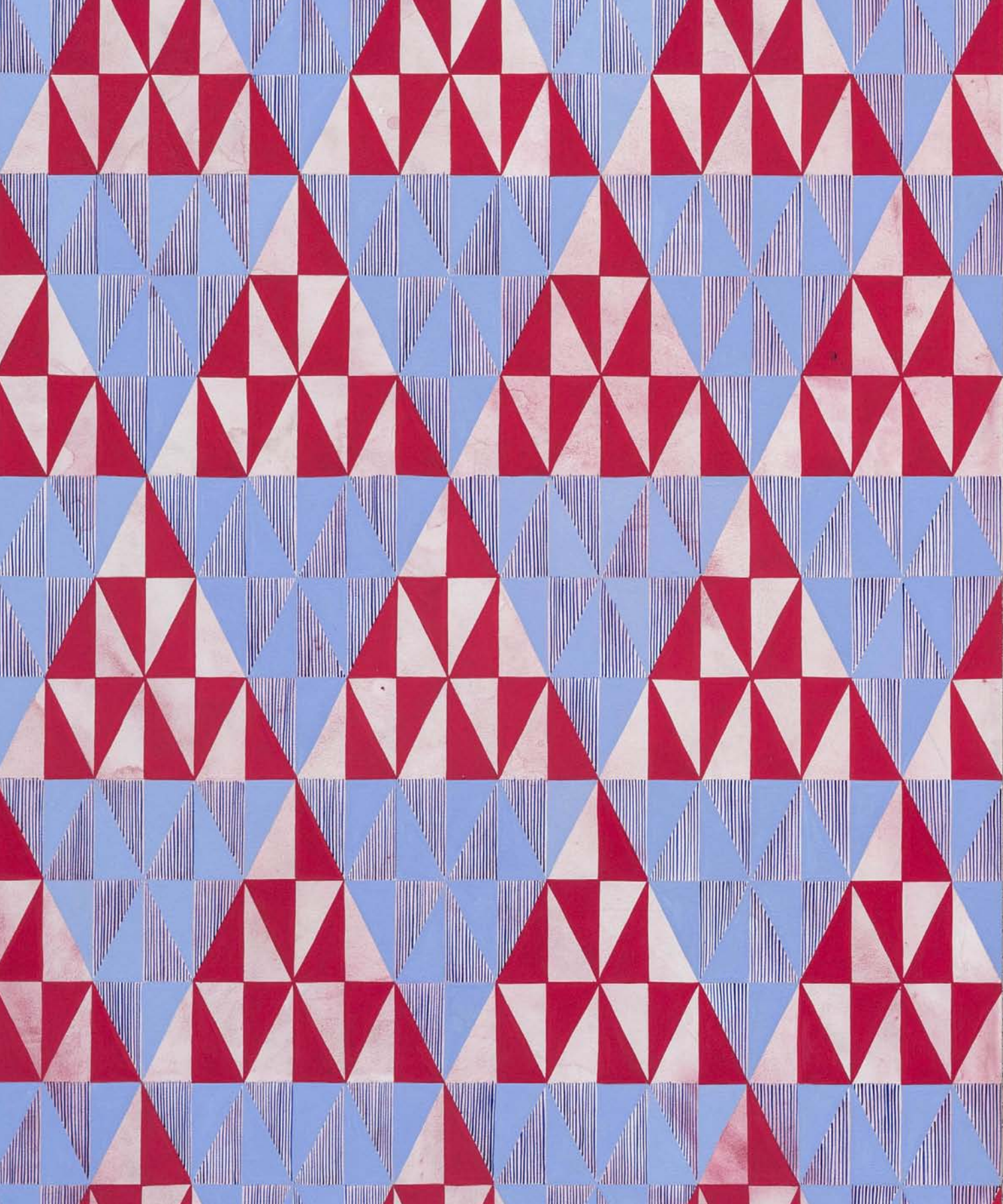


QUATERNARY

QUT ART MUSEUM
TRIENNIAL

2015





Published by QUT Art Museum on the occasion of the exhibition
Quaternary triennial
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FRONT INSIDE

Natalya HUGHES
Flats 2012–14
acrylic on tempered masonite
120 x 100cm
Courtesy of the artist and Milani
Gallery, Brisbane
Photo: Carl Warner

BACK INSIDE

Natalya HUGHES
Abstract 2013
acrylic on marine ply
120 x 104cm
Courtesy of the artist and Milani
Gallery, Brisbane
Photo: Carl Warner

Q U A T E R N A R Y

T R I E N N I A L B E E T S O N

F R A S E R

H U G H E S

H A Y N E S

W Y M A N

S M I T H

2 0 1 5 L A N G

FOREWORD

QUT Art Museum has an ongoing commitment to represent the best of contemporary Australian and Queensland art through the exhibition and acquisition of works by identified key QUT-trained artists, many of whom are women.

Quaternary triennial surveys women graduates of QUT Visual Arts whose works utilise the affective power of colour in compelling ways.

Established in 2005, the Betty Quelhurst Fund has enabled QUT Art Museum to purchase major works by contemporary Australian women artists. The Betty Quelhurst Fund continues to acknowledge the generous philanthropy of QUT alumnus and distinguished Queensland artist Betty Quelhurst (1919–2008). A painter, Quelhurst studied art at the Brisbane Central Technical College, an early forerunner of QUT's Gardens Point Campus, from 1935 to 1938. From the mid-1950s, Quelhurst forged a successful 30-year career as an artist and teacher in Queensland. During her later years, she focused her attention on patronage of the visual arts, at which time she became an important supporter of QUT. Between 2006 and 2009, some 41 works by 20 artists were purchased through the Fund, including a large triptych by *Quaternary* artist, Natalya Hughes.

The QUT Art Collection holds work by two other *Quaternary* artists, Gemma Smith and Jemima Wyman, both of whom have relocated to the United States in recent years to pursue international aspirations—Smith to Philadelphia, and Wyman to Los Angeles. In 2007, Wyman graduated with a Master of Fine Arts (MFA) from the prestigious California Institute of Arts (CalArts), and she has proceeded to exhibit at the Museum of Contemporary Art, Los Angeles, as part of the collaborative artistic duo CamLab. Fellow *Quaternary* artist Alice Lang has also gone on from QUT to study at CalArts, where she is currently working towards her MFA. Lang has completed residencies in Canada, New

York, and, most recently, at RAID Projects in Los Angeles. Chantal Fraser has also been recognised internationally, having exhibited at institutions such as La Cité Internationale des Arts, Paris; Les Brassieres Belgium; and Tjibaou Cultural Centre, New Caledonia.

As well as pursuing successful international careers as artists, QUT Visual Arts graduates go on to become curators, writers, arts administrators and art teachers, which is testament to QUT's open-studio, cross-disciplinary approach to studying art. One outstanding example is *Quaternary* artist, Rachael Haynes, who is also an accomplished writer and curator; in fact, she contributed an essay for the publication that accompanied QUT's inaugural triennial *Ex post* in 2012. Haynes has been involved with artist-run spaces since 2003, and is the Gallery Director of Boxcopy Contemporary Art Space, and co-founding co-director of LEVEL, a feminist collective and artist-run initiative. *Quaternary* artist Bianca Beetson is also an active member of Brisbane art collectives; namely, the Campfire Group and ProppaNOW.

Much like some of the participating artists, the exhibition's curator, Dr Courtney Pedersen, Head of Discipline for Visual Arts and Senior Lecturer in Art History/Theory at QUT, maintains an active role in the emerging Brisbane art scene. She is a co-director of LEVEL, and a board member of Boxcopy. Pedersen was also on the board of the inaugural *Ex post* triennial, and we are delighted to have her as the guest curator of this exhibition. An accomplished artist and writer, Pedersen has written for the Australian arts press since the early 1990s, and was a member of the reviews editorial team for the A-ranked *Australian and New Zealand Journal of Art* for several years. Pedersen completed her PhD at QUT in 2005, which explored feminism, genealogy and social history through public installation art.

Fortuitously, *Quaternary* coincides with the Women of the World (WOW) Festival that QUT is thrilled to be hosting from 19 to 21 June 2015—its first incarnation in Brisbane. Given that WOW is a platform that celebrates the formidable strength and inventiveness of girls and women through public debates, presentations, workshops, music, comedy, parades and visual arts exhibitions, it is timely that we celebrate the strong female cohort from QUT with this exhibition. Both events will be an opportunity for QUT to recognise women's achievements and to celebrate their success.

