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A Leap In The Dark: Identity, Culture And The Trauma Of War Mediated Thorough The Visual Arts Of North-East European Migrants And Émigrés To Australia After 1945

Eileen Whitehead
Edith Cowan University

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A Leap In The Dark: Identity, Culture
And The Trauma Of War Mediated
Thorough The Visual Arts Of
North-East European Migrants And
Émigrés To Australia After 1945

Eileen Whitehead
Edith Cowan University, ewhitehe@our.ecu.edu.au

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A Leap in the Dark:

Identity, Culture and the Trauma of War Mediated through the Visual Art of North-East
European Migrants and Émigrés to Australia after 1945.

Eileen Whitehead, BA (Hons) Visual Art

This thesis is presented in fulfilment of the requirements for the degree of Doctor of
Philosophy.

Edith Cowan University

Faculty of Education and Arts

School of Communication and Arts

2014

USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

Abstract

This thesis explores the contribution to the cultural life of post-war Australia by migrant artists from north-eastern Europe. It researches the lives and work not only of displaced artists arriving in the mass exodus from Europe after the Second World War, but also second and third generation artists descended from original migrant families, and much later émigré artists.

Art histories written to date about the post-war period provide little coverage of the contribution to the art and culture of Australia by migrant artists from north-eastern Europe. The coverage in the literature written about the visual art produced by established Australian artists is far greater than that given to the migrant artists also exhibiting at the same time. Insofar as the ‘gap’ in the literature is concerned, this research reveals a number of factors which appear to have influenced the non-recognition of migrant art—such as, poor reception of abstract art in Australia post-war and the protection of established Australian artists. The impact of European abstract expressionism that migrants introduced in the 1950s had a lasting effect on Australian modern art, together with the innovation of their contemporary sculpture, which changed the urban landscape of Australian cities.

This research questions the possible long term repercussions emanating from colonial Anglo-centric Australian government policies, which in turn leads to questions about the importance and location of cultural heritage, sense of identity, *third space* and cultural hybridity. With a focus on migrant artists from north-eastern Europe—the Baltic States and Poland—the research investigates how second and third generation artists locate their visual art in relation to their cultural environment and how they navigate between their cultural heritage and the cultural mosaic of an Australian context. The impact of war on artists from migrant families through the subjugated experience of those families is also addressed to ascertain any effect on the visual art currently being produced.

Interviews were conducted with ten artists of north-east European ancestry, using an ethnographic qualitative research methodology incorporating in-depth interviews together with close analysis of artwork during interview or subsequent contact in the artists’ studios and at exhibitions of their work.

Research revealed that, regarding a sense of belonging and identity, nine of the ten artists still retain a perception of living between cultures, which appears congruous with the importance of the retention of language and ‘home’ culture. Making art appears to strengthen their sense of living between cultures, and their creative praxis combines experiences passed down through

the generations fused into their own Australian life-world, modified and shaped within a *third space* of meaning. The thesis argues that second and third generation Australian artists, whilst engaging with contemporary issues, make reference to cultural traditions interspersed with comment on contemporary conditions, resulting in a syncretic articulation which forms a *third space* of cultural transformation and unity.

The investigation into the impact of war, particularly World War II, revealed that only five participating artists directly manifest war themes in their visual art. However, the repercussions of that war and the Cold War, which lasted for many years after the Second World War, appear to have been subconsciously imprinted on the artwork of all three categories of artist, i.e. second and third generation and émigré artists.

The cultural aesthetics migrants introduced has had a long-lasting effect on Australian tastes generally and on art education in particular. This research underlines the particular contribution of migrant artists from north-east Europe, revealing the aesthetic value such cultural integration has produced. This research seeks to initiate dialogue and a growing understanding of the rich and complex history of art and culture which migration has stimulated in Australia since the 1950s.

Declaration

I certify that this thesis does not, to the best of my knowledge and belief:-

- *Incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education.*
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Signature:

Date: 11th August 2014

Acknowledgements

Life takes many paths, not all of which are chosen, and I consider my impulsive decision to leave Victoria and begin belated studies in Perth to have been one of two life-defining decisions. I had always regretted dropping out of Chelsea Art School in 1960 and treating art as a part-time ‘hobby’ all my life. So upon retirement I seized the opportunity to gain a Bachelor of Visual Art, which led to honours and ultimately to this enriching experience of research. For this I have to thank Dr. Janien Schwarz for having the faith in me to suggest I attempt a PhD and for advising me to pursue the theme that had subconsciously appeared in all my undergraduate work; the effect of war on humanity and my especial interest in the aftermath of World War II.

This research has brought me into contact with some amazing people least of whom are the ten visual artists who participated in this study. They gave their time and patiently answered my enquiries over the three year period. Without their input and their talent this thesis would lack the vital human element necessary in an enquiry into the effect of the world we live in on the art we produce. My everlasting gratitude goes to Peteris Ciemitis, Jazmina Cininas, Bronia Iwanczak, Danius Kesminas, Maija Kins, Maris Raudzins, Marek Szyler, Gosia Wlodarczak, Jarek Wojcik and Len Zuks. Their candour in discussing their lives and work gives this thesis its integrity. They gave me the benefit of their knowledge and experience and enlightened me about their families’ traditions and culture. More importantly, they introduced me to writers and artists from the Baltic States and Poland which proved invaluable in my understanding of the region. I am forever in their debt.

This thesis only reached completion due to the dedication and unflagging enthusiasm of those involved in my supervision. This support went beyond all reasonable expectations. Dr. Danielle Brady has been my saviour. Her expert guidance and forthright judgement has helped me to continually focus on the fundamentals. On my journey I have received the help and wisdom of Dr. Christopher Crouch, who relieved Dr. Schwarz during her long service leave, and Dr. Rod Giblett, who became an Associate Supervisor at a late stage in my research. His meticulous attention to detail is much appreciated. My thanks must also go to all the academics who have shown their kind interest and support throughout my time at university: Clive Barstow, Debbie Rodan, Paul Uhlman, Glen Phillips and the Faculty research support staff. Also Gregory Pryor, Bethany Andersson, Ann Beveridge, Amanda Allering, Vanessa Wallace and all the technical support staff in Education and Arts.

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Chapter 1: Introduction

The truth about stories is that's all we are. Our stories are the cornerstones of our culture. (King, 2008, pp. 14–5)

1.1 Introduction

My interest in investigating the significance of the contribution that post-World War II migrant artists have made to the cultural heritage of Australia lies firstly in my experiences as a child born during the Second World War, who became a migrant and later a student of visual art, and secondly from my honours research which examined the visual art produced by prisoners and internees during World War II. One of these, the German internee, Ludwig Hirschfeld-Mack, was deported from England in 1940 to Australia as an enemy alien who went on to become Head of Art at Geelong Grammar and to later influence the Victorian Education Board by introducing the artistic principles he had learnt at the Weimar Bauhaus. His experiences whetted my interest in exploring the cultural influences of all the other European artists who were displaced and left Europe for Australia post-World War II.

While examining the visual art produced by prisoners-of-war during World War II, I investigated the institutional representation of these artists, and discovered that there appeared to be an issue relating to institutional attitudes concerning evaluation of the aesthetic quality regarding such 'raw' art. Decisions made to prevent the showing of this work has led to the viewing public being restricted in what they can or cannot see by such institutional evaluation (Whitehead, 2009).

I would suggest a parallel situation appears to exist between the lack of exhibition of prisoner-of-war art and the marginalisation of the artwork of many of the original migrant artists who settled in post-war Australia. There appears to be a noticeable difference in the amount written about the art introduced by these post-war migrants, many of whom had studied at first-class art academies in Europe, and the artwork produced by established Australian artists. The major contribution by the migrant artists was their introduction of the then innovative Abstract Expressionism into an Australian art scene still uncomfortable with abstract art. In this study, I set out to investigate this 'gap' in the literature and to focus on the group for which there appeared to be the least information, those artists from the Baltic States and Poland.

In 2009, I met Mrs. Janina (Nina) Pas, who as a 13-year-old Polish child was abducted from her home town and transported, along with thousands of others, to Germany to be used as slave labour. Post-war she became a displaced person, and on hearing her story and viewing her naïve pencil drawings (Fig.1) my interest in the bigger story was again aroused. On a much

smaller scale Pas's visual recollections of the scenes she witnessed, depicted with total recall after 70 years through simple pencil drawings, has convinced me of the importance of visual art as a form of healing and as an indication of the enormous influence socio-political events have on our life-world. Her drawings, supported by verbal reminiscences and stories about resettlement in Australia, form a strengthening thread to this research by illuminating what is often left unspoken. Her story leads to a wider understanding of the history and value of post-war settlement in Australia within the context of a visual, artistic response to this historic period by later, professional artists from migrant families.



Figure 1: Janina Pas, *German Dresden 1941* (2009). Pencil drawing on paper, A4. (copyright permission courtesy of J. Pas)

My interest in this period stems from deeply-etched childhood memories growing up in wartime London and experiencing my first visual memories of black night-time skies lit not by stars but by long streams of searchlights. Fortunately, I was too young to realise what was happening. I had no understanding of the evacuation of my siblings and the added trauma my mother must have experienced with my step-father in the Navy and my eldest brother serving in the Army. Later, after the war was over, I remember seeing black and white photos in newspapers showing skeletal people released from camps and the *Pathe News* moving pictures showing numerous ships with hundreds of people leaning on the rails and waving as they left English ports. I was unaware at the time that I was watching perhaps an unprecedented

displacement of people and witnessing history in the making. These memories have never diminished and have, in fact, been re-invigorated by my own migration to Australia and understanding where many of those refugees had finally alighted and learning about their subsequent lives as migrants.

As visual art frequently expresses changes in social, cultural and environmental values, I investigate the political context for post-war immigrants in Australia—from assimilation to multiculturalism—in order to ascertain the influence of such policies on the visual art produced by north-east European artists arriving in Australia from immediately after World War II to the present day. The Multicultural Program of 1986 defined ‘ethnic arts’ as “the practice of artistic traditions (popular, folk or high arts) brought to Australia by migrants who do not have an English-speaking background” (Vaughan, 1986, p. 6). It would appear that, through this categorisation, multiculturalism has relegated artists from ethnic backgrounds to the periphery. This concept is explored later, together with the conceptual changes apparent in the visual art being produced now by later generations of artists from migrant families in comparison with that of the original migrant artists.

As my honours research had concentrated on the role of art during times of conflict, particularly the art produced by imprisoned soldiers and civilians, it seemed a natural development to explore the effect of war trauma on the lives of post-war migrants to Australia and how it might have impacted on their creativity and development as Australians. From my previous study, it became apparent that making art provides a way to understand and process events in life.

In this study, I aim to establish whether artists from migrant families reflect their family’s war-time experiences of dislocation through their visual art. I analyse the role of cultural heritage in helping to deal with this displacement and explore whether this is subconsciously internalised, ultimately shaping or taking form in their creative practice. I look at how an artist might express the effect of such change and whether their visual art reveals any transposition of self-identity and, if so, how. Accordingly, this research could be regarded as a sociological examination of creative practice, i.e. a generalisation of art as a way “of talking about society and social process generally” (Becker, 1982, p. 368). However, my intention is to explore the possibility that the massive dislocation of humanity that occurred after World War II has been sufficiently forceful to still have influence on the creative practice of migrants and émigrés in Australia after seventy years.

Demos (2013) writes of the effects of diaspora on creative practice as seen in the art of the avant-garde in New York in the 1960s, and the Zurich Dada post-World War I (p. 5). Their artwork consisted of “decontextualized ready-mades, disjunctive montages and visual and

textual fragmentations and disorienting spaces” (Demos, 2013, p. 5). More recently artists such as Lebanese-born Mona Hatoum and Iranian-Australian Hossein Valamanesh have produced artwork reflecting their dislocation and I would suggest these observations might equally apply to the work of some of the artists in this study.

I also attempt to analyse their art to discover whether it conveys any suggestion of split cultural identity, i.e. whether there is a dialogue between two places, and how this interaction shapes artistic expression. I investigate whether a ‘hybrid’ art results from a juxtaposition of cultural differences forming a qualitatively different interpretation of past and present. Cultural identity is built upon ever-changing fragments of experience in which exchange and inclusion can occur producing an exciting and unique hybridity (Papastergiadis, 2002, p.166), and these issues are defined in my following research questions.

1.2 Research Questions

Main Research Question:

How have artists from migrant families navigated a path between their cultural heritage and Australian culture? How is this transposition and exchange expressed in their praxis?

Sub-questions:

2. Does the visual art of second and third generation Australian, and émigré, artists continue to communicate their original cultural heritage?
3. Does the trauma of war which affected the lives of post-war migrants to Australia, impact on second and third generations and, if so, is this evident in their visual art?
4. In what way does creative practice enable second and third generation artists from migrant families to negotiate and strengthen a sense of belonging?
5. Has there been a lack of recognition, or even marginalisation within the national narrative, of the significance of migrant creative practice to Australian cultural development in the post-war period?

The research undertaken for this thesis has two main sources: interviews with ten artists and interpretation of their creative work. Three are recent émigrés and seven are second or third generation children from post-war migrant families, and include Jarek Wojcik, Gosia Wlodarczak, Bronia Iwanczak, and Marek Szyler (Polish), Maris Raudzins, Peteris Ciemitis,

Len Zuks, and Maija Kins (Latvian), and Danius Kesminas and Jazmina Cininas (Lithuanian). I also consider the work of other established artists from north-eastern Europe working in the 1950s and 1960s, such as Olegas Truchanas (Lithuanian), Wladyslaw and Ludvik Dutkiewicz, and Stanislaw Ostoja-Kotkowski (Polish), together with Peter Dombrovskis, and more recently established artists Jánis Nedéla, Imants Tillers and Jan Senbergs, all with a Latvian family background. But there are numerous contemporary visual artists, such as Katarzyna Jozefowicz, Aña Wojak, and Agnieszka Golda, who cannot all receive mention but whose work also refers to the duality of the immigrant situation.

My thesis aims to provide a rich tapestry of the historical effect migrant artists have had on Australian art by undertaking in-depth analysis and examination of their family histories. In this way a more intimate social history which exists within the narratives of migration is placed into context within a defined place and period of time. Using an ethnographic narrative research design also provides an understanding of the schism that is felt by many migrants in attempting to assimilate their background and cultural roots when living in another country.

1.3 Structure of the Thesis

To achieve the above aims, I provide an overview in Chapter 2 Literature Review of the socio-historical situation impacting on artists in the interwar years when the Baltic States and Poland experienced a brief period of freedom from occupation. I also examine art movements in Australia and America during this period to understand the different influences affecting visual art in those countries. In this way I attempt to establish a sound background for the subsequent art scene in Australia post-war. This approach exposes the ‘gap’ in the literature when discussing the artistic impact of post-war migrant artists. In Section 2.4 I explore migration with regard to the aesthetic experience, not only of the migrant but also the host, and focus on the art introduced by the original migrant artists discussing aspects of contemporary artists from migrant families who have achieved international recognition. Chapter 3 elucidates my theoretical framework in which I attempt to contextualise the research, investigating the concept of identity in relation to displacement and multiculturalism, together with theories of *third space*, acculturation and hybridity within the context of creative practice.

