

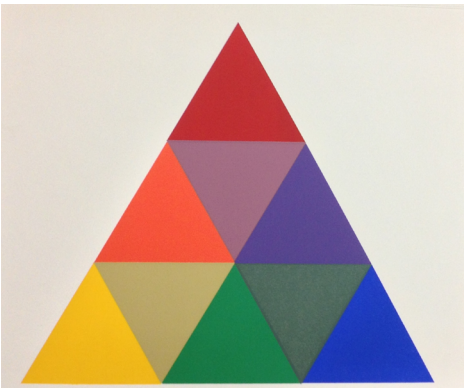


ERICA M'GILCHRIST 1970

# COLOUR ON THE CONCRETE

# COLOUR ON THE CONCRETE

*Colour on the Concrete* explores different approaches and uses of colour and abstraction within the UTS Art Collection, linking art, design and architecture from the late 1960s to contemporary art practice. The exhibition brings together major works from the UTS Art Collection with a rare first edition copy of Josef Albers' *Interaction of Color* from the UTS Library's Special Collections in an exhibition and self-guided art walk on campus. The selected artworks have in common a consideration of perception rather than expression, using the languages of abstraction and colour.



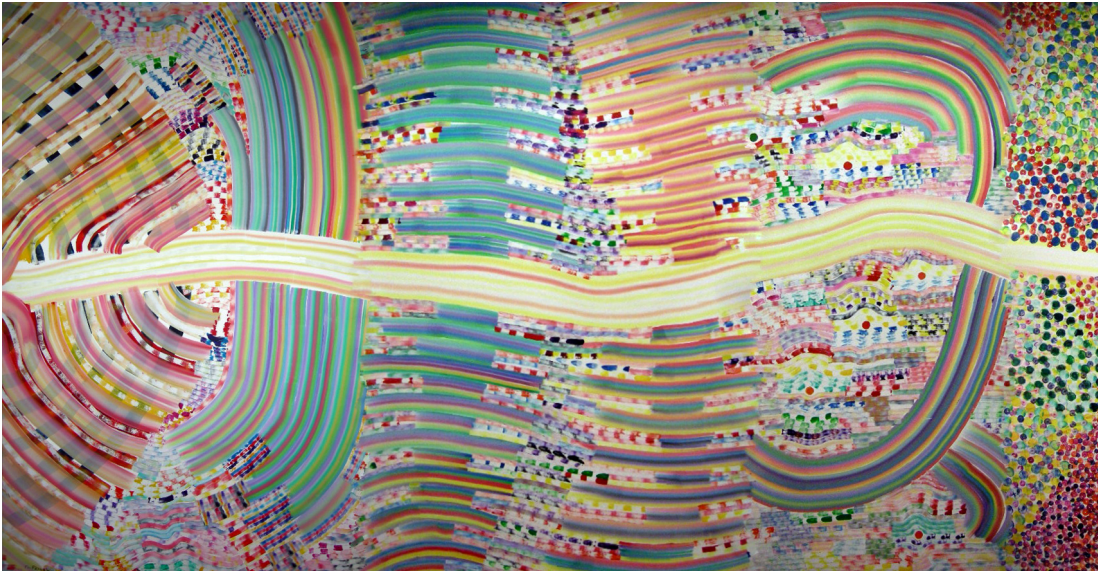
In common with other university art collections, many of the earlier works from the Collection date from the same period of the original 'flagship' buildings

of the university. The UTS Tower on Broadway and the Kuring-gai campus in Lindfield were both designed in the late 1960s under the auspices of the NSW Government Architect E.H. Farmer, and feature expanses of raw concrete in a form of modified Brutalist architecture. In recognition of the importance of colour within the design of these buildings, *Colour on the Concrete* presents a selection of early prints, paintings and textiles from the UTS Art Collection and UTS Library Special Collection, placed 'in conversation' with recent works by contemporary artists Cherine Fahd, Kate Mackay, and Liz Shreeve, each working in different ways with the non-objective painting tradition.

Central to the exhibition is a group of works assembled under the guidance of architect David 'Don' Turner and others at William Balmain Teachers' College (later the Kuring-gai College of Advanced Education) in 1969-70, an exciting mix of painting, sculpture and textiles of the period, thoughtfully selected to complement and enhance the design of the building and its bush setting. In stark contrast to the cramped accommodation of a 19th century schoolhouse occupied by the College in its early years, the new building and its fittings were a strong statement of change in thinking about education and teacher training.