Professor Susan Street AO
Executive Director | QUT Precincts

Gemma SMITH
Boulder #3 2011
acrylic
30 x 40 x 50cm
QUT Art Collection
Purchased 2011
Photo: Carl Warner



QUATERNARY

WHAT LIES BEYOND

BY COURTNEY PEDERSEN

This year, 2015, marks the 40th anniversary of International Women's Year. When it began in 1975, this United Nations initiative, seemingly remote and abstract, coincided with very concrete events in the Australian artistic community. The Women's Art Movement was gaining momentum in Adelaide, Sydney and Melbourne, and the American curator and art theorist Lucy Lippard visited Australia in the same year to discuss the growing significance of feminism to art practice. As Jude Adams explains in her reflections on the period, the central activity of this era was consciousness-raising, which was designed to

share experience and to demonstrate that oppression was structural and not the result of individual inadequacy. [Women's Art Movements,] as sites of agency and intersubjectivity, built on consciousness raising by providing women artists and organisers with the opportunity to share ideas, reflect on experience and develop a visual language that communicated that experience.¹

Such actions were necessary because art has historically been a challenging arena for women. This year also marks the 30th anniversary of the establishment of the Guerrilla Girls, the anonymous American activist collective whose campaigns against sexism and racism remain some of the most fierce and funny indictments of women's place in the art world. Their modus operandi of quantifying the conditions for women and artists of colour quickly established that there are stark inequities inherent to judgements of taste in art. Projects, such as their 1985 poster *Women in America earn only 2/3 of what men do, women artists earn only 1/3 of what men artists do,*

set out the grim reality for women artists. In recent years, the Australian project and website CoUNTess has been assessing the progress made in this regard, and has found it sadly lacking. In 2012, CoUNTess calculated that, while 65% of art-course graduates in Australia were women, national exhibitions in the key independent contemporary arts spaces that year effectively inverted that statistic, with 65% of the exhibiting artists being men.² The environment for women artists has been subject to ebbs and flows of encouragement.

Prior to the surge in women's art activity that gained momentum in the 1970s, the inter-war period represents, in many ways, a high point for women's participation and acknowledgement in Australian visual arts. In her 1938 summary of modern art in Sydney, Australian artist Thea Proctor celebrated the role that she believed colour had played in revitalising Australian art. She made a special claim for women, declaring that, "It is well known that the majority of women art students have a good sense of colour."³ Proctor's descriptions of the works of Grace Cossington Smith, Enid Cambridge, Treania Smith, and Helen Stewart suggested a female-dominated trend that embraced sensitive, fresh, and vibrant colour. She conjectured that the male-dominated, anti-modernist art gallery boards of the time probably suffered from the absence of this gendered colour sense.

In colour terms, 'quaternary' refers to the imprecise family of colours beyond the tertiary range—those such as indigo, turquoise, or tangerine that require a particular sensitivity to colour for their identification. In Proctor's world, it was the women

who showed how to mobilise this sensitivity for the progress of art. ‘Quaternary’ could also be used to describe the period that follows tertiary education. Surveying women graduates of the Visual Arts courses at QUT over the past 20 years, the use of exuberant colour emerges as a clear tendency. The exhibition *Quaternary* explores this intriguing aesthetic relationship by considering a selection of graduate artists whose works utilise the affective power of colour in compelling ways. The exhibition prompts us to consider whether these contemporary artists are consciously responding directly to this heritage, and in particular how colour is purposely used to reference or rebel against the complex legacies of Modernism. As Eleanor Heartney has observed, contemporary artists are now adept at taking the formalist tendencies of Modernism and redeploying them “for quite other purposes”.⁴

While women have comprised the majority of art students in this country since the late-19th century,⁵ they have not always been served well by their education. Immanuel Kant, the great European philosopher of aesthetics, was dubious about the ability of women to produce great art. As Francoise Collin describes it, in Kant’s assessment, “women are at best capable of the beautiful, even the ornamental, but not of the sublime”.⁶ While important work has been done in art theory to address the usefulness of Kant to women artists, stubborn attachments to his belief that “the man develops his own taste while the woman makes herself an object of everybody’s taste”⁷ has put women at a distinct disadvantage when attempting to assert their own artistic identities. Val Walsh’s description of her experiences in the British art

education system in the 1960s could just as easily be applied to much art education in this country during almost any time in the second half of the 20th century: “The model of the artist on offer sought to combine the Romantic Outsider with the virile Man of Action, and in doing so made art a more manual thing, a physical gesture of defiance and potency—more clearly ‘man’s work’.”⁸ When feminism found its way into the art school, it fought hard for women to be validated as makers, but also for the art activities they had already been practicing (particularly applied arts and crafts) to be acknowledged in the fine art academy.

This attack on the long-standing divisions between the ‘lesser arts’ and the established disciplines, such as drawing, painting, sculpture and printmaking, significantly contributed to the current post-medium condition of contemporary art. When QUT instigated its open-studio environment almost 20 years ago, it embraced this new model of interdisciplinarity and cross-media experimentation, seeking to reinvent what constituted aesthetic and conceptual rigour in a world beyond the old certainties of studio technique, style and genre. Art history and theory have been at the core of this model, offering a chance to both understand the historical conditions of art production and to develop personal practice-led strategies that address them. As Gill Perry suggests of the open-studio model established at Goldsmiths College in the United Kingdom, the “intensive critical exchange, independent thinking and diversity of expression” required in this model of learning may help to open the possibility of a “demasculinisation of creativity”.⁹ Women students

appear to have thrived in this upheaval. As was identified in a 2014 survey of graduate outcomes, of the 15 recipients of the Queensland Art Gallery Melville Haysom Scholarship for young artists since 2002, 10 have been from QUT's very small graduate cohort, but more importantly, of that number, all bar one have been women.¹¹

While the evolving curriculum and course structure at QUT would have provided inspiration for these graduates, it is useful to remember the findings of the 1970s' American National Art Education Association research study into attitudes of women art students. This survey discovered that, while course structural issues were one aspect of maintaining women's commitment to their practice, the students also rated personal interaction and support very highly. As the survey identified, "interchange with people (faculty, students, guest-artists) or support of the students' work and critiques, accounted for 65% of the responses. The mainstay of helpfulness then, appeared to have come from people rather than from facilities or programs."¹¹ The community of practice that has developed in the open studio may well be the most important factor in the success of young women artists over time.

Because these artists are graduates of a particular educational environment, it is tempting to look for a tidy explanation for the apparent similarities that can be drawn between their works. For instance, the bold embrace of colour is a significant feature of the exhibiting artists' work. Vivid colour can be mobilised in dramatically different ways. It can be exuberant and positive—suggesting "confidence, celebration, [and] happiness", as Julie Ewington identified in her 2008 essay for the Queensland Art Gallery | Gallery of Modern Art's exhibition, *Contemporary Australia: Optimism*¹²—but it can also signal battle. When the French artist Niki de Saint Phalle began working through her own anger in her dramatic Shooting works of the early 1960s,

she encased bags of brightly coloured paint in white plaster, shot at them with a rifle, and released the pigment in a cathartic action. As she noted in her artist's statement of the time, "the new blood bath of red, yellow and blue over the pure white [...] metamorphosed the painting into a tabernacle for death and resurrection. I was shooting at myself, [and] society with its injustices."¹³

Despite being united by their use of colour, the distinctive and highly individual aspects of these artists' works come to the fore in this exhibition. Both Alice Lang's and Rachael Haynes's practices demonstrate a frustration with society's injustices and the seemingly unassailable social resistance to gender equality. The artist's presence is evident in both. In Lang's case, her naked body becomes the structure on which her colourful abstraction is played out. The dark humour of her work is reinforced by its psychedelic colour scheme. Her use of multi-coloured puff paints and garishly patterned fabrics asserts an aggressive girlishness. By contrast, while Haynes's artistic identity is fundamental to her work, her actual body is obscured or inferred. Emanating from within a geometric patchwork tent, her lecture performances and text works invite her audience to hear what she has to say about women's place in the arts as well as to see the vivid colour of her targets and slogans.

Gemma Smith, Natalya Hughes, and Jemima Wyman play with the power of pattern and repetition in their work, mining the legacies of 20th-century Modernism and beyond. Smith melds expressive gesture with the precision of geometric abstraction, as her work plays out the dynamics of colour theory. Her paintings speak to architecture and her sculptures speak to painting, while still maintaining their identity as autonomous forms. While Hughes's works conduct a similar conversation between the established disciplines of visual art, her installations are



disorienting complications of form and mode. Canvases are layered onto wallpaper; a textile work adopts a bent mattress as its 'stretcher'. Wyman discusses her penchant for colour and pattern in terms of camouflage and urban guerrilla resistance strategies. Her work in this exhibition, an overwhelming panoramic landscape rendered as a dazzling patchwork of block colours, claims the historical legacy of landscape painting in this country as her own. Wyman often explores the landscape as a gendered artefact in itself, but this work also functions as a backdrop for the viewer's body to visually interact with.

