



# VITAMIN

MAY CONTAIN TRACES OF VISUAL CULTURE

EPISODE SIX AUGUST/SEPTEMBER/OCTOBER 2005



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# THE PIES OF ADELAIDE

Though students of poetry are no doubt well aware of Joyce Kilmer's irrational hatred of nature, in particular trees, and conversely his great love of pastry, for the novice reader, I have reproduced his most famous quatrain below.

"I think that I shall never spy,  
A tree as lovely as a pie,  
Nor see a cloud beheld on high,  
As lovely for its symmetry"  
Joyce Kilmer, *on cakes and pies*, 1918

....

As a young man, I remember my first entry through the free port of Adelaide. I discovered the freepersons everywhere consuming curious rectangular pies. They did this with an air of nostalgia as if hope had long since passed from their lives. It took near bankruptcy and the competition of a Hungarian immigrant for that Pie House to finally pull up its stocks.

....

One of the joys of revisiting the Old Country of my youth was to duck down to Jesmond and pick up a tomato and onion pie from the Blue Gum Cake Shop. The years went by, and by and by there came a time when my poverty had kept me too long from travel and, when I returned at last, I found the Blue Gum Cake Shop closed and their pies no longer to be had. They visit me in dreams - along with long gone friends and foes - but what are dreams when my heart is so hungry?

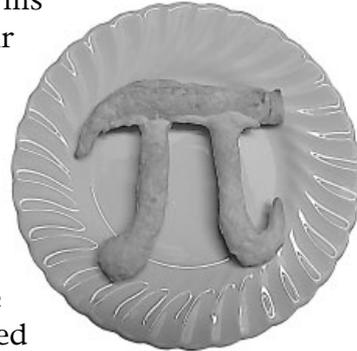
....



*A tasty dinner pie by the author, July 18, 2005*



In 1999, I wrote a short story called “The Cooks of Burgherland”. It was a kind of allegory. In Burgherland, the story went, the best cooks were lauded for their impenetrable food, especially due to the unrecognizable forms their cookery took and for the fact that their food was also indigestible. Their recipes were said to be fathomable only by fish. Making food that was attractive to the heart and the stomach was frowned upon, as indeed was actually making it yourself. The most respected cooks bought their food readymade from the supermarket and served their appropriated menus to the suitably impressed Burghers who commented loudly on the irony of it all.



*This is not a pie.  
pastry art by Rene  
Magritte*

....

We have the pie from the ancient Egyptians. Most cooks can make a pie, but there is considerable debate as to how one should be made and what they should contain. For the most part, a pie should have a lid, or else it is rather more like a tart. In medieval times, such was their humour, a fashion spread for baking living things (four and twenty blackbirds for instance) in pies, which would then jump out as the pie was opened.

Pie making is a culinary science, and it can also be an art. The pies of Adelaide are many and varied, but in the world of pies, one name stands out before all others, and that name is Vili Milisits - an innovator and master of the pie form. While many pie makers utilise a flaky pastry for the pie top alone, this artist creates the entire structure from flaky pastry. I recently had the good fortune to sample one of Vili’s chicken pies. I found it super, supreme, and superb.

Small bakeries sometimes produce pies that are superb as well, and St Peter’s Bakehouse & Coffee Shop is an example of this phenomenon. St Peter’s produces an appealing combination of short crust base with a flaky lid and a tasty generous filling.



Pie enthusiasts should also consider Li's Mouth Magic at Central Markets, the home of the *fried* pie. As if pies weren't already excellent, huh? - Who'd have thought of frying them? Beijing Fried Beef Pies illustrate the versatility of the pie as a vehicle for cultural exchange. They are sublime.



*Inspirational Vili's pie*

....

Now, you probably should know how to make a basic short crust: You will need to mix some plain flour with half its weight of (real) butter. Don't melt the butter! Rub the butter into the flour with your fingertips (you don't want the butter to melt

and so fingertips are all you must use) until you have what looks a bit like

breadcrumbs. You can then add some cold

water as you stir the mixture with a wooden spoon to the desired consistency. Dust a bench with flour. Dust a beer bottle with flour and roll the pastry out. If you

don't have a beer bottle, you could use a wooden pastry roller. Bake the dish part of

the pie first, allow to cool, add cooled cooked filling, the lid, and bake 'til golden brown. For

a filling, use whatever you like. A savoury pie needn't contain meat - "Nosh's", in town, do a very fine pumpkin pie, which they float in a sea of delicious green peas.

