

## CHAPTER SEVEN – DESCRIPTION OF EXHIBITED WORKS

### 7.1 – Painted Images: *The Mixing of Memory with Desire* – the *Four Quartets*

The following sections and sub-sections present photographic documentation of the *pre-compositional studies*, *compositional studies*, completed *compositional works*, developments, site designs and realized Public Artworks for *Brisbane International Airport: Terminal Complex* and the *Strand Redevelopment Project*. As outlined in 3. 2, Figure 4.1.1, and 4.3, the original schema for the Exhibition was *The Mixing of Memory with Desire*. In the overarching thematic concept, the first suite of *compositional studies* for the *Four Quartets* was originally planned around four painted works.

However there is occasionally a disjunction between the plan and implementation. For example, only the first, second and fourth *compositional studies* (see Plates 7.1.9, 7.1.10, and 7.1.12) reached the stage where the concepts were fully realized in their original form. Moreover the study in Plate 7.1.11 (blue background) took a different form and was reworked into an ovoid format and entitled *In the Lagoon of Mythic Origins*; the *compositional studies* and painting for this are presented in Plates 7.1.35, 7.1.36, and 7.1.37. All works cited in the catalogue and exhibited at both exhibition venues (see Appendix G.4) have been reproduced and, in the interests of clarity, have been grouped under appropriate headings.

### **7.1.1 – *Pre-compositional Studies* from Life, Imagination and other Works of Art**

Plates 7.1.1 to 7.1.8 in this section represent a selection of *pre-compositional studies*. (4.2) The studies were exhibited not only to assist with a visual explication of the various stages involved in the artistic process, but also to survey the developments associated with the finished work. The studies were culled from *Sketchbooks Nos I-III* (see Figure 4.1.2), apart from Plate 7.1.1, and were displayed to demonstrate not only the diverse range of sources and stylistic approaches employed, but also the manner in which the source materials were developed into serviceable pictorial elements e.g., the diving figures in Plates 7.1.3 and 7.1.4 and their relationship to the figures in *The Mixing of Memory with Desire No. 1*.



**Plate 7.1.1** *Studies of a Volute Shell*, watercolour and pencil on paper, 12.7 x 14.5cm.



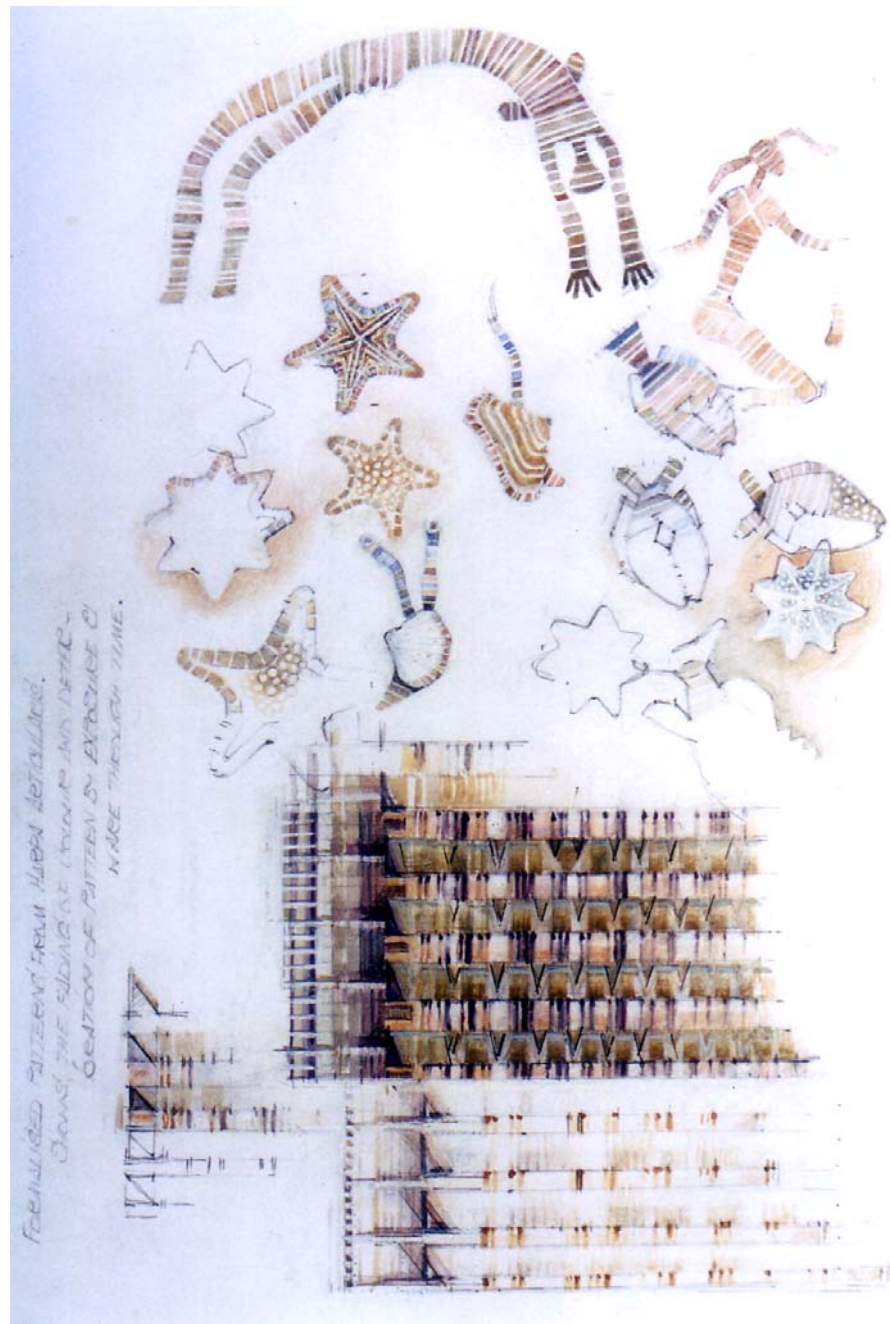
**Plate 7.1.2** *Study of Rainbow Bee Eaters and Trees*, gouache, watercolour and pencil, 29.5 x 19.7cm: Sketchbook No.I.



**Plate 7.1.3** *Studies of Figures and Coral Designs from Crete*, watercolour and pencil on paper, 29.5 x 19.7cm: Sketchbook No. II.







**Plate 7.1.5** *Study of Diving Figure, Marine Creatures and Patterns from Harp Shells*, watercolour and pencil on paper, 29.5 x 19.7cm: Sketchbook No. II.



**Plate 7.1.6** *Studies for Palms and Dancing Figures*, watercolour and pencil on paper, 28.7 x 21.7cm.





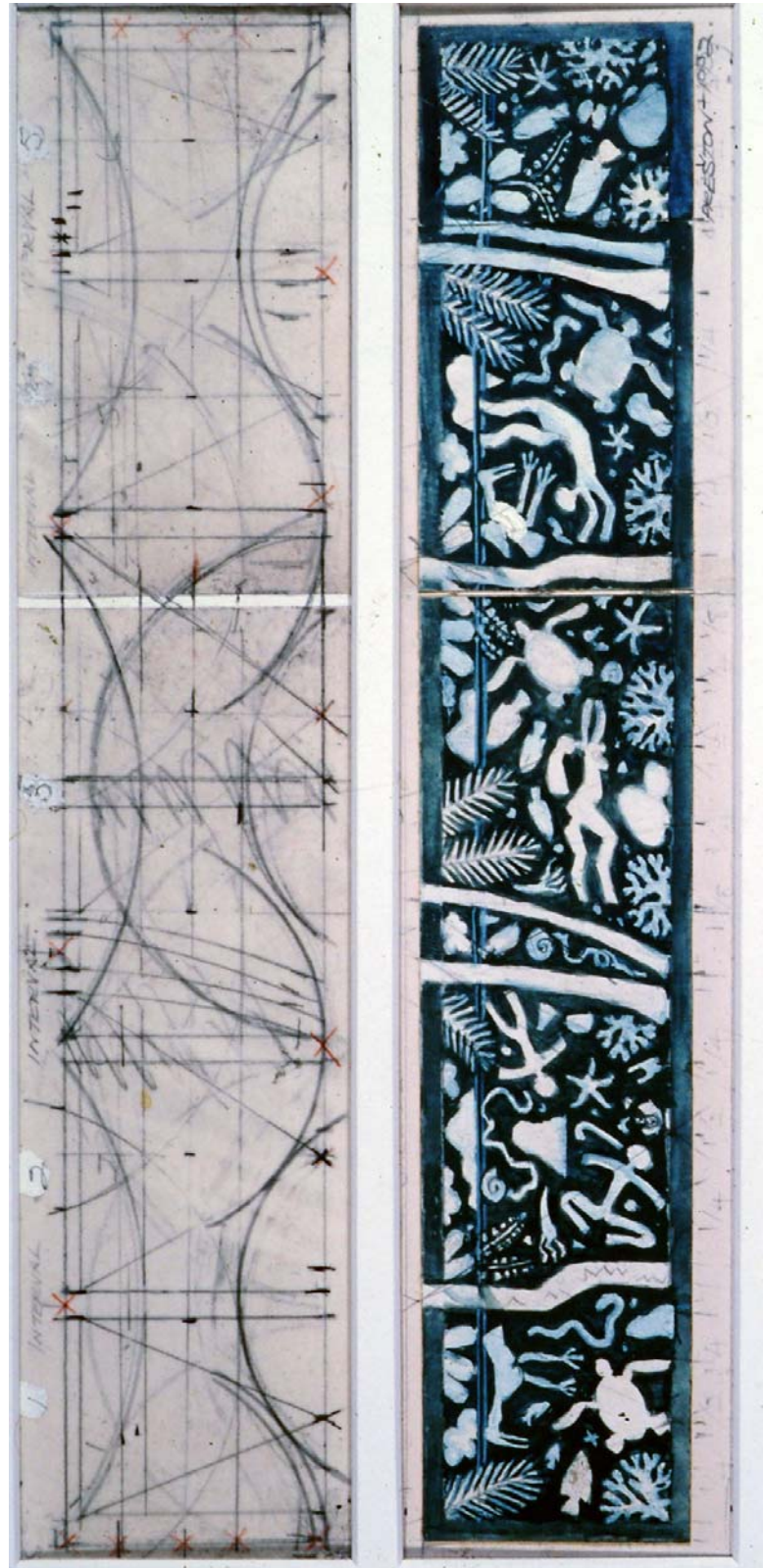
**Plate 7.1.7** *Studies from Indian Temple Sculpture, Figure and Asoka Tree, watercolour and pencil on paper, 29.3 x 19.7cm: Sketchbook No.III.*



**Plate 7.1.8** *Studies from Indian Temple Sculpture*, watercolour and pencil on paper, 29.5 x 19.7cm: Sketchbook No. II.