Bianca Beetson has been working with her signature colours, a range of intense pinks, since her time as an undergraduate student. A signal of

Rachael HAYNES
Stand and deliver II (installation
 view) 2015
 fabric, digital video, pencil and ink
 on watercolour paper
 dimensions variable
 Courtesy of the artist
 Photo: Carl Warner

her irreverence and her rebelliousness, ‘shocking pink’ has become her device for disrupting common or ‘easy’ expectations of Indigeneity. In this exhibition, we see a range of Beetson’s recent self-portraits, enacting the kaleidoscopic fragmentation of identity she described more blatantly in her earlier text work *Assimilation* 2009. Identity is also explored and confounded in Chantal Fraser’s work. Fraser’s colours are a contemporary response to cross-cultural traditions of dress and adornment. Her work reflects her research into her Samoan heritage, but her use of colour and ornament as tools of aesthetic analysis acknowledges and experiments with the logic that saw the art of the Pacific become an important point of inspiration for early-20th-century Modernism in Europe. She is rightly wary of being pigeonholed as a Pacific Islander artist; she is a contemporary artist in a global art world. In *It hangs with rattlesnakes and rubbish* 2013, Fraser stands in the Californian landscape, letting the wind dictate the disorienting patterns that veil her face. The colours of the pearlescent beads that adorn her body in her photographic self-portrait series *Annal beads* 2009 owe as much to the industrial production of factories in China as they do to traditional modes of dress.

While the works in *Quaternary* often display a disciplined restraint, they are not hesitant or timid. They are forceful, and sometimes positively impudent. Colour is the vehicle for this impudence and the engine of its power. As the ground-breaking performance artist Carolee Schneemann wrote, “Our best development grows from works which initially strike us as ‘too much’.”¹⁴ The ability to embrace and run with the experience of ‘too much’ sits at the heart of the open-studio teaching method. Women in art have been variously described as dilettantes, incompetents, and even as affronts to nature. But, as Mary Mackay has argued regarding critical responses to Thea

Proctor’s own work of the early-20th century, these criticisms may reveal a deeper anxiety about the ability of women artists to challenge previously held values.¹⁵ Perry has discussed women’s art practices as exercises in difference and excess. The battle of colours taking place in this exhibition could be one example of the ‘too much’ embraced by these confident women artists: an excess that drives art forward.

Dr Courtney Pedersen

Head of Discipline | Visual Arts
Creative Industries Faculty

Courtney Pedersen is the Head of Discipline for Visual Arts and a Senior Lecturer in Art History/Theory at QUT. Her research interests include gender, creative practice-led research, and visual arts pedagogy. She completed her PhD, an exploration of feminism, genealogy and social history through public installation art, in 2005.

Prior to that she was a freelance arts writer and a practicing artist for over 10 years, having studied photography at the Victorian College of the Arts in the early 1990s. Courtney is currently a co-director of the feminist artist collective LEVEL, and a board member for Eyeline Publishing and Boxcopy Contemporary Art Space in Brisbane.

NOTES

- ¹ Jude Adams, "Looking from with/in: Feminist art projects of the 70s," *Outskirts Online Journal* 29 (November 2013), <http://www.outskirts.arts.uwa.edu.au/volumes/volume-29/adams-jude-looking-with-in>.
- ² CoUNTess, "Educating and exhibiting artists," *CoUNTesses*, 2 December 2012, <http://countesses.blogspot.com.au/2012/12/educating-and-exhibiting-artists.html>.
- ³ Thea Proctor, "Modern art in Sydney" (1938), in *Modernism & Australia: Documents on art, design and architecture 1917–1967*, ed. Ann Stephen, Andrew McNamara, and Philip Goad (Carlton, Vic.: Miegunyah Press, Melbourne University Publishing, 2006), 387.
- ⁴ Eleanor Heartney, "Ellen Gallagher: Mapping the unmentionable," in *After the revolution: Women who transformed contemporary art*, 2nd ed., ed. Eleanor Heartney, Helaine Posner, Nancy Princenthal, and Sue Scott (Munich: Prestel, 2013), 252.
- ⁵ Ruth Rentschler, "Women's art as indicator of social change," *Australian Cultural History*, no. 24 (2006): 119.
- ⁶ Françoise Collin, "Between poiesis and praxis: Women and art," *Diogenes* 57, no. 1 (2010): 84.
- ⁷ Immanuel Kant, *Anthropology from a pragmatic point of view*, trans. Victor Lyle Dowdell (Carbondale: Southern Illinois University Press [1798] 1978), 222.
- ⁸ Val Walsh, "'Walking on the ice': Women, art education and art," *Journal of Art & Design Education* 9, no. 2 (1990): 148.
- ⁹ Gill Perry, *Difference and excess in contemporary art: The visibility of women's practice* (Oxford: Blackwell, 2004), 12.
- ¹⁰ Courtney Brook Pedersen, Courtney Coombs, and Anita Holtsclaw, "She's done alright for a girl: Strategies for teaching women artists," in *Proceedings of the Australian Council of University Art and Design Schools (ACUADS) Conference 2014*, ed. J. Murray, B. Bolt, T. Juliff, and S. Hulbert (Melbourne: ACUADS, 2014), <http://acuads.com.au/conference/article/shes-done-alright-for-a-girl-strategies-for-teaching-women-artists/>.
- ¹¹ Lita Whitesel, "Attitudes of women art students," *Art Education* 30, no. 1 (1977): 25.
- ¹² Julie Ewington, "Introducing optimism," in *Contemporary Australia: optimism*, (South Brisbane, Qld: Queensland Art Gallery, 2008), 20.
- ¹³ Niki de Saint Phalle quoted in *Art and Feminism*, ed. Peggy Phelan and Helena Reckitt (London: Phaidon, 2001), 52.
- ¹⁴ Carolee Schneemann quoted in *ibid.*, 51.
- ¹⁵ Mary Mackay, "Almost dancing: Thea Proctor and the modern woman," in *Wallflowers and witches: Women and culture in Australia, 1910–1945*, ed. Maryanne Dever (St Lucia, Qld: University of Queensland Press, 1994), 26–37.



RIGHT

Chantal FRASER

It hangs with rattlesnakes and rubbish (video still) 2013

digital video, 4:15

Courtesy of the artist and Spiro Grace Art Rooms (SGAR), Brisbane

OVERLEAF

Installation view of *Quaternary*

Photo: Carl Warner



QUATERNARY

COLOURING THE WORLD

BY JULIE EWINGTON

“It is well known that the majority of women art students have a good sense of colour.”¹ When Thea Proctor wrote this in 1938, she was not simply propagandising for women’s centrality in Australia’s newly minted Modernism through the particular agency of colour. This was a singularly efficient rhetorical stroke. Proctor’s affiliation with colour was heartfelt and instinctive, but it was also strategic. Proctor was completely aware that she was claiming the high ground of beauty and affect for women. As well as staking out the future for the Modernists’ colour-saturated compositions, dismissing Streetonesque blue-and-gold landscapes, and consigning gloomy conventional paintings to the dreary historical dustbin, she was also suggesting that feminine sensitivity to colour was innate, enduring through time. Importantly, Proctor was requisitioning the past as well as the future.

At face value, this might seem a merely tactical embrace of conservative charges of frivolity and decorativeness against Modernism, which was seen as aligned with both commerce and the domestic sphere.² In Australia, the fresh winds of Modernist change were associated with the art galleries in the great department stores, with revolutionary design and photography, with current fashion trends, and with the smart new magazines *The Home and Art in Australia*.³ At that time, there was a discernible affiliation between women artists, particularly those in Sydney, and the clear, bright, often unmodulated colours that proclaimed Modernism’s brand new day: the emancipatory values of the New Woman, and the hope for a newly liberated society.

This sphere was not the cultural high ground of the time—that was still occupied by the national landscapes and official portraits guarded by the great and powerful in the state art galleries. This Modernist art was recognised for what it was: a substantial, even dangerous, challenge to the self-professed adherence of the conservative painters, nearly all establishment male figures, to structure and solidity. These conservative artists feared, as per Marx and Engel’s celebrated phrase about modernity, that “all that was solid would melt”—painting, society, morality.⁴

Embedded at the very heart of Modernism’s challenge to the status quo, then, were gendered binaries. On the one side of this art ledger were women, aligned with colour, emotion, surface, decoration; on the other side were men, aligned with lasting values, rationality, probity. Significantly, Proctor’s comment resonates with current research that suggests that women may be more acute in their appreciation of subtleties in colour, far less likely than men to suffer from colour blindness, and even more susceptible to the strange glories of synaesthesia.⁵

Women have long been associated with colour, both in philosophy and popular thinking. John Gage, the great authority on the history of artists’ use of colour, suggests that women “have long been recognised as being particularly precise and discriminating in their handling of colour”.⁶ It’s a fine alliance that many women artists (including those featured in this exhibition) have willingly embraced, not only for the beauty of the hues found in nature and in art, but also for the



passion, expressivity, and sheer excitement that is colour. But, like most gendered assignments, this association between women and colour has rarely been complimentary to either party. One commonplace example can be found in fashion. Since women, more than men, have delighted in clothing themselves in colour over the last two centuries of the modern era, their very alliance with fashion has brought colour into disrepute. (The pea-hen has displaced the peacock, earning only disapproval for her pretensions.) I will return to this later.

