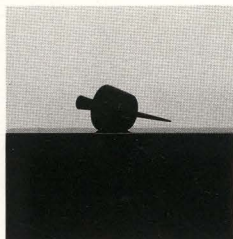


room for error

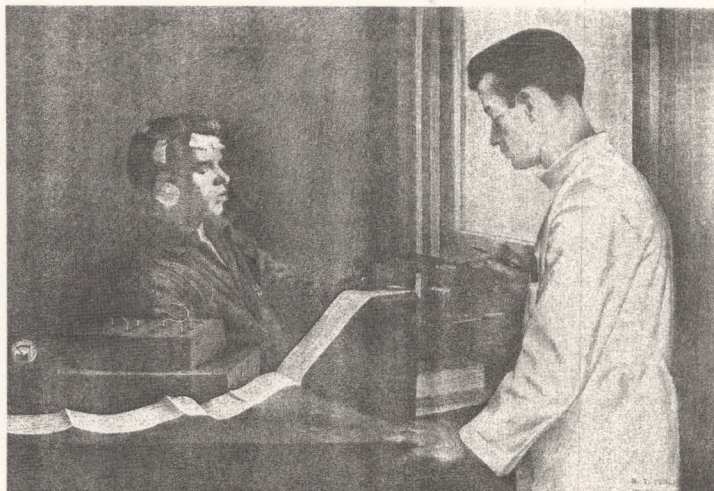


Susan Norrie

room for error



ART GALLERY WILSON
1001 1st Ave. N.E. (at 1st St.)
Seattle, WA 98102
Phone: 425-525-1234



Lies and Lying 1945, (from an unsourced book illustration 'Polygraph test'), 1993
Pencil on photocopy

room for error

SUSAN NORRIE

CITY GALLERY, WELLINGTON
Wellington City Council

Published on the occasion of the exhibition *room for error*
by Susan Norrie 7 November 1993 — 13 February 1994
at the *City Gallery, Wellington*

City Gallery, Wellington, PO Box 2199, Wellington New Zealand

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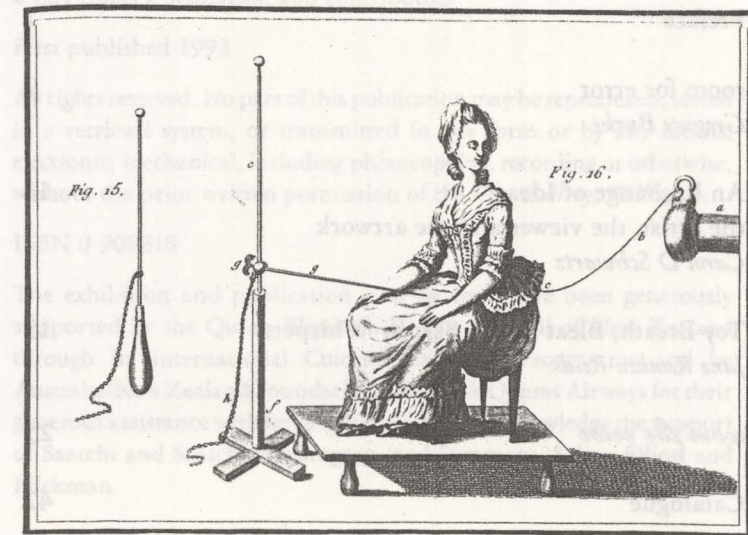
City Gallery, Wellington
Wellington City Council

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'Electric therapy, illustrating the instruments used to discharge electrical sparks from the patient' (Paris: Imprimerie Royal, 1784) from *ISIS Official Journal of the History of Science* ed Arnold Thackray. Philadelphia: University of Pennsylvania 1981, 385

Preface for error

Gregory Burke

room for error, by Susan Norrie, relaunched a programme of Australian artists' projects and exhibitions at the City Gallery, in its new permanent building in Wellington's Civic Square. As well as facilitating dialogue between Australia and New Zealand, this programme aims to increase awareness of artists who are contributing significantly to debates about future directions and possibilities for contemporary art.

Susan Norrie is a painter whose practice incorporates conceptual and installation approaches. Over the last 15 years she has exhibited widely in Australia and internationally. While she lives and works in Sydney, she has spent extended periods working in France, Italy and the United States of America.

Norrie often produces series of works based around a unifying concept. For its opening programme the City Gallery has invited Norrie to develop a project involving new work. The result is an installation of interrelated but separate components. Presented as a limited edition book, this publication both documents the project *room for error* and forms a speculative extension to it.

But while the gallery walls are not strictly site-specific. The histories invoked by their frame are implicit. In *room for error*, the site is more particularly addressed. The room itself is a gallery classically proportioned. Its aspect approximates the golden ratio. As an exhibition space it is not overly large, being the scale of an average studio or loft. Its exterior is graced by a neo-classical facade, a reminder of the museum's history as a city

... the eye, which is akin to light, supports only the present. What allows man to resume contact with childhood and to rediscover the permanent birth of truth is this bright, distant, open naivety of the gaze. Hence the two great mythical experiences on which the philosophy of the eighteenth century has wished to base its beginning: the foreign spectator in an unknown country, the man born blind, restored to light.

