

**LISA WOLFGRAMM**



## **PAINTINGS 138-150**



## **BUT PROTECTING US FROM WHAT?**

**domenico de clario**

I'm driving along Inglewood's Beaufort Street on a Monday afternoon in April, heading towards Lisa Wolfgramm's studio in suburban Perth. It rained this morning for the first time in almost 6 months. Lisa greets me at the door; she has asked me to write something for her Sydney catalogue but neither of us is very sure about what I should or even could write. As we sit in her garage studio, right at the very back of the modest brick villa she rents on the main street that snakes its way endlessly through the suburb, I ask her directly what she wants me to write for the catalogue introduction. She says: 'I'm interested in your slant on it, nothing more.'

My slant on it.

It starts raining again outside. What is my slant on it?

I haven't known Lisa for very long. She teaches Painting at the School of Contemporary Arts at Edith Cowan University, and over the last two years I've come to know her through this connection. It's apparent to me that she's intensely forthright with her painting students, and has scant patience with the ones that don't burn with the love of the material and the 'doing' of painting in the way she does. I can see why as I look around at the canvases she's leaned up against the wall. Each is made up of a number of entwined skins, layers of impossibly delicate single brush marks that mass together in a microcosm of what I imagine might be cells, stars, petals, lidless eyes...

Lisa lives alone in this house, and walks under a pergola to the garage studio past long unkempt grass each evening after work, or each morning on her days off. She tells me that the paintings themselves are not her primary focus; by the time paint-action has crystallised into the specificity of paint-matter the objects themselves have already been transmuted into the beautiful residue of an engagement with time itself; it's this process of standing in front of a canvas leaning against the wall and delicately brushing its surface thousands of times that engages her beyond the immediate sensuality of painting. Over time she accumulates a resonance specific to each painting, a kind of echo that might pierce the translucent membrane that seems to envelop the house, maybe the suburb, perhaps even the city.

Perth is a little like that; there's an unusual relationship with time that unfolds here; it's palpable, we all silently acknowledge it, and still we try and get on with living our lives pretending that the crack in time and space, in the continuum of so many lives that aspire to engage with each other is not actually continually manifesting right in front of our eyes.

Lisa's paintings confront this unsettling contradiction more directly than most artists here in Perth care to attempt. Most of us cannot even acknowledge the barely-heard echoes in the distance that might be deciphered as the sound of isolation, and the strange melancholy beauty with which at times this sound envelops everything here in the west; city buildings silhouetted at dawn or sunset against still violet skies, green swells that move in silence from unimaginably far away until their sudden crashing on endless shorelines, low escarpments that fringe the city and its suburbs like ancient city ramparts.

But protecting us from what?

Lisa's paintings are made of endless layers of this inexplicable anxiety, focused relentlessly on a simple act, a repeated single touching as a way through to the next day. Perhaps those that feel this anxiety most are the ones that have made their way here from elsewhere. Lisa is one of those. Though she's been exhibiting for almost 20 years in Perth her approach to her practice is that of the outsider, redemptively marking time by making a space [perhaps a negative space; perhaps even a void] in which the ever-present perthian silence may be heard. These paintings could be seen to constitute the diary of a mathematician-artist, of a musical alchemist who commits herself to entering the nether space pervading the gridded micro-expanses of suburban streets trapped between twin macro-expanses of ocean and desert. Once inside this space she dares to look timelessness in the eyes without blinking, and then returns to this side with a portrait of what none of us desires to imagine.



## THE PAINTINGS OF LISA WOLFGRAMM AND THE CONTEXTS OF PICTORIAL ABSTRACTION

christopher crouch

Lisa Wolfram's paintings are abstract paintings. Such a flat assertion however belies the complexity of what lies under the surface of such a practice. There is an intricate, multifaceted heritage in the history of the abstract image that is not always immediately evident, for abstract painting is far removed from its populist characterisation in the mass media as a seemingly random individualistic activity. Wolfram's paintings are meticulously crafted, carefully constructed objects that have been conceptualised within a complex body of knowledge concerning the practice of abstraction. Sadly though, the hundred minutes of Tony Hancock's 1964 comedy film *The Rebel*, where he plays a pretentious, self-obsessed artist to cringe making perfection, has probably had far more impact on the way that pictorial abstraction is popularly understood than have a hundred years of critical writing on the subject. Even away from the fantasy world of the mass media, in the real world of galleries and educational institutions, the dominant model of abstraction under which most of us have grown up is that of the United States' much lauded and promoted Abstract Expressionism. It was the National Gallery's purchase of Pollock's *Blue Poles* in 1973 that was the official Australian sanctioning of Abstract Expressionism. The furores around the purchase further linked abstraction in the popular mind with [at its most generous] a struggle for the troubled self's expression. However, there are wider and more substantial sets of cultural references that we can engage with in a discussion about pictorial abstraction. Whilst 'artist', 'expression' and 'individualism' have become synonymous in the popular mind with 'modern art', which in turn brings to mind artists riding bicycles across canvases or building middens of discarded rubbish, abstract art is not the exclusive preserve of celebratory individualism. Ideas about the value and purpose of abstraction as a cultural and visual device have transformed the way in which the social world has been constructed and represented during the last century. From the austere surfaces of Christina Brandt's Bauhaus teapots, to the play of light across the unadorned surfaces of Glen Murcutt's buildings, the twentieth century relished the role that the modest and undemonstrative use of geometric form and shape played in expressing aspirations for a rational, sophisticated, and collective culture.

Just as there is a continuing dialogue between the personal and the wider social function of the abstract work, there is also a dialogue between the differing aspects of its conceptual aspirations and the creative working processes that bring it into being. On one hand there is a tradition of reducing the elaborate objects of the natural world into their geometrical equivalents. This way of thinking takes the complexity of the visible world and condenses it into a simplified summary of visual experience. We can observe this process in the Palaeolithic rock paintings of Northern Spain - where running beasts with their intricate surfaces and constant motion are abstracted into clarified dynamic shapes that are filled with latent energy. We can also see it in the intellectualising formalist works of the French Purists, and the intense emotional [and sometimes political] works of Picasso. This 'empathic urge' to *abstraction*, as it was characterised by Wilhelm Worringer at the turn of the twentieth century, can on the other hand be compared with the human pleasure in the visual world of geometry, a culture of the *abstract*. Examples of this form of autonomous abstract image making can be discovered in the body decoration of the Nuba peoples in the Sudan, in Islamic Architectural decoration, the design of Frank Lloyd Wright's Guggenheim Museum, and the paintings of Max Bill. By using these examples what I wish to demonstrate is the historical and geographical limitlessness of such concepts, for the potential range of the visual and cultural references that we can possess is vast. We can study and acquire bodies of information that exist outside of our own immediate, and sometimes localised emotional knowledge, and this can enable us to understand the complexities of the visual representation of the world in all its varying purposes. This is a mindset that goes far beyond the purely subjective, and enables us to understand the significance of the production or the [intellectual and emotional] consumption of cultural artefacts, for others as well as for ourselves. To understand how others find meaning in representing the world is also to increase our understanding of it.

It is because of this network of almost endless cultural interactions that the processes of abstracting, and the creation of the abstract, both meet in a relationship of varying intensity with symbolic representation. The processes of abstraction, and the making of abstract images in [contemporary] visual culture, are not necessarily engaged in an attempt to reduce conceptual content to the purely perceptual, and the abstract is actually not without meaning. El Lissitzky's red wedge might well be a red triangle, (*The red wedge beats the whites* 1919) but

it also represented the young Soviet State. Meanwhile, half a century later Bridget Riley's red triangles [*Red and blue elongated triangles* 1968] were red triangles that attempted to confound and confront the illusions of stability that we surround ourselves with. It is important to reacquaint ourselves with these issues before we look at the work of Lisa Wolfgramm so that we are able to fully engage with the work in a way that will enrich our intellectual and emotional responses to it. Whilst her paintings successfully aspire to an aesthetic autonomy, they also make constant reference to a body of work that surrounds her practice, for like all cultural production her paintings sit within a complex frame of historical and social contexts. Part of the pleasure in reading her work is to observe the places where that frame sits snugly, recognise where it is put under pressure, identify where traditional readings are reassuringly confirmed, or supplanted by alternative ones that instigate new cultural dialogues.