Considered more theoretically, in European thought, an association with colour has traditionally been seen as suggesting everything that is oriental, 'primitive', or childish, as well as feminine a symptom of the frivolous and ephemeral, of the fundamentally un-serious.⁷ As a corollary, only rarely in Euro-American cultural history has this association been viewed as positive, or reversed: Gage quotes Henri Matisse, one of European art's greatest colourists, as believing late in his life that drawing, as the more difficult task, was feminine.⁸ Ironically, this still preserves the notion that aspects of art practice are gendered.

This is an ancient story in European art and culture. In a relatively recent version, it dates to the Italian Renaissance, and the rival schools of painting in Florence and Venice. In this account, *disegno* (drawing) was associated with Florence as the principal value of that school. The foundations and attributes of Florentine art were seen as were seen as manly virtues; a far more ancient set of associations, canonically outlined by Plato, related form to thought, with the conceptual, with all that was solid and enduring. It followed, then, that colour was associated with matter, with all that was sensual, earthy, and impermanent. Thus, the Venetian supremacy in *colore* (or *colorito*, meaning working with colour judiciously) was an expression of what was only merely accidental, adhering

to form as a supplement to the fundamental substrate. And, in turn, matter, that supremely dangerous sensual bodily substance, was attributed to femininity, just as the orderly conceptual aspect of *disegno* was seen as an aspect of masculinity.⁹ Astonishing, but true: gendered prejudice lived on even in a lowly colour swatch.

But that was then. Now, nearly a century after Proctor was militant for Modernism, the artistic landscape is entirely altered. While line and colour have, for centuries, been seen as the foundational elements of European-style painting, today, after a succession of cultural developments that even the most radical Australian Modernist artists could not have anticipated, colour is seen not as an eternally present element of art, but as historically aligned with particular times and certain tendencies. These include not only Proctor and Margaret Preston's early-20th-century Modernism, but also all variants of Expressionism, and the post-war Colour Field painting advocated by Greenbergian formalism. Colour is still often associated negatively with 'primitive' art, or the art of 'others'—although some artists have used this to their strategic advantage. For example, British-Nigerian artist Yinka Shonibare has commented that he is interested in "colour as a vehicle for subversive exuberance that challenges race, class and taste as a radical political statement, a sort of colour insult to viewers with so called 'good taste'".¹⁰

Moreover, some influential writers have recently suggested that the pre-eminence of late-20th-century Minimalist and Conceptual art forms have fostered a fear and loathing of colour, and that this position is, ultimately, gendered. In his spirited and beguiling *Chromophobia*, David Batchelor argues that "in the West, since Antiquity, colour has been systematically marginalised, reviled, diminished and degraded ... As with all prejudices, its manifest form, its loathing, masks a fear: a fear of contamination and corruption by something

that is unknown or appease unknowable.”¹¹ And in her fine study of feeling in avant-garde art by women of this period, Susan Best makes the related point that, “by recognising the gendering of feeling and emotion, its neglect in art history and other disciplines may be brought more sharply into focus”.¹² In the later-20th century, then, colour remained stubbornly suspect.

No matter whether one loves or loathes it, colour has been remarkably under-theorised and under-regarded in Western thinking. Perhaps this is because of the dominance of the Florentine line in classical European art theory and pedagogy, and, later, the emergence of social histories of art and modes of image-decoding that owed so much to semiotics. This has all been extraordinarily productive, but colour has undoubtedly remained the poor relation, even in contemporary discourses about the visual arts. Theoretically speaking, it’s almost as if it were invisible.¹³ This is odd, for, as Batchelor points out, a number of the most eminent theoretical writers of the post-war period, from Roland Barthes to Umberto Eco to Julia Kristeva, have toyed with colour. Yet, they have mostly done so to treat colour as an example of the un-nameable, or the un-graspable.¹⁴

Thus, with the notable exceptions of Gage and a handful of anthropologists, among them Michael Taussig and Diana Young, colour is rarely examined in relation to art making.¹⁵ A case in point: when the great anthropologist Edmund Leach gave his celebrated lecture on the structuralist analysis of the Sistine Chapel ceiling at the University of Sydney in 1984, he used only black-and-white images to illustrate his argument. When asked what a structuralist would make of colour in the work, he cheerfully admitted “on the basis of those slides, not a great deal”.¹⁶ The ceiling has famously been cleaned since then, and colour is the one subject always discussed. In the intervening 30 years, scholarly and philosophical

discussions about colour have advanced considerably precisely because of the availability of reproductive technologies that permit the wide transmission of colour images. Colour is now not only ubiquitous in nature, but also in culture.

Importantly, colour is simultaneously many things—a field, a substance, an effect of light—which is part of the methodological problem that besets all discussions of colour. But even with its persistent elusiveness for both art and science, colour is surely always—and most crucially—a set of social experiences. For most of us, the world is not simply coloured, but constituted *in* colour. This is exemplified in Australian Aboriginal societies. Young, speaking of her anthropological research conducted among the Anangu women of northern South Australia, writes about the embedded meaningful power of colour: “Colours animate things in a variety of ways, evoking space, emitting brilliance, endowing things with an aura of energy or light. Conversely, colours are also able to camouflage things amidst their context.”¹⁷ Precisely so. Young’s research allows us to see that, by analogy, this must be the case, though very differently constituted, in other cultures and societies. Colour acts on and through us.

Today, the old gendered binaries about colour are not gone and forgotten. Rather, they are in the process of being purposefully reconfigured. For some decades now, artists, critics, and historians have noted feminist analyses that point to socialised gendering effected through, among many other means, colour. It is worth quoting Gage again: “Perhaps the most interesting area for feminists to explore is, indeed, the recurrent assumption that a feeling for colour is itself a peculiarly female province...”¹⁸ This conjunction of women and colour is precisely what *Quaternary* explores. It does so not to endorse old certainties about inescapable or innate connections between women, colour, sensuality, emotion, ephemerality,



Installation view of *Quaternary*
Photo: Carl Warner



and, of course, frailty, but rather to deliberately recuperate and celebrate the previously overlooked and despised. These connections are ready to be explored again; they are (over)ripe for refashioning, for re-creating.

Taking up formerly despised or overlooked territory offers great opportunities for artists, and is a wonderful gambit. In thinking about the artists selected for this exhibition, it has occurred to me that the long-held European suspicion of colour as signalling emotional and sensual excess, later reconfigured in the long late-Modernist neglect of colour, now offers an unparalleled field for action. This is especially fascinating at this historical moment, when so much knowledge from different disciplines is coalescing around art practice at an unprecedented pace. For, as artists, anthropologists, art historians, and semioticians all agree, colour is indeed a vehicle of emotion and feeling, and of coded expression. Moreover, colour, as an expressive tool, is not rigid or fixed, but is infinitely rich, flexible, and motile, open to deployment in multiple coded ways, always inflected, even contested. Wonderfully, as Young has noted, “Colour, then, is at once knowledge and being. Colours can dispense with the distinction between subject and object and define how things/ persons move in the world through their animation and spatial distinctions.”¹⁹

Let me examine just one subversive ploy from this exhibition that exemplifies the possibilities of playing havoc with colour. Bianca Beetson, like many feminist artists over the decades, has selected pink as a deliberate colour choice for her work. But, in an unexpected turn, the key word here is not ‘pink’ but ‘deliberate’; in exploring her Aboriginality, Beetson has coded her work doubly. The colour, of course, acts (almost indexically) for femininity: pink is for girls, and Beetson has most emphatically embedded herself in it. But I wonder if this pink is not also standing metonymically for

black, or rather *blak*, a voluntary displacement that ironically mirrors the dreadful histories of displacements imposed on Aboriginal peoples in this country. Colour is a complex tiger, and Beetson rides it to great effect.

Thinking once again about the elegant Thea Proctor, whose comments from 1938 opened this essay, returns us to the rich connections between fabric, clothes, and women. Of course, as the Modernists and late-20th-century feminists both saw, from rather different perspectives, the identification of colour with dress, fashion, and feminine beauty is often seen as negative. But that in itself also offers enormous possibilities. Colour in dress, and in the home, has for so long been seen as the proper province of women that perhaps it’s not surprising that many of the artists featured in *Quaternary* deploy dress and furnishing fabrics as often as they do canvas. It strikes me that Chantal Fraser or Jemima Wyman or Alice Lang wear colour not just as clothing, but as a second skin. Fraser, for instance, wears her complex cultural identity like a multicoloured garment. Alive and energetic, her patterns are nearly always on the move, blowing in the wind. Coloured cloth moulds to Fraser’s form: it proclaims her as much as it conceals her. Equally, Wyman and Lang are not so much camouflaged by colour as they are constituted in and through it. And, at times, Rachael Haynes and Natalya Hughes seem to literally dive into it.