Based on the two previous chapters, Chapter 4 describes the methodological concept adopted and the research methods and procedures followed to achieve answers to the main questions, resulting in my analysis chapters of 5, 6 and 7. Chapter 5 explores how the search for, and shaping of, identity is depicted in the art produced by second and third generation artists.

Chapter 6 provides a narrative interpretation of the interviews, using the impact of wars as a theme influencing the artists' visual art, and Chapter 7 investigates the effect of different cultural influences and artistic backgrounds which, together with the Australian aesthetic consciousness of these contemporary artists, might find some reference in their creative practice. Chapter 8 contains my general conclusions.

In this introductory chapter I have outlined the critical components of the research topic and provided a structural framework to support my hypothesis that Australian attitudes and cultural values have been changed forever by the migrant intake following World War II. In order to understand the visual art introduced by the post-war migrant artists and interpret the creative practice of the second and third generation artists participating in my research it has been necessary to explore and represent the historical events which have impacted on the European art scene, as covered in the following chapter.

Chapter 2: Literature Review: Social, Political and Art History 1920–1960

The prime function of memory, then, is not to preserve the past but to adapt it so as to enrich and manipulate the present. (Lowenthal, 1985, p. 210)

2.1 Introduction

The purpose of this literature review is to provide an overview of the topic and present the relevant basic historical and social background possibly influencing those artists from north-eastern Europe who arrived in Australia post-World War II. It also supplies substantiation for the study by allowing summary and evaluation of other research leading to a more comprehensive understanding of the macro influences on contemporary visual art. This proved necessary to achieve a satisfactory answer to the key research question of how artists from migrant families mediate their art between two different cultures.

Section 2.2 presents a historical background introducing the socio-political events since the end of the First World War, looking specifically at the effect of Australian political policies on the subsequent integration of the diverse cultures entering Australia caused by the mass migration of displaced persons from Europe post-World War II. This incorporates events in history which have affected the development of the Australian cultural aesthetic, leading on to Section 2.3, which enlarges upon the political challenges affecting art in the geopolitical regions from which post-World War II refugees to Australia came, culminating in the significance of the art those refugees introduced into Australia from the 1950s. A section on the art scene in America is included to understand its subsequent influence on Australian visual art in the 1960s.

Consequently, it is necessary in Section 2.4, to look at the artistic impact north-east European migrant artists have had upon the Australian art scene, and to include brief biographical sketches of those artists who appear not to have received the recognition that their contribution to the Australian art scene deserves. Section 2.5, therefore, summarises the ‘gap’ in the literature.

Figure 2 is a map of north-east Europe showing the Baltic States and Poland, which suffered continual and often rapid changes in political and economic doctrines, due to invasion and occupation by the neighbouring countries of Germany, Austria and Russia over many centuries. These invasions have had an enormous effect on aesthetics and influenced cultural production. However, throughout these complex partitionings, Lithuanians, Latvians and Poles have steadfastly retained their ethnic traditions (Purvinskis, 2009, p.37).



Figure 2: Map of Scandinavia, Baltic States and Poland.

http://www.nationsonline.org/oneworld/europe_map.htm

(Exception to copyright, Section ss 40, 103C, Research or Study)

The problems encountered in seeking to establish specific knowledge about the Second World War in this region have been twofold: firstly, to establish reliable historical facts has posed ontological and epistemological problems; and secondly, within a human context, the inclusion of all the ideologies and philosophies, which have added to the sufferings and changes affecting the contemporary life-world, has proved a difficult task. Historical ‘truth’ is only assured “by direct or perceptual knowledge of the past” (Poma, 1990, p.3), and visual art is one of the ways that provides the means to make powerful socio-political links between past and present.

In this regard, I have considered the effect of the invasions endured by the Baltic States and Poland over the centuries, climaxing in 1939, when the Pact of Friendship between Nazi Germany and Communist Russia was signed and saw those regimes almost simultaneously occupy these regions. In the case of Latvia alone, between 1940 and 1941, approximately 35,000 people were deported as “enemies of the New State” (Purvinskis, 2009, p.14). It is hardly surprising that, with the collapse of this German/Russian alliance, people in this region

joined the Germans to drive out the Russians only to discover they had exchanged one occupier for another—Hitler rather than Stalin. For example, the Latvian youth was conscripted to form the Latvian Legion, which fought alongside the Germans against the Russians, refusing ultimately, however, to fight against the British and Americans (Purvinskis, 2009, pp.15–16).

Deportation to Siberia was not confined to the people of the Baltic States as an estimated 1 to 1.5 million Poles were deported from Belarus and what is now the Ukraine between 1939 and 1941. However, it is impossible to establish exact figures because “until the collapse of the Soviet Union historians were denied access to the Soviet Archives” (Kelly, 2010, p.69). Jan Gross suggests recent revisions give the numbers “during the period of Soviet occupation between 309,000 and 327,000 Poles” (Gross, 2002, p.212). According to Piotr Piotrowski, “for Poles, Siberia functions as a mythological site of national disasters ... [it] created the negative vector of Polish society’s spatial-temporal identification” (2009, p.426).

It is inevitable that these historical events must continue to reverberate in the collective memory and my interest in the post-World War II period, when people from these regions relocated to Australia, focuses on how their visual art might reflect the knowledge of these experiences, and how they navigate between their European cultural heritage and the culture of their adopted country.

Attitudes in mainstream Australia at the time had a negative impact on the reception of the art of migrant artists and possibly delayed any immediate inroads into Australian culture. Gregory Melleuish blames the stagnation of Australian culture for the fifty years since Federation in 1901, when the *Immigration Restriction Act 1901* was passed through government, on the “restrictive framework established by White Australia and Protection” (1998, p.12), which he claims suppressed any stimulus for cultural development. This might explain, therefore, why Anglo-centric interests dominant in post-war literature may have been detrimental and even proved an obstacle for the newly-arrived migrant artists. Commenting on the diversity of cultures the increased number of ethnic groups brought into Australia since 1945, Melleuish implies that the wider society now enjoys a larger range of choices—no doubt referring to the café culture and the variety of menus—but “has lacked a significant element of high culture” (1998, p.48).

My research examines how external, macro influences such as Australian political policies, societal and institutional attitudes, any psychological disturbance caused by the Second World War, and displacement and resettlement might affect a sense of identity. I examine the literature covering these issues written by migrants as well as experts in these fields.

2.2 Migration to Australia

2.2.1 Periods of migration and countries of origin

Manning Clark maintains “there have been two cultures in Australia—one Aboriginal and the other European”, with carbon dating supporting the presence of Homo sapiens on the mainland of Australia for at least 50,000 years (1995, p. 1). The European ‘presence’ began with the arrival of the first phase of convict ships in 1787 and ending with the last transportation in 1868. An approximate total of over 113,000 convicts arrived, plus another 3,000 early settlers (Hughes, 1986, p. 149). The gold rush of 1851–1860 saw the next large migration with more than 50,000 people per year arriving, and by 1861 there were 24,062 Chinese in a total goldfields population of 203,966 (Clarke, 1992, p. 119). However, the *Immigration and Restriction Act 1901* would substantially restrict later Chinese immigration. Another group integral to Australia’s development were the Afghan cameleers brought out to help explore the interior, with more than 2,000 cameleers and 15,000 camels arriving from the 1860s to the 1920s (Jones & Kenny, 2007, p. 9).

Prior to the mass migration following the Second World War, many European nationalities, other than British, had populated the country bringing special skills required in particular industries. For example, the first substantial numbers of Italians arrived in Northern Queensland to work in the sugar cane industry at the turn of the twentieth century, and in 1928 there was a substantial increase in Italian immigration due to laws passed in America in 1921 and 1924 limiting their entry into the United States (Stransky, 2001, p. 493).

Another major immigration has been people from Greece. Early numbers are uncertain in Victoria during the gold rush of the 1850s, but it is estimated that approximately 2,600 had arrived by the end of the nineteenth century (Kapardis & Tamis, 1988, p. 7). In the 1920s, mainly due to the Immigration and Restriction Act 1901, known as the ‘White Australia Policy’, a quota system limited the number of non-British immigrants, especially southern European immigration (Tsounis, 1988, p. 17).

In 1939, the population was predominantly British and Australia did “more than half its trade with Britain” (Clark, 1995, p. 259). Due to their material dependency on Great Britain Australians regarded themselves as both imperialists as well as Australians (p.259). This was to change with the arrival of displaced persons from Europe after the destruction of the Second World War. From 1945 to 1960, Australia’s population increased from 7.43 million to 10.40 million (Clark, 1995, p. 300). For example, from 1947 to 1951 33,280 Italians arrived post-war (Cresciani, 2003, p. 125) and over 160,000 Greeks arrived post-war and during the civil war in Greece that followed, mostly settling in Victoria. The 1996 census showed “nearly half of the 126,522 Greek-born population [is living] in Victoria” (Allimonos, 2001, p. 401).

Displaced persons coming to Australia from north-eastern Europe over a five year period 1947–1952, consisted of 19,700 Latvians (Putnins, 1988, p. 664), 9,906 Lithuanians (Kunca, 1988, p. 683), with Polish immigration comprising 14.8% of all net migration with 68,588 arriving between 1948 and 1951 (Pakulski, 2001, p. 743). The relatively few Estonians arriving post-World War II joined already thriving communities from former immigrations, mostly in New South Wales. According to Alnis Kunca many Latvian, Lithuanian and Polish artists contributed to the culture of Australia, and he maintains that many Lithuanians made “significant contributions in graphic arts and sculpture” (1988, p. 683), giving a long list of *élite* artists including the famous photographer Olegas Truchanas; sculptors, Vincas Jomantas, Teisutis Zikaras, Ieva Pocius, Faustus Sadauskas and Linas Vaiciulevicius; and painters Henrikas Salkauskas (also a graphic designer), Eva Kubbos, and Leonas Urbonas, to name a few. In the anonymous “Introduction” to *Australian Latvian Artists* (2008. p. vi), the author states that the “Latvian community ... has made a disproportionate contribution to Australian culture” and refers to renowned artists such as Imants Tillers, Jan Senbergs and Peter Dombrovskis, to which I would add the name of Janis Nedela. I discuss these artists more fully in Section 2.4.3.

Although my research concentrates primarily on artists from north-eastern Europe arriving immediately post-war, subsequent events, such as the Hungarian Revolution in 1956, the overthrow of the Allende Government in Chile in 1973, the Vietnam War in 1975 and the declaration of martial law in Poland in December 1981, have seen significant intakes of refugees from those countries. Later migrations from 1995 to 1996 have occurred from the Middle East and also south-east Asia, India and Sri Lanka and, from 1996 to the present day there has been an influx of people from all over the world, due to escalating conflicts worldwide (Jupp, 2001).

Asian immigration, in particular Vietnamese at the end of the Vietnam War in 1975 up until mid-1990s, introduces another dimension into the immigration debate. From 1975, more than a million people left Indo-China (Vietnam, Laos and Cambodia): half of those were Vietnamese “and, of them, about half [were] ‘boat people’” (Grant, 1979, p. 1). After the Tiananmen Square massacre in 1989, Prime Minister Bob Hawke’s Labor government granted 42,000 Chinese students permanent visas with Sydney being the final destination for most of those who settled in Australia. These students subsequently brought in family members which swelled the numbers to an estimated 100,000. This was the biggest Chinese migration since the Gold Rush of the 1850s (Jones, 2001, p. 218).

2.2.2 Australian Government policies on migration

The Second World War caused the Australian Government to carry out a complete reassessment of Australian immigration policies. Australian Governments since Federation had applied the ‘White Australia’ policy, which had resulted in slow population growth. However, with the shock of the Japanese bombing of Darwin in 1942 and the fear of imminent invasion, the government reassessed the limitations of this Policy. Curtin, who was Prime Minister at this time, realised Australia had to involve America in its defence (Clark, 1995, p. 289).

In 1945, the Chifley Government established Australia's first Department of Immigration in order to manage the post-war immigration of displaced persons from Europe, and in a speech —known as his ‘Populate or Perish’ speech—in 1949, Chifley announced that he would not stop immigration into the country “until Australia had the population it needed to achieve full development to guarantee the security from outside attack”, reflecting the shocked reaction of Australia to the Japanese threat during World War II (Kunz, 1988, p. 165). To achieve this, Arthur Calwell, Chifley’s Immigration Minister, introduced the two-year contract whereby immigrants could be sent to work anywhere in Australia for their first two years. This policy ensured Australian labour was not threatened and was “palatable to trade unions” (Kunz, 1988, p. 41). It also ensured the Australian population would remain cooperative during the assimilation process.

The policy provided labour in rural areas and for infrastructure projects initiated by the government, such as the Snowy River Hydro-Electric Scheme. The four guidelines in the immigration scheme that were followed in January 1948 stated that displaced persons should:

- . not be placed in circumstances which would lead to their depriving Australians of accommodation;
- . only be placed where there is accommodation available;
- . not be placed in employment for which suitable Australian workers are available or under circumstances leading to the displacement of Australian workers; and
- . only be placed in conditions under which they will receive award rates of pay (Kunz, 1988, p. 142).

Egon Kunz, a displaced Hungarian who later became a Senior Research Fellow at the Australian National University, conducted a major research project titled *Australia’s Displaced Persons Scheme* providing personal resettlement histories. He devoted at least three chapters in his book, *Displaced Persons: Calwell’s New Australians* (1988), based on this research, discussing the effects the two year contract had on migrants and their subsequent settlement. He commented on the lack of forethought by the inexperienced new Department of Immigration,

blaming the Australian Government's haste for its subsequent unwise policy decisions, particularly its disregard for any professional qualifications possessed by the immigrant, and maintains these helped to create subsequent resentments. He cites from letters written by immigrants to the International Refugee Organisation in Geneva, saying, for example, "for intellectuals [and] artists, Australia has nothing to give except food, accommodation and a place as a labourer"; or "Australian nationality will only give us a kind of second-class citizenship" (1988, p. 230).

Kunz claims that this 'marginalisation' continued even after migrants has become well-established members of the community, and that, in order to fill "the socio-emotional void", organised community meeting places (1988, p. 211). As late as 1972, Jean Martin was still commenting that "Australians have failed to build effective bridges between migrants and local structures", implying that a prejudicial attitude still existed that compelled immigrants to continue to seek social intercourse within their own clubs (1972, p. 132). The difficulty of communication immediately post-war could have originally been the reason for such marginalisation, but should not have been applicable as late as 1972.

