‘The Un-Limiting Conditions’: An Investigation into the Roles of Intuitive and Rational Thought in the Construction of Abstract Painting.

A Visual Record of the Project submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy

Robin A. Kingston
Master of Fine Arts (Visual Art)

School of Art
Portfolio of Design and Social Context
RMIT University
June 2007

Volume One
## Contents

### Project Proposal  

<table>
<thead>
<tr>
<th>Visual Documentation of Project - in bodies of works</th>
</tr>
</thead>
<tbody>
<tr>
<td>The visual documentation generally follows the timeline of the project.</td>
</tr>
<tr>
<td>An example of work at the beginning of project 2000</td>
</tr>
<tr>
<td><em>An Exact Copy</em>. West Space Melbourne 2000</td>
</tr>
<tr>
<td>Journal images 2000 – 2003</td>
</tr>
<tr>
<td>Studio wall paintings 2001 – 2003</td>
</tr>
<tr>
<td>Ambient light on the wall of the studio 2002 - 2005</td>
</tr>
<tr>
<td><em>Before and After</em>. In the studio 2002</td>
</tr>
<tr>
<td><em>Before and After</em>. Arts Victoria 2002</td>
</tr>
<tr>
<td>Small works on paper and stretchers derived from studio wall paintings 2001-2002</td>
</tr>
<tr>
<td>Cabinets 2004 - 2006</td>
</tr>
<tr>
<td>Works on paper including transparent papers 2004 - 2005</td>
</tr>
<tr>
<td>Large works on paper 2005</td>
</tr>
<tr>
<td><em>X Marks the Spot</em>. Planning and exhibition 2006</td>
</tr>
<tr>
<td><em>On the Wall</em>. Planning 2006.</td>
</tr>
<tr>
<td><em>On the Wall</em>. Exhibition 2006</td>
</tr>
<tr>
<td>Small works on paper 2007</td>
</tr>
<tr>
<td><em>Untitled</em>.Gossard 2007</td>
</tr>
<tr>
<td>Large works on paper 2007</td>
</tr>
</tbody>
</table>
Details from large works on paper 159

*Untitled.Gossard Corridor* 2007 165

*Possible Worlds* 2007 175

Journal images 2007 187

**Final Presentation images** -

*The Un-limiting Conditions* 2007 193

*Where Things Stop and Start* 2008 211

*The Un-limiting Conditions* Framed Works 229

**Curriculum vitae**

**Exhibition brochures**
APPLICANT DETAILS:
Ms
Family Name: KINGSTON
Given Names: ROBIN ANNA
Student Number: 2000778J

DEGREE: Doctor of Philosophy
BY Project

WITHIN THE SCHOOL OF: Art


SUMMARY OF THE THESIS/PROJECT: The objective of this research project is to produce a body of paintings that will examine the use of intuitive and rational thought in the construction of abstract painting. I aim to extend the understanding of the complexity of process and thought in the construction of abstract painting, including how context and placement can affect meanings. The exegesis will investigate issues and theory arising from the studio project, including an investigation of rational and intuitive thought, context and placement and relevant artists’ practices including Polly Apfelbaum, Jessica Stockholder, Sol LeWitt, Agnes Martin, Richard Tuttle and Katherina Grosse.

SUPERVISORS AND CONSULTANTS:
Senior Supervisor: Associate Professor David Thomas, PhD, School of Art, RMIT.
Supervisor: Dr. Sophia Errey, Lecturer, School of Art, RMIT.
Consultant(s):

MODE OF PROGRAM: PART-TIME (Normal part-time commitment: 20+ hours per week)

ENROLMENT DATE: January 1, 2007
PROPOSED SUBMISSION DATE: June, 2007
3. THE RESEARCH PROGRAM:

3.1 Title: ‘The Un-Limiting Conditions.’ An investigation into the roles of the intuitive and rational thought in the construction of abstract painting.

- Brief Description

In late Modernism, the most common understanding of abstract painting was based on Formalism. This involved a rational, non-representational reading of the art work, having theoretically no reference outside itself; a self contained, known language of painting, using the principles of scale, colour, line, placement and form etc. Clement Greenberg, an influential critic in the mid Twentieth Century, determined what he called ‘the limiting conditions’, by which a painting was separated from any other object within the world. He determined the content he considered acceptable as subject matter, and excluded anything extraneous to the specific formal properties of the medium contained within the artwork.

Post Modernism has enabled us to consider other means of reading abstraction. It has opened up the content to include elements far outside and deeper than the formal painting language. This includes references the body, psychology and the unconscious and to the processes of everyday living including repetition and change. The materials, processes and strategies used in the construction of the abstract painting can also be read as meaning.

My work will explore the form a painting takes when the content is determined by the painting’s materiality, strategies and processes. These elements will become signifiers for meaning and will reference the formal issues in painting while examining the roles of intuition and rational thought in their construction.

Intuition as I understand it, is a preverbal source of thought that arises from the mind and creates action through the body. This form of knowledge operates at a subconscious level in the construction of my paintings. It operates as an awareness that, through manufacture and contemplation, is recognised and built upon by using rational strategies of thought. Rational thought operates at a conscious level and is a calculated form of knowledge that may be learned and incorporates reasoning and language.

The artworks produced during the research will examine the role of intuition in the creative process in establishing the conditions for an awareness of a pre-verbal, visual language that is recognised and developed in a conscious or rational manner as knowledge, while determining content. The investigation of the role of this binary structure in the construction of paintings will form the major part of my project.

The paintings will use traditional painting materials such as oil paint, gouache, paper, linen and stretchers.

While employing conventional methods, I aim to further this investigation by expanding the traditional strategies of painting as object, into painting and site. I will investigate spatial relationships by placing paintings into various sites to examine how context and placement can affect meaning. This investigation will continue the investigation into the role of intuitive and rational thought in the construction of abstract painting.
The exegesis will support the visual research with an examination of the role intuitive and rational thought in the construction of abstract painting, by investigating artists who use these strategies including Polly Apfelbaum, Jackson Pollock and Jessica Stockholder. I will investigate artists who use process as content in the construction of abstract visual language including Agnes Martin, Richard Tuttle, Eva Hesse, Sol LeWitt, Katherina Grosse. I will examine the writings of Marion Milner on the role of intuitive thought in the construction of painting and the Object Relations movement.