Apropos of this idea of clothing oneself in colour, the Estonian scholar Rein Undusk, thinking about the old *disegno/colore* dispute, has found many European words that connect colour to skin:

The regular harking back to ‘flesh’, in an effort to substantiate the concept of colour, proves to have a very characteristic parallel in the history of the word ‘colour’ itself. ...That is, colour is traditionally associated not only with painting (cf. Fr. *peinture*, Ger. *Malerei*, Fin. *maalaustaide*), but it derives etymologically from the root that refers, quite

generally in Indo-European languages, to the skin, or to the outward aspect of things... Thus the almost idiomatic distinction between the intellectual sculptor dealing with the invariable forms of being and the sensual painter addicted to mere appearances has its justification in the history of 'colour' as well. This, in turn, entitles us to say that the debate over *disegno e colore* was in a sense also a dispute over the relative values of feminine and masculine perceptions of space.²⁰

How fascinating, how provocative. Perhaps there might be some substance in the ancient feminine affiliation with colour after all. Is it innate? Who can really say? Regardless, what I do enjoy in the works of the *Quaternary* artists is the deliberation and the energy they bring to making and doing with colour, at this wonderfully rich moment of artistic possibility for women. This is, at its broadest, a shared project. I enjoy the precise grasp I see here of how colour is at once flowing, mutable, and slippery, as well as solid and opaque. (I am thinking of Gemma Smith's paintings as I write this.) Its attraction is, in large part, its unrepentant ungovernability. And there's a moral in that.

Colour is, then, simultaneously, potentially many different things: substance and symbol and stand-in. Banner and camouflage and coating. Beauty and passion and joyous celebration. In the hands of these women, colour has evidently been part of long, rich, productive, multi-stranded conversations that have woven, over the last decade or more, through Brisbane's undergraduate studios and graduate degrees, through feminist conversations both within QUT and outside it, at LEVEL, the Institute of Modern Art, and the Queensland Art Gallery | Gallery of Modern Art.²¹ These conversations have been embraced wholeheartedly. As for colour, these artists have wrapped it around themselves, and us.

I imagine Thea Proctor would be thrilled.

Julie Ewington is a well-respected curator, writer, and broadcaster, specialising in contemporary art. In the 1970s, Ewington helped to found the Women's Art Movement in Adelaide, set up to support and promote women artists. She commenced working at Queensland Art Gallery in January 1997, as Curator of Australian Art to 1970, and was appointed Head of Australian Art, with responsibility for Contemporary Art, in 2001. In 2008, she was appointed Curatorial Manager, Australian Art, heading a team working on all aspects of Australian art from European colonisation to the present. In 2012, Julie led the the curatorial team for Contemporary Australia:

Women at Queensland Art Gallery | Gallery of Modern Art (QAGOMA), a major exhibition that celebrated contemporary Australian women artists. In 2005, she curated a solo exhibition of the work of Fiona Hall titled *The art of Fiona Hall*, and wrote the accompanying monograph published by Piper Press. In 2013, she wrote the first major book dedicated to the work of Del Kathryn Barton, also published by Piper Press. She is also an expert on contemporary Southeast Asian art and contributed to QAGOMA's Asia-Pacific Triennials of Contemporary Art (APTs) between 1996 and 2012.

NOTES

¹ Thea Proctor, "Modern art in Sydney," *Art in Australia*, November 1938, 15.

² See Heather Johnson, "Modern rooms," in *Modern times: The untold story of Modernism in Australia*, ed. Ann Stephen, Philip Goad, and Andrew McNamara (Melbourne: The Miegunyah Press, in association with Powerhouse Publishing, 2008), 22–29. Johnson writes of "a dichotomy in art in Sydney, whereby modern art was associated with design and fashion and hence relegated to the domain of women, where it would not interfere with or challenge 'high art' produced by men"; *ibid.*, 29.

³ See Mary Eagle, "Modernism in Sydney in the 1920s," in *Studies in Australian art*, ed. Ann Galbally and Margaret Plant (Melbourne: University of Melbourne, 1978), 79–90.

⁴ See Marshall Berman, *All that is solid melts into air: The experience of modernity* (New York: Verso, 1982). The title of the book is taken from the English translation of *The Communist manifesto* by Marx and Engels, which in turn is borrowed from a speech by Prospero in Shakespeare's *The Tempest*.

⁵ See John Gage, *Colour and meaning: Art, science and symbolism* (London: Thames & Hudson, 1999/2006), 36 and 268 for comments on, respectively, biological issues in colour perception and colour-synaesthetes.

⁶ John Gage, *Colour and culture: Practice and meaning from antiquity to abstraction* (London: Thames & Hudson, 1993), 79.

⁷ For numerous entries noting the persistence of negative associations of women with colour, see Gage's *Colour and culture* and *Colour and meaning*, especially 35–36.

⁸ See Gage, *Colour and meaning*, 35.

⁹ Among many other authorities, Gage has written on the distinctions between *disgeno* and *colore*; in particular, see Chapter 7 in *Colour and culture*.

¹⁰ Yinka Shonibare, "Colour: Imperialism, race and taste/2007," in *Colour*, ed. David Batchelor (London: Cambridge, MA: Whitechapel; MIT Press, 2008), 225. Shonibare's text was specially commissioned for this anthology, among a number of others by leading contemporary artists.

¹¹ David Batchelor, *Chromophobia* (London: Reaktion Books, 2000), 22.

¹² Susan Best, *Visualizing feeling: Affect and the feminine avant-garde* (London and New York: I. B. Tauris, 2011), 4.

¹³ See Gage, *Colour and meaning*, 7, on Jacques Derrida's admission that "only words interest him [Derrida?], and that" color has not yet been named.

¹⁴ See Batchelor, *Colour*, 16.

- ¹⁵ See Michael Taussig, *What colour is the sacred?* (Chicago: University of Chicago Press, 2009), and Diana Young, “Mutable things: Colours as material practice on the northwest of South Australia,” *Journal of the Royal Anthropological Institute (N.S.)* 17 (2011): 356–76.
- ¹⁶ Edmund Leach’s “Michelangelo’s Genesis: Structural comments on the paintings of the Sistine Chapel ceiling,” was first published in *The Times Literary Supplement*, 18 March 1978; a revised version was later published in *Semiotica* (December 1985).
- ¹⁷ Diana Young, “The colours of things,” in *The handbook of material culture* (London, New Delhi, Thousand Oaks, CA: Sage Publications, 2006), 173.
- ¹⁸ Gage, *Colour and meaning*, 36. He notes that while dress and costume have been studied by feminists, colour has not.
- ¹⁹ Young, “The colours of things,” 182.
- ²⁰ Rein Undusk, “*Disegno e colore*: Art historical reflections on the structuring of space,” *Koht ja paik / Place and Location: Studies in Environmental Aesthetics and Semiotics* 5 (2006), 46, http://www.eki.ee/km/place/pdf/kp5_03_undusk.pdf. As substantiation of his argument, he notes: “In Greek, this line of development is shown by the relationship of *chroma* to *chros* (‘surface of body, skin, flesh, body’); for the English *hue* similar evidence is provided by the more archaic Swedish *hy* (‘skin, complexion’). In Russian *цвет* (‘colour’) bears reference to *цветок* (‘flower’). The Estonian language has retained this kind of meaning in the old word for colour, *karv* (‘hair’);” *ibid.*
- ²¹ Asked about why colour had emerged as a persistent interest in the work of QUT alumni, *Quaternary* curator Courtney Pedersen replied: “I have been asking myself the same questions about QUT and colour. ‘Modernism 1900–1945’ and ‘Australian Art’ are foundation subjects in the first year of the BFA—I cannot help wondering whether all that Stepanova, Goncharova, Proctor, and Cossington Smith has had an effect! Obviously, Andrew [McNamara] has been involved in research regarding colour theory in Australian art—[and] Mark Penning’s initial research when he arrived was into art and psychedelia—and I think those interests have probably carried over into the teaching environment. The open studio’s emphasis on cross-media practice might also be responsible. When you are encouraged to work across 2D, 3D, image, sound, and performance, colour is probably a useful device for marrying those activities.” E-mail to the author, 28 April 2015.





BIANCA

BEETSON

QUATERNARY

BIANCA BEETSON

Bianca Beetson was born in Roma, Queensland, and lives and works in Brisbane. She is from the Kabi Kabi tribe of the Waradjuri area at the Sunshine Coast, South East Queensland. She graduated from QUT in 1998 with a Bachelor of Arts in Visual Arts with Honours.

Beetson's work is concerned with her individual identity as an indigenous Australian, as well as the identity of Australia in terms of its history and governance. Other areas of reference include the co-modification of Aboriginal culture; the demarcation of art, artefact and kitsch; a critique of social and cultural structures; and a critique of beauty and the feminine. Her practice encompasses painting, photography, installation, new media and ceramics.

She is a member of the Campfire Group as well as the ProppaNOW artist group, both based in Brisbane. She has shown her work in a number of exhibitions, including major shows such as the *2nd Asia Pacific Triennial* at the Queensland Art Gallery, Brisbane (1996/1997), and *Black humour* at Canberra Contemporary Art Space (1997).

