

# *Eden & the Apple of Sodom*

Lauren Berkowitz  
Antony Hamilton  
Janet Laurence





*Eden & the Apple of Sodom*

*And the Lord God took the man, and put him into the Garden of Eden to dress it and to keep it*

*Genesis, Chapter 2, verse 15*

*Eden & the Apple of Sodom*

Lauren Berkowitz  
Antony Hamilton  
Janet Laurence

Curator Erica Green

28 February – 6 April 2002

University of South Australia Art Museum



specimen of *solanum linnaeanum* (formerly *Solanum Sodomaeum*)  
collected in 1904, from the herbarium of J.M. Black  
author of the first *Flora of South Australia*  
courtesy Plant Biodiversity Centre, State Herbarium of South Australia

# *Contents*

## I

*Eden & the Apple of Sodom* 2

Erica Green

## II

*Art and environment: Lauren Berkowitz's 'Colour Field'* 8

Rachel Kent

## III

*Frontier Mythologies: Antony Hamilton* 13

Russell Smith

## IV

*Janet Laurence and the Unquiet Museum* 18

George Alexander

## V

Chronologies 24

# I

## *Eden & the Apple of Sodom*

Erica Green



Arthur Boyd *The expulsion* 1947-48  
oil on hardboard  
101.6 x 122 cm  
Art Gallery of New South Wales  
© Arthur Boyd's work reproduced courtesy of the Bundanon Trust

*Voyage within you, on the fabled ocean,  
And you will find that Southern Continent,  
Quiros' vision - his hidalgo heart  
And mythical Australia, where reside  
All things in their imagined counterpart.*

James McAuley, from *Terra Australis* <sup>1</sup>

Perhaps more than other places, Australia exemplifies the evolutionary moment and possibilities of our time. It is not just that Australia has so many natural advantages and developed attributes for which it is renowned and desired. Our country's great resource wealth, its size and special physical beauty, and the cohesive stability of an educated, prosperous multicultural society, all reinforce a sense of secure distance from pervasive global turmoil.

Distance, like time, does moderate the immediate impact of outside influence. However, its imagined virtue should not be overstated; after all, the profound diversity of forces operating on our modern, yet in so many ways sadly backward planet, reverberate with penetrating effect, east, south, north and west. Indeed, where once we lamented our limiting isolation, we now recognize that *distance* does not separate us from anything much at all.

Certainly, the distance of Australia is immaterial to those desperate, maligned humans presently fleeing misery in vast and dangerous migrations, seeking salvation on our shores. And it is no obstacle, either, for opportunist emigrants crashing the gate at any cost – reckless as moths to light – driven by the lure of material blessings in this land of plenty, our beautiful Eden.

That Australia appears a paradise to so many people fleeing regions which once were cradle to Western civilization and which feature centrally in the myths and Biblical accounts of our cultural ancestry, is significant. Our most famous and compelling myth of origin, the *Genesis* story of expulsion from Paradise – or Eden as it is named in the *Bible* <sup>2</sup> – contains elements and images which are common to many human views of prehistory<sup>3</sup>. It is a story rich in themes of knowledge, mortality and humankind's intimacy with the soil, providing cogent metaphors of human responsibility and choice.

Eden, ultimately, remains a persistent and valuable contemporary idea – an inspirational vision of beauty, order and ease quite foreseeable and real to modern people, our own hands the evolutionary instrument of its realisation. But, of course, lest we forget the consequences for violating our beneficial covenant with God, the narratives of *Genesis* also foretell God’s terrible retribution for human transgression, consequences demonstrated in the flood of Noah and the smoking, sulphurous destruction of wicked Sodom and Gomorrah <sup>4</sup>.



An Australian Bureau of Statistics (ABS) publication released in 2001 <sup>5</sup>, reveals that Australia is the world’s worst per capita fossil fuel polluter, each Australian burning the equivalent of six tonnes of oil a year. Australia consumed one third more energy than other OECD countries on average, with consumption increasing twenty-four per cent between 1978 and 1998. Greenhouse gas emissions have increased nearly seventeen per cent since 1990. Even though Australia is the second driest continent on earth, we are the second largest consumers of water in the world, after North America. Exotic weeds – of which there are around three thousand species – are the nation’s biggest land degradation problem, contributing along with land clearing (which destroys habitat and deep-rooted native plants) and inefficient agricultural irrigation, to a rise in the levels of salty groundwater tables. By 2020 salt is expected to make Adelaide’s diminishing water supply from the Murray River unfit to drink.

While Australia constitutes one of the world’s great bio-diversity environments, with approximately eighty per cent of our native life found nowhere else, we have the worst extinction rate in the modern era, a consequence principally of habitat loss. (In the period from colonisation to 1997, for example, seventy per cent of South Australia’s native forests were cleared, the largest percentage of any of the States and Territories). Ten per cent of land mammals have disappeared since white settlement, another thirty-one percent are under threat. More than fifteen per cent of birds are extinct or in danger, as are 1,237 plant species <sup>6</sup>.

Long ago there were obvious signs impinging on insulated Australian comfort. An exotic plant species listed in the Sydney of 1802 – Apple of Sodom, (*solanum linnaeanum*) <sup>7</sup> – was one of the earliest introduced plants identified in the colony and two hundred years later, in 2002, is one of the three thousand exotic weeds found growing throughout Australia. A mere two dozen rabbits, imported to Victoria for sport in the mid-1880s, bred up across the continent rapidly and, despite temporarily successful efforts at viral control, had reached a population estimated in 1997 at over three hundred million. The hypnotically ugly and poisonous Central American cane

toad, introduced in 1935 to protect sugar-cane fields against a beetle pest, is now an ecological disaster, spreading unstoppably to Kakadu, to Alice and the cities. We have been horrified at the discovery, quite recently, of vicious, stinging Brazilian fire ants<sup>8</sup>, transported by international container to the blessed garden suburbs of Brisbane.

These intractable problems are not unique to Australia. A major contributor throughout the world to environmental depletion and extinction, second only to habitat loss, is the introduction of species into new environments. Such transplanted forms of animals and plants are called exotics, their dispersal around the world having first accelerated through the processes of European exploration and colonisation and now, in the modern era, as a result of vast movements of people and transported goods and containers. The spread of exotics replaces healthy, diverse ecosystems with biologically impoverished, homogenous landscapes. Exotics typically have fewer predators or diseases in their new environments, so their populations grow out of control with catastrophic ecological effects<sup>9</sup>.

It would be misleading to conceal the positive efforts which have been made in response to these challenges. A range of legislative mechanisms are in place to help Australia better manage its environment, resulting for example, in a cap on irrigation diversions in the crucial Murray-Darling river basin. Lead and air pollution in the cities has fallen. Plantations are providing more timber than are native forests. More than twenty-two per cent of tall eucalypt, mangrove and rainforests are in conservation reserves and some 774,000 hectares of land are protected by agreements between landowners and government<sup>10</sup>.

But, according to ABS research, only nine percent of adult Australians ranked environmental problems as their most important social concern.