**Research Questions:**
- How can intuitive and rational thought be used in the construction of visual artworks?
- What pictorial structures are generated in abstract painting by exploring binary relationships such as intuition/rational thought, body/mind, and the object/illusory nature of painting?
- How can the context and placement of artworks affect content?
• **Rationale**

In Surrealism the role of the unconscious and the psychoanalytic was a rich source of imagery, usually figurative. Today more than ever the role of the intuition is dismissed, as it is in scientific terms unable to be quantified. However some artists refer to their intuition or subconscious as a rich source of strategies and imagery they employ, while constructing abstract paintings. It is at once process and content.

To contribute to the examination of abstract painting incorporating an investigation of the roles intuitive and rational thought is relevant at this time. In our technological and economically dominated society, an examination of the manufacture of abstract painting in relationship to it’s “non-logical self” ¹ incorporating non-technological issues such as the body, psychology and the unconscious is to present a balance to the former view. “The non-logical self” is a term used by Eva Hesse when referring to subject matter of another order that she thought lay under the formal visual logic in her sculptures. “The formal principles”, Hesse wrote, “are understandable and understood. It is the unknown quantity from which and where I want to go. As a thing, an object, it accedes into its non - logical self. It is something, it is nothing.”²

Through the rise of installation art in the Twentieth Century, aspects of viewing and reading meaning in an image has affected content in contemporary abstract painting. The experiential response of the viewer has become of primary consideration. The painting’s relationship to it’s site affects meaning, as paintings are no longer viewed as separate to the conditions of display. The experience of looking at a painting not only includes the visual, but also the body in relation to the artwork. By using strategies and structures from my earlier works and reusing in paintings both on and off the stretcher, in actual spaces and sites, I will contribute to and examine this dialogue.

My research is pertinent at this time, when Formal abstraction is such a familiar language, common within our society, used in everything from advertising to architecture. The importance of investigating the role of intuitive and rational thought in the construction of abstract painting will add to the meaning attributed to this visual language and reinvest it with the embodiment of humanness and the handmade rather than the historical view of a formal pictorial language and banality.

• **Methods:**

**Studio and Technical Research:** The visual research will take place in my studio in Melbourne and utilise the facilities available to me through RMIT. E.g. The Project Space, Gossard Building and the School of Art Gallery, Building 2.

The artworks will be of various sizes and some of them will be developed from earlier works in my practice. They will employ traditional painting and drawing materials such as oil paint, linen, stretchers, papers, gouache and watercolour. I will also create works directly on the structures of sites including wall drawings/paintings. These works will be temporary and will exist only through the documentation.

**Theoretical Research:** I will investigate artists who have used process to generate meaning including Eva Hesse and Agnes Martin use of the intuitive arising through the use of paint. Jackson Pollock’s paintings will be considered with reference to intuitive thought and the role of bodily

---

action in abstract painting construction. Sol LeWitt, in light of intuitive and rational thought in the construction of abstract painting. Investigation will include research into issues relating to methods of display and the site with particular reference to Sol LeWitt and Katherina Grosse, Richard Tuttle and Jessica Stockholder.

---


**Studio Practice**
- Consideration of the visual component of the research.
- Plan for future research by examining a relevant, previous body of work with a view to reusing configurations for further development.
- Test readings of paintings made immediately preceding PhD to establish how placement and site affect meaning.
- Plan exhibition at West Space, Melbourne. I will investigate readings generated by the object as opposed to the illusory function of painting.
- Document West Space exhibition.
- Work directly onto studio wall, using previous configurations from earlier works and an overhead projector. Consider rational and intuitive strategies for the construction of the works and how process can be translated to meaning.

**Theoretical Research**
- Begin library-based and Internet searches of data to identify artists and issues relevant to my research.
- Compile an initial bibliography including relevant issues in abstraction, the issues of painting and site in the construction of abstract painting.

---

**Year Two: Experimentation and Evaluation (January 2001 - December 2001)**

**Studio Research**
- Construct works directly on studio wall investigating varying strategies for construction including the rational and intuitive and the relationship to site.
- Experimentation in materials and processes to investigate how process can signify content. Test readings.
- Explore the physical nature of the materials used in painting to ascertain whether they affect the content of the paintings.
- Analysis of works and documentation.
- Construct paintings on stretchers investigating reconfigurations of earlier strategies to test readings.
- Document findings.

**Theoretical Research**
- Identify and investigate artists whose practice utilises process including Sol LeWitt and Eva Hesse, Polly Apfelbaum and Agnes Martin.
- Investigate abstract painters whose work has incorporated the use of site in their work including Sol LeWitt, Katherina Grosse, Jessica Stockholder and Polly Apfelbaum and Richard Tuttle.
- Continue to investigate the roles of intuitive and rational methodology in making of artworks.

---

**Year Three: (January 2002 – December 2002)**

**Studio Research**
- Continue to develop studio research, drawings and paintings by examining the difference in meaning between the work on the wall and work using more traditional means on stretchers and paper.
• Arts Victoria exhibition – testing placement and juxtaposition of artworks placed in a site.
• Reusing strategies and processes from previous works to test content and readings while continuing to investigate intuitive and rational thought in abstract painting.
• Documentation of artworks

**Theoretical Research**

• Investigate the physical conditions of paint as content. Investigate the role of the body and touch in the making of paintings. The issues will arise and relate specifically to my studio research.
• Investigate the writings of D.W. Winnicott, Marion Milner.

**Year Four: (January 2003 – December 2003)**

**Studio Research**

• Consider and plan final phase of studio research in relation to proposal and earlier research findings by:

  (a) Evaluation of the role of intuitive and rational thought in the construction of abstract painting in the previous research. This will determine the nature of the research for years six and seven. Evaluation of painting methods and materials with a view of extending content. Exploration of new materials including Perlex, transparent papers and extending the use of watercolour and gouache.

  (b) Evaluation of site response works and their relationship to paintings as discrete objects. This with the above will determine the nature of the research for years six and seven.