Michel Foucault *The Birth of the Clinic: the archeology of medical perception* New York: Vintage Books 1975, 65

What is the price of the valorisation of error or the assumption of blindness as the corollary to insight?

Jerry Aline Flieger 'Outwitting the Dialectic: comic negativity' *The Purloined Punchline: Freud's comic theory and the post modern text* Baltimore and London: The Johns Hopkins University Press 1991, 127

room for error

Gregory Burke

The first thing that needs to be said is that Susan Norrie directs her (and thereby the viewer's) attention to the dynamics of space. She analyses space as a condition projected both from and through form. But while she foregrounds aspects of the history of painting, she moves far beyond a formal consideration of space in painterly terms. Rather she acknowledges space as a construct — as a site for action, a condition determined collectively and experienced individually.

In practical terms this has meant that Norrie paints for a space, although not always a space materially predetermined. For some time now she has painted in series, producing groupings of works that, in the event of their joint exhibition, interact and cohere to form a totality. This quality of installation was enhanced in the exhibition *R.S.V.P.* 1990, by the juxtaposition of the painted surface with a wooden veneer which at times enclosed an object. More recent exhibitions have included wall based and free standing items of furniture that act as supports and vitrines for both paintings and objects. These tableaux establish spaces the viewer is invited to engage with and activate, both conceptually and physically.

But while the gallery walls serve to delimit an arena, such exhibitions as *R.S.V.P.* are not strictly site-specific. The histories invoked by their frame are implicit. In *room for error*, the site is more particularly addressed. The room itself is a gallery classically proportioned. Its aspect approximates the golden ratio. As an exhibition space it is not overly large, being the scale of an average studio or loft. Its exterior is graced by a neo-classical facade, a reminder of the museum's history as a city

library. This facade is itself a legacy of enlightenment theories that privileged the rational and were fuelled by changes in perception brought about by new technologies on the one hand, and by scientific researches and the imaging of distant cultures on the other.

This room, then, was used to demarcate the categories of knowledge such as *Fine Arts*, *History* and *Commerce* inscribed into its stone facade. Into this room Norrie brings a series of objects, paintings and surfaces that collectively act to continue her interrogation of the visual strategies and practical theories of eighteenth century Europe. Many of the objects function allegorically as containers: an incomplete vitrine, a bronchial bottle, a breath box, a lectern. The room itself echoes these various framing devices introduced by Norrie. The opaque resistance of the surfaces of her paintings mirrors the density of the white display walls that now block off the windows of the room. With perspicuous economy Norrie encourages a shifting sensibility of the space as a reading room, a room for speech making, an exercise room, a recovery room and, importantly, a room for painting.

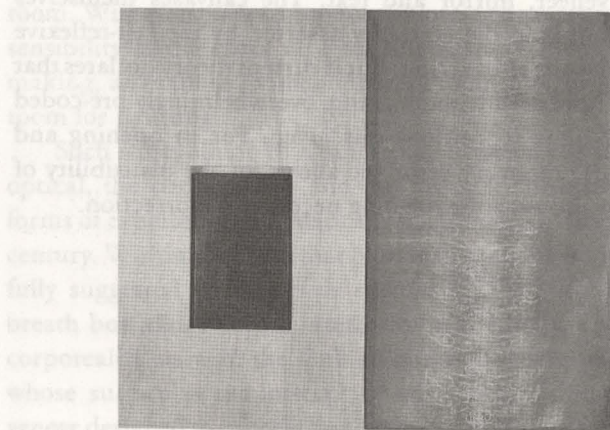
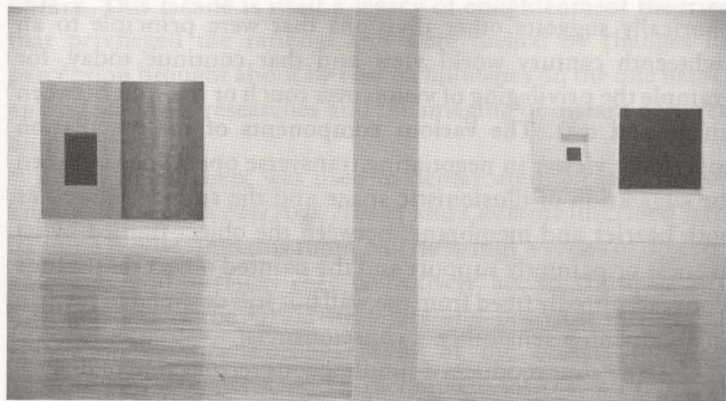
Such shifts allude to an interplay between the sensory, the optical, the performative and the processes of intellection — forms of experience systematically anatomised in the eighteenth century. Within the room that Norrie figures, the body is powerfully suggested by means of surrogates. Objects such as the breath box allude to the interiority of the body. Others to its corporeality, as with the flesh coloured monochrome painting whose surface is reminiscent of cosmetic blushing agents, a veneer designed to conceal bodily processes. In their very conceit such agents serve to underscore the separation of body and mind as antithetical components of an equilibrium. They suggest the mutuality of surface, style and thought.

