Text*, 1981.

The status of the phallus in human sexuality enjoins on woman a definition in which she is simultaneously symptom and myth. As long as we continue to feel the effects of that definition we cannot afford to ignore this description of the fundamental imposture which sexuality is.

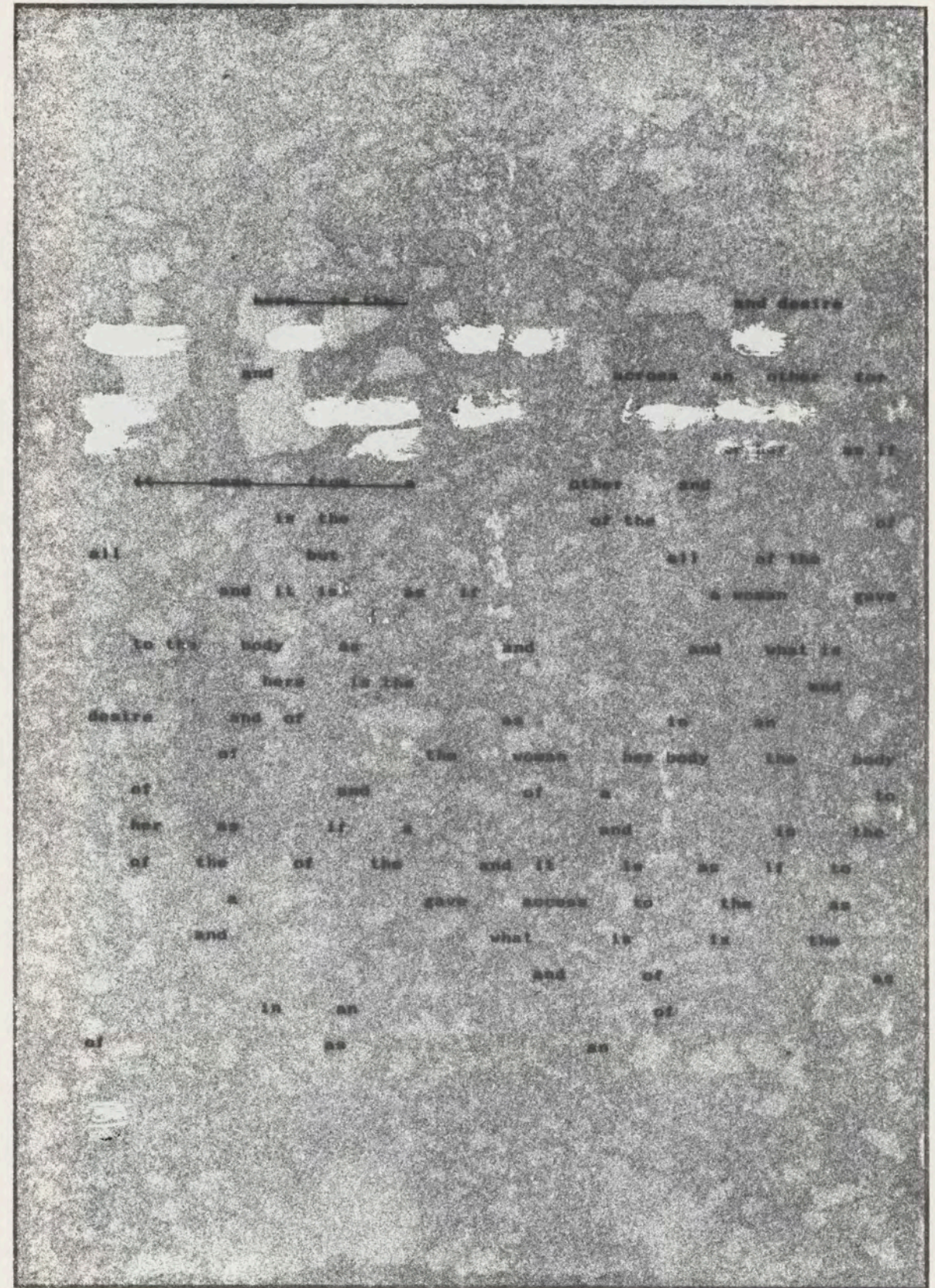
Jacqueline Rose, Introduction II *Jaques Lacan and the Ecole Freudienne — Feminine Sexuality* eds., Juliet Mitchell and Jacqueline Rose, 1982.