**Theoretical Research**

• Draft of exegesis

**Year Five** (January 2004 - December 2004)

Leave of absence

**Year Six: Consolidation of Research** (January 2005 – December 2005)

**Studio Research**

• Consolidation of visual research into the use of intuitive and rational thought by the construction of larger A1 works on paper. Investigation into spatial concepts in these works directly on the walls of various sites. Investigation of Richard Tuttle’s practice.

**Theoretical Research**

• Further drafts of exegesis

**Year Seven** (January 2006 – August 2006)

**Studio Research**

• Further exploration of work painted directly into sites outside the studio.
• Documentation of temporary spatial works.
• **X Marks the Spot.** Travel exhibition. School of Art Gallery. RMIT University. Investigation into using watercolour to paint directly on the wall. Investigation of illusory and object nature of painting.

• **On the wall exhibition.** School of Art Gallery RMIT University. Investigation of different method of display of paintings within the gallery space to examine if this affects the meaning of the paintings. For example traditional presentation of framed works on paper, paintings on stretchers and painting directly on the wall of the gallery.

• Further investigation into intuitive and rational thought by making works on paper as well as by painting directly onto the structures of site after evaluation of **on the wall** and **X Marks the Spot** exhibitions.

**Theoretical Research**

• Further drafts of exegesis in light of discoveries in studio research.

**Year Eight  **  
  (January 2007 – August 2007)

• **Possible Worlds** exhibition. Monash University, Gippsland Campus. Churchill.

• Work painted directly on the wall **Untitled (for Sol)** in the exhibition above, exploring site and context.

• Further exploration of painting and site in Gossard Building with works **Untitled. Gossard** and **Untitled. Gossard Corridor**.

• Final Draft of exegesis.

• Preparation and planning of final works for examination

• Documentation of final work for inclusion in exegesis and Appropriate Visual Record.

• Select works for exegesis. Construction of Appropriate Visual Record.

• Selection of final work for examination

**Bibliography**


Articles


An example of work at beginning of project 2000
Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; and, any editorial work, paid or unpaid, carried out by a third party is acknowledged.

Robin A. Kingston

June 2007
Untitled Orange/Black/White. 2000. Oil and graphite on linen. 50 x 77 cm.

Work at the beginning of project.
An Exact Copy. 2000

My first experience of working directly onto the wall of a site was when creating An Exact Copy at West Space. It was a work that was planned before manufacture, by researching how the work may look at completion. The time it would take to paint the work into the space dictated which image I could use, as there was a finite period of time to access the gallery to complete the work. Photoshop was used, to test how the image may look in the site. I planned and constructed studies that were to scale, taking into consideration the path of the viewer and how I anticipated the work could be revealed as they moved through the space. Materials were tested, to see how they performed over time before installation. In the early stages it appeared that this planned process was the antithesis of working intuitively and that it left no room for the accident or slippage in the construction, content and meaning of the work. Later I found that this was not to be the case as intuition came to the fore when I was in the site and constructing the work. Intuition was important in the resolution. As I constructed the work in the space there was an awareness I had only made one set of choices in the construction of the artwork, and there were a multitude of other decisions that could have been used in the process of manufacture. I had not anticipated that this before construction.
Planning for *An Exact Copy*, 2000.
Floor plan and location of paintings.
Graphite on paper.

Planning for *An Exact Copy*. Wall painting plan. 2000.
Graphite on paper in journal.
Test for possible images for *An Exact Copy*. Drawing. 2000.
Graphite, gouache and watercolour on paper.
29 x 19 cm.
An Exact Copy. 2000. Graphite and acrylic on the wall. Dimensions specific to site. Painting 2.7 x 4.15 m.

An Exact Copy. 2000. Installation view. Painting 25 x 33 cm. Graphite, oil on canvas.

Journal drawings for possible future wall works. Images considered were variations of small works on paper. All works graphite gouache and watercolour.
(Works unrealised.)
Studio wall paintings 2001 – 2003

In the studio, after An Exact Copy for a period of two years in duration, I painted directly onto the wall in the studio and used a camera to document the painting processes and results. This was in the form of research into the relationship of painting to site and the use of the body rather than the wrist to construct work. The site presented an element of the unknown and one I could not control. I had envisioned commencing with a white space. This proved impossible, so I began working over and within the test stripes for the West Space exhibition I had painted earlier on the studio wall. Using an overhead projector, I began by drawing a gestural, rhythmical sequence and repeated it, both contained within the stripes, and spilling out onto the wall. Photography was used to document the changes to the work over time. By photographing the work I became aware of the expanded nature of the artwork. Initially I thought the work was only the image I had painted onto the wall. Through the viewfinder it became obvious that incidents in the room and the space itself, were part of the work. This realisation changed the manner in which I proceeded.
Installation view of studio wall work. 2001. Detail.
Graphite, gouache watercolour and acrylic on the wall.
Paintings – graphite, gouache and acrylic on canvas 20 x 20 cm and board 46 x 37 cm.
View of studio wall work. 2001. Detail.
Graphite, gouache watercolour and acrylic on the wall.
Painting – graphite and oil on canvas. 20 x 20 cm.
Painting – Graphite and gouache on canvas. 20 x 20 cm.
Studio wall with painting into and around corner. Detail. 2002. Graphite and acrylic on the wall.
Studio installation photograph. 2002.
Studio wall painting with painting on canvas juxtaposition. 2002. Graphite, acrylic, watercolour and gouache on the wall. Dimensions specific to site.