The shaped canvases and bold colours of works by artists such as Tony McGillick, John Dallwitz, Fred Cress, Nevil Matthews, Erica McGilchrist, Col Jordan, Chris Bull and Graham Blondel provided a perfect partnership with the cast concrete walls, bright green carpet, and pink and orange fittings and furniture at Kuring-gai. Another important

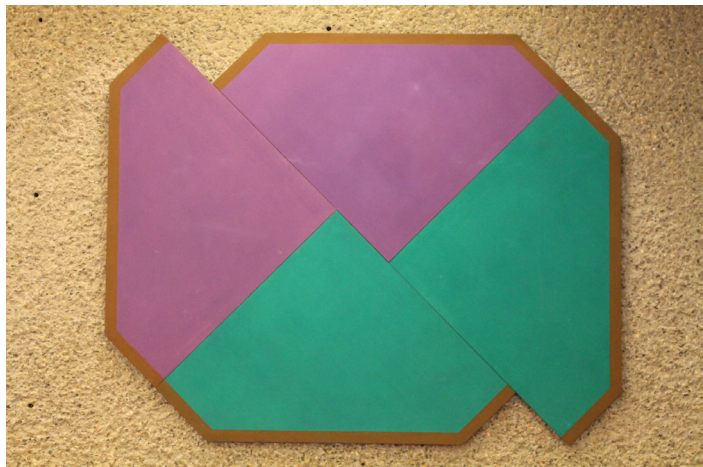




commission for the new Teachers' College was for two brightly coloured early sculptures by Ken Unsworth, *Blaze* and *Interlock*. Other artworks from this location demonstrate that the choice of art was not merely aesthetic - the wall rug by Uhra Simberg-Ehrlström was part of a small but significant collection of textiles at the College, one of the teaching areas within the School of Education. A set of screenprints by Michael Nicholson were produced in a workshop he had run with Architecture students at UNSW, a study in process he called the 'Mile-long' screenprint. Nicholson, alongside other artists in the current exhibition, was represented in

the in the pivotal exhibition *The Field* held at the opening of the National Gallery of Victoria in 1968 heralding a new approach to abstraction.

Meanwhile, plans for what is now the UTS Tower at Broadway commenced in the mid-1960s as a part of an ambitious expansion for the Sydney Institute,





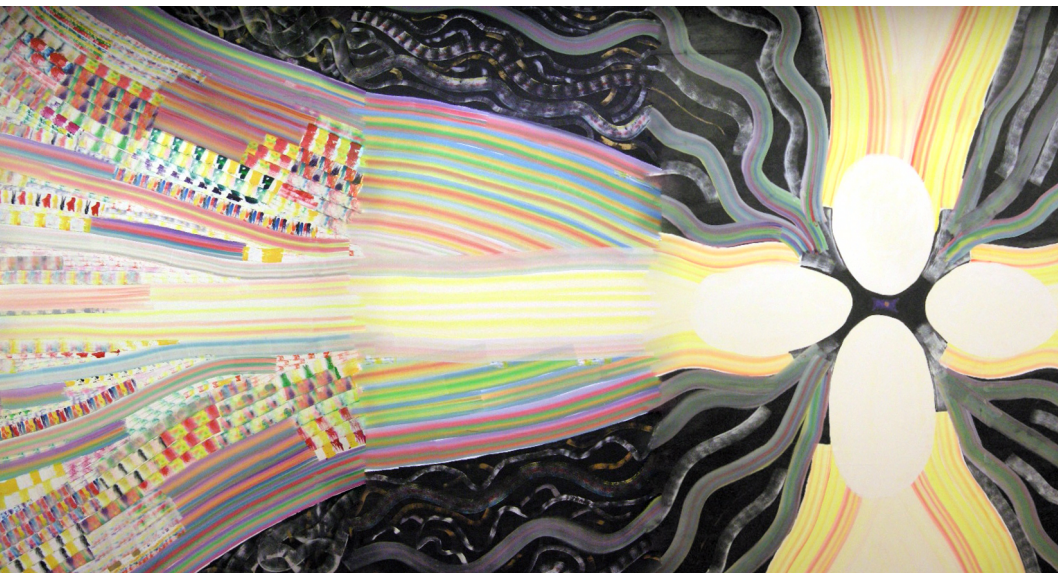
the Tower one of several planned to house the Schools of the newly formed NSW Institute of Technology. The use of raw, textured concrete and brick on the interior walls, and the sheer scale of the foyer produced dramatic effect, however by the time an official Fine Arts Committee was formed in 1982, the issue of how to brighten these walls had become a persistent topic of conversation. Many different solutions were suggested or tried, including suspended tapestries and hang-gliders, a commissioned mural project, and in early days paintings leased from the nascent Artbank collection. Collector and gallerist Anne Lewis, herself a Fine Arts Committee member, arranged loan of a shaped canvas by Michael Johnson; this work is still on view today in the UTS Tower foyer, testament to the affinity of the colour-field paintings with this style of architecture.

