

**GIMME  
SHELTER**

'Gimme Shelter' is a group exhibition featuring artworks related to architecture.

The show isn't so much about architects painting flowers or artists painting buildings, it's about artists responding to the relationship between art and architecture.

*Artists*

Ali Bezer

David Nixon

Domenica Hoare

Frankie Quinn

Ian Howard

Ian Smith

Jack Rodgers

James Watts

Jane Grealy

John Hockings

Leigh Camilleri

Maureen Hansen

Michael Barnett

Mitch Donaldson

Nick Olsen

Robert Mercer

Sandy Herbert

Stephen Nothling

Susie Hansen

# Ali Bezer

Bezer's prints of doors are on thin, pliable materials-they present no barrier as a correctly functioning door should be able to. They are however not open.

Every closed door is mysterious- something familiar that nevertheless could conceal. Each closed door is a bidding to draw on the individual's imagination. Doors protect and paradoxically confine us announcing the boundaries of our domestic spaces and the point where the world encroaches.

Increasingly what is beyond our doors becomes less predictable. Lockdowns-quarantines-compulsory time spent inside and the psychological compartmentalising of our lives into emotional segments. Thresholds and barriers, entrances and exits. within and without, barricades between what is known and unknown. Now these acts of passing through-or denying passage are enacted at such borders, divisions from one geographical, biological, or psychological state to another. All the while we watch with apprehension wondering if we have passed the unseen into ourselves.

*Dr Blair Coffey*



*Door 2021*  
Relief print of a front door,  
hand printed on Rice paper  
210 × 85 cm

# David Nixon

Architectural space and the visual volume of a work on paper rely upon geometry. A natural point of origin for architecture could be the verticality of the tree intersecting with the horizon line. We envisage the world spatially: geometry enables us to map and quantify its structure. Pictorially associated with proportion, harmony and clarity, the theoretical application of geometry is reduced to an outline, bridging materiality with the intangibility of consciousness. The capacity for an artist to articulate space on a flat surface may serve as a metaphor for how our structural consciousness integrates with a measurable world in accord with principles of magnification and reduction.

Balancing the resolute and irresolute, *Spatial Landscape* (2021) presents a playful unfolding and enfolding of architectural motifs that imply transparent visual volumes. Minimal lines suffice to suggest space, complementing how a sheet of paper can be understood as a flat geometric plane. Curvature and an expressive use of shapes indicate how form may be shaped by feeling. A pictorial expansion correlates with how space can be understood as a gradual development of self-containment. Architecture pragmatically provides shelter, a sense of protection relating to containment. Similarly, artistic ideation is defined by materiality, and an image is contained by its boundaries.



*Spatial Landscape* 2021, Linocut, Limited edition of 5, 53 × 81 cm

# Domenica Hoare

While the figure's bright pink hair might draw the viewer's attention at first, it is the surroundings that prompt questions about the figure. The details of the room, the architectural features, and the light illuminating the darkness outside the room convey mood and atmosphere. The young figure propped casually on the benchtop in the old building suggests a comfortableness and almost dream-like state while the pretty, fresh flower belies the wear and tear that the cracked walls represent.

The room and figure both seem full of possibilities. The figure's dark clothing and the darkness beyond the window; the white light shining through the panes and hanging above the figure, unite the aspects of the image. The figure connects the features of the room, linking the light bulb above and chair beneath her. The green world beyond the open window seems to beckon or speak; its presence seeps into the room. Outside and inside are joined.



*Strange Magic* 2021  
Coloured pencil & watercolour  
drawing on Stonehenge paper  
71 × 52 cm

# Frankie Quinn

## The architecture of confinement - The panopticon in an Irish context

### The H-Blocks/Maze Prison

*"Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So to arrange things that the surveillance is permanent in its effects" (Foucault 1977, 201).*

The idea of Bentham's design has taken on various design forms by the British in all of its colonial conquests.

In Ireland, the basic design (a H shaped building with a central control centre monitoring four wings) was multiplied by seven and encompassed within three perimeter walls.

