

**NIGHT CREATURES: A SCULPTURAL AND GRAPHIC
INVESTIGATION OF CELESTIAL AND NOCTURNAL
PHENOMENA**

**A submission for the degree of Master of Fine Arts at the
University of Tasmania**

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July 2003

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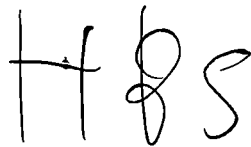
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1. Original summary proposal

THE GREAT BEYOND

A sculptural investigation of celestial phenomena.

Through my studio practice I intend to research the graphic and three dimensional representational modelling of celestial phenomena: stars, planets, comets, sun, wind, rain, lightning and thunder. Further, I will investigate and test a range of associated images and ideas including Greek and Roman mythology and astronomy; celestial maps and navigation across a variety of cultures and times. I will explore the space between abstraction (points of light in space) and figuration (the centaur in the stars).

2.1 Introduction

Night Creatures

Through academic and studio-based research I have expressed two utterly primal and elemental experiences.

First, there is the quixotic search for ultimate meaning, the looking *for*. The original title of this research project, *The Great Beyond*, was an allusion not only to the limitless expanses of space and time and to the essential paradoxes of metaphysics, but also contained a specific reference to the title of a popular song by American band, REM. The song conflates ideas of infinite space with the realities of life and love:

I'm looking for answers from the great beyond
I want the hummingbirds, the dancing bears
Sweetest dreams of you
I look into the stars
I look into the moon'

Allied to this looking *for* is a looking *at*, a fierce attention to what might be found in gazing at the stars and the moon: the object of desire.

Despite changes in title and specific imagery, the primary metaphor of the project remained that of the quest and the encounter, the looking and the finding, the going and the meeting. These experiences are universal, archetypal, even prehistoric, but they are also relevant to the concept of desire which features so strongly in contemporary cultural theory and art practice. Whereas much recent work in this area focuses on the dynamics of desire for its own sake, leaving consummation

endlessly frustrated, deferred or simply ignored, my project gives equal weight to the realization of the quest.

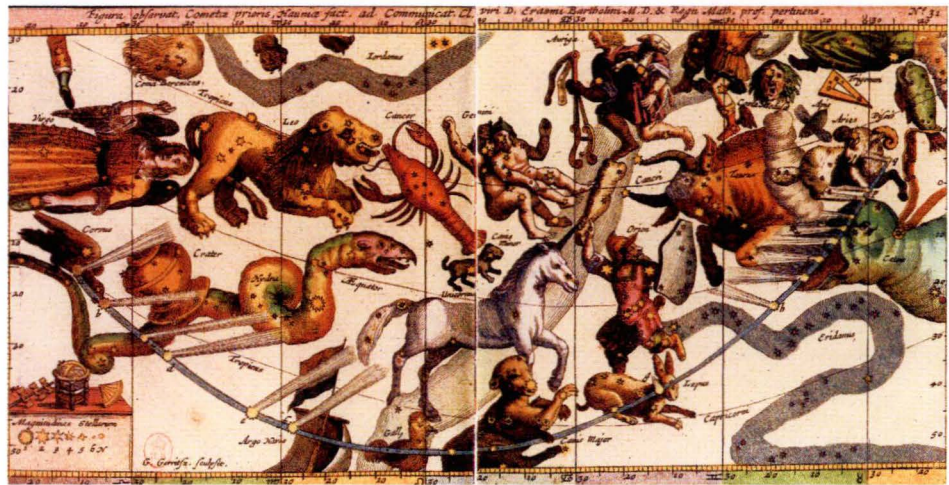
The meeting is physical, emotional and spiritual. It involves the visceral charge of sexual encounter; the sensual frisson of the erotic; and the all-encompassing emotional hold of love. This body of work is about finding heaven on earth.

Finally, there is the irrepressible urge to make, to transform the available stuff of the world into something beautiful and meaningful, into 'significant form'.¹¹ Given that many contemporary expressions of desire are resigned to frustration and deferral, the making of the art object itself often expresses an associated nihilism. My project required that its objects be formally refined, sensually attractive and well constructed.

Notes to Section 2.1

¹ Michael Stipe, *The Great Beyond*, 1999

¹¹ Clive Bell, *Art*, 1923 and Roger Fry, *Vision and Design*, 1920



Artist unknown
(*Constellations and comets*), from Stanislaw Lubieniecki, *Theatrum Cometicum*,
1667
engraving, hand coloured
Bibliothèque Nationale, Paris

My proposition - the investigation of celestial phenomena and of the mapping of heavenly bodies - was originally conceived as a way of expressing emotional, psychological, philosophical and metaphysical aspiration. The heavens, as ever, served as a metaphor for something – a meaning perhaps – that might satisfy an earthly yearning or quench an indefinable desire. This is of course a venerable tradition and has driven song and dance, language and poetry since their beginnings. Heaven represents transcendence, unfathomable space, the ultimate. It is

...the absolute of human aspiration, like the achievement of a quest, like the place where the human spirit may come to perfection, as if Heaven were the spirit of the universe...ⁱ

The vast body of imagery generated by five hundred years or more of modern astronomy, with its structure of star charts, orreries, astrolabes and other scientific and mechanical devices was enormously attractive to me as an artist whose previous work had been concerned with the cogs and crankshafts of automata. The predictable and repetitive patterns of clockwork and automata movements which were paralleled in Newtonian physics offered themselves up as obvious structures for the expression of deeper and more abstract ideas through which I could seek and explore the unknown and perhaps unknowable.

Too obvious.

Having developed a number of these astronomical themes through drawings of comets, observatories, weather tools and star devices and the actual construction of comets, a cloud net, a lightning bolt and hail stones, it became apparent that this literal or literary vocabulary of the sky was not right to portray the depth of yearning that I was seeking to express. I became concerned that I was falling into mere illustration, the reproduction and pastiche of pre-existing objects and images.

While this dissatisfaction and frustration increased, the underlying urge remained intact, and it began to find expression in more earth-bound imagery. I began to think about the concept of heaven on earth. The form which had once been a comet or shooting star remained fundamental: a tapering that represents direction and speed, flaring out from a pointed nose cone to a broader tail or fan. It became the vehicle of dreams, a terrestrial

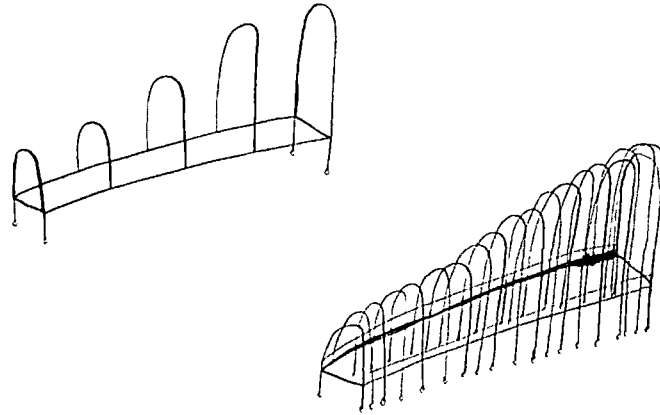
transport that at the same time had the capacity to travel 'out there'.



Car for Valentino 2001
Pen and ink on paper
42 x 28.7 cm

Several chance encounters helped to focus the idea. There was a long night stuck in the Eaglehawk Neck café, near Port Arthur's convict ruins, at the bottom of the world on the wrong side of the dog line. A conversation with a man named Valentino. He was wearing an expensive t-shirt with a Holden car on the front. A

go-anywhere-you-like kind of guy. We talked about fast cars. I thought about the idea of speed, of just getting in and going.



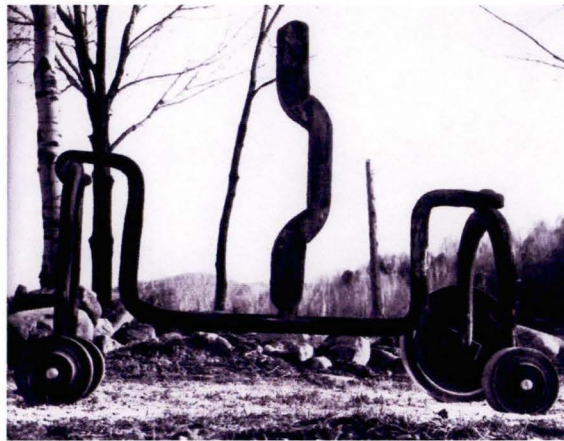
2001
HOOP GO
ELEPHANT TRAINING TUNNEL
AIRPLANE RAIN SHED
ARCHED

Hoop Go 2001
Pen and ink on paper
41.9 x 59.3 cm

Another crucial moment occurred: the chance sighting of a covered stairway and tunnel not in its usual habitat, the airport, but out in a paddock, alone, stolidly waiting to go.

Various other encounters with objects like lawn rollers and billy carts set me rolling again along the same path. At the same time an earlier preoccupation of my work kept bobbing up: animals continued to get in the way; in this context, particularly horses and other draught animals. I remained committed to the original notion of flight through space, of movement towards an unknown or uncertain but compelling destination, but now the idea could be conveyed without rocket science. All I needed was to add a set of wheels or legs, or so I thought.

It seemed odd that there are so few mobile sculptures in the history of western modernist art. There are plenty of wheels, but little that moves. Duchamp's *Bicycle Wheel* of 1913 spins in the air but goes nowhere. The same is true of his *Rotary Glass Plates* (1920) and *Rotary Demisphere* (1925).ⁱⁱ The works in David Smith's *Voltri* series (1962)ⁱⁱⁱ are so massive in their construction as to be virtually immobile.



David Smith (1906-65)
Voltri XIII 1962
 Steel
 162.9 x 236.5 x 66 cm
 University Art Museum,
 University of California, Berkeley

Giacometti's *The Chariot* (1950)^{iv} has solid axles, and without its wheel stands it would simply tip over. Twombly's vehicles, also chariots, do not go either but they represent 'goingness'.

v

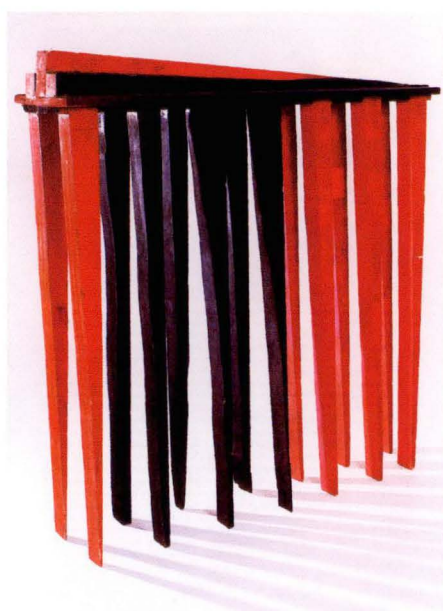


Cy Twombly (b. 1928)
Untitled, Rome 1978
 Wood, cloth, wire, nails, paint
 43.8 x 222.2 x 17.8 cm
 The Menil Collection, Houston

While Tinguely's wheeled sculptures *do* move, they are elements of a time-based art rather than solid sculptures: their movement leads to self destruction.

So, in sculpture, movement is more easily and effectively *represented* than enacted. Although the wheelie idea generated hundreds of drawings and plans, I could not satisfactorily translate it into a solid form. Except in the case of the wheel-headed *Man Barrow Forker* (which is a linear, skeleton-like sculpture), the wheels are simply functional, practical, tucked up underneath and almost invisible. The real movement is in the shape itself.

The same applies to legs. It is important to show a *capacity* to walk or run (or kneel or kick), but this power is best implied rather than activated. By representing mobility as a *possibility*, there is no limit to the imagined speed or distance, no limit on the destination.



Louise Bourgeois (b.1911)
The Blind Leading the Blind
c. 1947-9
Painted wood
170 x 164.2 x 41.5 cm
Becon Collection

What I developed in the notion of the 'Go', was the idea of movement towards something or someone or somewhere (better), made abstract and formal.

I have already alluded to the 'aerodynamic' shape of the 'Go', the flowing curve of its profile. This contour is smooth, gentle and natural. In *The Analysis of Beauty*, William Hogarth attempted to discover and define the fundamental sources of aesthetic pleasure in the art of painting.



William Hogarth (1697-1764)
 Plate 1, from *The Analysis of Beauty* 1753
 Engraving
 37.2 x 49.5 cm

Interestingly, his formula - the famous "Line of Beauty" - does not originate in mathematics but in movement. This could be in dance, or on the stage, even in boxing or horseracing.^{vi} I aspired to this purity in the sculptures.

The elegant Hogarthian curve is also suggestive of sexuality. The lean towards, the arching up, the sliding in. The language of the erotic is bound to the body and so then to the line of the body. The subtle contour of the Go form is as sexually dynamic as it is aerodynamic. It follows the line of the spinal curve, the arc of a

buttock, the nape of the neck, the head of the penis, the *mons veneris*. It reflects a going *within* the body, a journey or even a race towards the transcendence of the sexual climax.



Slide 2001
Pen and ink and wash on paper
28.5 x 42 cm

The Go is continually moving toward this climatic connection, a crash even: a meeting.

Notes to Section 2.2

ⁱ Virel, Andre, *Histoire de notre image*, Geneva, 1965

Quoted in Jean Chevalier & Alain Gheerbrandt, *Penguin Dictionary of Symbols*, London, 1969, 1996 ed., p 489

ⁱⁱ Cabanne, Pierre, *Duchamp & Co.*, Terrail, Paris, 1997

ⁱⁱⁱ Lucie-Smith, Edward, *Movements in Art since 1945*, Thames and Hudson, London, 1969/ 1975, p 226

^{iv} Fletcher, Valerie J., *Giacometti 1901-1966*, Smithsonian Institution Press, Washington, p 149

^v The same is true of his use of the palm leaf fan as wings in the swan sculptures: they do not fly but they do indicate flight.

Nicola del Roscia (ed.), *Cy Twombly: Catalogue Raisonné of Sculpture*, Volume I, 1946-1997, Schirmer/Mosel, Italy, 1997, p 13, 89, 265

^{vi} Paulson, Ronald, *Hogarth: His Life, Art and Times*, Yale University Press, New Haven, 1971, pp. 153-187

2.3 Meet

The 'Go' is not about escape. The direction is towards, not away.

If the going self aspires to some end of the road, it calls for a spiritual or emotional or sexual match: a pairing. The Arabic poet and philosopher, Ibn Hazm, described love as 'the union between the parts of souls that go about divided...'.¹ This echoes Plato's 'divided spheres', a concept which has driven much of the western world's attitudes to love and eroticism as a division and reconstitution, separation and reconciliation. Such dualities lie at the heart of human understandings. A more modern poet, William Blake, spoke at length on such oppositions in works such as *Songs of Innocence and Songs of Experience* and *The Marriage of Heaven and Hell*. Blake wrote that

Without Contraries is no progression. Attraction
and Repulsion, Reason and Energy, Love and Hate,
are necessary to Human existence.¹¹

From such ideas comes the sculptural abstraction of two curves meeting. The encounter is a simultaneous annihilation and validation. The painter Agnes Martin describes the process in her *Parable of the Equal Hearts*.

Once there were two lovers that had equal hearts.
One would pursue one
The other would pursue the other.

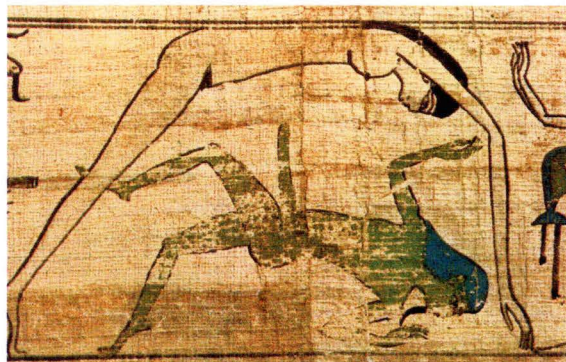
Then the angel looked down and said:
"What a waste", and made them perceive each other.
Their hearts melted into one.ⁱⁱⁱ

This ecstatic recognition, this consummation, is represented by the 'Meet'.



William Blake (1757-1827)
*Christ in the Sepulchre, Guarded
by Angels* c. 1805
Pencil, pen and ink and
watercolour
42 x 30.2 cm
Victoria & Albert Museum,
London

Bilateral symmetry is a fundamental principle, essentially an archetype of one of the bases in the evolution of life. It is hard-wired into our brains as an aesthetic standard; the more symmetrical a person's facial or bodily features, the more beautiful or attractive they are perceived to be.