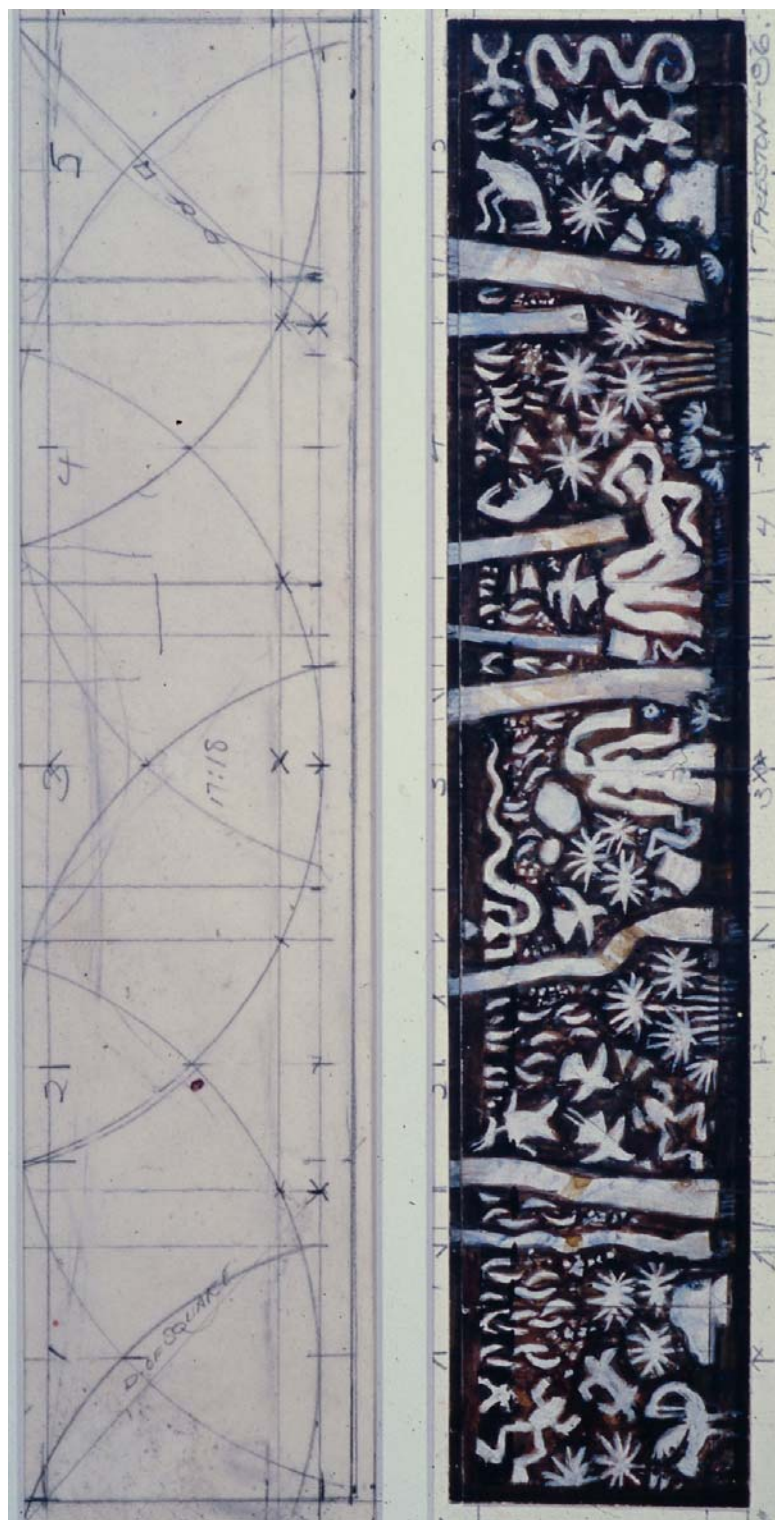
### **7.1.2 – *Compositional Studies for the Four Quartets***

The following four Plates 7.1.9 to 7.1.12 represent the four pairs of *Compositional Studies* from which the final painted works were derived. (see 4.3). The uppermost work in each pair of the linear drawings was created in order to divide the rhythmic structure and to register the approximate positions of the vertical and horizontal divisions in the long frieze-like rectangles. The lower painted monochromatic designs represent extrapolations on the rhythmic structures above. They served as models on which the arrangement of the main pictorial elements were based in the final painted *compositions*. The background, or *field* colours, in each of the *compositional studies* approximate that which was subsequently employed in the final painted *compositional works*.

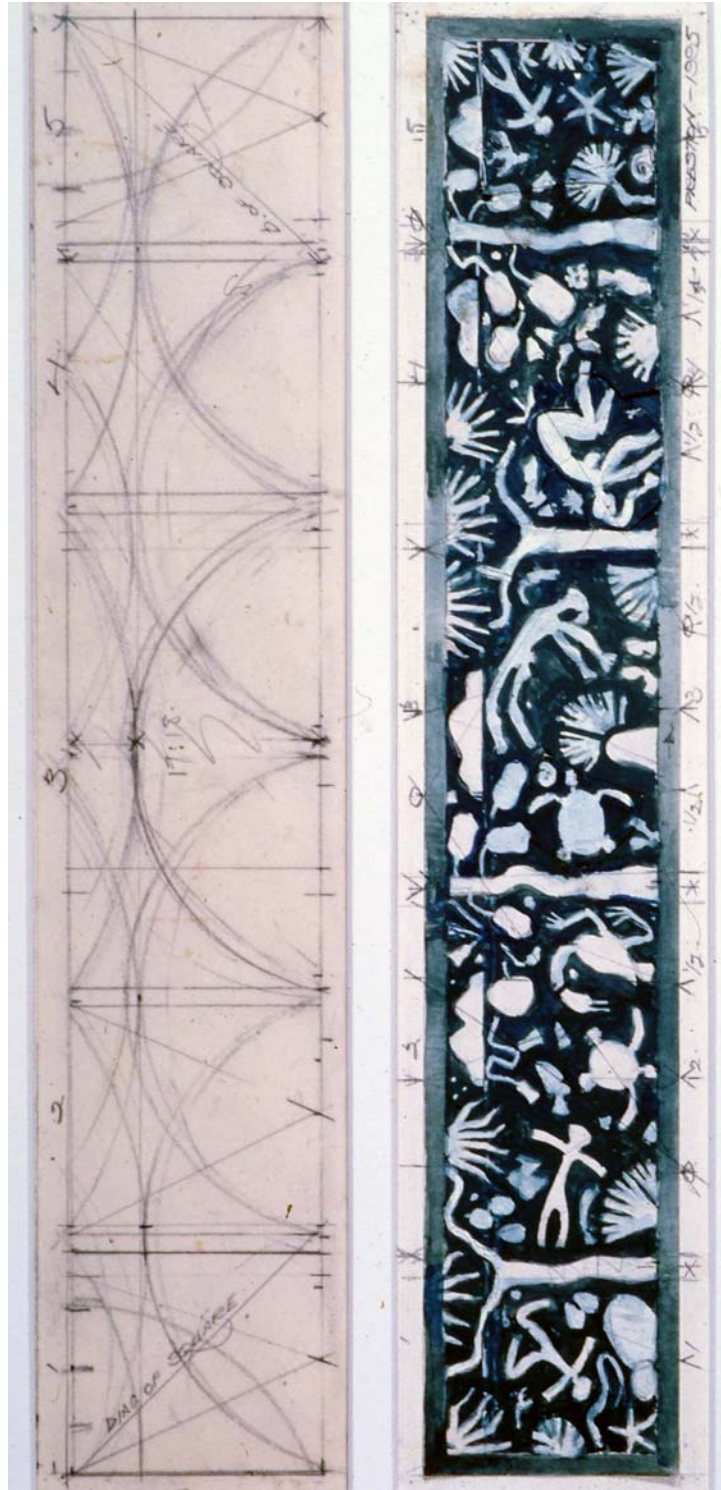


**Plate 7.1.9** *Compositional studies for the Four Quartets: The Mixing of Memory with Desire No. 1*, upper: pencil on tracing paper, lower: gouache and pencil on detail paper, both 6.5 x 37cm.



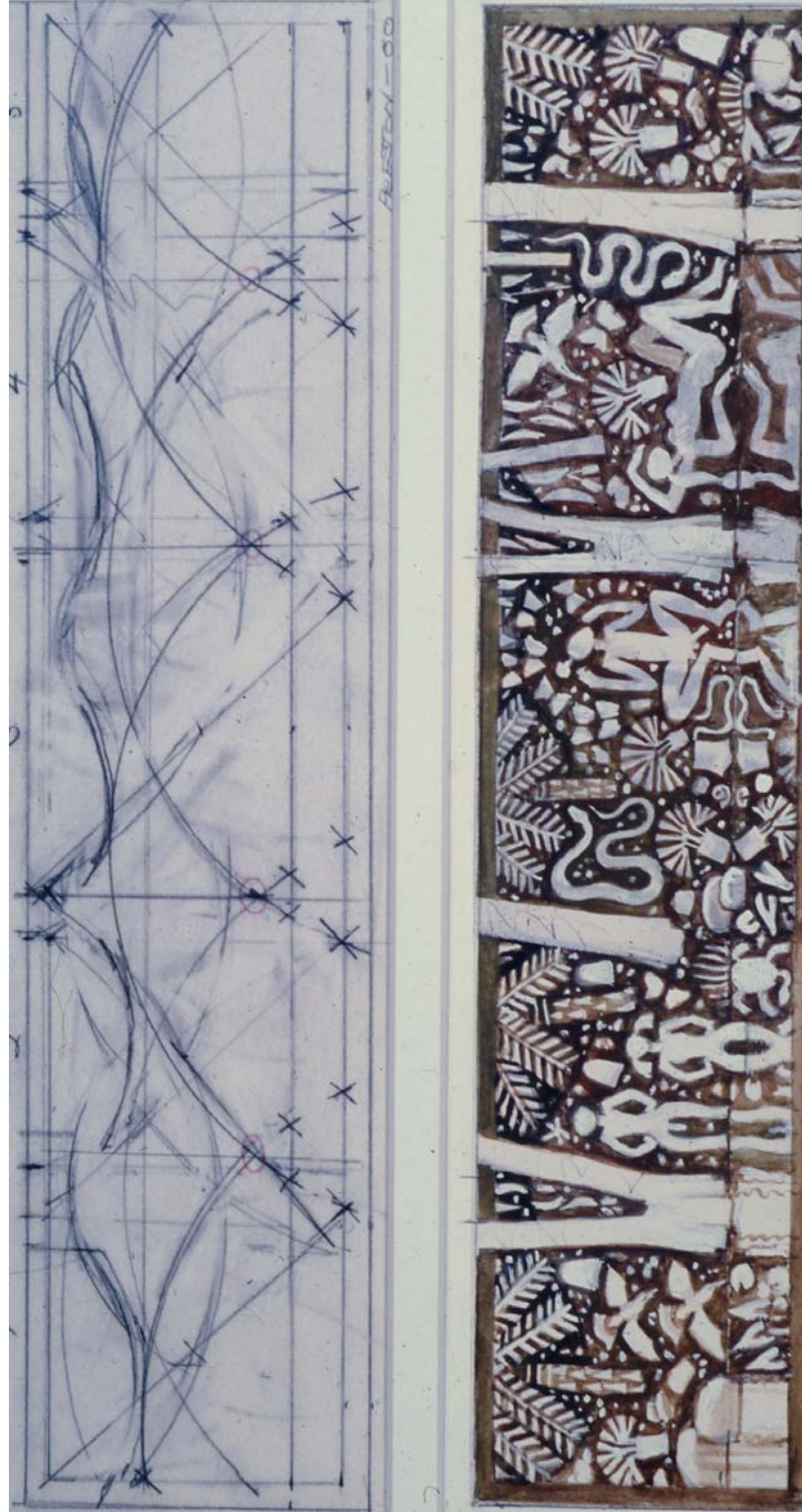


**Plate 7.1.10** *Compositional studies for the Four Quartets: The Mixing of Memory with Desire No. II.* upper: pencil on tracing paper, lower: gouache and pencil on detail paper, both 6.4 x 27cm.