RIGHT

Bianca BEETSON
Assimilation 2009
 acrylic on canvas
 82 x 62cm
 Courtesy of the artist

OVERLEAF

Installation view of *Quaternary*
 Photo: Carl Warner

The background is a solid pink color. Overlaid on this is a white grid pattern, similar to a wire mesh or a woven fabric. The grid lines are slightly irregular and have a hand-drawn feel. Dripping paint, in a darker shade of pink, runs vertically down the entire page, creating a textured, layered effect over the grid and text.

I am Humiliated

I am Curated

I am Violated

I am Alienated

I am Segregated

I am Frustrated

I am Castrated

I am Mutated

I am Dislocated

I am Hated

I am 'white'

I am 'blak'

I am native

I am Aboriginal

I am Assimilated









LEFT

Installation view of *Quaternary*
Photo: Carl Warner

BOTTOM

Self portrait day 87 (*Study in pink and white/Channelling Cicciolina*)
(detail) 2014
digital photograph on paper
84.1 x 59.4cm
Courtesy of the artist
Photo: Carl Warner







CHANTAL

FRASER

QUATERNARY

CHANTAL FRASER

Born in Auckland, New Zealand, Chantal Fraser is a Brisbane-based multimedia artist. Fraser uses adornment as an aesthetic and conceptual tool for material exploration and production. Her practice explores the creation of cross-cultural connotations and representations through silhouette and the embodiment of adornment. Fraser works in performance, installation, and digital media to address ornamentation as an aesthetic resolution to identity and individuality.

Fraser has a Bachelor of Fine Arts with Honours from QUT and has exhibited at various institutions, such as The University of Queensland Art Museum, Brisbane, and Brisbane City Hall (now Museum of Brisbane). She has also been exhibited internationally at institutions including, The Cité Internationale des Arts, Paris; Les Brassieres, Belgium; and Tjibaou Cultural Centre, New Caledonia.

RIGHT & OVERLEAF

Chantal FRASER
Annal beads (#1) 2009
 type c print
 110 x 130cm
 Courtesy of the artist and Spiro
 Grace Art Rooms (SGAR), Brisbane









RACHAEL

HAYNES

QUATERNARY

RACHAEL HAYNES

Rachael Haynes's art practice explores the limits of language and subjectivity, and re-examines art history and philosophy in relation to gender politics. In her drawing installations, paintings and performative video works, Haynes playfully mixes language codes and systems—drawn from abstraction, conceptual art, pop music, art criticism and philosophical traditions—and enacts a gendered 'redrawing' of these texts.

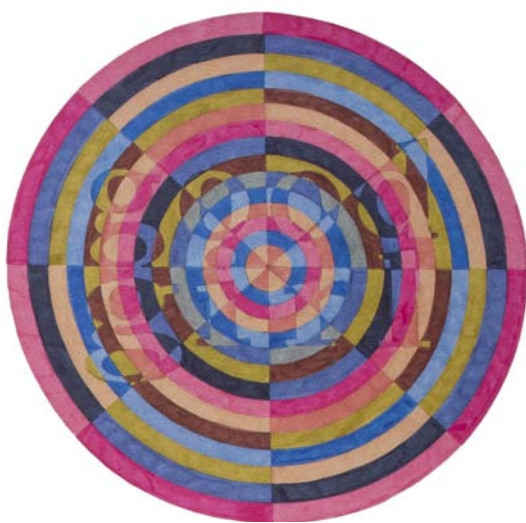
Haynes completed a PhD in Visual Arts at QUT in 2009, with the support of an Australian Postgraduate Award, and her research interests include gender politics, alternative exhibition spaces and feminist pedagogy within the visual arts. She has been involved with artist-run spaces since 2003, and is the Gallery Director of Boxcopy, and co-founding co-director of LEVEL,

a feminist collective and artist-run initiative. Haynes has exhibited her work in Australia and internationally, with solo exhibitions at Firstdraft, Sydney; Bus Projects, Melbourne; Kings ARI, Melbourne; and Metro Arts, Brisbane. Selected recent group exhibitions include those at Performance Space, Sydney; FirstDraft, Sydney; and Screen Space, Melbourne. She has been the recipient of a Queensland Art Gallery Melville Haysom Memorial Scholarship and an Eddie Hopkins Memorial Drawing Prize from the Queensland College of Art, Griffith University. She undertook a residency at The Lock-Up Cultural Centre, Newcastle, in 2011, and presented at the 2012 Next Wave Festival with LEVEL.

SPREAD & OVERLEAF

Rachael HAYNES
Stand and deliver II (installation
 view) 2015
 fabric, digital video, pencil and ink
 on watercolour paper
 dimensions variable
 Courtesy of the artist
 Photo: Carl Warner

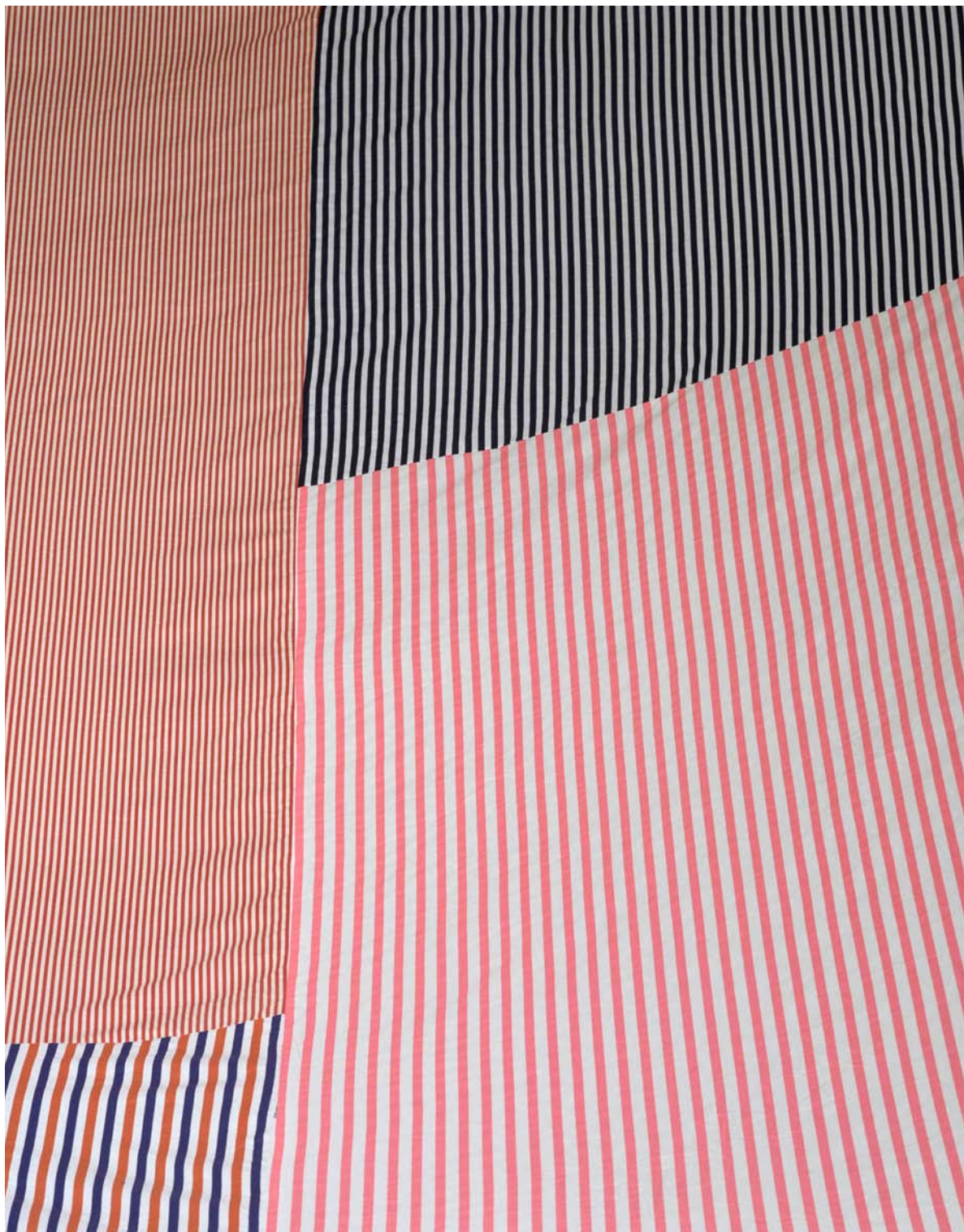














ALICE

LANG

QUATERNARY

ALICE LANG

Alice Lang's cross-disciplinary art practice explores how objects achieve public and personal meaning through the emotions, latent memories or meanings imbued in their material. In 2004, Lang graduated with an Honours degree in Visual Arts at QUT, and was awarded the Queensland Art Gallery Hobday and Hingston Bursary. She has been the recipient of such awards as the Qantas Spirit of Youth Award; Queensland Art Gallery Melville Haysom Scholarship; Australia Council New Work Grant; and the Lord Mayor's Emerging Artist Fellowship. Lang has completed residencies in Canada, New York, and Los Angeles. A co-founding co-director of the artist-run initiative LEVEL, she is currently based in Los Angeles, where she is working towards a Master of Fine Arts at the California Institute of the Arts.