Geb (the earth) and Nut (the sky)
c. 1000 BC
Egypt, 21st dynasty
Papyrus painting (detail)
British Museum

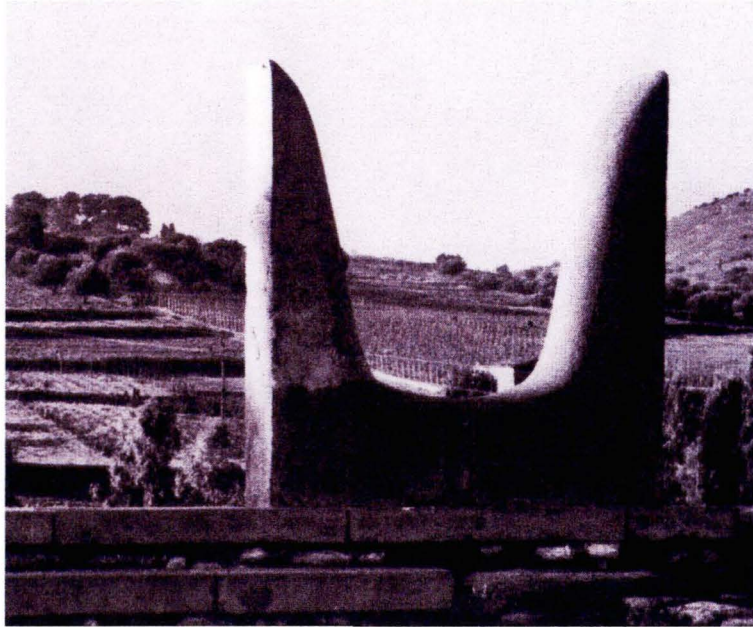
This biological instinct for matching, for symmetrical pairing, is reflected widely and deeply in various mythologies and their associated artistic traditions. It is found in the Persian twin-lovers and mortal enemies, Ormazd and Ahriman, who marked the poles of existence and between them created the world; in the Egyptian Geb and Nut, the gods of earth and sky, joined in sexual embrace and only separated by Shu, the god of air; in the Hindu Ardhanarishvara, a twin-entity with the male Shiva on one side and the female Kali on the other; and in the Graeco-Roman Castor and Pollux, inseparable symbols of life and death, thrown up into the sky as the heavenly twins of Gemini.^{iv}



(*Miniature double axes or labrys*)
Greece (Arkalochori) c.1500BC
Gold
Heraklion Museum

In ancient Crete the primary dyadic form was the Double Axe, the *labrys*. The doubling of the axe head stands for the feminine principle.^v The shape that represents the woman is the bow. The bow or the double axe head is penetrated by the handle which is obviously phallic. A Knossian tomb has been found that is a cave dug out in the shape of the bow, a double axe-shaped hole cut

into the rock. Into this space enters the long bough of the tree handle of the tool, the meet marked in the middle, the cleft, the ravine, the curves coming together and making one thing.^{vi}



Horns of Consecration
Greece (Knossos) c.1500BC
Stone

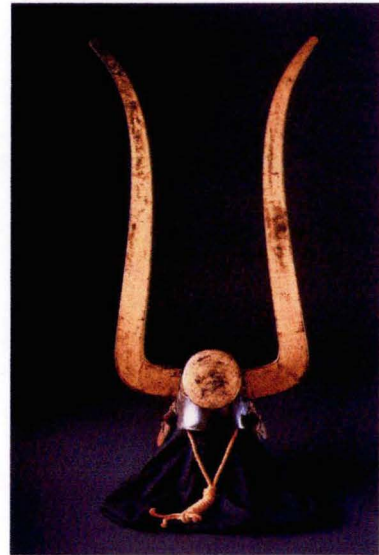
The Horns of Consecration, also on the ancient island of Crete, are another doubling. The horns marked the sacred entrance to the Walk of Kings, serving as symbols of eminence and loftiness. Most significantly, the horns have been used to represent a fecund power.

Here, the link or the connection of the masculine with the feminine is the essence of the 'Meet'. It is not a doubling in the sense of twinning or repetition, rather it is an interlink, with the two shapes being the counterparts of each other, activating the space between them. This is one of the essential tenets of sculpture. The space that is engaged is more than the physical object; you are forced to think about the area that surrounds the sculpture as you walk around it. The space between the Horns of

consecration in Crete holds the vista of the whole avenue, the sight to the horizon, an endless destination. The two horns meet.



(The "ka" of King Awibre Hor) c. 1750 BC
Egypt (Dahshur), 13th dynasty
Wood, originally gilded
h. 170 cm
Egyptian Museum, Cairo



(Black lacquered zunari helmet with "tentsuki" (sky-thrusting) side ornaments) c. 1600
Japan, Sengoku period
Metal, wood, lacquer
Osaka Castle Museum

This gap, the space above and around the Meet vibrates with energy. It is that space which takes the object and makes it more than its physical substance. It is that space which manifests the sculptural in the object.

The linking of shape and countershape is of course not exclusively sculptural, but an almost universal decorative system, found in architecture, calligraphy, functional and decorative ceramics, textiles and furniture.^{vii}



(Sofa) c.1840
Tasmania
Cedar
115 x 210 x 56 cm
National Gallery of Australia

This attraction and fitting together of opposite forms is not unusual in modern and contemporary art practise. Geometric or heraldic kinds of oppositions energise pattern painting, op art, serial and minimal sculpture. In other cases the fitting together is more organic and more explicitly sexual.



Auguste Rodin (1840-1917)
The Kiss 1888
Marble
Musée Rodin, Paris

Rodin's *The Kiss* (1898) is a curvy baroque form of touchings and separations.



Jean Dubuffet (1901-85)
Conjugaison I (frontispiece to
Labonfem abeber) 1950
Lithograph
27 x 21 cm
Fondation Dubuffet, Paris

In the same way, the drawings of Jean Dubuffet's *Labonfam abeber* (1950)^{viii} are crazy, informal *art brut* scribbles and scratches, but at the same time they express the harmony of the double. Josef Beuys' *Doppelfigur* (c. 1960)^{ix} is as simple as a sex fetish as it is complex as a social metaphor.



Joseph Beuys (1921-86)
Doppelfigur c. 1960
 Plaster
 (reproduced in Kahmen (1972),
 fig. 283)

The simplification and sexualization of double form in sculpture is perhaps most famously demonstrated in Brancusi's nod to Rodin, in his own numerous versions of *The Kiss* (1907-1945).



Constantin Brâncuși (1876-1957)
The Kiss 1912
 Limestone
 57.5 x 32.3 x 25 cm
 Philadelphia Museum of Art: Louise
 and Walter Arensberg Collection

In the context of the present investigation, the 'Meet' consists of paired, matching forms facing one another. Alternatively, they can come together and become one.



Master of the View of St.
Gudula (working late 15th
century)
Portrait of a Young Man, c. 1480
(detail)
Oil on oak panel
22.8 x 14 cm
National Gallery, London

The medieval code of courtly love identified five stages of loving. The 'Meet' is a description or enactment of this *gradus amoris*, the five stage process "from initial looking (*visus*) to speaking (*alloquium*), to touching (*contactus*), to kissing (*oscular*) to the final consummation of the sexual act (*factum*)."^x

The transition of the 'Go' to the 'Meet' entails a passage through sexual intimacy to the transcendence of the self.

Notes to Section 2.3

ⁱ Paz, Octavio, *The Double Flame: Essays on Love & Eroticism*, Harvill, London, 1996, p 74

ⁱⁱ Blake, William, *Selected Poetry*, Penguin, 1988, p 66

ⁱⁱⁱ Martin, Agnes, *Writings/Schriften*, Cantz, Kunstmuseum Winterthur, 1992, p 59

^{iv} Lash, John, *Twins and the Double*, Thames and Hudson, London, 1993

^v Hawkes, Jacquetta, *Dawn of the Gods*, Chatto & Windus, London, 1968, pp 131-143

^{vi} *ibid*, p. 143

^{vii} Gombrich, Ernst, *The Sense of Order: A Study in the Psychology of Decorative Art*, Phaidon, Oxford, 1979, pp 67-94

^{viii} *Dubuffet*, Catalogue de l'exposition, 13 September to 31 December, 2001, Centre Pompidou, Paris, 2001, pp 116-117

^{ix} Kahmen, Volker, *Eroticism in Contemporary Art*, Studio Vista, London, 1972, p 283

^x Camille, Michael, *The Medieval Art of Love: Objects and Subjects of Desire*, Laurence King, London, 1998, p 13

3.1 Development of the sculptures

This project started with looking: looking out, looking for something. The parameters were broad. I gave myself the sky – the night sky in particular - a territory familiar and yet as full of scope as it had ever been. I acknowledged the scientific mapping and measuring of the universe but I also remained open to the stories of the ancients. The mythology of all and any cultures was available for me to harvest. There were so many stories to plunder, to metamorphose to my own looking for, my own longing and searching. A vast field, the whole sky.

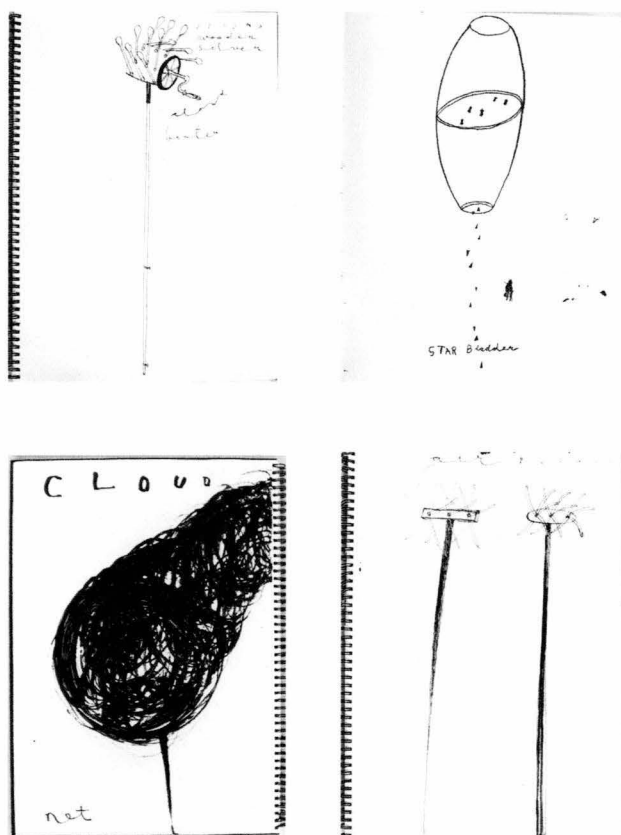


Brown Paper Parcel Comet 2001
Paper, plastic, glue, wood
25 x 8 x 8 cm

I made a comet, then another and another. The comet was to be rendered as a solid copy of the hurtling shape in the night sky. It was to represent the natural phenomenon, but also act symbolically. The comet has historically been viewed as an omen, a change bringer, a harbinger of catastrophe. The shooting star is something to wish upon: longing actualized. Surely this was the dynamic shape to spell out my own yearning. The first model

was sewn from canvas, painted the dark blue of the evening sky and covered with golden pins. I did not finish it: I was bored by the process. It was fiddly and tight. My fingers hurt. I had worked like this in the past and it was not enough. It was too small, too decorative, and I wanted grandeur. I made another comet from wood; it was wooden. I made the shape as a brown paper wrapped parcel ready for air mailing. This was better but still not right. Then I cast it in plastic. The procedure was difficult and protracted and the end result was an object that looked like a plastic cordial bottle. I was annoyed.

I drew grand shapes and cosmic tools: a star bladder, a rain scoop, a cloud beater and air ploughs.



Cloud Beater, Star Bladder, Cloud Net and Air Ploughs
 Ink on paper
 32 x 24 cm each

I started to make the cloud net; a long, long stick that would reach high up into the sky with a large black net painstakingly knotted from chenille sticks and essentially the same conical shape as the comet. The net was like a comet made to capture a comet shaped cloud, to catch a wish. It was not a fluffy white, it was black and dark and ominous, ready for rain or hail. But it was not grand after all. It did not hold its shape, it was floppy and pathetic, it was like an oversized butterfly net. I cut it from the hoop and wore it as a head dress, it was comical. I laughed at myself. The project was deflating.

I kept drawing. I could not let go of the cone.



5 Clouds & a Rainstorm 2002
Ink on paper
29.5 x 42 cm

I drew it as a shower descending from one small cloud. I would make the shower.



Hail Storm 2001
Ink on paper with wine
32 x 24 cm

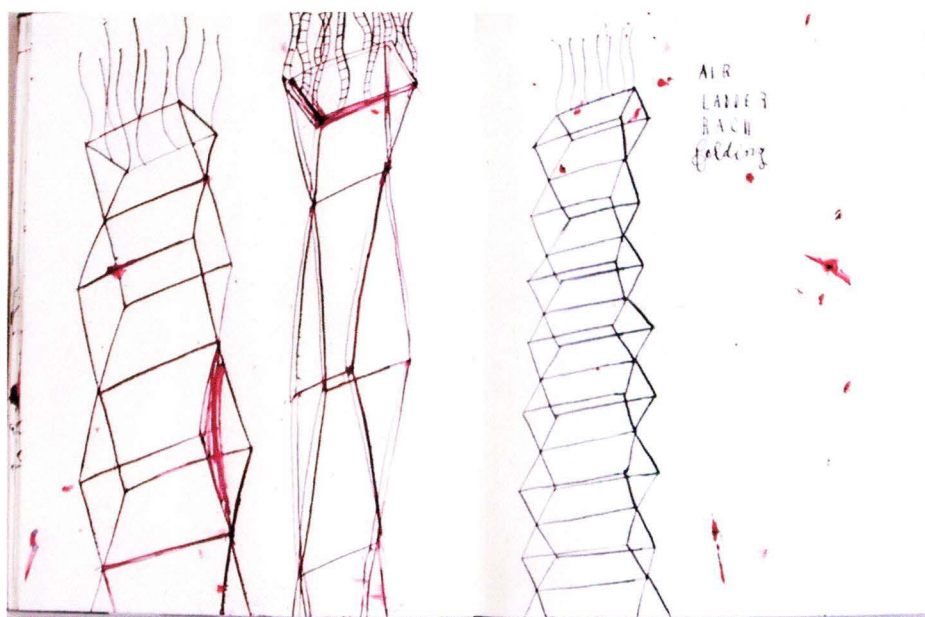
I collected hundreds of nectarine seeds. They were to be the rain or hail, the reference to the sky's fertile seeds was obvious. I wanted them to be more magical, transparent. I would cast them in clear resin and make my rain storm shower where I could stand beneath my cone and breathe in the sky. Instead, I breathed in the resin fumes and choked. I bought a mask and worked stolidly on. From the first stones cast in the clear resin I moved to a black resin; I was dwelling on black lungs, black rain, dark hail. The comet was turned on its tail.

It was too removed inside the mask, I sweated and itched. The objects were small and plastic, and the making process was ugly. The sky seeds would not just sit in space in a shower; there had to be something to connect them, something that they could hang from. I tried copper wires and then long thin acrylic rod, but everything seemed prosaic, banal. The sculpture was going to look like nothing more than its component parts: plastic nectarine seeds suspended on sticks. Hardly grand.

Perhaps a lightning bolt, then? They were quite simple really, and certainly easy to draw. I would make a whole room full of lightning bolts folding down from the ceiling. They should be transparent; I would make them of glass. But that would be too heavy, too fragile, too precious, so it was back to plastic again. I bought some clear acrylic sheet. At least the project did not involve casting, but to get the acrylic into shape I was back inside the mask. I sawed and sanded and polished my immaculate surface and again I was itchy and sweaty and uncomfortable. The bolt was precious and cold and held none of the drama of the real. It was much admired, but for me it was but a poor representation, flat and schematic, beautiful in its transparency, but ultimately empty. The project had become too heavy. Grounded, not sky borne, it seemed pointless.

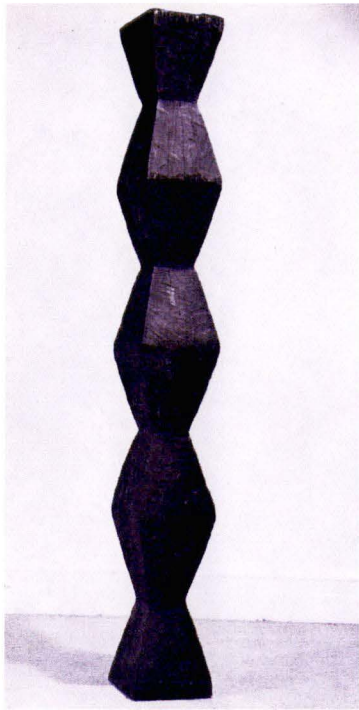
I was becoming desperate for something more immediate, for a more primal process. I bought some metal strap and headed to the forge. The coke fire was hot and smoky and real, and I felt hot and dirty and comforted. I had no idea what I was making. I just heated my metal sticks to the beautiful cherry red that means the metal is ripe for manipulation, and hammered. The anvil is ancient and solid, the fire pure. From the beginning I was easy with the process and the medium. I hammered the metal sticks up and down, all over, into exactly the same shape that I started with, only now it was not a factory milled surface but one that recognized its own history. This was very strange to my fellow smiths; to them it seemed that I was not actually making anything, not bending the metal, just hammering it out. What *was* I doing? I was contemplating the medium straight up. I was considering the history of making sculpture, the idea not of projecting a form onto the material but rather, finding a form through a dialogue with the material.¹

What would I do with these hammered sticks? I laid them out on the floor next to the fire. I had been working with this heat for days; I was basking in the sooty hot air, I would make an air rack, my own articulated column.

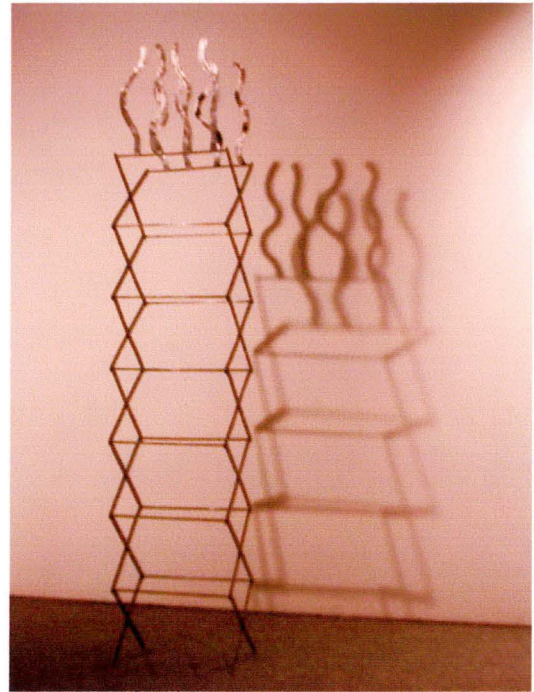


Air Rack 2001
Ink on paper
40 x 60 cm

I took a few of the straight hammered sticks and curved them to represent the hot air rising. It was pretty basic, but I was happy. I returned to the studio and drilled the holes in the hammered sticks and learned to make my own steel rivets, ready for construction. I felt satisfied with the process but still something was lacking. The form was precise and considered, it fitted my thesis, it was more than a representation of a comet or a lightning bolt or a hail storm. An *Air Rack*, a solid metal shape that is air. It fitted into the long line of sculpture history; I was acknowledging Brancusi and every other column maker since.



Constantin Brancusi
Endless Column
 1918
 Oak
 200 cm tall



Air Rack 2001-03
 Forged and welded steel
 200 x 38 x 28 cm

It fitted my research plan exactly yet at the same time not at all. The looking to the sky that concerned me was a metaphor of longing, but this shape of air was cold and calculated and in the end felt as if it were merely a formal exercise. A modernist totem pole for some minimalist interior, but not quite right for this thesis. It was not sufficiently expressive.