**Plate 7.1.11** *Compositional studies for the Four Quartets: The Mixing of Memory with Desire No.III (IV), upper: pencil on tracing paper, lower: gouache and pencil on detail paper, both 6.5 x 37cm.*





**Plate 7.1.12** *Compositional studies for the Four Quartets: The Mixing of Memory with Desire No. III, upper: pencil on tracing paper, lower: gouache and pencil on detail paper, both 6.4 x 27cm.*

### **7.1.3 – Painted *Compositional Works* for the *Four Quartets***

Plates 7.1.13 to 7.1.15 represent the realized painted *compositions*. However, only three of the four paintings were created in their original rectangular format (see 4.3.11). The painted work in Plate 7.1.13 served as the foundational *composition* for the principal pictorial element in the fabrication of a Public Artwork to be realized in mosaic in the *Brisbane International Airport: Terminal Complex* (see 4.3.11 and Table 4.3.3). As indicated, the *compositional study* depicted in Plate 7.1.11 was reworked into an ovoid format and developed to serve as a painted work for the design and fabrication of a second Public Artwork, also to be realized in mosaic, for the *Strand Redevelopment Project* (see 4.3.12 and Table 4.3.5). Two of the original paintings were accompanied by five supplementary triangular *compositions* which could be mounted in a variety of arrangements, two of which are depicted following reproductions of the main work.

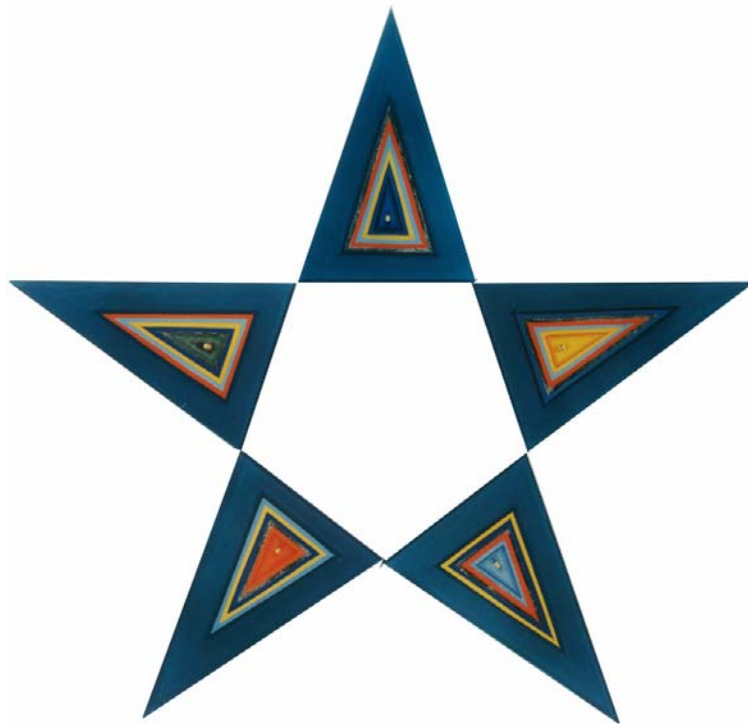




**Plate 7.1.13** *Four Quartets: The Mixing of Memory with Desire No. 1*, tempera, gouache and dry pigment with raised gilding paper, 10.2 x 74.6cm.



**Plate 7.1.14** *Four Quartets: The Mixing of Memory with Desire No. I, Five Elements*, tempera, gouache and dryground pigment with gilding, 5 x 7.1cm.



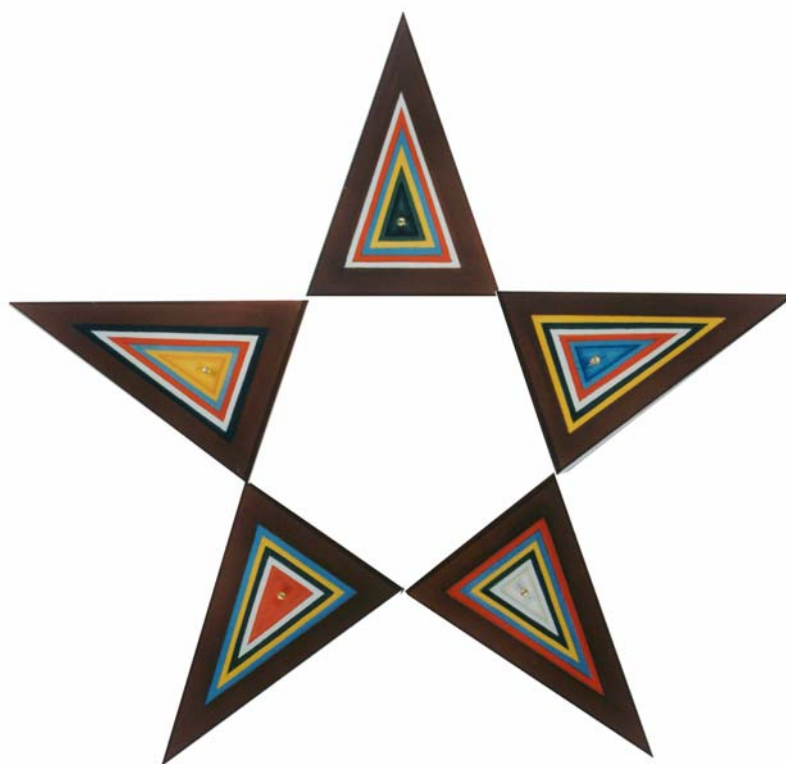
**Plate 7.1.15** *Four Quartets: The Mixing of Memory with Desire No. I, Five Elements*, an alternative arrangement mounted at Perc Tucker Regional Gallery.



**Plate 7.1.16** *Four Quartets: The Mixing of Memory with Desire No. II*, tempera, gouache and dryground pigment on paper, 11.5 x 74.6cm



**Plate 7.1.17** *Four Quartets: The Mixing of Memories with Desire No. II, Five Elements*, tempera, gouache and dryground pigment on paper, each 5 x 7.1cm.



**Plate 7.1.18** *Four Quartets: The Mixing of Memories with Desire No. II, Five Elements*, an alternative arrangement mounted at *Perc Tucker Regional Gallery*.





**Plate 7.1.19** *Four Quartets: The Mixing of Memory with Desire No. III*, tempera, gouache and dryground pigment on paper, 11.5 x 74.6cm.

#### **7.1.4 – Parallel Developments**

It was originally intended that enlargements of the four initial paintings would be executed in order to explore the issues associated with an increase in scale, together with a simplification in the use of media i.e., predominantly tempera and dry ground pigment. In fact, only one work was enlarged in its original format and this was completed as a painting on a substrate of paper laid on a gessoed wooden panel, *The Mixing of Memory with Desire No.I*. This represents the second version of the painting and its supplementary triangular companion pieces (also on paper on laid wood panels) which are reproduced in Plates 7.1.20, 7. 1.21 and 7.1.22



**Plate 7.1.20** *The Mixing of Memory with Desire No. 1*, (enlarged version), tempera and dryground pigment with raised gilding, on paper on gessoed wooden panel, 17 x 112.4cm.



**Plate 7.1.21** *The mixing of Memory with Desire No.I, Five Elements* (enlarged version ), tempera and dryground pigment on paper on wood, each 7.1 x 10.9cm.