Important additions to *Colour on the*

*Concrete* are prints from a rare 1963 edition of Josef Albers' *Interaction of Colour*, from the UTS Library's Special Collections, and the 2013 interactive version of the book for iPad, both published by Yale University Press. This landmark publication was the culmination of Bauhaus-trained Albers' teaching on colour, and comprises a portfolio of eighty folders, mostly screenprinted, many with flaps and inclusions used to demonstrate his lessons.

Alongside the Albers prints, a number of related prints have been selected for display including a screenprint by Norman Ives, titled *PC-I*. Ives was a student and colleague of Albers at Yale and had a hand in printing Albers' 1963 folio. Another significant screenprint in the collection is by British artist and critic Patrick Heron, who delivered the annual Power lecture on 'The Shape of Colour' in 1973. Completing the selection





on show at the UTS Library are prints by op-artist Victor Vasarely and Alun Leach-Jones that both explore the optical power of graphics and colour.

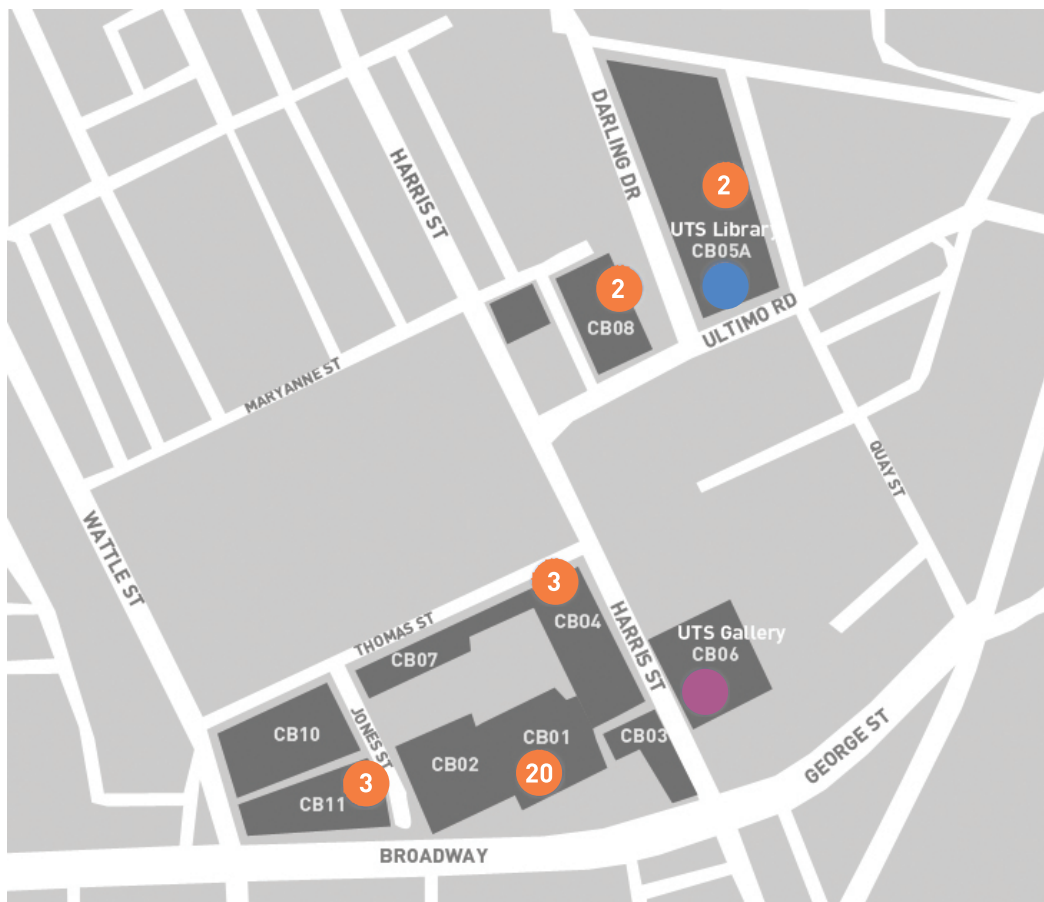
**IN VISUAL PERCEPTION A COLOR IS ALMOST NEVER SEEN AS IT REALLY IS AS IT PHYSICALLY IS. THIS FACT MAKES COLOR THE MOST RELATIVE MEDIUM IN ART.**