Nevertheless, the medium, the process was so satisfying. I loved the fire, the heat, getting dirty, not wearing a mask, drinking tea out of filthy old cups in a dingy, dusty forge. There was no plastic in this sweat. It felt honest and raw and the hammering hurt and at the end of the day I could feel that I had worked hard and deserved my dinner.

So I started again. This time I used longer metal strips. I hammered them out as before but this time I curved them all as I went, not to a pattern, but eccentrically. One after another I laid them out on the dirty cement floor and considered. Like the curves of the original air rack, they spoke of the air rising and the smoke curling but they wanted to be more. I wanted to make something that did not exist, that was of the sky, of the night, but something tangible, even visceral: something in the tradition of the *nagual* of the South Americansⁱⁱ or the *mimih* spirits of indigenous Australiansⁱⁱⁱ, something that excited me, that was new and not prescribed, something that grew itself from this hot, raw, ancient process. Over many days I hammered out the hot metal curves and gradually realized that I was making something that *was* the night, or rather something that reached out of the night and touched me. A tongue; I was making the tongue of the night.



Night's Tongue 2001
Ink
60 x 42 cm

This tongue was made up of my metal curves. It was something new, I knew there was no other thing like this but at the same time it was archetypal. I was excited at last, it was like it was

licking me, taunting. I had it. A creature of the night, old and new, a beast that had possibly been named before in a dream, a saga, a poem, but never actually seen, not realized like this in hard metal.

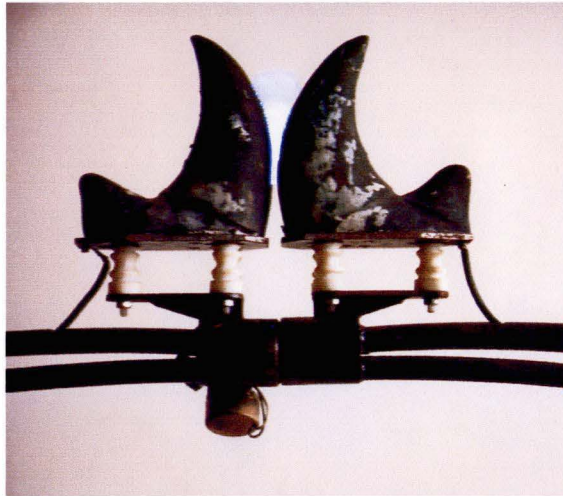
I would animate it. Using a crank shaft mechanism I could make the individual curves move, sliding up and down against each other, making an awful scraping screeching sound that would be like every ghost story. The tongue would be held in a metal cup like a classical (or neo-classical) fire pot. Still, I had a niggling doubt. It seemed that having come so far I was retreating to safety. Was I going backwards? I had a history of making automated sculptures and had grown out of it. I had graduated from the motivation of story telling to that of shape shifting. I was intent on expressing movement or dynamism with a curve, a line, a shape, rather than actually using cranks and gears and cogs.



Night's Tongue 2001-03
Forged and welded steel
200 x 69 x 68 cm

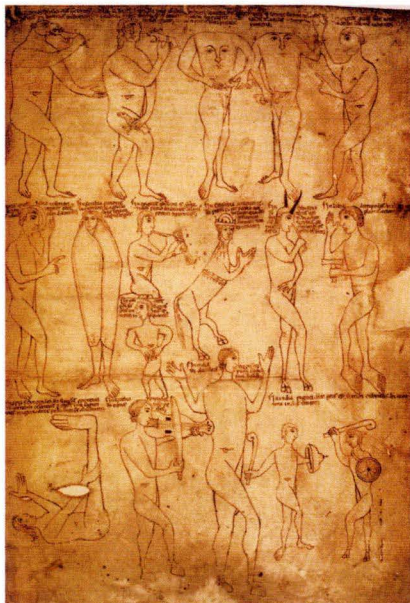
The experience of the forge, and the pleasure of making the *Air Rack* and the *Night's Tongue* had however been something of a

breakthrough; tremendously energising and confidence building. Even a return to mechanization might be progressive, not regressive. Rebecca Horn had showed me what was possible in her “philosophical machines”.



Rebecca Horn (b. 1944)
The Kiss of the Rhinoceros 1989
(detail)
Steel, aluminium, motors
250 x 200 x 28 cm (closed)
private collection

I felt that I could make anything now. The night was dark and contained whatever I could imagine. I would make its creatures. I met up with Fuseli and Goya and laughed; I researched medieval *grylli*,^{iv} those weird characters in the margins of illuminated manuscripts, and felt familial.^v

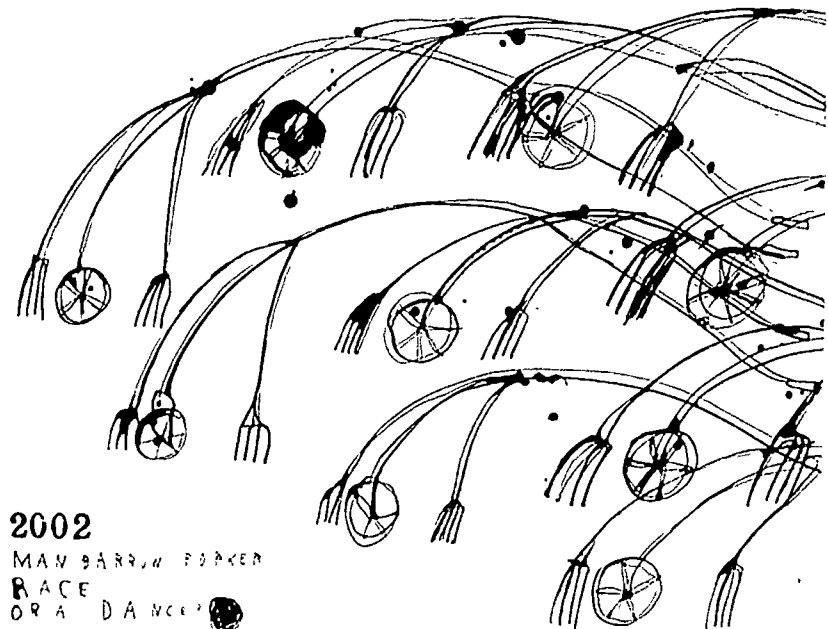


Artist unknown (Abbey of Arnstein, Germany)
(*Seventeen monstrous races, including blemmyae, sciopods, giants and donestre*)
c. 1175
ink on vellum
60 x 40 cm (approx.)
British Library

I could draw a line, then by hammering at the forge I could animate it and make it solid. I drew one curve, an arch, a hemisphere. A *Man Barrow Forker* grew. It was a solid metal line in space, a curve over the world with pitchfork hands that dig the earth but might grab at you in the night with long legs, turned wooden feet-handle and a found object wheel head.

At last I had settled into the project. Now that I was drawing from the night sky but not merely representing its features, I could incorporate the other aspects of my research. The night creatures would embody the concepts of search and discovery, quest and encounter, the going and the meeting. I could bring the heaven to earth.

I would make a field of *Man Barrow Forkers*.



Man Barrow Forkers 2001
Ink on paper
60 x 42 cm

As well as the shape of the sky the long barrow shape makes a reference to agriculture - the man arched over the earth, forker hands digging in the soil - but also to a related theme in its tracing of the shape of prehistoric burial mounds. Sometimes enormous heaps of earth and stones, but as often smaller and containing only one body, these mounds or barrows refer to a belief in the cyclical nature of life and death and fertilization. They are primal,



Man Barrow Forkers 2003
Forged steel
150 x 350 x 120 cm

like the omphalos, the navel of the world, the sacred stone in the sanctuary of Apollo at Delphi.^{vi}

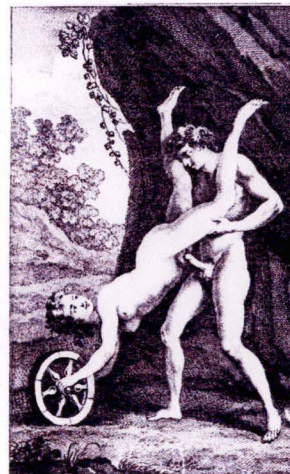


(replica of the Delphic Omphalos)
Greece (Delphi), original pre-Archaic (?)
Stone
Delphi Museum

The sculptures resemble old and rusty tools found abandoned in a field or paddock, the use for which has long been forgotten. The simple shape recalls pre-mechanical farming practices - the plough pushed by man or pulled by horse - but also older agricultural acts; notably the belief that the ritualised sexual act was essential for the fruitfulness of the crop.

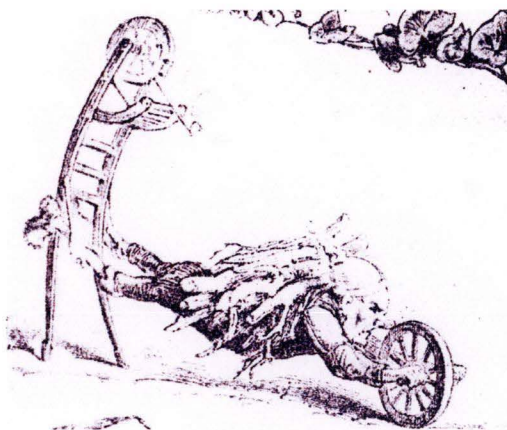


After Giulio Romano,
Bacchus et Ariane 1527
Engraving



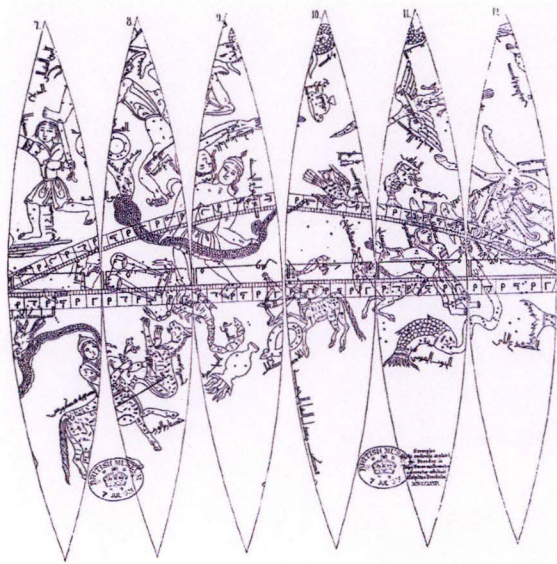
After Borel
Illustration to *The French Aretino* 1787
engraving

The *Man Barrow Forkers* are essentially curves in space: agricultural-sexual abstracts that are brand new shapes in the world, but at the same time so archetypal in reference as to be absolutely familiar. Night Creatures. I had begun. No stopping.



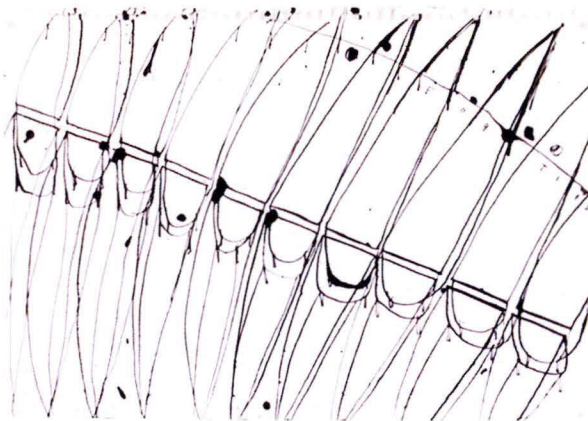
Artist unknown
German C19th
Man Barrow
From a 'world turned upside down' album of engravings

Now that I was master of the project, again I looked at the night sky, this time as a map of form, not of story. Heaven is a shape library. The divisions of a sky globe were *my* shape, the comet cone, the wedge again.

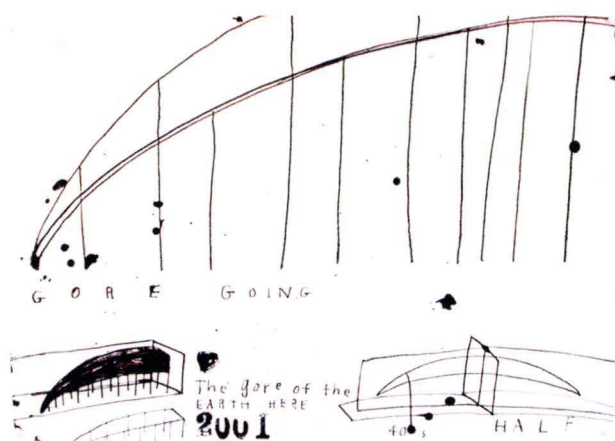


*The celestial globe of Muhammad bin
Muzwajid Elardhi 1279*
Persian
Ink drawing (detail)
British Library

I drew it up as a series of four legged creatures: gore-creatures. I played with them on the page and considered a medium in which to make one as a sculpture.



Gore creatures 2001
Ink on paper
32 x 23 cm



Gore Going 2001
Ink on paper
32 x 23 cm

The idea developed on a long drive through northern Tasmania. My eyes traced the horizon edge of the hills, the beasts of the land. Their shape was that of a curved back. I wanted to isolate that curve, to make it alone in space. It was that sensual grandeur that mattered most. This was what I wanted, everything else faded away.



Ride 2001
Plywood, polyurethane foam,
paper, upholstery foam, leather,
varnished wood
160 x 90 x 60 cm

It seemed to me that the material had to be leather, it would be old and a natural brown in colour, worn, rubbed like a medicine ball, an old car seat or a well ridden saddle. Beneath that surface

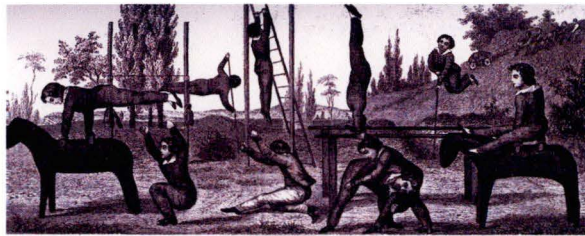
was the labour of structure. A wooden base with two arched ends, one gothic, one Romanesque. Polyurethane foam, then papier mache, then plaster, then laminated paper, then foam rubber padding. It was only after I had made the form in the studio that I visited the leather shop and was seduced by the colour black. Of course it would be black, it was sexy, it was for a creature of the night. The black leather curve is balanced precariously on four thin finely turned wooden legs like those of a museum vitrine. The legs are more than a plinth, I have learnt my lessons from Brancusi well. They refer to a museum case in order to isolate and dignify the curve balanced in space. I called it *Ride*. It was good. I made more, four more. I learned the craft of upholstery as I went. It was difficult, but it was organic and authentic and straightforward. I did not have to wear a mask; the smell of the leather was intoxicating. There was a lot of stretching and pulling and hammering and I had a lot of time to think as I worked. I worked it out.



Herd 2001
plywood, polyurethane
foam, plaster, paper,
upholstery foam, leather,
varnished wood
173 cm tall, dimensions
variable

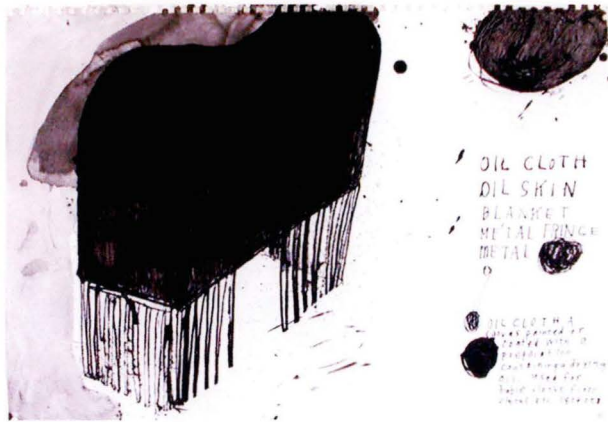
So this sculpture came from the curve again: the curve of a back, a hill, a cloud, a slide. It is about shapes that make an intrusion, an interruption, a “but” in the air. The five beast-curves are related yet distinct. As a group, their profiles combine and separate, changing as you walk around them, constantly re-shaping the air. At the same time the flat underbellies describe a continuous but arbitrary floating plane parallel to the ground. Together they become a landscape, storm clouds, a playground, a herd.

Beyond considerations of abstract form, of weight and balance, proportion and distance, similarity and difference, the work is also about a feeling: about wanting and being afraid of it. The dark beast has no form until it appears.



Artist unknown
(*Boys at gymnastic exercises*) from
Systematischer Bilder-Atlas zum
Conversations-Lexicon, Ikonographische
Encyklopädie der Wissenschaften und
Künste 1849
engraving

Herd also references the vaulting horse in the high school gym. It is the big leather thing, the solid, what you want. But the legs are thin and delicate so you hesitate. You balk on the springboard; you do not know if these fragile supports can sustain the freight of longing. This is the physics of dreams: the turned legs derive from Hepplewhite designs for bed posts but are inverted, the world turned upside down. The heavens have come to earth, these are incubi and succubi, sexy creatures that will visit you in the night.



Blanket 2002
Ink on paper
28.7 x 41.9 cm

Following on from *Herd* I decided to make a similar form that *could* be sat upon, that was actually mountable. It was to be the same height and basic proportions. Rather than being a fragment of the body of the horse, it is like a blanket spread over that same shape, with its fringe resting on the ground. This fringe is also two combs, or two lines of centipede legs, making the creature less of a horse and more of a strange dream beast. The metal rods that make up the fringe appear to be as precarious as the turned legs of the *Herd*, but the sculpture easily supports the weight of two people.



