

OCCLUSION

a satellite exhibition



photographic works presented by
the observatory gallery

AT

THE AUSTRALIAN CENTRE FOR PHOTOGRAPHY
SYDNEY

AND

THAT SPACE
BRISBANE

OCCLUSION

"Occlusion" is a creation of The Observatory Gallery of Brisbane and The Australian Centre for Photography in Sydney. It is a group show, an exhibition of nine Brisbane-based photographers, and marks a change in local art practice. It is no longer accepted that Brisbane exists merely as a place for people to leave; an art community exists quite healthily, the migration to the 'Big Cities' has died down. Artists have increasingly become more aware of their own responsibilities in establishing support structures, and more willing to accept that a greater part of their time and energy must go toward this.

Despite this, however, there still lingers on some of the side effects of the 'provincial cringe', and one of these is a certain self-consciousness, a willingness to seek news of what goes on elsewhere, over what happens here. It is unfortunate that a Brisbane artist knows more about what is happening in Sydney than what his or her friends are doing in Brisbane, and the conclusion this leads to is that ones work must be shown in Sydney before anyone in Brisbane is aware of what it is you've been doing. The antidote to this is already being put into effect. Creating more dialogue within the community; more that is seen, discussed, written, published, read in it's turn creates more activity.

Art projects tend to enjoy short lives in Brisbane - they begin, they flourish, and just as suddenly wilt, due to the demolition of their locality, or to a draining of the energy, finances and resources of the project initiators. The Observatory Gallery existed for merely six months, from October 1985 to March 1986; one floor of a building in the inner city area. The entire block, one of an extremely diverse and interesting history, was due for demolition to make way for a complex touted by its developers and the State Government to be bigger and better than any other in Brisbane, and indeed the largest tower in the Southern Hemisphere. Within two months of the plans being made public the building was razed to the ground. For the last six months the land has been a dirt carpark. The developers are in no hurry.

But in spite of its brief life, The Observatory did in fact manage to achieve a great deal. The directors, Robyn Gray, Leanne Ramsay and Anna Zsoldos turned it, with the help of friends, from a rundown floor of old partitioned offices to a functioning exhibition space. The gallery opened with a group exhibition of Brisbane photographers and from then exhibited a varied program of shows in a variety of mediums: photography, painting, printmaking, performance, sculpture, mixed media. Two of the shows were graduating students shows, one, "Suspending Belief" an interstate show, as well as "The Demolition Show", a group show/IMA annex. It was the last show at the gallery, and one which used the theme of demolition to highlight the historical, political and social implications of contemporary art and to show the plight of the artist-run space attempting to survive in an economically competitive area.

But The Observatory Collective was not merely a gallery. It has existed for as long without one as it did with one. As an initiator of projects, directly or indirectly, it has loosely existed for twelve months now and could easily continue. What the Collective is working to achieve, alongside many other people, is the establishment of a network of communication and discourse between States, and between artists. The first project toward this aim was "Suspending Belief", a show organised by The Observatory, its curator Geoff Kleem, and The Australian Centre for Photography, comprising the work of seven photographers based in Sydney. Accompanying the show was a series of lectures given at the Queensland College of Art by Geoff Kleem and Ken Heyes, which further stimulated discussion about the work and about photographic practice. "Occlusion" is the second half of the exchange; an exhibition of nine Brisbane based photographers, curated and organised by The Observatory Collective and The Australian Centre for Photography.

Contemporary art struggles for public acceptance anywhere; Brisbane is certainly no exception. And whilst many mediums/forms battle to be acknowledged as legitimate, photography seems to have twice the problem. Not only is photography granted only a very uneasy acceptance as a legitimate part of contemporary art practice but there seems to be a strong resistance to any 'radical' change or manipulation of the photographic process. In a recent exhibition of contemporary art held in Brisbane, the photographic content of the show was separately curated from all other media; one can only assume that it was felt that a totally different criteria was needed. Photography is rarely, if ever, shown at commercial galleries, it seems to spend most of its time at the Queensland Art Gallery in either the corridors or the cafeteria; apart from occasional shows there is really no room for it. Photography still seems largely accepted on nostalgic or practical content rather than artistic merit. But things are improving; the more shown, the more people become acclimatized to it.

"Occlusion" is not intended to be a cross-section of Brisbane photography. It is not a survey show as such, but could be seen as indicative of the diversity of Brisbane photography and art practice. Many of the works in the exhibition deal with manipulation of the image; with montage, with intervention, with a layering of images or themes. The people chosen to exhibit in the show were all in some way affiliated or connected to The Observatory.

Following its showing in Sydney, it is intended that "Occlusion" be shown in November at "THAT" Contemporary Artspace in Brisbane and that this in its turn will generate a little more energy and discussion in the community. Much gratitude is due to The Australian Centre for Photography for their help and generosity.

Leanne Ramsay

September 1986

References

Jay Younger; "Internationalism, Regionalism and Provincialism"

(An address given at the IMA Forum, July, 1986)

The Demolition Show - A Documentation (information from the catalogue)

I. LEANNE RAMSAY

Born 1964

Education

1982-84 Diploma of Art, Q.C.A., Brisbane.