Eventual integration was affected by such things as education, age, family conditions, whether from a rural or urban background, and even recovery from wartime traumas (Kunz, 1988). The Department of Immigration's dismissive attitude to migrants' skills and qualifications was, however, inept and detrimental to Australia (p.165) and was personally experienced by Kunz who eventually became a public servant, as did Olegas Truchanas. Kunz does acknowledge that those Poles who had been abducted early in the Second World War lacked any education, as was the case with Nina Pas. Lack of education meant that many wartime migrants were forced to continue low-paid manual work after completion of the two year contract and would have struggled financially for many years (Kunz, 1988). For the post-war artists, the two year commitment would have delayed their presence on the art scene and proved detrimental.

Jameson contends that after World War II, due to the reorganisation of international relations, and the decolonisation of colonies, the groundwork was laid for the "emergence of a new economic world system" (Jameson, 1991, p. xx), i.e. 'globalisation'. This has caused ever-increasing worldwide migration, which in turn affects the existing hegemony of the host country. However, on one level, the institutional meaning of multiculturalism is "the coalition of many races in one constitutional unity" (Vaughan, 1986, p. 8).

Since the 1950s, Australia has experienced migration from many other regions as mentioned in 2.2.1, and government policies have changed accordingly. But up until the 1960s the focus was on 'assimilation' which did not allow for a reciprocal flow of social resources

through cultural processes. Later, from the mid-1960s to the 1970s, there was a greater focus on 'integration', which in turn, was followed by the social policy known as 'multiculturalism', an attempt to manage cultural difference and a recognition of "a shift in the relationship between dominant and minority cultures" (Papastergiadis, 2000, p. 149). In a media policy publication in 1989, the government announced:

As a public policy multiculturalism encompasses government measures designed to respond to that diversity and the Commonwealth Government has identified three dimensions of multicultural policy:

- cultural identity: the right of all Australians, within carefully defined limits, to express and share their individual cultural heritage, including their language and religion;
- social justice: the right of all Australians to equality of treatment and opportunity, and the removal of barriers of race, ethnicity, culture, religion, language, gender or place of birth; and
- economic efficiency: the need to maintain, develop and utilize effectively the skills and talents of all Australians, regardless of background. ("National Agenda for a Multicultural Australia", n.d.).

This policy, with all the 'faults' addressed by Gunew and Araeen, would seem to be far preferable to the concepts behind the assimilation policies of the Chifley government post-war. However, it is argued that multiculturalism has not proved to be the panacea for equality originally predicted as diverse cultures seek recognition in contemporary Australia (Araeen, 2002, p. 333).

Australia since Federation has been predominantly Anglo-centric with 'assimilation' at its core, and, according to Sneja Gunew, other diverse narratives which form the greater part of Australia's cultural "traditions or other collective histories" are submerged (Gunew, 2004, p. 19). Cultural exchange under such a system has been weighted heavily in favour of the dominant group, and it has taken over half a century for this attitude to soften and for successive governments to acknowledge and even welcome diversity and multiculturalism. The public policy of multiculturalism became official in 1973 and, in Australia, was closely associated with immigration with the "minister responsible for multiculturalism [being] the Minister for Immigration" (Jupp, 2001a, p. 262). Gunew also denigrates more recent multicultural policies accusing them of still having a bias in favour of the Anglo-centric majority (1990, p. 115). However, this view is not supported by Rasheed Araeen, who whilst also criticising multiculturalism as still denying cultural difference blames "mass media which now controls the art institution not only in the West but globally" (2003, p. 138). He implies a paternalistic, western colonial view of tolerance of others which sets up what Papastergiadis calls a "prior hierarchy of superiority and inferiority [instead of acknowledging] the equal worth of other cultural systems" (Papastergiadis, 2000, p. 164).

The influx of migrants after the Second World War into Australia has seen a dissemination of attitudes and concepts between migrants and residents of the host country. This diffusion of cultures may provide a certain degree of equality for a migrant's cultural position, allowing an equal standing within the community. However, Araeen argues this is impossible "when the structure of the art institution is still based on the primacy of patriarchy, white supremacy and heterosexuality" (2003, p. 148).

By the 1980s, because of the rapidly changing demographics of the Australian population, the government had introduced a multicultural policy, which is one of the main social phenomena in Australia still affecting migrants today (Vaughan, 1981). Because Australia was originally populated by people from the British Isles, the population remained predominantly Anglo-Celtic for its first 150 years and the migrant from outside the British Isles has continually been seen as the Other.

There also appears to be huge implications between whether one is a migrant, or the child of a migrant, and Sneja Gunew implies a "very different kind of cultural politics" exists, pointing out that government policy influences public perception. She comments on the Cultural Heritage Advisory Committee's role in encouraging art-collecting institutions to respond to cultural diversity, stating that the Australia Council continues to distinguish between heritage arts and contemporary art yet only funds the latter. She asks, "what do we choose to conserve and display, or who 'owns' the past?" (Gunew, 1994, p.17).

It is concerning that these government bodies are in control of who they choose to consult with and who they choose to omit. Gunew makes the point that these demands are not applicable for Anglo-Celtic artists, and it is necessary "to dismantle or make visible the ethnicities of all our groups including the dominant Anglo ones" (1991, p. 6). Adam Dutkiewicz maintains "the positive impact of multiculturalism on Australian society is very hard to deny or criticise without invoking Anglomorph privilege" (2000, p. 376).

The discussion in Australia about multiculturalism is fundamentally concerned with the position of the 'migrant' in contrast to a perceived Western cultural dynamic. Therefore, in this thesis a critique of multiculturalism is based on its application where it "becomes synonymous with 'migrant'" (Gunew & Rizvi, 1994 (a), p. 4). Referring to the effect of government policies on multicultural arts, Sneja Gunew refers to Raymond Williams's 1984 writings on culture and the State, in which he points out the two different roles it plays, of patron and of promoter, which produces the problem of favouring the fine arts, which in turn produces problems in funding where the art of ethnic artists is not considered to fit traditional categories (1994a, p. 11). Both Jean Fisher (1996, p. 34) and Gunew (1991, p. 6) make the point that, in the arts,

institutional attitudes create divisions between western and ethnic artwork, rather than promoting an acceptance of equal values.

Nikos Papastergiadis comments that in today's increasingly globalised world there has been considerable confusion regarding multiculturalism because of the "relationship between cultural claims of recognition and the political rights of autonomy" (2000, p. 84). The mass movement of people is removing old ideas of 'nation-state' identity, with the acculturation of later generations of migrant families producing a sense of community residing more in "common interests than territorial commitments" (2000, p. 84). He believes there is a need for a different framework for representing identity arguing it must be acknowledged "that the creation of any identity is also the affirmation of difference" (2000, p. 164).

Iain Chambers sees this global movement of people as an appearance of the previously peripheral and marginal into the 'centre' and maintains that the resultant intercultural *mélange* can only be of benefit to society:

What we have inherited—as culture, as history, as language, as tradition, as a sense of identity—is not destroyed but taken apart, opened up to questioning, re-writing and re-routing ... Our sense of being, of identity and language, is experienced and extrapolated from movement ... the 'I' is constantly being formed and reformed in such movement in the world. (1994, pp. 23–24)

However, Fazal Rizvi talking about the arts, education and the politics of multiculturalism, maintains:

differences are understood through a politics of signification—that is, through practices which are both reflective and constitutive of prevailing economic and political relations. There is no such thing as a self-evident permanent cultural obviousness which defines cultural boundaries that can be administered by the state in the interest of social harmony. (Gunew & Rizvi, 1994a, p.62)

Rizvi speaks about the implications for arts education in a multicultural society saying that the critical analyses put forward by Bhabha and Hall show that multiculturalism is another form of assimilation, concerned with domesticating egalitarian demands which obscures the issues of power and privilege. An arts curriculum based on these assumptions can only deal with differences by making them marginal and by being tokenistic (1994a, p. 63).

These concerns about the philosophy of a multicultural society were further exacerbated by the *One Australia* policy document officially launched by John Howard on 22 August 1988. Its ideology was to create one Australia welcoming those who shared Howard's vision, which included the rejection of Aboriginal land rights. He also criticised multiculturalism, suggesting that multiculturalism implied a nation vacillating about its Australian identity. In regards to the

idea of an Aboriginal treaty, he maintained the notion was repugnant to the ideals of One Australia (Markus, 2001, p.85).

I mention these policies in explanation of the dialogue about identity which has permeated the literature since the 1980s and which I suggest is created by the uncertainty felt during the clash of cultures worldwide removing homogeneous, integrated communities—“the dissolution of ... cultural patterns and rhythm of life” (Melleuish, 1998, p. 59). Multiculturalism and identity are discussed at length in Section 3.2.

2.3 The Historical Context of Artistic Development up to World War II

2.3.1 Introduction

The sociological and political influences on artists working in the Baltic States and Poland in the years between World Wars I and II are discussed in order to understand the ways in which these external influences may have affected these artists during their subsequent displacement and resettlement in post-war Australia.

In Section 2.3.2, I have examined the turbulent political manoeuvring leading up to World War II, which shaped the Baltic region in order to provide some understanding of the contemporary cultural implications of the complex sequence of displacement and resettlement of north-east Europeans resettled in Australia in the late 1940s-1950s. Reviewing the historical literature provided a spatial and temporal grounding that helped explain the life experiences defining the values of these peoples resulting in their strong national and cultural identities. The present section sets out the sociological and political influence on artists working in the Baltic States and Poland from the period between the two World Wars, in order to understand how these influences may have affected those displaced migrant artists arriving in Australia post-World War II.

Section 2.3.3 offers an overview of the art in America during the same period detailing how the Depression and the artists fleeing the Nazi regime in Europe affected American art.

Finally, I cover the same period in Australia in Section 2.3.4, making reference to the prominent art critics who commented on this period—Humphrey McQueen, Robert Hughes, Christopher Allen, David Pistorius and Bernard Smith. By concentrating on the social realities pertaining to these three geographical regions I am attempting to demonstrate the influences on the art eventually produced in post-war Australia and the development of the art of later generations of migrant artists.

Events, combined with the time and circumstances in which they happen in society, form an existential element in art. Works of art, therefore, provide the audience with an understanding of the world in which the works were produced. The portraits of Hans Holbein, for instance, introduce the diplomats, powerful politicians, and aristocracy of the sixteenth century Europe. Jan Vermeer's serene interiors and Rembrandt van Rijn's incisive depiction of dignitaries and professional classes, as well as the poor, provide us with insight into life in seventeenth-century Holland.

In more recent periods this indelible link between society and art is still apparent. The meaning of installations by Ilya Kabakov, for instance, reflect Russian, rather than Western, social practices (Piotrowski, 2009, p. 27), in the same way that the biting satire of George Grosz vividly elucidates the political turmoil of the Weimar Republic (Gowing, 1983, p. 287). This affinity between visual art, politics and society is essential for understanding the fabric of society in the context of this thesis, i.e. the effects of historical events within the Baltic States and Poland have potential relevance when looking at the visual art brought into Australia by migrants from those regions.

Trends, attitudes and forms of expression can occur and synthesise simultaneously within the historic and geographic dynamics of a region. Piotrowski maintains:

The hierarchical perception of geography will be undermined not so much by noting of similarities but of differences ... different perceptions of culture persist depending on whether one is outside or inside that culture, because of differences in knowledge and historic frames of reference. (Piotrowski, 2009, p. 13–14)

Therefore art is seen differently “from the perspective of the ‘peripheries’” (Piotrowski, 2009, p. 14).

World War II created a tsunami effect, casting millions of people adrift, and its ripples still affecting succeeding generations. Henri Lefebvre speaks of history ignoring the individual, only recognising time as being “fixed within the rationality immanent to space” (1991, p. 21), that space being occupied by the state. The history of that war therefore becomes a memory “recondite to rational consciousness” (Feuerstein, 1987, p. 42) in individuals not necessarily directly affected by it, which continues to this day. From an artistic viewpoint, the Second World War “rearranged the map of contemporary art” (Elger, 2008, p. 19).

2.3.2 Art in north-eastern Europe

The use of concepts such as ‘Eastern’, ‘North-Eastern’ and ‘Central’ Europe emerged from the geopolitics of post-World War II and the “division of global geopolitical power into

areas of influence” (Smith, 2011, p. 84). These contentious terms reflect the continual contestation caused by political expansionism over centuries, which have had a direct influence on the visual art produced through the control and direction of established art academies. The circumstances within these areas were so varied it is impossible to generalise about either the politics or the art, albeit to comment that the Soviet system, imposing Soviet Realism, proved a dominant influence after World War I until the late 1980s (Smith, 2011, p. 84). In this section, I seek to indicate how this political influence might have shaped the visual art brought to Australia by those displaced artists from north-east Europe post-World War II.

2.3.2.1 *Period between the First and Second World Wars*

Before Socialist Realism became dominant, the Russian Revolution in 1917 had wrought vigorous political changes and established the Union of Soviet Socialist Republics. Constructivism had emerged from its beginnings in Suprematism, introduced by Kasimir Malevich in 1913 (Richter, 2001, p. 60). The Russian movements of Constructivism and Suprematism became prominent around 1915 with the painters Kasimir Malevich, El Lissitzky and painter-sculptors Gabo, Pevsner and Rodchenko “distrust[ing] objective art” as it represented the prevailing society (Richter, 2001, p. 60). Painter and sculptors in the Baltic States and Poland were influenced by the “various revolutionary art institutions of Moscow, Minsk and Smolensk” (Mansbach, 1990, p. 117). Mansbach states that Latvia was unwilling to renew connections with Germany and therefore eschewed its modern art in favour of the synthetic cubism favoured by Paris (p. 156). From the 1920s and throughout the inter-war years, Latvian artists were influenced by Juan Gris, Georges Braques and Pablo Picasso. Sculptures in Latvia produced around this time indicate a preference for carving consonant with age-old Baltic traditions, but with Cubist and Geometric abstraction being the preferred styles.

The International Exhibition of Revolutionary Artists, held in Berlin in 1922 was a focal point for eastern European artists from the artist groups Bunt (Rebellion) and Jung Jidysz (Young Yiddish), both formed in 1917–1918. Around this time, c. 1927, the social theory of Constructivism was being replaced in Russia with Social Realism (Richter, 2001, p. 61). However, Mansbach asserts that “Polish variants of Constructivism could be acclaimed as some of the most dynamic modernist art in Europe” (1999, p. 108), with the interwar years a time of constant innovation and development of art movements. He maintains the avant-garde group, ‘a.r.’ (*artysci rewolucyjni*), or ‘revolutionary artists’, exerted enormous influence over the local Polish art scene, particularly in the field of typography (1999, pp. 128–130). Its prominent supporters were Katarzyna Kobro and Henryk Stazewski, with the “a.r” collection in Lodz forming “one of the first museums of modern art in the world, following those of Hanover and

New York” (1999, p.130). Piotr Piotrowski remarks that Constructivism was always strongly supported in Poland with Wladyslaw Strzeminski donating “the Artists Collection amassed by ‘a.r’ to the Muzeum Sztuki” in the late 1960s (2009, p. 116). The strong acceptance of Constructivism in Poland enabled Neo-Constructivism to flourish more in Poland than other Eastern and Central European countries. The dynamism of the modern art emanating from Poland and Lithuania due to their proximity to the European centres of art production contrasts with the lack of such influence experienced by Australian artists due to their isolation. However, this antipodean isolation may explain the uniqueness of Australian art leading up to, and during, World War II. America, rather than Australia, had provided protection to many influential artists and intellectuals from Europe prior to the war, which assisted New York’s post-war irruption as an influential world centre for art.