Rogerine stool or siège d'amour from a Parisian brothel, c. 1890. Brothels frequently had custom-built beds and rogerine chairs, designed to support their clients in unusual or artistic positions.

play their status and power. The historical Book of Esther describes the great iron bed of Og, the King of Bashan, which was approximately 3 m (16.5 feet) wide, although this did not prevent it being car-

tury French kings had a special courier who was to keep the room smooth it down and lying underneath. Amos often been a subliminal parties the nobles of A reclined on couches in and concubines, who servants, who either a be called upon. This protocol for the next 1 18th century in Europe the king to hold courtly life, or later the *lit de p. present sitting around: cabanot and the less empty, the royal bed w: Visitors would gamble would have a permanent one from hiding wrap with pois nating the co at*

(Rogerine stool or "siège d'amour")
c. 1890
France, from a Parisian brothel
Wood, painted, gilded and upholstered
(dimensions unknown)
Philippe R Doumic. Paris

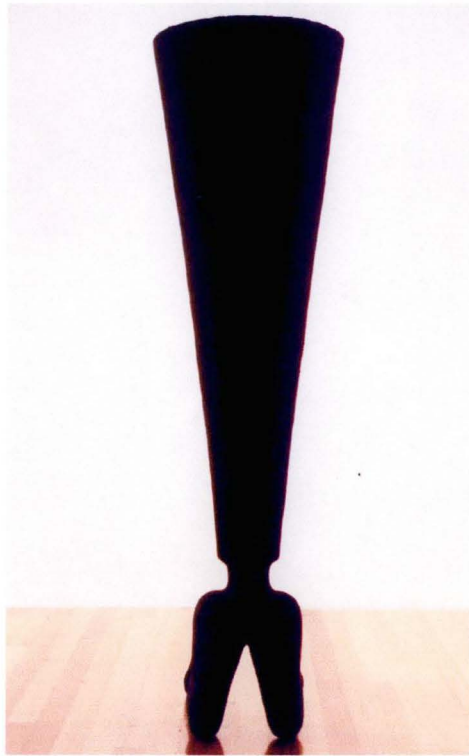
Blanket is a bold shape and exists primarily as sculpture to be looked at, but it also entices one or two to ride. Mounting is the tricky part. Without stirrups, one needs a leg up; once up, the height is quite dizzying, a fearless jump is needed to dismount. This suits the thesis; this is a sculpture for at least two people.



Blanket 2003
Metal, plywood, polyurethane
foam, plaster, paper, upholstery
foam, leather
170 x 96 x 62 cm

The beasts in *Herd* and *Blanket* are fully three-dimensional, yet strongly profiled through their blackness. The same formal strategy underpinned the next work, the *Kneeling Cup Fan*. Making this sculpture marked a deliberate return to the cone shape. It consists of one large solid black shape that rises from the floor. It is over two and a half metres tall and constructed from metal, paper and plaster. *Kneeling Cup Fan* is an object sculpture, rather than an installation. However, its installation in the space is important, and addresses fundamental sculptural concerns; most notably, what is the nature of the space inhabited by the object?

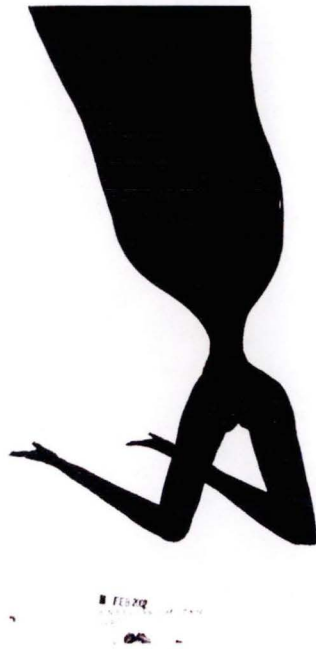
What happens to this space? How does it become activated or animated by the object, become place?



Kneeling Cup Fan 2002
Plaster, metal, blackboard paint
260 x 80 x 60 cm

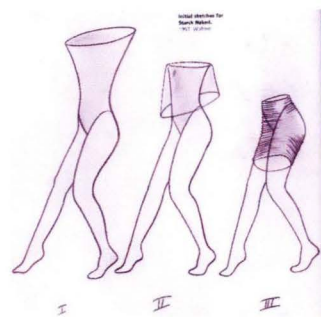
With the sharp profile of this shape, attention is drawn to the air around it. The tension created by the precarious balance is deliberate. Tension is a formal tool and as such it evokes an intellectual response; furthermore, this tension provokes an emotional response, a wondering.

The sculpture is a go it is about looking at the sky, transcendence, searching and longing. The figure is shooting up to heaven. The cup is overflowing into the great beyond.



Kneeling Cup Fan 2001
Ink on paper
29.7 x 18 cm

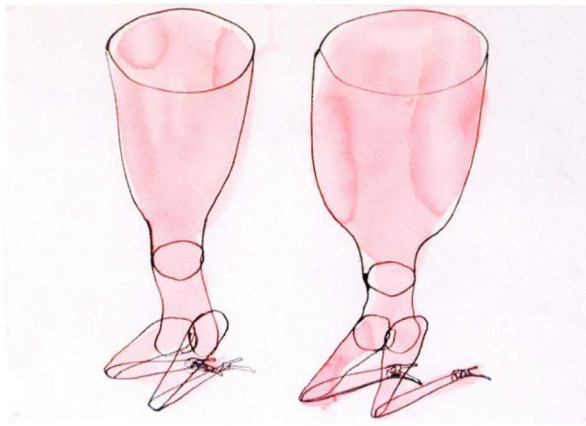
The cone shape takes us back to the shape of the tail of the shooting star: the wish, the celestial body. It also comes from the shape of the woman, the cape covered body, the skirt.



Philippe Starck (b. 1949)
Initial sketches for *Starck Naked*
conté
(dimensions unknown)

Starck Naked (women's clothing
for Wolford) 1989
textile

This skirt is thrown up over the top half of the body, it is the girl upended, overturned, available, open, antipodean. It is the bell and the flower. In this sculpture it has become both the cup and the fan. It is the shower again, now turned upside down.



Pinky Kneeling Cup Fans 2002
Ink and pink wash on paper
41.9 x 59.3 cm

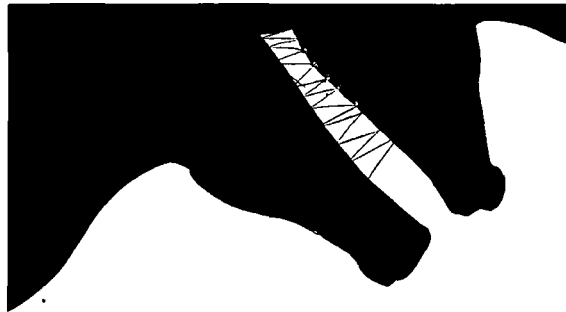
The cup and the fan have the same profile. The cup is a strong symbol. It represents fullness and knowing. The cup stands as a symbol of the female, of fertility and fecundity, of fulfilment and its intoxication; is essentially a powerful symbol of love. Pour into me, let me overflow, drink me, fill me up again. The fan is about looking and hiding at the same time. It says do not look at all of me, but let me look at you. The fan cuts the body in two; you can only have fragments.^{vii}

The shape of the cup fan has legs to go but they are kneeling to *meet*.



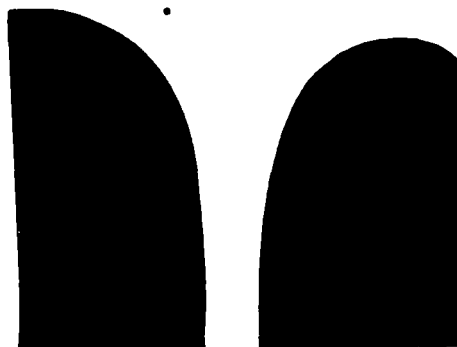
Kneeling Cup Fan 2002
Plaster, metal, blackboard paint
260 x 80 x 60 cm

The kneeling suggests an act of submission or of worship. To what? Its objects are love and knowledge and the knowledge of love.



Horse head meet 2001
Ink on paper
86.2 x 122.3 cm

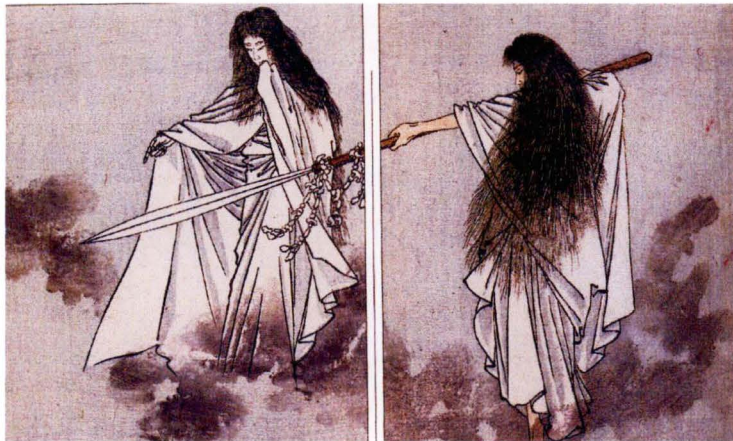
I drew the kneeling legs as a couple and they became beasts on their own. Here were the heads of the horses, two of them meeting. Here were the *Horns of Consecration* from Crete again, a fertility symbol, turned upside down. Two become one. I was surprised. I had started with the *looking* and *longing*, to *find* was an extension of the project that I had not considered at the beginning. This has become the essential tenet of the thesis.



Meet 2002
Ink on paper
41.9 x 29.5 cm

The concept overwhelmed me, my drawings became so simple that they were either one large curve or two curves meeting. I decided to make one large *Go* and then a large *Meet*, two big black

shapes that would be nothing but curve. The profile would be primary. Upholstered, they would refer to furniture but not actually be furniture: they would be dangerous. The *Go* would be in proportion to a playground slide, but for all its three metre height, there would be no ladder. It would be smooth and slippery, it would entice one to climb on and slide. It was Hogarth's curve again, the elegant dance^{viii}: it would be sensual, it would mirror the profile of the slope of the breast, the head of the penis; the phallic staff that is let down to earth from the floating bridge of heaven by the Japanese Shinto god Izanagi in order to fertilize the earth. Izanagi and Izanami slid down to earth on this slide, to marry and create the islands, the wind, the mountains.^{ix}



Artist unknown
Izanami and Izanagi C19th
 Woodblock print

The *Meet* would also be upholstered, sensual, but dangerous again because of the height and the cliff-like sides. It would also be dangerous because it is designed to entice two people to climb upon it – and being essentially two slides, the two people can not help sliding into each other. The *Meet* was to be like the double axe head and fertility symbol of the ancient Cretans, two breasts, two buttocks, a kiss. It is a direct reference to Rodin and Brancusi.

It is related to the kiss of Meret Oppenheim's two leather boots physically joined, meeting at the toes.



Meret Oppenheim (b. 1913)
The Couple 1956
Pair of brown leather boots attached at the toes
20 x 40 x 15 cm
Private collection

It would be two halves of a mountain: the meeting place between the heavens and the earth; or the omphalos, the world's navel. The cleft space between the two solid black curves activated, full. A sky.

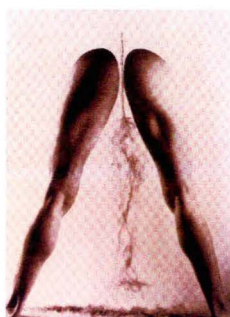


Meet 2002
Ink on paper
29.5 x 41 cm

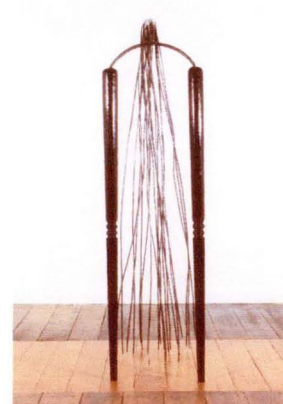
Without thinking about the practicalities I began. Because the sculptures were to be large and structurally solid, I mapped them out technically with pencil and ruler, not my usual method of making. The curves were perfectly worked out. Given the scale, the process would not be immediate, but I was determined to make these two forms. There followed weeks of precise cutting of

metal tube in the metal workshop. The technician welded the armatures. Next I attached sheets of plywood with almost a thousand screws. I had plenty of time to think. Solid, the shapes had become monumental. I was pleased but becoming uncertain. Were they *too* pure, *too* abstracted? They were made as the essence of the *Go* and the *Meet*, but were they night creatures? Did they have to be? I stopped working on them. I would come back.

In the meantime, I started drawing more night creatures and returned to the forge. Now I was much more confident. I was making the tail of a satyr out of thin metal rods. The tail was also a shower. I was using my sky shape library, drawing on various mythologies to make night creatures.



Dora Maar (b. 1909)
Legs I, Legs II 1935
 Photographs (two silver gelatin prints
 mounted together)
 Each 28.5 x 22.5 cm
 Roger Thérond collection



Point Dancer 2003
 forged steel, varnished
 wood
 126 x 32 x 50 cm

The tail-shower with turned wooden dancer's legs is also a reference to the solarised Dora Maar photograph. The figure bends over and her hair cascades down. It is a woman, but also an abstracted beast. Mine is called *Point Dancer*. It is a single, a *Go*, but like the *Kneeling Cup Fan*, it has two legs; a pair.

I drew a serpent that was also a belt. It is a single curved shape. It is nasty and vicious. The eye is a buckle with a sharp tongue. The serpent as an evil character. As the biblical tempter, a lusty phallic symbol. But also as the rainbow serpent in the sky creating the land and making it fertile.



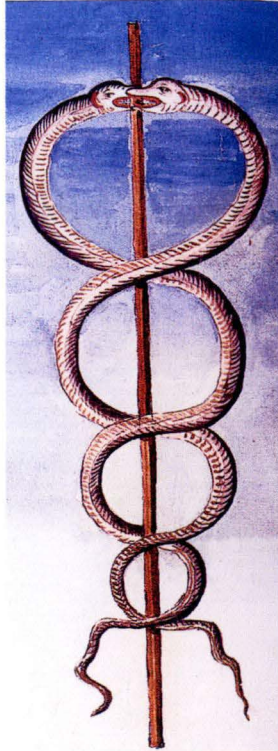
(Serpent Goddess)
Crete (Knossos) c. 1600BC
Faience

Or circling the earth, its tail in its mouth. And again as the Hogarthian serpentine line. I drew another, and it became a *Meet*.

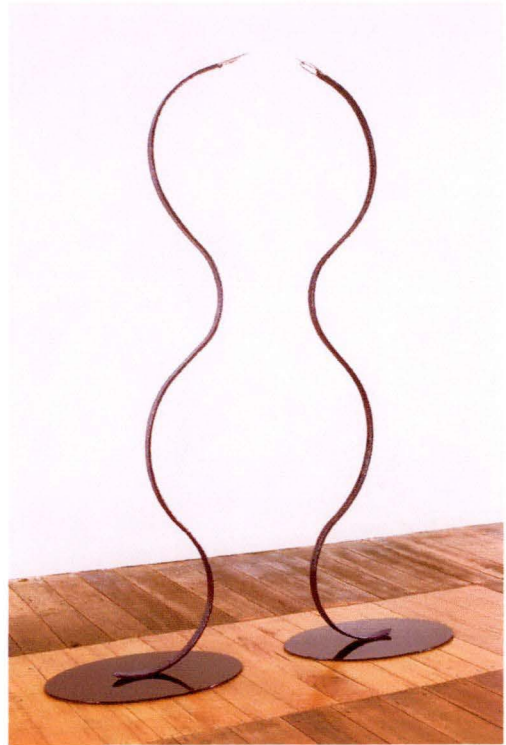


Meeting 2002
Ink on paper
42 x 59.5 cm

The discrepancy between the good and evil connotations of the serpent in myth and symbol is resolved in the pairing.



Artist unknown
Mercury's staff (caduceus) from *Livre des figures hieroglyphiques*, Paris, 17th century
 Ink, watercolour and gouache
 Bibliothèque, Nationale, Paris



Belt me 2003
 Forged and painted steel, leather
 154 cm tall, installation dimensions variable

The two night creatures became one, the two serpentine curves making a shape of air between them that makes them a whole. They did not have to be physically joined to make the point. I sewed a leather covering onto the metal curves, tricky but satisfying. The buckle-eye-tongues are at eye height; still quite vicious in appearance, but less so in reality. Because they face toward each other one must think about negotiating the space between them before approaching. The sculpture is called *Belt Me*.

At last I felt ready to confront the pure abstraction of the *Go* and *Meet*. I had decided that they were not right, I had driven myself into something that was too cold and formal again, similar to the experience of making the *Air Rack* and the other celestial tools. I wanted these two sculptures to be warmer, closer to the thesis. It was a walk in an underground car park that helped me decide. I saw a Porsche car in its own custom-made cloth cover, one pure car lump shape with no distracting features, but, on either side, a protrusion. Two side rear vision mirrors were also enclosed within the protective jacket. I laughed out loud; yes, I would add ears to my own curvy lumps. They would be made as if they were car head rests on sliding metal stalks. It seemed quite appropriate to find inspiration in the car again. Remember, the stalled *Go* project had been push-started by Valentino's car at the beginning.

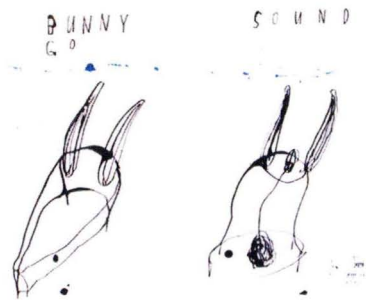
Yet my abstract curves were so beautiful and clean; ears as little blips on top might merely distract rather than enhance. In fact in the case of the *Go* the top curve was much too clean and had taken too long and too much work to perfect. Each metal curve at a perpendicular to and holding up the long nose curve had been bent on an individually made jig. This metal armature had then been covered in multiple layers of paper bound with hundreds of metres of string. On top of this was a filler of expanding foam and then plaster, carved and sanded back to the final shape. This in turn had been covered with more layers of paper and glue for strength. A lot of work, and still the upholstery foam and oilskin to come. Nevertheless, I still wanted to add more animation to the shape. Instead of ears on top, it would have a magnificent red tail, standing proud like an enormous New Guinea Highlands penis gourd. If read as an erection, this also meant that the shape could be going the other way. Either way; I liked the ambiguity. The red was a dramatic flash within a mass of black – rude,

obvious, naughty; but well crafted, sensuous and enticing. A creature of the night. I was pleased.

As for the *Meet*, it would have ears, but not small mousey-porsche ones. The answer had been there in my drawings and notebooks all along, in countless rabbits and kangaroo and in a series of *Go* sketches with tall pricked ears.