Framed by the terms I have already established, Wolfgramm's paintings are abstract, rather than abstractions. That is, their imagery has not been derived from a direct translation of the natural world. Rather, they are paintings that aspire to an aesthetic self-sufficiency. Their imagery is intrinsic, and is the result of paint being used in a systematic and repetitive way over a pictorial surface. Whilst the processes of her picture making have many other associations [which I wish to talk about in more detail later in this essay], one's first visual conclusion is that these paintings are about stripes, about grids, and about regular pattern making. This pattern making can be conceived of as a kind of intellectual game in which only certain 'moves' with a brush can be used to cover the canvas' surface. These 'moves' are brushstrokes [sometimes in her earlier work, scrapes or squeegeed marks] that are pre-conceived in size and frequency, and applied within certain rule systems. These sequential lines of brushstrokes, are like writing in an exercise book, and layer a surface that can be easily defined as a grid - a rationally accessible geometric form - that is then intuitively, and fortuitously, subdivided with subtle vertical and horizontal emphases. The minute differences in each brushstroke create a nuanced surface of differing values of colour, tone and opacity. Wolfgramm's working model is one that has many precedents, for working within the grid's infinite visual possibilities has been a central preoccupation for many artists, in different cultures, during the last century.

Let us go back a step or two again. In the process of radically dismantling a visual culture that was based upon the imitation of the natural world, some European artists of the first quarter of the last century drew heavily upon geometry. In Holland, Germany and the young Soviet Union, artists often set the formal stability of the square [and circle] against diagonal motifs to create a dynamic visual dialogue. In the middle of the century artists like Auguste Herbin, and Victor Vasarely, sometimes set these geometrical dialogues within a grid to stabilise the structure and to maintain their pictorial and aesthetic coherence. John Coburn often uses a similar steadying device to control the multitude of forms and colours that scatter the surfaces of his canvases. Other artists like Agnes Martin later used squares, rectangles, points and lines to explore the compositional potential of the grid, creating works of a subtlety and sophistication that aspired towards a structural perfection and classically derived intellectual harmony. Now, despite her use of the grid, and the non-hierarchical patterns and rhythms in her canvases, Wolfgramm's painting is not primarily about geometry or, despite our first impressions, the grid. She is neither concerned with how geometric forms interact with one another; nor is her work an examination of the compositional limitations of the grid. In looking at her work, and making some sense of it, the pictorial device of the grid has to be accepted as a cultural commonplace, as an accepted fact of art making. This is because whilst the grid is not the subject of her art, it is her current oeuvre's cultural underpinning. After decades of use as a pictorial device, the grid has become as central to the successful production and comprehension of contemporary painting as the idea of the vanishing point was to Renaissance painting.

Just as the concept of the grid as a fundamental form of pictorial organisation linked so many disparate artists' work during the twentieth century, so too the concept of linear perspective provided an 'invisible' or 'transparent' network of structural reference points by which the Renaissance artist could construct a pictorial space in order to discuss a variety of cultural issues and ideas. Landscapes, interiors and



crucifixions all had in common a structure that stabilised the composition by the use of a horizon line and vanishing points. In looking at a painting constructed using perspectival systems of representing spatial relationships, the viewer does not [always] question the validity of its use, or the way in which it functions. This is because part of the successful viewing experience is to look through the structure of a painting into the information it contains. [This doesn't preclude observations about the problems of a dominant form of visual expression, but that is the subject of another discussion.] So, to look at Italian Renaissance painting and see only perspective is to only see part of the picture; and to look at Wolfgramm's paintings as primarily about the grid is to misread their full impact. The grid provides the structure by which we can read hue, tone and mark and give them meaning in Wolfgramm's work. Without doubt, her use of colour and the way in which her marks are made have a direct relationship to the integrity of the grid, but that is just part of a richer complex of visual sensations, and not its focus.

The historical position of her work makes these observations about the role of the grid important. Her work cannot, and should not, be seen in the same way that the systems painters of the nineteen fifties, sixties and seventies were understood. Richard Lohse's work for example, directly addressed the hierarchical principals of pictorial composition, examining the relationships between serial and modular pictorial structure. Inherent in Wolfgramm's work is that these are compositional and pictorial issues that have been previously resolved, and form part of a body of knowledge that the viewer needs to acknowledge as such. The manner in which her paintings are made - which can also be conceptualised as the subject of her work - is built upon on a body of visual information already in existence. She is working *within* what Charles Biederman called the 'evolution of visual knowledge', and *upon* his, and other bodies of artists' work from the last century. The viewer does not have to be aware of this fact in order to enjoy looking at the works, but a realisation of the range and depth of the available references to the viewer can only increase the work's resonances. Wolfgramm's works have an unshakeable structural autonomy that is immediately communicated, but an understanding of that structures' cultural context also helps unveil the wider aesthetic debate that Wolfgramm is a part of.

The foundation of Wolfgramm's structural autonomy is, as I have already observed, a particular use of pattern making. She plays with a conception of pattern that can be considered as a dialogue between two different practices of pattern making. The first of these is the use of pattern as a means of storytelling. Long before industrialised processes reduced pattern making to a decontextualised repetitive surface covering [the second of our practices], pattern was used as a way of identifying objects and surfaces as belonging within a particular set of cultural contexts and stories. Motifs as varied as the Islamic Tree of Life that constantly appears in carpet designs, and the nineteenth century English Bargees' *Roses and Castles* that were painted all over buckets and boats, were used to link the objects of daily use with a set of cultural contexts. The 'decorative' pattern of the tree of life reminded the users of the carpet that paradise had its roots in the earth. The 'decorative' roses and castles of the impoverished canal bargees reflected an aspiration in its pictorial extravagance that counteracted the actual paucity of their possessions, and created a sense of cultural solidarity with others of their nomadic profession. The patterns I have referred to here, and others, were sometimes used as single motifs, sometimes in repetitive blocks, but their function was not solely decorative. Their function was to affirm a particular worldview. Pattern making in this respect is an act of social activity and was well understood as such by the English Arts and Crafts practitioners, that master pattern maker of Australian nationalism Lucien Henry, and even the designers of the young USSR. The kind of marks one makes, the kind of motifs one chooses to repeat, impact upon the way in which the world is understood, affirming or denying that most social of things, aesthetic taste. Industrialisation and its mechanised techniques of endless and identical reproduction of motifs, took that social function of pattern making away from the individual, and his or her dialogue with the group, and created instead a variable and constantly changing set of fabricated cultural contexts into which the consumer could immerse themselves - one's visual environment could be Tuscan at the start of the week, and Egyptian at the end of it if one so chooses.

Wolfgramm's pattern making is about an individual choosing a pictorial language and making a commitment to it. It is about learning how that language communicates, and what its limits are. The idea of thinking about Wolfgramm's marks as *pattern*, and not as *gesture* is

important. Her marks are repeated motifs, regularly applied and under control. They are disciplined motifs within the logic of pattern making. Whilst these marks obviously belong to the artist they are not necessarily expressive of the artist herself. The intensity of their repetition, the obsessive craft skills that are required to produce the kind of surface one sees on Wolfgramm's paintings militate purposefully against that. The end result of that intensive labour [on some paintings up to fifty layers] is a surface pattern of delicate coherence.

