



B e n h a m

F o r r e s t

M c L e o d

INTRODUCTION

During 1985 staff members Michael Cubey and Ross Bythell initiated discussion with Wellington based Artists Malcolm Benham, Jack Forrest and Rob McLeod for an exhibition proposal which focused on work by these Artists, challenging the more traditionally held notions and boundaries of painting.

Although differing greatly in the execution and finish of work each of the three Artists continue to explore the inter-relationship of drawing/painting and sculpture.

From the outset, the success of this exhibition was as much to do with relationships as it is with finished product. The working and colleague/friendship relationship between the Artists' with the necessary continuing dialogue with gallery staff and video Curator Allan Smith of Cottage Video.

The show is intended as a collaboration, a project, consisting of 3 projects tied with an embracing and arguable title of 'OFF THE WALL'. The title providing a 'cue' for a wider public not necessarily familiar with the names, Benham, Forrest, McLeod.

In 1985 discussion on the parameters of the exhibition included the work of Christchurch based Graham Bennett and a younger generation of Artist' pursuing similar work to their New Zealand mentors.

With the present buildings, limited space and a perceived need for a close and continual discussion as the exhibition evolved, it was jointly decided to remain with a Wellington Artist base. A base which is in line with this Gallery's policy.

In terms of documentation these Artists were clear in their aversion to the traditional expectations of Curriculum Vitae exhibition lists and artist statement.

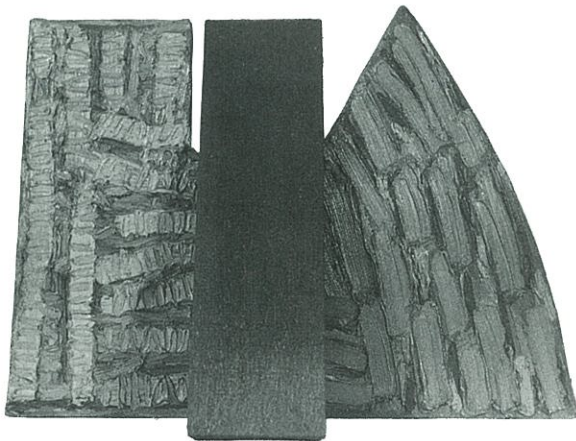
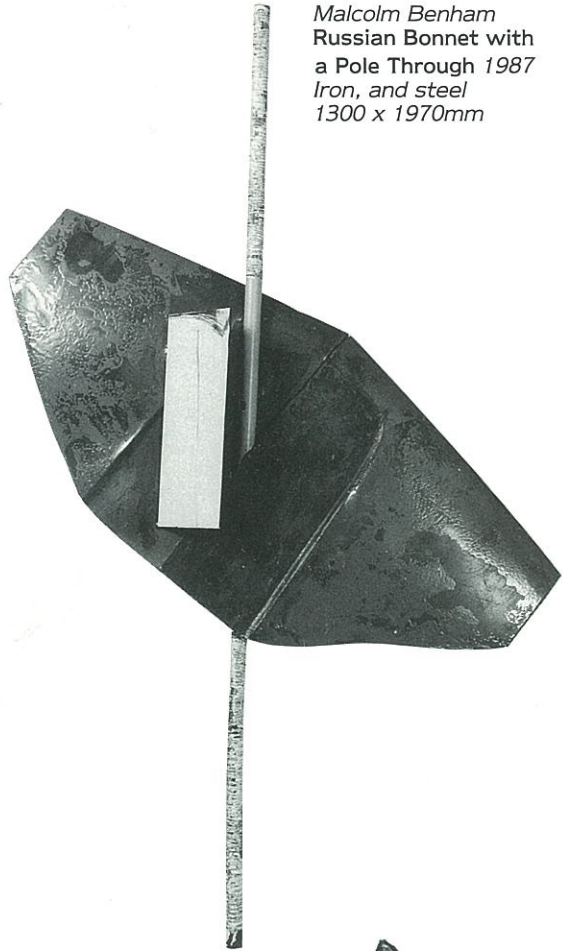
A compromise is reached with published interview statements compiled by Jill McIntosh and Anne Calhoun. Ian Wedde was invited to contribute an essay which would become the central writing to the catalogue.

His essay 'Soft Paradigms' provides a context with analogies that will raise questions in many viewers minds.