Painting on stretcher - Graphite and oil on canvas. 25 x 35 cm.
Studio wall with paint out and paper work juxtaposition. 2002. Graphite, acrylic on the wall and graphite and gouache on paper. 35 x 25 cm.
Ambient light on the wall in the studio. 2002

The ambient light from the window reflected onto the studio wall, produced elusive effects that were made from daylight through the old glass. These transitory effects were only discovered through documentation of the site and as this project draws to a conclusion there is the realisation they were influential in the development of later works. The material of light, glass and painted wall produced shadows and fleeting moments, that suggested other metaphysical and poetic content.
Studio wall with paint out and light from window. 2002.
Graphite, acrylic and watercolour on the wall.
Studio wall with paint out and daylight from window on wall. 2002. Graphite, watercolour and acrylic on the wall.
Graphite, gouache, watercolour, acrylic on the wall.
Painted out studio wall with works on paper and linen and light from window. 2005.
Studio wall with work on stretchers, paper and daylight from window. 2005.
Before and After (studio) 2002

The site of the studio wall was used to test ideas for a work called Before and After. I began by placing works onto the wall to ascertain how they related to each other and to the wall. These works consisted of small, individual paintings where a structure is repeated at least once in another work on paper or canvas. Originally, the individual works were not made to be shown together. When they were arranged in one large work, their similarities and differences became apparent. This is an example of a work taking a on a grander presence through the use of repetition.

The final configuration was photographed and a plan to scale on graph paper was constructed so the works could be transferred to the wall of Arts Victoria with the same placement between each work and to the wall.

Works on paper – Graphite, gouache, watercolour on various papers.

Wall painting – Graphite and acrylic painted on the studio wall.
Layout or ‘drawing’ in studio for Before and After. 2002.
Graphite, gouache and watercolour on various papers. Individual works variable dimensions.
Works on canvas. Graphite, oil, gouache on canvas. 20 x 20 cm.
Graph drawing with plan of studio drawing of *Before and After* for transfer to Arts Victoria site. 2002.

Before and After occupied one 12m. wall in the lobby of Arts Victoria. Works on paper and canvas were arranged on the wall in direct proportion to that when tested in the studio. Each work had two versions or variations thus the title Before and After. Included were works on paper and paintings on stretchers.

As a result of this installation, I intended to construct images of miniature paintings arranged on a plain field of colour on a larger stretcher, similar to the documentation from Before and After. While investigating this idea, I began to make drawings working with rational thought, but the project was too restrictive, and the outcomes were known. See drawing p. 42. I abandoned this direction and this work was not realised.
Works on paper – Graphite, gouache and watercolour on various papers.
Works on canvas – Graphite, gouache and acrylic on canvas. 20 x 20 cm.
Made after the exhibition, working from photographs.
Graphite, gouache and watercolour on paper. 19 x 28 cm.
Works on paper, canvas and linen 2001–2002

These works explore intuitive and rational thought and variations in materials, strategies and structures. Some of the works were hung in Before and After, and there were several variations of particular structures explored. Several of the works on paper were made into paintings on canvas or linen.

Works, beginning on page 57, are direct translations of images from the ‘Studio Wall Work’ (pp. 9 – 28). Here, acetates were made from photographic documentation of the wall painting project. The acetates were traced, or an overhead projector used, to transfer the images to paper or stretcher supports. The works employed rational thought. This method, privileging one type of thought over another to make artwork was abandoned, as the outcomes were known before completion.
Graphite, gouache and watercolour on paper. 19 x 29 cm.
Graphite, gouache and watercolour on paper. 19 x 29 cm.
Untitled – green black shapes. Derived from journal drawing.
Graphite, gouache on paper.
29 x 19 cm
Oil and acrylic on linen.
36.5 x 25 cm
Graphite, gouache and watercolour on paper. 19 x 28 cm.
Untitled maroon on green arabesque. 2001. Graphite, gouache and watercolour on paper. 28 x 19 cm.
Untitled red and black grid. #1, 2001.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
Untitled red and black grid. #2, 2001.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
Untitled - red hand drawn grid, over graphite ruled grid.
28.5 x 19 cm.
Graphite, gouache, watercolour on paper.
28.5 x 19 cm.
35.5 x 25 cm.
Untitled blue grid with maroon arabesques and pearl gouache. 2003.
Graphite, gouache and watercolour on paper.
28.5 x 19 cm.
Untitled blue grid, with maroon arabesques. 2003.
Wax pencil and acrylic on linen. 35.5 x 25 cm.
Untitled image directly copied from studio wall painting. 2002.
Graphite, gouache and watercolour on paper.
19.5 x 28.5 cm.
Untitled #2 image from wall drawing. 2002. Graphite, gouache and watercolour on paper. 11 x 18 cm.
*Untitled oil* – Image copied from wall drawing. 2002.

Oil on linen.

36.5 x 25.5 cm.
Untitled. From studio wall painting. 2002. Graphite, gouache and watercolour on paper. 29 x 19 cm.
Untitled #4 – from wall painting. 2002.
Graphite, gouache and watercolour on paper.
29 x 19 cm.
**Untitled - Large vertical painting.** Detail. Image from studio wall painting. 2002. Graphite, oil on linen. 155 x 77 cm.

One stage of work – now destroyed.
**Cabinets 2004 – 2006**

Works on paper and stretchers were placed in cabinets called the “Window of Opportunity” in Building 2, RMIT. Each time the cabinets were used, the paintings were hung in a different configuration to test interpretations of the works placed together.

For the 1st, 2nd and 3rd presentations in the “Window of Opportunity,” the works were on paper.

The Level B Cabinet displayed a mixture of oil on stretchers, plus works on different kinds of paper, including tissue paper.
Graphite, gouache and watercolour on paper.
Graphite, gouache and watercolour on papers, including tissue and tracing paper.
Graphite, watercolour and gouache on various papers including tissue paper.
Works on paper, tissue paper and paper mounted on board.
Oil and acrylic paint on stretchers.
Large works. Graphite, gouache and watercolour on paper.
Works on paper investigating variation in the use of materials and structures 2004 - 2005

Some time after noticing the elusive light effects on the wall paintings, I began to choose structures that were familiar in my practice, including sequences of geometric forms such curving arabesques, grids, stripes, lines and freely placed them on the same support, in conjunction with flowing, fluid swathes of translucent watercolour and gouache, watered down until the pigment separated into grainy clumps. I began this process by experimenting and painting on different types of paper such as tissue, tracing and other more transparent and absorbent papers, such as rice paper. These papers emulated the translucent light reflected on my studio wall, from the window. The aim was to subvert the rigid structure of the earlier works, where the image sat on top of the picture plane like a skin, and there was no illusory space depicted in the work.