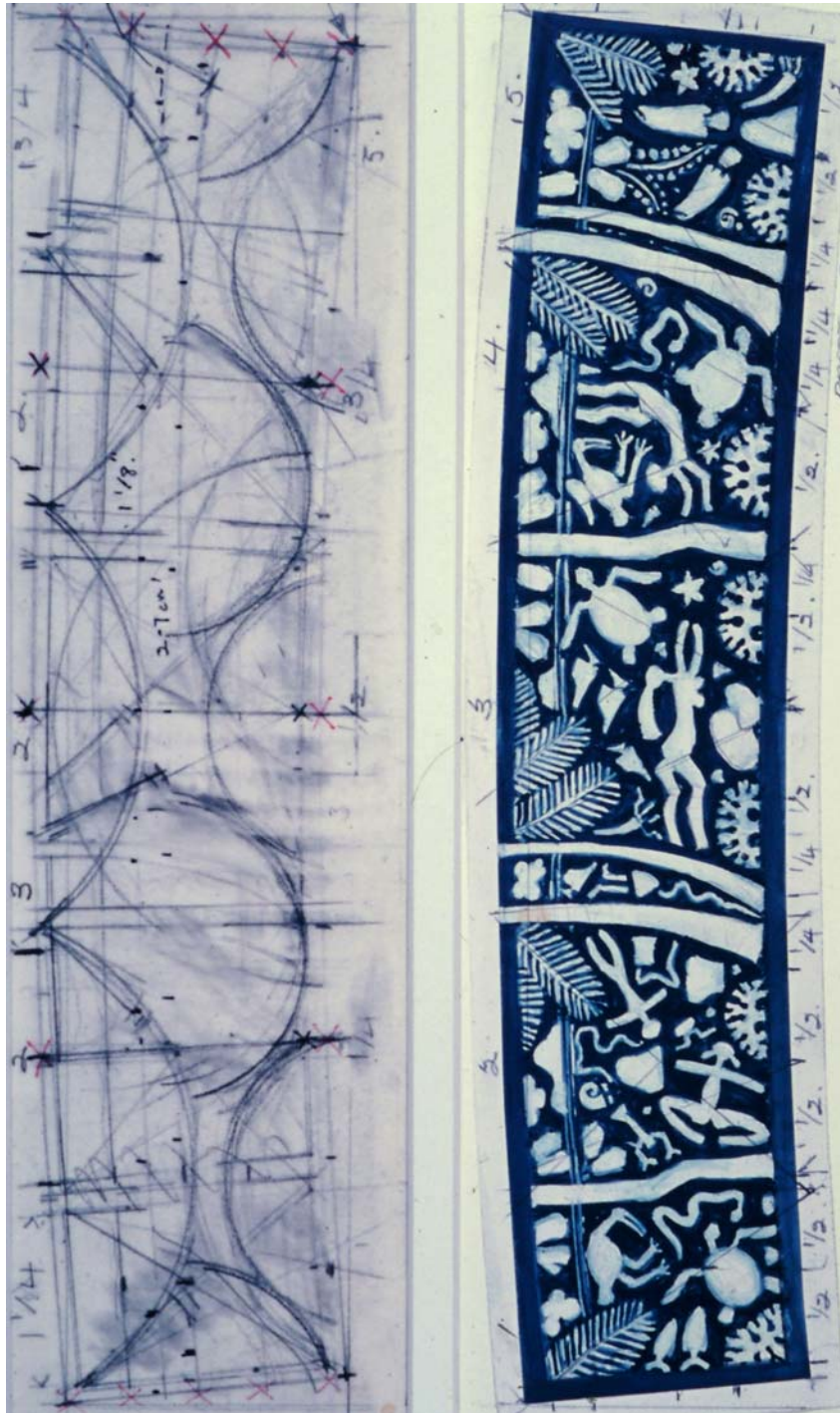


**Plate 7.1.22** *The mixing of Memory with Desire No.I, Five Elements*, (enlarged version), alternative arrangement mounted at *Perc Tucker Regional Gallery*.



### **7.1.5 – Adapted *Compositional Studies* for a Public Artwork: *Brisbane International Airport: Terminal Complex***

Plate 7.1.23 reproduces the *compositional studies*, derived and adapted from *The Mixing of Memory with Desire No. I*, and which served as a model for the Public Artwork for *Brisbane International Airport*. The uppermost work (as with its source) represents a linear adaptation of the vertical and horizontal divisions and a revision of the basic rhythmic structure to conform to the demands of a revised *arc-shaped* format. The lower monochromatic study represents the original painting adapted to fit the modified format.



**Plate 7.1.23** *Compositional Studies: The mixing of Memory with Desire No.1, (adapted second version)* upper: pencil on tracing paper, lower: gouache on detail paper, both 77 x 28.7cm.

**7.1.6 – Adapted Painted *Composition* for a Public Artwork: *Brisbane International Airport: Terminal Complex*.**

Plate 7.1.24 reproduces the finished painted work created as the *concept design* for a Public Artwork for the *Terminal Complex* to be increased in scale to two point five by nine point five metres. The painting was accompanied not by the original triangles but by two narrow concentric arc-shaped bands (see 7.1.34) and a quadrangular centre piece (see Plate 7.1.34).

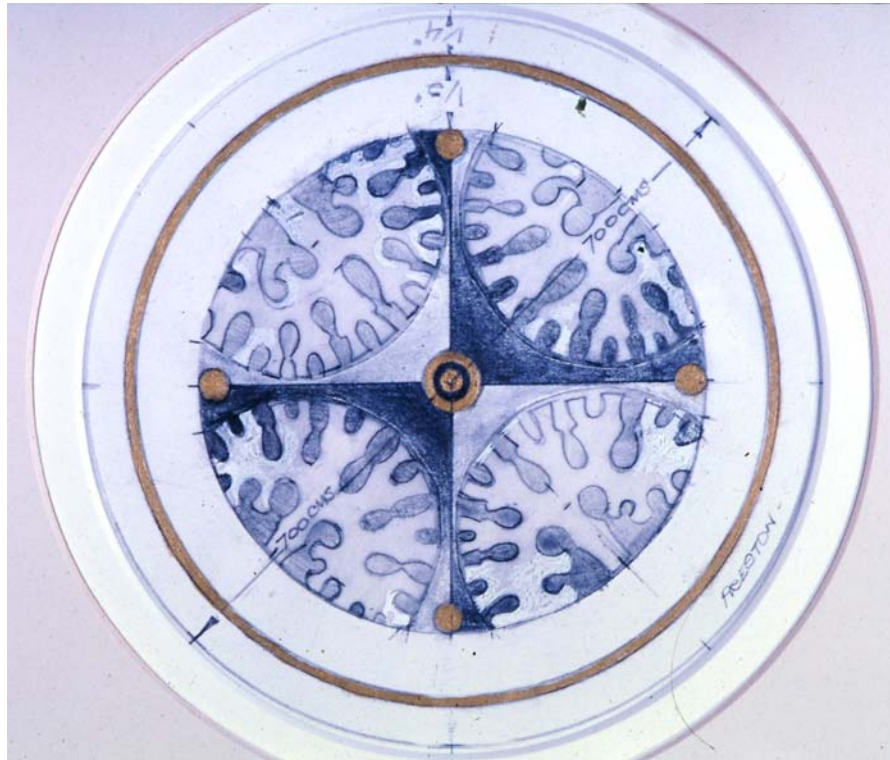


**Plate 7.1.24** *The Mixing of Memory with Desire No. I*, (adapted second version), tempera, gouache and dryground pigments on paper, average length, 17 x 112.4cm.



### **7.1.7 – Designs for Central Floor Motif: *Brisbane International Airport: Terminal Complex***

Plates 7.1.25 to Plate 7.1.29 represent four preliminary designs for the central floor motif to be sited within the *Terminal Complex* Level Three concourse. Plate 7.1.8 reproduces the selected design and Plate 7.1.29 the finished artwork created for the *Project Managers* and the mosaic fabricators.



**Plate 7.1.25** *Design for a Circular Central Floor Motif, (A) pencil and gold gouache, diameter 13.5cm.*

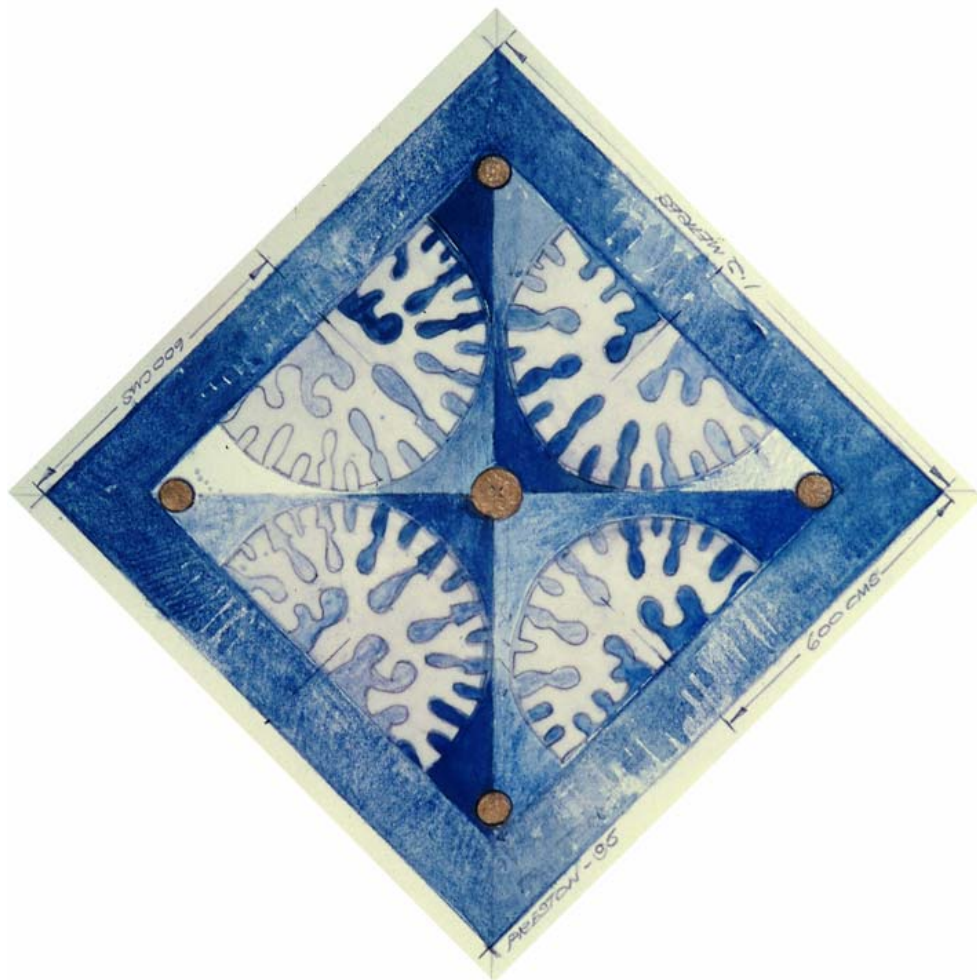


**Plate 7.1.26** *Design for Quadrangular Central Floor Motif, (B)*  
gouache and gold leaf on paper, 13.1 x 13.1cm.



**Plate 7.1.27** *Design for Quandrangular Central Floor Motif, (C) pencil and gold gouache, 13.2 x 13.2cm.*





**Plate 7.1.28** *Design for Quandrangular Central Floor Motif, (D)*  
gouache, gold paint and pencil on paper, 13.2 x 13.2cm.



**Plate 7.1.29** *Completed Design for Quadrangular Central Floor Motif*, gouache, dryground pigments and gold leaf on paper, 13.2 x 13.2cm.

**7.1.8 – Designs for the Placement of the Mosaic Set-out in the  
Concourse Site Location of Outward Immigration: *Brisbane  
International Airport: Terminal Complex***

Plates 7.1.30 to 7.1.32 represent stages in determining the overall design of the concourse and the placement of the principal mosaic elements within the site. Additional mosaic elements could not be confirmed until the designs illustrated in Plates 7.1.30 and 7.1.31 were developed. Plate 7.1.32 reproduces the set-outs of the main mosaic element, together with the addition of the quadrangular central floor motif and two narrow bands extending across the width of the floor. The escalators, stairs and a water feature are indicated in white; the black gilt-framed rectangles represent tree planters and the black spots, cross sections of supporting columns (see also Plate 7.1.32).