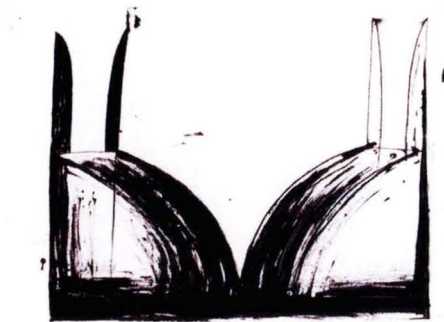


Pointy-eared beast 2001
Ink and wash on paper
41.9 x 59.3 cm



Bunny Go/ Sound 2001
Ink on paper
28.7 x 42 cm

But adding such ears took the sculpture from a tall, just-manageable two and a half metres to almost four. I carefully made them detachable, for ease of transportation and for going through doors. The sculpture had taken on the monumental proportions according to its own developmental logic. Here they were again: the Horns of Consecration – now doubled.



Meet
Ink on paper
29.5 x 41.9 cm

And the comets again, from the very start of the investigation. The shape was complete, a creature that perfectly embodied the concerns of the thesis: two curves meeting and becoming one.



Go and Meet 2003
Welded steel, pine,
plywood, wheels, paper,
string, plaster,
polyurethane foam, foam
rubber, oilskin, leather,
brass nails
266 111 x 303 cm
386 x 303.5 x 85.5 cm



Notes to Section 3.1

ⁱ Friedel, Helmut (ed), *Anthony Cragg: Material-Object-Form* (exhibition catalogue, Lenbachhaus, Munich), Cantz, Munich, 1998, p81

ⁱⁱ Mulryan, Lenore Hoag, *Nagual in the Garden: Fantastic Animals in Mexican Ceramics*, UCLA Fowler Museum of Cultural History, California, 1996

ⁱⁱⁱ West, Margie, *Rainbow Sugarbag and Moon*, Museum & Art Gallery of the Northern Territory, Darwin, 1995

^{iv} Warner, Marina, *No Go the Bogeyman: Scaring, Lulling and Making Mock*, Vintage, London, 1998, p. 284-5

^v Bovey, Alixe, *Monsters & Grotesques in Medieval Manuscripts*, The British Library, London, 2002

^{vi} Harris, Stephen L. & Gloria Platzner, *Classical Mythology*, Mayfield, California, 1998

^{vii} Nochlin, Linda, *The Body in Pieces: The Fragment as a Metaphor of Modernity (The Walter Neurath Memorial Lecture)*, Thames and Hudson, London, 1994

^{viii} Hallett, Mark, *Hogarth*, Phaidon, London, 2000, chapter 8: Design for Life, The Analysis of Beauty

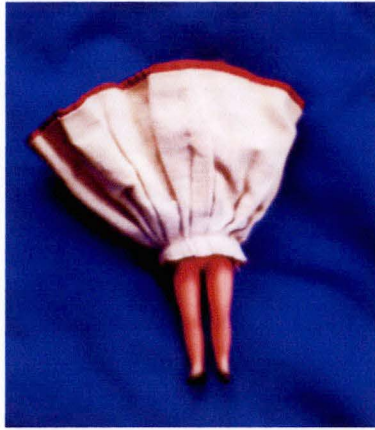
^{ix} Guirand, Felix (ed.), *Larousse Encyclopedia of Mythology*, Paul Hamlyn, London, 1959, p. 416

3.2 A note on drawing

The Night Creatures of this project exist as ten sculptures executed over a period of two years. These are the final proofs of the thesis, proofs in both senses of the word, that is to say, both tests and demonstrations. However, those two years and those ten sculptures have also been informed by continual drawing. The research has involved the production of almost five hundred finished drawings in pen and ink or ink and wash, as well as countless drafts, beginnings and explorations in sketchbooks and notebooks.

As manifestations of the thesis the drawings are collectively of equal weight to the sculptures. As Henry Moore once said,

Drawing is a means of finding your way about things, and a way of experiencing, more quickly than sculpture allows, certain tryouts and attempts.¹

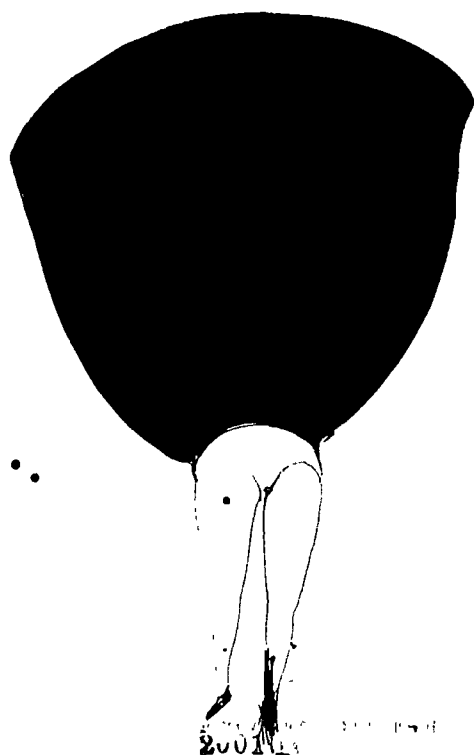


The *Kneeling Cup Fan*, for example, began with a combination of two images. In 2001 my mother was hospitalised with a cerebral aneurism. Visiting late one evening and walking with her around the ward, disinhibited by her condition, my mother lifted her nightgown way up over her head to show me an incision and tube in her body. In an eerie echo that same night I was fiddling nervously with a little doll and reversed its skirt, creating a figure with naked legs and an inverted cone from the waist up.

Beginning with a tight and literal rendering of the doll and a raw drawing of my mother, these images of exposed and vulnerable womanhood were developed through repeated drawing into a new form.



Belle fan upended girl 2001
Ink on paper
59.3 x 41.9 cm



*Woman upended (Royal Hobart
Hospital) 2001*
Ink on paper
59.3 x 41.9 cm

The half-human half-geometric 'Girl Upended' then evolved into the supplicant *Kneeling Cup Fan*.

As well as a means of developing a vocabulary of form - the iconography of the Night Creatures - drawing also served as a means of exploration, extension, adjustment and refinement. Constant repetition or reiteration of a basic idea delivers the shape into your hand. It becomes a somatic memory as much as a visual one. The sweep of the pen line becomes familiar to the point where it can be *felt* in the modelling or the carving back of plaster or wood. In a body of work where the subtlety of the curve is critical, constant drawing is a necessary manual training. Richard Serra claimed,

What I continually find to be true is that the concentration I apply to drawing is a way of tuning or honing my eye. The

more I draw, the better I see and the more I understand. There's always been a correlation between the strength of the work and the degree to which I'm drawing.ⁱⁱ

Drawing permits freedom from the constraints and difficulties of materials, engineering and the laws of physics. Scale and weight, which are primary issues in object making, may be irrelevant on the flat page, or if not irrelevant, then at least variable. It is therefore possible, for example, to combine a Kneeling Cup Fan, two horses' heads and a brace of pistols in the series *Girls, Horses, Guns*. These drawings are triads of paired shapes. The girl's thighs, the horses' heads and the handles of the guns shift scale to match each other in an exercise in form but they also become clues to some strange and enigmatic sexual plot.



Girl horses guns/ thigh head barrel
2001
Ink and wash on paper
29 x 19 cm

As drawing they already exist as they are, but as drawings for sculpture they begin an exciting path. As drawings, *Girls, Horses, Guns* have not yet undergone the distillation process.

Most of the sculptures are black. This serves to indicate their nocturnal origins, although white^m would have been equally valid. Equally, the black comes from my drawing practice, in which I use predominantly black ink. However the most important justification for the sculptures being black is to prevent distraction from the all important profile of the shapes. Accordingly, many of the associated drawings are not linear, graphic statements but are solid silhouettes. They have a bold shapeliness. Others are even heavier, aspiring to the massive blackness of Richard Serra. They are the flat night, the shadows of the sculpture.

Notes to Section 3.2

¹ Knipe, Tony (ed), *Drawing in Air: an exhibition of sculptor's drawings*, Coelfrith Gallery, Sunderland Arts Centre, 1983, p 14

² *ibid.*, p 149

³ "The most frightening colour of all, interestingly, is absence of colour: the whiteness of negation, found in night-flyers such as barn owls and certain moths...[and] scarecrow apparitions, imbuing the revenant, the undead, the Gothick hero and heroine, the ghost, the psychic mask and the ectoplasmic apparition with the shadow of death..."
Warner, Marina, *No Go the Bogeyman: Scaring, Lulling and Making Mock*, Vintage, London, 1998, p 180

4.1 Context

The description of the development of the work mentions a number of ideas, forms and objects which have contributed to the development of the Night Creatures. A significant number of these are ancient: archetypes, myths and monuments from Egypt, Japan, India, indigenous Australia and especially Minoan Crete and Mycenaean and classical Greece. These civilizations have been a constant source of inspiration. Nevertheless, the work has also developed from the formal and conceptual concerns of twentieth century, modernist sculpture. Thus for example the contours of individual works might echo those found in works by Henry Moore or David Smith. Similarly, the double, reflected form which is a central exploration can be found in Meret Oppenheim's *The Couple* (1956), Joseph Beuys' *Doppelfigur* (c.1960) and Rebecca Horn's *El baso de la muerte* (*Kiss of Death*) (1995).



Rebecca Horn (b. 1944)
El baso de la muerte (*Kiss of death*) 1995 (detail)
Metal, wood, wax
21.5 x 40 x 4 cm
Museum of Contemporary Art, Sydney

Against the doubling of the *Meet* and the multiplication of *Herd* and the *Man Barrow Forkers*, the Night Creatures also involve a significant element of reduction. From the nineteenth century onwards, the vocabulary of modern art is full of broken or incomplete bodies, from Rodin's expressive bronzes of disconnected limbs of the 1890s and Dora Maar's photographs of bodyless legs from the 1930s to the more contemporary decapitated body casts of Jasper Johns or Anthony Gormley.¹

The Night Creatures are entire, self sufficient, brand new beings but they reflect an aesthetic of incompleteness. The horse bodies of *Herd* are cleanly sliced along their front, back and bottom edges, emphasising the erotic curve of their backs and the delicacy of their turned legs. The *Point Dancer* is a tail connected to two legs. Likewise, the body of the *Kneeling Cup Fan* is only alive below the hips, its torso transformed into an abstract vessel of desire.

This cutting and reassembling is both prehistoric and modern. It recalls the human-animal hybrids of gods and demons in ancient cultures, the fantastic figures found in medieval manuscripts, and the paintings of Hieronymous Bosch. It also comes from the monsters of modernism, and particularly Surrealism: Max Ernst's collages, for example, Rene Magritte's fish-woman, the perverse combinations of body parts in Hans Bellmer's dolls or Louise Bourgeois' jumbles of breasts and phalluses. Beyond such general, familial or even accidental resemblances, a number of individual artists have been particularly important.

Constantin Brancusi is a striking example. He is an artist whose work involves a doubling or pairing. The long series of variations on *The Kiss*, from the first 'primitivist' carving of 1907 to the

severely geometric *Boundary Marker* of 1945, is a key inspiration for the idea of *Meet (The Kiss)*.



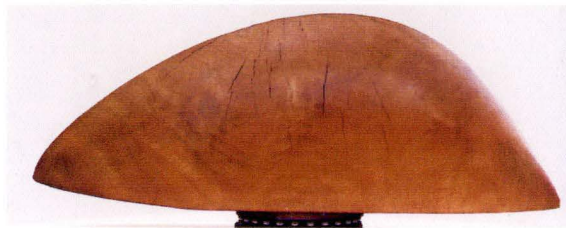
Constantin Brâncuși (1876-1957)
The Gate of the Kiss 1937-38
Stone
h. 650 cm
Târgu-Jiu, Romania

Brancusi's works have a strong abstract authority, a bold, architectonic power. The appearance of the *Kiss* motif in columns and lintels indicates the strength and gravity Brancusi accorded it. At the same time it is explicitly sexual; a pared-down love poem. This combination of amorous meaning and architectural stability is central to *Meet (The Kiss)*.

The process of continuous adjustment and refinement found in Brancusi's series and sequences, such as *Bird in Flight* and *Sleeping Muse*, provided me with a model practice. Although in my case the gradual development of the final form has generally taken place in two dimensions, through drawing, the process of perfecting by repetition and reduction is similar.

Brancusi is also the pre-eminent master of the curve. In works such as *Seal* or *Bird in Space* he achieves a contour which is almost mathematically precise yet has an organic, fluid and sensual effect.

Beyond formal resemblance there are other parallels. *Leda* (1920) Although severely abstracted, many of Brancusi's forms have a residual animal character. Birds predominate but there are also other specific animals like turtles and fish. Likewise, I have used animal bodies as a frame for the purely formal: the horse backs of *Herd* and *Blanket*, the tail of *Point Dancer*, the ears of *Meet (The Kiss)*, the tail of *Go (Slide)* - even its trunk-like nose shape or mouse back - the curving serpents of *Belt Me*, as well as numerous drawings of kangaroos, rabbits and others.



Constantin Brâncuși (1876-1957)
Nocturnal Animal 1930
 Wood
 h. 24 cm
 Musée National d'Art Moderne, Paris

For me, the most striking parallel is with a flat-bottomed wooden curve of 1930, a snuffling hunch of a sculpture Brancusi titled *Nocturnal Animal*. Apart from the reference to the night, this creature appeals to me because it is no real animal: it is a composite or rather a reduction, an essence of the animal of the night. The profiles of *Go (Slide)* and *Meet (The Kiss)* are not about geometric clarity, but aim for the same sense of animation to be found in Brancusi's creatures.

As Mircea Eliade notedⁱⁱ, Brancusi's search for purity is also a search for universality. His art resonates with mythic archetypes.



Constantin Brancusi
Maiastrea 1912
Polished bronze
60 cm tall

Maiastrea can be seen to derive from figures of an Egyptian god, the falcon-headed Horus. His humanoid figures invoke Romanian neolithic and African sculpture. In an abstract portrait of James Joyce, a coiled line invokes the Celtic mystic spiral, the *sheela-na-gig*. The Night Creatures, with their origins in astronomical mythologies seek to tap the same roots of archetype.

Other artists who have provided a lead in this way are Alberto Giacometti and Cy Twombly. In general terms, Giacometti's work is important for its edge. Although his bronze figures and portraits are famously attenuated, and my works have much greater bulk and depth, they share a concern for the excitement of the profile. Giacometti's sculptures are concerned with the pressure of empty air around the object. They give an equal importance to the object and to its surrounding 'not the object' space, an aesthetic dimension which is fundamental to the project. The night is of equal weight to the creature.



Alberto Giacometti (1901-66)
Woman with Chariot 1942-3
Bronze
h. 167 cm
Pierre Matisse Gallery, New York

Two works are particularly relevant: *Woman with Chariot 1* of 1942-3 and *The Chariot* of 1950. Their wheeled bases make them precursors of the 'Go' concept. In the case of the former work, the wheels were almost accidental. It is one of a group of works in which the human figure is challenged or even overwhelmed by a massive cubic base. Giacometti placed this work on a wooden dolly enabling it to move forwards and backwards, "so that the artist could study perceived changes in its phenomenological size."ⁱⁱⁱ These wheels became part of the finished bronze, whose mobility, although rickety and one-way, contrasts with the fixed and monumental stillness of the figure and plinth.

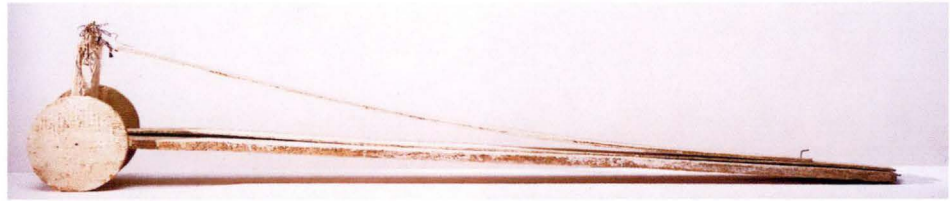


Alberto Giacometti (1901-66)
Chariot 1950
Bronze
167 x 62 x 70
The Alberto Giacometti Foundation

The Chariot is more compelling because more deliberate. Inspired by a memory of a medicine cart which caught the artist's imagination when he was hospitalised after a car accident in 1938, it also owes something both to the celebrated *Charioteer* of Delphi and to an Egyptian battle chariot the artist had seen in Florence. It too has an inherent structural paradox: it only connects to the ground by the rims of its outsize wheels, and having only two wheels it is fundamentally unstable. It needs its wooden cradle-bases in order to stay upright, but they prevent it from moving.

It is not just the wheels that tie these works to my project, but also their almost alchemical quality of transformation. A commonplace object (a doll, a piece of furniture or a medicine

cabinet) is hijacked, manipulated and elevated to the status of an archetype.



Cy Twombly (b. 1928)
Untitled, Rome 1978
Wood, cloth, wire, nails, paint
43.8 x 222.2 x 17.8 cm
The Menil Collection, Houston

Cy Twombly's *Go*, his *Untitled* (1991) is similarly remarkable in its shape-shifting. With Twombly, commonplace materials undergo a transmutation. Base-matter materials - a casual and almost slovenly assemblage of bits of wood, cloth, wire and nails, the whole united by a sloppy, dribbling coat of white paint - become the chariot. The dynamic wedge of his abstract go-cart seems to zoom along at high speed. 'It is a vehicle in a dream, the sleekest of conveyances, a paragon of balance, a winged rapier, a penetrating engine of war.'^{iv}



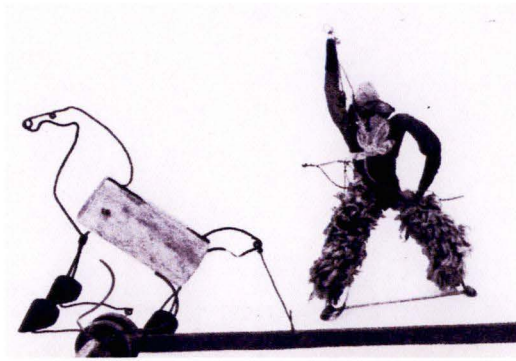
(Chariot) 4th century B.C.
Etruscan
Bronze
British Museum

Again there is a reference to the relics of ancient civilization. *Untitled* takes its form from an Etruscan chariot of the 4th century BC. Hand in hand with this classical inspiration, the origin of the chariot motif for Twombly came from his own gift of flowers presented in a wooden box with wheels to his wife – a gift of love.