What fresh thinking might artists bring to these issues, in a country where landscape has so influenced our rich visual culture, and persists as a popular idea of national identity?

The University of South Australia Art Museum invited **Lauren Berkowitz**, **Antony Hamilton** and **Janet Laurence** – artists whose inventive practices engage with landscape and ideas of the environment in distinctive and fascinating ways – to each create a new, major work for an exhibition called *Eden & the Apple of Sodom*, and invited three writers of renowned insight to discuss each of the artists' work; **George Alexander** on Laurence; **Rachel Kent** on Berkowitz; and **Russell Smith** on Hamilton.

Implicitly invoking in its title the primordial vision of earthly paradise, and God's later retribution for human wickedness, the exhibition brief given the artists – otherwise without prescription – was simply to respond to themes of 'ecological sustainability and the environment'. Latitude was essential. What was hoped for – more than literal or didactic interpretations – were layered, poetic and even idiosyncratic responses. Something to trigger more deeply in the viewer that apprehension of fragile meaning, famously identified by Rosalie Gascoigne as 'the side-ways glance'.

How unexpected, nevertheless, to discover **Antony Hamilton's** powerfully symbolic allusions to the environment as a frontier of imagined space, in this case an imported, exotic, American frontier of semi-fictional Wild West myths and stories, seeping with filthy, spittin'-n-flickin' chewing tobacco, and the violence of smoking guns. Hamilton's work, *Untamed – vivid scenes from a famous American border town*, creates an enigmatic narrative, as if recalling some unknown event and place. Like the unknowable nature of true frontiers, it is a mystery.

**Janet Laurence's** sympathetic and experimental relationship with materials has evolved over time into a very special vocabulary of means and subject, reflecting the confidence of mature practice and the expanding scope of her concerns. Typically in recent years, her most ambitious projects have involved a direct invocation of ecological imperatives, employed in complex amalgams of alchemical art. In *Fugitive in light* she creates a theatre for the remembrance of animals, a strange and ectoplasmic place of sadness and poignant discovery. The enchantment of Laurence's wise and gentle magic cave – all glass, veils, light and furry things – belies its deeper, more grave purpose.

Though beauty, transparency and simplicity of form might be essential characteristics of her work, the dazzling optical splendour of **Lauren Berkowitz's** *Colour Field* modestly conceals its complexity. Comprised surprisingly of the flowers and leaves of weeds, gathered in vast cullings from carefully chosen sites around South Australia and Victoria, they have been painstakingly dried, sorted and reconstructed as composite mediums of breathtaking colour. At once a quotation and celebration of utopian art historical movements – for example Hard-Edge, Colour-Field and Op Art – Berkowitz's *Colour Field* is also a subtle commentary on the false and unreliable nature of appearances. As we contemplate the brilliance of *Colour Field*, surrounded as it is by enervating salt, we remember that these beautiful weeds are invasive exotic plants found growing throughout Australia, ultimately degrading native habitats and assaulting our biodiversity.



The aphorism that ‘things are not what they seem’ may yet prove true of statistical Australian attitudes to the environment; like children when questioned, we often know and see more than we acknowledge. The repetitive exhortations by scientists, necessary for reform of our environmental practices, might have already favourably prepared community opinion for the solutions which we know, in our hearts, will require everyone’s participation in order to be effective.

Janet Laurence, Lauren Berkowitz and Antony Hamilton have provided us, meanwhile, with rare meditations on the vital, evolutionary question of our capacity as humans to live rationally, each artist finding unique perspectives which, together, resonate as a wonderful coalition of ideas.

Laden with archetypes and the stuff of Biblical mythology, *Eden & the Apple of Sodom* exemplifies our most persistent collective longings and utopian dreams.

And perhaps also, our deepest guilt and fears.

#### Notes

1 James McAuley, *Australian Poets*, Angus and Robertson, Sydney, 1963.

2 One opinion has Adam’s ‘paradise garden’ located somewhere near the Tigris and Euphrates Rivers in the area we presently call Iraq; refer Owen S. Rachleff, *Exploring the Bible* (New York: Abbeville Press, 1981), 28.

3 For example, the lush garden, four central rivers located (at least partially) in fabled lands, the mysterious trees anchoring the garden (and the world?), a primeval man and woman living in unashamed nakedness, an animal that talks, and a God who converses regularly and intimately with his creatures. The Eden narrative unfolds through a series of contrasts: good and evil, life and death, heaven and earth, give and take, knowledge and ignorance, mankind and animals, hiding and revealing. Everett Fox, *The five books of Moses: [Genesis, Exodus, Leviticus, Numbers, Deuteronomy]: A new translation with introductions, commentary and notes* The Schocken Bible series; v. 1 (New York: Schocken Books, 1995), 16.

4 Sodom is the wicked city par excellence, and its destruction, along with that of Gomorrah, is often held out as a warning of the punishment brought upon those who neglect or sin against God. However, it seems possible, even probable, that the destruction of Sodom and the other cities of the valley was brought about by a great conflagration caused by the ignition of petroleum and bitumen seepages and accompanying gas. This may have been started by a stroke of lightning. George Arthur Buttrick, et al (eds.), *The Interpreter’s Dictionary of the Bible* (New York and Nashville: Abingdon Press, 1962), 395, 397.

5 Dennis Trewin, *Australia’s Environment: Issues and Trends*, ABS Cat. No. 4613.0, (Canberra, ACT: Australian Bureau of Statistics, 2001).

6 Claire Miller and Geoff Strong ‘The Myth of the Magic Pudding’, *The Age*, 23 October 2001, (quoting the 1996 Commonwealth *State of the Environment* report).

7 List prepared by Robert Brown, appears in the *Journal of Botany* 44: 234-5. The common name refers to the ancient city of Sodom on the Dead Sea near which, it is claimed, there were certain plants which produced extremely bitter but attractive-looking fruit. W.T. Parsons and E.G. Cutherbertson, *Noxious Weeds of Australia* (Collingwood, Victoria: CSIRO Publishing, 2001), 614, 615.

8 Apparently transported to Australia by container ship, fire ants are aggressive, territorially-expansive, vicious stinging insects which have overwhelmed large parts of the United States, in some areas killing off forty percent of native insect species. Peter J. Bryant, ‘Exotic Introductions’ in *Biodiversity and Conservation* (Chapter 9). A Hypertext discussion of exotic species and their ecological impacts, with links to other information on the Internet. <http://darwin.bio.uci.edu/~sustain/bio65/lec09/b65lec09.htm>

9 Peter J. Bryant, ‘Exotic Introductions’ in *Biodiversity and Conservation*, passim.

10 Australian Bureau of Statistics Media Release, *Our environment – a bird’s eye view*, Canberra, ACT, 16 July 2001.

## II

### *Art and environment: Lauren Berkowitz's 'Colour Field'*

Rachel Kent

**L**andscape and memory form persistent themes in the art of Lauren Berkowitz. Characterised by their incorporation of natural, found and recycled objects, Berkowitz's sculptures and site-specific installations transform their modest materials into poetic explorations of place and meaning through time.