With the various historical partitionings of Poland and the Baltic States by the adjacent German and Russian nations, for several centuries before, and then during, World War II the inhabitants of these different regions defined themselves “along ethnic, racial and religious lines in addition to [and not infrequently in opposition to] national and linguistic ones” (Mansbach, 1999, p. 84), thus altering the fabric of society in these regions. This cultural dichotomy, particularly in Poland, produced a “distinctively modern art during the latter years of the 19th century and especially in the first third of the 20th century” (1999, p. 84). Mansbach maintains the prevailing customs and limitations imposed by the “legacy of the partitioning powers” served to determine the form and meaning of the resulting art, while the frustration of partition helped unite Poles and “perpetuated the romantic character of the national culture” (1999, p. 84). Because of the large Jewish population, the modernists saw themselves more aligned with their Jewish or Yiddish heritage, rather than “figures in the avant-garde” (1999, p. 84). These complicated internal and external pressures gave rise to a distinctively Polish modern art (1999, p. 83). This proves to be a noteworthy observation regarding the visual art introduced into Australia by those Polish artists displaced after the Second World War. Their modern and often abstract art was a revelation to the Australian public accustomed to the parameters set by the ultra-conservative Royal Art Society.

As Mansbach points out, this distinctively Polish modern art style developed, for instance, by “factors [such as] (geographical, historical, political, and even psychological) ... restricted the richness of modernist aesthetics” up to 1939 (1999, p. 8). With the economic decline during the 1930s and the authoritarian government under the Polish General Pilsudski, there was increasing cultural control and a subsequent increase in fascist ideology (1999, p. 139). Mansbach links these restrictions with the artistic response which led to many artists groups (no doubt considered avant-garde or even ‘degenerate’ by the invading Nazis) to be disbanded. By keeping in mind the “origins, unfolding, and functioning of classical modernism

from these areas”, he maintains a better understanding can emerge of how “progressive artists in the East, as well as in the West, gave shape to the modern world” (1999, p. 8).

2.3.2.2 Post-Second World War

Estonia, Latvia and Lithuania were incorporated into the Soviet Union in the summer of 1940, but although they share this political history, their cultural histories differ considerably. Religions and geopolitics play a large part in this diversity, but so does language, with Estonia sharing the same Finno-Ugric language base as the Finns, while Latvia and Lithuania share a completely different Indo-European language. From an artistic viewpoint Estonia has links with Finland and a more prevalent Nordic constructivist tradition, while Latvia and Lithuania have stronger connections with central Europe, evident in the German expressionism of Lithuania (Helme, 2003, p. 198). This “new style stressed the expression of emotional reactions to the artist’s subject matter”, becoming known as Expressionism in 1911 (Richter, 2001, p.42).

Sirje Helme speaks of an “instinct of self-preservation” being stronger in small nations which, in the case of those countries under Soviet control, became a form of cultural defence (2006, p. 198). Helme, discussing cultures existing under different political systems, states that they have been for “50 years in the totalitarian Soviet state ... and for little more than a dozen years as democratic states” (2006, p. 199). Piotrowski contends that the culture of east-central Europe is impossible to comprehend without a complex analysis of the decades-long Soviet domination and the Western disregard of Eastern Europe. There are “many Eastern Europes: there is a geographic, a historic, a political and also a cultural Eastern Europe” (2005, p. 29). He maintains there needs to be an understanding of the:

... trends within appropriate time frames, creating a map of the region and an outline of its historic and geographic dynamics. Diachronic dimension is therefore established through several synchronic samples. The art itself, considered through such a synchronic lens, does not appear as an autonomous field but as a practice enmeshed in politics. (Piotrowski, 2009, p. 9)

Helme contends that due to the fact that the Baltic States countries had been independent prior to 1940; their art, when part of the Soviet Socialist Republics, “represented a distinctive artistic language within the Soviet empire” (Helme, 2006, p. 198). This certainly applies to Poland, where its brief democracy between the two World Wars saw the creation of several artist groups influenced by proximity to central Europe. Expressionism was introduced through contact with “Dresden’s *Brucke*, Berlin’s *Sturm* and Munich’s *Blaue Reiter*” groups (Mansbach, 1999, p. 104). Stanislaw Ignacy Witkiewicz, known as Witkacy, an adherent of metaphysical expressionism, formed a group of expressionists called *Formisci* (the formists)

after the First World War (1999, p. 101). Mansbach maintains formism countered "the romanticism that had for so long defined the character of Polish art" and brought modernism from both the West and the East into Poland (1999, p. 104). Certainly the two Polish brothers who settled in Adelaide, Wladyslaw and Ludwik Dutkiewicz, who had studied at the Krakow and Lvov academies respectively, both incorporated Expressionism with innovative and experimental modernism (see Section 3.3).

2.3.2.3 The Cold War

Crampton (1994) describes the Yalta Conference as the occasion on which the three allied leaders were "playing hopscotch amongst the frontiers" (1994, p. 196). He maintains the Yalta Agreement resulted in the alteration of boundaries and extension of territories (1994, p. 218), with the ultimate sovietisation of the Baltic States and Poland, which lasted until Mikhail Gorbachev's 'Perestroika' in 1986.

Graham Smith (1994), however, implies that, whilst governed by the Russians, these Baltic nations had reached a consensus, which was to attain steady economic growth and social stability rather than show dissension. This had, however, been misinterpreted in Moscow as compliance with Russian rule and showed a lack of strong national sentiment. Smith contends that "all three Baltic nations, unlike most other peoples of the Soviet Union, could draw upon a rich variety of pre-Soviet national symbols, embedded not only in century-long national cultures but also in memories of national statehood" (1994, p. 121).

Smith maintains these symbols were still strong and supported by a cultural intelligentsia concerned about the erosion of language and customs under Soviet rule, and the fact that local political leaders (as happened in Estonia and Latvia) had been replaced (1994, p. 123). By 1988 the three republics had installed leaders intending to make reforms as well as local entities in "political, cultural and economic life" (Smith, 1994, p. 131). Much early legislation had been passed dealing "with important symbolic victories"; there had been installation of national flags and anthems and moves to formalise "the concept of republic-based citizenship" (Smith, 1994, p. 131).

The people from north-east Europe have placed a strong emphasis on maintaining their national cultures. The Estonians have established a national archive in Sydney to preserve their heritage. Kunca (1988) explained that, like Latvians, Lithuanians and Poles, they have added to Australian culture with numerous art exhibitions, theatre performances, and the establishment of choirs. Many of the first post-war migrants from north-east Europe to Australia had hoped to return, but were not prepared to live under a Soviet regime, whose longevity finally

extinguished their hopes of returning. Nonetheless, migrant artists have provided Australia with the opportunity to experience facets of a great diversity of traditional European customs and, possibly, an increased national awareness of art appreciation.

The Soviet Union's communist ideology was to exploit art for its political usefulness, as exemplified by the Soviet Victory Monument (Uzvaras Piemineklis) erected in Latvia as late as 1985 as a symbol of Russian power. Piotrowski states the Communist system "used art as an integral part of its brutal strategy aimed at controlling the population of Eastern Europe" (2009, p. 61). The powerful impact of art upon society was too important to be ignored and was exploited to propagandise communist cultural ideologies. Abstract art was considered to be of no use politically but, after Stalin's death in 1953, a softening of attitudes began towards artistic expression, which continued throughout the 1950s. Although in the German Democratic Republic abstract art remained unseen in the public sphere, in Poland, as Piotrowski documents, the situation differed, due to a more liberal political regime and Tadeusz Kantor produced several 'Art informel' paintings in 1957 with a *Second Exhibition of Modern Art* taking place at the Zacheta Gallery, Warsaw (2009, p. 67). For instance, an art exhibition held in Moscow in 1958 with works from Czechoslovakia, Poland, and other States under Russian control, as well as China, Korea and Vietnam, "showed the striking difference between the art" (Piotrowski, 2009, p. 69). However, there was still an element of restrictive Soviet ideology regarding abstract art in the Baltic States and Poland.

2.3.3. Art in America

This section provides an explanation of the development of 'American' European abstract expressionism. It demonstrates how this movement emerged from the social inequities wrought by the Depression which was then followed by the economic revival experienced in America. This revival was, in no small way, brought about by its provision of armaments and financial assistance to the Allies during the Second World War. "Only America [after the Second World War] seemed capable of putting democratic civilization back on its feet" (Richter, 2001, p. 90). The commercial success of 'American' abstract expressionism in the 1950s was to have influence worldwide and especially upon Australian visual art which was being exposed to the paintings in this genre being produced by migrant artists arriving from Europe at this time.

2.2.3.1 Period between the First and Second World Wars

Bram Dijkstra (2003) states that in America the Post-Cubist modernism of the 1920s and 1930s, emphasised form and structure over content, and did not reflect what was happening in society at the time (p. 11). It was an ‘art-for-art’s sake’ and had succeeded in dividing art into ‘high’ art for the elites and ‘popular’ art for the masses, a comment equally applicable to Australia, England and Europe at this time. However, during the war years, some American artists were “intent upon making a difference in what they saw as a crucial class struggle”, as were a number of artists in Australia (p. 11). While early twentieth-century Expressionism had reflected artists’ personal observations, the “socially concerned American painters of the 1930s realised that it could be used to document the plight of the dispossessed” (p. 11).

2.3.3.2 Post-Second World War

The subsequent development of American *abstract expressionism* may have been influenced by the European émigré artists who had left war torn Europe for the safety of the United States. Hughes states “the styles of the New York artists were too divergent” to be classified as one general movement, but the term had been coined as a “critic’s convenience” (1980, p. 314). I cannot assume the extent to which American art was affected. John Coplans states that “neither Albers nor Mondrian were to have a direct influence on the establishment of New American Painting” (Coplans, 2002, p. 30) although they were influential in providing an arena for the exploration of “crucial themes in United States’ culture in the World War II period and after” (Leja, 1993, p. 3).

Immediately after World War II, Denise LeClerc states, “the West launched an ambitious reconstruction project—in the moral sense as well as the material, for the precariousness of its democratic institutions had just been tragically exposed” (1992, p. 37). With the support of a relatively large cultural class a radical modern culture turned its back on the preoccupations of the masses and forged its own path becoming perhaps “the only possible refuge for divergent views during these years of social conformity and political conservatism” (1992, p. 37). Dijkstra records that at this time the politics in America was having a profound effect on art, with the State Department giving in to constant anti-Communist hysteria and ‘ban-the-red-art movement’ reportage by *Time* and *Newsweek*, leading to the cancellation of the overseas tour of the State Department’s art collection in 1953 (Dijkstra, 2003, p. 37). Meanwhile, in Australia, the effect of the anti-Communist hysteria was more political than aesthetic.

2.3.3.3 The Cold War

After World War II, the Expressionism which American painters of the 1930s had used to document the plight of the dispossessed had waned. It had been a “uniquely American variant” on expressionism, which had eliminated the division between ‘high’ and ‘popular’ art (Dijkstra, 2003, p. 11). The later appearance of abstract expressionism in America was due to the joint catastrophes of the Depression and the World War (Rose, 1967, p. 155). The American artist was impelled to extricate his/her art from the “debilitating provincialism” of Middle America, by the influence of the European émigré artists who had fled Nazism (Rose, 1967, pp. 155–156). Artists such as Joseph Albers, Piet Mondrian, Salvador Dali, Ashile Gorky and others, were to influence a generation of artists. Around the late 1940s and early 1950s, abstract expressionism split “into two clearly defined camps, which may be called gestural abstraction or ... chromatic abstraction” (Rose, 1967, p. 189), with the gestural artists being Pollock, Kline, Guston and De Kooning and those interested in fields of colour being Newman, Rothko, Gottlieb and Reinhardt, with other artists somewhere between the two (p. 189).

After the war, large wartime manufacturers of armaments had an impact on artistic production through sponsorship, prizes and commissions, which supported the value of the abstract art in their corporate collections. Dijkstra (2003) stresses that anti-Soviet propaganda was “carefully orchestrated”—politically encouraged by these large wartime manufacturers in order to maintain their profits. Because of McCarthy's purge of any act of ‘social consciousness’, interpreted as communism, artists turned to non-objective art as a safety precaution; what Dijkstra describes as “political conformism hiding as objective aesthetic judgement” (2003, p. 63). This caused the previous, humanist art of the expressionists to be ‘lost’ in the depths of museum and gallery collections (Dijkstra, 2003, p. 63).

Dijkstra (2003) states that in America, there was a growing sentiment among artists, critics and dealers that “America needed an art commensurate to its mission of world dominance ... America's leadership in the postwar world required the cultural support of a more cerebral art, an art reflecting life's ambiguities among the floating uncertainties of the new Atomic Age” (Dijkstra, 2003, p. 27). America had become wealthy due to the manufacture of armaments, and there was a new generation of art buyers emerging from the boardrooms of large companies. The abstract expressionism from America was “politically unimpeachable” as well as suiting the walls of a modern office; it would appear revolutionary whilst remaining completely self-referential (2003, p. 28). Dijkstra comments that the media coverage given Jackson Pollock in 1949 ensured “the case for abstract art as an investment tool for corporate collections had effectively been won” (2003, p. 39).

Meanwhile in New York City by the end of the 1940s Abstract Expressionist painters had begun to dominate the art world. Dijkstra reasons that the Republican pressure for art to figuratively reflect the glories of the country led to many artists joining “the ranks of the abstract painters”, whether as protest or for commercial reasons is speculative. But, no doubt due to media coverage, abstract art was being seen as ‘generically left-wing’, even though it was supposed to be neutral (2003, p. 36).

2.3.4 Art in Australia

For most of the twentieth century long distances isolated Australia from what was happening in world art. Robert Hughes blames this isolation on the poor collections housed in the Australian museums in his introduction to *The Art of Australia*. He also makes the observation that art is of its period, moulded by the “society, environment and climate of thought in which it was made” (1966, p. 22).

In describing the historical influences behind Australian art in this section I aim to reveal the reasoning behind the parochial attitudes prevailing in post-war Australia which resulted in the poor reception of the abstract expressionism introduced by the migrant artists at that time.

2.3.4.1 Period between the First and Second World Wars

Due to the attitude of organisations such as the Academy of Australian Art, established in 1937 with Menzies’s imprimatur and aimed to thwart modernism, visual art in Australia remained a diluted form of Post-Impressionism, and “the abstract movement in Sydney floundered to a virtual halt after the war” (Hughes, 1966, p. 259). However, artists such as Grace Crowley, Rah Fizelle, Ralph Balson, Eleonore Lange, Frank and Margel Hinder, using constructivism incorporating semi-figurative, geometrical work and exploring cubism; “mounting the first group show of abstract painting ever seen in Sydney” in 1939 (Hughes, 1966, p. 256).