Building the H-Blocks began in 1975 under a Labour government as part of its plan to cease POW status and begin a criminalisation policy that was to culminate in the 1981 Hunger Strikes.

*"It must be possible to hold the prisoner under permanent observation; every report that can be made about him must be recorded and computed". At once surveillance and observation, security and knowledge, individualisation and totalisation, isolation and transparency" (Foucault 1977, 249).*

The prison was meant to be the most secure in Europe with the latest surveillance technology and armed guards. For all the efforts made by the British to maintain this boast, 38 IRA prisoners managed to break free from the jail in 1983 in what is still the biggest prison escape in British penal history.



*The architecture of confinement - The panopticon in an Irish context 2021*  
 Digital A3 archival prints x 16

# Ian Howard

This collection of eleven drawings- *Buildings of Late Earth Animals (BOLEA)* is an imagined look-back from 2068 through then discovered drawings on understandably aged paper. The drawings show a range of architectural constructions from the 'Late' period of planet earth, circa 2050. The twelfth drawing of the set, of an Evacuation Platform (Class 1 Late Design), has been lost, likely destroyed, along with most everything else in the rush to vacate the planet in 2052.





BOLEA (Buildings Of the Late Earth Animals) Series 2021  
 Pencil on paper, 43 × 27.5 cm (each piece, grid of 12)

# Ian Smith

People often presume I use geometric, architectural elements in my work because I started off in Architecture at University of Qld. This is tidy logic but not correct. As a schoolboy doing as well in Maths as Art, I already nurtured an intense interest in geometry, trigonometry, architectural history and trade drawing. Then, at UQ in 1968 - where John Hockings and I met as 18 year olds - The Architecture Faculty, befitting the mood of the era, put building studies aside, encouraging first year students to create and free associate, to draw organically, paint and even sculpt our design ideas without worrying yet how to build them. John completed the 6 year course, hunkered down to building matters and became an architect - while still painting all his life. I dropped out after one arty yet 'soul-searching' year and went off to Art College. Pretty soon I saw architecture as an inevitable, influential presence in 20th century painting, as much as collage was. When I moved to Europe in 1988, I used Queensland's imported cane toad [a very structured if flabby little beast] as a symbol of my own primal nature, now imposed upon Europe's historical, built-in 'high culture'. This personal symbolism evolved into universal notions of primal human passions and emotions - noble and ignoble - seething beneath sublime cultural achievements. [Hereby read for example, Beethoven and Hemmingway as much as Michelangelo, Van Gogh and the man who built the Taj Mahal!]

*Report From The City 2021*  
Acrylic on canvas  
141.5 × 51.5 cm



# Jack Rodgers

The paintings included in this show are of crowds from two iconic Brisbane entertainment venues, Cloudland and The Bellevue Hotel. The demolition of these buildings in the late 70's and early 80's was done in secret and to the surprise and dismay of the people of Brisbane.

My practice seeks to connect us to iconic events and places through the people who were there. This work is a memorial to two iconic Brisbane buildings and illustrates the connection between culture and the architecture around us.



*Cloudland 2021, Acrylic & oil pastel on board, 120 × 110 cm*

# James Watts

Material reuse and salvage is an important component of my work both technically and conceptually. In this work the contrast between permanent and throwaway materials within an architectural context is examined as well as the land use and class issues in and around Brisbane suburbia.

*The Bris-Hamptons* relates to the escalation of new or renovated homes being painted in the “Hampton style” grey palette throughout Brisbane in the last decade. In this work the materials, both old and new, have been sourced from renovation sites in Highgate Hill. The intense patternation and contour of the work mimics the elongated narrow shape of various new house builds and estates found throughout Brisbane’s inner city and suburbs. Once rural, Brisbane outer suburbs are now dominated by clustered high density housing with land sizes in one suburb dropping by 78 per cent in 10 years, from 1479sqm to 326sqm.