I want to further suggest that the patterning in Wolfgramm's paintings affirms a connection to others who have a similar view of the world and how it is understood. The marks that are often seen as 'only' marks are actually markers of a much wider set of cultural values. Wolfgramm's patterns are marks personalised by only the smallest of interventions by the artist herself. They are marks that are determined in their form by circumstances we might ordinarily dismiss as rather prosaic and unpoetic - how big a brush might be, the length of the brush stroke, the pressure exerted, the thinness or thickness of the paint, and so on. These motifs/marks vary inside each painting and from work to work, but what each painting has in common is that they are the result of the artist engaging at the most fundamental level possible the tools of her trade. [This is not a new idea, though unlike the Chinese whose traditional conception of painting is so deeply located in the relationship between artist, brush and media, we in the Anglophone West are still slightly ill at ease with the concept of a reflexive, materially based, practice.]

So what then does this mark marking/patterning communicate to us? Surely it is abstract pattern and has no content? I think that what is being communicated is a social understanding of structure. These marks are independent and autonomous only to a degree. What this pattern communicates to us is a link to knowledge of the material world, an understanding of natural processes, organic and inorganic, that is quite specific to our contemporary experience. This is a recent narrative that has been revealed to us through scientific investigation of the world. Wolfgramm's patterns give us access to a basic narrative of how the material world replicates and forms itself. It is pattern making whose narrative also tells us, if we are aware of the references, that it is responding to the imperatives of the natural world, commenting on the way in which time and material accumulate together to give us form.

Su Dongpo, the great twelfth century Chinese poet, wrote, "My literary work is like the spring water oozing from the source, naturally." What a wonderful metaphor for the kind of painting that Wolfgramm is engaged in. The paintings she makes emerge from out of the system she has imposed for their creation in a measured and thoughtful way. The form of their manufacture unravels before us, revealing a process of restrained elegance, a creative process that the artist has instigated but not dominated. The paintings are obviously the result of a very particular vision of the world but they are not exclusively the artist's, because they are also part of an ongoing cultural examination of how material is manipulated, and how that manipulation gives us pleasure.

All kinds of formal dialogues take place in these paintings. Colour is played with carefully, sometimes colour is mixed and applied; other times colour is pure untarnished pigments. Sometimes the translucent layers piled so carefully on top of one another lose their bright hue and become soft and earthy, when they started out intense and harsh as individual brush marks. A painting that appears green might be blue and yellow marks, a painting that appears red might have more blue in it than one might at first realise. It is impossible to know what final colours a painting might rest with. The slow progress of layer upon layer gives the painting its own momentum; its colour doesn't unfold like a flower, but grows slowly like an agate underground.

And like an agate too, the more one looks at the surfaces of these works the more one is confronted with a wealth of play between the surface and the real and illusory depths of the paint. Sometimes one feels as if one is able to push one's fingers into the opaque mass of marks to reveal the transparency of other layers beneath. At other times the surface shimmers as if it is hiding nothing underneath, a myriad of marks

jostling each other on the picture plane. These effects change as one moves in and out of the space of the picture, in and out of the field of our vision, and just as we are about to be lost in the purely perceptual, the rational voice says “and how I wonder does this experience differ from the colour field painters of the sixties and seventies?”. That is what makes these paintings so interesting to me at least, that constant moving in and out of optical and cultural focus; that moving between surface and depth and cultural awareness and forgetfulness that acts so powerfully as a reminder of how we look at the world itself.

If it is true that abstract art aspires to an independent autonomy, it should logically transcend cultural barriers, but our experience often tells us otherwise because painters do not work in formalist vacuums, and once out of the confines of the studio their work takes on other qualities, not always under the artist's control. Wolfgramm's paintings have a very specific character; they are concerned with the physical nature of paint and the way in which repetitive marks create texture and pattern that sometimes reinforces the physicality of the pictorial surface and sometimes distorts it, creating optical effects that are the unforeseen, but not unplanned, consequences of a rigorous working methodology. I have already remarked how these marks do not exist in an empty culture, and how their existence as marks measure out for us the parameters of our cultural knowledge. There is still one more way in which these seemingly empty dabs communicate. It is impossible to look at Wolfgramm's paintings and not use them as a stepping-stone to the world outside her studio. Whether intentionally or not the work of art will always have metaphorical qualities, and a painting that gives intellectual and emotional satisfaction when we understand the way in which it communicates becomes of further social value if and when it increasingly illuminates the way in which we see the world outside the painting.

Wolfgramm's painting is located in a way of practice that draws its methodology from an understanding of the processes of accumulation and mutation that derive from repetition. Having gained pleasure in identifying the subtle play of brush stroke and opacity of paint that reveals itself after much looking at Wolfgramm's work, it is then possible to go back into the wider world of natural structures and find comparisons and similarities in the natural world. The duckweed that spreads across the surface of a pond does so in a regular and intellectually understandable way, but the slight differences caused by different sized leaves, by the pressures of leaf against leaf, by ruptures of edges and the overlapping of leaves all create a surface that is unpredictable. This is the way in which one can conceive of the surface of a painting by Wolfgramm, and having looked at one of her painting's it is possible to look at the ivy covering a wall, see the distribution of plants on a sand dune, observe the covering of shells at the ocean's edge and see the same thing happening. Wolfgramm's work offers us an insight into the nature of the structural process that transcends the arena of pictorial surface. It is the case that her paintings are about paint, and brush marks, but a careful consideration of their effect upon us – the result of her expertise in manipulating material, no matter how minimally, makes them resonate with other analogous structures in the material world.

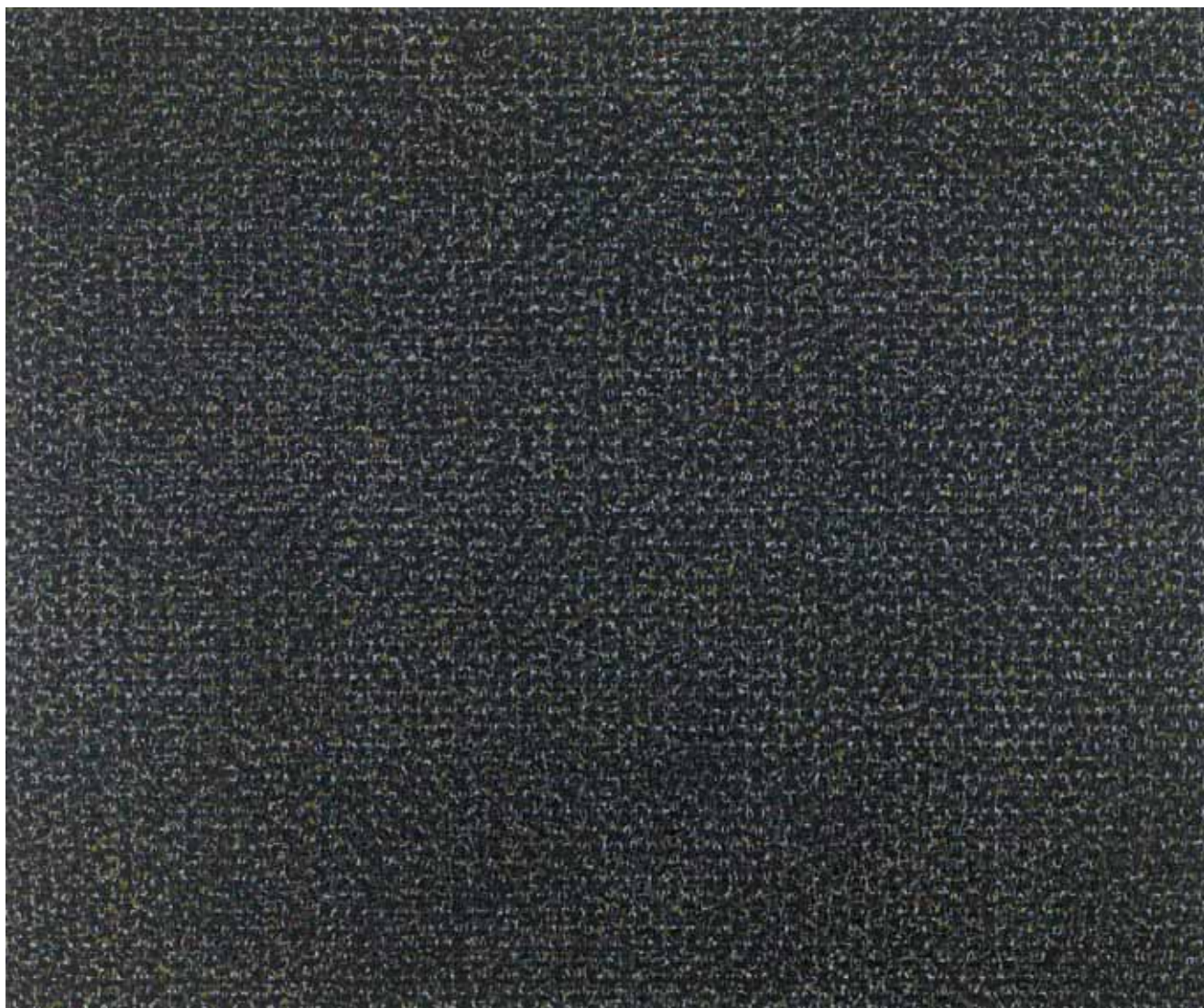
Just as there is something barren about the work of art that is about decorative repetitive pattern making and nothing else, there is something intrusive about the work that insistently demands nothing but the acknowledgement of the artist's own vision. What delights me about Wolfgramm's work is the sophisticated but modest interaction of the artist with her material, and the subtlety of her voice in dialogue with the physical and cultural forms within which she is working. Her paintings are objects that repay an investment of time to just look, both to illuminate the nature of painting itself, and to help reveal glimpses of the visual pleasures of the world that surrounds us.