In *room for error*, the schism between body and mind meta-

phorically suggests other divisions that were principle to an eighteenth century world view and that continue today, for example the privileging of vision over touch or the split between image and text. The various components of the installation engage the viewer in negotiating transverse operations between the suggestion of illusionistic space and the surface figured as both barrier and membrane; between the object framed by its likeness or painterly support and the painted object that stands alone, admittedly freed from the wall but still destined to furnish an argument, a sensibility, a consciousness.

room for error produces a simultaneous recollection of diverse moments, specimens that are bound up with the history of painting. This project continues Norrie's exploration of 'painting as object and its re-evaluation at this point in history'.¹ Painting as a form moves between screen, backdrop, object, furniture, veneer, mirror and text. The canvases themselves recall and question the certainty asserted by the self-reflexive field of modernist abstraction. But if current theory declares that painting is burdened with meaning, overwhelmingly pre-coded as a text, Norrie repositions this given. For in opening and permitting (a) room for error she allows for the plausibility of uncertainty and even the ongoing necessity of correction.

1 From a letter to the author, May 1993



R.S.V.P. 1990, installation view and detail. New York: Nancy Hoffman Gallery.
Photo: Nancy Hoffman Gallery

An Exchange of Ideas the artist, the viewer and the artwork

Carol D Schwartz

Susan Norrie is constantly exploring the relationship between art as purely aesthetic, and its ability to reveal aspects of the human condition. Though deeply interested and well-versed in the latter process, Norrie acknowledges that art at its core is, ostensibly, an aesthetic experience. This belief has enabled Norrie to balance the superficiality of rich painterly surfaces and supreme craftsmanship, with a broad spectrum of theoretical concerns. Accordingly, it seems impossible to experience her work in either purely visual or purely intellectual terms. Left open in its refusal to present absolutes, Norrie's work invites an exchange of ideas. This invitation is a half-step removed from the academic notion of subjectivity. Though one's experience of Norrie's art is subjective, her work (particularly where paintings and cabinets are used together as in the *Cabinet/Painting* series from R.S.V.P. 1990) has refused to be merely a site for meaning; it demands a participatory role in the discourse.

The use of aesthetics to engage the viewer in more esoteric concerns has a long history. Nietzsche, for instance stated that 'they [aesthetics] are value judgements of *the second order* which are derived from a centrally dominant value; they consider the useful and the harmful in a purely affective mode and are therefore absolutely volatile and dependent.'¹ In this light, the aesthetic beauty of Norrie's surfaces — the tantalising and effervescent layers of colour — is not mere artistic flourish. Rather, the aesthetic reveals the substance of her work. What then is the substance of Norrie's work? Given the complexities that exist in the surfaces of this artist's work, there is no easy answer. However, one of the issues that I find most intriguing is

Norrie's interest in artwork as a 'consumerable object'.²

Consumer goods are conceived of as objects: material substances to be owned and, to some degree, controlled. Commodification can also be understood in terms of the relationship between subject and object; that is, the subject (consumer/viewer) is the focus of power, and the object (product/artwork) remains passive. In this sense, objects are acted upon and become sites for meaning. Norrie's *Cabinet/Painting* series, however, refuses this role of passivity and invites the viewer to question the validity of commodification by blurring the distinction between subject and object.

The individual works within the *Cabinet/Painting* series typically consist of paintings hung on the wall in a traditional manner, juxtaposed with a cabinet that contains a similar painting or other objects. As cabinets often display merchandise, the paintings on the wall immediately evoke a reaction different from that elicited by the objects in the case. Whereas the paintings are perceived as fine art and allow the viewer — if only for an instant — to dismiss the commodity aspect, the encased paintings can become trivialised as mere merchandise: they are of no greater importance than watches, perfume bottles or any number of things which one encounters in a department store. However, it seems too simple to suggest that Norrie's sole purpose is to compel viewers to contend with their own materialism. By encasing paintings and objects within a cabinet, the artist uses these works, as well, to undermine the sharp distinction between subject and object.

The notion of subject and object or, more specifically, the relationship between the two, brings to mind issues of power. Because a subject usually acts upon an object, the object is steadfastly held in the passive position; it is without a voice and without power. Art as mere object (and now understood as a 'consumerable object'), is therefore without a voice. How, then,

can one claim that Norrie's art demands a participatory role in the discourse concerning its meaning? The answer may be, simply, that in the *Cabinet/Painting* series the notion of 'what is subject and what is object' is not so easily determined. If one moves from understanding the encased painting as mere merchandise, to reading it as the subject of the work, it suddenly gains a voice. The work itself seems to question the contradictory nature of subject and object. It seems to ask not 'is there a contradiction', but at what moment does this contradiction collapse? In their refusal to be fixed entities, Norrie's works have seemingly escaped their reception as 'consumerable objects'. They dance between subject and object, and reject passivity.

Susan Norrie's work consistently challenges our concept of art and our understanding of ourselves. Her ability not only to balance aesthetic appeal with more esoteric concerns, but to use aesthetics to reveal those concerns, is evidence that artists can achieve an equilibrium between the essentiality of art's visual quality, and artists' needs to address social issues.

1 Nietzsche 'Nachlass' *Werke in drei Banden* ed Karl Schlechta. Munich: 1956, vol II, 685

2 This term is Ms Norrie's, taken from *Interview with Susan Norrie* by Ewen McDonald and the editors of *Value Added Goods*, published in *West* May 1990



Untitled (cabinet/painting) 1992
Photo: Peter Smart

Outside and inside form a dialectics of division, the obvious geometry of which blinds us as soon as we bring it into play in the metaphorical domains. It has the sharpness of the dialectics of 'yes' and 'no', which decides everything. Unless one is careful, it is made into the basis of images that govern all thoughts of the positive and negative.