Alice LANG
Smiley 2013
 acrylic on canvas
 370 x 250cm
 Courtesy of the artist and Karen
 Woodbury Gallery, Melbourne
 Photo: Carl Warner





Alice LANG
Buffer zone (video stills) 2014
digital video, 7:57
dimensions variable
Courtesy of the artist and Karen
Woodbury Gallery, Melbourne
Photo: Carl Warner





NATALYA

HUGHES

QUATERNARY

NATALYA HUGHES

Natalya Hughes works mainly in painting, digital media and installation. Her works reference both Eastern and Western art history, and reflect an ongoing interest in the aesthetics of decadence and the feminine. She deconstructs, reconfigures and rewrites figurative images to form partially abstracted and highly patterned psychological worlds. In works that hover between abstraction and figuration, Hughes's imagery often combines an array of pop culture and art historical sources, such as ukiyo-e woodblock prints of the Edo period, Japan (1603–1867), and the fragmented Art Nouveau designs of British artist Aubrey Beardsley (1872–98).

Her work has been exhibited in numerous group shows, including *Contemporary Australia: Women* at the Queensland Art Gallery | Gallery of Modern Art, Brisbane, and *SEXES* at Performance Space, Sydney. Recent solo exhibitions include *Looking thrice* at Milani Gallery, Brisbane; *Bachelor's pads* at Alaska Projects, Sydney; and *Looking full* at Beam, Melbourne. Hughes completed a Bachelor of Visual Arts with Honours at QUT in 2001 and a PhD in Art Theory at the College of Fine Art, University of New South Wales, in 2009. She currently teaches in Photography and Situated Media at the University of Technology, Sydney.

RIGHT

Natalya HUGHES
Dirty deco 2014
 digitally printed textile, elastic and queen size mattress
 153 x 203cm
 Courtesy of the artist and Milani Gallery, Brisbane
 Photo: Carl Warner

BOTTOM (LEFT/RIGHT)

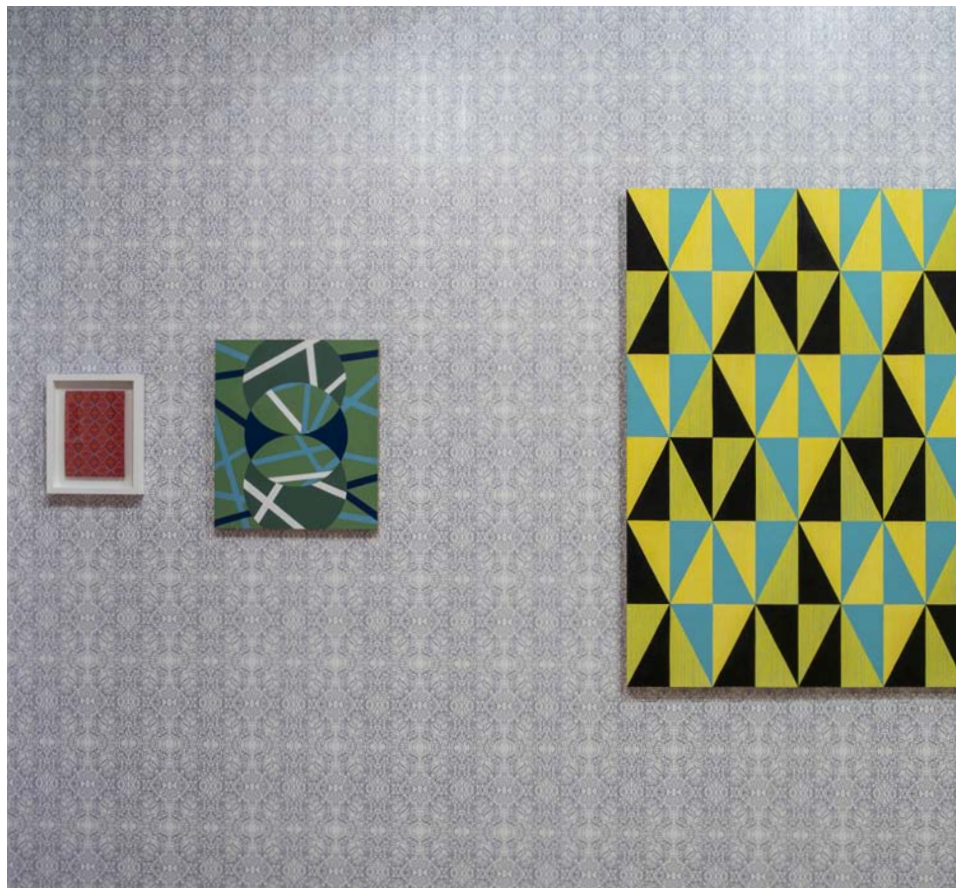
Natalya HUGHES
Abstract 2015
 gouache on paper
 30 x 24cm
 Courtesy of the artist and Milani Gallery, Brisbane
 Photo: Carl Warner

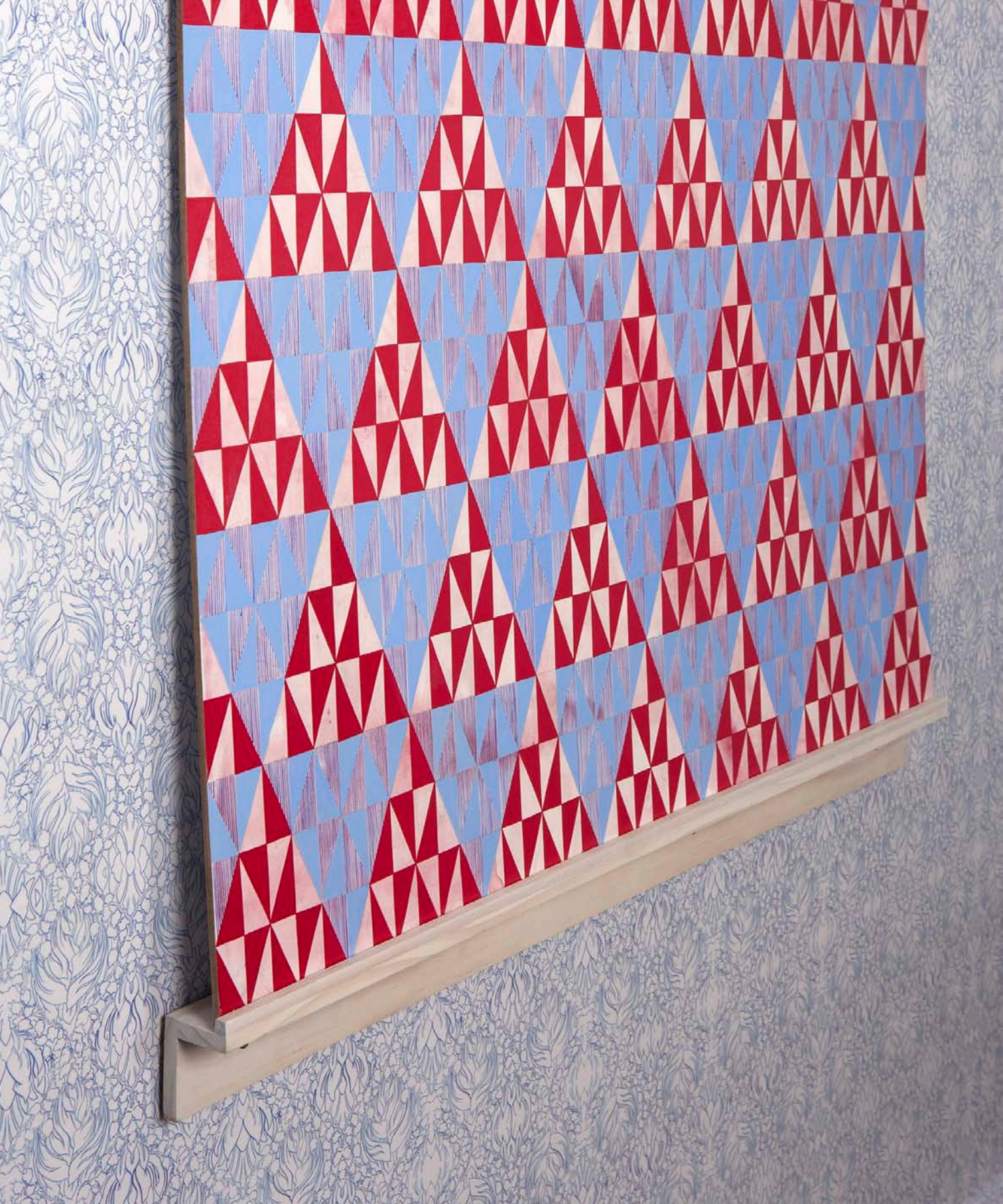
Natalya HUGHES
Scoops 2014
 acrylic on marine ply
 46 x 40cm
 Courtesy of the artist and Milani Gallery, Brisbane
 Photo: Carl Warner