Berkowitz has employed diverse media since the early 1990s, creating substantial bodies of work for display in galleries, museums and public spaces. Plastic bags and onion sacks, glass vials and bottles, bunches of lavender, chillies and dried plant matter are given new form in the works, while contexts and meanings shift. Common to all is an active engagement with the world about us, and an invitation to view the everyday or the transitory as rich with symbolism and beauty.

Collecting is an equally persistent characteristic of Berkowitz's practice, her assembling, collating and arranging of materials at once methodical and obsessive. Combing rubbish tips for glass bottles, supermarkets for plastic bags and railway sidings for plant clippings, Berkowitz has been likened to a 'bag lady'<sup>1</sup>, reinventing her *trouvés* through the lens of art. Berkowitz's sculptures and installations are informed by Modernist art history, from Minimalism with its emphasis upon seriality and repetition to *Arte Povera* and Earth Art. A suspended wall of white plastic bags thus takes on the appearance of a Minimalist sculpture in monochrome, while perpendicular lines of coloured soil become a softly pulsating Op Art painting. The influence of environmental artists such as Robert Smithson and Richard Long is apparent in the artist's engagement with natural forms and materials – earth, leaves, dried flowers, salt - and her siting of works both inside the gallery space and outdoors. Often transient, or constructed for the duration of their display, they illustrate the passing of time as leaves dry and flowers shrivel, their scents becoming pungent with decay. A long-standing interest in gardens and the cultivation of beauty through colour and symmetry is equally evident in Berkowitz's practice. A number of themes arise out of the works, from European garden design and the creation of Arcadian 'follies' to Australian native flora and conservation issues.



Lauren Berkowitz *Colour Field* 2002  
salt, weeds; Patterson's Curse/Salvation Jane, English Broom, Spanish  
Broom, Bridal Creeper, Olive, Bulbil Watsonia, Montbretia, Pampas Grass,  
Three-cornered Garlic/Angled Onion, White Flowered Fumitory,  
Quaking Grass/Blowfly Grass  
2.5 x 600 x 600 cm

Recent site-specific works by the artist have drawn upon materials associated with or collected around the region in which they are displayed. Installations such as *Strata* at McClelland Gallery, Langwarrin (1999), *Verdant* at Herring Island (2001) and *Rainbow Serpent Terrain* at Hazelhurst Regional Gallery & Arts Centre (2001) have incorporated diverse plant species, sand and grass to create commentaries on the land and its occupation through history. Comprising colourful bands of sand and gravel in a large rectangle upon the gallery floor, *Strata* evoked a visual history of the Langwarrin region and pertinent issues of soil degradation and erosion through tree clearing and stock grazing. *Verdant* and *Rainbow Serpent Terrain* likewise responded to their immediate localities, the latter drawing upon its Indigenous history and created in consultation with Aboriginal anthropologist Les Bursill.

Earlier works such as *Heartsease* at the Australian Centre for Contemporary Art (1995) and *Follies* at the Art Gallery of New South Wales (1997) have similarly drawn inspiration from nature, the former taking the shape of a decorative garden bed in the grounds surrounding the gallery. Made up of imported and native flowers in colourful, radiating circles, it commented upon the history of European colonisation in Australia and the introduction of exotic flora into the Antipodean landscape. Created for the 1997 *Australian Perspecta*, *Follies* comprised three suspended walls of lavender, banksia flowers and chillies, symbolising English cottage gardens, European exploration and discovery (as symbolised in the naming of Banksia after Joseph Banks), and the 'New World'. These works reveal an engagement with the Australian landscape and its history, both before and after European contact. Added to this, the ecological imperative of more recent works such as *Strata* suggests that our relationship to the land in the 21st century is fragile, requiring attention and redress.

Commissioned for this exhibition, Berkowitz's new installation consolidates the themes and concerns that have evolved in her art over the past decade. Entitled *Colour Field*, it comprises a series of horizontal coloured bands made of dried flowers and leaves from exotic weeds, surrounded by a wide border of salt. Gathered by the artist from South Australia and Victoria over a period of several months, they are presented directly upon the gallery floor, and against the wall, becoming both a part of and extension upon the Museum's architecture. *Colour Field* invites multiple associations: referring to the artistic movement of the same name, it resembles a large, flat painting in which alternating waves of purple, yellow, green, red and white expand and recede in and out of one another to dazzling effect. Op Art, Hard-edge Abstraction and the visual purity of non-objective composition are evoked in the work, its saturated palette at once sensuous and playful. Capturing the spirit of optimism associated with American abstraction of the 1950s-60s, its decorative presentation suggests joyfulness



Lauren Berkowitz *Colour Field* (detail) 2002  
 salt, weeds: Patterson's Curse/Salvation Jane, English Broom, Spanish  
 Broom, Bridal Creeper, Olive, Bulbil Watsonia, Montbretia, Pampas  
 Grass, Three-cornered Garlic/Angled Onion, White Flowered Fumitory,  
 Quaking Grass/Blowfly Grass  
 2.5 x 600 x 600 cm

as well as a quieter contemplation. Pleasure – specifically, the pleasure of looking – forms a central concern in the work, from textures to colours to the relationships between them. To this end, the artist notes, '*Colour Field* is a transparent work; nothing is hidden from the viewer because everything, the structure and the various materials, is experienced through the surveying eye' <sup>2</sup>.

Gardens as sites of visual pleasure form another theme in the work. Embodying concepts of the picturesque and the idyllic often associated with 18th century English manor gardens, the work suggests an abundance of nature gently modified by the human hand. Recalling Thoreau's dictum that 'In Wildness is the preservation of the World' <sup>3</sup>, it simultaneously evokes the natural while curtailing its excesses. This is as historian Simon Schama suggests in *Landscape and Memory*: 'Arcadia redesigned... was a product of the orderly mind rather than the playground of the unchained senses'. Citing bucolic frescoes in the literature of Vitruvius, 'satyric' landscape backdrops for the Roman theatre and Pliny's description of a hilltop view as 'an exquisite painting', he concludes: 'In all these instances there is a conscious element of artifice at work, simultaneously evoking natural forms but making sure they are corrected to eliminate the disturbing' <sup>4</sup>.

Disturbance, then, forms an underside to *Colour Field*, via the inclusion of decorative but noxious weeds in its design and their impact upon Australian native flora and ecosystems. Most of the plants used in *Colour Field* were imported to Australia in the colonial era as garden ornamentals for display purposes. Made up of Patterson's Curse/Salvation Jane (purple), English and Spanish Broom (yellow), Olive and Bridal Creeper (green), Bulbil *Watsonia* and *Montbretia* (red), Pampas Grass, Three-cornered Garlic/Angled Onion, Quaking Grass/Blowfly Grass and White Flowered Fumitory (white), it encompasses European and other introduced plant species that have infested large tracts of land, reduced habitats for local fauna, and replaced native plant communities. The inclusion of salt furthermore refers to increased rates of salinity in Australia following European colonisation, a result of rising groundwater tables and clearing of the land. Representing a form of environmental colonisation - the 'desire in a new country for imprinting the values of the old'<sup>5</sup> - it presents a dystopian vision rather than earthly paradise. In this regard *Colour Field* resonates perhaps most strongly with Australian landscape painting of the Heidelberg era and beyond, with its evocations of colour and light on one hand, and - in the works of Drysdale, Nolan and Boyd - its parallel narratives of environmental devastation.