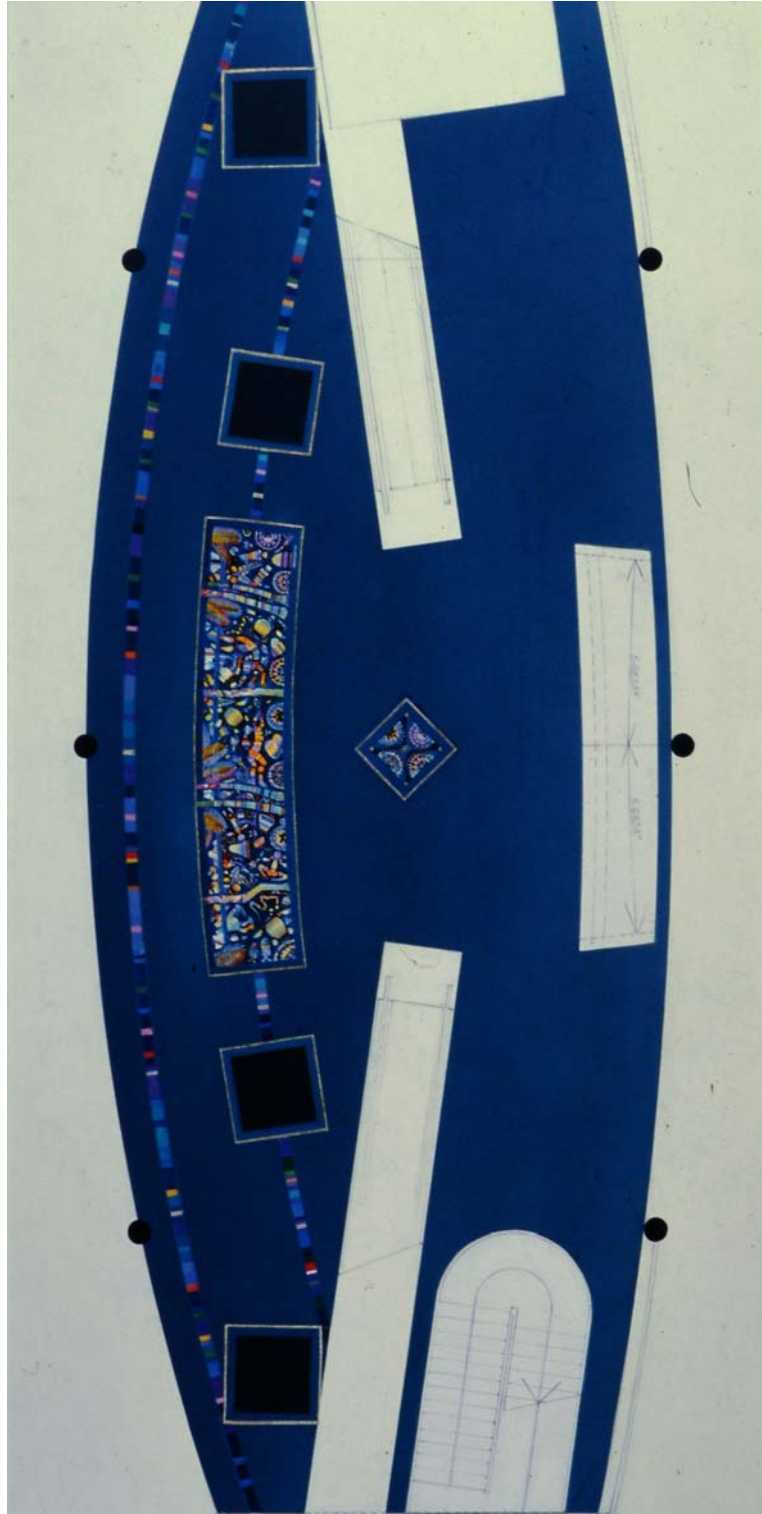


**Plate 7.1.30** *Concept Design, (A)* illustrating set-up of principal mosaic element, gouache, gold paint and collage, 16.6 x 40.1cm.



**Plate 7.1.31** *Concept Design, (B)* illustrating set-up of principal mosaic element, gouache, gold paint and collage, 16.6 x 40.1cm.

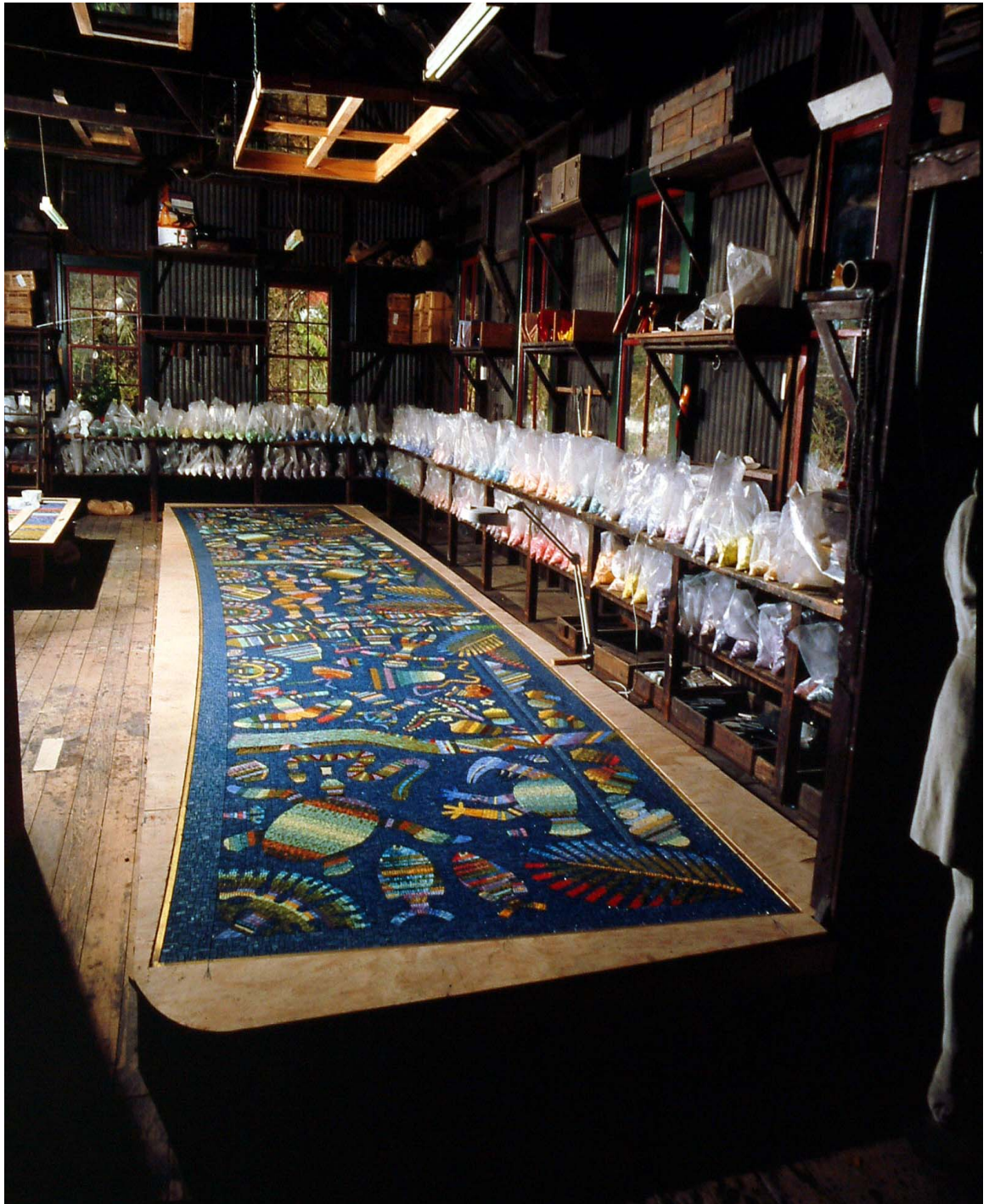




**Plate 7.1.32** *Final Concept Design, (C)* illustrating positions of all mosaic elements, gouache, gold paint and collage, 26.3 x 77.6cm.

### **7.1.9 – Realization of the Public Artwork: *Brisbane International Airport: Terminal Complex***

Plate 7.3.3 and 7.3.4 reproduce the completed mosaic work. Plate 7.1.33 reveals the principal mosaic element in the fabricators Brisbane workshops. The work at this stage remains face down and in reverse demonstrating the employment of the *indirect* method of construction. Suspended from the ceiling can be seen a mobile gantry fitted with correcting mirrors; the shelves are stacked with bags of *Venetian smalti* arranged in groups of graduated tints and shades of each major hue employed in its design. Plate 7.1.34 presents a view of the completed mosaic elements installed in the concourse of outward-immigration with the overhead art lighting installed directly above.



**Plate 7.1.33** *Principal Mosaic Element in Artbuster's Workshop*, cibachrome, photographed by Bruce Peebles, Brisbane, 62 x 41cm.



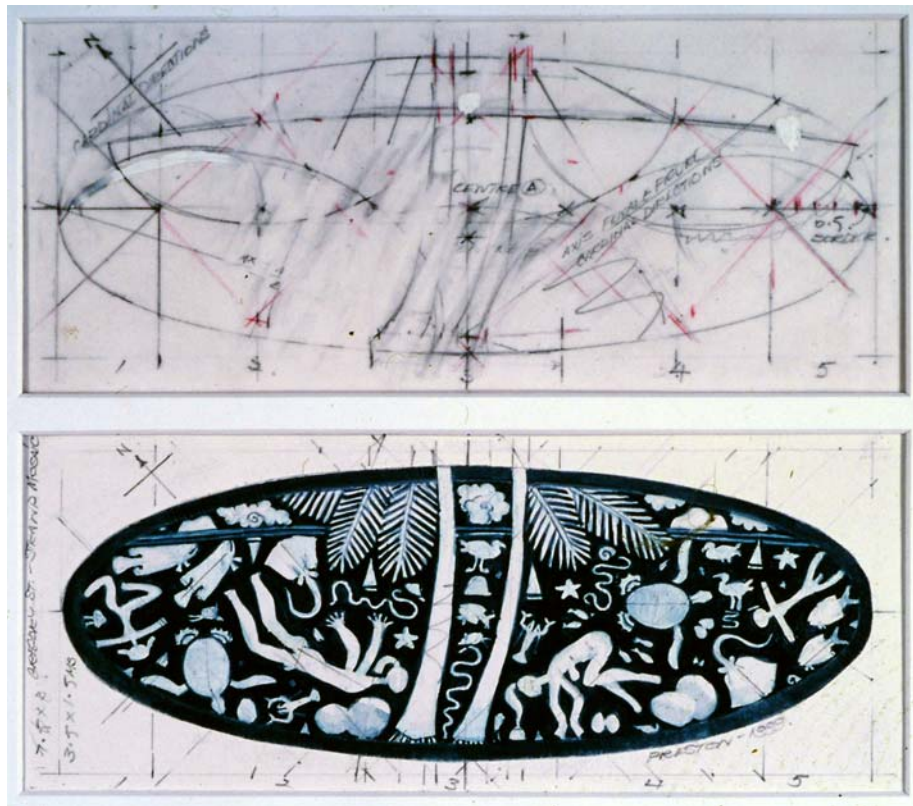


**Plate 7.1.34** *Mosaic Elements installed with Art Lighting, Brisbane International Airport: Terminal Complex, Venetian smalti, principal mosaic element 2.5 x 9.5m, Quadrangular Floor Motif 1.5 x 1.5m. Continuous band 0.3 x 36m.*



### **7.1.10 – *Compositional Studies for In the Lagoon of Mythic Origins***

Plates 7.1.35 and 7.1.36 reproduce the adaptations from the *compositional studies* for *The Mixing of Memory with Desire No IV*. Plate 7.1.35 represents the upper half of the linear drawing in which the rhythmic structure has been explored and below it a monochromatic arrangement work in which the basic pictorial elements have been organized. Plate 7.1.36 represents an enlargement of the monochromatic study depicting a revision of the arrangement of pictorial elements.