Exhibitions

- 1984 "C'est Formidable"
Brisbane Community Arts Centre.
- 1985 "Four Women Photographers"
Le Scoops, Brisbane.
- 1985 "An Exhibition of Brisbane Photographers"
The Observatory Gallery, Brisbane.
- 1986 "The Demolition Show"
The Observatory Gallery, Brisbane.
- 1986 "That First Birthday"
That Space, Brisbane.
- 1986 "Occlusion"
The Australian Centre for Photography.



Fear of falling is a representation of a fear of losing control; of ones life, self, emotions. It is an attempt to match a physical image to a memory.

DAVID GOFTON

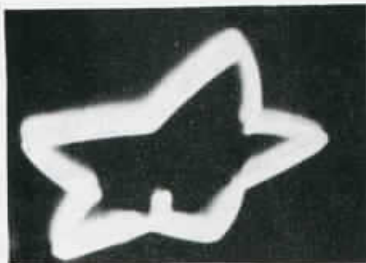
Born 1964

Education

1983-84 Certificate in Photography,
Q.C.A., Brisbane.

Exhibitions

- 1985 "Group Show"
The Photographers Studio, Brisbane.
- 1986 "Occlusion"
The Australian Centre for Photography.



These pictures are about my re-entry into a previous symbolic order. However, instead of recapturing the psychic connotations of each motif, I managed to strip them bare. The closer I approached, the further they receded. When something is recognised, it gives up some of the mystery memory has.

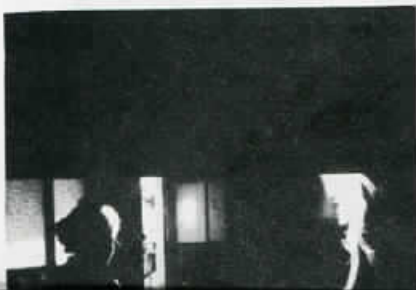
ROBLYN GRAY

Born 1960

Education

1982-83 Certificate in Photography,
Q.C.A., Brisbane.

Exhibitions



St. Stephens Cathedral, Brisbane.

- 1984 "Women and Labour Conference Exhibition"
University of Qld., Brisbane.
- 1985 "Four Women Photographers"
Le Scoops, Brisbane.
- 1985 "An Exhibition of Brisbane Photographers"
The Observatory Gallery, Brisbane.
- 1986 "The Demolition Show"
The Observatory Gallery, Brisbane.
- 1986 "Occlusion"
The Australian Centre for Photography.

Feminine has brought to the foreground arguments regarding the role of females in our society. Structured roles also exist for males, although they may not be as easily recognizable. Occasional Acceptance 1 & 2 reflect these positions.

JOANNA GREENWOOD

Born 1957

Education

- 1983-84 Certificate in Photography.
Q.C.A., Brisbane.

Exhibitions

- 1985 "An Exhibition of Brisbane Photographers"
The Observatory Gallery, Brisbane.
- 1986 "Occlusion"
The Australian Centre for Photography.

IVAN NUNN

Born 1962

Education

- 1983-84 Certificate in Photography.
Q.C.A., Brisbane.

Exhibitions

- 1984 "Once in a Blue Moon"
Blue Moon Cafe, Brisbane.
- 1985 "Ivan Nunn at Le Scoops"
Le Scoops, Brisbane.
- 1986 "Occlusion"
The Australian Centre for Photography.



I find the majority of my work contains no (deliberate) intellectual content, for which I make no apologies. I enjoy the simple sensation of visual stimulation without the need for analysis and hence my work takes the form of simple, unpretentious compositions designed purely to visually stimulate the observer.

MARIAN DREW

Born 1960

Education

- 1984 Bachelor of Visual Art,
Canberra School of Art.
- 1984-85 DAAD Scholarship to West Germany.

Exhibitions

- 1983 'New Light'
The Australian Centre for Photography.
- 1985 'Drienen/Draussen'- one person exhibition
Kassel Gesamthochschule Gallery, W.GERMANY
- 1985 'An Exhibition of Brisbane Photographers'
The Observatory Gallery, Brisbane.
- 1986 'Young Contemporaries'
Institute of Modern Art, Brisbane.
- 1986 'Moments in Queensland Contemporary Art'
Queensland Art Gallery.
- 1986 'Occlusion'
The Australian Centre for Photography.



I choose to work within the medium of photography because of its ease in collecting images. I use myself and other people as well as found and made objects in an art process that closely reflects my living. Over an exposure time of 10-30 minutes I respond emotionally, intuitively and intellectually to the created situation. Temporal and permanent objects are socialised on the photographic plane. This unification of events presents itself as document and as new object.

MARGARET ROL

Born 1957

Education

- 1982-83 Certificate in Photography,
Q.C.A., Brisbane.

Exhibitions

- 1983 "Behind the Post Office"
St Stephens Cathedral, Brisbane.
- 1985 "An Exhibition of Brisbane Photographers"
The Observatory Gallery, Brisbane.
- 1986 "Occlusion"
The Australian Centre for Photography



This series is called "Our Town". To go back to places of past is impossible...because they no longer exist.