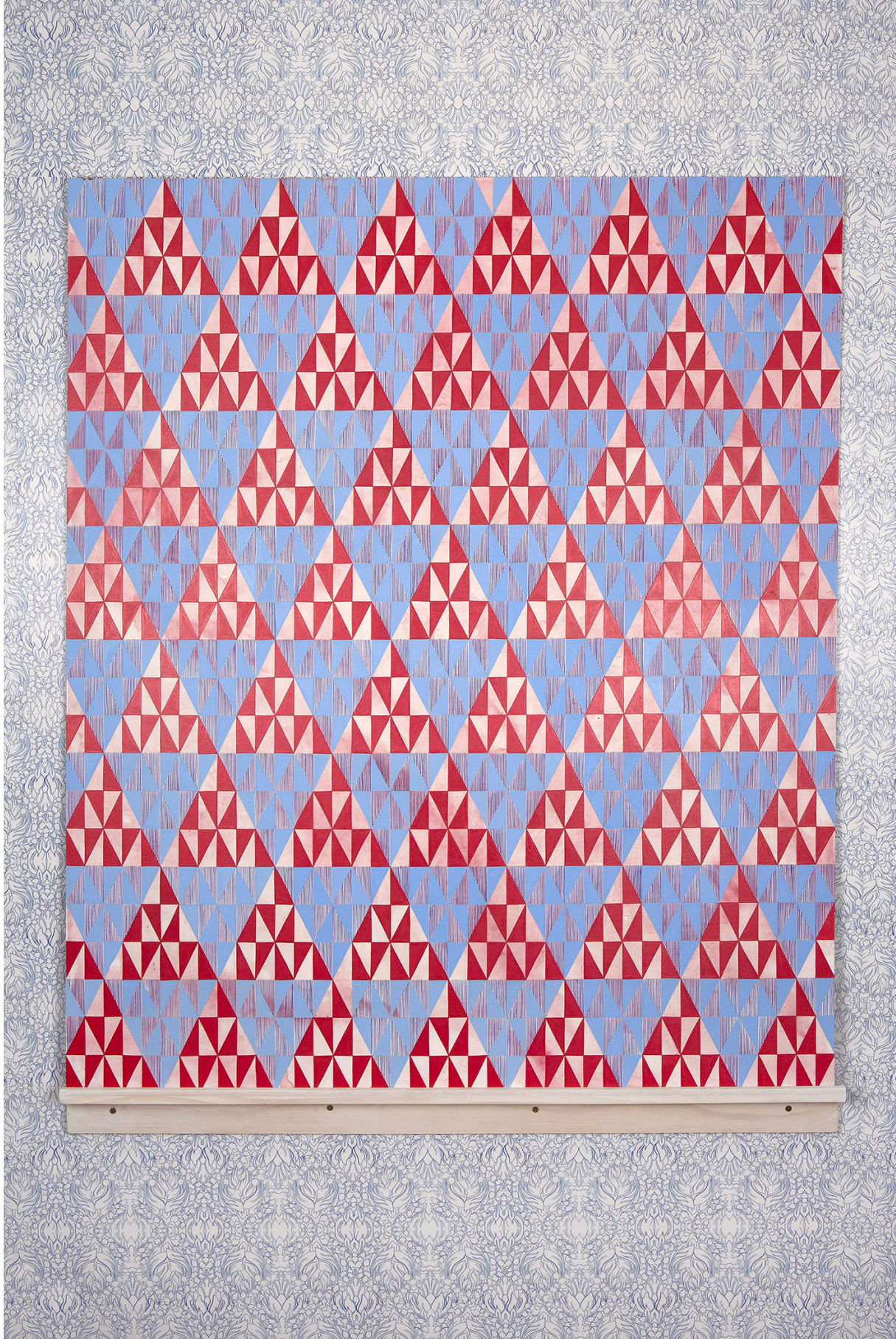
Natalya HUGHES
Abstract 2013
 acrylic on marine ply
 120 x 104cm
 Courtesy of the artist and Milani Gallery, Brisbane
 Photo: Carl Warner

OVERLEAF

Natalya HUGHES
Flats 2012–14
 acrylic on tempered masonite
 120 x 100cm
 Courtesy of the artist and Milani Gallery, Brisbane









GEMMA

SMITH

QUATERNARY

GEMMA SMITH

Gemma Smith's work began with abstract painting, with a specific interest in colour's ability to subvert the flat picture plane. Her work bridges painting and sculpture. These two areas of her practice inform one another, creating an interwoven system arising from the kaleidoscopic interplay of form and colour.

Smith completed a Bachelor of Visual Arts at Sydney College of the Arts in 1999, and her Honours degree in Visual Arts at QUT in 2004. Her work is held in major public collections, including QAGOMA, Brisbane; the Museum of Contemporary Art Australia (MCA), Sydney; as well as university collections, such as QUT; Griffith University; The University of Queensland; and Deakin University. Her work has been included in many significant exhibitions, among them *Primavera*, MCA (2008);

Contemporary Australia: Optimism, QAGOMA (2008); *Cubism & Australian art*, Heide Museum of Modern Art, Melbourne (2009); and *Gemma Smith—Entanglement factor*, Gertrude Contemporary Art Spaces, Melbourne (2009); *Lightness and gravity: Contemporary Works from the collection*, QAGOMA (2012); *Shifting Geometries*, Embassy of Australia, Washington (2012); *Forcefields*, Art Gallery of NSW, Sydney (2014); and the *Pittsburgh Biennial* (2014). Smith has been the recipient of numerous grants, and her public artworks include *Synchro, adaptable (Red oxide/Peach)* at Brisbane Airport (2010) and *Collision and improvisation (Ceiling painting)* at the Supreme Court and District Court, Brisbane (2012).

Gemma SMITH
Big tangle (Blue/brown) 2010
 acrylic on board
 120 x 140cm
 QUT Art Collection
 Purchased 2010
 Photo: Carl Warner





ABOVE (LEFT/RIGHT)

Gemma SMITH
Tangle painting (Red/blue) 2010
 acrylic on board
 39 x 45cm
 Courtesy of the artist and Milani
 Gallery, Brisbane

Gemma SMITH
Tangle painting (Peach/turquoise)
 2010
 acrylic on board
 39 x 45cm
 Courtesy of the artist and Milani
 Gallery, Brisbane



ABOVE (LEFT/RIGHT)

Gemma SMITH
Horizon (Reverse shadow painting)
 2010
 acrylic on board
 39 x 45cm
 Courtesy of the artist and Milani
 Gallery, Brisbane

Gemma SMITH
Roll (Shadow painting) 2010
 acrylic on board
 39 x 45cm
 Courtesy of the artist and Milani
 Gallery, Brisbane



Gemma SMITH
Boulder #3 2011
acrylic
30 x 40 x 50cm
QUT Art Collection
Purchased 2011





JEMIMA

WYMAN

QUATERNARY

JEMIMA WYMAN

Jemima Wyman lives and works between Brisbane and Los Angeles. Her art practice incorporates installation, video, performance, photography and painting. Her most recent artworks utilise these media to specifically focus on visually based resistance strategies employed within protest culture and zones of conflict. These works aim to explore the formal and psychological potentiality of camouflage and masking in reference to collective identity.

Wyman's work has been exhibited at many Australian and international galleries, among them Steve Turner Contemporary Art, Los Angeles; Australian Centre for the Moving Image, Melbourne; MCA, Sydney; Plimsoll Gallery, Hobart; 21st Century Museum of Art, Japan; and The Getty, Los Angeles. Wyman was also included in the 17th Biennale of Sydney, and was commissioned by FACT to make *Collective coverings, communal skin* for the 2012 Liverpool Biennial. This large-scale project was generously supported by a New Work Grant from the Australia Council for the Arts. In 2014, Wyman was commissioned by the Children's Art Centre at QAGOMA to make *Pattern bandits*.

Wyman completed her Bachelor of Fine Arts in Visual Arts with Honours at QUT in 2001. Winning an Anne and Gordon Samstag Scholarship, she went on to graduate with a Master of Fine Arts from the California Institute of Arts, Los Angeles, in 2007. She formed the collaborative duo CamLab with Anna Mayer in 2005, and they performed the *Engagement party* series at the Museum of Contemporary Art, Los Angeles, in 2012.

RIGHT

Jemima WYMAN
Scapeology (Panorama)
 (detail) 2005
 poured enamel on canvas
 12 panels, 200 x 1920cm overall
 Courtesy of the artist and Milani
 Gallery, Brisbane
 Photo: Carl Warner

OVERLEAF

Jemima WYMAN
Scapeology (Panorama) 2005
 poured enamel on canvas
 12 panels, 200 x 1920cm overall
 Courtesy of the artist and Milani
 Gallery, Brisbane
 Photo: Carl Warner