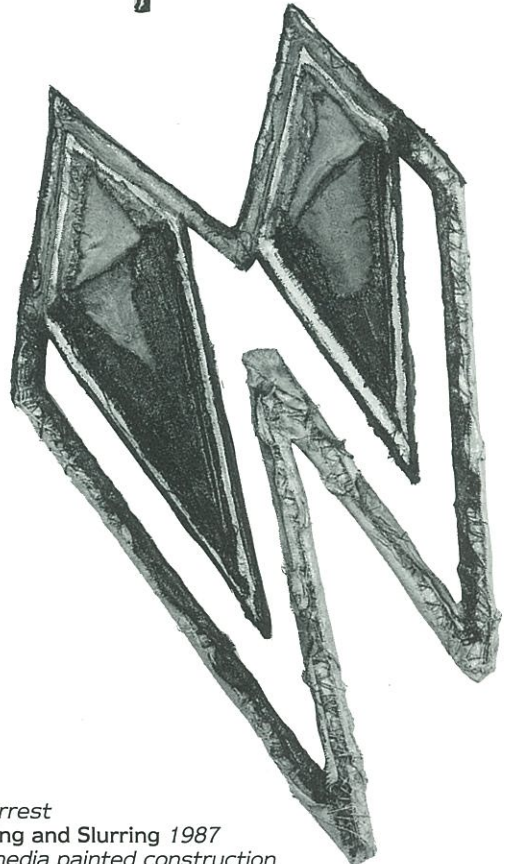
The gallery acknowledges the interest and support given over the past two years from former staff, friends, colleagues and spouse of these three Artists.

John Leuthart.
October 1987.

Malcolm Benham
Russian Bonnet with
a Pole Through 1987
Iron, and steel
1300 x 1970mm



Robert McLeod
Buchanan Far Away 1987
Oil on Canvas
535 x 460mm



Jack Forrest
Tongueing and Slurring 1987
Mixed media painted construction
1100 x 1880mm

MALCOLM BENHAM

Q1. Can you give a brief synopsis of your background in particular the influences which has led to your current work?

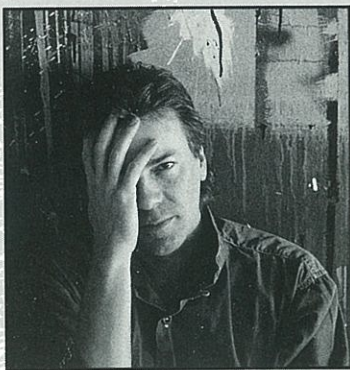
I started my Art School training at Design School in Wellington with the intention of becoming a Designer, however, I found this too restrictive so I moved to Art School where I majored in painting. At that time I was interested in figurative work. It was New Zealand abstract painting that began to interest me, I was largely influenced by the British abstract painters like Scott and Heron. At one time I married that with a strange Francis Bacon type figuration but I realised the limitations and lack of originality of this type of work and moved into what I consider to be my own perception of expressive abstract painting. In 1980 I started to use found materials – wood, metal and rope. It was on a small scale but I was searching around looking for some sort of cheap hard material to use. I had tried lots of different things when I came across the metal in wreckers yards and there was a ready source of cheap material but with this wonderful accidental quality about the surfaces which I was able to utilize by cutting up and turning into shapes. I have now arrived at the point where I try not to disturb the shapes but am starting to tackle the surfaces more.

By in large I don't look at other peoples art, I think it is a reaction to having been influenced by other artists on leaving Art School. And I started reacting to materials and forgot about the movements and schools.

Q2. You have been grouped with Jack Forrest and Rob McLeod in this exhibition. How do you see your work in relation to that of the other two?

I have been showing with Rob McLeod for the last 15 years, usually in conjunction with Rob Taylor so we have had a friendship there. We haven't influenced each other in any way other than we are both interested in paint and we use the same materials.

Q.3 Do you see the three of you as having a common style?



I think the exhibition is great, we are all about the same age but are coming from totally different points of view and we use our materials in a similar way. The ideas behind the work are quite different which will make the exhibition interesting. Jack wraps things up, Robert has wrapped things up, I've wrapped things up and we use expressive paint quality. They don't use metal but then their ideas are quite different to mine. My ideas come from reaction to materials and how I feel I can aesthetically create from them. In reference to style, it is our similar approach to materials and probably the lack of respect of them, that gives the excitement to the end result.

Q4. An expressionist style is more usually associated with male artists. Do you think it is a justifiable association?

I think art is created from one's environment not gender.

Q5. Which other New Zealand or international artists have or have had an influence on your work?

In the early 70's I was influenced by British painting and new New Zealand abstract painting by McCahon and others. Since the mid 70's I have made a conscious effort not to look at other peoples work and hence the statements have become much more original.

Q6. Your work contributes to the fudging of definitions of painting and sculpture apparent in New Zealand art for sometime.