*Colour Field* unites Berkowitz's art historical and environmental concerns. Situated between the orderly and the entropic, harmony and discord, it reflects a modern-day landscape of complexity and change. In his *Writings*, Robert Smithson decried outright the pictorial approach to nature, proposing that 'The gardens of history are being replaced by sites of time'<sup>6</sup>. Suggesting that pictorial conventions are the product of a particular era and ideology, and reflect ways of constructing nature, art historian Gary Shapiro concludes that 'they are not escapes from time and history but hostages to temporality'. Sites of time, alternately, 'are those locations that manifest the forces of growth, change, decay, spoilation, mixture, and drift'<sup>7</sup>. Berkowitz's sculptures and installations bear out this shift in meaning, their makeshift construction and transitory existence like a work in progress, caught between invention and completion.

#### Notes

1 Natalie King 'Bag lady', *Lauren Berkowitz; Bags, Bottles, Newspapers*, exhibition catalogue, Karyn Lovegrove Gallery, Melbourne 1994, np.

2 Artist's notes, 2001, np.

3 Simon Schama 'Arcadia redesigned', *Landscape and Memory*, Fontana Press, Great Britain, 1996, 525.

4 Simon Schama, 530.

5 Roger McDonald *The Tree in Changing Light*, Knopf Books, Australia, 2001, 56.

6 Gary Shapiro *Earthwards; Robert Smithson and Art After Babel*, University of California Press, USA, 1997, 120.

7 Gary Shapiro, 120.

### III

## *Frontier Mythologies: Antony Hamilton*

Russell Smith

**I**n the major retrospective of Antony Hamilton's work presented by the Art Gallery of South Australia in 1999, Sarah Thomas noted that Hamilton's work has consistently focussed on a single overarching theme: the mythology of landscape<sup>1</sup>. Hamilton has repeatedly relied on a highly condensed vocabulary of natural and artificial objects, from animal skins and carcasses, plants and seeds, to the implements of hunting, exploration and wool production. At the same time, these materials have been brought together in ways that tap into the various narrative imaginings of the Australian bush, from the legendary stories of the early explorers to the contemporary mythologies of tabloid newspapers. Always meticulously researched, Hamilton's 'situations', to use his own preferred term, present themselves as concentrated residues of narrative events, evoking both a spirit of place and the essence of the story that gives a place its mythological resonance. This intense and enduring fascination with the Australian landscape and its stories led Daniel Thomas to claim in 1995 that Hamilton's was 'surely the most thoroughly Australian art hitherto made by a non-Aboriginal Australian'<sup>2</sup>.

Born at Euroa in the heart of 'Ned Kelly country' in north-eastern Victoria, Hamilton grew up on a sheep property, and stockyard tools and materials such as woolpacks, raddle, hooks and fencing wire later became a consistent element of his early work. He was educated in Geelong and Melbourne, and in 1975, aged twenty, spent a year studying art at Shepparton Technical College, where the Director of the Shepparton Art Gallery, Peter Timms, introduced him to some of the most exciting developments in contemporary European and American art. The following year he was accepted into the South Australian School of Art in Adelaide, and, under the sympathetic tutelage of Tony Bishop, developed an enduring interest in the use of found objects and unconventional materials. The work of Joseph Beuys, in particular, became an important source of inspiration, and a number of influences from Beuys can be seen in Hamilton's work: in his repeated use of distinctive materials such as pelts and hides, in his exploration of the relationship between civilisation and the natural world,

particularly animals, and in the profoundly spiritual and sometimes ecological resonance of his works. In 1989 Hamilton purchased a stone railway worker's cottage in Beltana, a largely deserted town at the edge of the arid plains stretching west of the Flinders Ranges in the mid-north of South Australia, and settled there permanently in 1994. Hamilton continues to divide his time between Beltana and Adelaide, remaining relatively aloof from the fashions of the contemporary art scene, and close to the desert landscape which has formed the inspiration for much of his work.

Since Hamilton's first solo exhibition in 1987 a number of works stand out in terms of this 'mythology of landscape'. *MISS OR MYTH?* (1992-1994) consisted of a set of real 'relics' of an entirely fictional event: the 1971 tabloid newspaper story of the Nullarbor Nymph – a wild 'kangaroo girl' reported to be living in the desert outside the remote town of Eucla. Hamilton's 'situation' consisted of a number of found objects, including a rusted 44-gallon drum, rusted vehicle hood, beer bottles, a waitress's uniform found in the scrub, and a roughly-crafted kangaroo doe-skin miniskirt with a gaping lace-up front. In its juxtaposition of rugged outback masculinity and voyeuristic fantasy the work tapped into the essence of the tabloid mythology of the bush, its troubled dialectic of violence and desire. Other works with similar inspiration include *Rock the Cradle* (1998), a response to the Azaria Chamberlain case, and *Black Opal* (1996), a sinister reference to backpacker disappearances.

Another major stream of Hamilton's work has been his fascination with the stories of Australia's colonial explorers, in particular the important work *I can only look out like Mr Micawber, for something to turn up. A view of the melancholy situation of the party Burke, Wills and King of the Victorian Exploring Expedition of 1860*. As the title suggests, this elaborate and meticulously realised 'situation' recreates the famous death scene on the banks of Cooper Creek, scattering among natural elements the pitiful relics of failed survival: camel meat, tobacco, oilcloth, human stools of ngardu seed. Hamilton's focus on the violence and danger of the Australian outback is often confronting to the urbanised sensibility of the average gallery visitor. But there is always also an abiding concern with narrative, conceived less as a record of historical events, than as a collective process of repetition and imagination, a vehicle for the expression of the profound fears and fantasies of colonial culture.

The work in *Eden & the Apple of Sodom* translates these concerns to a different context: the mythology of landscape of the American frontier. Last year, assisted by an Australia Council grant, Hamilton travelled through the desert country of Nevada, Utah, Arizona and New Mexico, fascinated by the landscapes and mythologies of the 'Wild West'.



Antony Hamilton *Untamed - vivid scenes from a famous American border town* (detail) 2002  
'Corona' cigar smoke, American chewing tobacco, porcelain soup bowl and cigar  
2 walls, 400 x 660 cm and 400 x 790 cm and bowl



Antony Hamilton  
*Untamed - vivid scenes from a famous American border town* (detail) 2002  
'Corona' cigar smoke, American chewing tobacco, porcelain soup bowl and cigar  
2 walls, 400 x 660 cm and 400 x 790 cm and bowl

An important point of reference in investigating this mythology was the work of John Ford, whose Hollywood Westerns elevated the dime fiction of the late 19th century to the status of national epic, an epic based, like all mythologies, on dualistic oppositions between wilderness and civilisation, the desert and the garden, the code of honour and the rule of law, and, importantly, between Indigenous and Western imaginings of the land.