On a rainy winter's night, after you have been soaked riding home from the Art School, there is nothing better than a pie for tea.

## Shaw Hendry



*Sublime fried pie*



Lisa Young  
*Autumn*  
Oil on canvas, 82 x 82 cm, 2005



# Dichotomies in a Post-Dichotomy Era

When Modernism made the switch to its current post state, the concept of dichotomies was already wearing out. The fun of pitting pairs against one another (with one ultimately reigning superior) was no longer considered the done thing in a new broad-thinking world. Dichotomies had lived their hey-day, overused by Modernists to exert power, exclude and dominate. At that time, if you had found yourself paired up with something, it wasn't because you matched, it was because you were opposed. Someone was a winner and someone was a lesser.

Decades on, and the dichotomy has had time to recuperate. It has reemerged, sans stultifying categorisation, restrictive limits and, most importantly, with pairs joined by 'and' rather than 'versus'.

## ***Underdogs and Flowers***

In Australia as well as other countries, it seems a tradition to barrack for the underdog. In Big Brother 2005, Vesna had a lot of fans, but she was under the underdog. When it came down to the final two (Greg and Tim) there was a hint of an expectation that Tim the journalist would win. He didn't. Even though he started as a kind of weedy underdog, he gained many fans over the season of the show and blossomed into a tall poppy. Funnily enough he ended up slightly taller than Greg who began right from the beginning of the show as a tallish poppy. All of this was unbeknownst to Tim, of course blissfully locked away in the house, but in the minds of the viewers and voters he no longer fit the description of the underdog.

## ***The naturalness of the cultural***

Strangely enough, tall poppies (despite being a flower and surely a part of nature) could represent 'culture' in a discourse examining culture, nature and the eventual breakdown of this dichotomy. As the myth of the Australian way goes, tall poppies eventually get cut down and ideas of culture (although this is natural) aren't so popular anymore. Conversely, our respect for 'nature' (through the lens of culture) has grown with the onset of environmental concerns, world

poverty and disease. In 1996 Thomas McEvelley wrote on the nature/culture pairing in his essay 'History, Quality, Globalism'. He examined the way that culture set about redefining nature and altering it of its own scientific will like never before. That was a decade ago and now, although culture is still in awe at its own powers, it has been quietened with tsunamis, other natural disasters and culture's very own destructive nature. Nature is the boss and the dichotomy has been rendered defunct.

### ***Monsters and pretties***

It is easy to imagine out-of-control culture (a natural culture, as was said earlier) as a monster; with toasters, vacuum cleaners and old couches making up its tentacles, cracked and broken swimming pools for eyes and an oily slick trailing behind as it slimes along. Fiona Hall in her retrospective exhibition, currently at the Art Gallery of South Australia, makes such cultural monsters from detritus and valuable materials. These very beautiful and slime free creatures morph cultural products such as tin, beads, nails, piping, tupperware and money into natural forms. Hall toils like a scientist from McEvelley's essay, but instead of modifying nature to benefit culture she makes culture fit the form of the natural, simultaneously informing us natural cultural beings.

### ***Made by me hand-crafted by them***

Once upon a time, in an art age gone by, it was the done thing to have someone else make your artwork for you. This was called out-sourcing. As an artist, you would conceive of the idea and someone, preferably a person skilled in those skills you lacked, would make your idea into a perfect specimen. Jeff Koons was and is known for this, Fiona Hall is not.



*Coca-Cola Buddhas by Fiona Hall*



### ***Exotic and local***

Koons, a man always notorious for something (most often his scrupulous values) uses this talent of out-sourcing very skilfully indeed. In the 2003 John Kaldor collection exhibition *Journey to Now* that visited the Art Gallery of South Australia, Koons' *White Terrior* (1991) was on display. The life-sized curly haired dog was very cute and was given more credence through the embellishment of a label noting 'made by Bavarian artisan woodcutters'. An example of the everyday made exotic, Koons and his best friend cashed in on the somewhat remote international location of the master woodcutters. Fiona Hall's hours of labour make up the other side of this dichotomy where both forms of art are valid. Hall fits that romantic notion of an artist/ masterful craftsman toiling away in their studio for hours on end. Her local and self driven labour is evident in every work replicating exotic plant specimens and the like from around the world.