**PAINTING 133** 2003. oil on canvas. 150 x 150cm

private collection





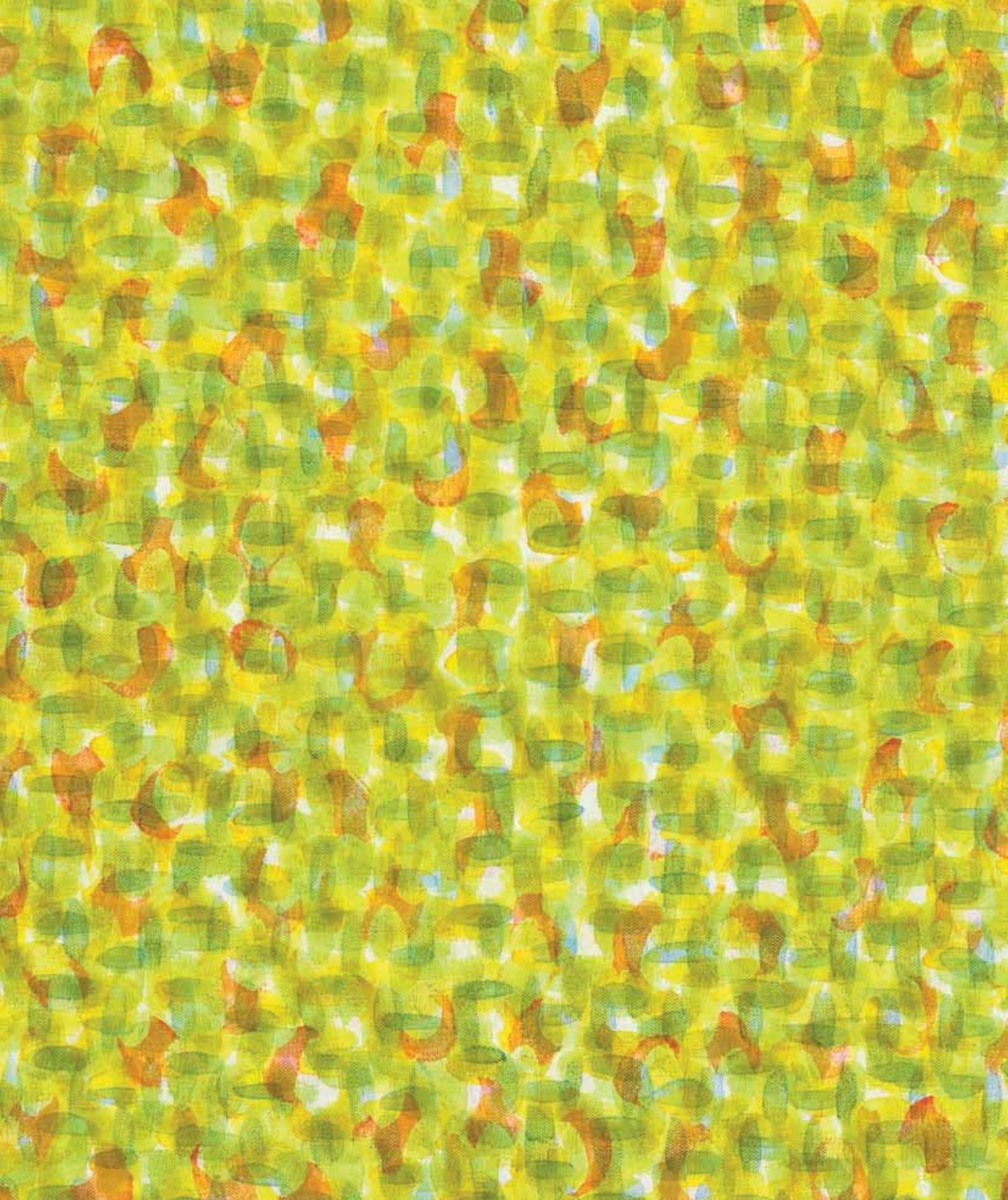
**PAINTING 135** 2003. oil on canvas. 152.5 x 182.5cm