At the heart of this mythology is Tombstone, Arizona, site of the legendary gunfight at the OK Corral. 'OK' – perhaps the first truly global Americanism – is thought to be jokingly derived from 'orl korrekt', and was made famous as an election slogan by Martin Van Buren (whose nickname was 'Old Kinderhook') in his presidential campaign of 1840. The 1881 gunfight at the OK Corral was the culmination of a blood feud between the Earps and the Clantons. As Ford tells the story in *My Darling Clementine*, by the time Wyatt Earp arrived in Tombstone he was already a legendary

U.S. Marshal, having brought order to the violently lawless frontier towns of Wichita and Dodge City. In Ford's film, Earp is the clean-living tough guy, his only vice being the enormous cigars permanently clamped in the corner of his mouth (his wooing of Clementine proceeds with all the delicacy of a Jane Austen courtship). His ally Doc Holliday, on the other hand, is a man corrupted by the degeneracy of the frontier: addicted to drinking, fighting, gambling and whoring, and already weakened by terminal illness. The gunfight itself lasts barely 30 seconds, with Holliday and Wyatt's brother Morgan Earp opening fire on the Clantons' gang and killing three of them, one of whom is unarmed. It is a highly ambiguous episode, since Wyatt Earp's heroic purging of the town of its outlaw element is ironically achieved through Holliday's and Morgan Earp's violation of the code of honour of the 'clean fight'. To this day, descendants of the Clantons maintain that Earp used his influence with the courts to enable his brother to escape justice.

Of course this story and many of those like it have hardened into comic-book clichés: it is difficult now to imagine a cowboy whose six-shooter is not a cap gun, or a saloon veranda that is not a studio façade. Tombstone is billed as 'the most authentic living western town', a full-blown example of what Umberto Eco calls 'hyperreality', where tourists can see daily re-enactments of the shootout, can browse through shops where everything and everyone is in period costume, and can purchase (both fake and real) six-shooters, spurs, badges, ribbon neckties and trademark Wyatt Earp cigars.

What the air-conditioned desert of the tourism industry fails to give you is a visceral sense of the frontier – the heat, the dust, the blinding sun, but also the violence, the cruelty, the greed and desire. Hamilton's work is concerned with reinstating into the heart of frontier mythology something of its raw physicality, and his unusual choice of a material to convey this is tobacco. Tobacco is a protean element of many states, from the *Nicotiana tabacum* plant itself, to its dried leaf forms in cigars, cigarettes, chewing tobacco and snuff, to its residues as smoke, ash and sticky yellow tar. Hamilton has worked with cigars and chewing tobacco to release something of the elemental masculine uncouthness of frontier culture, evoking, not the glittering badge and gun of the comic-book Western hero, but the blackened spits of drunken desperadoes on the dirt floors of lawless saloons, on the edge of a wilderness still capable of inspiring the darker excesses of the colonial dream.

#### Notes

1 Sarah Thomas *Antony Hamilton: The Mythology of Landscape*, Art Gallery of South Australia, Adelaide, 1999.

2 Daniel Thomas 'Bush Art: The false found objects of Antony Hamilton' *Art & Australia*, Sydney, vol.32 no.4, Winter 1995, 526-535.

## IV

# *Janet Laurence and the Unquiet Museum*

George Alexander

### 1

**A**rtists over the last 50 years have used all kinds of materials to make art: from traditional (like oil paints or clay), to totally synthetic (like vinyl acetate, even crashed Alfa Romeos); from 'raw' (like blood or pollen), to 'cooked' (like bricks or Brillo Boxes). In the early 1980s Janet Laurence used painting as an alibi for making ravishing assemblages and three-dimensional constructions, and over the years she has had a fertile run as an installation artist, in both the natural and the built environment. Installation is a practice of space, a making of space inside a space. And just as those hard-to-define transitional periods between seasons are beloved by artists for their quickening influence on the life of the spirit, so Laurence probes those in-between places that are active in revealing an elemental world that wears the materials and colours of some inner life.

She spent the first part of the last 15 years investigating the *physical quality* of materials (raw and cooked), and the way in which *processes* transform the substance of the materials themselves. The way in which oxides act almost gleefully on metal, the way things crystallise mathematically, or abrade patiently, or combust ferociously. The way matter endures, fatigues, frays, flakes, warps or scales.

For Laurence seeing is inseparable from touching. From the beginning her seductive work made you feel your hands twitch in blind empathy, sense the scratchy feel mixed with sweetness in her grasses, furs, and bales of straw. Tactility seems to be the source and estuary of her practice. Increasingly in her work, bodily actions and surrounding objects become undivisibly part of each other.

### 2

Laurence's affinities are with *Arte Povera*, an Italian art movement from the mid-to-late sixties of art made from poor or cast-off materials, and Process Art, an art that is committed more to the creative means, than the ends. Unstable materials are set in



Janet Laurence *Fugitive in light* (detail) 2002  
duraclear photographs, glass, acrylic, voile, oil, oxides, ash,  
marble, natural science specimens and projected images  
dimensions variable

motion and their interaction over time is the work, not the immutable art object. It is a way of invoking nature without forcing it into a museum-ready shape. But there is always a closeness of feeling, intense tactility, and tenderness of application in her work.

The work of the late 1980s began as a kind of research project requiring a particular language of materials for Laurence to articulate a quasi-science of ‘imaginary solutions’<sup>1</sup>. Very soon her studio started filling with fur, bones, nests, pods, shells, formulae, diagrams, x-rays, vials, test-tubes: part-lab, part-shrine.

There is in all her work a recurring set of themes and categories: permanency versus transience, organic blurring into the inorganic, and importantly, order versus flux: pitting the orders of knowledge as forms of containment (whether of anatomy or chemistry; periodic tables, or rules of measure, or laws of relation) against the evanescent flux and fidgets of brute matter.

‘Containers of the uncontainable’, writes Peter Emmett in his monograph essay<sup>2</sup>. As if one were trying to hold the world like water in leaking hands. Nature, it implies, has these pre-formal potencies and we impose language and semiotic orders over them as a mode of control. We set up definitions over the self-unfolding orders of interaction in nature to get our bearings<sup>3</sup>.

Throughout the 1990s Janet Laurence’s work extended the gallery space into the urban fabric, and the word she mentions, more and more, is ecology. Ecology, implicit in many older, indigenous cultures, asserts that everything in the world—every object, feeling, emotion, action—is influenced by a huge, all-inclusive web of factors. This is a logic of interconnectedness across boundaries of time and place, and exposes as obvious and unshakable the responsibility humans of the present have to the earth’s entire population<sup>4</sup>.

### 3

The artist becomes a kind of proto-chemist then, minus the heavy symbolism. While the role of art, beyond mere formalism, seems nearer to a form of sympathetic medicine: manipulating life and consciousness in matter, blurring the organic and inorganic, connecting processes, while trying like an alchemist of old to resolve the problems of inner and social disharmonies.

All of this is part of art's original charter: nature's consolation prize for dying; dealing with the irrepressible dead (even the animal dead), and our lack of a means to assimilate them emotionally and mentally.