Transparent and absorbent papers, paper mounted on board were used and included the use of ‘interference’ colours. These colours change as the viewer moves in front of them. For example, a section of a work may appear not to have a colour or take the colour from the support from one view then from another, it is blue.

There was also the discovery that by varying the interval and the orientation of the grid, optical effects could be produced.

This body of work investigates working methods including play and ‘not knowing’.
Untitled green tissue, irregular. 2004. Graphite, gouache and watercolour on paper. 37 x 22 cm. irregular.
*Untitled white.horizonal.* 2004. Graphite, watercolour and gouache on paper. 19 x 28 cm.
Graphite, watercolour and gouache on paper.
29 x 19 cm.
Watercolour and acrylic on paper.
35 x 15 cm.
Graphite, gouache and watercolour on paper.
20 x 30 cm.
Graphite, gouache and watercolour on rice paper.
20 x 35 cm.
Graphite, gouache and acrylic on transparent papers including rice, tracing and tissue.
Oil and acrylic paintings on linen.
Graphite, watercolour and gouache on paper.
28 x 19 cm.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
Graphite, gouache and watercolour on paper on board.
46 x 37 cm.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
*Untitled red horizontal stripe.* 2005.
Graphite, watercolour and gouache on paper.
28.5 x 19 cm. irregular.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
*Untitled tight blue grids*, 2005.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
Untitled red and blue tight grid. 2005.
Graphite, gouache and watercolour on paper
25 x 33 cm.
Graphite, watercolour and gouache on paper.
19 x 28 cm.
Graphite, watercolour and gouache on paper.
28.5 x 19 cm.
*Untitled red green arabesque.* March 2005.
Graphite, watercolour and gouache on paper.
28.5 x 19.5 cm.
Graphite, gouache and watercolour on paper.
29 x 38 cm.
Untitled Blue/Black. 2005.
Graphite, watercolour and gouache on paper.
28.5 x 19 cm.
Graphite, watercolour and gouache on paper.
19 x 28 cm.
Graphite, watercolour and gouache on paper.
28.5 x 19cm.
Graphite, gouache and watercolour on paper.
19.5 x 28 cm.
Untitled black horizontal, 2005.
Graphite, gouache and watercolour on paper.
19 x 29 cm.
Graphite, gouache and watercolour on paper.
29 x 19 cm.
Large works on paper 2005

Combinations of structures discovered in smaller works on paper were painted onto larger sheets of paper. Instead of increasing the scale of the images, they were produced at the same scale as they were painted on smaller sheets of paper. Previous to this body of work, I had attempted to increase the scale of the works by producing larger versions of smaller works. This proved unsuccessful and those works destroyed.

The following individual works were produced over a period of time rather than in one session. Intuitive and rational thought and ‘forgetting’ were used in their creation. ‘Forgetting’ entailed not remembering the importance or preciousness of imagery discovered during the work’s creation, so another structure could be added to the paper at a later time.
Untitled #1 August. 2005. Graphite, watercolour and gouache on paper.
56 x76 cm.
Untitled #2 August/September. 2005. Graphite, watercolour and gouache on paper. 56 x 76 cm.
Untitled #3 August. 2005. Graphite, watercolour and gouache on paper.
56 x 76 cm.
*Untitled #4* October, 2005. Graphite, watercolour and gouache on paper.
56 x 76 cm.
56 x 76 cm.
*Untitled # 6 2005.* Graphite, watercolour and gouache on paper.
56 x 76 cm.
Untitled # 7 2005. Graphite, gouache and watercolour on paper.
56 x 76 cm.
Untitled #3 February/March 2006. Graphite, watercolour and gouache. 56 x 76 cm.
56 x 76 cm.
Untitled #2 Jan/ Feb 2006. Graphite, gouache and watercolour on paper.
56 x 76 cm.
Untitled # 3 Feb/March 2006. Graphite, gouache and watercolour on paper.
56 x 76 cm.
X Marks the Spot – Travel Exhibition
School of Art Gallery 2006

Configurations of works on paper and stretchers were photographed in the studio and then recreated in the gallery. The decision was made to use the grid from a section of a large oil painting on linen, to paint directly on the wall, as I was interested in the painting’s shifting opticality.

‘Untitled - Travel Show’ was painted directly on the wall of the gallery. For the first time, watercolour and gouache were used instead of house acrylic. I discovered the properties of luminosity created in using these types of paint on the wall. Using watercolour, the paint hangs lightly into the wall, interacting with it, taking the colour/whiteness from the wall and incorporating or bouncing the colour off it. It produces the same effect as the white ground in oil painting, or the paper support with gouache and watercolour.

In the exhibition, paper works and paintings on stretchers were placed together on the wall. I do not consider the overall work successful. Because of outcomes in this work, the decision was made not to hang ‘object’ paintings with wall paintings again.

On reflection, the aspect of this work that was the most important was the painting directly on the wall. The configuration of the grid and the colour used, created a shifting opticality when viewed at a distance that influenced future artworks in this project.
Studio documentation of works. Oil on linen. Graphite, watercolour and gouache on various papers.
‘Drawing’ for X Marks the Spot. 2006.
Studio documentation of tests for *X Marks the Spot*. 2006. Graphite and oil on linen. Graphite, gouache and watercolour on papers and acrylic and gouache painted on the wall.
Studio documentation of tests for *X Marks the Spot*, 2006. Graphite and oil on linen. Graphite, gouache and watercolour on papers and acrylic and gouache painted on the wall.
Scale Drawing for *X Marks the Spot*. 2006.
Graphite and watercolour on graph paper.
Studio documentation - planning for *X Marks the Spot*. 2006.
Paintings - graphite and oil on linen.
Untitled – Travel Show. 2006.
In “X Marks the Spot.” The School of Art Gallery. RMIT.
Wall Painting - Graphite, watercolour and gouache on the wall.
Graphite, watercolour and gouache on papers including rice paper, various dimensions.
Graphite, watercolour and gouache on paper 56 x 76 cm.
Untitled - Travel Show. Detail. 2006. Graphite, watercolour and gouache on the wall. Dimensions specific to site.
*Untitled - Travel Show.* Detail. 2006. Graphite, watercolour and gouache on the wall. Dimensions specific to site.
On the Wall. Planning 2006

An example of play operating in my practice is in configurations of images discovered through the juxtaposition of drawings. I noticed, with works on paper, that they would overlap when placed in a folder, one work over another. I began to photograph this chance arrangement for future use, and have referred to these images when making later works. This produces sampling using irregularities and interruptions of the whole to make a new sequence or structure. Initially these new structures are a surprise, as I would not have considered placing them together using rational, formal decisions. There is the accidental that operates which can be another form of play. After discovery, they are incorporated in my vocabulary. Play and intuition allows for leaps that I could not have foreseen, and allows for boundary breaking and change.