After the period of abstract painting the limitations of hanging something on a wall as a painting became apparent. Painting as a piece of canvas in a frame had to go some where else, and I wasn't strictly interested in the 3 dimensional image such as Sculpture, so I worked to combine the painting surfaces and sculptural aspects in order to hang the works in the middle of the room. They were somewhere in between Sculpture and paintings. I just call them 'pieces of work'.



Malcolm Benham
Cotton Fields 1987
Canvas, iron and steel
700 x 700mm (Front)
1330 x 1290mm (Back)
1000mm between front
and back

JACK FORREST

Q1. Can you give a brief synopsis of your background in particular the influences which has led to your current work?

My art education started in Preston, Lancashire where I studied for two years, I then moved on to Canterbury in Kent for a further three years. I suppose because of the easy access to the London Galleries particularly the dealer galleries I was exposed to a wide range of British, American and European influences.

Thinking back in the late sixties and early seventies it seems as if the painters I looked at the most were Pop artists, David Hockney, Japser Johns, Robert Rauschenberg and Claes Oldenburg. The bright colours and the strong outlines all seemed an area I was drawn towards. The works of Claes Oldenburg (although I didn't realize it at the time) were to be of special interest to me. In particular his works made of Plaster and painted in bright enamel paint which is exactly where I find myself now in these current works.

Q2. You have been grouped with Malcolm Benham and Rob McLeod in this exhibition. How do you see your work in relation to that of the other two?

Malcolm's work relies on the construction of an 'object' from already existing objects i.e. (Wrecked cars). Rob's work on the other hand tends to lean towards a more traditional reference point i.e. - (Gestural) I guess my work fits in somewhere between (Construction and Gestural).

Q3. Do you see the three of you as having a common style?

The thing we have in common at the moment is this show.

Q4. The term 'expressionist' has been used with reference to your work (McLeod and Forrest).

How far do feel that this label is relevant?

When people use the term 'expressionist' they usually have in mind something between abstract Expressionism plus Expressionism. If you mean that it's anti formal, energetic, improvised, violent and free in technique. I SUPPOSE IT IS. The term was originally coined to describe painters who consciously opposed the imitation of nature.

Q5. An expressionist style is more usually associated with male artists. Do you think that it is a justifiable association.

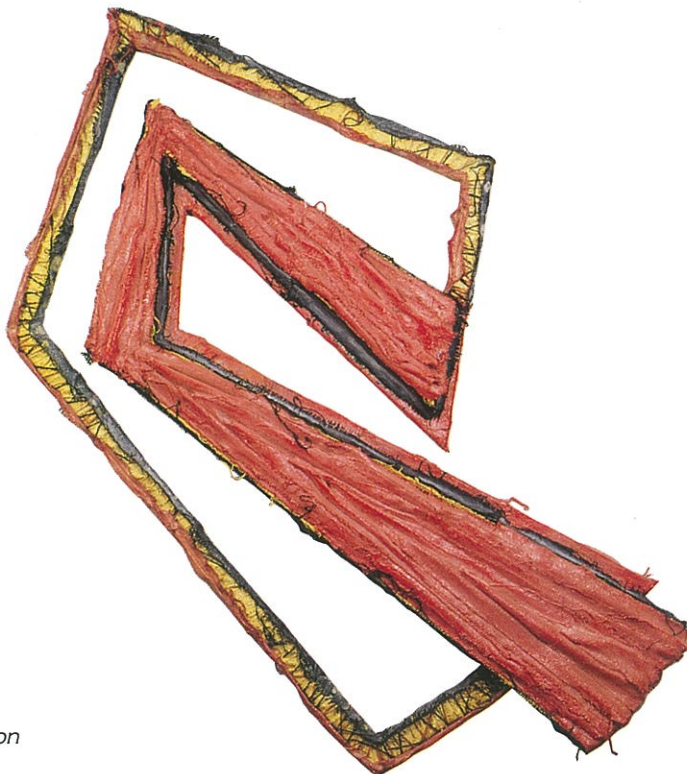
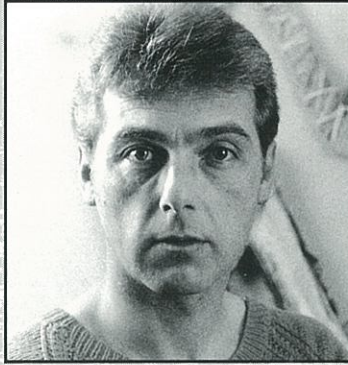
According to the Oxford Companion to Art, "Expressionists proclaimed the direct rendering of emotions and feelings as the only true goal of art". That being the case how can you exclude women.