Being dead's a drag, the only pleasure is being alive. But we die, and because of this, thought film theorist Andre Bazin, other forms of insurance are sought. 'If the plastic arts were put under psychoanalysis', he wrote, 'the practice of embalming the dead might turn out to be a fundamental factor in their creation.'

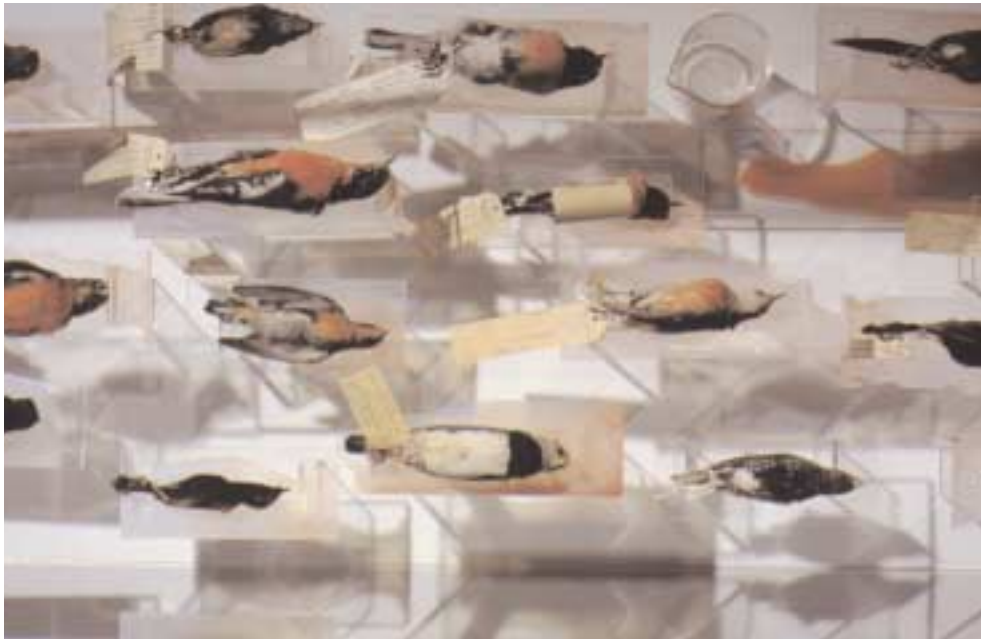
#### 4

Laurence's current work in *Eden & the Apple of Sodom*, continues her interest in museum collecting and the display of specimens in glass showcases and vitrines. Here the lost Eden of species, the stuffed birds and dead mammals, are re-grouped through the use of veils and mirrors and glass shelves. The illusions of space created by transparency (trans-appearance) and reflection, not only ensnare the viewer, but seem also to revivify the animals, as if by some homeopathic magic. Homeopathic, because it requires some of the poison to provide the cure.

The taxidermist's art (from *taxi* movement; *dermy* skin) is both faithful and sceptical of appearances. What's dead? What's alive? The eyes, in particular, seem to be both unflinching, and resigned, before the unspeakable fact of their own death. Taxidermy is an ambivalent art, it seems both a dotting compliment and a vile insult: on the one hand, 'Hamster Taxidermy, remembering your best friend forever'; on the other, the violence of the dissecting table (think of those special ear-opening skinning knives for separating the skin on the back of the tufted ear from the cartilage.) The results, of both taxidermy and Laurence's installation, succeed by sticking closely to the tangible texture and hide of animals, while remaining wedded to another place, to something absent and intangible.

Knowledge of animals is accumulated in labs and on dissecting tables. Or tracked with devices fixed on their backs with a gun, while radar and sonar chart their movements in the wild. Numbered bands of the dead animals are then collated and filed away<sup>5</sup>. How disbarred do we feel from Eden?

Laurence's practice is about poetic apprehension, not informational understanding. It's art's way of sidestepping the nosiness of science—with its built-in epistemological and technological desire to know everything. Here instead is a mode of peripheral vision, the eye adrift in the uncertainties of mirrored reflection and the slidings of veils, which can enrich, distort, and ultimately annihilate, matter-of-fact looking.



Janet Laurence *Into the Light* (detail) 2000  
from the *MUSES* exhibition, The Ian Potter Museum of Art, Melbourne

The incontrovertible ugliness of a dead animal on a vet's table, cannot match the perfect beauty of its shadowy arabesque in the wild, the animal engaged in the world at a deep level, and the way such an encounter can go to the floor of your heart.

Empirical science wants *to know*, via its somewhat cretinous and sadistic gaze. Do you look at someone like a physician examining the skin of a patient? No, you look into them, through the eyes, with a glance adapted to a distance beyond the face. This is a way of comprehending the vulnerability of the other, the presence of a soul.

And the museum wants *to have*, but it is a having determined to be unsatisfied, because there's no end to it. What you get to know is not what you really wanted to know. So forget that and let's get on with the illusory thrill of collecting the next animal. The mythical Apple of Sodom that turns to dust in your hands.

Here, through veils and projected images, we ponder the enigma of appearances. These curtains are not heavy, thick and opaque, but light, feminine and transparent. They evoke skin and membrane. Laurence herself makes this equivalence between flesh and cloth. Calling to mind the ancient and esoteric notion that skins cover everything we see. (Note Velasquez' *The Tapestry Makers*, or Shakespeare's 'These our actors ... were all spirits and are melted into the air ... and like the baseless fabric of this vision dissolve into an insubstantial pageant.')

These diaphanous draperies remind us of the pass with the cape in bullfighting. The veil deceives us as the cape deceives the bull. What seems solid melts into thin air. But the air takes on a metaphysical dimension.

## 5

'What is an artist?' asked Federico Fellini, 'But an amateur who finds him/herself between a physical reality and a metaphysical one. Before the metaphysical one, we are all amateurs and provincials' <sup>6</sup>.

And as provincials we seek answers to questions that are only ever partial. Each new work by an artist uncovers another question, which gets annoying; but this provocation maintains one's curiosity. For without mystery, without curiosity, and without the form imposed by partial answers, there can be no art.

A last Biblical image: Janet Laurence on Noah's barge, dressed in some Felliniesque bridal veil, walking towards the prow.

### Notes

1 Peter Emmett *Janet Laurence*, Craftsman House, Sydney, 1988.

2 The science of imaginary solutions, the French artist Alfred Jarry named 'pataphysics'.

3 This Cartesian cut, defined by separation and order, can be seen in works like *Meiosis* (1987), where bodily proportions and elemental energies are traced in shells, tendrils, coils of hair, nests, pods, pigments, grasses and shells; and in *From the Shadow* (1989), where long lines of ash and charcoal and lime form a cross, and on the walls are gridded pigments and oxides. Or *Blindspot* (1989), where honey, fur, straw, wheat, charcoal, carbon, chalk and wax are all laid out across architectural columns and sections.