I noticed the two works lying on top if each other and documenting the arrangement, producing this ‘juxtaposed composition’. Later the composition was used as the basis for a section of the large wall painting in the exhibition On the Wall.

The only image that was clear to me before starting on the wall painting in the exhibition was the red and white grid that was placed into the corner, where it was not visible from the door, as the column in the middle of the gallery visually blocked the work. This placement was deliberate, as I wanted the viewer to discover the wall work, or for the work to reveal itself, as the viewer moved into the room.
1. 

2. 

3. 


The On the Wall exhibition was an important development in my research. The exhibition was used to explore different methods of display within the gallery space. Framed works, unframed works on paper, works on stretchers and a work painted directly on the wall were planned, with consideration as to how the viewer would move through the space. This exhibition yielded a result that was not anticipated.

The On the Wall exhibition worked with the entire space of the gallery. One became aware of the room itself while engaging with the works. The space was thoroughly cleaned to remove marks that hindered the experience.

Due to the high chroma of the ‘hung works’ in the exhibition, the decision was made that the work painted directly in the space should be subtle, as if it was similar to the other artworks, the space would have been visually too loud. Consequently, the work painted directly into the space had the quality of a large, very pale watercolour using graphite, gouache and watercolour, materials usually used to create the works on paper. Later there was the realisation that the work painted directly into the space could have been the only work in the exhibition. The wall painting’s delicacy and the atmospheric quality, produced content that slowly revealed itself to the viewer as they moved through the space. The translucency of the paint and the relationship of the painted forms to the architecture already present in the gallery, extended the content of the work in ways I had not anticipated. The work was no longer planar as it was painted onto the pillar in the middle of the space, and on two walls at right angles to each other. The painting drew viewers across the gallery to its proximity, where they were able engage with the illusory space of the painting through close observation of the physical matter of the paint and the qualities of the mark making used to construct the image.
View on entering *On the Wall* exhibition. 2006. Work on right, *Untitled Large Vertical Painting*. 228 x 70 cm. and on left, *Untitled Large Horizontal Painting*. 70 x 228 cm. Graphite and oil on linen.
On the Wall. 2006. Installation view from painted column (watercolour, gouache and acrylic on the column) to *Untitled Large Horizontal Painting*. 70 x 228 cm. Graphite and oil on linen.
On the Wall. 2006. Installation view of framed works on paper.
Works on paper – Graphite, gouache and watercolour on paper
On the Wall. 2006. Installation view of wall painting.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions specific to site.
On the Wall. 2006. Installation view of large works on paper on the wall. Graphite, gouache and watercolour on paper. Each work 56 x 76 cm.
Small works on paper investigating variation in structure and materials 2007
Untitled watery blue. 2007.
Graphite, watercolour and gouache on paper.
28 x 19cm.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
Untitled trail off grid #5 February, 2007.
Graphite, gouache and watercolour on paper.
28 x 19 cm.
"Untitled, Yellow Square. # 10. February, 2007. Graphite, watercolour and gouache on paper. 29.5 x 19.5 irregular dimensions."
*Untitled late watery colour with grid.* March 2007.
Graphite, watercolour and gouache on paper.
29 x 19 cm.
28.6 x 19.3 cm. irregular dimensions.
**Untitled. Gossard. 2007**

A site specific work investigating context by painting directly onto the wall.

There was no prior planning for this work. The work was made using intuitive and rational thought in the form of an attentiveness to the situation that was present in the site. The work evolved from the act of ‘doing’.
Dimensions specific to site.
Large works on paper 2007

This body of work investigates intuitive and rational thought.

This sequence of works includes details of the larger works. These are included to demonstrate how imagery configurations are discovered in completed artwork through ‘noticing’ and documentation. They may become inspiration for future works.
Untitled Nagy #1. Jan/Feb 2007. Graphite, watercolour and gouache on paper. 56 x 76 cm.
*Untitled Nagy #1*. Jan/Feb. 2007. Detail. Graphite, watercolour and gouache on paper. 56 x 76 cm.
Untitled #6 Feb/March. 2007. Graphite, watercolour and gouache on paper.
56 x 76 cm.
Untitled #6 Feb/March. 2007. Detail. Graphite, watercolour and gouache on paper. 56 x 76 cm.
56 x 76 cm.*
Untitled #4 Feb. 2007. Graphite, watercolour and gouache on paper.
56 x 76 cm.
Untitled #4 Feb. 2007. Detail. Graphite, watercolour and gouache on paper. 56 x 76 cm.
56 x 76 cm.
Untitled. #1 Feb/March. 2007. Graphite, watercolour and gouache on paper.
56 x 76 cm.
Untitled #2 Feb/March. 2007. Graphite, watercolour and gouache on paper.
56 x 76 cm.
Details from large works on paper 2007

Details from large works on paper, demonstrating how through their documentation new imagery may be discovered.

All the works illustrated are details or sections of larger works – 56 x 76 cm. Graphite, gouache and watercolour on paper.
**Gossard. Corridor. 2007**

Work exploring context and site; intuitive and rational thought. The work was painted directly into the site with no prior planning of what images to use. The work is not planar, and seeps into the surrounding site. The exchange flows from the work to the site and from the site to the work. An example of this is that the corridor has a row of windows on one side that casts daylight and shadows onto the wall opposite. These light effects influenced the images painted onto the wall opposite. The artwork changed from moment to moment with the fleeting light from the windows. Whether the day was overcast or sunny had a profound influence on the artwork.
Gossard, Corridor. 2007. Detail. Graphite, gouache and acrylic on the wall.
Dimensions specific to site.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions specific to site.
Gossard.Corridor. 2007. Light effects from window.