*An artist's best friend by Koons*

### ***Universalisms and tidbits***

In the white-light of Postmoderism, we realised the error of our dichotomy driven ways. What was that silly business of making pairs with the implication that one had superiority? That was the kind of thinking it was hoped would become redundant with ideas about WASP's, the West as the centre of the world, art heroes and the avant-garde. Redundancy didn't eventuate, but a change in thinking occurred. Current day dichotomies no longer limit and categorise, but form pairs to provide insight, compare, contrast, and expand our understandings of sets of ideas. This is the post-dichotomy era.

## **Sera Waters**



Tom Moore  
*Lapped*  
Glass and mixed media,  
variable dimensions, 2005



# Mutant Medium

## *A profile on the eclectic art of Christian Lock*

Over the past six years, Christian Lock has produced a sexy, seductive body of work that is distinguished by its cool, dazzling aesthetic, rich conceptual complexity and protean shifts and mutations.

In a number of enthusiastically received local solo and group exhibitions, Lock has combined his expertise as a painter and draughtsman with his experience as a sculptor and surfboard manufacturer. This strikingly eclectic approach has resulted in intelligently conceived and exquisitely crafted artworks renowned for their scale, format, diverse concoction of media, and alluring blend of patterns and gestures.

In an era marked by the proliferation of video, installation, performance, site-specific, and multimedia work, Lock's art has consistently inquired into the position, pertinence and possibilities of painting in contemporary visual culture. In doing so, he has sought innovative ways to rejuvenate some of the key visual paradigms of Modernist painting: his canvases and installations have deployed some of its definitive stylistic and formal elements (biomorphic forms, the brushstroke, the grid), and have integrated these with mass-produced media (holographic surfaces, reflective decals, polyester resin), and industrial techniques.

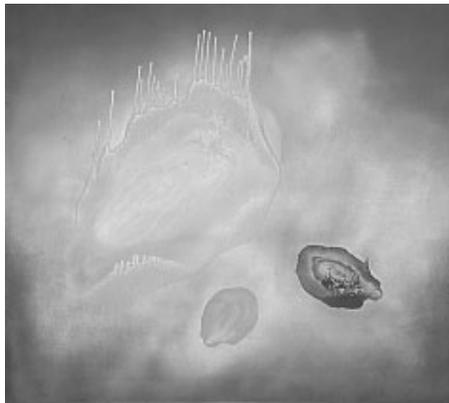
The fascination of artists like Andre Masson, Juan Miro, Mark Rothko, Arshile Gorky and others with Surrealist automatism (and its emphasis on random and impulsive verbal and visual expression), Jungian psychoanalysis and indigenous myths and totems, spawned images buzzing with elusive, hybrid, biomorphic forms. The latter concept (*bio*, life and *morphe*, form) seemed to correspond to these artists' interest in rendering the primordial and unconscious phenomena of myths and dreams through the arrangement of abstract organic, curves and lines.

Biomorphic forms also inhabit Lock's early paintings, but they receive a colder, more clinical treatment; rendered in microscopic form. In colossal canvases like *Drown* (1999) and *Bed Day* (2001), the translucent monochromatic backgrounds become hosts to colonies



of amoebas and cells, or, alternatively, fuzzy, wispy organisms rendered in crisp, erratic, scratchy lines and strokes.

In another notable early work, *The Jilted Jaded Geisha and the Revenge of the Velvet Sledgehammer* (1999), one encounters the nebulous, unwieldy flower- or vulva-like form that has become a motif of Lock's output to date, including his most recent Day-Glo coloured paintings like *Return of the Golden Boy* (2004) or *The Sirens* (2004). With their intricate, concentric rings of wrinkles and folds, these obscure, enigmatic forms shift and mutate with each repetition, resembling portals or voids in some works, or burgeoning supernovas in others.



*Return of the Golden Boy, 2004*

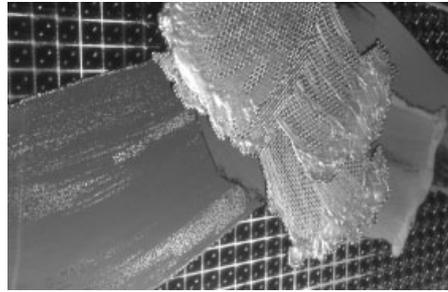
The brushstroke and the grid come to the fore in Lock's subsequent and most recognisable works - the ongoing series of polyester resin reliefs, tablets and slabs that utilise holographic surfaces. In *The Boy Who Couldn't Dance in Public* (2002), luscious, gushy brushstrokes shoot across the oval shaped holographic grid like jets of water from an erupting geyser, depositing in their wake delicious grooves and veins of shimmering, shifting tones and colours.