Q6. Which other New Zealand or international artists have or have had an influence on your work?

In 1980-1 whilst I was still living in London I saw one of Frank Stellas huge Aluminium paintings. The shapes, the scale and the colour all had a huge influence on the works I produced later on my arrival in New Zealand.

Q7. Your work contributes to the fudging of definitions of painting and sculpture apparent in New Zealand art for sometime. How do you see your work in relation to this dialogue?

Nearly fifteen years ago Vito Acconci produced a work called 'Seed Bed 1973' this included the artist masturbating. Terry Fox produced his 'Cellar event' flying glass cutting his face and wrists. Barry Le Va produced his 'Velocity Piece' the artist hurling his bleeding body from wall to wall. Then we had Rudolf Schwarzkoglers 'piece de resistance' amputating his own penis inch by inch. People way back then asked the question were they sculptors, were they painters, were they artists? WHO KNOWS - WHO CARES?



Jack Forrest
Cock O' the Walk 1987
Mixed media painted construction
1570 x 2000mm

ROBERT MCLEOD

Q1. Can you give a brief synopsis of your background in particular the influences which has led to your current work?

The two main influences on my early work/thinking were Alan Davie and Joyce Carey through his character Gully Jimson in 'The Horses Mouth' Davie's painting was a real eye-opener when compared with what was happening in Scotland/Britain at the time. Jimson's attitude to painting, public, critics, reviews, sales, money, other artists was just what a 19 year old art student in a provincial art school needed. Also painters like Pollock, De Kooning, Johns, Rauschenberg, Appel, Nanninga, Jorn. This was the early 60's to early 70's.

In 1972 I came to New Zealand and *hated* everything I saw – until I joined the Petar/James Gallery in 77 or 78. Petar Vuletil liked minimalist works and I learnt a lot from him. I looked at works (reproductions) I would have dismissed before: liked Ryman but found most of the others dull: read some books to find out what minimalism was. All this of course altered the direction of my work and thinking.

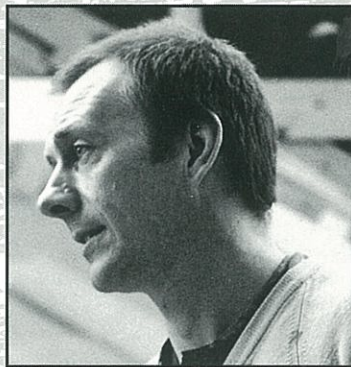
The whole post-modern thing has meant a swing back towards paint and expression, leading to the present works (Buchanan series).

Q2. You have been grouped with Malcolm Benham and Jack Forrest in this exhibition. How do you see your work in relation to that of the other two?

We grouped ourselves together, thinking that our work was different enough but with enough points in common to make a reasonably cohesive exhibition. I would have included Graham Bennett and Ingrid Banwell but the Gallery's budget would not stretch to accommodate out of town artists.

Q3. Do you see the three of you as having a common style?

This is the sort of thing that is decided by art critics/writers. I don't mind what they say. We are alike or not alike. It makes no difference to the work.



Q4. The term 'expressionist' has been used with reference to your work. How far do you feel that this label is relevant?

It was relevant and obvious until the minimalist works of the early 80's – when it became relevant but not so obvious: repressed. It applies to the recent work.

Q5. An expressionist style is more usually associated with male artists. Do you think it is a justifiable association?

Jackson Pollock rubbished the idea of 'American' painting saying that there was no such thing as 'American' maths or science, so why American painting. We shouldn't have to separate