Such metamorphoses are found in the Night Creatures too. The backs of horses become the hilly landscapes through which they are ridden, and also refer to the symbolism of hills and mountains as the link between heaven and earth. Two nuzzling rabbits or kangaroos become a 'meet', a collision of bodies and souls, Minoan 'horns of consecration'. The end view of *Go* is an arch, a standing curve like that of the Delphic omphalos, while its 'tail' becomes the erect penis of a classical herm. A woman lifting her nightie over her head or a doll with its skirt pulled up becomes the kneeling cup fan, an erotic caryatid, a love cup.

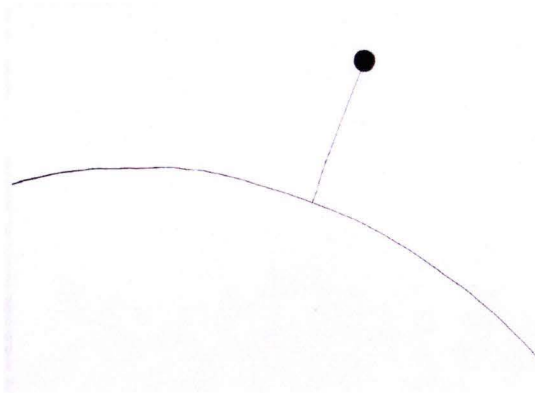
The project owes a lot to those sculptors for whom 'abstract' is a verb, not a noun. The trajectory of the work is one of simplification, but not toward some imagined or projected end point of pure form. Rather, it is towards a point where the quality of mimesis or description is replaced by the quality of suggestion.

Alexander Calder's sculpture dances around this point.



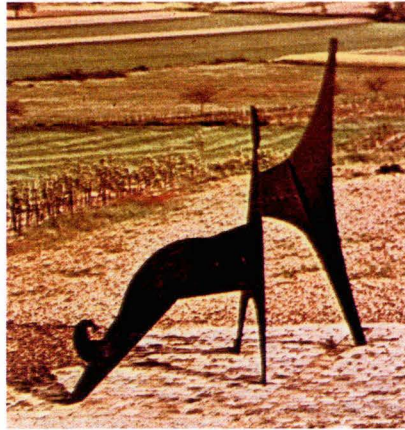
Alexander Calder
Circus figures 1926-31

At one edge of his early practice are the elaborately engineered, playful narratives of his *Circus* (c. 1926-31) and at the other the severely reductive “space drawings” such as *Up Over the Horizon* (1931) and *In Perspective* (1930), which he made after an encounter with Piet Mondrian in 1930.



Alexander Calder (1898-1976)
Up, Over the Horizon 1931
Ink
49.9 x 64.8 cm
(reproduced in Lipman (1976), p.
108)

From these extremes come the “almost-things” of his mature work: the constellations and skeletons of the mobiles and the architectures and bodies of the stabiles. In all his work the subtly shaped plates create profound harmonies of edge and curve, but their underlying figurative nature is obvious. The monumental stabiles are creatures of dinosaur dimensions.



Alexander Calder (1898-1976)
Sabot 1963
 Welded steel stabile
 (reproduced in Arnason (1966), p. 141)

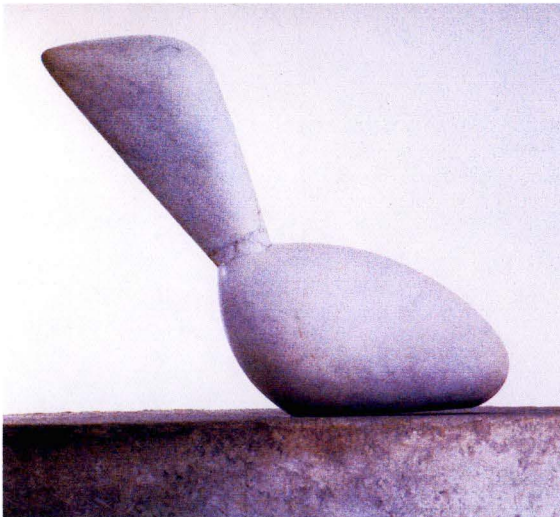
Two contemporary artists whose work exemplifies these simultaneous but opposing qualities of the ludic and the philosophical, the figurative and the abstract, the geometric and the informal are Tony Cragg and Martin Puryear. Cragg's pierced, hollow metal forms of the late 1990s such as those in the *Envelope* series seem strangely inevitable. Reminiscent of fruit or seed pods, half-full sacks or half-deflated balloons, they are nevertheless only what they are. They reflect the artist's questioning of the relationship of form and meaning or identity. As he puts it,

It seems, that there is always something logical and inevitable about the forms of all objects. The form almost seems like a tautological response to its own existence. A giraffe needs a long neck because it is a giraffe.^v

Puryear's work is similarly protean and similarly self-contained. It is sometimes linear and sometimes bulbous, sometimes geometric and sometimes organic, sometimes weightily solid and sometimes it is a light, open lattice. Within this vocabulary it is possible to discern a certain allegiance to Brancusi.



Martin Puryear (b. 1941)
Empire's Lurch 1987
 Painted ponderosa pine
 190 x 120 x 65 cm
 Private collection



Constantin Brâncuși (1876-1957)
Leda 1920
 Marble
 h. 50 cm

For example *Bask* (1976) is an elongated *Nocturnal Animal*, while *Empire's Lurch* and *Sharp and Flat* (both 1987) are related to Brancusi's *Leda* (1920).

Given this 'descent' from Brancusi, it is perhaps not surprising that I should draw a relation between Puryear's work and the

Night Creatures project. His cones parallel my comet tails, his tall curved standing forms my omphaloi, while the beaked or nose-curved figures of *Old Mole* and *Cask Cascade* (both 1985) seem to relate to the snuffling nose of the *Go*, in both its drawn and sculpted forms. There is even a meeting like my own *Meet* in the double lump of *Sanctum* (1985).



Martin Puryear (b. 1941)
Sanctum 1985
Pine, wire mesh and tar
190 x 275 x 220 cm
Whitney Museum of American
Art, New York

Nevertheless, these apparent matches are incidental, not fundamental. Puryear's work is largely architectonic, based on and often revealing geometrical-structural concerns where mine is less concerned with internal frameworks. What *is* fundamental is the shared preoccupation with the profile of a sculpture and with the way it cuts into and defines the shared space of viewer and object.



Martin Puryear (b. 1941)
Self 1978
Painted cedar and mahogany
172 x 120 x 62.5 cm
Joslyn Art Museum, Omaha, Nebraska

Puryear's work is dumb, resolute and singular, yet it is also powerfully suggestive. This is a paradox discovered through the Night Creatures research: that by means of reduction and certainty of form, sculpture can enter an expanded and unstable semiotic world, absorbing and reflecting archetypal emotions, narratives and meanings.

Notes to Section 4.1

¹ Linda Nochlin's essay, *The Body in Pieces*, Thames and Hudson, London, 1994, gives a good account of the 19th century origins of this fracture.

^u Varia, Radu, *Brancusi*, Universe, New York, 1995, p 78

ⁱⁱⁱ Fletcher, Valerie J., *Alberto Giacometti 1901-1966*, Smithsonian Institute Press, Washington D.C., p 119

^{iv} Sylvester, David, *Cy Twombly: The Sculptures*, Gagosian Gallery, New York, 1997, p 15

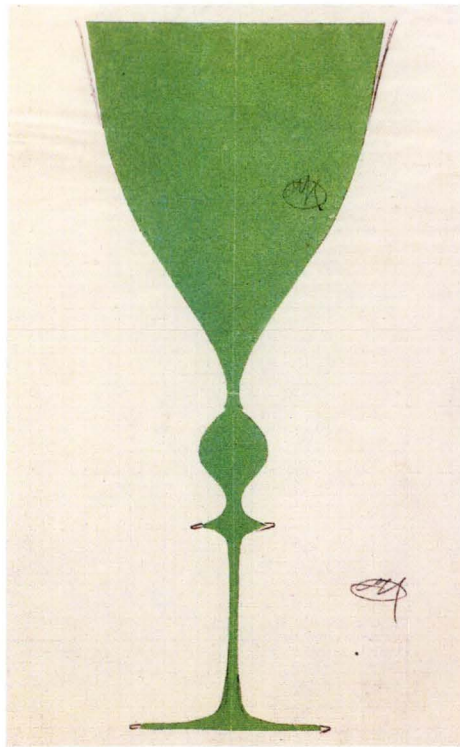
^v Cragg, Anthony, *Anthony Cragg: Material – Object – Form*, Cantz, Ostfildern-Ruit, 1998, p 86

4.2 The Shape of Air

The sculptures which are the major product of this research have multiple origins. They are consciously and deliberately meaningful. There are strong underlying themes: an iconography of the sky and the night, amorous and sexual and beastly bodies. They have a lineage and a logic which is all their own. Each work grew from the achievements and frustrations of the processes of making and material considerations.

However, there is another overarching principle which ties them together. The references to Brancusi, Giacometti, Twombly, Calder and Puryear, clearly imply an allegiance to twentieth century modernism.

In the field of sculpture, the modernist pursuit of "significant form" does not take place within the geometric certainty of the picture plane, but at the shifting edge of the profile. All of the works in this thesis have a particular emphasis on their visible edge and the way in which that edge changes the experience of the space around it. The character of the works is as much determined by the negative volume of the surrounding air as by the substance of the object.



Josef Hoffman
Design for glass goblet c.1928
Pencil and green paper pasted onto
graph paper
33 x 20 cm
Austrian Museum of Applied Arts

This approach to art making was investigated outside the studio through the curating of two exhibitions: *The Shape of Air* (co-curated with Mary Knights, Plimsoll Gallery, University of Tasmania, May-June 2002) and *The Shape of Air (Flat)* (Bett Gallery, Hobart, May-June 2002). The thirteen contemporary Australian artists whose work was included in the exhibitions share an interest in the intersection and interpenetration of form with its counter-form or matrix.

The project provided a timely and useful platform for expanding my MFA investigations. It began as an abstract, inchoate idea: a search for artists and works whose liminal aesthetic chimed with my own.

The concept quickly tightened and hardened. Through reading and studio visits I was able to clarify in my own mind the

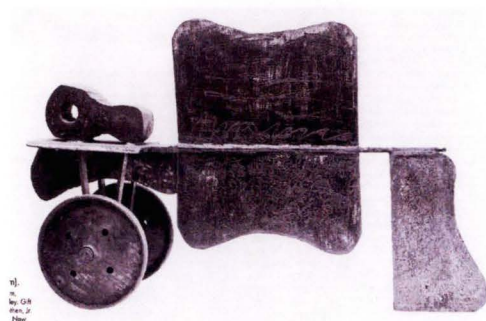
meaning of 'the shape of air'. Through the selection of artists and works I was able to display a central component of my research: the challenge of the edge. At the same time, the particular approaches of individual painters and sculptors working in this field provided inspiration and insights which would prove useful in my own work. Finally, the essays commissioned for the two exhibition catalogues presented a cool, dispassionate critical perspective on the topic, and can stand as relevant appendices to this exegesis.

For artists such as Neil Taylor and Sandra Selig the positive and negative, or full and empty air is indicated schematically by networks of straight lines in graphs and grids. For Rosslynd Piggott and Hossein Valamanesh, the form creates a metaphor of feeling in its interplay with the space. My own practise employs similar strategies. The steel structures beneath *Go and Meet*, or the implied flat belly plane of *Herd* are carefully calculated geometries. The deliberately erotic and strangely shaped character of the *Kneeling Cup Fan* or the *Point Dancer* is psychological as much as material.

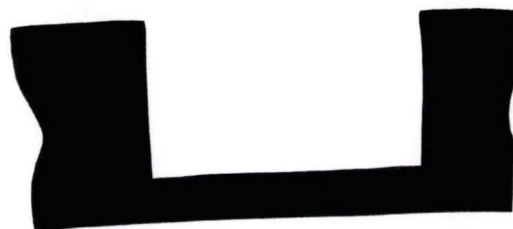
However the work in *The Shape of Air* exhibitions closest to my own investigations were the assertive singularities found in Mick Kubarku's *Mimih* and *Yawkyawk* figures, Colin Langridge's *Almost*, Sebastian di Mauro's *Astroflirt* or the jigsaw meeting of bold shapes in the paintings of Peter Atkins, Richard Wastell and Judith Wright.

Go and Meet in particular are about finding and constructing the sweet curve. The aesthetic response may be subjective, but I hold to a belief that the sensual pleasure of a 'right' shape can be communicated and shared. I have mentioned Hogarth's 'Line of

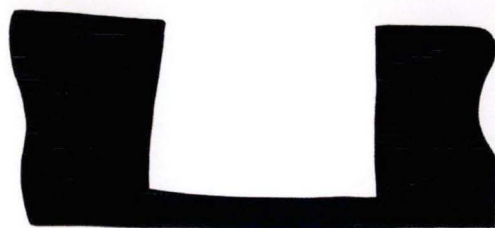
Beauty' as a touchstone, this serpentine line is everywhere. Late in the project I discovered David Smith's *Voltri XIII*.



The steel plate at one end of Smith's chariot was immediately recognizable. Not only did it closely resemble the bodies of *Herd*, but when rotated it also matched the curves and construction in my *Axe Head Meet* drawings.



Guns backs meet axe heads...2001
Ink on paper
59.5 x 84 cm



Meet bodies of horses 2001
Ink on paper
59.5 x 84 cm

However, a sculpture is not a hard-edge painting or drawing. It has depth as well as breadth, and unless it is a refined

symmetrical form, the line which it carves in space changes. *Meet* works through the combination of its hard right-angle base and ends and the generous curvature as you walk around it. Likewise, while the curve of *Go* is its primary motive and effect, the end view is equally important with its tall arch, the omphalos, the mountain.

The challenge of these works has been to create forms which have clear pure profiles from front and side and in every transition in between. Just as important is that the shift is smooth and imperceptible as the viewer walks around them. What is continuous is the sculptural experience of form transforming itself and its surrounding space.

5. Conclusion

When I began this project, I had certain preconceptions about academic research in a university environment. I chose my initial topic, 'The Great Beyond', because it seemed to have the two fundamental properties that research demanded: a general, abstract theme - the idea of desire - and a rich field of associated historical and contemporary ideas and images with which to work.

Through the course of the project, however, I discovered that art research is not exactly parallel to academic studies. It is not about proving a thesis by presenting and evaluating evidence. It is not about illustration. In the postgraduate studio, the artist is both the investigator and the subject. In other words, the act of making is absolutely central.

The construction of a major body of work both requires and creates a state of particular receptiveness, an openness, a freedom to explore. Making a large, finished object includes a great deal of 'donkey work': attaching hundreds of screws, pre-drilling holes for tacks, hammering at the forge, building up and carving back a plaster curve. During such times, the body and particularly the hands are actively engaged with the work. The mind is granted the essential space for freer and broader explorations. It can contemplate issues of form and material. It can explore relationships to other works of art. It can define and extend symbolism and meaning.

This receptiveness also generated distractions, diversions and digressions which in turn extended the parameters of my research. The Night Creatures developed their form partly through the agency of 'found' objects and images or accidental encounters. The visual and conceptual search pattern or template operates constantly, and allows the inclusion of the unexpected. In chapter 3 I mention, for example, the influence of Valentino and his fast cars, the experience of my mother in hospital and the 'rear vision ears' of a Porsche.

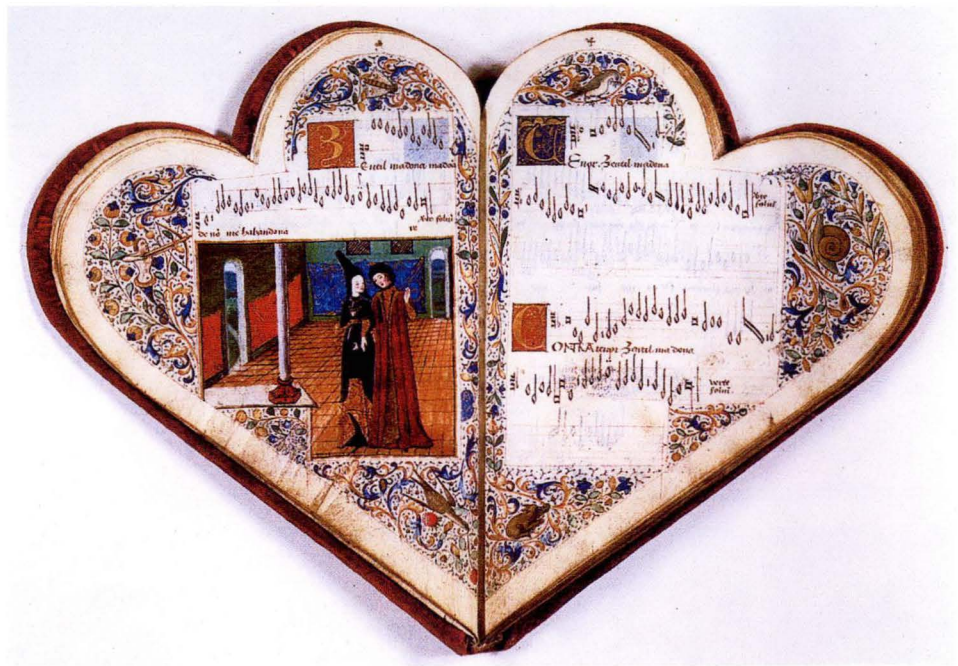


One of the first of the invented Night Creatures, a multi-legged beastly shape, began as a drawing of a piece of marram grass root found on the beach at Stanley. More broadly, the two 'Shape of Air' exhibitions I curated during the period of the research permitted fruitful, unplanned encounters and dialogue.

My discipline of making not only permits such expansion but also insists upon refinement. As can be seen by comparing the finished sculptures with their related drawings, this process is one of continuous and subtle evolution. The concept of the search which began with a complex iconography of star maps and weather tools was reduced to a minimal formal statement. In the

end, the entire history and structure of *Go* is there to provide support for its uppermost edge. This one sweet serpentine line defines the shape of air and the shape of feeling.

Finally, the daily practice of sculpture presents the future. With each work the artist is anticipating the one which will follow. Through the making of the *Go* it became necessary to consider and then to construct *Meet*. The research began with a focus on desire. Through praxis that desire found consummation. Heaven on earth.