So then, the problem is to control this resurgence of phallic presence; to abolish it at first, to pierce through the paternal wall of the superego and afterwards, to re-emerge still uneasy, split apart, asymmetrical, overwhelmed with a desire to know, but a desire to know more differently than what is encoded-spoken-written. If a solution exists to what we call today the feminine problematic, in my opinion, it passes over this ground.

Julia Kristeva, *Desire in Language*, 1980.

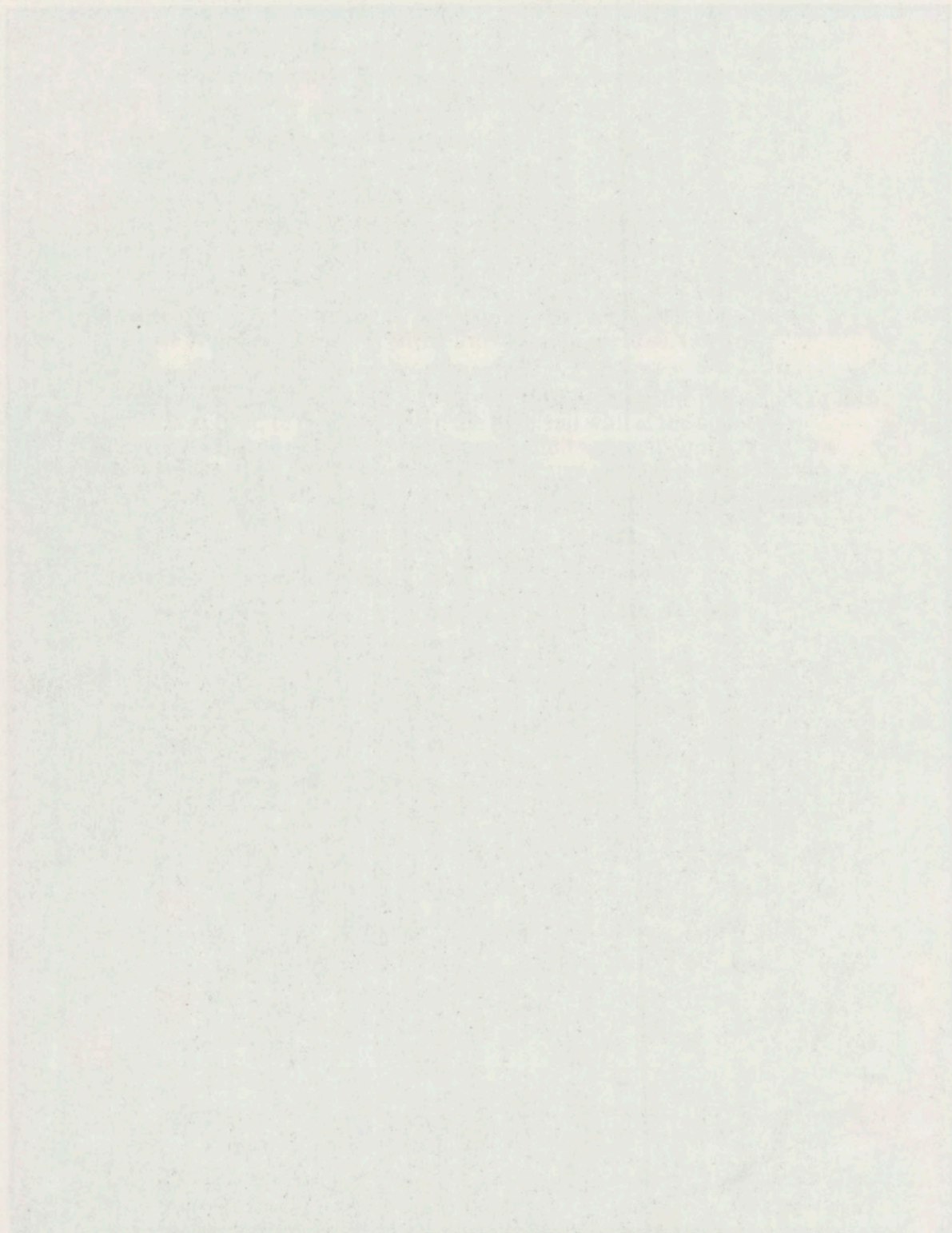
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Entering Commercial Distribution, 1987, paper and resin, nine 'pages', each 550mm x 1200mm approximately.



Entering Commercial Distribution 1987 (detail)

# CHRISTINE WEBSTER



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Moon Envy, 1987, cibachrome print, 1900mm x 960mm.  
Untitled, 1987, cibachrome print, 1560mm x 1035mm.  
Self Defense, 1987, cibachrome print, diptych 2560mm x 1050mm each.



