

She constructs a cool and modern domestic environment in which the viewer can sit and watch the television set with some sense of normalcy, despite being in an exhibition space. The images are presented languidly and reflect the fabricated interior, lingering upon details and contours of commonplace objects. Salt shakers, glasses, a tap, cutlery and a toaster have all been scrutinised behind the lens under Rudyard's penetrating gaze. Accompanied with music and literary references, the video imagery is transformed into an elegant tableau, pregnant with associational possibilities only limited by the viewer's openness to the guiles of serendipity.

In much the same way that *vanitas* still life paintings of the seventeenth century offered disguised reminders of the transitory nature of life, Rudyard's videos, with their meditative focus upon daily ephemera, invite us to share a few moments of reverie in which revelations can be elicited. On the simplest level a new-found beauty in inert household implements is achieved through the artist's roving vision.

Rudyard rigorously researches and plans her installations, citing references and constructing art historical ironies or lingual puns. *Salt Cellar and Glass* refers to a collage by Jaun Gris, *Still Life with Fruit and Bottle of Water* 1914 and the painting *Red Square and Black Square* 1914/15 by Malevich. Elements from both works correspond to the installation's interior and typically, the still life of cocktail glasses, salt and pepper shakers, a rose and a cloth is central to the video. The music is based on Piaf's *La vie en rose*, and words are quoted from Duchamp and French poet Stéphane Mallarmé. The interchange between the video imagery and the fabricated environment becomes poetic and increasingly metaphorical.

engravings; the tessellated pavement, Tasmania comes from *Garran's Picturesque Atlas of Australasia* and the Marmetine Prison, Rome comes from Cassell's Illustrated Family Bible.

By including the woodcut blocks in his installation, Orchard honours their sculptural properties resurrecting, and thereby elevating, them from their usual discarded state beyond their reproductive function. Their display opposite the prints constructs a corridor of viewing space in which the entire optical and conceptual experience of *Net-work: prison of vision* can only be engaged by physically turning the eye and body.

This work was the third large-scale installation by the artist; it was produced during a residency at Griffith University, Queensland, in 1987.

Ken Orchard currently lives and works in New Zealand.

KEN UNSWORTH

Possessing a profound reverence for natural phenomena and the power of the unstated, Ken Unsworth has in his long career been responsible for some of the most mesmeric sculptural installations, which combine materials from nature and industry. *Suspended Stone Circle* creates an aura which is iconic in sensation. We are transfixed by the exquisiteness of balance and geometry which enables the river stones to hover in space, seeming to defy gravity.

Unsworth has regularly constructed installations in rooms as if to contain the resonances and sanctify the experience. In contrast, the works he has produced with river stones are more adaptable to a variety of spaces without the limitations of walls. The tension implicit in *Suspended Stone Circle* is all the more effective for being allowed to resonate well beyond the boundaries of the work. The austerity and unhindered monu-

and lead in order to determine the imagery. Fairstyle has always attempted to invest her work with a political aspect or to raise our social conscience through pictorial narrative. She was initially involved in community mural projects and only since the mid 1980s has she explored her own code of representation.

The subtle imaging and quiet hues in this work are deceptive. Impressions of floating corpses reproduced from newspaper photographs emerge from the sea of metallic blue. The overlaid mid is no longer innocent, for it implies a witness, and the viewer is invited to construct meanings aided by the title of the work.

Through the distorted perspective and the two distinct points of view in this work, Fairstyle introduces a tension between absence and presence. The spatial relationship she sets up with the viewer is as provocative and insidious as implications of the subject matter.

Merilyn Fairstyle currently lives and works in New York.

JANET BURCHILL

No title by Janet Burchill traverses the arenas in Contemporary art known as Minimalism and Conceptual art. The pristine panel adjacent to the number beam present as dispassionate objects in space and yet, unified they command enormous area whilst remaining intentionally detached from physical engagement.

The printed hand on the panel is emblematic rather than pictorial. In the tradition of Conceptual art the artist's intention and proposition is of greater significance than the art object and, therefore, open to conjecture. The conscious use of industrial materials suggests a concern for appearance and associational possibilities. The artist aims to achieve an impersonal look in her work.

distance between. It was a journey of 4020 kilometres over five days. The route taken was on the coastal fringe until he reached New South Wales, where he moved inland. Although Clemesha was initially inspired by notions of identity, as the journey progressed he established more specific subject parameters. He examined land use and man in the environment, focussing his lens on flora and fauna, including decaying species and signs of cultivation and humanity, both literal and implied.

The 680 photographs, mounted on aluminium and presented in extended rows, help us to simulate the journey and experience the passage of time. Being reflective, the aluminium positions the viewer 'in' the work itself, further assisting us to empathise with the artist's experience.

The installation is a sum of its parts. Although the vast scale and horizontality of the installation immediately evoke a sense of Australia, it is only upon close scrutiny of each frame that we identify with Clemesha's vision of the country. He challenges the more mythical perceptions of rural Australia as promoted by the tourist industry and frequently perpetuated by Australians themselves.

The distance between was previously exhibited in Perth in 1984 before being included in an Australian exchange exhibition in Beijing, China. In 1988 it was exhibited at the Australian Museum in Sydney.

Peter Clemesha lives and works in Fremantle.

Compiled by Margaret Moore
Published 1991 by the
Art Gallery of Western Australia
Perth Cultural Centre, Perth 6000,
Western Australia

190 x 10
320cm (h
Acquired

PETER CL
Australia
The dista
1989
cibachrom
16.3 x 7
680 ima
Acquired

MERILYN
Australia
Natural S
Iran Air C
oil and a
216 x 4
Acquired

ELIZABET
Australia
All Life La
shredded
on paper
303 x 9
Acquired

KEN OR
Australia
Net-work
2 x 7 pie
prints on
each 32
Acquired

KEN UN
Australia
Suspend
steel, wi
202 x 4
Acquired

CAROL
Great Br
b1922
Salt Cell
video ins