Gaston Bachelard *The Poetics of Space* New York: The Orion Press 1964, 212

Chests, especially small caskets, over which we have more complete mastery, are objects that may be opened. When a casket is closed, it is returned to the general community of objects; it takes its place in exterior space . . . But it opens! For this reason a philosopher mathematician would say it is the first differential of discovery. From the moment the casket is opened the dialectics of outside and inside no longer exist. The outside is defaced with one stroke, an atmosphere of novelty and surprise reigns. And, quite paradoxically, even cubic dimensions have no more meaning, for the reason that a new dimension has just opened up.

Ibid 85



Untitled 1991 from *vis à vis* New York: Nancy Hoffman Gallery.
Photo: Nancy Hoffman Gallery

Toy Breath, Bleat Boxes, Skinny Whispers

Jane Rankin-Reid

Some boxes can be made to squeak. A muffled squeazy sort of noise issues softly out of their perforated ear vents. Toy whispers. We can shake the box to louden the sounds which are made by air pressing against rubber (?), a miniature tuning iron, possibly a spring. There is no single note and no recognisable tune broadcast out of the box's speaker-holes. Neither chord nor key links us with the manageable science of the concealed instrument inside.

My box is a cardboard cylinder. It has a picture of a sheep on the outside. The picture is badly foxed, a nasty rust-coloured spherical stain has completely altered the body shape of the animal. From the inside, I can still hear the squeak mechanism trying to sound like a newborn lamb but all that emerges now is a strange squashy whisper, a toy cry.

This box is a pretend sound box, a caricature or cartoon of a real sheep's voice. To play with it properly, I would best know nothing of the timbre of live bleats, nor of the creature's visual characteristics, age or habits. My bleat box would give me all I need to invent this animal. If I was particularly innocent about agriculture, my imagined sheep could simply live inside the box, enlivened only whenever I shake it up. In fact, a bleat box could have a picture of a volcano or an iceberg or a wild Amazon lizard on it; how could you know whether the sound from the inside was in any way faithful to the picture? If I lived in the eighteenth century and had never seen a real warrior, how would I know whether the interior squeak coming out of the bleat box was a true or false rendition of his voice?

Today, the media orchestrates a consensual acknowledgement of reality by presenting images with factual evidence,

processed for mass consumption. Television is our collective bleat box. Yet history has repeatedly proved the fluidity of mediated truth, the influences of perceptual conditions surrounding the recorder — the susceptibility of taste, style, moral and material fashion — of the epoch from whence the information arrives. Some acknowledged documentation lingers in an amended state, but this too is constantly re-mediated by our vantaged inquiry into its form. In fact, our media — the globally available visualisation of our interpreted existences — is an array of images constantly in transit. These images are reprocessed by encoding which affects the original as crucially as it does the conditions of that original's proprietorship.

All this would be great cause for suspicion, or it ought to be were it not for a tissue of psychic intuition and a healthy clause of imagination threading through our relationship with the past. The representation of self, literatures, and the fiction of embellishment, artifice and humility bring light to the paradox. Without art's lies, we could not imagine truth.

Susan Norrie is concerned with the exquisite errors of time. From the liquidity of her late twentieth century time-trap, she nets the squeals of pleasure, the rustle of silken draperies, the clatter of the eighteenth century bourgeoisie's new apparatus, and asks: What allowed the concept of change to flourish then? As an artist, she is drawn to the residual infactualities, misbeliefs or inversions of realness as described through the work of art. We discuss her findings. They are peculiar.

From a painting of a boy watching a spinning top (p31), she uncovers an eighteenth century image of idleness. Later, mesmerised by the velocity of the little toy, or distracted by his biochemical recognition of his physiological linkage to the natural force of the instrument, the child imagines flying, visualises himself meshed with the whoosh marks of the speeding orb, and faints clean away.

History is crowded with incidents of science's playfulness. Susan Norrie suggests that the rise of the eighteenth century merchant class, the desire for education, self-investigation and improvement, inextricably linked with the deep social and philosophical ramifications of developments in the medical sciences, were precedents in the socialisation of collective responsibility. From the midst of the century known as the Age of Enlightenment, the inquiry and invention which heralded the implementation of fundamental changes were precepts often originating in the stimulus of optical demonstrations and visualisation. This was a world at play. We grasp the essences of gravity by watching a man lazily swinging a basket of eggs upside down over his head. To this slippery logic, Norrie adds the levity of her own image-gathering spree. Scouring for samples of subtle and bold effects of ease on eighteenth century bourgeois culture, she pillages high art's interiors. Sinister medical experiments, industrial and domestic appliances and luxuries, social gestures and settings are just some of the essentials affecting the palette Norrie uses to trigger an alternate complexion of the period.