**Plate 7.1.35** *Compositional Studies for In the Lagoon of Mythic Origins*, upper: pencil on tracing paper, lower: gouache and pencil on detail paper, both 9.3 x 21.8cm.



**Plate 7.1.36** *Enlargement of Compositional Study for In the Lagoon of Mythic Origins*, pencil and gouache on paper, 14.5 x 36cm.

### **7.1.11 – Adapted Painted *Composition* for a Public Artwork: *The Strand Redevelopment Project***

Plate 7.1.37 presents the finished painted work provided as a *concept design* for a Public Artwork as a part of the *Strand Redevelopment Project*. The work was to be translated into the medium of mosaic and fabricated in the same materials as those employed for the *Brisbane International Airport: Terminal Complex*.

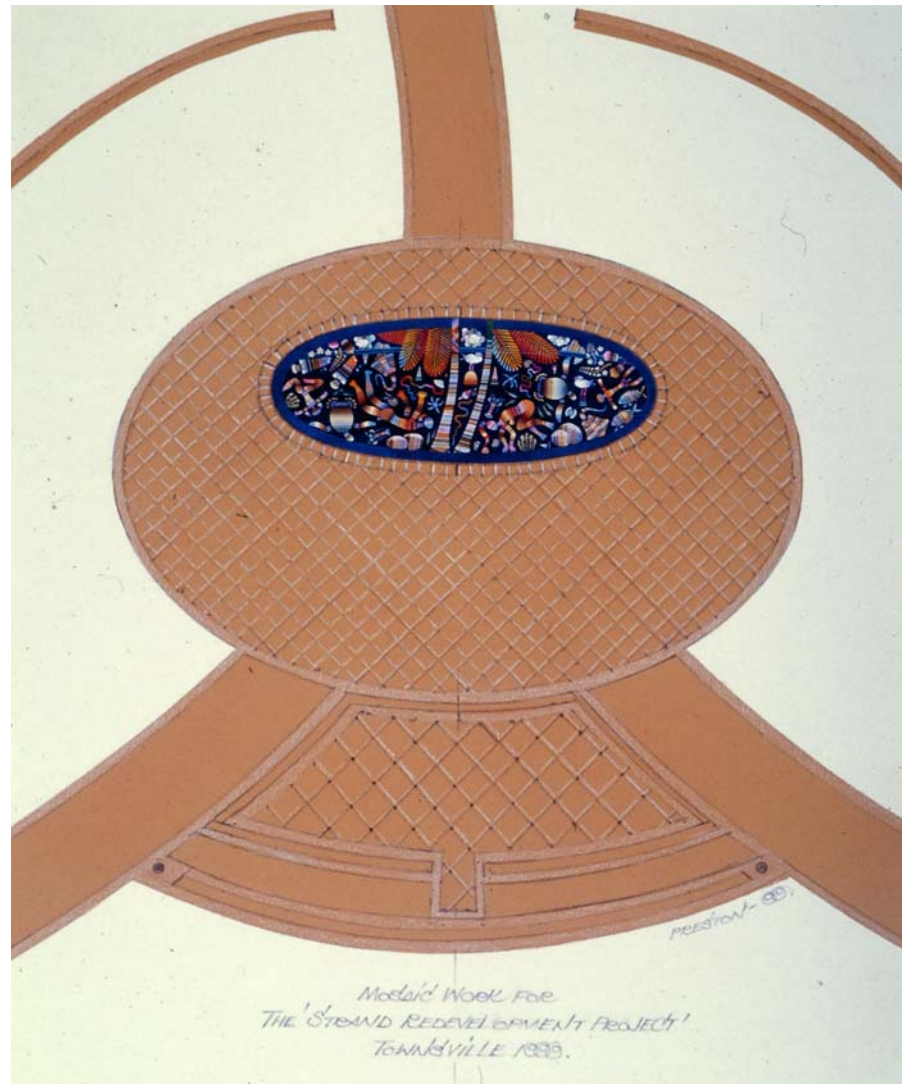


**Plate 7.1.37** *In the Lagoon of Mythic Origins*, gouache, tempera and watercolour on paper, 14.5 x 36cm.



**7.1.12 – Design for the Placement of the Mosaic Set-out within the Site**  
**Location: *Strand Redevelopment Project***

Plate 7.1.38 represents the placement of the mosaic within the oval amphitheatre location, including the design of its paved surrounds. Also depicted are the arc-shaped raised performance platform. and three walkways which converge on the amphitheatre.



**Plate 7.1.38** *Concept Design, (A)* illustrating set-up of the mosaic in its site location, gouache, pencil and collage on board, 24.5 x 29.5cm.

### **7.1.13 – Realization of the Public Artwork: *Strand Redevelopment Project***

Plates 7.1.39 and 7.1.40 reproduce the completed mosaic work. Plate 7.1.39 illustrates the mosaic and its site location on *The Strand*, whilst Plate 7.1.40 portrays the work within its paved surround during the *scouring* process shortly after completion.



**Plate 7.1.39** *Mosaic within the Strand Amphitheatre Site Location, vitreous glass and smalti mosaic, 2.6 x 7.5cm*



**Plate 7.1.40** *Mosaic Element installed in paved Amphitheatre: The Strand Redevelopment Project, tesserae of Venetian smalti and Mexican vitreous glass, 2.65 x 7.5m.*



## **7.2 – The Artist’s Book *Communion to the Trees***

The following sub-sections reveal aspects of the process involved in the development of the Artist’s Book *Communion to the Trees*. They present a selection of *pre-compositional* material from a variety of sources, a selection of pages from the seven notebooks of preparatory material (see Figure 5.1.1 and Table 5.4.1) which, among other things, display earlier ideas for the Book’s format and the treatment of its various parts. Also reproduced are the realized hand-lettered and painted pages, followed by a selection of maquettes created as trial designs for the Book’s cover.

The publication outcome of the Book by *Palgrave Macmillan* (2002) was a post-examination outcome, which followed the exhibitions. Nevertheless the publication is referenced in the associated promotional material in Appendix J.1 and the media samples in Appendix J.2.

### **7.2.1 – *Pre-compositional Studies* from Life, Imagination and other Works of Art**

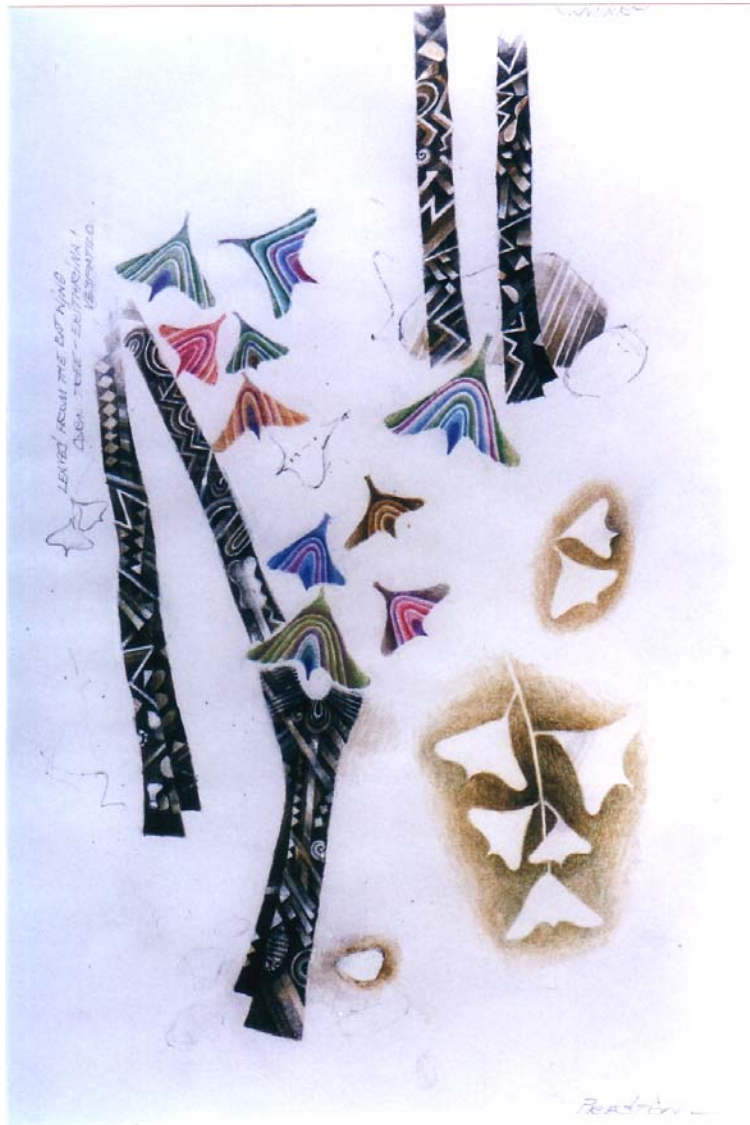
Plates 7.2.1 and 7.2.5 represent a selection of the *pre-compositional* studies which were either specifically generated for, or informed key aspects of the imagery and decorations created for the Artist's Book. Apart from Plate 7.2.1, the studies were culled from *Sketchbooks I-III* (see Figure 4.1.2 and 5.3.15). As with the studies included in subsection 7.1.1, they were exhibited in order to assist the didactic aspects of the exhibition, whilst at the same time demonstrating the diversity of stylistic approach and source materials.