The act of creation and the need to produce art is of paramount importance to artists. Art is not produced in a vacuum, creative impulses come from one’s depths, originating and emerging from experiences undergone throughout life. Herbert Read states “it is necessary to understand the psychology of the individual in relation to ... the psychology of the group [in order to comprehend the nature of the aesthetic impulse as it is situated within] a whole series of phenomena” (1967, p. 82).

Art movements influence and grow from one another; they open a window to the problems of human society. One has only to look at the rapid rise of the diverse art movements during and after World War I, such as Dada, De Stijl, the Surrealism of Pittura Metafisca and the Novembergruppe—all reacting directly to the violence of war and all seeking a different form of representation. However, in describing the art of the same period in Australia, Bernard Smith suggests “the decade from 1920 to 1930 was not a particularly creative period”. He maintains artists such as Tom Roberts, Arthur Streeton, Max Meldrum and Norman Lindsay “did not realize the promise of [their] youth” (1991, p. 195), which might partly explain how the conservative attitudes held by the Australian art establishment up until the 1930s constricted and constrained the development of Australian modern art.

Christopher Allen (1997), states that after World War I the inspiration of the nineteenth century Heidelberg School artists simply faded away, and a new generation of artists began to take interest in European modernism without really “understand[ing] what was intellectually or politically at stake” (1997, p. 113). However, he maintains that there was no audience in Australia for modern art and “[s]tyle was in search of content, of motivation”. Allen maintains that some memorable images were produced, but they existed “ambivalently in relation to their time and place” (1997, p. 113). This view is supported by Terry Smith who states that European Modernism “was adopted and adapted to local needs, sometimes with transformatory results, as in the paintings of Grace Cossington Smith” (2011, p. 208).

Robert Hughes (1966) likens the influence of the *Melbourne Herald* exhibition held in 1939 in Australia to the impact of the Armory Show held in 1914 America, saying that it was “of unparalleled importance” for Australian artists to see, for the first time, major French Post-Impressionist painting (1966, p. 141). This supports Ian Burn’s view that Australian painting existed in “a ‘time-lag’ as an inherent feature of dependency”. Australia’s isolation from the major art movements in both Europe and America, meant that the “local *avant-garde*” was of lesser value, presumably due to the fact artists were removed from the central sites of activism in Europe (Burn, 1988, p. 66). Also, the established society may have regarded the local *avant-garde* as a threat to its general sense of identity and ‘national’ aesthetic.

As was the case with the development of American art during the same period, some of the visual art appearing in Australia prior to, and during, World War II developed “under intense pressure: the pressures of economic crisis, war, and class struggle ... and intellectual controversy” (Allen, 1997, p. 113), and, in my view, remains some of the most innovative, and uniquely Australian work produced since the influence of Impressionism towards the end of the nineteenth century. Hughes states that “1937 is an arbitrary beginning for the ‘Angry Decade’” (1966, p. 139). Danila Vassilieff and Josl Bergner arrived in Melbourne in 1937 and naturally

gravitated towards self-taught artists such as Albert Tucker and Sidney Nolan and, like Sali Herman in Sydney, produced work to shock Australian society out of its “extraordinary complacency” (Hughes, 1966, p. 136).

Hughes states Australian artists worked in isolation from European painting and welcomed the arrival of Bergner and Vassilieff, whose paintings Hughes describes as trying “to construct from fragments a cultural pattern which already existed overseas” (Hughes, 1966, p. 138). Their “unskilled painting” though crude, produced a reaction from Australians fed, on the whole, with a diet of romantic, pastoral landscapes (p. 138). They used Expressionism, largely acquired from secondary sources, as a way to describe what they saw as “a corrupt environment” and so they borrowed (p. 138). Tucker's influences were Grosz and Kirchner; Nolan's, Schwitters, Picasso and Ernst. The Melbourne artists had found a “significant figurative style, an imagery containing a simmering anger” (p. 138). However, Australia's isolation was to be irrevocably altered after World War II, with the mass forced migration of displaced persons introducing European values, together with the new onslaught of American values appearing on new television screens.

The ‘tyranny of distance’ (Blainey, 1966) although disadvantaging Australia in one respect, in that many of the European avant-garde artists emigrated to America before World War II, actually aided the development of a uniquely Australian style of painting. Since the arrival of the First Fleet, a colonial dependency had existed in Australia leading to a sense of a culture being on the periphery. This still pervaded Australian art after the First World War but began to dissipate with the arrival of artists seeking refuge from Nazi Germany in the 1930s. Charles Merewether, in *Angry Penguins and Realist Painting in Melbourne in the 1940s*, comments that this gave “the concept of cultural value deferred as originating elsewhere” (Merewether, 1988, p. 71).

According to Humphrey McQueen, modernist painting prior to the 1930s had “addressed itself to problems which were comparatively remote from Australia” (1979, p. 21). He adds that “Until the 1930s, post-Cézanne painting existed here almost entirely artificially: that is, in response to no problem—social, scientific or artistic—that could not find some answer in traditional means” (1979, p. 21).

In 1932, Grace Crowley and Rah Fizelle opened an art school in Sydney, which was mainly Constructivist and more interested in a geometric organisation of form and in dynamic symmetry. Also in the early 1930s, Dorrit Black established the Modern Art Centre which did much to help “promote the abstract-cubist-constructivist trend in contemporary art in Sydney” (Bernard Smith, 1991, p. 211). During the 1930s and 1940s Eleonore Lange, a sculptor and art educationist from Frankfurt-on-Main did much:

to raise the level of understanding in art in Sydney by asserting international values and the aesthetic equality of style, and played a most significant role in creating an informed audience for contemporary art, especially abstract and non-figurative painting and sculpture. (Smith, 1991, p. 212)

Although “traditionalists controlled the art schools and held gallery directorships”, McQueen notes that by the mid-1930s modernists were beginning to launch “a counter-offensive ... seeking a new social order” (1979, p. 22). On the subject of modernism, Robert Hughes mentions the influence that reproductions of work by Kandinsky, Picasso and Klee had on Sam Atyeo (1966, p. 140) stating his paintings “were obvious links with the overseas avant-garde” (Hughes, 1966, p. 141). Later in the book, he stresses that “there are no abstracts in Australia between 1919 and the Klee-inspired linear paintings” of Sam Atyeo between 1934 and 1937 (1966, p. 251). However, Hughes ignores the Colour-Music paintings of the Synchronist painter Roi De Maistre from 1919, which were rediscovered by Daniel Thomas in 1958.

Referring to the Melbourne-based Australian artists of the 1940s, in particular the Angry Penguins, Merewether notes that their use of avant-garde ideas and techniques (Expressionism and Surrealism) to distort the subject and “make strange the everyday” was a way of distancing themselves from the context of their social world (Merewether, 1988, p. 70). Alternatively, Smith maintains the social realist painters used their art to make political comment seeking to “sharpen the feelings of others against social evil” (Smith, 1991, p. 233). Through their use of modernism, they highlighted the power of the social order “as a force of repression and violence” (Merewether, 1988, p. 72). McQueen, linking the problematic effect of ‘Monopoly’ capitalism on modernism through its removal of craft from art, states that:

Artists and even movements have dealt with them [problems] in ways that can advance our appreciation of Space-Time, the unconscious of class relationships. Although art is not a sub-species of ideology, artists draw upon ideology for some of their raw data and, in their non-utterances they often add to its rich store. The ideology which artists then produce is linked to one or other of the social classes existing within capitalism. (McQueen, 1979, p. 51)

These artists facing this violent episode were forced to re-appraise their identity and position in an ever-increasing “epoch of darkness” (Merewether, 1988 p. 69). The images they produced reflected this re-appraisal. Merewether writes:

They represent a generation of voices of protest, despair and resistance. What is so significant about the appearance of this work is not simply its violence, its eloquent demand or its sudden emergence, but its figuration of a profound historical change. (Merewether, 1988 p. 69)

According to Hughes:

The new Melbourne painters ... used their art as a tool of protest against a world which had spun off its axle, and now, like a flywheel gone amuck [sic], was smashing all values with its ponderous momentum: the world of the Depression, the Spanish Civil War, and the Second World War. (Hughes, 1966, p. 135)

This art affected contemporary society, not only from its social implications but also through the force of its vitality. This was a ‘raw’ art used as a means of social protest and form of resistance. However, later in the 1950s, the Australian art scene was radically transformed by the new American market domination and the influence of American abstract expressionism. What is less well known is that the European migrant artists who had arrived in the late 1940s had also introduced abstract expressionism, which evolved with their adaptations derived from the Australian environment.

The huge proportion of young men lost to Australia during World War I—“60,000 dead and 226,000 casualties from a nation of less than five million people”—was, according to Bernard Smith, also responsible for the disjunction with the contemporary art movement in Europe at that time (1976, p. 63). He is, no doubt, referring to the loss of a whole generation of young, male artists. Perhaps this explains why women artists were at the forefront of modernism in Australia in the 1920s and 1930s. Ian Burn quotes Janine Burke as saying that the logical conclusion would be “that there are in each generation an extremely talented group of female artists who, if given the opportunity are likely to prove equal, if not superior to, their male counterparts”. Burn comments that “[h]ypothetical though such a conclusion must be, it is a sobering thought” (Burn, 1988, p. 67).

The ensuing economic crisis, war, and class struggle, as well as the rivalry brought about by the intellectual controversy between Melbourne and Sydney replaced the genteel modern art of the 1930s with works that interrogated “the central questions of social life” in Australia (Allen, 1997, p. 114). A struggle materialised between the “moderate modernists ... and a younger generation of radicals whose understanding of modernism went beyond style to content”—social or psychological (1997, p. 115). Allen stresses the importance of John and Sunday Reed’s support, which enabled “a disparate group of avant-gardists to become a movement” (1997, p. 120). John Reed was a lawyer in Melbourne and one of the foundation members of the Contemporary Art Society of Victoria. He married Sunday Ballieu, who was also a passionate advocate of modernism and together they purchased a 15 acre property at Bulleen in 1932. It became known as ‘Heide’ and later provided a retreat for progressive art and culture from the late-1930s to the 1950s, becoming the place where many of the most famous artworks of the period were produced by artists such as Sidney Nolan, Albert Tucker, Joy

Hester, John Perceval and Danila Vassilieff (who comprised the avant-garde group known as the Angry Penguins). Nolan began his famous series of Ned Kelly there, leaving in 1947 (Sayers, 2001, p. 165). However, Allen maintains that it was only after 1946, when “the pressure of the war years dissipated [that] the Angry Penguins artists exhibited some of their most important pictures, as though the release of pressure allowed a final surge of creativity” (1997, p. 122).

In Allen’s opinion the art of the Angry Penguins group “remains among the best and most original produced in Australia” (Allen, 1997, p. 122). He comments that the members of the group were not “derivative” of international modernism “in the way that most pre-war modernism has been ... style was forged to accommodate meaning” (Allen, 1997, p. 123).

Peter Beilharz describes Bernard Smith’s attitude (exemplified in Smith’s lecture “Distancing Modernism” in 1968) to modernism in art as being divided into two distinctive phases: that of the “painterly modernism ... associated with Matisse, Mondrian and Kandinsky ... and that associated with Dada, the Neue-Sachlikeit and Surrealism, the latter intended to shock, anticipating the post-modern” (Beilharz, 1997, p. 162). Beilharz maintains that Smith views modernism as being a fixed style or “period with a history” and keeps returning to the question “how do we best understand the world: in terms of logic or reason, or in terms of the empirical and historical?” (1997, p. 163). Smith’s criticism of abstract art could have been due to what Beilharz describes as Smith’s dedication “to the idea of historicising culture”, of ordering history—revising or adjusting it. But this is not an absolute historicism: it presumes that this is an ordered chaos that can (and ought to) be patterned by the creative practitioner:

While the modern denotes a period and its associated styles and specific cultures, it also denotes in common usage, the idea of the present time, which carries with it its immediate past; the present does not begin just now, but also yesterday or the day before that ... modernity continues. (Beilharz, 1997, p. 164)

Smith navigated a difficult path in separating his communistic political views from his artistic critical judgments. He had enormous influence in the modernism/realism debate in Australia, rejecting abstract art specifically due to abstract expressionism’s “political alignment with the USA in Cold War politics” post-World War II (Dutkiewicz, 2000, p. 156). Terry Smith also described the Hard Edge or Colour Field abstract art as being the pre-eminent corporate art (Smith, 1991, p. 868).

2.3.4.2 Post Second World War

The poverty of the Depression and the fear of invasion during the Second World War years created a spirit of defiance which waned post-war. Other problems, such as economic recovery with its associated distractions, replaced the spirit of collectivity. The newly arrived migrants faced problems settling into a new country while attempting to reconcile with what went before. Piotr Piotrowski comments that “each country, every society, has its own ‘wounds’, traumatic experiences inscribed into the historic processes of its identity formation” (2009, p. 426), which profoundly affected the culture of those countries. Australia was also beginning to acknowledge the cruelties associated with colonisation inflicted on the Aboriginal inhabitants, to which Imants Tillers and Shane Pickett and many other contemporary artists now make reference.

After the war, with more freedom of movement, Australian artists moved more easily interstate and went abroad, and as a consequence the intensity that the war years had engendered in their work dissipated. Hughes states that the Antipodean Group launched by David Boyd and Bernard Smith in Melbourne in 1959 was “to combat what its members felt was a dangerous in-growth of abstract painting” (1966, p. 246). One assumption might be that the formation of this group was prompted by the introduction of ideas from students returning from Europe and displaced European artists practising Abstract Expressionism.

In Melbourne the avant-garde collapsed, and Sydney artists welcomed the ‘invasion’ of American Abstract Expressionism, which “offered them, once again, leadership of the avant-garde” (Allen, 1997, p. 155). Where the avant-garde of the Angry Penguins had been political, the abstract painters tended towards self-expression. From the 1950s, art was absorbed, with the onset of American affluence, into a cycle of capitalism which Henri Lefebvre describes as “money-commodity-money; crisis-recovery-depression” (1976, p. 47), and became a commodity used as a means of growing investment for the corporate world. The art scene in Australia certainly reflected this, with the opening of many commercial art galleries in the 1950s.