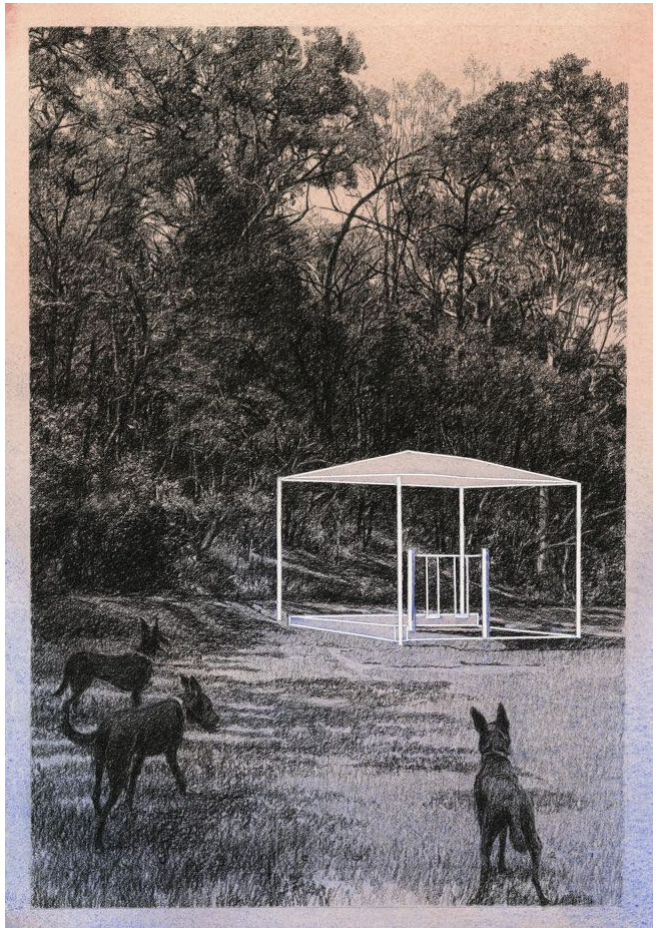


*The Bris-Hamptons* 2021  
Wood & paint  
123 × 62 × 5 cm

# Jane Grealy

For many years I have drawn at my local dog park. I am fascinated by its existence, hidden behind a dense screen of trees within the closely ordered fabric of an inner city suburb. I study the dogs and landscape carefully, then draw them, observing the changes and movements. I feel I know my subjects intimately – but never totally.

The village green nature of this dog park has been strained by COVID-19 restrictions. Uncertainty reigns amongst the people and dogs that frequent this space. A new structure appears. The three dogs approach.



*New Build at Dog Park*  
2021  
Charcoal & watercolour  
on paper  
37 × 27 cm

Jane Grealy is represented  
by MAY SPACE Online

# John Hockings

One of the challenges of locating a work of architecture within a natural landscape is how to find a common structure between the abstract form of the to-be-built and the specific form of a particular landscape. In that sense, many architects are familiar with the idea of abstracting the landscape, and there are of course many ideas of how one might do this.

What I am particularly aware of when making paintings drawn from Japanese gardens is that these gardens are already to varying extents abstracted landscapes, and the architecture within them has been carefully staged in relation to them. And so it's perhaps not surprising that making these paintings brings with it a very different experience and mindset compared with when I am working with a local landscape.



*View to Kinkaku-ji* 2021, Acrylic on canvas, 76 × 152 cm

# Leigh Camilleri

Looking out from within. The land lies flat with large deposits of brick and mortar. Defining spaces made for living. temporary....transient...flat against the landscape or piercing through the atmosphere. Change is ever-present. Looking in from the edges.



*Looking in 2021, Watercolour, Ink on stonehenge, 51 × 68.4 cm*

# Maureen Hansen

Maureen Hansen has painted the Architecture that means the most to her... Her home .. Her first home in Maryborough where she grew up, and the view to Brisbane City from her verandah in Everton Park.

“Always observing directly from nature in front of my subject, I find the changing light and colours exciting to discover and depict.”