JAY YOUNGIER

Born 1960



1978-80 Diploma of Creative Arts (Visual)
Darling Downs I.A.E., Toowoomba.

1983-84 Diploma of Art, Q.C.A., Brisbane.

Exhibitions

1985 "Four Women Photographers",
Le Scoops, Brisbane.

1985 "Jay Younger & Rebecca Chapman"
That Space, Brisbane.

1985 "An Exhibition of Brisbane Photographers"
The Observatory Gallery, Brisbane.

1986 "Young Contemporaries"
Institute of Modern Art.

1986 "The Demolition Show"
The Observatory Gallery, Brisbane.

1986 "Occlusion"
The Australian Centre for Photography.



*cut out/set up-
fabrication of the NRAI.*

*static surface of suspense
A series of frozen, urgent incidents.
the still/the still/the still.
LARGER THAN LIFE fraudulent evidence.
Authoritative & Legitimate.*

*plane / horse / woman
bird*

*overt / carrier of warrior / sacred victim
attacker / victim as vehicle*

*1950's HORROR genre
Late 18th Century European POSSESSION genre
SACRED MYTH genre (Cameron)*

ANNA ZSOLDOS

born 1964

Education

1982-84 Diploma of Art, Q.C.A., Brisbane.

Exhibitions

1984 "C'est Formidable"
Brisbane Community Arts Centre.

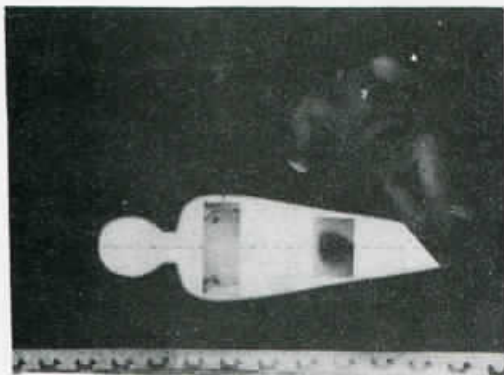
1985 "Four Women Photographers"
Le Scoops, Brisbane.

1985 "An Exhibition of Brisbane Photographers"
The Observatory Gallery, Brisbane.

1986 "Anna Zsoldos, A Happy Girl"
The Observatory Gallery, Brisbane.

1986 "The Demolition Show"
The Observatory Gallery, Brisbane.

1986 "Occlusion"
The Australian Centre for Photography.



*"There is a need to talk about the
reality of rape." I.
Harsh reality
Viscous/Fast
Uncompromising
Victimized
Specimen figure
Fragmented/destroyed
Sitting Duck.*

I. "Surviving Rape" Pontana 1984

MARIAN DREW

1. BEDROOM MYTHOLOGY. 1985 \$200
Type C photograph (unframed)
Courtesy Ray Hughes.

MARIAN DREW

1. BEDROOM MYTHOLOGY. 1985 \$200
Type C photograph (unframed)
Courtesy Ray Hughes Gallery.
2. RESPONSE TO A SITUATION. 1985 \$200
Type C photograph (unframed)
Courtesy Ray Hughes Gallery.
- 3-6. BRISBANE BY NIGHT. 1-4 1986 ea\$200
Type C photographs (unframed)
Courtesy Ray Hughes Gallery.

DAVID GOFTON

- 7-10. RECOGNITION TEST. 1-4 1986 ea\$100
Gelatin silver photographs (unframed)

ROBYN GRAY

- 10-11. OCCASIONAL ACCEPTANCE. 1-2 1986 ea\$425
Cibachrome photographs (framed)

JOANNA GREENWOOD

- 12-13. UNTITLED 1-2 1984 ea\$150
Colour photocopies (framed)

IVAN NUNN

- 14-18. UNTITLED. 1-5 1986 ea\$200
Gelatin silver photographs (unframed)

THANKYOU TO

Paul Andrew
Michelle Andrinca
Virginia Barratt
Donna Boyd
Sandy Burles
Kim Cardow
Graham Coulter-Smith
HUGH (the bromide man).
Mick Fanning

LEANNE RAMSAY

- 18-20. FEAR OF FALLING/FALLING FIGURE. 1986 ea\$150
1-3
Silver gelatin photographs (unframed)

MARGARET ROL

- 20-26. "OUR TOWN". 1-7 1986 series\$400
Gelatin silver photographs (unframed)
Handcoloured.

JAY YOUNGER

"TRAGIC ROMANCE SERIES"

27. I DREAM OF YOU AT NIGHT. 1986 \$400
Gelatin silver photograph (framed)
28. YOU HOLD ME TIGHT. 1986 \$400
Gelatin silver photograph (framed)
29. YOU TAKE MY BREATH AWAY. 1986 \$400
Gelatin silver photograph (framed)

ANNA ZSOLDOS

- 30-33. UNTITLED. 1-4 1986 series \$320
Gelatin silver photographs (laminated)

Martyn Jolly
Rik Jurcevic
Kieran Knox
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