In the 1950s, Sydney artists were experimenting with the “new post-war form of abstraction” (Smith, 1991, p. 308) and abstract art was gaining recognition with the help of Elwyn Lynn who was editor of Sydney’s Contemporary Art Society broadsheet. Abstract art also began to flourish in Melbourne due to the influence of Roger Kemp and the work of Leonard French, who had spent a year overseas in 1949–1950 (Smith, 1991, p. 311). Nevertheless, it must be taken into consideration that the growth of abstract painting occurred after the European migration post-war, when artists trained in Paris and Germany introduced Abstract Expressionism to a hitherto untutored audience. The appearance of their work must

have been beneficial for the established Sydney abstract artists who, at this time, began to receive increased recognition. Allen, however, suggests that after World War II there was a hiatus in the momentum of Australian art with New York emerging as a leader “in the field of contemporary culture” (Allen, 1997, p. 147). Australian art found itself caught up in the beginnings of postmodernism with “an increasingly American avant-garde and new art forms begin[ning] to emerge as attempts to escape the tyranny of New York” (Allen, 1997, p. 147). Allen maintains abstraction attained a tyranny and exclusivity unknown in Australian art circles before, and has no hesitation in condemning most of the celebrated pictures as “dreary” (1997, p. 154).

Australian society was becoming more cosmopolitan and sophisticated. Commercial art galleries were a new phenomenon showing the new trends in modern art with paintings becoming larger in scale and more reductive.

Allen maintains the ‘escape’ into abstraction was also in reaction against “lowbrow and middlebrow culture” precipitated by industrial production and the onset of rabid consumerism” (1997, p. 155). He alleges that, in order to “secure a position of integrity *high* art was driven to increasing remoteness and reductiveness” (p. 155). Older Constructivist painters such as Ralph Balson and William Rose exhibited alongside the newly-arrived migrant ‘abstract expressionists’ Wladyslaw and Ludwik Dutkiewicz, Stanislaw Ostoja-Kotkowski and Stanislaus Rapotec. Other than this single reference, Allen makes no mention of the impact of European migrant artists and the Abstract Expressionism from Germany they introduced into Australia after the war. He refers instead to “successive forms of abstraction that dominated Australian painting from the mid-fifties until the beginning of the seventies” (1997, p. 154).

David Pestorius sees the new painting of the 1960s “to be reasserting the earlier imperatives of Constructivism” (1997, p. 21). On an ideological level, the development of European Constructivism in the early decades of the twentieth century paralleled the optimistic perception that society was constructing ‘a new world’ and that the new art itself had a positive role to play in the process (Pestorius, 1997, p. 12). He comments that although the original European Constructivists were reacting to the events occurring in the new machine age of the 1920s, their Constructivism had become the cornerstone of contemporary Geometric Art in Australia in the 1930s, referencing more contemporary nuances enabling it to still play a “vital role in art well into the future” (1997, p. 13). The artists prominent in early Australian Constructivism were Ralph Balson, Grace Crowley and Frank Hinder, but Pestorius goes on to say that the solo exhibition held by Balson in 1941 at Anthony Hordern's Gallery is widely acknowledged as being the first exhibition of geometric abstract painting in Australia, and provides the chronological point of departure from European Constructivism. He makes no

mention of the impact of the Constructivist paintings that were part of Polish and Baltic States' culture for several decades and which newly-arrived artists, such as Wladyslaw Dutkiewicz and Ostoja-Kotkowski introduced into 1950s Australia.

At this time, due mainly to improved air travel, art became more global. The apotheosis came in 1968 with *The Field* exhibition held at the National Gallery of Victoria, which for the first time brought artists together who were working in Europe and America, as well as Australia. It exhibited paintings totally disassociated from representation, relying solely on minimalism, colour field and traditional Constructivism. Pestorius states the “most significant influence upon *The Field* generation [of painters] was the large exhibition *Two Decades of American Painting*” shown in 1967, which influenced young Australian artists to critically eschew a “repressive history of figuration, national myth and landscape” (1997, p. 26).

Allen, however, is not as positive about the state of the Australian modern art scene from the 1950s to the 1980s, saying “the promotional machinery of the New York art world” relegated Australian artists into a provincialism in the 1970s leading to an uncertainty and critical self-appraisal, which lasted well into the late-1980s (1997, p. 187).

At the same time as Abstract Expressionism was dominating the art world, hard-edged abstraction began to emerge from “the same Constructivist tradition that inspired the earlier generation of Australian abstract painters” (Pestorius, 1997, p. 17): the viewer no longer looked simply at a framed painting. Paintings were now hung on walls as a mounted canvas: what David Pestorius calls “a simple truth” (Pestorius, 1997, p. 17). He maintains Geometric Abstraction, which had first evolved from the tradition of Constructivism, became an influential genre in Australia. It was a manner of painting which arose in the wake of the destruction of naturalistic painting and in the context of the revolutionary technological and social changes in the early decades of the twentieth century (1997, p. 12).

Different historical circumstances have, of necessity, been reflected in the resultant visual art from the various regions of the world, therefore Australian art has developed differently from European and American art. Edward Lucie-Smith observes, while making reference to nationalism in American pop art, that the contemporary Australian art shown in London after the Second World War had “a much greater relevance to the genesis of pop art than is generally admitted” (1969, p. 146). He claimed Sidney Nolan’s “faux-naïf style [was] a vehicle for a fairly sophisticated Australian nationalism” which pre-dated American pop art by some twenty years.

Since the subsequent demise of New York art in the 1980s and an upsurge in the painting by young European artists, a globalised contemporary art has appeared in which Australia has today taken its place. Terry Smith classifies this contemporaneity “as evolving

within three closely related yet distinctive currents”, one from the large European and American modernist collections; another as a result of new global democracies with the concomitant new ideologies, and thirdly from artists sharing concerns with other artists worldwide (2011, p. 10). He comments that none of this is new as “the priorities and practices of this art are extensions of those that defined modern art ... throughout the twentieth century” (2011, p. 11). The effect of the current, rapid influence of globalisation provides vastly different social circumstances for art production in the twenty-first century compared with that existing in the 1950s. With what Papastergiadis (2011, p. 276) calls the “global circulation of artists and the hybridization of cultures” being strongly influenced by global biennales and international artistic collaborations, a more global trend in art has emerged.

It has been my intention in this section to encapsulate the historical influences prevailing which may have shaped the creative practice of artists arriving in Australia post-war. The Second World War affected every country and its ramifications are also still reflected in contemporary art. History is internalised and revisited in different ways by different artists and subsequently reinterpreted by new generations. In the next section I explore more fully the degree of influence socio-political processes can have on populations and reason that art and culture being inextricably linked to such processes are reflected in any subsequent cultural and artistic production.

2.4 The Impact of North-east European Migrant Artists on Contemporary Visual Art in Australia

2.4.1 Introduction

Although the following coverage of the original migrant artists is a slim overview of the many artists living in Australia, it provides an example of the quality of their visual art and the significance of their contribution to Australia, both then and now. By comparing the artwork produced by artists coming from Europe in the 1940s and 1950s, with that produced by later generations of artists either arriving as children or born in Australia in the empirical part of this project, I attempt to illustrate how social circumstances can affect the visual art produced by later generations. With this in mind the life and work of artists Jan Senbergs, Janis Nedela and Imants Tillers are considered. All have succeeded in bringing a unique interpretation of Australia not only into the Australian art scene, but also internationally.

In this section I specifically examine the artwork of the original migrant artists from north-eastern Europe who arrived in Australia as displaced persons at the end of the Second World War, or were born soon after. They form the basis of the argument that there is a ‘gap’ in the literature relating to these artists. In his Foreword to the book *Australian Latvian Artists*,

“Locality Fails”, Rex Butler maintains that most histories of Australian art make exclusions “because the story they want to tell is that of the creation of an art of ‘national’ character” (2008, p. 10). He makes the point that whatever constitutes a ‘national character’ is bound to keep changing, especially under the conditions of immigration that apply to contemporary Australia. At present, with greater mobility and artists living in Australia as well as working overseas there is no longer such a thing as an ‘Australian’ art, perhaps with the exception of aboriginal art. Art adopts and adapts, and migrant second and third generation artists have done precisely that, with the original migrant artists introducing Abstract Expressionism from Europe, and then adapting their visual art within an Australian milieu.

Before starting this research I expected the artwork of second and third generation artists to continue to relate to their original ethnic culture, and so I sought to discover whether a ‘hybrid’ art was being produced. Gunew describes this as a culturally political attitude where it is quite possible that:

second generation artists [from migrant families] might want to engage with post-modernism ... but Australian power brokers only seem to be interested in the quaint folkloric skills they assume that you have to offer on the basis of your supposed ethnicity. (Gunew, 1991, p. 4)

She also states that not all ethnic artists feel compelled to represent their ethnicity, and this comment must be applicable to any artist. Her point being that in Australia a British artist would not be faced with this expectation. I gained the impression that the original north-east European migrant artists had worked within what Gunew describes “a framework of Western values” (1991, p. 5) as they had been trained in Europe, and I suggest this might not be the case today.

The contemporary artist responds reflexively to the rapidly-changing contexts of social life under conditions of modernity. With painting, for example, the appropriation of artworks has been a constant practice over the centuries. Artists rework the classics in contemporary frameworks and primitive art is integrated with modern themes. Gunew blames Western-dominated culture for “borrowing from and developing the art of marginalised and non-Western cultures” (1992, p. 7), and this seems an intriguing concept in the context of Australia's white, colonial art, Aboriginal art, and ‘migrant’ art. This section of the Literature Review focusses on the visual art being produced in contemporary Australia by artists who have migrated to Australia or were born into migrant families in order to investigate the social interaction revealed by their visual art.

2.4.2 Migrant communication and interaction through art

Roger Butler maintains there were three tiers of émigrés into Australia and explains the different cultural roles each have played. The first wave of artists arriving in the 1930s included Yosl Bergner, Danila Vassilieff, Helmut Newton, Wolfgang Sievers and Bruno Simon. They were later followed by those fleeing Europe as World War II became imminent, and those who had been interned in England and sent to Australia, such as Ludwig Hirschfeld-Mack, Henry Talbot, Erwin Fabian and Klaus Friedeberger. These were subsequently followed after World War II, by a third, and much larger, group of displaced persons from a greater diversity of countries ravaged by the war, from the Netherlands and the Baltic States of Estonia, Latvia and Lithuania, as well as Central and South European countries, areas from which people had originally migrated before the war (Butler, 1997, p. 7). Butler does not, however, distinguish between the two different strands of émigrés: those (mostly Jewish refugees) fleeing Nazism; and those who fled Stalin. I maintain it is this larger group, mostly from north-eastern Europe, whose artists did not receive adequate recognition.

Paul McGillick, in his *Quadrant* journal article, ‘Sources of Change: Migrant Art in Australia’ (1979), asks some profound questions seeking to comprehend the acceptance, or otherwise, of the art produced by pre- and post-war migrant artists working in Australia. In order to determine whether the change in Australian art since 1945 “has been either fundamental or merely superficial”, he contends it is important to “isolate the sources of change in post-war Australian art” (1979, p. 31). He asks if, in fact, European migrant artists did contribute to this change, what was the nature and extent of their contribution—was it “ephemeral or long-term”, or did it simply affect styles and attitudes? Another consideration was whether increased globalisation with technologically-improved communications eventually had just as great an impact on Australia’s Anglo-centric isolationism (1979, p. 31).

Undoubtedly, migrant abstract artists re-energised the Australian abstract art scene post-war and brought it onto a par with contemporary developments internationally. It would appear that “the artistic environment in Australia operated closely in line with contemporary international developments” when comparing what was happening overseas (Dutkiewicz, 2000, p. vii). This would suggest that the mass migration of Europeans post-war and their introduction of Abstract Expressionism was the cause, which supports my argument that these artists did not receive sufficient acknowledgement. More recently, there has been both Australian and international recognition of Australian artists, such as Imants Tillers, Jans Senbergs and Janis Nedela—all children of Latvian displaced persons post-war, and the subject of books written by Australian art critics. However, to date, there has been no comprehensive, published, historical appraisal of the place of migrant artists and the significance of their artistic contribution within Australian art history from the 1950s to the present day.

The first exhibitions by the European migrant painters were well received, and “attributed significant status with regard to Social Realism and Figurative Expressionism”. However, their more abstract art was not so popular (Dutkiewicz, 2000, p. 155), even though the landscape tradition was continued, albeit in the abstract, with several of the newly-arrived painters such as Eva Kubbos, Henry Salkauskas, and Wladyslaw Dutkiewicz exploring this genre. Dutkiewicz also maintains that the migrant artists did not receive the same status and recognition, both critically and financially, as the Anglo-Australian artists of that generation (2000, p. 155).

Paul McGillick maintains that there were “many outstanding individual contributions to Australian art by European artists” (1979, p. 31). This may explain why the overall significance of the creative contributions that they made in other genres to the aesthetic consciousness of Australian society took so long to be acknowledged.

However, McGillick blames the failure of migrant painters in Australia on an inability of their European Expressionism to “compete with the dynamism of the New York school” (1979, p. 34). By contrast, the son of a successful migrant artist in Adelaide maintains that émigré artists were “crucial in the evolution of abstract forms in Australia”, mentioning abstractionists such as S.J. Ostoja-Kotkowski, W. & L. Dutkiewicz, and the Czech Marek brothers and A. Sádlo in Adelaide (Dutkiewicz, 2000, p. 380). He compares the spontaneity of their abstraction with the classicism of the Sydney Geometric painters, and considers whether “the post-war émigrés’ artistic expression, with the homogenizing view of the time ... tended to be perceived as too complex and irrelevant to the Australian context” (2000, p. 381).

McGillick is of the view that European migrant sculptors did play a critical role in the history of Australian sculpture post-war, and mentions Lithuanians Vincas Jomantas and Teisutis Zikaras in the exalted company of the Hungarian artist Julius Kane, Austrian artist Karl Duldig and the German artists Inge King, Guenther Stein and Hermann Hohaus. He attributes their success to the fact that in pre-war Australia “sculpture had led but a tenuous and ill-defined existence” (1979, p. 34), but that, with the arrival of the European artists, a sculptural tradition was formed.

The manner in which the original migrants integrated their aesthetic ideologies within a very different Australian culture brought about a significant change in the way art became a part of everyday life. Looking at the work the original migrants produced also provides a contextual background to the interviews conducted for this research with second and third generation artists creating work nearly seventy years later. Examining the evolution of the visual art produced by those early artists together with the bi-cultural engagement that both generations of artists have experienced, helps explain the way in which Australian society has evolved from an

assimilationist stance to a broader, more accepting reception of cultures other than its own. It also reveals the way in which, over the years, abstract art in particular has become part of the mainstream, rather than being regarded as avant-garde.

The most immediately apparent cultural transformation evident is in the changes to the Australian diet and eating habits, but I also believe the art appreciation of Australians has broadened under the influence of immigrant aesthetic values. As diet reflects colonialism, migration and cultural exchange, so too does art. Susan Sheridan (2000) observes “that, by the time of the Melbourne Olympics in 1956, European cosmopolitanism was paramount. European dishes, such as wiener schnitzel, goulash, cabbage rolls and Russian meat balls” (p. 329) could be found alongside the traditional Australian diet of meat pies, roast beef and fish and chips. The same observation applies to the modern art brought into Australia by post-World War II migrant artists. It became an amalgam of their inherited cultures and their exposure to Australian culture; the beginnings of cultural exchange.