My contribution to this exhibition consisted of twelve framed works on paper and one work painted directly on the wall. The exhibition was a two-person show.

I examined plans and photographs of the site prior to the exhibition and noted the architectural features of the gallery including the high windows that ran the whole length of the space. They cast a triangle of shadow onto the farthest wall from the entrance, at particular times of the day. Features such as the air conditioning vents, the fire extinguisher and the door at the far end of the gallery were taken into consideration. The thought processes used were intuitive and rational as I ascertained which walls I would use to paint onto and where I would position the wall painting. I did not consider the actual images for the wall painting until I was actually in the site. When in the gallery, I worked with a state of attentiveness to the site. The painting of the work was over a two day period and it was not until the morning of the second day that a decision was made as to what colour the triangle would be or its exact contour.

On pages 184,185 are photographs taken when preparing to paint out *Untitled (For Sol)* at the close of the exhibition. The images are examples of ‘noticing’ part of an intuitive sense to possibilities as they reveal themselves. This particular image may be used in an artwork at some time in the future.
Dimensions specific to site.
Dimensions specific to site.
Dimensions specific to site.
Possible Worlds. Graphite, gouache, acrylic and watercolour on paper, framed.
Each work unframed 19.5 x 29.5 cm. irregular dimensions.
Works from my journal 2007

These works demonstrate research and trials into the configuration of structures and materials.

The journal was used to explore the properties of materials I had not used before, to ascertain how and if they could be used on paper. Some materials are waterproof, and others not.

The following journal images test the colour and properties of paints and powdered colour material, new to me, including acrylic interference paint and a ‘paintbox’ of Japanese watercolours. I tested them together to ascertain their properties and how I could use them in the future.

These works also investigate the potential of configurations of some structures and imagery I had not used before, mixed with older vocabulary with a view to future use.
Final Presentation

The Un-limiting Conditions.

School of Art Gallery. RMIT University 2007
The Un-limiting Conditions. 2007. View from entry to gallery. Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
The Un-limiting Conditions. 2007. Detail.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
The Un-limiting Conditions. 2007. Detail.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
The Un-limiting Conditions. 2007. Installation view.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
The Un-limiting Conditions. 2007. Installation view.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
The Un-limiting Conditions. 2007. Detail.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
The Un-limiting Conditions. 2007. Installation view.
Graphite, gouache, watercolour and acrylic on the wall. Dimensions Specific to site.
Final Presentation.

*Where Things Stop and Start.*

School of Art. RMIT University 2008
Graphite, gouache, watercolour and acrylic on the wall.
Dimensions specific to site.
Graphite, gouache, watercolour and acrylic on the wall.
Dimensions specific to site.
Graphite, gouache, watercolour and acrylic on the wall.
Dimensions specific to site.
Graphite, gouache, watercolour and acrylic on the wall.
Dimensions specific to site.
Graphite, gouache, watercolour and acrylic on the wall.
Dimensions specific to site.
Graphite, gouache, watercolour and acrylic on the wall. 
Dimensions specific to site.
Graphite, gouache, watercolour and acrylic on the wall.
Dimensions specific to site.
Graphite, gouache, watercolour and acrylic on the wall.
Dimensions specific to site.
Graphite, gouache, watercolour and acrylic on the wall.
Dimensions specific to site.
**Framed Works for Final Presentation**

‘The Un-limiting Conditions.’
On the left from the entrance -

1. **Untitled #4. Feb. 2007.**
Graphite, watercolour and gouache on paper. 56 x 76 cm. (unframed)

2. **Untitled #2 Feb/March. 2007.**
Graphite, watercolour and gouache on paper. 56 x 76 cm. (unframed)

Graphite, watercolour and gouache on paper. 19.5 x 28 cm irregular (unframed)

4. **Untitled red/green. 2005.**
Graphite, watercolour and gouache on paper. 28.5 x 19.5 cm (unframed)

5. **Untitled, Yellow Square. # 10. February. 2007**
Graphite, watercolour and gouache on paper. 29.5 x 19.5 irregular (unframed)

6. **Untitled, Blue Interference on Black. March/April 2005**
Graphite, watercolour and gouache on paper. 27.5 x 19 cm (unframed)

7. **Untitled for Hilma. 2005.**
Graphite, watercolour and gouache on paper. 19 x 28 cm (unframed)

Graphite, watercolour and gouache on paper. 28.5 x 19.5 irregular (unframed)

Graphite, watercolour and gouache on paper. 28.5 x 19 cm irregular (unframed)

10. **Untitled. Trail off Grid # 5. February 2007.**
Graphite, watercolour and gouache on paper. 27.5 x 19.5 irregular (unframed)

11. **Untitled Drawing #3, Blue Black Grid. August/September 2005.**
Graphite, watercolour and gouache on paper. 19 x 28.5 cm (unframed)

12. **Untitled Blue/Black, 2005.**
Graphite, watercolour and gouache on paper. 28.5 x 19 cm (unframed)

13. **Untitled Green/Red Stripes. 2005.**
Graphite, watercolour and gouache on paper. 28.5 x 19 cm (unframed)

14. **Untitled. Grid with Mauve. #3. February 2007.**
Graphite, watercolour and gouache on paper. 27.5 x 19.5 irregular (unframed)

15. **Untitled Nagy #1. Jan/Febr 2007.**
Graphite, watercolour and gouache on paper. 56 x 76 cm. (unframed)
Installation view. 2008.
Installation view. 2008.
ROBIN KINGSTON, 
CURRICULUM VITAE