What is particularly intriguing about these resin works is their seemingly incongruous iconography, namely their curious coupling of the grid with the brushstroke. I say incongruous because the evolution of Modernist abstraction, according to Donald Kuspit, has been marked by the "bifurcation" or conflict between two major branches of abstract painting, namely *mechanicist* and *organicist* abstraction.

The former, Kuspit explains, aimed for an ordered, functional and geometrical visual system epitomized by the grid and exemplified in the works of Piet Mondrian and Kasimir Malevich. Alternatively, the exponents of *organicist* abstraction (among them, Wassily



Kandinsky) pursued a more open visual system distinguished by spontaneity and a visceral, energetic style based on loose, fluid, gestural brushwork. For Kuspit, the challenge for contemporary abstract artists today is to synthesise these two modes of abstraction and envisage their coexistence.



*Boy Who Couldn't Dance (detail), 2002*

An emphatic response to Kuspit's challenge is dramatically visualized in Lock's resin tablets and reliefs, where the juxtaposition of the brushstroke and the grid is indicative of the artist's attempts to integrate *organicist* and *mechanicist* modes of abstraction. However, whilst Lock's resin-based works have taken their point of inquiry from Kuspit's insights, the artist's surfing background and his fascination with science-fiction films like *I Robot*, introduce other ways of interpreting the contrasting symbolism in his work.

Thus, the eruption of sweeping, sinewy brushstrokes against glittering holographic grids in free-standing reliefs like *The Ghost in the Machine* (2005), is not simply an attempt to unite the spontaneous flourish with the hard-edge geometry of the grid. Alternatively one can consider Lock's gorgeous, gymnastic gestures as an allegory for the 'tracks' surfers 'draw' on water when cruising waves, or, in the context of sci-fi cosmology, the random segments of code in cybernetic machines that combine to generate questions of free will, creativity and agency; the so-called 'ghosts in the machine'.

However, what Lock seems to successfully reconcile is not just diverging approaches to abstraction, but that other thorny polarity famously stipulated by Clement Greenberg: avant-garde and kitsch. Perhaps it is on account of their very collusion with what Old Clem regarded as the "spurious" Other of Modernist painting (i.e., ersatz culture, industrial techniques, mass-produced commodities), that Lock's installations can, ironically, reinforce not only the "ineluctable flatness" of painting, but also its capacity to conjure the surfaces of other media: plastic, photography, television, cinema.

## Varga Hosseini



Thomas Phillips  
*Riot 2*  
Charcoal on paper  
130 x 150 cm, 2005



## THE PSYCHOMETRY OF COLLECTING

*“Appreciation is a wonderful thing, it makes what is excellent in others belong to us as well.”*

*Voltaire*

In Episode Four, I wrote about art from a non-artist’s perspective and my journey to achieving the status of a participant watcher. I became Vitamin’s self-appointed correspondent from the other side of the easel. In the process of writing the article I began thinking about people I knew who are collectors of various types of art and artefacts. It is interesting to consider why people collect. Finding an appreciative audience may be rewarding in itself but, on the more materialistic side, the rent still has to be paid. I’m sure most artists would agree with the comment from that well known fisherman and art critic, Robert Hughes, that,

*“On the whole, money does artists much more good than harm. The idea that one benefits from cold water, crusts and debt collectors is now almost extinct, like belief in the reformatory power of flogging”*

What is the relationship between artists and collectors? Do artists feel like they have to be pragmatic and put on a mask of friendship in the hope of making more sales? All that meeting and greeting at exhibition openings at which most artists look to be uncomfortable having to take on the role of salesperson. In her song, *Turbulent Indigo*, about Vincent Van Gough, Joni Mitchell was fairly brutal about the relationship between art and the collector.

*The madman hangs in fancy homes  
They wouldn’t let him near!  
He’d piss in their fireplace!  
He’d drag them through Turbulent Indigo*

This is perhaps too crude an image compared to the relative sophistication of the present day art world. I’m sure that as well as developing artistic skills, the art school of today convinces students during the degree that pissing in the fireplaces of collectors would not be a good career move.