Artist unknown
Songs from the Heart, from the *Chansonnier de Jean de Montchenu*, c.1475
Ink, gouache, gold leaf on vellum
Bibliothèque Nationale, Paris

6.1.1 Sculptures

All works listed are included in the examination exhibition

Dimensions are given in centimetres, height x width x depth

1. *Night's Tongue* 2001-03

forged and welded steel

200 x 69 x 68

2. *Man Barrow Forkers* 2001-03

forged steel and wood

h. 120; installation dimensions variable

3. *Herd* 2001

wood, polyurethane foam, paper, foam rubber, leather, varnished wood

h. 178; installation dimensions variable

4. *Kneeling Cup Fan* 2002

steel, paper, plaster

260 x 80 x 60

5. *Blanket* 2003

wood, polyurethane foam, plaster, paper, foam rubber, leather, welded steel

170 x 96 x 62

6. *Point Dancer* 2003

forged steel, varnished wood

126 x 32 x 50

7. *Belt me* 2003

forged and painted steel, leather

h. 154; installation dimensions variable

8. *Air Rack* 2001-03

forged steel

200 x 38 x 28

9. *Go (Slide)* 2003

welded steel, pine, plywood, wheels, paper, string, plaster, polyurethane foam, foam rubber, oilskin, leather, brass nails
266 x 111 x 303

10. *Meet (The Kiss)* 2003

welded steel, pine, plywood, wheels, polyurethane foam, paper, plaster, foam rubber, oilskin
386 x 303.5 x 85.5

6.1.2 Drawings

* Denotes work included in examination exhibition (Plimsoll Gallery, Centre for the Arts and 117 Lansdowne Crescent, West Hobart).

Dimensions are given in centimetres, height x width

Titles are as inscribed. Untitled works have descriptive titles in parentheses.

Dates are as inscribed or stamped. Undated works all are from c.2001-03.

Unless otherwise specified, drawings are pen and/or brush and black ink on paper.

NOTE: In this thesis, iconographical and formal themes overlap extensively. However, for clarity of reading, drawings have been catalogued in discrete groupings: studies or works related to sculptures, and more general thematic sets.

HERD / BLANKET

1. *Me meet* 2001
ink and wash
41.9 x 59.4

2. *Herd* 2001
41.9 x 59.3

3. (*Back*)
41 x 59.5

4. (*Legs*) 2001
41 x 59.5

5. (*Herd*) 2001

ink and wash
42 x 29.5

6. (*Herd*) 2001
29.5 x 42

7. (*Herd*) 2001
42 x 59.5

8. (*Herd*) 2001
ink and wash
42 x 59.5

9. *Oil cloth oil skin blanket...*
ink and wash
28.7 x 41.9

10. (*Herd*) 2001
two sheets, each 42 x 59.5

11. *Fiery* 2001
42 x 59.5

KNEELING CUP FAN / GIRL UPENDED

12. *Fan* 2001
41.9 x 29.6

* 13. (*Caryatid*) 2001
41.9 x 29.6

* 14. *Lap dancer* 2001
ink and red wash
41.7 x 29.6

* 15. (*Girl upended*)
29.7 x 19.8

16. *Undressed* 2001
29.7 x 19.8

17. *Girl upended bell fan cup* 2001
ink on wallpaper
39.9 x 26.2

* 18. *Fanned upended overturned antipodean* 2001

42 x 29.6

* 19. *Upended girl undressed overturned...* 2001
ink and pink wash
42 x 29.6

* 20. *Fan upended girl* 2001
42 x 29.6

21. *Undressed upended antipodean* 2001
42 x 29.6

22. *(Girl upended)* 2001
41.9 x 29.5

* 23. *Cup*
41.9 x 29.5

24. *Well, hello* 2002
29.4 x 19.9

25. *Kneeling cup fan* 2002
42 x 28.4

26. *(Kneeling cup fan)* 2002
42 x 28.5

27. *(Caryatid)* 2002
ink and wash
42 x 28.5

28. *(Abstract caryatid)*
green ink and wash
42 x 28.3

29. *(Abstract caryatid)* 2002
ink and wash
42 x 29.5

30. *(Caryatid – arms out)*
42 x 29.5

31. *Night jar cup cap ride bell upended (ringing)* 2001
41.8 x 29.4

32. *(Girl upended barrow)* 2001

29.6 x 42

33. (*Girl upended barrows*) 2001
29.6 x 42

34. (*Girl upended barrow*) 2001
42 x 29.6

35. (*Girl upended barrow*) 2001
29.6 x 42

36. (*Girl upended barrow*) 2001
42 x 29.6

37. (*Girl upended barrow*) 2001
42 x 29.6

38. (*Kneeling*) 2002
ink and wash
41.9 x 29.6

39. *Smoking guns*
ink and wash
42 x 29.7

* 40. (*Two kneeling cup fans*)
ink and pink wash
41.9 x 59.3

41. *Kneeling cup fan and meet*
black and blue ink and wash
59.3 x 41.9

* 42. *Woman upended RHH* 2001
59.3 x 41.9

43. *Belle fan upended girl* 2001
59.3 x 41.9

44. (*Girl upended*) 2001
59.3 x 42

45. *Shining light kneeling cup fan and the meet* 2002
ink and wash
59.3 x 42

46. *Up* 2001
ink and wash
59.3 x 42

* 47. *Pinky cup kneel* 2001
ink and pink wash
59.3 x 42

48. *Up up up go up* 2001
ink and pink wash
59.3 x 42

49. *Step out*
42 x 59.3

50. *Over flowing cascade showerleaf flower...* 2001
ink and wash
59.3 x 42

51. *Upended girl wheelbarrow going...*
59.3 x 42

52. *(Kneeling cup fan columns)* 2001
42 x 59.3

53. *(Girls upended and girl upended barrows)* 2001
42 x 59.3

54. *(Girl upended barrow)* 2001
59.3 x 42

55. *(Girl upended barrow)* 2001
59.3 x 42

* 56. *Kneel lapper skirt lifter bailer* 2002
ink and wash
59.3 x 42

57. *(Caryatid silhouette)* 2001
ink and wash
59.3 x 42

* 58. *Bell* 2001
ink and wash
59.3 x 42

59. (*Girl upended barrows*)
brown ink and wash
42 x 59.3

60. *Headstand (under) upended* 2001
59.3 x 42

61. *Kneeling cup fan* 2002
122.3 x 86.2

62. (*Kneeling cup fan and meet*) 2002
122.3 x 86.2

63. (*Caryatid*) 2002
ink and wash
86.2 x 122.3

* 64. (*Kneeling cup fan and meet*) 2002
122.3 x 86.2

65. (*Kneeling cup fan and meet*) 2002
122.3 x 86.2

66. (*Kneeling cup fan and meet*) 2002
122.3 x 86.2

67. *Kneeling cup fan* 2001
100 x 70

68. (*Five kneeling cup fans*)
59.5 x 84.2

69. (*Four caryatids*)
ink and wash
59.5 x 84

NIGHT'S TONGUE

70. *Night* 2001
29.5 x 42

71. *Thunder* 2001
29.5 x 42

72. *Night* 2001
42 x 29.5

73. *Four bowls eight eyes bowl of night* 2001
blue ink
29.5 x 42

74. *Cup night*
42 x 29.5

* 75. (*Fire pot*) 2001
black and blue ink
59 x 42

* 76. *Night's tongue*
ink and pink wash
59.3 x 41.9

* 77. *Shape 1* 2002
59 x 42

* 78. (*Fire pot*)
black and white ink
59.4 x 41.9

79. *Fire* 2001
41.9 x 59.5

80. *Jar of thunder* 2001
black, blue and white ink
41.9 x 59.4

81. *Jar of night* 2001
black and blue ink
41.9 x 59.4

82. *Jar to contain the night* 2001
black and blue ink
84 x 59

POINT DANCER / TAILS / LION CUPS

* 83. (*Tail*) 2002
brown ink and wash
29.6 x 19.8

* 84. (*Tail*) 2002
brown ink and wash

29.6 x 19.6

* 85. *Cleft ponytail...*
brown ink and wash
29.7 x 20

* 86. *Steering* 2002
brown ink
35.5 x 26.9

87. *(Tail)* 2002
black and brown ink and wash
35.5 x 27

88. *Mane tail beast* 2002
black and brown ink
35.5 x 26.9

* 89. *Mob brush mane tail*
brown ink and wash
42 x 28.3

* 90. *(Tail)* 2002
brown ink
35.3 x 26.7

* 91. *(Tail)* 2002
brown ink and wash
41.7 x 28.7

92. *Etruscan lion cups...* 2002
29.5 x 41

93. *Cleft*
41 x 29.5

* 94. *(Tail)* 2002
brown ink
41.9 x 28.6

95. *Clefted creature of the night* 2002
41 x 29.5

* 96. *Girls meet* 2002
ink and wash
41.6 x 59

97. *Satyr* 2001
ink and coloured washes
59.5 x 42

98. *Clefted tail 2 ways* 2002
42 x 59.5

99. *5 lion cups* 2002
56 x 76.5

100. *Cleft ponytails mane brushes*
46 x 65

101. *Narrow Etruscan lion in the dark / black*
black and green ink
56 x 76.5

* 102. *Shower* 2002
85.5 x 122.2

MAN BARROW FORKER / WHEELHEADS

103. (*Man barrow forkers*)
20.1 x 29.7

104. *Pivoted arm forks...*
20.1 x 29.7

105. *Man going forked hands...*
20.1 x 29.7

106. *Fountain cup flower jug...*
20.1 x 29.7

107. (*Man barrow forker*)
20.1 x 29.7

108. *Man barrow fork*
20.1 x 29.7

109. (*Man barrow forker with comet*) 2001
29.8 x 42

110. (*Man barrow forkers*)
42 x 29.6

111. *Spooner*
brown ink
42 x 59.5

112. *Man laid out* 2001
ink and wash
42 x 59.4

113. *Man barrow forker race or a dance?* 2002
41.8 x 59.2

114. *(Man barrow forkers)* 2001
42 x 59.5

115. *Shooting star go wheelbarrow man* 2001
42 x 59.5

BELT ME

116. *Bite me*
29.8 x 42.2

117. *Two belt me serpents to make another eye...* 2002
ink and wash
42 x 59.5

118. *This arch two serpent belt mes* 2002
ink and wash
42 x 59.5

119. *Meeting* 2002
42 x 59.5

120. *Belt me* 2001
ink and wash
86 x 61

GO

121. *Tunnel through going*
25.4 x 24.2

* 122. *(Horse go)* 2002
28.9 x 21

123. (*Horse go*) 2002
29.6 x 20

* 124. (*Bird go*) 2002
29.6 x 20

* 125. (*Kangaroo go*) 2002
29.6 x 20

126. *Go going go through*
29.8 x 20

127. *Step up step up going going going*
29.8 x 20

128. (*Bed go*)
20 x 29.8

129. *Landscape outside low horizon...*
20.4 x 29.7

130. *Love postman* 2002
red ink
36.5 x 25.4

131. *Gore* 2001
28.5 x 42

132. *Bunny go / sound* 2001-02
28.7 x 42

133. *Going fast* 2001
41.9 x 28.5

134. *Forties*
28.7 x 42

135. *Car for Valentino*
42 x 28.7

136. *Seal slide blanket bath chariot*
28.5 x 42

137. (*Seal goes*)
28.5 x 42

138. *Cylinder seal intermittent 3* 2001
28.5 x 42
139. *Through fold tunnel chute...*
red ink
42 x 28.5
140. *(Go)*
42 x 28.5
141. *Hail lightning bunny vroom fire...*
42 x 28.5
142. *Bunny go car for Valentino 2* 2001
42 x 28.5
143. *Gore*
42 x 28.5
144. *Gore* 2001
28.5 x 42
145. *40 degree stop*
28.5 x 42
146. *Going. A new horizon line...*
28.5 x 42
147. *Go*
28.5 x 42
148. *Going round*
28.5 x 42
149. *Roaring forties*
28.5 x 42
150. *Vaulted avenue cathedral going folding* 2001
28.5 x 42
151. *Avenue cathedral goings folding vaulting*
28.5 x 42
152. *Slide*
28.5 x 42

153. *A cart go long nose* 2001
28.5 x 42

154. *Black Beauty* 2001
28.5 x 42

155. *Costume drama* 2001
ink and wash
28.9 x 41.9

156. *Gore going* 2001
29.4 x 41.8

* 157. *(Night beast go)* 2001
ink and wash
29.4 x 41.8

158. *Last mile goings comet shooting star parcels* 2001
29.4 x 41.8

159. *Last mile carrier* 2001
ink and wash
29.4 x 41.8

160. *Chariot going* 2001
29.4 x 41.8

* 161. *Bunny vroom* 2001
red ink and wash
36.5 x 25.4

162. *Bunny go* 2001
black and red ink and wash
36.5 x 25.4

163. *Bed homing pigeon carrier clear* 2001
29.4 x 41.8

164. *Light water going* 2001
29.4 x 41.8

165. *Sleigh going* 2001
29.4 x 41.8

166. *Air mail parcel launcher/carrier (last mile)...* 2001
29.4 x 41.8

167. *Going fast and twisting...* 2001
29.4 x 41.8

168. *Chariot bed* 2002
29.4 x 41.8

169. *Flying carpet go* 2001
29.8 x 42

* 170. *Go*
29.4 x 41.8

171. *Fast going sky* 2001
ink and blue wash
29.4 x 41.8

172. *(Sky goes)* 2001
ink and blue wash
29.4 x 41.8

173. *Cloud twirler* 2001
29.4 x 41.8

174. *Cloud twirler going* 2001
29.4 x 41.8

175. *Spoonheads*
29.4 x 41.8

176. *Spoonhead cleft slide*
29.4 x 41.8

177. *(Sky go)*
29.4 x 41.8

178. *(Plumbing go)*
29.4 x 41.8

* 179. *(Go)* 2001
35 x 50

180. *(Go and friend)* 2001
35 x 50

* 181. *Going (Switzerland)* 2001

ink on printed map
40.5 x 55

182. *Hoop go elephant trunk...* 2001
41.9 x 59.3

183. *Centaur blanket magic carpet*
42 x 59.5

184. *Go going slow heavy moving* 2001
59.5 x 42

185. *Go* 2001
42 x 59.5

* 186. *Tall tale* 2002
42 x 59.5

187. *Rug travelling go magic carpet* 2001
42 x 59.5

188. *History: the chariots piled up* 2002
42 x 59.5

189. *Inveresk forge dog* 2001
35 x 50

190. *Inveresk forge dogs* 2001
35 x 50

191. *The thing that holds us together* 2003
42 x 59.5

192. *Chariot (History: the chariots piled up)* 2002
brown ink
42 x 59.5

193. *(Costume drama)* 2001
35 x 50

194. *Shape of air: in/out* 2001
42 x 59.5

195. *Legs apart go*
42 x 59.5

196. (*Drawing for an eight year old*)
42 x 59.5

197. *Chariot sleigh bed go* 2002
42 x 59.5

198. *Comb teeth legs (us to the future)* 2003
43 x 60.6

199. *Van Diemen's Land Night Jarr going fast* 2001
ink and wash
84.2 x 59.5

200. *Going going*
100 x 70.5

MEET

201. *Two figures and a mountain*
28.4 x 41.9

202. *A man and two women*
three sheets, each 41.9 x 29.5

203. *Meet*
ink and wash
29.5 x 41.9

204. *These curves meeting two mountains two legs two slides...*
29.5 x 41.9

* 205. *Meeting beasts*
29.5 x 41.9

* 206. (*Meet*) 2003
29.5 x 41.9

* 207. *Owl on a rock night bird (omphalos)...*
29.5 x 41.9

208. *Meet* 2001
41.9 x 29.5

209. (*Meet*) 2002
41.9 x 29.5

210. (*Meet*) 2002
41.9 x 29.5

211. *Man fucking woman*
29.5 x 41.9

212. (*Meet*)
29.5 x 41.9

213. *Cleavage two curves meeting the kiss...*
29.5 x 41.9

214. (*Meet*) 2002
41.9 x 29.5

215. *Bunny love 14* 2001
41.9 x 29.5

* 216. *Van Diemens Land Night jarr after J. Glover*
41.9 x 29.5

217. *Fucked* 2002
29.5 x 41.9

218. (*Meet*) 2002
green ink and wash
29.6 x 20

219. (*Horse go meet*) 2002
29.6 x 20.1

220. (*Meet*)
41.9 x 29.5

221. *Meet* 2002
41.9 x 29.5

* 222. *Three night pointers* 2002
41.9 x 29.5

* 223. *Rabbit meet* 2001
41.9 x 29.5

* 224. 3
ink and wash
41.9 x 29.5

225. (*Long-eared meet*)
29.5 x 41.9

226. (*Fuck meet*)
29.5 x 41.9

* 227. (*Peacock meet*)
41.9 x 29.5

228. *Heart on your shoulders meet...*
41.9 x 29.5

229. *Love love love this is love...*
29.5 x 41.9

230. *Meet me*
29.5 x 41.9

231. (*Meet*)
29.5 x 41.9

232. *Making a mountain...two horns curving...2001*
29.7 x 41.7

233. *Dive*
29.9 x 42

234. *Cleavage: two curves meeting the kiss...*
29.9 x 42

235. *Two mountains meeting two heads clashing...*
29.6 x 42

236. (*Rabbit meet*) 2001
ink on wallpaper
42 x 33.5

237. (*Peacock meet*)
49.7 x 34.7

238. (*Owl meet*) 2002
ink and wash
41.7 x 59.1

239. *Meet odd cleft mountain pass* 2002

ink and wash
41.7 x 59.1

240. *Meet: come closer (cleaving)* 2002
41.7 x 59.1

241. *Meet meeting* 2002
42 x 59.3

242. *Cleft* 2002
42 x 59.3

243. *Fuck* 2002
ink and pink wash
42 x 59.3

244. *(Fuck)* 2002
ink and pink wash
42 x 59.3

245. *Meet roo baby, stand up*
42 x 59.3

* 246. *Tall eared glance loaded* 2003
ink and ochre wash
42 x 59.3

247. *Mother & son ears*
59.3 x 42

248. *(Animal meet)*
42 x 59.3

249. *Cleft inside lost* 2002
59.3 x 42

250. *Haven bell spoon breast cup...* 2002
ink and wash
42 x 59.3

251. *Wheeled night meet* 2001
42 x 59.3

252. *Closer* 2002
black and brown ink and wash
42 x 59.3

253. *Meeting you* 2002
42 x 59.3

* 254. (*Horse meet*)
black ink and coloured washes
42 x 59.3

255. *A kiss fur collar yoke wreath two curves...*
59.3 x 42

256. (*Peacock meet*)
42 x 59.3

257. (*Peacock meet*)
59.3 x 42

* 258. (*Peacock meet*)
two sheets, each 59.3 x 42

* 259. (*Peacock meet*)
two sheets, each 59.3 x 42

* 260. *Joined at the mouth* 2002
black ink and coloured washes
three sheets, each 42 x 59.3

261. *11.30*
42 x 59.3

262. *Go x 2 meet (meet up with me)...*
42 x 59.3

263. *Kangaroo meet*
ink and pink wash
two sheets, each 57.5 x 77

264. *Cleft cleavage thighs apart horse head meet...* 2002
56.5 x 76

265. *Go and meet* 2002
black and green ink and wash
56 x 76.5

266. (*Kneel and stand meet*)
56.3 x 76

267. *Fuck* 2002
58 x 62 (irreg.)