bankwest collection

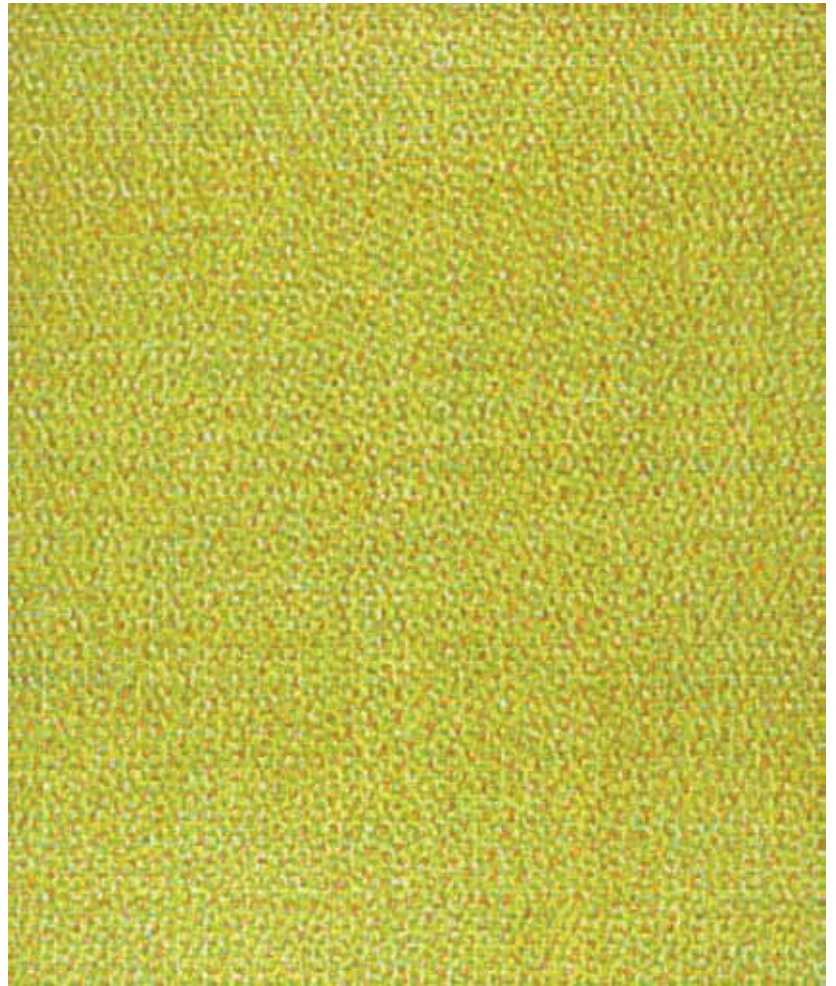


## **PAINTINGS 138-150**



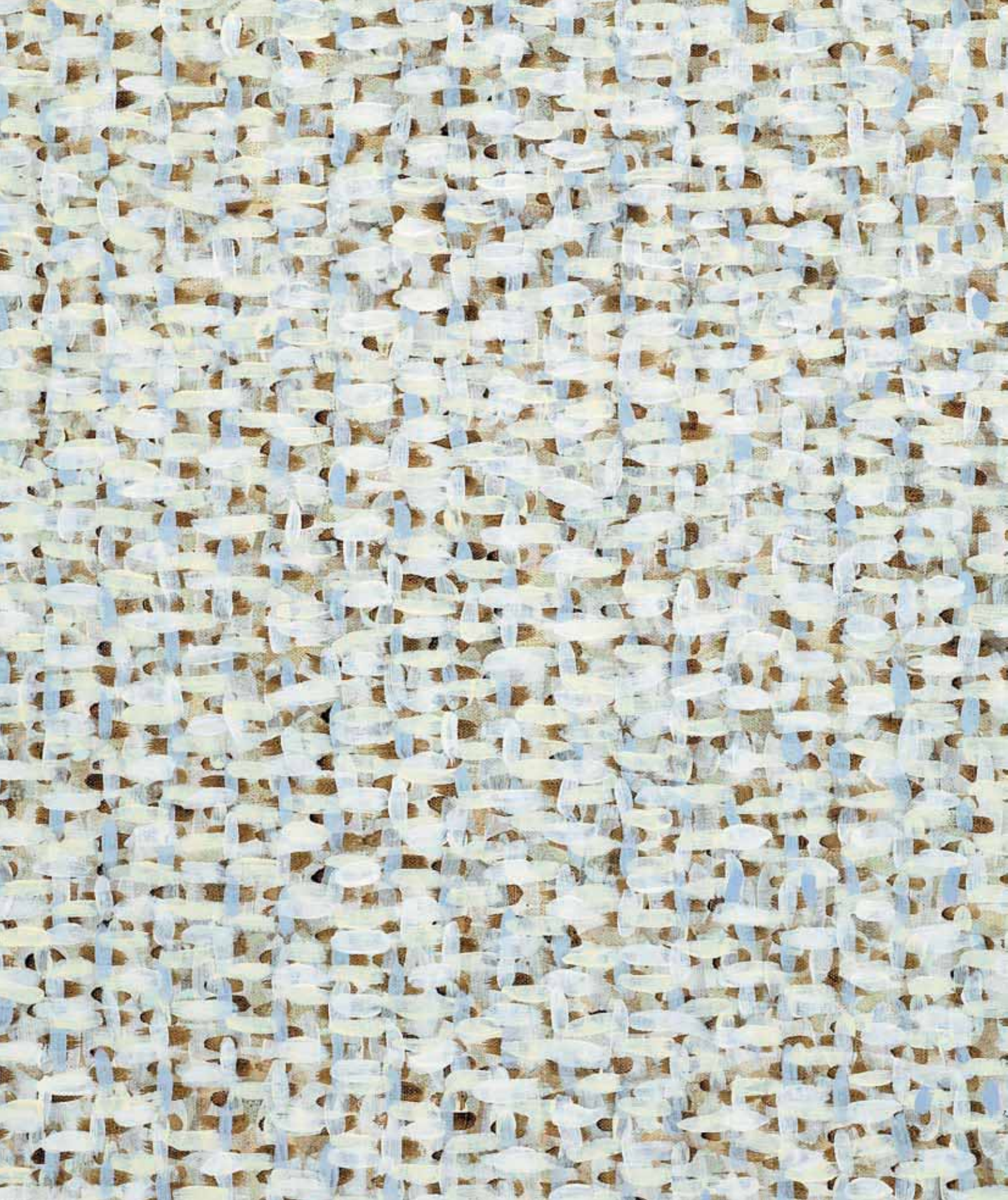






**PAINTING 144** 2003/4. oil on canvas. 182.5 x 152.5cm







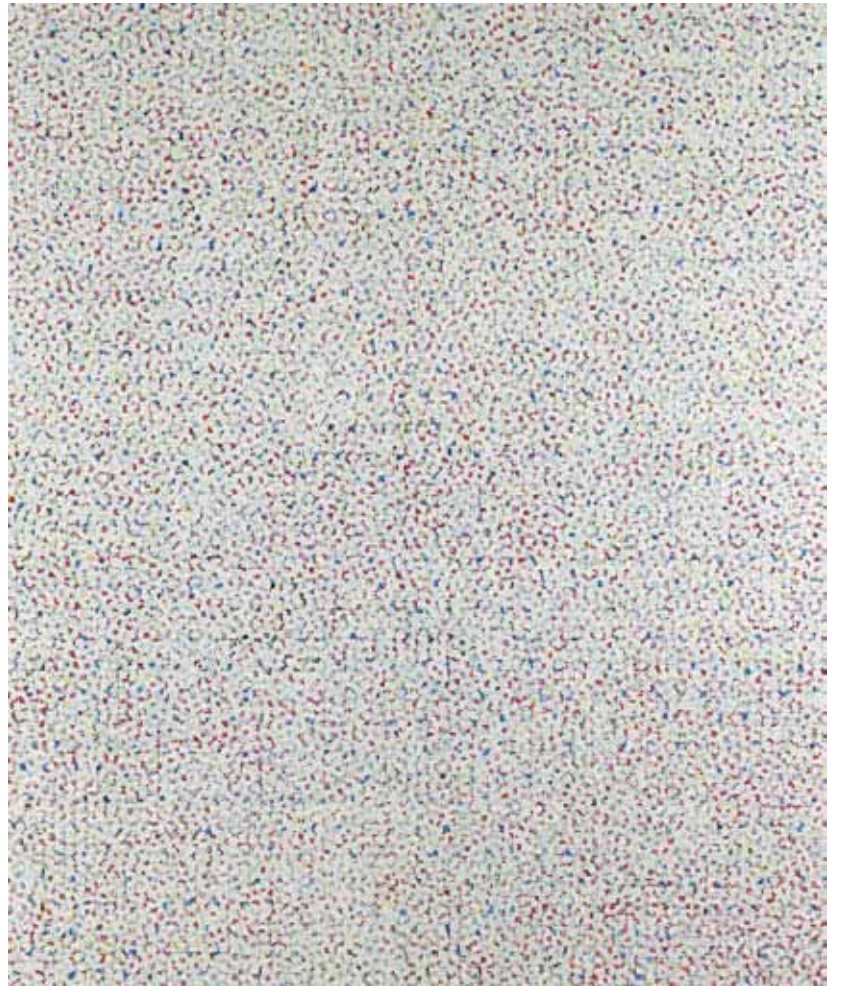


**PAINTING 145** 2003/4. oil on canvas. 182.5 x 152.5cm



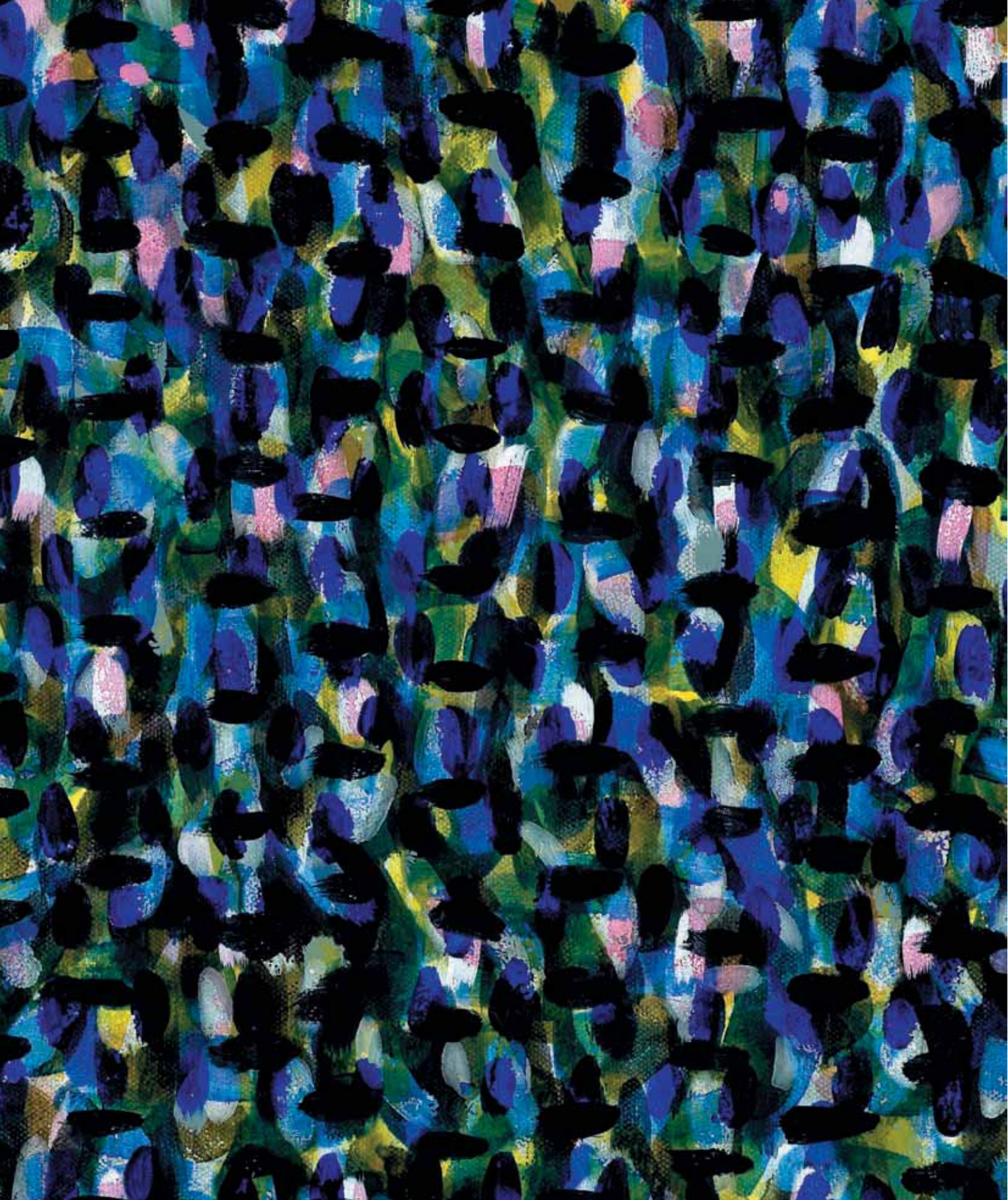




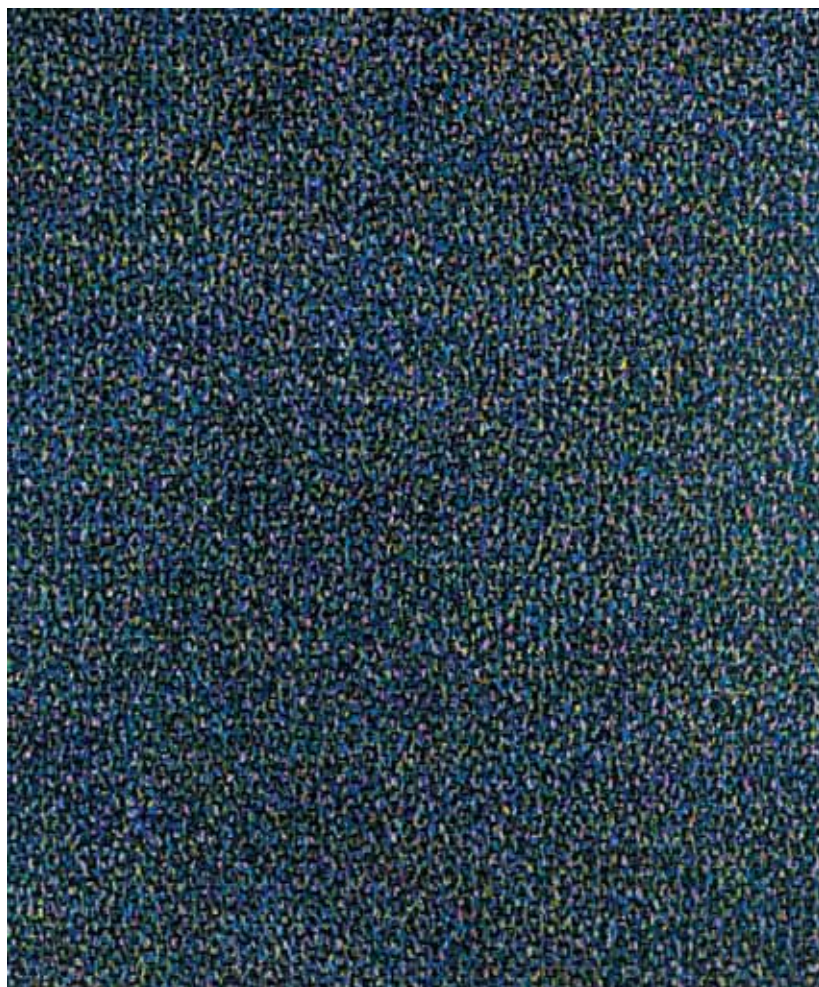


**PAINTING 146** 2003/4. oil on canvas. 182.5 x 152.5cm







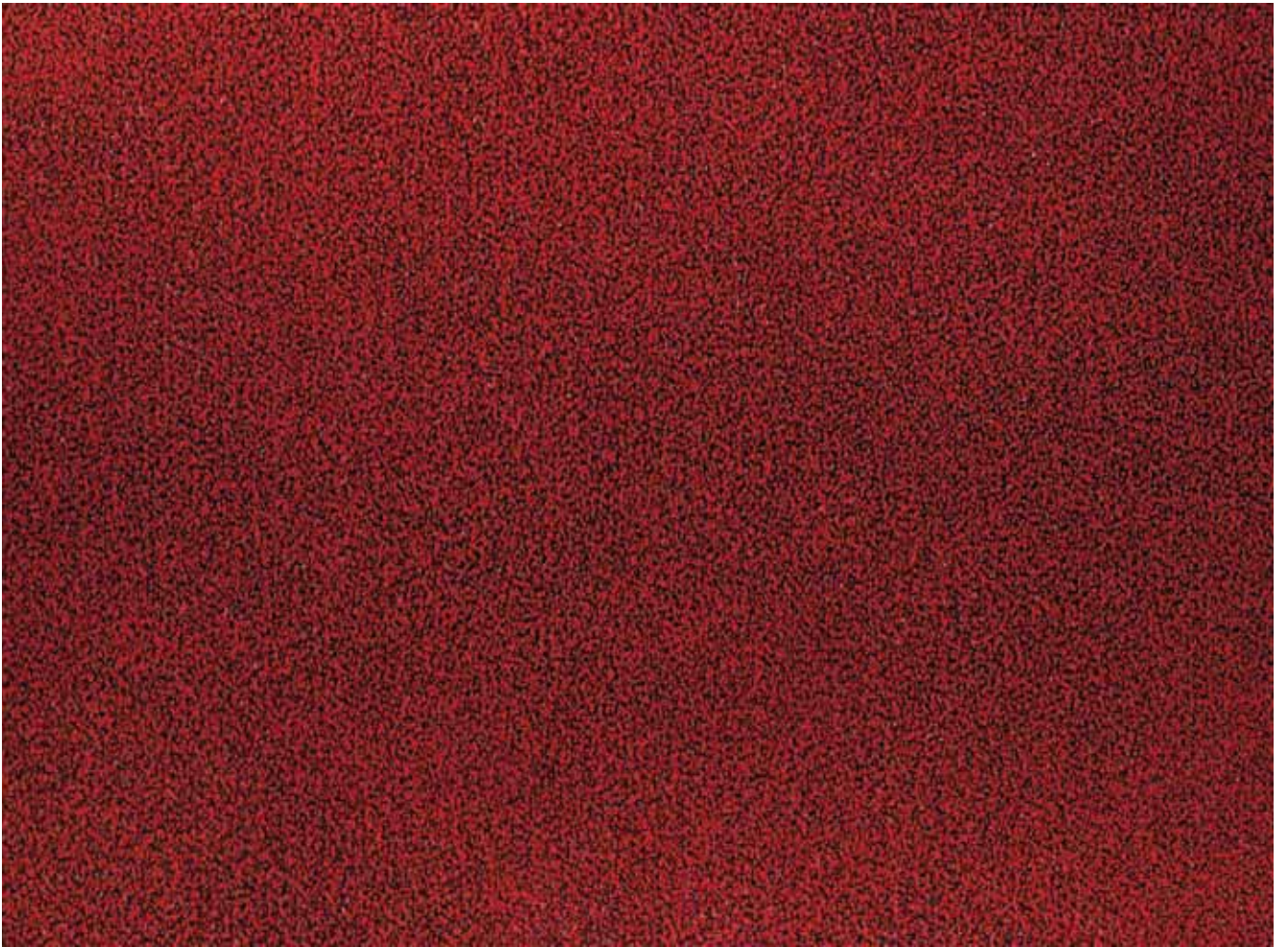


**PAINTING 147** 2003/4. oil on canvas. 182.5 x 152.5cm



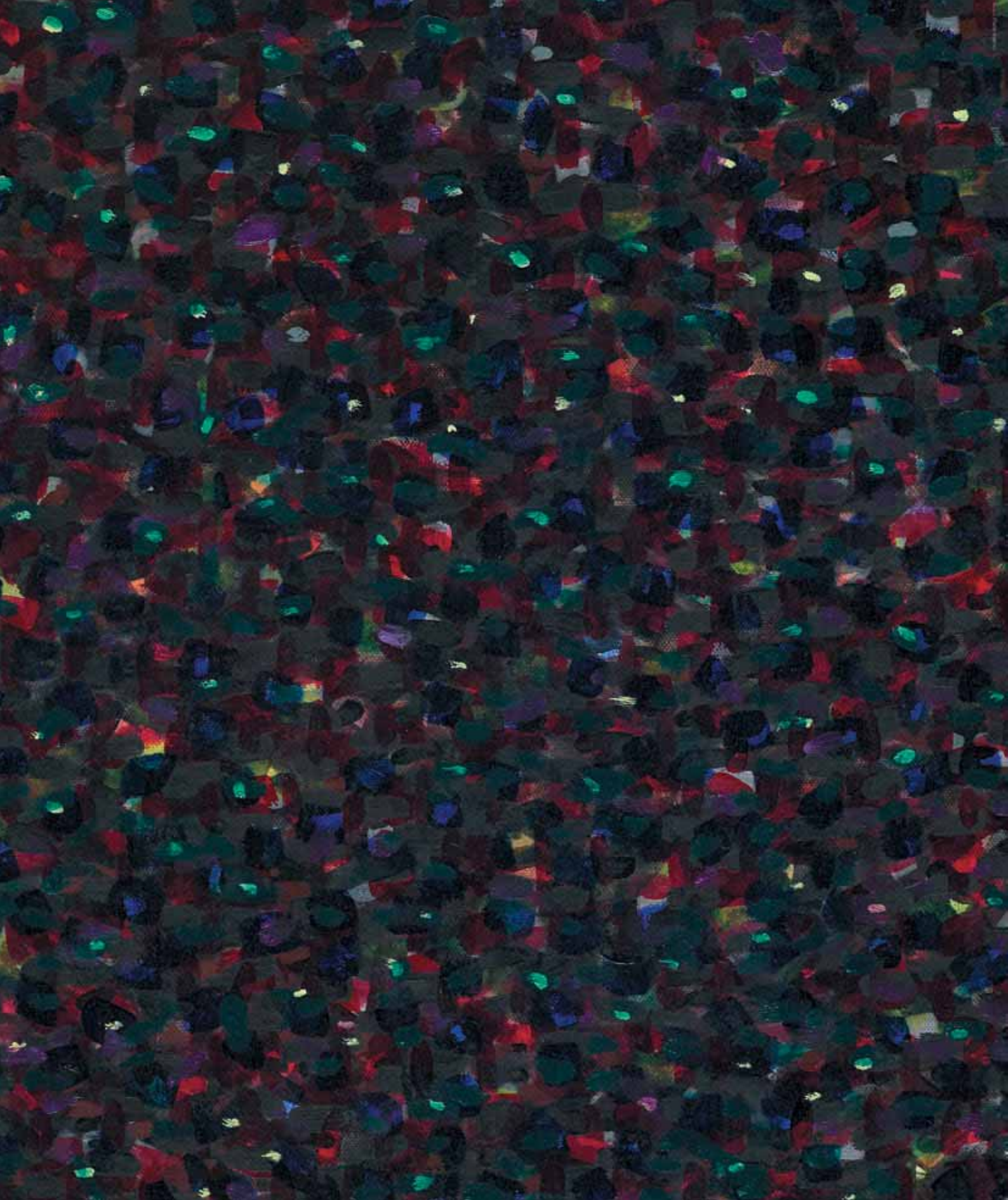






**PAINTING 148** 2003/4. oil on canvas. 182.5 x 250cm







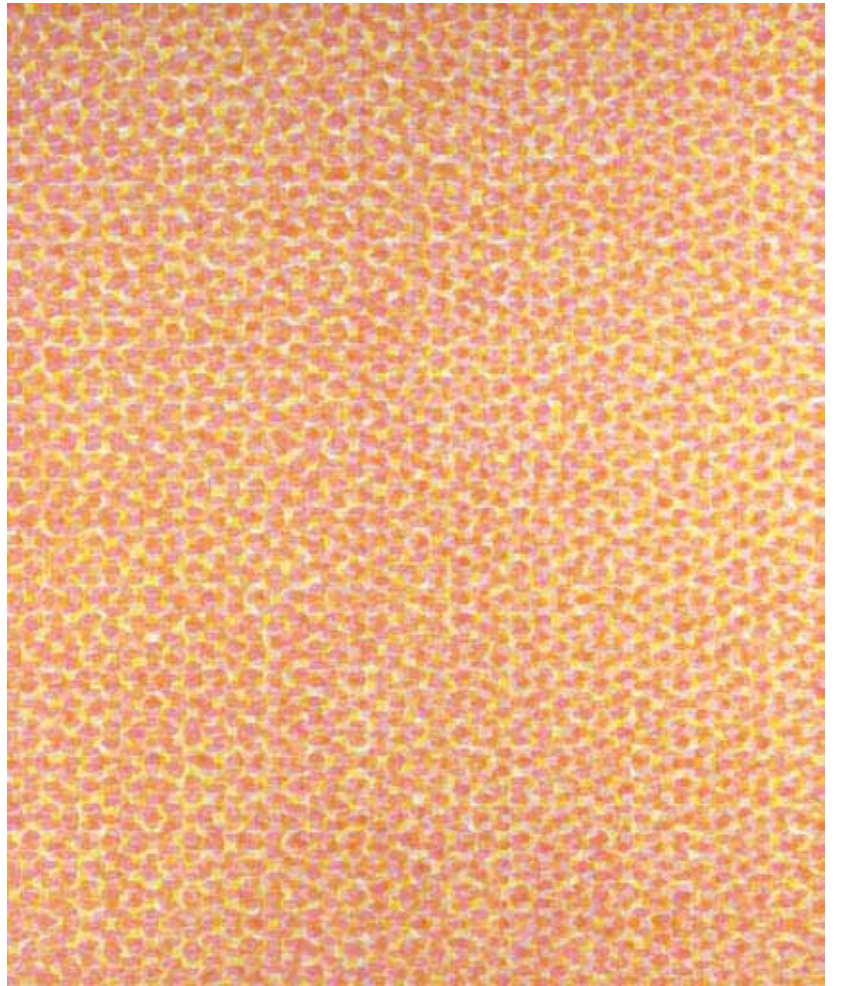


**PAINTING 149** 2003/4. oil on canvas. 182.5 x 250cm

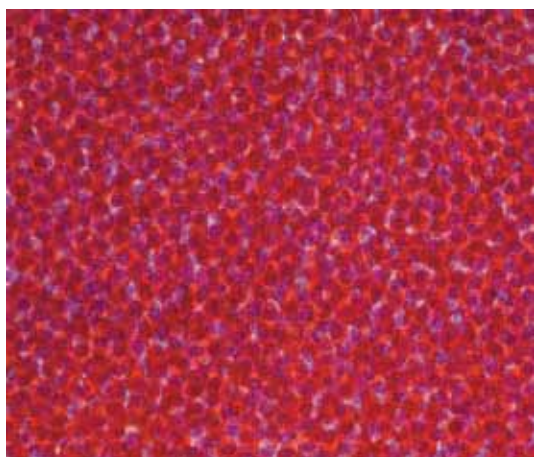




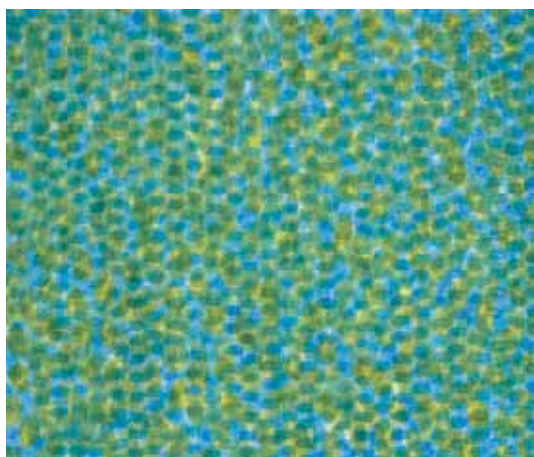




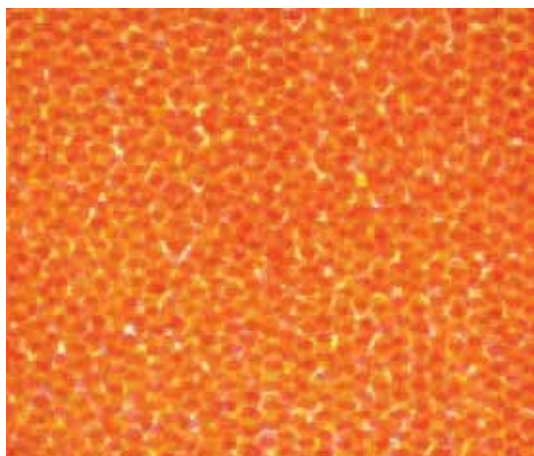
**PAINTING 150** 2004. oil on canvas. 182.5 x 152.5cm



**PAINTING 138** 2003/4. oil on canvas. 61 x 71cm



**PAINTING 139** 2003/4. oil on canvas. 61 x 71cm

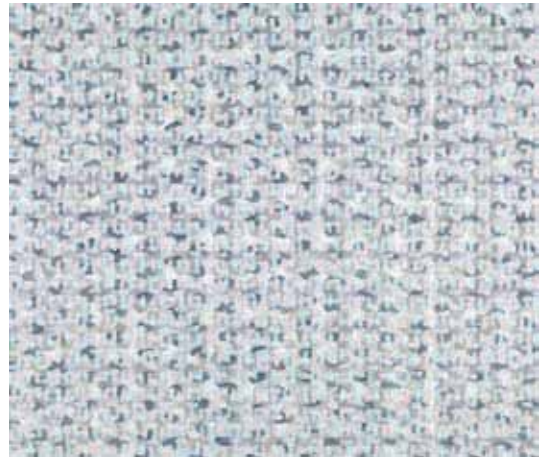