Why do people collect? A range of reasons occurs to me; nostalgia, status, investment, connecting to artistic culture, emotional response, things to decorate the house, intellectual stimulation, something outside the routine of daily life, appreciation of beauty etc. These are rational explanations for collecting, however, the thing that I like most about collectors cannot be rationalised; it is the irrational obsessiveness of it that interests me.

Our current culture, so dominated by economic considerations, translates all social activities into market place transactions. Art becomes another commodity to be traded, especially once discussion



of art moved from the cultural pages of our newspapers to the business pages. All of this makes sense in a consumerist and market oriented culture. Although financial return is one aspect of the purchase of art, it is incidental to the deeper aspects of how art enriches our culture (in a way that the purchase of the latest plasma TV or an investment in shares does not).

I came across the following extract from an essay by Jeanette Winterson's, 'The Psychometry of Books':

*"Book collecting is an obsession, an occupation, a disease, an addiction, a fascination, an absurdity, a fate. It is not a hobby. Those who do it must do it."*

I'm attracted to that description precisely because it steps outside the financial transaction and sees something happening at a deeper psychological level. The dictionary describes 'psychometry' as, 'the ability or art of divining information about people or events associated with an object solely by touching or being near to it'. This sounds slightly mystical, something akin to visiting the relics of saints in the middle ages. Perhaps in our modern messy and confusing age, a few new saintly relics may be useful.

One of the most interesting exhibitions held in recent years at the Art Gallery of South Australia was the exhibition in 2003 of John



Kaldor's collection. John Kaldor, a businessman who has been a great supporter of modern art in Australia, has been very adventurous in the art he has collected and funded. The collection included works by some of the great artists of international contemporary art such as Christo, Bernd Becher, and Gilbert and George.



*Bernd Becher, Water Towers*

After visiting the exhibition, my impression of John Kaldor was of someone totally committed to art and prepared to take big risks in the kind of art he collected. Seeing art from the perspective of a collector, rather than as an artist, gave some interesting mixtures of style, practices, and forms of art that would not occur in an exhibition put together by a gallery curator. What it demonstrates is that passion and commitment are as important in the appreciation and collecting of art as they are in the creation of it.



*Canadian drink cans, 1993, ultra rare*

What is more perplexing, sometimes bordering on the obsessive, are collectors who accumulate items having specific meanings only to them. I refer again to one of my own experiences, one that led to my contemplation of collecting: At

the launch of Episode Four, I was looking around the First Street Artists' Studios, Brompton, when I came across a box of old Simpsons' drink cans. I wondered if someone had been derelict in throwing out the rubbish. On enquiring about them to our very own editor, I was informed they were part of his extensive collection of Simpsons paraphernalia. Perhaps this is a further example of the psychometry of collecting and Shaw is, in some way, seeking to channel the wisdom of Saint Homer Simpson!

## **John Hewson**



review

## *No Regret*

Peter McKay

Downtown Art Space  
July 6 - July 23, 2005

I walked into Downtown to check out 'No Regret' by Peter McKay to find that I'd already seen half the exhibition. In fact, you can still see it in part at the Rosina St car park (off Hindley) and in various street locations (email the artist for a map: [okaypublic@yahoo.com.au](mailto:okaypublic@yahoo.com.au)).



The gallery acts as a rallying point for the artist's activities, linked through photographic documentation. There are four groups of works: Strawberries, Galaxies, Potatoes and Racing (which is a set of paintings), each exploring the artist's activities and his relationship to the gallery goer.

The Galaxies and Strawberries are set up in the public arena and transported to a new context as photographs. Art in public spaces is always difficult (and mostly ugly), but McKay handles it well through a calculated subtlety, leaving small traces that are intended to encourage a double take or brief surprise.



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## Mark Siebert

Vitamin: Episode Six - 17



# Archer's ARCADIA

Archer's Arcadia is a project having three incarnations: There are the one off installations, such as exhibitions and festivals. Secondly there is the travelling show I am working towards. Thirdly, and this is for the future, there will be a fixed carnival situated in a seaside area. In my work, I aim at down to earth, honest stuff - you turn the handle, what you see is what you get, but there is always another layer underneath.



I work from a large studio at my home. I have a variety of tools - saws, lathes, welding equipment - that I use in making my work. I also have an enormous amount of spare parts and source materials which I have all around me in labelled shelves and drawers. It's an ongoing battle keeping the parts organised, especially as I am always adding to my collection with salvaged parts from scrapped machinery and so on. One of my machines can easily contain up to 90 components and so I find the current set up very useful. Most nights I am working on my machines.