PLACE OF BIRTH  Melbourne, Australia.
NATIONALITY  Australian

QUALIFICATIONS
2007  PhD in progress RMIT.  Project Title: The Un-Limiting Conditions':  
An investigation into the roles of intuitive and rational thought in 
the construction of abstract painting.
1995  Master of Arts (Visual Art) by Research, Monash University 
Thesis Title: Painting As Personal Vision Made Visible.
1977  Graduate Diploma in Education. (Painting) 
Canberra College of Advanced Education. ACT
1980-1983  New York Studio School, New York, U.S.A.  Studied with 
William Tucker, Jake Berthot, Rackstraw Downes, 
Mercedes Matter, Nick Carone, George McNeil, 
Sidney Geist, Jean Dethieux.
1980-1990  Studied, painted and exhibited in New York City, 
N.Y.  U.S.A.
1986  Vermont Studio Colony, Johnston, Vermont, U.S.A. 
An intensive eight-week residency.
1983  Studied Old Master Drawings in the Drawing Archives, 
1983  Traveled extensively for six months in Italy. Studied works 
of art in museums and made artworks.
1983  Skowhegan School of Painting and Sculpture, Maine. 
An intensive 10-week residency attended by one student 
chosen by merit from American schools and emerging 
artists. The New York Studio School to chose me to 
attend. 
Studied with Bill Jensen, Judy Pfaff, Francesco Clemente, 
Mark DeSuvero, Bill Tucker, Martha Diamond and 
George McNeil.

AWARDS
1987  Full Scholarship to attend Vermont Studio Colony, Johnston Vermont.
1983  Merit Scholarship to attend Skowhegan School of Painting and Sculpture.
1982  Dyason Bequest, Art Gallery of N.S.W.
1978  St. Leo’s College Prize (for abstract painting) Melbourne.

ACQUISITIONS
National Gallery of Victoria.
Westpac Collection, New York, N.Y.
M.G. Lewis and Co. Florida, U.S.A.
Private Collections U.S.A. England and Australia.
Art Bank, Australia

EXHIBITIONS
Solo
2006  On the Wall. School of Art Gallery. RMIT, Melbourne
2005  Window of Opportunity. Melbourne
2004  Window of Opportunity. Melbourne
2004  Sunshine Hospital, Melbourne
2003  Liquid, Melbourne
2002  Blaaks, Melbourne
2002  before and after. Arts Victoria, Melbourne
2002  from inside the studio. Building 2. RMIT, Melbourne
2001  Faculty Gallery, RMIT
2000  an exact copy. West Space, Melbourne.
1997  Flinders Lane Gallery, Melbourne.
1995  Linden, Melbourne.
1991  Footscray College of Tafe, Melbourne.

Two Person

Group
2006  X Marks the Spot. School of Art Gallery. RMIT Melbourne
2001  Eat my Art. TBC, Melbourne.
2000  Drawing RMIT. Seoul, Korea
2001  We are Australian. Traveling throughout Australia
1998  Drawing. Linden. Melbourne
1998  RMIT Fine Art at the Hong Kong Arts Centre. Hong Kong
1996  A Special Collection Flinders Lane Gallery, Melbourne, Victoria.
1996  Drawing Show. Flinders Lane Gallery
1996  Australian Contemporary Art Fair. Melbourne
1996  The Expanded Field. 500 Sites West Space. Melbourne.
1994  Group Show. Pitspace, Bundoora, Victoria
The Alice Prize. Alice Springs, NT.
Acquisitive Art Award. City of Footscray. Victoria.
1992  The Alice Prize. Alice Springs, NT.
1990  Wattle Festival. Cootamundra, N.S.W.
1986  Skowhegan: A Ten Year Retrospective 1975-1985
Leo Castelli Gallery, New York, U.S.A. 52 artists were chosen by a curator from each of the Museum of Modern Art, The Whitney and the Guggenheim Museum. The show traveled extensively in the U.S.A.
Short Stories. Curated by Judd Tully, 1 Penn Plaza, New York, U.S.A.
Endangered Species. Curated by Lori S. Ledis, Puck Building, New York, U.S.A.
1985  The Figure in the Landscape. Curated by Jack Beal and Judd Tully.
Allan Frumkin Gallery, New York, U.S.A.
1982  **Group Shows.** New York Studio School, New York, U.S.A.

1981  **Sculpture Space at Utica College.** Utica, New York, U.S.A.

**Georges Prize Invitational.** Georges Gallery, Melbourne, Victoria.

1986  **Michell Endowment.** National Gallery of Victoria, Melbourne, Vic

1979  **New Artists.** Powell Street Gallery, Melbourne, Victoria.

**Management of exhibition**

2002  Project Manager exhibition title - “odd”. Faculty Gallery, RMIT, First Site, Westin Hotel, Melbourne

**WORK SITED OR WRITTEN ON IN NEWSPAPERS AND JOURNALS**


Makin, Jeffrey  “New, Healthy...Marvelous” *The Sun* 14 February 1979.


Brenson, Michael  “Back in the City, A Display of the Figure in Modern Art” *The New York Times* 2 August 1985.

Tully, Judd  “Local 1199 Centre” *Art/ World*  February 1988.


Burchall, Greg  “New Year, new generation.” *The Age* 14 February 1996.


**Radio Interview**

2000  3RRR “Love your Work” Interview by Nicholas Chilvers

**Catalogues:**

*Skowhegan-A Ten-Year Retrospective.*

Leo Castelli Gallery. New York.

*Linden - Contemporary art. Make it, see it, enjoy it.* 1995.


*RMIT Fine Art at the Hong Kong Arts Centre.*

*We are Australian.*

*Works on Paper by Contemporary Australian Artists – RMIT University.*

*X Marks the Spot. RMIT University.*

*on the wall. RMIT University.*

*Possible Worlds,* Essay by Martina Copley.

**TEACHING EXPERIENCE**

1995 - 2007  R.M.I.T.  Lecturer, Painting.  Full Time
Coordinator First Year Painting
Coordinator Abstraction Course
Coordinator New York Study Tour
Supervisor to PhD, DFA, MA and MFA candidates
Part of Lecturing Team for RMIT New Zealand MFA

1993 R.M.I.T. Part-Time Lecturer: Painting and Drawing.
Acting Coordinator, Second year.
1979 St. Kevin’s College, Melbourne.
Full-time Painting Teacher.
1978 St. Leo’s College, Melbourne. Full-time Painting
Coordinator of the Art Department.
1976-1977 Canberra Church of England Girls’ Grammar School
Part-time Painting Teacher.