Alan McCulloch, in his article titled “Migrant Artists in Australia”, published in *Meanjin* (1955), acknowledges the broader picture of migrant influence on Australian values, by pointing out that in the first of a number of outdoor exhibitions in Melbourne, sponsored by the Melbourne *Herald* newspaper in 1953, 70% of the contributions were from “New Australians” (p. 515). He recognises the problems the migrant artist faced in their new environment, ending on an optimistic note:

Provided he can keep his own standards inviolate, while at the same time conditioning himself to his new Australian atmosphere, he can not only create for himself a position of eminence but also help to raise the cultural standards of his adopted country. (1955, p. 516)

Belinda Vaughan in her introduction to *Multiculturalism and the Arts* (1986) mentions the influence of Udo Sellbach, who arrived in Australia from Germany in 1955. He established the “importance of printmaking in Australia, introduced many new techniques from overseas and was the initiator of the South Australian Graphic Art Society and the Print Council of Australia” (1986 p. 13). She also mentions Ludwig Hirschfeld-Mack and Eleonore Lange, Desiderius Orban and Max Meldrum, all of whom circulated new ideas and “brought to Australia a profoundly scholarly yet immediate and intense apprehension of creativity as a dynamic, changing force” (1986, p. 13). Vaughan concludes her introduction by saying that “they brought with them training, ideas, skills, dedication and concepts at the time unknown in Australia”. Her final comment has particular relevance to this study in that she maintains cultural patterns integrate and manifest themselves over two and three generations “not immediately ... as a complex pattern of interaction and modification of public attitudes, [but]

gradually merging into new social patterns—new ways of seeing, new ways of thinking, new ways of relating to one another” (1986, p. 13).

Hirshfeld-Mack is an example of a migrant artist and intellectual who has not received sufficient recognition in Australia. A famous Bauhaus print maker, musician and experimenter, whose work was considered to be of the highest standard of the first half of the twentieth century in Europe, it is possible that his career and fame were circumvented because he settled in Australia, outside of the international art circuit.

It has become apparent during this research the vital role that migrant artists played in transforming the life and culture of Australia. This is stressed in the book, *The Europeans: Émigré artists in Australia 1930–1960*, by Roger Butler (1997), which, except for its bias towards covering the eastern states of Australia, provides a very comprehensive overview of the artistic skills émigrés and immigrants brought into Australia prior to and post-World War II, stressing the importance of their role as “participants in contemporary Australian life [who had] a profound effect on Australian art practice” (1997, p. 7). However, he admits that his book is not a comprehensive review of all post-war migrant artists as its essays simply describe “the main themes of the National Gallery of Australia’s exhibition of 1997” (1997, p. 11). As that exhibition only showed the work of artists from the main centres of Sydney and Melbourne, the innovative work of Ostojka-Kotkowski and the Dutkiewicz brothers based in Adelaide was ignored. Therefore, due to this oversight by the curators of *The Europeans* exhibition, the book neglects to mention significant artists in Australian art history. I contend that the omission from this exhibition of artists living outside Sydney and Melbourne reflects an institutional attitude that other cities and towns are considered to be on the periphery and the art produced elsewhere is not important in comparison to these cities.

Butler (1977) documents the networking which many of the migrant artists and designers forged with each other, with such associations strengthening the artistic impact that they had on Australia at the time. They did much to change the climate of aesthetic opinion in Australia in the 1950s and 1960s as both “enthusiastic protagonists for modern art” and “innovative patrons of the arts” (Clark, 1997, p. 177). Many artists arriving as displaced persons after the war took up teaching posts at different levels—in general education, in public and private art schools, and in adult education—educating a generation of Australians towards a more tolerant view of modern, particularly abstract, art (Butler, 1997, p. 10), and introducing their European cultural heritage of integrating art and life.

The radical artwork of the 1950s produced by émigré artists in Australia coincided with, or was produced even earlier than, significant paintings by American modernists at the time. (2000, p. viii). Dutkiewicz goes on to suggest the émigré painters “working in two-dimensional

media ... found it difficult to penetrate the mainstream and gain similar recognition” (p. 1). He investigates the extent to which these artists were “the progenitors of Abstract Expressionism, Optical Art, painterly abstraction and other experimental forms of abstraction in Australia” (2000, p. 1), and observes that those artists fleeing Stalin *before* the war had received more recognition in Australia than those artists coming after World War II. This may be due to the fact that those artists produced mainly figurative work, which was more acceptable in Australia at that time.

Sam Durrant and Catherine Lord (2007) ask “how can we better understand migration in terms of aesthetic experience or, for that matter, aesthetics as a category of the migratory?” (2007, p. 11). Both aesthetics and migrants are subject to many external constraints and aesthetic practices are strengthened through the act of contestation (Durrant & Lord, 2007, p. 11). Another consideration is that the period of transition can itself provide an opportunity for an intense re-evaluation both artistically and intellectually. Basia Sokolowska mentions that the process of cultural transition which the original migrant artists experienced post-war has not been explored due to the artists’ unwillingness to talk about it (1993, p. 488). Genovaité Kazokas states that Lithuanian artists were particularly deprived of the stimulus of their surroundings because of their constant reference to “myth and legend and the mystery of life and death—[their] most prominent themes [being] nature and human suffering” (2003, p. 2). It would seem true, judging from the Lithuanian artists working in Australia that Kazokas discusses in her 2003 book (comprising of more than 1,000) that this theme does run through much of their work. In the 1950s and 1960s, painters Eva Kubbos, Henry Salkauskas and Leonas Urbonas, often incorporated mythological themes in their work.

A crucial aspect of my research is to try to understand how in the process of art, the way cross-cultural symbolism is used; what Jean Fisher describes as “a synaesthetic relation ... between work and viewer which is *in excess of visibility*” (Fisher, 2006, p. 33). The original migrant artists found themselves working in a close, parochial society that expected the new arrivals to assimilate into a predominantly Anglo-Celtic culture. This invariably resulted in non-recognition of the newcomers’ cultural heritage and led to ethnic groups forming their own organisations. In the 1950s artists from different ethnic groups, although not always forming groups, certainly kept in contact and were aware of each other’s creative practices. The emergence of a café culture encouraged meeting places for artists, some examples being the Mirka Café in Collins Street, Melbourne opened in 1954 by Georges and Mirka Mora (Clark, 1997, p. 174) and Café Scheherazade in St. Kilda, Melbourne opened in 1958 (Zable, 2013). In 1956 The Legend opened at 280 Bourke Street, run by the Nicolades family, and named after their American-Greek grandfather’s famous eatery of the same name. Ion Nicolades involved

the sculptor Clement Meadmore in a complete renovation, in which Leonard French produced a mural for the wall behind the counter (“Café Culture”, n.d.).

Although I am only concentrating on artists from north-eastern Europe, there were many more from other regions of Europe who had a significant impact on Australian culture. Recognition of the cultural contribution of certain eastern states migrant artists was officially made as late as 1997 in the National Gallery of Australia’s exhibition. Adam Dutkiewicz maintains that even in the 1950s the visual art in Australia was in line with “contemporary international development” (2000, p. vii), i.e. in comparison with the abstract and abstract expressionist painting being produced globally.

In the 1950s artists from north-eastern Europe included the Polish painters Wladyslaw and Ludwik Dutkiewicz, the Marek brothers, George Olszanski and Stanislaw Ostoja-Kotkowski, and the Lithuanian sculptor Ieva Pocius in South Australia. In Sydney, this included the well-known painters Lithuanians Henry Salkauskas, Eva Kubbos, and Leonas Urbanos. Urbanos established the Sydney Printmakers Society, and was responsible for prints being recognised as an art form (Birskys, 1986, p. 34). Sculptor Vaclovas Ratas, also settled in Sydney together with Polish painters Michael Kmit and Maximillian Feuerring. The annual Adelaide Festival of Art is partly the result of Latvians in Adelaide holding their Australian Latvian Cultural Festival there from the 1950s (Putnins, 1986, p. 84). In Melbourne in 1960, the Lithuanian sculptor Vincas Jomantas formed a group, called Centre Five, with other sculptors, originally Julius Kane, Inge King, Lenton Parr and Clifford Last, who were later joined by Teisutis Zikaras, Norma Redpath and others.

Adding these north-eastern European artists to the many artists from the rest of Europe who arrived after the war makes their combined cultural effect obvious. In the instance of the Centre Five alone, they were responsible for introducing the practice of cross-collaboration between architects and sculptors, which had been the normal practice in Europe, but was a new concept in Australia. They developed reciprocity of ideas whereby such concepts as design and materials were interlinked with buildings and artworks. Four of the five sculptors were also teachers influencing new generations on the integration of sculpture with architecture and urban design. However, David Saunders points out that, in 1966, only two Melbourne architectural firms had actively introduced sculpture into their projects (Saunders, 1966, p. 129).

Merryn Gates supports the argument that the early migrant artists introduced art that they had learned in European academies. She maintains the strong presence of artists from Europe favouring Abstract Expressionism so soon after the war “suggests that the development of abstraction in Australian art is closely linked with the history of multiculturalism (1988, p. 27).

2.4.3 Biographies of original post-war migrant artists

Rex Butler's comment that art histories are written to convey art of 'national' character (2008, p. 10) is particularly true when discussing the art scene in post-war Australia. It was a time when there was a strong sense of national identity and an increased consciousness of the place of Australia on the world stage. This preoccupation with national pride has contributed to the prevailing intransigent attitude and subsequent disregard of the abstract art introduced by the new European artists; an 'attitude' also reinforced by Calwell's determination to protect the two year contract scheme under which migrants, irrespective of their professional or trade qualifications, were conscripted for work as labourers (Kunz, 1988, p. 147).

Most of the following post-war migrant artists from north-eastern Europe completed the two year contract before embarking on their artistic careers. As shown in the following biographies most had trained in European art academies and some had been professional artists prior to the Second World War. Roger Butler points out that, although the emphasis was on assimilation, the artists "did not abandon their 'European-ness' but infused their cultural heritage into their Australian lives" (1997, p. 9).

In the case of many of these artists, the significance of their contribution to Australian art history has largely only been acknowledged by migrant writers. In the case of the Dutkiewicz brothers, who had tremendous influence in the Adelaide cultural scene, Wladyslaw Dutkiewicz's son, Adam, has produced monographs about his father and uncle Ludwik, as well as books on A. Sádlo, D. and V. Marek (written by Stephen Mould), and L. Groblicka. In addition to Genovaite Kazokas's book describing the work of the Lithuanian/Australian artists working in Australia and, as already mentioned, Australian/ Latvian artists have produced a book about their work, titled *Australian Latvian Artists*, covering more than 200 artists, with Marian Kaluski's book, *The Poles in Australia* (1985), listing hundreds of Polish artists.

In this section, I aim to draw attention to the way in which these artists embraced new lives in their new country and how their visual art reflected this, and to question the ongoing indifference shown by cultural institutions towards the significance of their contribution within the Australian art scene.

Wladyslaw Dutkiewicz

Wladyslaw Dutkiewicz (1918–1999) was born into a farming family and was one of five brothers. He survived the war after serving with the Polish resistance and being captured and sent initially to Auschwitz and then Pawlowice with his brother Ludwik. Prior to the war he had studied art at the Krakow Academy in 1935–36 before winning a scholarship to study

painting at The Ecole des Beaux Arts in Paris in 1937. At the outbreak of war, he was Assistant Director of the National Theatre in Lwów and his dual attachment to both painting and drama continued all his life (Bray, 2006, p. 5).

His son, Adam Dutkiewicz, remarks on the “amazing and torrential outpouring of pent-up creative energy” that flowed on his father’s arrival in Australia, where he produced paintings so unlike the competently-executed but unexciting work previously produced in the Polish Displaced Persons’ Camp in Bavaria post-war (2006, p. 18). This development probably resulted from Wladyslaw viewing Gabrielle Munter’s collection of Kandinsky paintings whilst he was living in Germany (Sokolowska, 1993, p. 491). He comments that his father’s exploration of modernist styles was seen as revolutionary in the context of Australian art at that time, and contemporary art critics such as Max Harris and Ivor Francis wrote of the “stunning impact he was having on the local art scene” (2006, p. 19). Sokolowska, speaking about migrant artists, notes that, spending several years in Western Europe in camps and experiencing the “formation of post-war Europe [proved] the most eventful and dynamic period” in their lives (1993, p. 488).

Wladyslaw arrived with his brother Ludwik in 1949, and after fulfilling the obligatory two year contract, both of them began to paint and exhibit. Wladyslaw first exhibited in Australia in 1951 and won the inaugural Cornell Prize that year, and then again in 1955. He eventually continued his interest in theatre when he formed the Arts Studio Players in Adelaide in 1959, which ran for three years, as well as producing *The Wild Duck* by Ibsen in 1967 for the Adelaide University Theatre Guild (Dutkiewicz, 2006, p. 20).

Wladyslaw was considered a pioneer of experimental modernism, not only in Adelaide but also in the eastern states with his work a form of Abstract Expressionism, combined with a “fusion of meta-geometric and experimental approaches ... [with] an interest in automatist line and organic, Euclidean (spatial) geometrical, and Fourth-Dimensional geometrical form (Dutkiewicz, 2006, p. 19). His work is also compared with the 1940s’ Constructivism of Ralph Balson and Grace Crowley but described as “Organic Constructivism” by his son (Dutkiewicz, 2000, p. 49). *Orient*, (Fig. 3) is an example of the architectural orientation being explored in his early work and it won the South Australian Contemporary Art Society’s Cornell Prize in 1955.



Figure 3: Wladyslaw Dutkiewicz, (1955), *Orient*, Oil on Canvas, 79 x 103 cm. Private collection, Adelaide.
(Exception to copyright, Section ss 40, 103C, Research or Study)

This type of expressionism began to adapt to, and reflect, the Australian environment, as in his *Blue Lake* (1972), representing the water-filled volcanic crater at Mt. Gambier, and also *Phoenix Rising* (Fig. 4) painted in the same year, which is described as “another Aboriginal inspired work” (Dutkiewicz, 2006, p. 47).



Figure 4: Wladyslaw Dutkiewicz, (1972), *Phoenix Rising*, Oil on canvas, 122 x 129.5cm. Private collection, Adelaide.
(Exception to copyright, Section ss 40, 103C, Research or Study)

I have not discovered many instances of the early immigrant artists acknowledging Aboriginal art in their work, even though by the 1970s recognition of indigenous art was gaining momentum. Paul McGillick confirms this: “Whatever the case and notwithstanding the enriching individual contributions by European artists in Australia, we must lament the failure

of the European and indigenous to come together in a more fruitful way”. (McGillick, 1979, p. 36).

Ludwik Dutkiewicz

Ludwik Dutkiewicz (1921–2008) was the third artist in the Dutkiewicz family, after Jan (1911–83), and Wladyslaw (1918-1999). Jan remained in Poland after the Second World War, and became Professor of Art at the academy in Katowice. Wladyslaw joined Ludwik in Adelaide after separate migrations in 1949 (Dutkiewicz, 2009, p. 4).