**Plate 7.2.1** *Study of a Moth*, watercolour, pencil and conté on paper, 14.5 x 20cm.



**Plate 7.2.2** *Studies for Moths*, watercolour and pencil on paper, 21 x 14.5cm: Sketchbook No.III.



**Plate 7.2.3** *Studies for Bat's Wing Coral Tree*, watercolour and pencil on paper, 29.5 x 19.7cm: Sketchbook No. III.





**Plate 7.2.4** *Studies for a Tree and Figures from Rock Paintings,*  
watercolour and pencil on paper, 29.5 x 19.7cm: Sketchbook No. III.

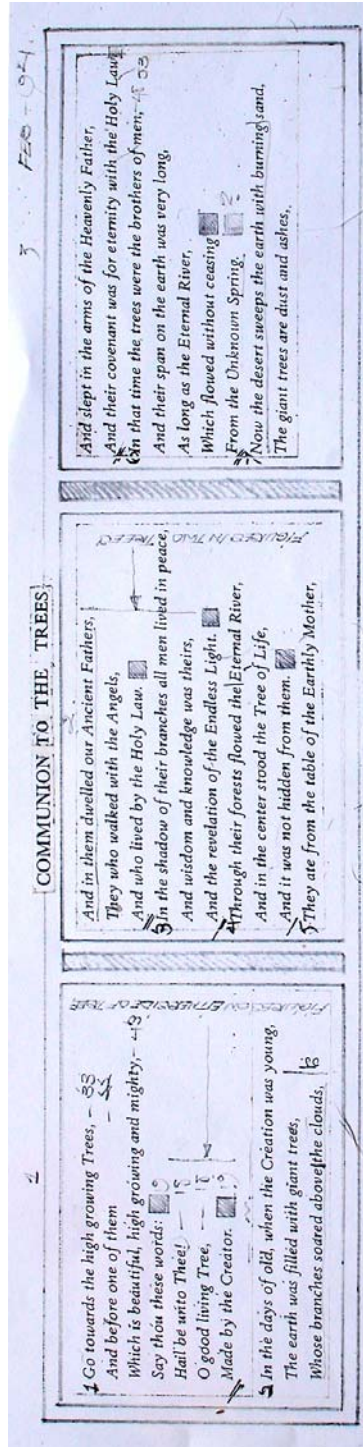


**Plate 7.2.5** *Studies of Figures, Geese and Moths*, watercolour and pencil on paper, 29.5 x 19.7cm: Sketchbook No. II.

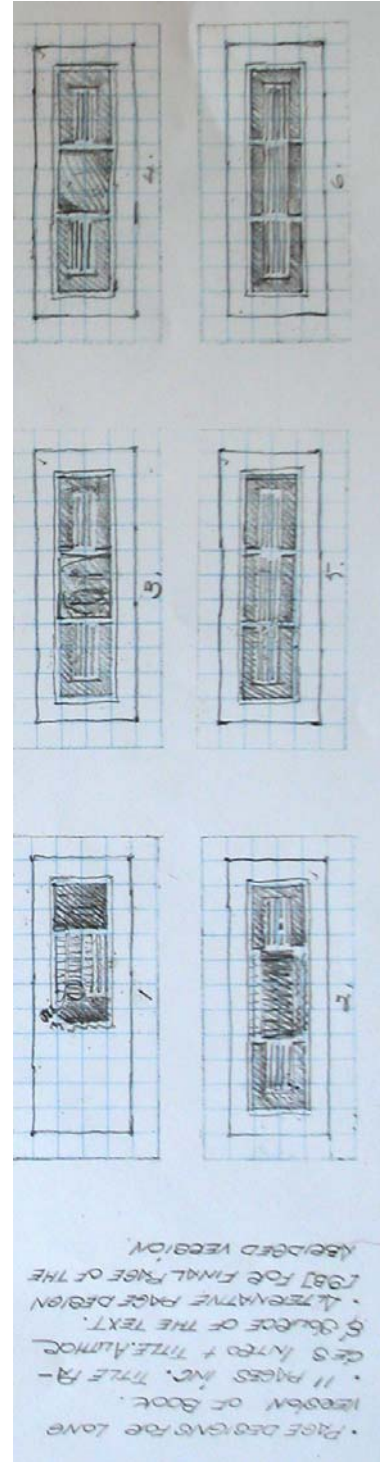
## **7.2.2 – Collections of the Preparatory Work**

Plates 7.2.6 to 7.2.17 reproduce a selection of pages from the seven volumes of notebooks containing the preparatory material underpinning the development of the Artist's Book. All the material underlying the Book's creation was collected and assembled into seven purpose-bound notebooks. In order to maintain the chronological sequence of the material, each notebook was bound at key stages in the Book's development. Moreover each notebook was ascribed a volume number as the work progressed; ultimately these extend from 1 to 7.

The format for the notebooks was, from the outset, largely determined by the proportions assigned to the early page designs and arose naturally from them. As the material for the page designs developed and a variety of media were explored, the dimensions of the pages also increased. These changes in scale are reflected in Figure 5.1.1 and Table 5.4.1, which also provide a brief overview of the contents of each notebook. Volume 7 of the notebooks was created to provide a likeness of the Artist's Book in the form of coloured photocopies of the painted pages arranged in sequence and assembled to anticipate the Book's appearance in its bound form. The notebooks were displayed at both exhibition venues in conjunction with the finished artwork.

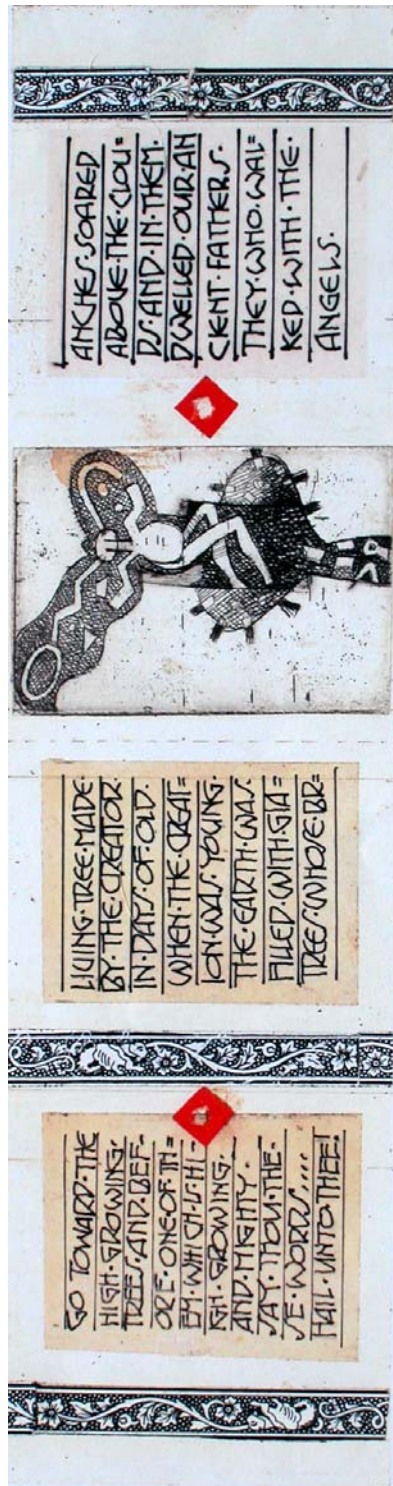


**Plate 7.2.6** Arrangement of text with marked line endings, collage elements, 10.3 x 42.1cm: Volume No. 1.



**Plate 7.2.7** Programme and preparatory page designs, pencil, 10.3 x 42.1cm: Volume No. 1.





**Plate 7.2.8** Early page design, engraving, ink and collage, 10.3 x 4.1cm: Volume No. 2.



**Plate 7.2.9** Trial page design, gouache, pencil, photocopy and gold, 10.3 x 42.1cm: Volume No. 2.





Plate 7.2.10 Trials for Lettering and Page Layout, ink and gouache on tracing paper, 13 x 15.7cm: Volume 3.



Plate 7.2.11 Preparatory Designs for the Title Page, gouache, gold, pencil and collage, 13 x 15.7cm: Volume 3.



Plate 7.2.12 Examples of Asian and Hindu Tantric Manuscripts, 13 x 51.7cm: Volume No. 4.

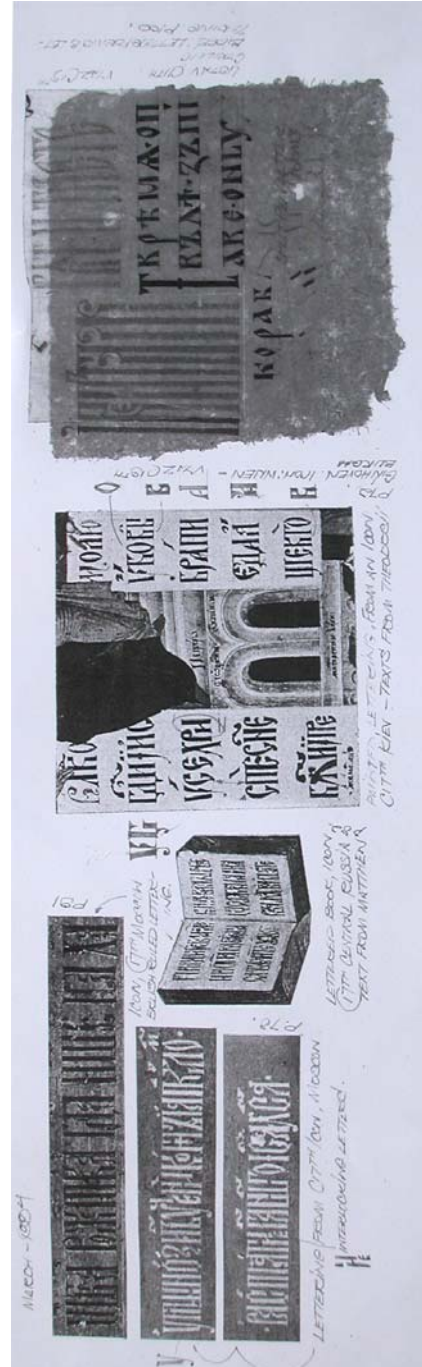


Plate 7.2.13 Examples of Byzantine and Russian Letterforms, 13 x 51.7cm: Volume No. 4.





Plate 7.2.14 Examples of Insular and Irish Letter-Forms, 13 x 51.7cm: Volume 4.