MOON ENVY

Moon Envy 1987

## BIOGRAPHIES

### TERRENCE HANDSCOMB

Born in Wellington, 1948. Educated Wellington Polytechnic Institute and Victoria University. Lives in Wellington.

#### SELECTED GROUP EXHIBITIONS

- 1978 *Work* (with Ian Hunter), NZAFA, Wellington.  
1979 *Show the Flag*, National Art Gallery, Wellington.  
1981 *ANZART* in Christchurch.  
1982 *F-1 Sculpture Project*, Wellington.  
1984 *Art in Dunedin*.  
1985 (with Julia Morison) Centre for Contemporary Art, Hamilton. *Big Paintings*, CSA Gallery, Christchurch.

#### SELECTED SOLO EXHIBITIONS

- 1977 Elva Bett Gallery, Wellington.  
1978 Victoria University Library, Wellington.  
1982 Janne Land Gallery, Wellington.  
1987 ARTSPACE, Auckland.

### JULIA MORISON

Born in Pahiatua, 1952. Educated Wellington Polytechnic Institute and School of Fine Arts, University of Canterbury. Lives in Christchurch.

#### SELECTED GROUP EXHIBITIONS

- 1976 *New Zealand Drawing 1976*, Auckland City Art Gallery, and tour.  
1979 *Three Painters*, Barry Lett Galleries, Auckland.  
*Show the Flag*, National Art Gallery, Wellington.  
1980 *Benson & Hedges Art Award*, CSA Gallery, Christchurch.  
1984 *Apertures* CSA Gallery, Christchurch.  
*Joan Miro* Barcelona.  
1985 (with Terrence Handscomb) Centre for Contemporary Art, Hamilton.  
1986 *Content/Context*, National Art Gallery, Wellington.  
1987 *LimitedSedition*, New Zealand artists in Perth.

#### SELECTED SOLO EXHIBITIONS

- 1976 Brooke/Gifford Gallery, Christchurch.  
1978 Victoria University Library, Wellington.  
1979 Brooke/Gifford Gallery, Christchurch.  
Works Gallery, Napier.  
1980 Elva Bett Gallery, Wellington.  
Petar/James Gallery, Auckland.  
1982 Petar/James Gallery, Auckland.  
Robert McDougall Art Gallery, Christchurch.  
1984 Brooke/Gifford Gallery, Christchurch.  
1985 Louise Beale Gallery, Wellington.  
RKS Art, Auckland.  
1986 Artis Gallery, Auckland.  
1987 Louise Beale Gallery, Wellington.  
Artis Gallery, Auckland.

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Hermes, *Splash* 4, 52-54, 1986.  
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Evan Webb, Julia Morison: art as the history of oneself, *Art New Zealand* 39, 44-47, 1986.  
Lita Barrie, A Play on Visual Surfaces, *The Listener*, May 30, 1987.  
Robert Leonard, Julia Morison, *LimitedSedition* 1987.

### RALPH PAINE

Born in Auckland, 1957. Educated Auckland Technical Institute. Lives in Auckland.

#### SELECTED GROUP EXHIBITIONS

- 1977 *New Zealand Prints*, Auckland City Art Gallery.  
1978 *Little Works*, Auckland City Art Gallery.  
1978 *The Printed Image*, Manawatu Art Gallery, Palmerston North.  
1979 *Artists on Artists*, Peter Webb Galleries, Auckland.  
1980 *Still Life Still Lives*, Manawatu Art Gallery, Palmerston North.  
1986 *The Word*, Bishop Suter Art Gallery, Nelson.  
1986 *The Self*, Bishop Suter Art Gallery, Nelson.

#### SELECTED SOLO EXHIBITIONS

- 1978 Galerie Legard, Wellington.  
1979 Denis Cohn Gallery, Auckland.  
1981 Denis Cohn Gallery, Auckland.

#### BIBLIOGRAPHY

- Paul Little, Ralph Paine, *Art New Zealand* 13, 19, 1979.  
Cheryll Sotheran, Auckland Exhibitions, *Art New Zealand* 29, 16, 1983.

### MERYLYN TWEEDIE

Born in Christchurch, 1953. Educated Ilam School of Fine Arts, University of Canterbury. Lives in Auckland.