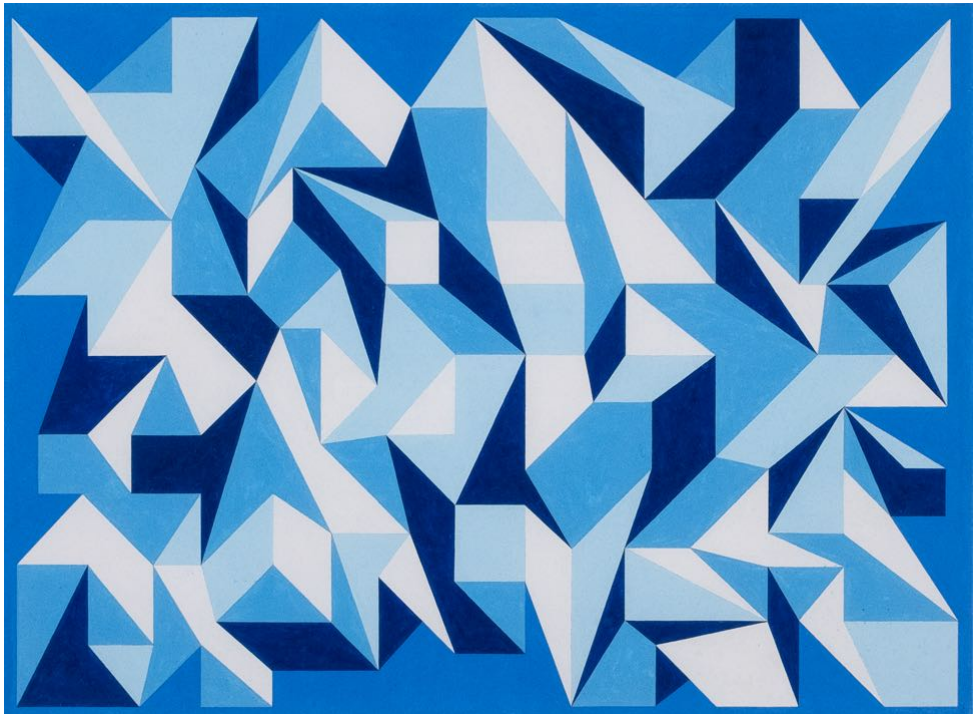
*The Artist's House 9-11am 2021, Oil on canvas, 45.5 × 61 cm*



# Michael Barnett

## **Geometric Jumbles, Oblique Logics, & Irresolvability**

My recent work has evolved out of a practice always engaged to some degree or other with architecture, either in the dilemmas of urban circumstances, the visual presence of our cities, the way we inhabit their spaces and the patterns that the very construction of places reinforces as a sense of the familiar. We seem to be trained by geometry to try to make sense of where we are by what we see, translating visible experience through the apparent informing interperabilities that we have subsumed. But this is easy to confound, and in disturbing the actual legibility of something that seems that it might work, the eye explores the conundrum of what can be seen time and again looking for the applicable path to resolution. I find this tantalizing (il)legibility particularly intriguing, like a kind of elusive oblique logic, that is conceptually constantly re-enticing.



*Jumble (Blue)* 2021, Limited edition digital print, 42 × 59.5 cm

# Mitch Donaldson

I often describe my paintings as ecosystems but they could equally be considered a kind of architecture inhabited by images. In particular, I would liken them to earthships, a style of sustainable shelter developed by architect Michael Reynolds in the 1970s. Built with unconventional and often recycled materials, earthships take on unique, environmentally conscious forms. Here, place, material, architecture, construction and inhabitant are all interconnected. As in my practice, this spatial and material experimentation leads to more organic, evolving structures that embody ecological thought.



*Earthship* 2021, Acrylic on plywood collage, 43 × 64 cm

# Nick Olsen

My art practice has always had an architectural focus, particularly relating to the urban environment. I attempt to draw attention to a sense of 'place' to reflect our cultural nuance. Many Australians respond with sentimentality and nostalgia to the changing nature of our built environment and houses in particular can elicit deep memories or feelings. Using these buildings to bring forth an emotional connection to an artwork can be done in many ways. It is this relationship between art and architecture that I explore with an emphasis on light and shade, faded colour and pattern.