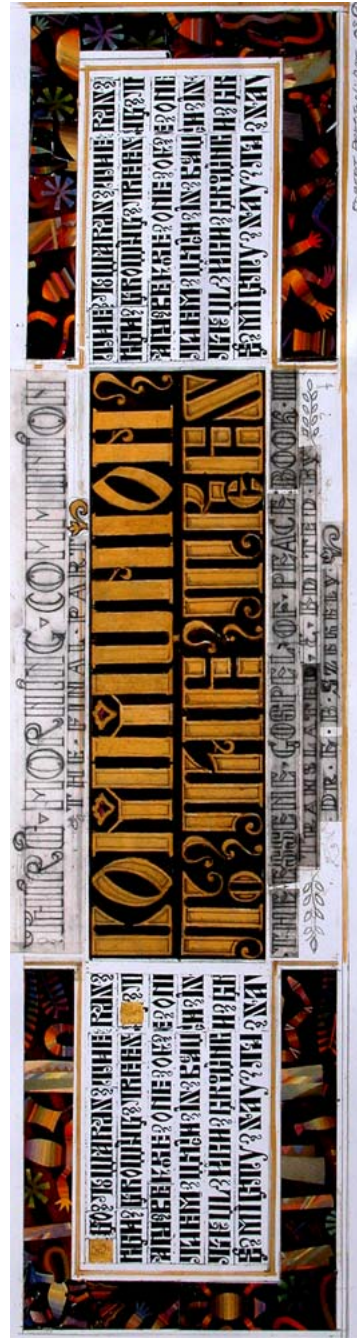
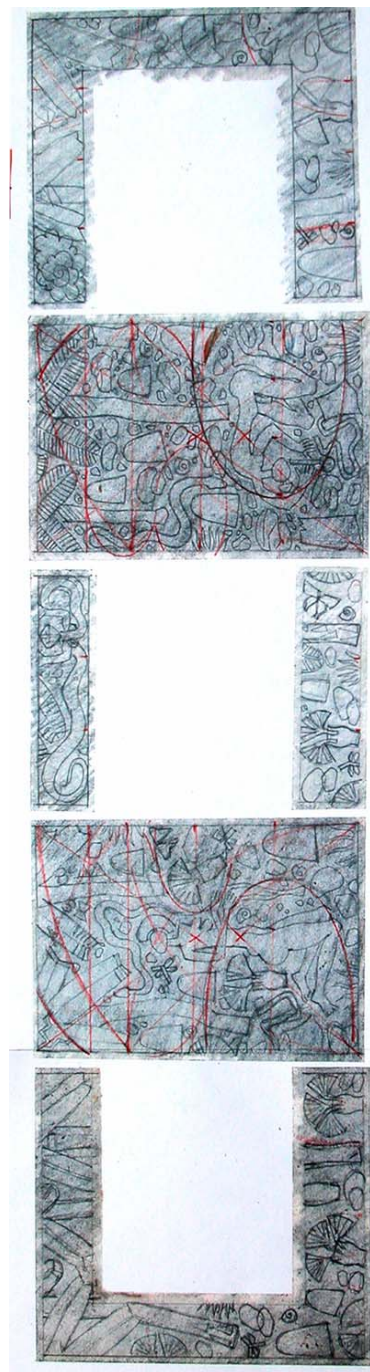


Plate 7.2.15 Introductory Page Design Drawn to Scale, collage elements and pencil, 21.7 x 63cm: Volume No.5.



**Plate 7.2.16** *Transfer Drawings of Pictorial Elements, pencil and crayon on tracing paper, 21.7 x 63cm:*  
Volume No. 6.



**Plate 7.2.17** *Paste-up of Completed Pages, photocopies in bound book, open 21.7 x 126cm: Volume 7.*



### 7.2.3 – The Realized Pages for the Artist’s Book

Plates 7.2.18 to 7.2.33 reproduce in their final form the completed pages of the Artist’s Book *Communion to the Trees*. To facilitate viewing, the Plates have been arranged with enlargements of the principal images placed directly above the relevant pages. Subsequent to the completion of the painted pages, consideration was given to assembling them in an appropriately designed binding. It was, decided however, that for the purposes of exhibition, the pages would be mounted and framed as individual, unattached leaves and that a *dummy* (notebook Volume 7) would be displayed to provide an impression of the Book in its bound form (see Plate 7.2.18).

The media employed for the painting and lettering are provided below and have not been included in the Plate descriptions as they remain entirely consistent throughout the work. The lettering constituting the text (see 5.3.3.6) was created from an amalgam of watercolour and gum-water; the decorations and images are a combination of tempera, dryground pigment, gouache and watercolour (see 5.2.1.6 and Table 5.2.5). The title lettering (see Plate 7.1.15) the text and image panel frames, together with small elements in the images themselves, were composed of raised gilding and shell gold (see 5.3.3.7). The original English text employed for the Book pages, rendered in conventional type, can be referenced in Appendix E.2, whilst that of the Hebrew can be sighted in Appendix E.1.



**Plate 7.2.18** *Title Page Lettering (detail), gouache and raised gilding on paper, 6.3 x 21cm.*



**Plate 7.2.19** *Title Page, 12.2 x 54cm.*



**Plate 7.2.20** *Principal Image (detail), 11.5 x 16cm.*

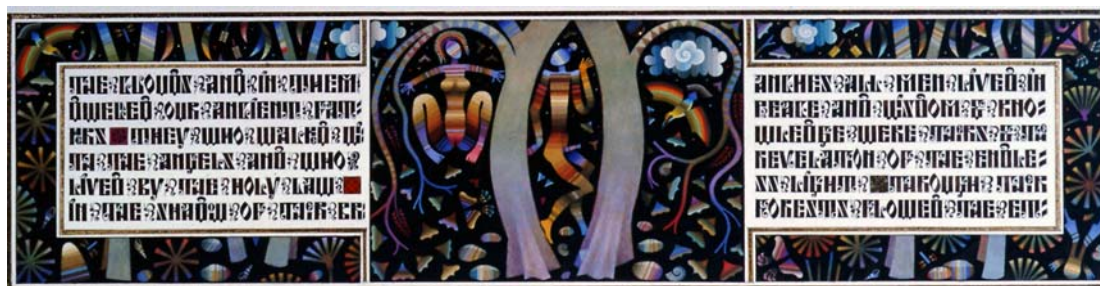


**Plate 7.2.21** *Page Two, 12.2 x 54cm.*





**Plate 7.2.22** *Principal Image* (detail), 11.5 x 16cm.



**Plate 7.2.23** *Page Three*, 12.2 x 54cm.

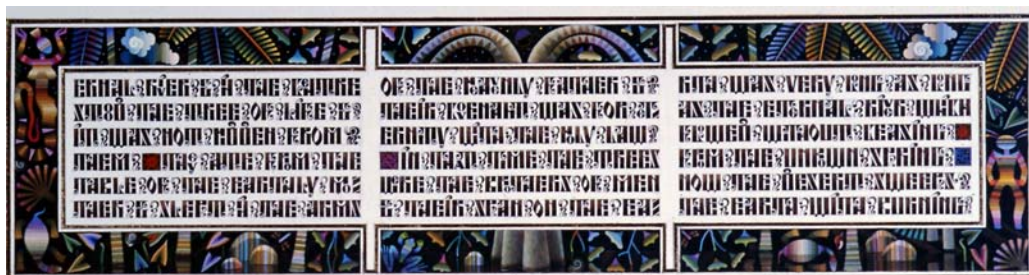


Plate 7.2.24 Page Four, 12.5 x 54cm.



Plate 7.2.25 Page Five, 12.2 x 54cm.





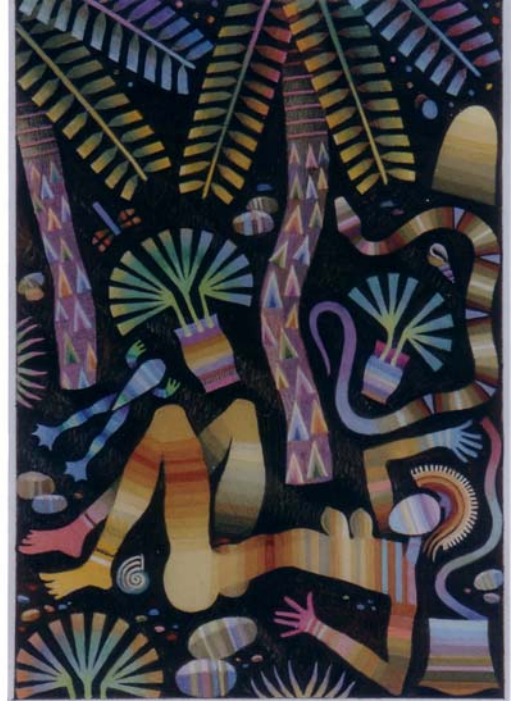
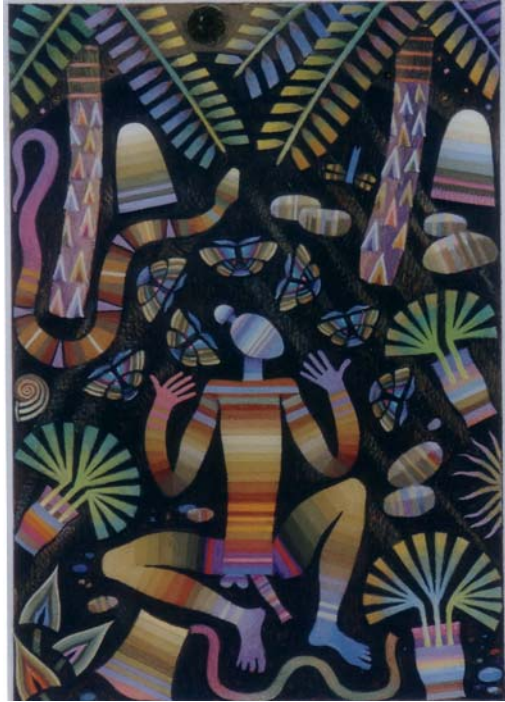
**Plate 7.2.26** *Left hand Image (detail),*  
11.5 x 8cm.



**Plate 7.2.27** *Right hand Image (detail),*  
12.2 x 54cm.



**Plate 7.2.28** *Page Six, 12.2 x 54cm.*



**Plate 2.2.29** *Left hand Image* (detail), **Plate 7.2.30** *Right hand Image* (detail), 11.5 x 8cm.



**Plate 7.2.31** *Page Seven*, 12.2 x 54cm.





**Plate 7.2.32** *Principal Image* (detail), 11.5 x 15.7cm.



**Plate 7.2.33** *Page Eight*, 12.2 x 54cm.

#### **7.2.4 – Further Developments of the Artist's Book**

Plate 7.2.34 represents three developmental designs created for the Book's binding. However, apart from the post-examination publication outcome of *Communion to the Trees*, the only further development was related to preparatory ideas associated with the Book's covers. These did not progress beyond the stage of small maquettes which suggested an overall colour for the binding, decorative elements for the covers, and *tooling* designs for the spine. Nevertheless the designs were not developed further, although aspects of the colour and decoration were reflected in the Book's commercial publication by *Palgrave Macmillan*.



**Plate 7.2.34** *Preparatory Designs for the Cover of Communion to the Trees, casein and gold gouache on boards, each 5.8 x 29.5cm.*