4 Consequently over time there is a growing social and civic context for the work. Collaboration follows, with architects, engineers, environmental scientists, fellow artists and craftsmen. Among her public commissions: The War Memorial in Canberra, The Museum of Sydney, Melbourne Museum, The Uniting Church in Paddington. Most emphasise a near Japanese sense of the permeability between inside and outside, architecture and landscape, as reflected in the *shōji* screens and Zen gardens of that country.

5 The list is the oldest of all written forms. Writing had to be invented to preserve lists; stories you can remember. When Linear B was an undeciphered script, scholars hoped for hexameter uplift. Once cracked the inscriptions proved to be storehouse inventories. Lists gratify imaginations fixated by things. Stuffed animals in museums become things. A sort of static pleasure really: once you've got a spotted owl, you have a spotted owl.

6 Quoted in John Berger, *Keeping a Rendezvous*, Vintage International, 1991.

# V

## Selected Chronologies

### Lauren Berkowitz

- 1965 born Melbourne, Australia
- 1983-85 Bachelor of Fine Arts, Sculpture, Royal Melbourne Institute of Technology, Melbourne
- 1988-89 Graduate Diploma in Fine Arts, Sculpture, Victorian College of the Arts, Melbourne
- 1989 *Active Garden*, Museum of Modern Art at Heide, Melbourne
- 1989-91 *ICI Contemporary Art Collection*, touring exhibition, Australia
- 1990 Solo exhibition *Recent Works*, Realities Gallery, Melbourne
- 1991-93 Master of Fine Arts, Sculpture, School of Visual Arts, New York,
- 1992 Solo exhibition *Tarook, Taarak*, Realities Gallery, Melbourne
- 1993 Solo exhibition *Installation #04*, Information Gallery, New York  
Group exhibition, Yoshii Gallery, New York
- 1994 Solo exhibition *Bags, Bottles, Newspapers*, Karyn Lovegrove Gallery, Melbourne  
*Erpteponise (perceptions)*, Information Gallery, New York
- 1995 Solo exhibition *Building 40 Project*, Royal Melbourne Institute of Technology, Melbourne  
Commission *Collected Histories*, Prahran 1836 - 1995, South Yarra Library, Melbourne  
*Seven Histories of Australia*, Australian Centre for Contemporary Art, Melbourne
- 1996 Solo exhibition *Onion Sac Wall*, Karyn Lovegrove Gallery, Melbourne  
Solo exhibition *Excess*, Roslyn Oxley9 Gallery, Sydney
- 1997 *Australian Perspecta: Between Art and Nature*, Art Gallery of New South Wales, Sydney  
Solo exhibition *Epithelium*, Karyn Lovegrove Gallery, Melbourne  
Solo exhibition *Wall Red Yellow Blue*, Artspace, Sydney
- 1998 Solo exhibition *Spiderbox*, (collaboration with Rozalind Drummond) Canberra Contemporary Art Space, Canberra  
*The Infinite Space: Women, Minimalism and the Sculptural Object*, The Ian Potter Museum of Art, The University of Melbourne
- 1999 Solo exhibition *Strata*, McClelland Gallery, Langwarrin, Victoria  
Solo exhibition *Cupola*, Queen Victoria Building, Sydney Festival, Sydney
- 2001 Solo exhibition *ABC123*, Roslyn Oxley9 Gallery, Sydney  
Solo exhibition *Verdant* Herring Island, Melbourne  
*The Cultivated Garden*, Hazelhurst Regional Gallery & Arts Centre, Gynea, Sydney
- 2002 *Eden & the Apple of Sodom*, University of South Australia Art Museum, Adelaide

#### Bibliography

- Natalie King 'Ephemeral Geometries', *Art & Australia* Vol 37, No 4, 2000, 566-571.
- Natalie King *Bag Lady* exhibition catalogue, Karyn Lovegrove Gallery, Melbourne, 1994.
- Charles Merewether *Lauren Berkowitz*, Art & Australia Monograph, Craftsman House, Sydney, NSW, 2001.
- Ross Moore *Wall Red Yellow Blue: The Narrative of Minimalism* exhibition catalogue, Artspace, Sydney, 1997.

Lauren Berkowitz is represented by Roslyn Oxley9 Gallery, Sydney and Karyn Lovegrove Gallery, Los Angeles.

## Antony Hamilton

- 1955 born Euroa, Victoria
- 1976-78 Studied South Australian School of Art
- 1987 Solo exhibition *Antony Hamilton*, Anima Gallery, Adelaide
- 1988 *Recent South Australian Art*, Art Gallery of South Australia, Adelaide  
Solo exhibition *Antony Hamilton*, Anima Gallery, Adelaide
- 1990 *Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide
- 1992 *Recent South Australian Art: New acquisitions*, Art Gallery of South Australia, Adelaide  
*Adelaide Artists*, Anima Gallery, Adelaide
- 1994 *Virtual Reality*, National Gallery of Australia, Canberra  
*Wool in the Australian Imagination*, Greenaway Gallery, Hyde Park Barracks, Sydney  
Solo exhibition *Antony Hamilton: MISS OR MYTH?*, Anima Gallery, Adelaide
- 1995 Solo exhibition *Antony Hamilton: The Velvet Target*, University of South Australia Art Museum, Adelaide
- 1996 Solo exhibition *Antony Hamilton: Weebubbie dream of the kangaroo girl and other works*, Contemporary Art Centre of South Australia, Adelaide
- 1997 *STILL-LIFE Still Lives*, Art Gallery of South Australia, Adelaide  
Solo exhibition *Antony Hamilton: Raddle man*, Arkaba Station, Flinders Ranges, South Australia
- 1998 *Expanse: Aboriginalities, spatialities and the politics of ecstasy*, University of South Australia Art Museum, Adelaide
- 1999 Solo exhibition *Antony Hamilton: The Mythology of Landscape*, Art Gallery of South Australia, Adelaide  
Commission *Myth and Mirage*, Tibooburra Progress Association, Tibooburra, New South Wales
- 2000 *Chemistry: Art in South Australia 1990-2000*, Art Gallery of South Australia, Adelaide  
*Country*, Port Pirie Regional Art Gallery, South Australia
- 2002 *Eden & the Apple of Sodom*, University of South Australia Art Museum, Adelaide

### Bibliography

- Ian North *Expanse: Aboriginalities, spatialities and the politics of ecstasy*, exhibition catalogue, University of South Australia Art Museum, Adelaide, 1998.
- Daniel Thomas 'The Golden Fleece: Wool in Australian Art' *Wool in the Australian Imagination* exhibition catalogue, Historic Houses Trust of New South Wales, Sydney, 1994.
- Daniel Thomas 'Bush Art: The false found objects of Antony Hamilton' *Art & Australia*, Sydney, vol.32 no.4, Winter 1995, 526-535.
- Sarah Thomas *Antony Hamilton: The Mythology of Landscape* exhibition catalogue, Art Gallery of South Australia, Adelaide, 1999.