In *room for error*, Susan Norrie's paintings present lush and foreboding surfaces. In one massive canvas, *Model VI* (p32), the dark and suffocating atmosphere of crushed velvet is embellished with spine-like floris. In another seven-panelled series, *Model VII*, shy texts lurk beneath deep enamels, a recipe for embalming. Colours are boiled dry and then reconstituted with glazes. Formally, these paintings are neutral; matter slathered deep into their fabric clogs their pores and congeals in a cosmetic approximation of flesh. It is a minimalism achieved by inversion; an absolute artifice rather than a reduction irritates their featureless surfaces. Skinny whispers. Gaiety heard blindly from behind draperies can sound like torture, an animal kill-fest or a jealous realm of petty infidelities. With mechanically imaged incidents of a patient in a dental surgery the artist offers her own

metaphor for the extraction of power. Her decorative chocolates symbolise the arrival of radical intoxicants and aphrodisiacs from New World rain forests, street markets and high plateaux.

Various free-standing objects are Norrie's current preoccupation. Their obtuse structural identities comprise painting she says, perverting the will of its plasticity. Closet-sculptures, they sprout legs, open like coffins and swan around the room like little minxes, virtue dripping from their every gesture. These stiffened display toys fiddle with the visual range of the picture. By treating the legged objects with glazes, enamels and fancy veneers, the artist entraps the expectation of painting into a series of dinky haute-camp shrines. These introverted architectural follies give display a status in order to wilfully abuse it.

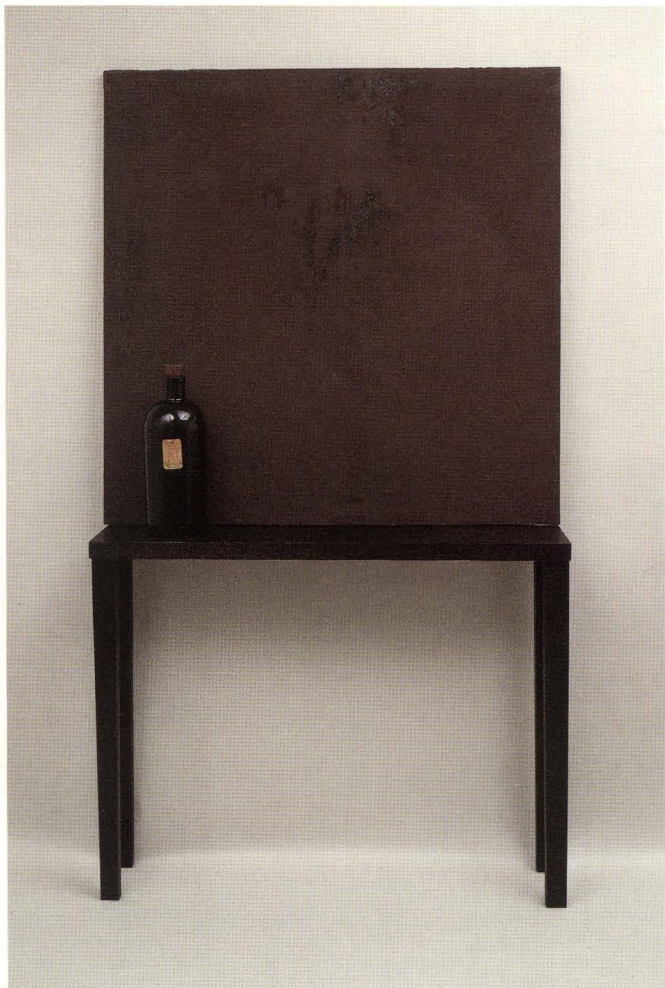
In our crowded worlds, Susan Norrie's involution of decorative madness perceives that the artifice and vanities of the eighteenth century privileged are socially engineered perceptions of their own personal and professional shortcomings. Emboldened by artists' legacies, the cynical mastery of Hogarth, Goya's grotesqueries, the delicious sarcasm of Chardin (and his protégés), and the unwitting impact of Watteau's *L'Enseigne de Gesaint*, Susan Norrie has amassed a consensus. These artists' insights are a crucial record of the epoch's emerging social critique. From amidst a population which often appears to have been bedazzled by appearances in habit, mode and activity, we also recognise the confidence of a world beginning to image the unseen, through inquiry into the human mind, the nature of dreams and the inexplicable abstracts of time and space.

Susan Norrie's gaze into the psychic texture of their world disturbs historic characterisations of human weaknesses. Between the clatter of carriages on the imperial waterfront, the scraping of the bottom of a boat on the sand of the New World, and shouts of tribespeople, we hear the quiet sound of a bubble bursting. It is a way of saying that only the bleats remain.