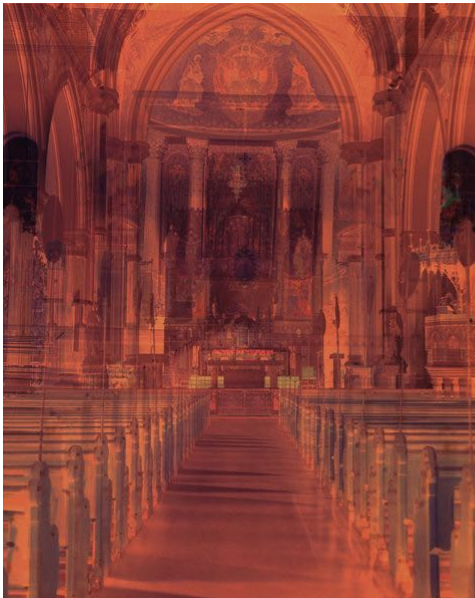
I hope to highlight the 'ordinary' in our urban environment, heightening aspects (that may seem mundane) to something potentially heroic.



*Blue belle the sun goddess* 2021, Oil on board, 60 × 60 cm

# Robert Mercer

The French sociologist and philosopher Henri Lefebvre describes the spaces in which people spend leisure time, where they take time away from the everyday world of work, are places where the human is capable of thoughts other than the rational choice thinking of proletarian work. Lefebvre, rather than seeing simply capitalist or consumerist excess, sees these spaces as giving human beings time to play or think. Playing and thinking allow for something other than the calculated work of everyday life. For Lefebvre, this opens up the human imagination to think of other possible ways of existing.



*In-between Worlds* 2021  
Digital prints on archival paper (diptych), 125 × 100 cm (each)

# Sandy Herberte

Humans have always manipulated their environment to suit their purposes.

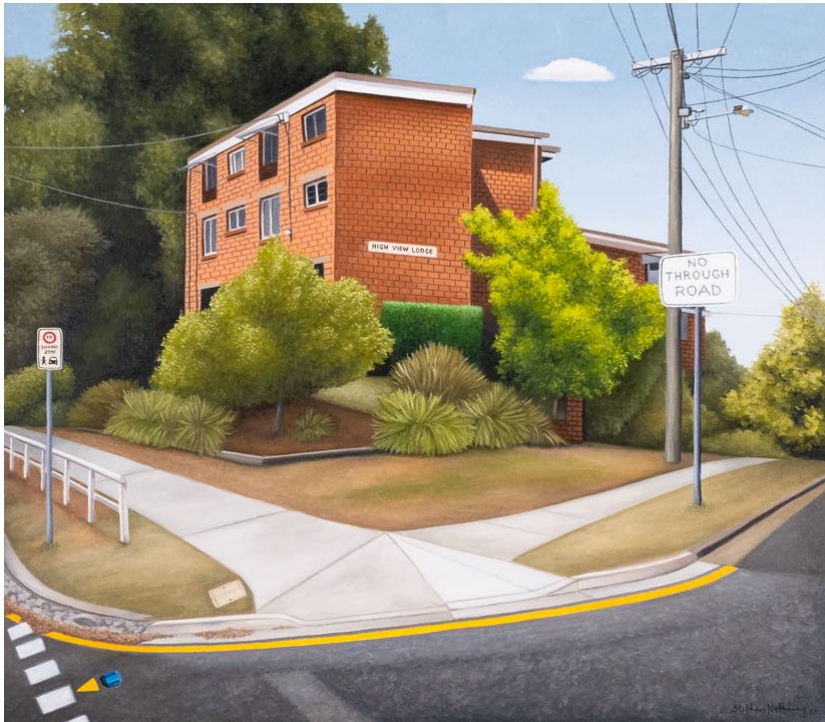
I'm amused by the idea that in 1,000 years time people will be fascinated by our primitive ways of living, working and playing.