268. (*Kangaroo meet*)
59 x 75 (irreg.)

269. (*Kangaroo meet*)
71 x 69.5

270. *Three*
black and blue ink and wash
59.4 x 84

271. *Sheep meet*
59.4 x 84

272. ...*Jack and another mountain Lucienne*
blue ink and wash
59.4 x 84

273. (*Kangaroo meet*)
59.4 x 84

274. *Tall*
59.4 x 84

* 275. *Meet bodies of horses...axe heads...* 2001
59.5 x 84

* 276. *Guns backs meet axe heads...* 2001
59.5 x 84

277. *Two small travelling mountains meet* 2002
black and green ink and wash
70.3 x 100

* 278. (*Meet*) 2002
86 x 122.2

* 279. (*Meet*) 2002
86 x 122.2

SLIDE

* 280. *Slide in up down over around* 2001

black ink and pink wash
42 x 29.7

281. (*Horned night walker*)
42.8 x 57.2

282. (*Slide*)
28.6 x 42

283. *Slide* 2001
27.3 x 42

284. *Long and narrow air shape*
28.6 x 42

285. *Lucy horned night creature go*
ink and wash
29.4 x 41.6

286. *Hello o* 2002
29.4 x 41.6

* 287. *Dream bed pillow slope curvy go go go go* 2002
black ink and red wash
29.4 x 41.6

288. (*Slide*)
29.6 x 41.9

289. *Long slow slide slide cleft leaning long...* 2002
29.6 x 41.9

290. *Leaning cleft slide go* 2002
29.6 x 41.9

291. *Three dreamer pillow mountain sliders...* 2002
29.6 x 41.9

292. *Dream pillow* 2002
29.6 x 41.9

293. *Slide meet* 2001
ink and wash
42 x 59.3

294. *Slide* 2001

ink and wash
42 x 59.3

295. *Bed time* 2002
ink and wash
42 x 59.3

296. *Slide night bed dream pillow shell...* 2002
42 x 59.3

297. *In out around down up slide* 2001
42 x 59.3

298. *Slide seedy* 2002
42 x 59.3

299. *(Meet)*
ink and wash
42 x 59.3

* 300. *Go legs pillow hill dream beast* 2002
56 x 76.5

301. *Dream cloud go night creature lie on me...*
56.5 x 76.3

* 302. *A mountain slide (elephantine)* 2002
85.6 x 122.2

SKY

303. *(Comet shower)*
brown ink
29.7 x 20

304. *(Comet shower)*
brown ink
29.7 x 20

305. *(Comet shower)*
brown ink
29.7 x 20

306. *(Comet shower)*
brown ink
29.7 x 20

307. (*Seed shower*)
29.7 x 20
308. (*Cloud twirler*) 2001
ink on wallpaper
23.1 x 42
309. *Cloud net*
28.5 x 42
310. *Rain scoop* 2000
41.9 x 28
311. *Hail storm*
41.5 x 29.6
312. (*Air rack*) 2001
42 x 28.6
313. *Thunder jar* 2001
28.5 x 42
314. (*Cloud beater*)
29.5 x 41.8
315. *Skyhook pick me up take me* 2002
41.9 x 29.5
316. *Air mail map routes* 2001
29.4 x 41.8
317. *Thunder spoon* 2002
black and brown ink
28.7 x 41.9
318. *A star turn*
42 x 29.6
319. *Night folding* 2001
29.6 x 42
320. *Night bunch twisting* 2001
29.6 x 42
321. (*Winds roller*)

blue ink and wash
29.6 x 42

322. (*Rule body*)
29.6 x 42

323. *Projector head go going shining light* 2001
42 x 29.6

324. *When every child is born...*
42 x 29.6

325. *Cloud stalker go* 2001
29.8 x 42

326. *Bell spoon arrow comet bell ringing...*
41.2 x 29.8

327. *Rain bender / scoop*
41.2 x 29.8

328. *Going stars*
29.7 x 42

329. *Going somewhere roundabout curving...* 2001
29.7 x 42

330. *Trumpet shooting star 3 wishes* 2001
29.7 x 42

331. (*Matches / comets*)
25 x 35

332. (*Star turn*)
36.5 x 25.4

333. (*Star turn*) 2001
42 x 29.6

334. *Funnel drain sieve strain seep...* 2001
black ink and red wash
29.7 x 42

335. *Roaring forties*
purple ink
29.7 x 42

336. (*Storm cloud*) 2002
42 x 59.5
337. (*Comet beast*) 2001
42 x 59.5
338. *Go telescope* 2002
black ink and yellow wash
42 x 59.5
339. (*Observatories*) 2001
42 x 59.5
340. *Roaring forties* 2002
41.8 x 59.5
341. (*Comet / bell*) 2000
65.4 x 47
342. (*Storm cloud*) 2000
47 x 65.4
343. *Shoot stormy sound*
65.4 x 47
344. *Certainty* 2002
57 x 64 (irreg.)
345. *Sky message sent* 2001
84.1 x 59.6
346. *Cloud seeds*
86 x 61
347. (*Cloud seeds*)
86 x 61
348. *Star turn* 2001
86 x 61
349. (*Lightning bolt*)
86 x 61
350. (*Comet*)
86 x 61

351. (*Cloud twirler*) 2001
42 x 59.4

* 352. *Observatory* 2000
86 x 61

* 353. *Hail storm* 2000
black ink and coloured washes
86 x 61

354. *Hail storm* 2000
ink and wash
86 x 61

355. (*Storm cloud*)
65.2 x 94

356. (*Wind*)
pen and ink and acrylic
150 x 60.8

357. (*Comet*)
pen and ink and acrylic
64.5 x 150

BELL / BROOM / GIRL

358. *For night spinning*
41 x 14.5

359. (*Spindle girls*) 2001
29.5 x 42

360. *Light change the shape of air* 2001
ink and blue wash
42 x 29.5

361. *Bell softly ringing*
ink and wash
42 x 29.5

362. *Listen louder do you hear? I am a storm cloud*
blue ink and wash
29.5 x 42

363. *No sound little sound more*
29.5 x 42
364. *Intoxication. Space quivers...* 2002
ink and blue wash
42 x 29.5
365. *See ringing* 2001
ink and blue wash
366. *Spoon* 2001
ink on wallpaper
42 x 33.7
367. *Bell the sound...*
40.3 x 49.6
368. *Bell ringing broom swept shaken girl...* 2001
ink and pink wash
59.4 x 42
369. *(Shake it up.) Brooms brushed swept...* 2002
42 x 59.4
370. *Broom swept up girls...* 2002
ink and coloured washes
42 x 59.4
371. *Shake up it off* 2001
42 x 59.4
372. *(Spindle girls)* 2001
42 x 59.4
373. *Sweep it up fan brush swept out...* 2002
59.4 x 42
374. *Medicine balls leather gore comet...* 2002
59.4 x 42
375. *Seed pod* 2001
59.4 x 42
376. *Observatory going going standing still*
ink and wash
42 x 59.3

377. *String ribbon tear river pathway road...*
56.5 x 75.8

378. *Dollies* 2002
56.5 x 76.5

* 379. *Seed* 2001
84.2 x 59.6

380. *Bell breast omphalos cock comet*
ink and wash
57 x 76

* 381. *(Girl)* 2000
88 x 61

* 382. *(Three bell broom girls)*
86 x 122.2

BEASTS

* 383. *(Hope hopper)* 2002
29.8 x 20

* 384. *Hope hopper* 2001
29.8 x 20

* 385. *Despair faller/ing bunny kangaroo*
29.8 x 20

386. *Beast* 2001
35 x 25

* 387. *Dogs bark* 2001
36.5 x 25.4

* 388. *Night creatures*
41.1 x 29.8

* 389. *Night*
41.1 x 29.8

* 390. *Night creature song and dance*
41.1 x 29.8

391. *Big storm cloud horse night creature*
29.8 x 41.1

392. *(Beast)*
28.8 x 42

393. *(Bunny and shrew head)*
ink and wash
29.6 x 41.9

* 394. *Bad and sick*
29.8 x 20

* 395. *(Beast)*
ink and wash
29.8 x 20

396. *(Fuck / bird / heart)*
29.8 x 20

397. *Billy goat gruff*
29.8 x 20

398. *(Beast with ears)*
black and red wash
29.8 x 20

399. *Hope hopper* 2002
29.8 x 20

400. *Hope hopping* 2002
29.6 x 41.7

* 401. *Little Red Riding Hood & the wolf* 2002
30 x 53.2 (irreg.)

402. *Shake it up shake your tail* 2002
47.9 x 32.2

403. *(Peacock)*
34.8 x 49.6

404. *(Centaur)* 2003
ink & wash
53.7 x 54.2 x 41 (irreg)

- * 405. (*Beast*)
38 x 56 (irreg.)
- * 406. *Gentle creature of the night looking at you* 2003
57.4 x 41.5
- * 407. (*Pointy-eared beast*) 2001
ink and wash
41.9 x 59.3
- * 408. *Come on. Come at me. Fight...*
41.9 x 59.3
- * 409. (*Kangaroo*)
41.9 x 59.3
- 410. (*Beast*)
41.9 x 59.3
- * 411. (*Beast*) 2003
41.9 x 59.3
- * 412. *Look around* 2001
three sheets, each 41.9 x 59.3
- 413. (*Beasts*) 2001
41.9 x 59.3
- * 414. (*Bear with manskin*)
black and white ink
41.9 x 59.3
- * 415. (*Beast*) 2003
41.9 x 59.3
- * 416. *Standing up donkey* 2003
black ink and brown wash
59.3 x 41.9
- * 417. (*Beast*)
59.3 x 41.9
- * 418. *Rrrrr*
43 x 61
- * 419. (*Big cock kangaroo*) 2002

black ink and pink wash
56.7 x 76

420. (*Elephant deer*)
ink and wash
59.5 x 84

* 421. (*Nightmare*)
black and green ink and wash
76.5 x 56

422. (*Peacock and fire pot*)
57.7 x 82 (irreg.)

* 423. (*Nightmare very close*)
84 x 59.5

* 424. *Girly girly girly cunny rat*
black and brown ink
71 x 76 (irreg.)

* 425. (*Rat*)
100 x 70.2

426. (*What do they do all day?*)
74.7 x 109.6

427. *Leggy hump beast hill dream 2002*
ink and green wash
70.2 x 100

428. (*Lion cup*)
ink and green wash
70.2 x 100

429. *Etruscan lion cup 2002*
ink and green wash
100 x 70.2

* 430. *Night terrors 2003*
100 x 70.2

* 431. (*Kangaroo and shrew head*)
ink and wash
85.5 x 122

GIRLS, HORSES, GUNS

432. *Girls horses guns* 2001
ink and wash
three sheets, each 42 x 29.7

* 433. *Horse head (thigh) meet* 2001
ink and wash
42 x 59.5

434. *Girl horses guns*
black and white ink
42 x 59.5

435. *Head on (profile) horse head meet* 2001
ink and wash
42 x 59.5

* 436. *Horses girl (exploding)* 2001
brown ink and wash
42 x 59.5

437. *Guns* 2001
ink and wash
42 x 59.5

438. *Girl horses gun* 2001
86.2 x 122.3

439. *Girl horses guns* 2001
86.2 x 122.3

* 440. *(Horse head meet)* 2001
86.2 x 122.3

* 441. *(Horse head meet)* 2001
86.2 x 122.3

* 442. *(Horse head meet)* 2001
86.2 x 122.3

UNCATEGORISED DRAWINGS

443. *Fair* 2001
ink on wallpaper
42 x 26.1

444. (*Seed*)
ink on wallpaper
42 x 33.7
445. (*Atlases*)
two sheets, each 42 x 27.8
446. *Milk* 2002
two sheets, each 42 x 28.7
447. (*Egg timers / gores / drums*)
41.7 x 29.6
448. (*Omphalos*)
two sheets, each 41.7 x 29.6
449. *Come in horns of consecration...* 2002
29.6 x 41.7
- * 450. *Bed* 2001
ink and pink wash
29.6 x 41.7
451. (*Brush trees*)
29.6 x 41.7
452. (*Lucy eye trees*)
29.6 x 41.7
453. (*Dream girl*) 2001
29.6 x 41.7
454. *Spoon monocle fan (peacock)*
blue ink and wash
29.6 x 41.7
455. *Swing back head*
49.6 x 34.7
456. (*Two figures*)
59.5 x 41.9
457. *Creatures of the night...* 2002
ink and wash
59.5 x 41.9

458. *(Legs)* 2001
59.5 x 41.9
459. *Rush fast diving flow* 2001
59.5 x 41.9
460. *Nighties thrown up beasties*
41.9 x 59.5
461. *Slide stroke (wrong)*
ink and wash
41.9 x 59.5
462. *Bailer* 2001
41.9 x 59.5
463. *Bottle girl peacock hand fan shadow...* 2001
41.9 x 59.5
464. *Aloe octopus peacock night body tree*
41.9 x 59.5
465. *(Study for sculpture)* 2002
41.9 x 59.5
466. *Come over here* 2002
two sheets, each 41.9 x 59.5
467. *Omphalos navel of the world...* 2002
41.9 x 59.5
468. *Nighties*
41.9 x 59.5
469. *Roo bunny bells*
41.9 x 59.5
470. *(One man two women)* 2001
41.9 x 59.5
471. *(Four leaning figures)* 2001
41.9 x 59.5
- * 472. *Water tail fall cascade* 2002
41.9 x 59.5

473. *Two fathers (Romeo and Juliet)* 2001

ink and wash

41.9 x 59.5

474. (*Arse*) 2001

ink and wash

41.9 x 59.5

* 475. (*Flying fuck*) 2001

41.9 x 59.5

476. *Girly girly girly come come come...*

ink and wash

76 x 57

* 477. (*Arch*)

84 x 59.3

478. (*Light / dark*)

59.3 x 84

479. *One of the heavenlies (mango beasties)* 2002

59.5 x 84

* 480. *History of the night (Borges)*

83.7 x 69.3

481. (*Sky cones*)

70.2 x 100

482. (*Three sticks*)

70.2 x 100

* 483. (*A man and two women*)

86.2 x 122.3

484. (*Storm seed*)

122.3 x 86.2

WORKS IN MULTIPLE PARTS

* 485. *Your Angel Kisses* 2000-01

ink and wash on wallpaper

twenty sheets, each 33.6 x 42

* 486. *Omphalos* 2002
ink and acrylic on plywood
four panels, each 75 x 61

ADDENDUM

487. *Five clouds and a rainstorm* 2002
29.5 x 42

488. *Cloud twirler* 2001
29.5 x 42

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6.3 Curriculum Vitae

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Education

- 2003 Currently undertaking Master of Fine Arts, University of Tasmania
1993 Bachelor of Fine Arts with Honours 1, University of Tasmania

Solo Exhibitions

- 2003 *Beastly*, Crossley and Scott, Melbourne
2002 *Night Creatures*, Crossley & Scott, Melbourne
1999 *Ex Voto*, Gallery 482, Brisbane
1996 *Paper Doll*, Dick Bett Gallery, Hobart
1994 *Kings of Wishful Thinking*, Dick Bett Gallery, Hobart

Selected Group Exhibitions

- 2003 *Art/History*, Woolmers Estate, Longford, Tasmania
Lempriere Sculpture Award, Werribee Park, Victoria
2002 *Three Into One*, Contemporary Art Services Tasmania, Hobart
Crossing The Line, Crossley & Scott, Melbourne
2001 *National Sculpture Prize and Exhibition*, National Gallery of Australia, Canberra
Poets and Painters, Bett Gallery, Hobart
1999 *Rosamund*, Plimsoll Gallery, Hobart
Gold Coast City Conrad Jupiters Art Prize
1997 *Upbeat and Lively*, Dick Bett Gallery, Hobart
Days and Nights with Christ, performed by IHOS Opera, Hobart
1996 *Pulp, The Opera*, The Paper Mill, Burnie
Trust Bank Invitation Art Award, Launceston
Gold Coast City Conrad Jupiters Art Prize, Gold Coast City Art Gallery
1995 *Home/Body (When You Get Behind Closed Doors)*, Queen Victoria Museum and Art Gallery, Launceston and Carnegie Gallery, Hobart
1994 *Mount Wellington*, Long Gallery, Hobart
The Really Big Paper Show, Tin Sheds Gallery, Sydney
1993 *Adornments*, Tasmania, South Australia, Western Australia, Queensland and Northern Territory
The Underpass Show, Flinders Street Station, Melbourne
1991 *King For A Day*, Entrepot Gallery, Hobart

Awards and Commissions

- 2000 Sculpture commission, Deloraine Museum, Western Tiers Sculpture Trail, National Parks, Tasmania
Australian Postgraduate Award to complete a Masters of Fine Arts by Research
1999 Development Grant, Arts Tasmania
1998 5 month Residency at Cité Internationale des Arts, Paris, France
1997 Sculpture commission, Lauderdale High School, Art in Public Buildings scheme, Tasmania
1996 Commission by Australian Newsprint Mills for Museum of Printing, Sydney
1995 Creative Collaborations Grant, Arts Tasmania, to work with IHOS Opera
1994 PICA Gold Awards x 3: Illustration by hand

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