My recent SALA Festival exhibition, at Adelaide Central Gallery, was the first full scale showing of my work in a commercial space. Previously, I'd had solo shows at Adelaide's Jam Factory and also at the Bay Discovery Centre, at Glenelg. I was fortunate to receive Arts SA funding for this show which enabled me to produce a full colour catalogue. An exhibition is a chance to show a different side of yourself. Instead of all machines for this show, I introduced my paintings for the first time. I enjoy the directness of painting and the speed of getting my ideas out. The paintings are more personal than my other work.



Womadelaide, in March this year, was an interesting challenge. My involvement came about as a result of chance events: One of the organisers of Womadelaide had seen my mechanical donation machine at the entry of the South Australian Museum. That night, she saw an interview with me on the ABC show

“George Negus Tonight”. Later, contacting me through the Arts SA info site, she invited me to have a tent of my machines at Womad.

I soon realised that I needed a team of workers for installing my work. My family and friends were really great in their support and helped it to happen. I turned the lounge room of my house into a mock up of the tent, complete with hanging fabrics, recorded music, lights, and power to the machines. When friends came over, I would turn the whole thing on - their reactions helped me solve some of the display issues. The transition from the lounge room to tent, and most recently to gallery, has gone really smoothly. My machines have struck a chord with people. I will continue making my work and look forward to the day when all three incarnations of Archer’s Arcadia are a reality.

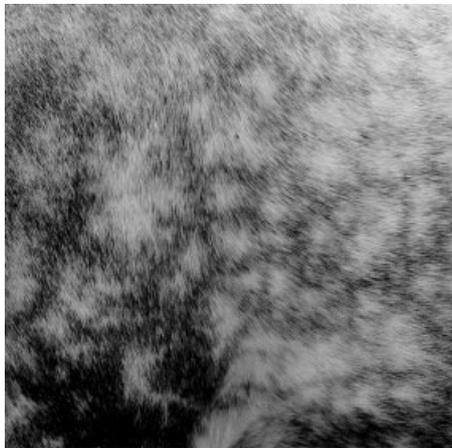


**David Archer** [[www.archersarcadia.com](http://www.archersarcadia.com)]



# Converging Technologies

Historically, photography and printmaking first converged when Karl Klic invented the photogravure process in 1879. Photogravure prints are created when carbon tissue, a positive transparency and a variable etch combine to make continuous tone (photographic) prints on copper plates, which are printed onto printmaking papers. The technique is very laborious and therefore very few contemporary artists use photogravure.



*Olga Sankey, Equivalence #3 (detail), Pegasus print and etched zinc, 28 x 53cm, 2003*

Contemporary photographers and printmakers can now utilise the computer and image manipulation software to create images. There are now many new photographic and printmaking possibilities, and the area of overlap between photography and printmaking processes is very exciting.

Visual artists can have digital files printed in a variety of ways. The Pegasus or Lambda process creates images on light-sensitive photographic papers. Large format Epson inkjet printers print onto a range of printmaking and photographic papers. The archival quality of all these digital printing techniques is very good indeed. Many A4 Epson inkjet printers now have pigmented inks that produce images of high quality and archival longevity.

But printing the digital image onto printmaking or photographic papers does not suit all artists. Some artists are reinvestigating older photographic processes and combining them with contemporary digital processes. Digital files created in Adobe PhotoShop are used to print cyanotypes, platinum or palladium prints, and daguerreotypes.



I recently participated in a workshop with Dan Burkholder at RMIT in Melbourne organised by Silvi Glattauer. Burkholder combines the soft lustrous qualities of platinum photographic prints with pigmented colours printed from an Epson inkjet printer onto quality cotton archival papers. At his workshop the emphasis was on understanding how to create very high quality film transparencies. This knowledge can be related to both photographic and printmaking processes.

The production of high quality film positives is now possible from a range of Epson inkjet printers and specialist transparency film. Instead of taking a digital file to a film-printing lab, we can now print our own film positives and film negatives. It is cheaper, and we have control over this process.

Many photographers and printmakers are now making photogravure plates using low-cost film positives and photopolymer plates. The advantage of making a photopolymer plate (rather than printing black and white photographs) is that the plate can be printed onto archival papers in a range of colours

with pigment-rich intaglio inks. For more colour printing options, two or more plates can be made, and printed as duotones, or as CMYK 4-plate colour separation process. And pre-sensitised metal plates can be exposed with photographic images, and then worked again with traditional printmaking techniques.