*Albion Park #2* 2021, Oil on ply, 30 × 30 cm

# Stephen Nothing

I thought about how having a roof over one's head can manifest in many ways as I passed by these stationary mobile homes heading out to the shops. Also 'High View Lodge' is just up the hill and around the corner. One of those buildings that would have seemed a good idea at the time but now a developer's dream. Location with missed city views. Good that it is still there.



*Location, Location, Location (cnr Gertrude St and West St, Highgate Hill) 2021  
Oil on canvas, 66 × 75 cm*

# Susie Hansen

## **Primitive House**

Housing the skull - Housing ideas unlimited in a cathedral of trees.

### **Inside**

2 structural arches hold up the flat disc featuring two profiles in the "wineglass perception drawing".

### **Outside**

Sits Man as Animal with his home on his back - an "Arcade" of Ribs like a gypsy caravan.

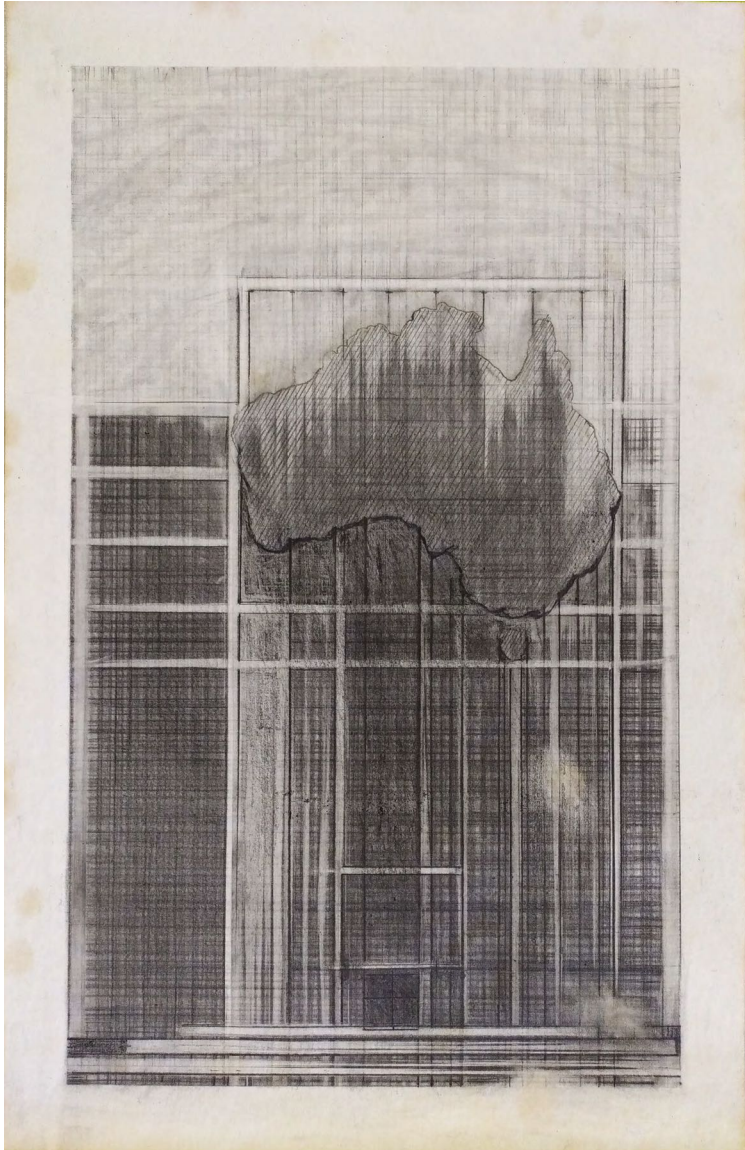
### **Above**

2 skull masks illustrate the idea of feeling bones within form and structure - the essence of a sculptor.

Rendering form within as form without.



*Primitive House - Inside/Out 2021*  
BRT clay & underglaze & matt varnish, Size variable



5. Nation #273 Control Centre (Australia),  
BOLEA (Buildings Of the Late Earth Animals) Series 2021  
Pencil on paper, 43 × 27.5 cm

Exhibition dates: 21 August – 18 September 2021

Woolloongabba Art Gallery

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