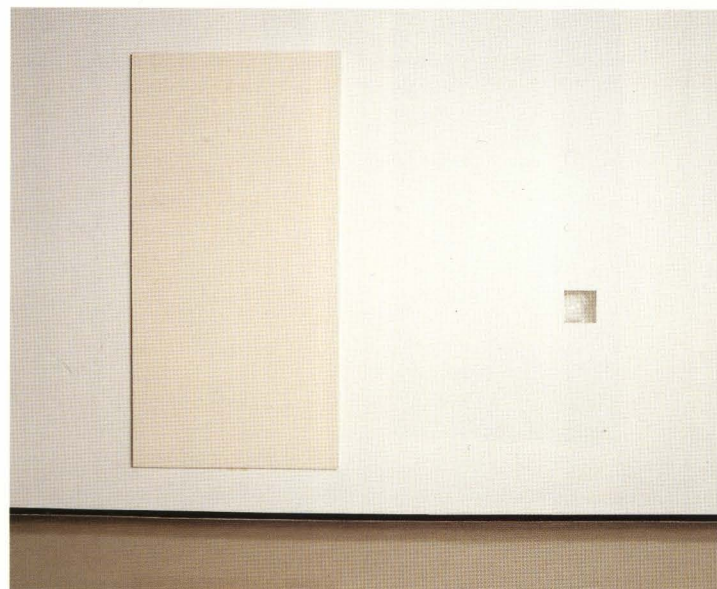


'Using a planchette' from Richard Cavendish *Encyclopedia of the Unexplained: magic, occultism and parapsychology* London: Routledge and Kegan Paul 1974, 171

room for error at the City Gallery, Wellington
Photo: Michael Roth



Installment One
Photo: Courtesy of the Art Gallery of New South Wales



Installment Three and Model Five (installation view)
Photo: Michael Roth



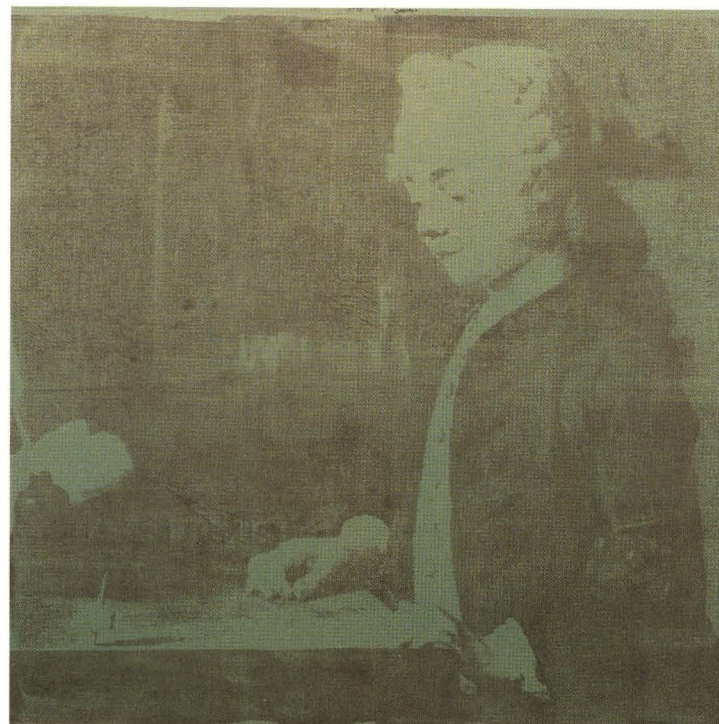
Model Two and Installment Six (installation view)
Photo: Michael Roth