Both photographs and prints are made from a matrix. With traditional photography the negative in the enlarger is the matrix. From the negative an edition of photographs is made. With printmaking, the plate or multiple plates are the matrix, from which an edition of



*Silvi Glattauer, Little Landscape - No. 2,  
Photogravure from polymer plate,  
13.5 x 13.5 cm, 2003*



prints is produced. Each photograph and print is hand printed and the number printed form an edition.

If a digital file is created to print an edition of prints or photographs then the digital file is the matrix. Editions of prints made in this way are limited edition fine art prints. Currently many artists are having drawings and paintings reproduced in editions using the beautiful quality of inkjet printing. A reproduction is the duplication of an original painting or drawing by photomechanical processes. Editions of prints made in this way are known as limited edition reproductions.

But how do we know which is which? Is the print a limited edition reproduction or a limited edition fine art print? When I attended a Southern Graphics Council Printmaking Conference in Washington DC earlier this year, one of the panels discussed this issue. The panel agreed that the term 'Giclee' describes a reproduction print, and the term 'inkjet print' or 'archival inkjet print' describes a fine art print.



*Christine Aerfeldt, The giant mountain flowers watch the two children disapprovingly, 16 x 22 cm, Inkjet print, 2003*

We have come a long way since the invention of photogravure. The overlapping of photography and printmaking gives rise to so many expressive possibilities. From the beautiful quality of large format inkjet prints to the delicate rendering of polymergravure printing, there are always new materials and techniques to explore and ingenious ways of combining processes to discover.

**Dianne Longley** [[www.printstudio.com.au](http://www.printstudio.com.au)]



Bridget Currie  
*To All the Children of the World*  
Digital Photograph, 2005



# *Fallen Branch*

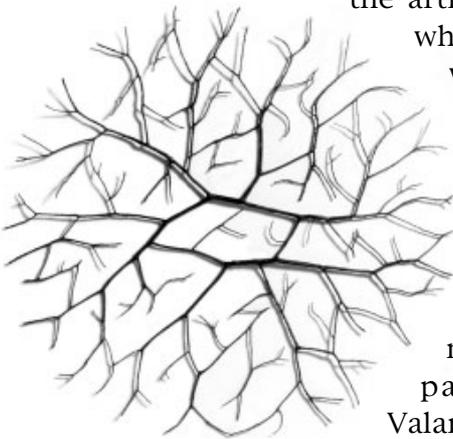
review

Hossein Valamanesh

Greenaway Art Gallery

June 29 - July 24, 2005

Central to Hossein Valamanesh's recent exhibition was "Fallen branch". This work began its art life as an actual fallen branch found by the artist and dragged to his studio. Over time, and via

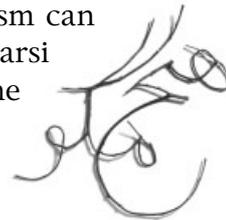


the artist's ingenuity, the branch became what it wanted to be. The resulting work, a giant dendrite of bronzed branch and twig, bolted to the Greenaway Gallery wall, dominated the exhibition.

For me, the artworks displayed an appreciation of the tenuous relationship between form and meaning. The rose petal works in particular, made with Angela Valamanesh, laid out within formal grids,

alluded to flesh and blood, and by extension - life - but most of all, I thought of the fragility of those rose petals.

Formalism has been much derided in recent years and yet all arts, all things, have formal properties through which we perceive them. Just as patterns have meanings, formalism can lead us to new terrains. Some twigs shaped into Farsi script are translated as "Don't say anything" in the catalogue. It was a strange admonishment, and stranger still that such a sentiment could look so beautiful.



Seemingly simple, there was an unhurried contemplative air to the recent work that belied the skill in creating it. Materials were allowed to participate in their own art destinies under the artist's gaze, an intuitive eye, over time.