## Janet Laurence

- 1947 born Sydney, Australia
- 1979-80 Post Graduate study, New York Studio School, New York
- 1990 *Abstraction*, Art Gallery of New South Wales, Sydney
- 1991 Solo exhibition, Seibu Gallery, Tokyo, Japan
- 1993 Master of Fine Arts, University of New South Wales  
*The Boundary Rider*, 9th Biennale of Sydney, Sydney  
Solo exhibition *The Measure of Light*, Queensland Art Gallery, Brisbane  
Solo exhibition, Centre for Contemporary Art, Hamilton, New Zealand
- 1994 Commission *Tomb of the Unknown Soldier*, (with Tonkin Zulaikha Architects) Australian War Memorial, Canberra
- 1995 Commission *The Edge of the Trees*, (with Fiona Foley) Museum of Sydney
- 1996 *Systems End*, travelling exhibition, Japan, Korea and Taiwan
- 1996-97 *Spirit and Place*, Museum of Contemporary Art, Sydney
- 1997 *Australian Perspecta: Between Art and Nature*, SH Ervin Gallery, Sydney  
*Innenseite* in association with *Documenta*, Kassell, Germany
- 1998- PhD candidate, Department of Architecture, Royal Melbourne Institute of Technology, Melbourne  
Solo exhibition *Unfold*, Art Gallery of New South Wales, Sydney and APA Nagoya, Japan  
Commission *Veil of Trees*, (with Jisuk Han) Sydney Sculpture Walk  
*The Infinite Space: Women, Minimalism and the Sculptural Object*, The Ian Potter Museum of Art, The University of Melbourne
- 1999 Commission *49 Veils*, (with Jisuk Han), windows for the Central Synagogue in Bondi, Sydney  
Commission *Picture the Dark Face of the River*, Department of Environment, Canberra
- 2000 Solo exhibition *MUSES; Janet Laurence: artist and the museum*, The Ian Potter Museum of Art, The University of Melbourne  
Commission *In the Shadow*, for the Olympic Site, Homebush Bay, Sydney  
Commission *Stilled Lives*, Galleria Showcases, Museum of Victoria, Melbourne
- 2001 *The Art of Transformation*, National Gallery of Australia, Canberra  
Commission *Cyphers*, (collaboration with Julie Rrap) Australian Catholic University, Melbourne  
Commission *Distilling*, Nokia Building CSR site Pyrmont, Sydney
- 2002 Commission *Translucidus*, Qantas Lounge, International Terminal, Sydney  
*Eden & the Apple of Sodom*, University of South Australia Art Museum, Adelaide

### Bibliography

- Peter Emmett *Janet Laurence*, Art & Australia Monograph, Craftsman House, Sydney, NSW, 1998.
- Paul McGillick 'Material Matters: the Art of Janet Laurence' *Monument*, December, 1999, 33; reprinted in 'What is Installation' (eds) Adam Geczy and Benjamin Genocchio, Power Publications, Sydney, 2001.
- Rachel Kent *MUSES* exhibition catalogue, The Ian Potter Museum of Art, The University of Melbourne, 2000.
- Sue Best 'Immersion and distraction: The environmental works of Janet Laurence' *Art & Australia*, Sydney, vol.38 no.1, 2000, 84-91.

Janet Laurence is represented by Sherman Galleries, Sydney.

## *Acknowledgements*

The Art Museum would like to extend special thanks to Noris Ioannou for his advice on South Australian exotic plant species and for introducing us to the Apple of Sodom, the plant which inspired the title of the exhibition; Ann Mather, UniSA librarian for all her research assistance, particularly in seeking out references in the Bible and the Qu'ran; Tim Flannery, David Kerr, Cath Kemper and Robert Morris from the South Australian Museum for the loan of the natural science specimens used in Janet Laurence's installation; David Symon, Plant Biodiversity Centre, State Herbarium of South Australia; and Paul Pike from Mulgundawa Salt, Langhorne Creek, South Australia for the salt used in Lauren Berkowitz's installation.

The Art Museum would also like to thank, Nadine Gray, Margaret Heffernan, UniSA Building Projects Group, Pauline Middleton and Green Steel Supplies Pty Ltd.

Lauren Berkowitz would like to thank Henry Krum, Kynan Sutherland, Julian Tremayne, Carolyn Fels, Noris Ioannou, Shaun Tozer, Fay Poole, and Jane Alexander; Peter Canty, Biodiversity Survey and Monitoring, Department for Environment and Heritage; Neville Crossman, Flinders University of South Australia; Helen Venow and Martin O'Leary, Plant Biodiversity Centre, State Herbarium of South Australia; Jennifer Gardner, The University of Adelaide; John Wills, Don Cranwell, Dwayne Godfrey from the Mt Lofty Ranges Animal and Plant Control Board; Richard Munn, SA Forestry, Mt Crawford; and the Melbourne Herbarium - Plant Identifications. Thanks also to Brian Checker, David Creeper, Bill Watkins, Jennie Cranbill, and Bob Hashsey.

Antony Hamilton would like to thank William Becker Jr, Roy Hamilton, Robyn Becker and the Australia Council for its assistance to undertake research in America.

Janet Laurence would like to thank David Haines.

The *Eden & the Apple of Sodom* catalogue is published to accompany the University of South Australia Art Museum exhibition of the same title, 28 February – 6 April 2002



**Rachel Kent** is Senior Curator at the Museum of Contemporary Art, Sydney. **Russell Smith** recently completed a PhD at Adelaide University on *Samuel Beckett and the discourses of authorship, authenticity and value in literary theory*. He teaches in literary and cultural studies at Adelaide University, and writes regularly on the visual arts.

**George Alexander** writes regularly about art. His novel *Mortal Divide* (Brandl & Schlesinger) won the NSW Premier's Award in 1999. He works as the Coordinator of Contemporary Art Programmes at the Art Gallery of New South Wales.

The exhibition *Eden & the Apple of Sodom* curated by Erica Green, is an independent initiative of the University of South Australia Art Museum, developed for the Adelaide Festival 2002.



Lauren Berkowitz has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body

Published by the University of South Australia Art Museum  
GPO Box 2471  
Adelaide SA 5001  
Telephone 08) 8302 0870  
Facsimile 08) 8302 0866  
art.museum@unisa.edu.au  
<http://www.unisa.edu.au/amu/>

Director: Erica Green  
Assistant: Madeleine Mallee

Copyright © the artists, the authors and the University of South Australia, 2002

All rights reserved. This publication is copyright. Except as permitted under the Copyright Act, no part of this publication may be reproduced by any process, electronic or otherwise, without the permission in writing from the publisher. Neither may information be stored electronically in any form whatsoever without such permission.

ISBN 0 86803 519 X

Graphic design by designCentric, Adelaide  
Reprographics and printing by Finsbury Printing  
Proof reading and editing by Stephanie Radok  
Exhibition installation by Julian Tremayne

Apple of Sodom cover image, concept Erica Green, photography Grant Hancock and digital manipulation David Zhu; Lauren Berkowitz *Colour Field* and Antony Hamilton, *Untamed - vivid scenes from a famous American border town* photography, Grant Hancock; Janet Laurence *Fugitive in light* photography, Adrian Cook, *Into Light* photography, Andrus Lipsys.

Edition 500

All measurements are given in centimetres: height x width x depth



adelaide festival 2002





UniSA