**PAINTING 140** 2003/4. oil on canvas. 61 x 71cm

**PAINING 141** 2003/4. oil on canvas. 61 x 71cm



**PAINING 142** 2003/4. oil on canvas. 61 x 71cm



**PAINING 143** 2003/4. oil on canvas. 61 x 71cm



# LISA WOLFGRAMM

## EDUCATION

1991 postgraduate diploma painting curtin university wa  
1987 < 85 bachelor of arts fine art curtin university wa

## EMPLOYMENT

2004 < 96 **SOCA EDITH COWAN UNIVERSITY WA** lecturer painting and foundation studies  
1995 < 94 **CLAREMONT SCHOOL OF ART WA** lecturer drawing and painting  
**CENTRAL METROPOLITAN COLLEGE OF TAFE WA** lecturer drawing, painting and foundation studies

## SOLO EXHIBITIONS

2004 **PAINTINGS 138-150** the depot gallery sydney with the church gallery  
2002 **LISA WOLFGRAMM** the church gallery perth wa  
2001 **LISA WOLFGRAMM** the church gallery perth wa  
2000 **MASTERS EXHIBITION** school of visual arts edith cowan university wa  
1999 **PAINTED** the verge gallery perth wa  
1994 **RECENT PAINTINGS** the story so far perth wa  
1989 fremantle arts centre wa