**Shaw Hendry**



Mary-Jean Richardson  
*Ectoplasm*  
Oil on canvas, 35 x 25 cm, 2005

Vitamin: Episode Six - 25





## *be,twixt*

review

Leigh Corrigan, Jennifer Newton,  
Hans Kreiner, Greg Ansell  
Project Space, CACSA  
July 29 - Sept 4, 2005

Eleven rolled up pieces of tracing paper, some filled with dust, stand in a line. Four towards the end have tipped over, spilling their dust at the base. When looking at the objects as a series of drawings, a line seemed to be traced. The line begins before artist's hand has influenced it, and has been through many transitions. It has decayed, drifted through the air, settled and



Jennifer Newton  
(detail)

gathered. This artwork, *Muse*, by Leigh Corrigan, was shown during the SALA Festival in the group exhibition *be,twixt*. The other artists in *be,twixt* were Greg Ansell, Hans Kreiner and Jennifer Newton.



Leigh Corrigan  
(detail)

Corrigan's work represents the exciting direction drawing can be taken. The line has always defined drawing, yet through the transparent paper the line is visible as mass, which gives a sense of environment that is impossible in traditional drawing. The four rolls of tracing paper that had toppled over and spilt their dust affirmed that this art work is in a continual state of becoming and is merely a temporal meeting spot for its matter, which is on its way to becoming something else.

All the artworks in the room, though varied, complemented each other. Hans Kreiner's *Zone* (large webs made from reinforced plastic sheeting) was like a slow motion transition into the unnatural. Greg Ansell's piece, the loudest artwork in the room tricks you with its mask of eternity. *Crying man mourns for the trees* by Jennifer Newton was like a sun that the other artworks swirled around and placed the viewer into the role of God.

## Craig Bunker



*Photograph by Grant Hancock*

### Sue Lorraine

*Unnatural Selection, bifold and trifold moth brooches*  
Heat coloured mild steel, average dimension 50 X 40 X  
30mm, 2005



## Exercises for sculptors

### **For beginners:**

Sliding down banisters.

Spying on someone from behind a newspaper with two eye-holes cut out.

Improvising ladders and scaffolding with furniture and found objects.

Slipping on banana peels.

### **For the intermediate practitioner:**

Swinging from chandeliers.

Escaping imprisonment by way of a laundry chute and/or laundry basket.

Finding one's way out of a labyrinth using a ball of twine.

Plucking insects out of the air with chopsticks.

### **For experts only:**

Jumping through plate glass windows.

Jumping off or onto moving trains.

Using an umbrella as a parachute to glide to safety from dangerous heights.

Catching bullets in one's teeth.

**Roy Ananda**



# episode five launch

22 May 2005, Hedgemaze Studios, Port Adelaide



Launch pictures by Tamzin Buchan



Shaw presented Sera with the rare and collectible Vitamin Award of Excellence



# VITAMIN

Episode Six - Aug/Sept/Oct - 2005

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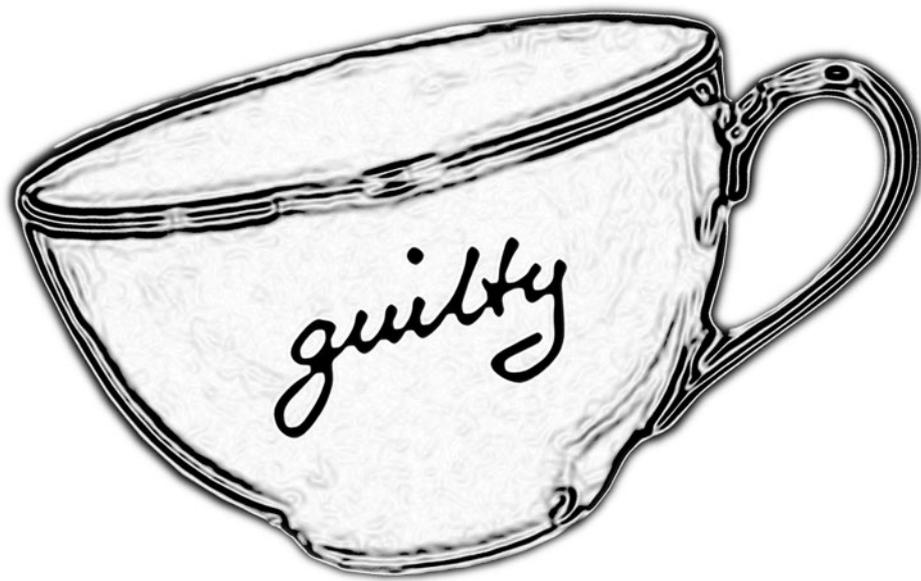


# VITAMIN

MAY CONTAIN TRACES OF VISUAL CULTURE

2005

free



EPISODE SIX -  
AUGUST/SEPTEMBER/OCTOBER