#### SELECTED GROUP EXHIBITIONS

- 1975 *Photographic Sequences*, CSA Gallery, Christchurch.  
1977 *Women by Women*, Snaps Gallery, Auckland.  
1978 *Little Works*, Auckland City Art Gallery.  
1983 *Women to Women*, Outreach Gallery, Auckland.  
1984 *Emerging Artists*, New Vision Gallery, Auckland.  
1985 *Visual Diaries/Artists' Books*, Assoc. Women Artists, Outreach Gallery, Auckland.  
1986 *Content/Context*, National Art Gallery, Wellington.  
1987 *LimitedSedition*, New Zealand Artists in Perth.

#### SELECTED SOLO EXHIBITIONS

- 1975 *Photographs*, Labyrinth Gallery, Christchurch.  
1984 *Photographs and additions*, New Vision Gallery, Auckland.  
1985 *Photographs*, Brooke/Gifford Gallery, Christchurch.  
New Vision Gallery, Auckland.  
1987 Video installation (for *The Master Bedroom — towards a narrative closure*), Govett-Brewster Art Gallery, New Plymouth.

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'Feminist Issues in New Zealand Art', *AGMANZ Journal* 17, 11-12, 1986.  
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Paul Hewson, Women by Women, *Art New Zealand* 5, 11-12, 1977.  
Tom Hutchins, Photography: three exhibitions, four occasions, *Art New Zealand* 9, 22-23, 1978.  
Cheryll Sotheran, Review, *Art New Zealand* 16-17, 1984.  
Priscilla Pitts, Merylyn Tweedie, *Photoforum Review* 30, 16-20, 1986.  
Robert Leonard, Merylyn Tweedie, *LimitedSedition* 1987.

### CHRISTINE WEBSTER

Born in Pukekohe, 1958. Educated Massey and Victoria Universities, and Wellington Polytechnic Institute. Lives in Auckland.

#### SELECTED GROUP EXHIBITIONS

- 1984 *New Women Artists*, Govett-Brewster Art Gallery, New Plymouth.  
1985 *Fresh Art*, Robert McDougall Art Gallery, Christchurch, and Govett-Brewster Art Gallery, New Plymouth.  
*Hammond/Webster*, Waikato Museum of Art and History, Hamilton.  
1986 *Five Photographers*, Artis Gallery, Auckland.  
1987 *Chaos*, Roslyn Oxley 9, Sydney, and tour.

#### SELECTED SOLO EXHIBITIONS

- 1981 *When You're Strange*, Elva Bett Gallery, Wellington.  
1982 *Large Colour Photographs*, Wellington City Art Gallery, and tour.  
1983 RKS Art, Auckland.  
1984 RKS Art, Auckland.  
Bowen Galleries, Wellington.  
Robert McDougall Art Gallery, Christchurch.  
Red Metro, Dunedin.  
1985 Roslyn Oxley 9, Sydney.  
Red Metro, Auckland.  
1986 Red Metro, Auckland.  
1987 Artis Gallery, Auckland.  
33½ Gallery, Wellington.

#### BIBLIOGRAPHY

- Sheridan Keith, Christine Webster's Large Colour Photographs, *Art New Zealand* 29, 40-41, 1983.  
Priscilla Pitts, New Women Artists at the Govett-Brewster, *Art New Zealand* 32, 28-31, 1984.

BIOGRAPHIES

TERENCE HINDSLOW

1947 Wellington, New Zealand. Studied at Victoria University of Wellington. 1970-71 New Zealand National Exhibition, Wellington.

SELECTED SINGLE EXHIBITIONS

- 1974 Auckland Art Gallery, Auckland
- 1977 New Zealand National Exhibition, Wellington
- 1981 Auckland Art Gallery, Auckland
- 1982 Auckland Art Gallery, Auckland
- 1983 Auckland Art Gallery, Auckland
- 1984 Auckland Art Gallery, Auckland

SELECTED GROUP EXHIBITIONS

- 1977 Auckland Art Gallery, Auckland
- 1978 Auckland Art Gallery, Auckland
- 1980 Auckland Art Gallery, Auckland
- 1981 Auckland Art Gallery, Auckland

JILL MOLLISON

1942 Auckland, New Zealand. Studied at Victoria University of Wellington. 1970-71 New Zealand National Exhibition, Wellington.

SELECTED SINGLE EXHIBITIONS

- 1974 Auckland Art Gallery, Auckland
- 1977 New Zealand National Exhibition, Wellington
- 1981 Auckland Art Gallery, Auckland
- 1982 Auckland Art Gallery, Auckland

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