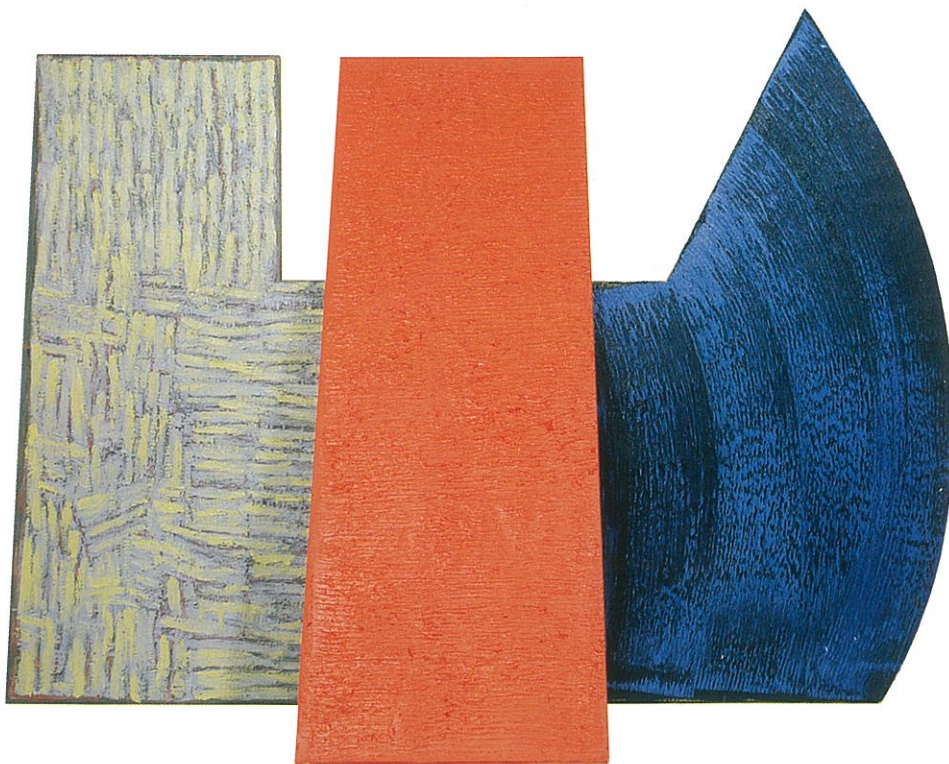
women's painting from men's painting. We haven't got there yet.

Q6. Which other New Zealand or international artist have or have had an influence on your work?

The *lasting* influences have been Pollock, de Kooning and Davie. Through the years I've taken ideas from and elements of other peoples work. A bit from here, some from there. Peebles, Killeen, Trusttun, Albrecht – everyone is there to look at and feed from. You don't have to like everything they do, just bits of it.

Q7. Your work contributes to the fudging of definitions of painting and sculpture apparent in New Zealand art for some time. How do you see your work in relation to this dialogue?

I'm trying to push my painting into new areas. As long as it is still painting. The boundaries that it crosses or the definitions it 'fudges' don't concern me: but it is obviously part of this dialogue. How and where it fits will be decided by critics and art writers. What they say doesn't concern me. Their words, criticisms and explanations may affect how the work is seen, but won't change the painting.



Robert McLeod
Buchanan Breaks Out
Oil on Canvas 1987
2490 x 1830mm

I A N W E D D E

SOFT PARADIGMS

– READING AGAINST THE GRAIN WITH MALCOLM BENHAM,
JACK FORREST, ROBERT MCLEOD

1

Looking at the art of Robert McLeod, Jack Forrest, and Malcolm Benham, involves being distracted by several contexts. These may make us want to read the work against the confident grain it proposes for itself.

One is a context with a perimeter established by the teaching and exhibition example of the three artists. Another's perimeter is marked out by feminist theory. A third involves what Hal Foster has called "The Expressive Fallacy"⁽¹⁾. A fourth is concerned with what Frederic Jameson has called "the syncope in the experience of the subject"⁽²⁾ – the moment in which a blackout interrupted the relationship, enshrined by Modernism, between artist, art, and meaning.

2

One way or another, the influence of all three artists has touched younger practitioners as various as Michael Cubey, Catherine Bagnall, Jeff Brown. They also work in a field which contains such smooth relocations of Modernist strategies as those of Jan Barnes, Steven Bambury, and James Ross. An old master extension can be located in Don Peebles. Cut-out work by Phillip Trusstum probably fits.

Jack Forrest and Robert McLeod are teachers at the same high school; reports from art schools around the country identify their students – less by style, as by attitude: energy, pleasure, and scepticism seem common bequests.

Though it treats the three artists, unfairly, as a bloc, what this first context fairly argues is a dispersal of individual signature. There's a restlessness, even a dissatisfaction, in the ways their signatures register.

This may reflect the self-critical attitude promoted by Greenbergian "standards" in Modernism. Or, alternatively, it may reflect an uneasiness with the status-quo established by such "standards".

Both Forrest and McLeod come from working-class backgrounds (Preston, Glasgow) whence they have shifted to New World opportunities in New Zealand, and to an art economy which, while modest, sees them both prospering in the collector scene. This mobility seems more likely to have produced scepticism and tactical shrewdness than complacency. The same could be said for Malcolm Benham's situation as a restaurateur, particularly since he not seldom has the chance to "serve" members of the art mafia in his eatery.

Against the brash grain of the work, then, it seems worthwhile promoting the possibility of protean signature – of a supple, restless, shrewd, disenchanted attitude to the production of the art they also, clearly, relish.