**- JOSEF ALBERS**

More recent additions to the UTS Art Collection that expand on the 'colour' theme include paintings by Harold Abbott and Maria Cruz. Marion Borgelt's *Liquid Light* continues an exploration of optical effects through her use of slit and twisted canvases that create a moire effect and change depending on the position of the viewer. This effect of movement is

echoed in Ari Purhonen's *Litmus*, a 50 metre long frieze commissioned for the Thomas Street façade of the UTS Science building. *Litmus* is one of the artworks visitors are invited to discover on a self-guided art walk on campus, to take in some of the largest and most important works from the Collection, including Richard Larter's remarkable 21 metre long painting *Big Bang*. Along the way, larger works by from the permanent and loan collections can be seen in the Tower, Broadway (FEIT) and Dr Chau Chak Wing Buildings, including major works by indigenous artists Naata Nungurrayi and Mirdidingkingathi Juwarnda (Mrs Gabori). It is in the context of the new buildings and spaces taking shape across UTS that we can fully appreciate the continued importance of colour in art and design on campus.

Janet Ollevou, May 2015



## VENUES

**UTS Gallery** Level 4, 702 Harris St Ultimo

**UTS Library** 10-11 Ultimo Rd Haymarket

**Kuringai Campus**

**City Campus**



Indicates number of artworks on Art Walk in vicinity. For more info on each work visit [colourontheconcrete.net](http://colourontheconcrete.net)

## LIST OF WORKS

Unless otherwise stated, all works are UTS Art Collection

### Harold Abbott

*Flying Leaves, Autumn* 1976  
acrylic paint on board  
CB06.04

### Josef Albers (Germany/USA 1888-1976)

*Interaction of Color* 1963  
80 folded pages, silkscreen and offset lithographs, box and text sheet: 33.3 x 25.2 cms  
New Haven & London: Yale University Press  
Collection UTS Library Rare Books  
CB05A.04 CB06.04

### Graham Blondel

*Dulectra II* 1970  
synthetic polymer paint on shaped canvas  
177 x 184 cms  
CB04.02

### Marion Borgelt

*Liquid Light: 32 Degrees* 2004  
acrylic on canvas and pins  
4 panels 135 x 230 overall  
CB06.04

### Chris Bull

*Square 3* 1970  
synthetic polymer paint on canvas on board  
173 x 220 cms  
CB11.04

### Michelle Collocott

*In Flight*  
painted paper collage and acrylic on canvas  
154 x 307 cms  
CB04.02

### Green Tension 1973

painted paper collage and acrylic on canvas  
200 x 200 cms  
KG02.05



**Fred Cress**

*Signals* 1970  
synthetic polymer paint on canvas  
201 x 204 cms  
CB01.05

**Maria Cruz**

*Nothing in this World* 2003-2004  
oil on linen  
152 x 152 cms  
CB06.04

**John Dallwitz**

*Angulate Yellow* 1969  
synthetic polymer paint on shaped canvas  
230 x 230 cms  
CB11.05

**Richard Dunn**

*Untitled (The Object of Art - Indices 1,2 & 3)* 1997  
acrylic paint and compound on canvas  
3 panels each 42 x 42 cms  
CB06.04

**Cherine Fahd**

*Camouflage (chroma eye / chroma nail / chroma hair)* 2013  
lambda print  
3 panels h 50.8 cm, widths variable  
Courtesy of the artist  
CB06.04

**Mirdidingkingathi Juwarnda (Mrs Gabori)**

*Thundi* (two canvases)  
*Dibiridibi Country / Thundi / My Country*  
(twelve canvases)  
synthetic polymer paint on canvas  
14 canvases total, various dims  
On loan from the Corrigan Collection  
CB08.02 CB01.05

**George Gittoes**

*Untitled (stereogram painting)* 1980  
acrylic on canvas  
3 panels, each 234 x 253 cms  
On loan from the artist  
KG01

**Patrick Heron**

*January 1973 - 11* 1973  
screenprint  
image 59 x 79.5 sheet 69.5 x 90 cms  
CB05A.04