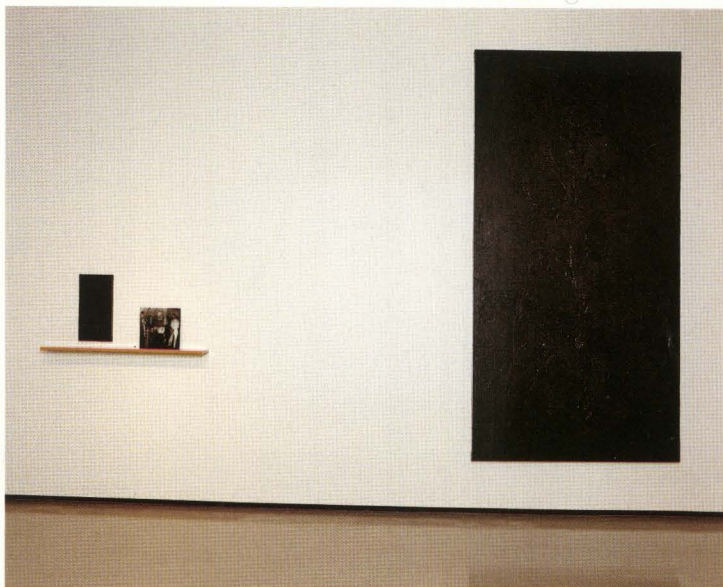
Model Two
Photo: Peter Smart



Model Four
Photo: Michael Roth



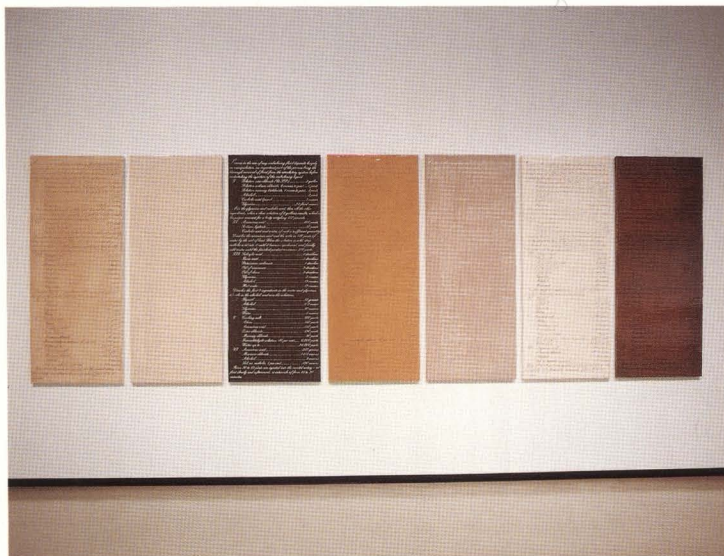
Model One
Photo: Peter Smart



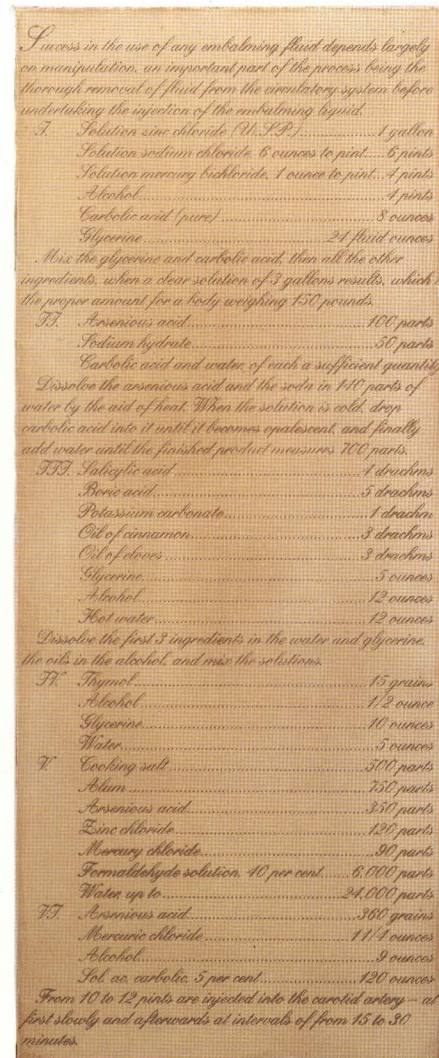
Model Six and Model Ten (installation view)
Photo: Michael Roth



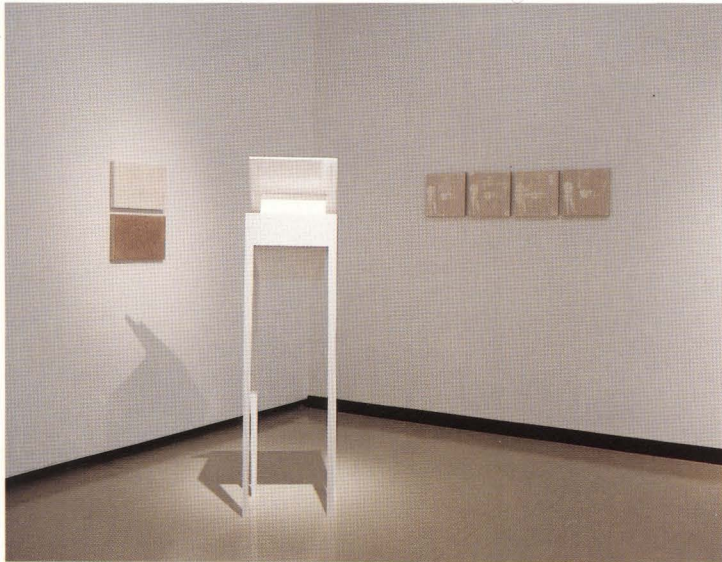
Model Six (detail)
Photo: Michael Roth



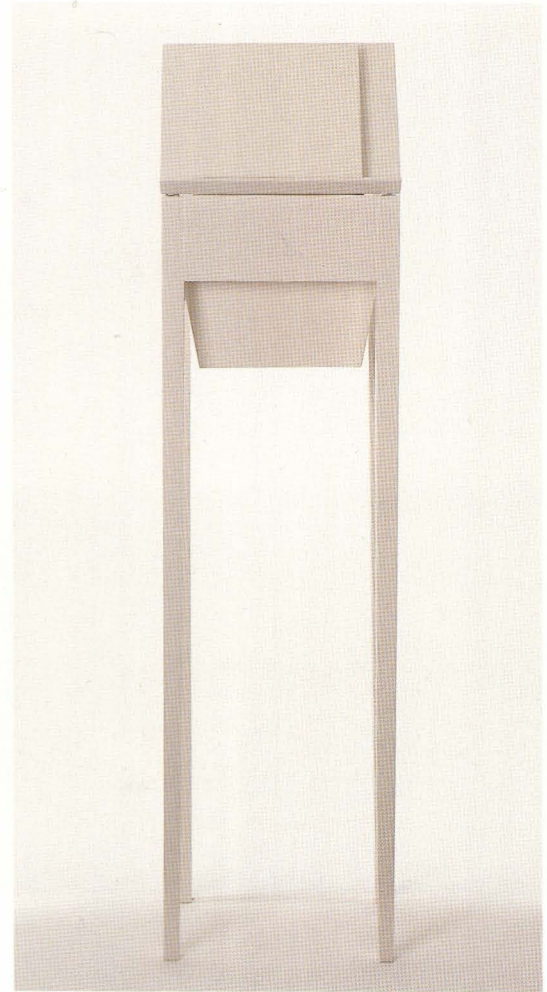
Model Seven (installation view)
Photo: Michael Roth