3

In her foreword to the catalogue for her 1986 show *33 Men Painters (The Male Sensibility?)* at Melbourne's Heide Gallery, Caroline Williams asked, "Why are women who are painters defined as 'women painters' whereas men who are painters are never defined as 'men painters'?"

Her question was, in part, rhetorical – she knew that the language itself constituted the reality in which "painter" meant "male artist".

Williams indicates it's time to recognise that language has, at last perhaps, been divested of this implication – that feminism now needs to stop using binary structures, whose type is male/female, to resist the foreclosures of language.

It would be disingenuous to suggest a complicit alliance between the sceptical and mobile signature of our three "men artists" and recent feminist theory. But a reading against the grain of expectation does raise this unlikely possibility.

The Australian feminist writer Beverly Thiele has come up with the following formula:

What is *male* becomes the basis of the Abstract, the Essential, and the Universal, while what is female becomes accidental, different, other.⁽³⁾

She is writing about the uncanny ways in which the female is made to disappear from discourse. Her remarks are in counterpoised agreement with the more ironic proposal of Caroline Williams. They are also apt as a description of the "male-stream" of much Modernist expressionism, particularly Abstract Expressionism (where "painters" were almost certainly men, and artists such as Louise Nevelson exceptions, or, "women painters").

Robert McLeod has notoriously said that "women can't paint". There may be more truth in this remark than is immediately allowed by its irritated feminist receivers. What McLeod may be describing is a cultural foreclosure, a vanishing act performed upon women by language – that language in which "painter" means male artist. He may not be (he claims not to be) saying that women can't be artists.

Susan Moller-Okin, writing about the foreclosures performed by language upon women, indicates also the ways in which the *direction* of language, the hidden agenda of its syntax, can perform this vanishing trick:

Philosophers who, in laying the foundations for their political theories, have asked "What are men like?" "What is man's potential?" have frequently, in turning to the female sex, asked what are women for?⁽⁴⁾

What are men (could men be) like? One answer to this question – Men can be (like) painters – does not, in its syntax, provide the form of an answer to the question, What are women for? That question cannot be answered on the same logical agenda as the former. The question, What are women for? effectively shuts them out of active determinations – they become "accidental": they don't act, they obey. They obey the language in which "painters" become the basis of "the Abstract, the Essential, and the Universal", and in which women "can't paint".

Jack Forrest has joked that he does his best work while watching Errol Flynn movies on television. Leaving aside the fact that Flynn was homosexual, this quip, too, may be read against its confidently jocular machoism – as being an ironic reaction to the artists-paint-with-their-pricks syndrome.

Like the restless signature of their work, these com-

ments reveal awareness of a large middle ground, rather than a stake in binary distinctions.

In this context, Malcolm Benham's fluid extensions of his activities beyond the gallery are also extensions out of the sanctified site of "Abstract, Essential, Universal". His art, too, declines to be gender-determined by site, including the site of language.

Thiele:

Perhaps the most common and persistent of the techniques used to separate women from men and exclude the former from the central grounds of theory is the recourse to the excuse proffered by "Nature". Underlying this is one of the many dualisms (nature culture apparent in male-stream thought.⁽⁵⁾)

A stylistic feature our three "men painters" have in common is the way their work is involved in hiding and revealing – in lyric traces that turn out through a denser public carapace. It would of course be banal to see these lyric exposures as being blushing modest revelations of "the feminine" in their work. It would also play into the hands of the kind of prescriptive dualism annotated by Thiele.

What's necessary is to see that their work is complicated by such traces and strategies; that the work does thereby occupy a middle ground; that consciousness of this middle ground has been announced by the above more or less notorious remarks. It's necessary to note that the work of the three becomes increasingly ambiguous when read against the expectations of the "male-stream".

In particular, this ambiguity resists the common grain of much "male-stream" dualism, the Modernist metaphysic which has effectively caused women to vanish from the text.

A list by Thiele of such dualisms includes natural (female) – social (male), body-mind, nature-culture, emotion-reason, object-subject, private-public, individual-social, concrete-abstract, and so on.

Most of the transactions in the art of these three involve attempts to fold in these sorts of dualistic terms. What is involved is not a drama of oppositions (something I'll come back to) but a result involving a third position – a position from which Jack Forrest can say, ironically, that he does his best work watching Errol Flynn on T.V. In effect, watching a macho masquerade by a homosexual in a wholly artificial frame (film) removed to television's even more public endorsement of artificiality as a cultural norm – endorsement of what Greenbergian dualistic Modernism feared most, namely the kitsch, the camp, the ironic, the protean – subversion by uncertain taste.