**Norman Ives**

*PC-1* 1974  
screenprint  
image 61 x 61 frame 81 x 79.5 cms  
CB05A.04

**Michael Johnson**

*Untitled* 1969  
acrylic on shaped canvas  
183 x 433 cms  
CB01.04

**Col Jordan**

*Space Frame 4* 1969  
synthetic polymer paint on board  
62 x 62 cms  
CB05A.04

*Projection on a Memory no.2* 1976  
oil on canvas  
190 x 190 cms  
CB05B.05

**Jan King Danae**

2001  
painted steel  
210 x 233 x 116 cms  
CB11.01

**Richard Larter**

*Big Bang* 1992  
acrylic on canvas  
10 panels, 320 x 2100 overall  
CB01.06

**Alun Leach-Jones**

*Merlin's Diary no 1* 1969  
screenprint  
image 75 x 75 sheet 85 x 85 cms  
CB05A.04

**Erica McGilchrist**

*Thermal Staircase* 1970  
synthetic polymer paint on canvas  
62 x 46 cms  
CB06.04

**Tony McGillick**

*Juxtapacent* 1968  
acrylic paint on shaped canvas  
177 x 222 cms  
CB01.05

**Kate Mackay**

*Cube column* 2010/2015  
acrylic on cardboard and yarn  
dimensions variable  
Courtesy of the artist  
CB06.04

**Alison McMaugh**

*Beacon 2*  
acrylic on canvas  
KG02.04

**Nevil Matthews**

*Vertical* 1968  
SPP on card wood and aluminium  
170 x 93 cms  
CB06.04

**Michael Nicholson**

*Music Project: Stage 3. Op.s 1-4* 1977/2008  
digital video, 4 parts

*Untitled* 1976  
screenprint  
9 panels, each 122 x 31.5 cms  
CB06.04

**Naata Nungurrayi**

*Untitled no. 20* 2010  
synthetic polymer paint on canvas  
244 x 183

**Marapinti**

2012  
synthetic polymer paint on canvas  
244 x 180  
On loan from the Corrigan Collection  
CB01.04

**Ari Purhonen**

*Litmus* 2006  
automotive paint on aluminium  
5000 x 200 cms  
CB04.02

**Liz Shreeve**

*Double Rainbow* 2014  
watercolour on cut and folded paper  
65 x 89 cms  
Courtesy of the artist

**Plaid**

2014  
watercolour on cut and folded paper  
Courtesy of the artist  
56 x 56 cms  
CB06.04

**Uhra Simberg-Ehrström**

*Munkki* c.1970s  
wool and cotton  
180 x 133 cms  
CB06.04

**Ken Unsworth**

*Interlock* 1970  
painted aluminium  
120 x 160 x 49 cms

**Blaze**

1970  
painted aluminium  
240 x 150 x 40 cms  
CB01.04

**Kristine Vartan (Inee Ammitzbohl)**

*(Untitled mural project)* 1985  
5 parts, oil on canvas  
KG02.04

**Victor Vasarely** *Vega-fel (vert-rouge)*

1978  
screenprint  
55 x 55 cms  
CB05A.04

# COLOUR ON THE CONCRETE



26 MAY - 26 JUNE 2015

*Colour on the Concrete* is a major UTS Art Collection exhibition spanning the UTS Gallery, UTS Library, and a self-guided art walk through UTS public spaces within the City and Kuring-gai campus sites.

Find your guide to the Campus Art Walk at:

<http://colourontheconcrete.net>

Plus news, events and the hidden stories behind many of the works!

## WHATS YOUR STORY?

Students, staff, and visitors to UTS are invited to add comments and stories about the artworks using the tag [#utscolour](#) to give your own take on the exhibition.

*Colour on the Concrete* features loans from artists and donations to the Collection from Patrick Corrigan, Frank Watters, and Craig Edwards, gifted with the support of the Australian Government's Cultural Gifts Program.

A digitally remastered version of Michael Nicholson's video works from the 1970s has been provided courtesy of the artist and Nga Taonga Sound & Vision, the New Zealand national Archive of Film, Television and Sound.

### Images:

Cover: Erica McGilchrist, *Thermal Staircase*, synthetic polymer paint on canvas, 1970 [detail]

Inside: Josef Albers, *Goethe triangles*, from *Interaction of Colour*, 80 folded pages, silkscreen and offset lithographs, box and text, 1963

Richard Larter, *Big Bang*, acrylic on canvas, 10 panels, 320 x 2100 overall, 1992

Tony McGillick, *Juxtapacent*, acrylic paint on shaped canvas, 1968

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