Model Seven (detail)
Photo: Peter Smart



Model Three, Model Eight and Model Nine (installation view)
Photo: Michael Roth



Model Three
Photo: Peter Smart



Model Nine
Photo: Michael Roth



Model Eight (detail)
Photo: Peter Smart



Installment Two
Photo: Tim Marshall

Catalogue	
1991, 1992, 1993	Installation Two, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Three, 1992
Oil on canvas / 1250 x 1250	Private collection
1991, 1992, 1993	Installation Four, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Five, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Six, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Seven, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Eight, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Nine, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Ten, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Eleven, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Twelve, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Thirteen, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Fourteen, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Fifteen, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Sixteen, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Seventeen, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Eighteen, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Nineteen, 1992
Oil on canvas / 1250 x 1250	Collection of the artist
1991, 1992, 1993	Installation Twenty, 1992
Oil on canvas / 1250 x 1250	Collection of the artist

Catalogue

room for error

Installment One, 1992

Oil on canvas / bronchial bottle /
wenge wood table

1220 x 1220 / 440 x 150 diam

940 x 1210 x 280

Collection of Trevor Tappenden,
Sydney

room for error

Installment Two, 1992

Oil on canvas / punching bag /
shelf

1220 x 1220 / 380 x 200 x 190 /

150 x 300 x 300

Collection of Tony Christmas,
Sydney

room for error

Installment Three, 1992

Oil on canvas

2440 x 1220

Private collection

room for error

Installment Six, 1992

Oil on canvas

2440 x 1220

Collection of the artist

room for error

Model One / Chardin Study II, 1993

Oil on plywood

900 x 900

Collection of the artist

room for error

Model Two, 1993

Lacquer / wood

1200 / 200 x 400 x 250

Collection of the artist

room for error

Model Three, 1993

Wood / canvas / lacquer

1475 x 430 x 330

Collection of the artist

room for error

Model Four, 1993

French polished shelf / glass

pane / lacquered base / ebony

top / glass eye-cleaning vessel

25 x 650 x 320 / 360 x 650 /

130 x 500 x 120 / 80 x 110 x 75 /

120 x 50 diam

Collection of the artist

room for error

Model Five, 1993

Blown glass ball

180 diam

Collection of the artist

room for error

Model Six, 1993

Oil on canvas

3050 x 1530

Collection of the artist

room for error

Model Seven, 1993

Seven paintings

Oil on canvas

Each painting 1520 x 610

Collection of the artist

room for error

Model Eight, 1993

Four paintings

Oil on canvas

Each painting 300 x 300

Collection of the artist

room for error

Model Nine, 1993

Two paintings

Oil on canvas

Each painting 270 x 400

Collection of the artist

room for error

Model Ten, 1993

Oil on canvas / photo-screened

glass / lacquered shelf

500 x 260 x 30 / 300 x 300 /

30 x 1220 x 180

Collection of the artist

Biography

Born Sydney 1953. Lives and works in Sydney.

Selected Solo Exhibitions

- 1991 *vis-à-vis* New York: Nancy Hoffman Gallery
- 1990 *R.S.V.P.* New York: Nancy Hoffman Gallery
- 1989 *PERIPHERIQUE* Wollongong: Wollongong City Gallery
Exclusively Penrith: Street Level
- 1988 *Objet d'art* Sydney: Mori Gallery
Paintings 1986-87 (les romans de cape et d'épée) Troyes: Centre d'Art Contemporain — Galerie Passages
- 1987 *Paintings 1986-87 (les romans de cape et d'épée)* Paris: l'Hôtel Pozzo di Borgo
- 1986 *Tall Tales & True* Sydney: Mori Gallery
Susan Norrie/Paintings 1983-86 Melbourne: University of Melbourne Gallery

Selected Group Exhibitions

- 1993 *Thought Painting* Brisbane: Michael Milburn Gallery (toured)
Looking at Seeing and Reading curated by Ian Burn. Sydney: Ivan Dougherty Gallery
- 1992 *Strangers in Paradise* Seoul: National Museum of Contemporary Art
The Purloined Image Michigan: The Flint Institute of Art
- 1991 *Frames of Reference: aspects of feminism and art* Sydney: Artspace
- 1990 *Temporal Frames* Sydney: Ivan Dougherty Gallery
Out of Asia Melbourne: Heide Park and Art Gallery (toured)
The Complex Picture Adelaide: College Gallery
Art with Text Melbourne: Monash University

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The Contributors

Gregory Burke is Managing Curator at the City Gallery, Wellington. His major exhibitions and publications include *Imposing Narratives*, 1990; *Now See Hear!: art, language and translation*, 1990, with Ian Wedde; *Brodsky and Utkin: palazzo nero and other projects*, 1992; and *Rosemarie Trockel*, 1993.

Jane Rankin-Reid is a Tasmanian-born writer who grew up in New York City. Her essays and reviews on fine art, film and literature and music have been published in the United States, United Kingdom, Europe and Japan. She is a Contributing Editor for *Art & Text* and is currently based in London and the West of Ireland where she is completing a novel *Shame*.

Carol D Schwartz currently works at the Nolan/Eckman Gallery in New York City. She is working on an exhibition and catalogue, *Tradition of German Watercolour: from Dürer to Richter*, forthcoming.

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