With Forrest's quip, we can recall the American post-modern vernacular architect Robert Venturi's remark, "Americans don't need piazzas – they should be home watching T.V."

Like McLeod's notorious comment, there is some truth in Venturi's mock-scandalous assessment of American social patterning and its relation to architecture. This is, at any rate, a suitable place to shift to the third context, that of expressive art – how do McLeod, Benham, and Forrest deal with the hyperbole, the forced dualism, of what Hal Foster has named "The Expressive Fallacy"?

4

In writing about this, Foster announces his intentions with a quote from Paul de Man:

We know that our entire social language is an intricate system of rhetorical devices designed to escape from the direct expression of desires that are, in the fullest sense of the term, unnameable . . . because unmediated expression is a philosophical impossibility . . .⁽⁶⁾

We return immediately to those acts of concealing and revealing which characterise the practice of the three painters here.

Jack Forrest is involved in a wrapping-up of trade in art. His workmanlike structures (good timber, precise joinery, brass screws) are bandaged in unworkmanlike materials (ragged hessian strips dipped in plaster-of-paris impregnated with procyan dyes). The trade asserts itself by reliability, rigidity, structure. Its colourful carapace, whose ragged edges and folds reveal many surprises of lyrical detail, Forrest often bleaches with Janola to heighten the effects of concealment and revelation. What we see is a wrapping which is simultaneously an unwrapping. The process is, in other words, rhetorical – there is no "unmediated expression", no attempt at a monovocal surface, but rather a whole succession of tractions and retractions. Like the restless signature, like the ambiguous trade across dualisms, Forrest's structuring of art reveals a disenchantment with the "Expressive Fallacy".

In the case of Robert McLeod, this same disenchantment can be read from his on-going rhetorical involvement with the demands of expressive as against minimal disclosures. His enigmatic titles announce this ambiguity – "Industrial Memories" and "Buchanan" are current series. They seem transparent and matter-of-fact; they turn out to be opaque and secretive.

Malcolm Benham's work encourages rhetorical ambiguity in its folding together of public and private sites – its refusal to commit itself to a distinction between the two. Here, expression (the personal) is folded in with ambience (the public); the gallery (personal expression) is folded in with the decorated interior (public ambience). And like both the others, Benham's work characteristically discloses lyric traces and surprises – its suavity is frequently interrupted by detail.

None of the three displays the pathos which comes of believing in unmediated expression. All occupy a third position relative to the work and its meaning. This disenchanted position is like the one we, the viewers, are offered a first option on. We are invited to take disenchanted notice of the fact that the art does not presume to return meaning directly to us. All three resist the expressive, but permit its traces to be seen. Their resistances are, in fact, the most obvious signatures of their art-making.

Forrest's characteristic gesture of resistance, the mark by which he simultaneously discloses and conceals, is an energetic, impatient, almost vengeful scrubbing-in of paint to the procyan-dyed hessian, and sometimes a partial scrubbing-out of that pigment with bleach.

McLeod makes large, mediated, expan(pen)sive, massively loaded paste-brush strokes down the prepared (often expressive) ground, ending with a smooth reversal of the stroke's direction. These generous gestures also serve to erase the expressive ground, though traces of it will usually be visible. Such layers take time to dry – there's room for reconsideration; and often, a layer will be removed, or another superimposed; or a whole work scrapped. McLeod's resistance to "unmediated expression", his scepticism, is probably the most radical of the three.

Malcolm Benham's resisting signature, apart from its rhetorical insertion of "tough" materials in "soft" contexts, is probably most clearly read in his use of found materials, particularly car panels; and in his use of an assistant. This hands-off aspect of the work, while invisible at display stages, continues to argue what I've called a third position – a resistance to the expressive fallacy.

In these ways, all three rebuff the expressionist model of modern art (Kandinsky's "inner necessity") as described by Paul de Man: ". . . a binary polarity of classical banality . . . the opposition of subject to object based on the spatial model of an 'inside' to an 'outside' world . . ."⁽⁷⁾

In looking at their resistances to "the expressive fal-

lacy", we find ourselves back with something like Thiele's list of binary terms. We find that all three artists want to conceal, to camouflage, or to render problematic, this "inside" world. They encounter the subject-object polarity with obvious scepticism. They make art that, at its best, celebrates or records the collapse of this binary system – is, to an extent, "about" that collapse.