## AWARDS | COMMISSIONS

2003 visual arts/crafts board australia council new work grant  
artswa new concepts grant  
peoples choice award bankwest contemporary art prize  
1998 australia council artists initiatives grant the verge inc  
1997 inaugural curtin university print commission  
city of fremantle arnott mills and ware biscuit factory commission

## COLLECTIONS

artbank nsw  
artbank wa  
art gallery of western australia  
bankwest  
broadwater hotel group  
city of fremantle  
city of joondalup  
cruthers collection  
curtin university  
curtin university student guild  
dept consumer + employment protection  
edith cowan university  
murdoch university  
royal perth hospital  
university of western australia  
wa chamber of commerce + industry various private collections



## ACKNOWLEDGEMENTS

this catalogue is published to coincide with the exhibition

### LISA WOLFGRAMM PAINTINGS 138-150

8-19 june 2004 | **the depot gallery** 2 danks st waterloo sydney australia

published by **the church gallery**

ISBN **0-646-43487-X**

many thanks to **chris fitzallen** for his friendship and support, to my friend **derek kreckler** for his encouragement, to **allison archer** for her excellent organisational skills and practical help, to **helen morgan** for her generosity and commitment to my work.

**dr domenico de clario** dip art [pit, melbourne] ma phd [vut, melbourne] is an artist and head of the school of contemporary arts, faculty of communication and creative industries, edith cowan university perth.

**dr christopher crouch** is a writer and artist. he has published widely on the history and ethics of design and his book modernism in art, design and architecture is a standard text in arts schools in britain, australia and the usa. dr crouch is the coordinator of studies in visual culture at the school of contemporary arts, edith cowan university, perth. he is visiting professor at the school of art, beijing national university, beijing and visiting professor at the school of design, guangdong light industry university, guangzhou, peoples' republic of china.

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design

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