What Foster calls the "pathos of the expressionist self" is circumvented by these artists. They recognise that their gestures are different, or other, from their self-expression: are in fact signs of its deferral. This knowledge they transform into dramas – not dramas of a clash between "inner" and "outer", but of a result; what we see is what they, too, have seen rather than intended. The result, as I've said, announces a third term, that of observer – a position we share to some extent with the artists.

In Malcolm's Benham's case, this third-term objectivity allows us to observe an extended result: art infiltrating design and decor not as garnish but as integrated partner.

This result's nearest models might be John Bailey in Auckland, or the shop windows of John Draper. But a more telling link would be with the work of the Japanese artist Katsuhiko Hibino. Hibino works in department stores, in restaurants. The relationship of contemporary to traditional in his work is seamless. Benham, likewise, extends effortlessly beyond the gallery. And he too, for better or worse, does not have Modernism's frequently oppositional stance toward the economy in which he exists.

Benham's "art" is not proposed as an alternative to his "commerce". We are not asked to excuse his "outer" entrepreneurial world on the strength of his "inner" world of artist. Our attitude to his survival in the market is not mollified by the revelation of soul in the gallery.

In this context, Benham's position signals most clearly the sceptical rupture with the "Expressive Fallacy" exhibited to greater or lesser extent by all three artists.

5

... expression is largely judged by *authenticity*, which in turn is largely judged by *typicality* – i.e., fidelity to sexual models, economic function, ideological limits.⁽⁸⁾

We have already seen some of the ways in which a reading against the grain of such "typicality" in the work of Malcolm Benham, Jack Forrest, and Robert McLeod, can seem to indicate a more complex and ambiguous result – one which has frequently seemed to dissociate itself from Modernism's "jargon of authenticity".

Without advancing into the increasingly difficult area of postmodern pastiche, all three artists have moved some distance towards the position formulated by Frederic Jameson – towards an art "stressing . . . the gap between the signifier and the signified, the lapse in meaning, the syncope in the experience of the subject."⁽⁹⁾

Their signature is restless, the handcrafted aspect of their work ambiguous in its hold on expressive "authenticity", and their scepticism has often seemed to work "to pluralize the social self, to render cultural meanings ambiguous, indeterminate."⁽¹⁰⁾

A final, flagrant signal of this can be read in Jack Forrest's mock perspectives, which build *out from* the wall, not *in to it* – the work is cast by its shadow.

While this involves the obvious *jeu d'esprit* aspect of Forrest's work, with its stinging colours, multifarious details, and energetic fetishism, a serious motive is also proposed: perspective is historicity, which one may have, here, only by reversal. The art's present moment, not its inception in the subject-artist, becomes its originary site. The art is a rite of passage which has brought that originary moment forward to us – to that third-term position where we view the "dispersal of the subject"⁽¹¹⁾

This dispersal, which is close to the place these notes began, may, as Foster declares, be for many "a loss which leads to narcissistic laments and hysterical disavowals of the end of art, of culture, of the west. But for others, precisely for Others, it is no great loss at all."⁽¹²⁾

Reading the work of these three artists so far against its most obvious grain, coopting it to marginality, may seem audacious at the point where Hal Foster allows himself his revisionist rhapsody. But try it – as a viewing strategy, as a strategy for pleasure, try taking on Forrest's reversals, McLeod's rhetoric of concealment, Benham's suave escapology. Such a reading discloses far more than any normative description of these visually "interesting" surfaces.

All sorts of paradigms fall down, which might otherwise seem to have been erected by the frame of reference usually accorded an exhibition by three "men painters".

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- (1) "The Expressive Fallacy", *Recodings – Art Spectacle, Cultural Politics*, Hal Foster, Bay Press, Washington, 1985
 - (2) *Fables of Aggression: Wyndham Lewis, the Modernist as Fascist*, University of California Press, Berkeley, 1979, quoted in *Recodings*, Foster.
 - (3) "Vanishing Acts", *Feminist Challenges: Social and Political Theory*, edited by Carole Pateman and Elizabeth Gross, Allen & Unwin, Sydney, 1986
 - (4) *Women in Western Political Thought*, Virago Press, London, 1980
 - (5) Beverly Thiele, *ibid.*
 - (6) "Criticism and Crisis", Paul de Man, quoted in *Recodings*, Foster
 - (7) *Allegories of Reading*, Yale University Press, New Haven, 1979, quoted in *Recodings*, Foster
 - (8) Foster, *ibid.*
 - (9) Quoted in *Recodings*, Foster
 - (10) "(Post) modern Polemics", *Recodings*, Foster
 - (11) Foster, *ibid.*
 - (12) Foster, *ibid.*
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