Ludwik was also a very competent and prolific artist and became the first botanical illustrator for the Royal Botanic Garden Society in Adelaide, a post he held for 30 years. He won the Contemporary Art Society’s Cornell Prize consecutively in 1953 and 1954, and, as a member of The Adelaide Group, participated in national and touring exhibitions in Adelaide, Sydney, Hobart and Newcastle. He became interested in Cubism and was influenced in particular by the work of Maria Viera de Silva, which he saw in the touring exhibition *French Painting Today* in 1953, whose influence can be seen in the following painting (Fig. 5). He lectured from mid–late 1950s at the South Australia School of Art, and by the mid-1960s had begun to explore his interest in photography and film (Dutkiewicz, 2009, p. 5).



Figure 5: Ludwik Dutkiewicz, (1967), *Indivisible*, Oil on canvas, 89 x 100 cm. Private collection, Adelaide.
(Exception to copyright, Section ss 40, 103C, Research or Study)

There was a great deal of experimentation and collaboration amongst the Adelaide-based artists and, in 1964 Davidson (who had earlier worked with Ostoja-Kotkowski) on three experimental films: *Transfiguration*, *Reflections* and *Time in Summer*, based on theories of Sergei Eisenstein. *Transfiguration* (featuring the music of Anton Bruckner), received an Australian Film Industry award for best black and white photography, while *Time in Summer* was subsequently acquired by the Museum of Modern Art in New York. Ostoja-Kotkowski also directed two documentary films, in which Ludwik and his brother plus a number of other South Australian migrant artists—Stanislaus Rapotec, Voitre Marek, Anton Holzner, and Ostoja-Kotkowski himself, some of whom comprised The Adelaide Group—were featured, titled *Australia* (1955) and *Architectural Exhibition* (1956) (Dutkiewicz, 2009, p. 10).

Oscar Declevs

Ants at Work (1976) (Fig.6) was the only painting I have found by this artist in the book *Latvian Artists in Australia*, and, unfortunately, I have been unsuccessful in finding any other mention of Declevs in the literature.



Figure 6: Oscar Declevs, (1976), *Darba skudras* [Ants at Work], Oil on canvas, 51 x 61 cm. (Exception to copyright, Section ss 40, 103C, Research or Study)

I consider this Cubist-styled painting, of men working on the Snowy Mountain Hydro Electric Scheme, and Wladyslaw Dutkiewicz's *Phoenix Rising* (1972) (Fig.4) worthy of inclusion as it shows the transcultural connections both artists were making in their work at that time.

Similar dialectical responses continue to occur and interact within a new context in the work of second and third generation Australian artists, such as Jazmina Cininas, Maija Kins and

Bronia Iwanczak. Sneja Gunew sees this interaction as an exciting new element of the “diasporic experience at the heart of multiculturalism ... that something quite new develops as a result of transplanting to a new context and interacting with other groups. It can generate a new hybridised cross-cultural art” (1992, p .6).

Josef Stanislaw Ostoja-Kotkowski

Ostojka-Kotkowski (1922–1994) was born to an upper middle class family in the village of Golub in Poland. His interest in studying mechanics was interrupted by the Second World War. After his father became a prisoner-of-war of the Germans, he began to study art, before being abducted and transported to Germany to be used as slave labour. After liberation, he won a scholarship to the Academy of Fine Arts in Düsseldorf where he was exposed to a constant exchange of ideas and innovations in the arts (Jones, 2009, p. 29).

Ostojka-Kotkowski arrived in Australia in 1949 and, while working manually to fulfil the obligatory two year contract, in jobs assigned to him by the Department of Immigration, he also studied at the National Gallery of Victoria’s Art School in his spare time. Stephen Jones (2009) states that Ostojka-Kotkowski’s earliest works in Australia show a line and form suggestive of an expressionistic style leaning towards abstraction. The artist’s early drawing and paintings indicate an interest in Cubism, Matisse and Constructivism and the work of the Fauvists. However after art school, on approaching several advertising companies, he found them “uninterested in contemporary ideas” (Jones, 2009, p. 30).

Because of his continuing hardship and difficulties associated with mounting an exhibition, he went to Leigh Creek to work in the coal mines there. The intensity of the light in the desert had an enormous effect on his approach to painting and ideas began to form regarding the “possibility of painting directly with light” (Jones, 2009, p. 31). As can be seen in Figures 7 and 8, he experimented to see if a two-dimensional painting might give the allusion of changing shape, form and colour, but this search eventually “led to his later work with the laser, an intense beam of pure light” (2009, p. 33). James Gleeson describes Ostojka-Kotkowski as “the complete artist-scientist” (1971, p. 387) and maintains his work “is never intended as a medium of communication; it is designed to explode among the nerve endings of the eye and produce a visual disturbance” (1971, p. 387). He became internationally-recognised for his work with Op-Art and “may have been Australia’s first true multimedia artist ... and remains a significant reminder of the way that new ideas have been injected into Australian culture through immigration” (Jones, 2009, p. 29).



Figure 7: Stanislaw Ostoja-Kotkowski, (1966), *The Planet*, Plastic collage & synthetic polymer paint on plywood, 122 x 122cm. National Gallery of Victoria. (Exception to copyright, Section ss 40, 103C, Research or Study)

As can be seen here, by the mid-1960s Ostoja-Kotkowski achieves an optical illusion by creating a sensation of the image, which compels the eye to see movement and to experience colours not present in the painting. Being based in Adelaide did not seem to have a detrimental effect on his recognition at a time when Sydney was becoming known as the hub of modern geometric art within Australia. He became the best known émigré artist living in Adelaide to be recognized in the eastern states due to his innovative work.

It would appear that his early hardship created a determination to succeed even though isolated from the international art scene and working in a cultural environment not as finely honed as in Europe.

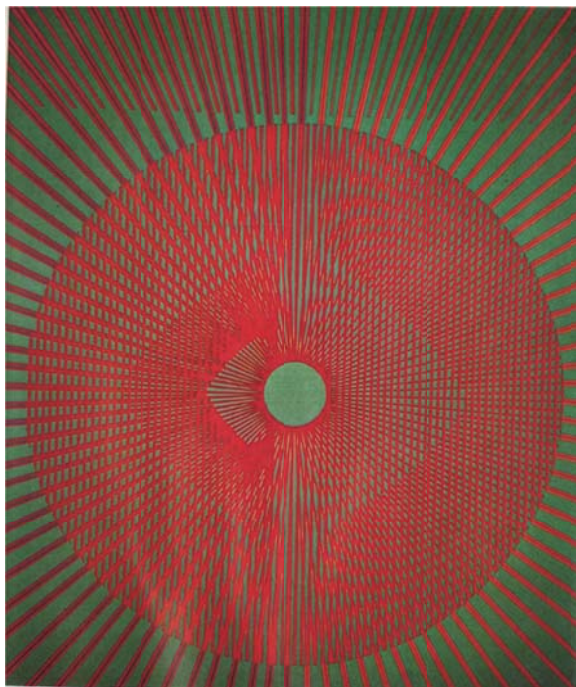


Figure 8: Stanislaw Ostoja-Kotkowski, (1966), *The Translator*, Paint & collage on board, 70 x 62cm. National University, Canberra. (Exception to copyright, Section ss 40, 103C, Research or Study)

He began to experiment with photography, using different lenses in order to achieve an abstracted object completely divorced from the original, and in 1955 he went on to invent a technique of “sandwiching transparencies producing abstract meaning from figurative photographs” (Jones, 2009, p. 33). This led to film-making and the development of techniques eventually culminating in the *Sound and Image* event in 1970, where he presented his film *Time Riders* at the Perth Festival. From c. 1964, developing in parallel with this were his experiments with electronic drawing, where he produced electronic images by altering not only the colour values but also picture alignment and synchronicity in a television set, which he later developed into his work using the intense laser beam of pure light.

Ostoja-Kotkowski worked in various media, winning the Cornell Prize in 1957. Being awarded a Churchill Fellowship in 1967 enabled him to travel and learn more about the kinetic art being developed at that time. He witnessed laser experiments carried out at Stanford University in California and was impressed with the radiance and brilliance that could be achieved. His own public use of a laser took place in 1968 when, with the help of scientists from the Weapons Research Establishment Laser Laboratory at Salisbury, South Australia, he beamed laser patterns during his first *Sound and Image* event at the Adelaide Festival (2009, p. 38).

In 1972 Ostoja-Kotkowski worked on another sound and image concert in a season of concerts titled *Synchronos '72*, in which Don Banks used his electronic music studio in conjunction with Ostoja-Kotkowski’s multi-projection equipment (Jones, 2009, p. 39). Several other composers, sound artists and musicians combined to produce music based around his visual concepts (2009, p. 40). His work was transforming visual art into something “to be experienced; one that changed over time”, but this was not confined to his laser work. He was also working with photographers who were mounting “abstract and distorted objects, laser patterns and photo-collage ... images ... transcending photography into an art form” (2009, p. 41). It is not surprising that his work has been inscribed on the UNESCO Memory of the World register for Australia.

Maximillian Feuerring

Maximillian Feuerring (1896–1985) arrived in Australia from holding a position as Professor of Fine Arts at the United Nations Relief and Rehabilitation Association University (UNRRA) in Munich. In 1934, before the war, he was a professor at the Jewish Academy of Fine Arts. The existence of a separate Jewish Academy was created by limitations on the number of Jewish students permitted at state academies. During the war he joined the Polish army and after the defeat of Poland was a prisoner-of-war in Germany. While interned he gave

art lessons, arranged theatre performances and produced about 2,000 portraits (Bonyhady, 1997, p. 121). Unlike other displaced persons he was given assistance to emigrate by a generous Jewish welfare organisation. Aged 54 when he arrived, he found settling in difficult as his English was poor. He had hoped to obtain a teaching position in a University, but Australian universities at the time did not have Fine Arts departments. He was reduced to working in a factory, but later managed to gain work as a restorer and valuer, and also taught privately. However, he was never satisfied with what he considered to be a lack of recognition as a painter in his own right (1997, pp. 123–131). In a letter written to a friend and former student in 1961, he comments:

I did not make a name for myself here, I already arrived with a name. That disturbs them, so does the fact that I am more knowledgeable [about art] and perhaps am a better painter. As a result you will not find me in any book about ‘Australian Art’ (does it actually exist?) or in similar articles. (Bonyhady, 1997, p. 131)

Poinsettia (Fig. 9) demonstrates the artist’s continuing experimentation. He regarded his work as an intellectual challenge and “changed his style and subject matter again and again” (Bonyhady, 2003, p. 128), which may explain his lack of recognition by the art cognoscenti. He was unhappy with the art scene in Australia believing the Archibald Prize, with judges chosen because of their standing in the community rather than their knowledge of art, to be the symbol of what was wrong with art in Australia (Bonyhady, 2003, p. 128).



Figure 9: Maximilian Feuerring, (1956), *Poinsettia*, Oil on hardboard, 91.2 x 61cm. Art Gallery of New South Wales.
(Exception to copyright, Section ss 40, 103C, Research or Study)

Michael Kmit

Michael Kmit (1910–1981), from the Ukraine, had studied at the Academy of Fine Arts in Krakow prior to the Second World War and, after graduating, became a lecturer in the Lvov College of Art and Industry, Poland (later Ukraine). When the Soviet armies approached in 1944 he fled west and became a refugee, meeting Edda, an Austrian whom he married. Arriving in Australia in 1949 he rapidly became known for his rich use of colour and was appreciated for his figurative paintings by Australian viewers. He, too, had to fulfil the two year contract and worked as a cleaner, a railway porter, and in a cement factory. This did not, however, prevent him from holding 35 one-man shows in both Australia and America during the 1950s and 1960s.

James Gleeson compares Kmit with Chagall, both of whom came from Eastern Europe, in their mutual dispensing of a “Western reliance upon perspective, anatomical accuracy and realistic proportions” (1988, p. 17). Gleeson comments that Kmit used an inherited form of Byzantine apparatus as a vehicle for self-expression, in which the content “hides an agonised soul behind a gaily painted surface” (1988, p. 17). I find there is a dark side to Kmit's paintings despite the beautiful colouring. His depictions of wise men and Christ emit a deep sorrow, and I agree with Gleeson that Kmit’s portraits are not of real people but of puppets controlled by the artist acting as “puppeteer-magician” (1988, p. 19). *La Rencontre* (1964), (Fig.10) is an example of his emotive use of colour.



Figure 10: Michael Kmit, (1964), *La Rencontre*, Oil on Canvas, 72 x 58.5 cm. (Exception to copyright, Section ss 40, 103C, Research or Study)

Kmit's name was discovered on a UNESCO list of émigré artists by the Sydney Group of painters and he was befriended by James Gleeson in 1950. He held his first one-man show in 1951 and went on to win numerous art prizes including the Blake Prize for Religious Art (1953), the Perth Prize (1954), the Critics' Prize for Contemporary Art (1955), the Darcy Morris Memorial Prize (1956) and the Sulman Prize (1957). Unfortunately, he left for the United States in 1958 to further his career but did not receive the recognition he had enjoyed in Australia.

Critics lauded Kmit as “one of the most sumptuous colourists of our time” with his combination of Ukrainian influences, such as icons, mosaic and folk art, successfully blending with the expressionism of Chagall, Roualt and Matisse. However, by the 1970s his work had fallen out of favour, and today “his place in the history of Australian art [is] surprisingly uncertain” (Gates, 1988, p. 26).

Olegas Truchanas

The Lithuanian who has most influenced Australian public opinion and environmental awareness is Olegas Truchanas (1924–1972). His photographs of the Tasmanian wilderness awakened Australians to the importance of preservation.

Truchanas deserves special mention due to the enormous impact he had on the Tasmanian consciousness of the importance in retaining their unique wilderness. His photography began as a hobby and was confined to weekends and evenings as he worked for the Hydro-Electric Commission during the day. The Hobart Mini-Camera Club for amateur photographers “was the centre of Truchanas's life during his first years in Tasmania” (Bonyhady, 1997, p. 238), and he soon began having black and white photographs published in the *Australian Photo Review* between 1951 and 1954 (1997, p. 239).

Unfortunately, his efforts to save Lake Pedder failed, but the efforts of his young associate, Latvian/Australian, Peter Dombrovskis, did prevail in the battle to save the Franklin River some years later. This famous image (Fig.11), taken by Dombrovskis, was used by Bob Brown and the Wilderness Society in the 1983 federal election campaign to thwart the State Labor government's efforts to dam the Franklin River, and helped the Australian Labor Party win the Federal election in 1983 (Bonyhady, 1997, p. 252).

Truchanas, who was much older than Dombrovskis, became both a father figure and mentor to Dombrovskis, whose father, Karl, was presumed killed fighting in Latvia against the Russians at the end of World War II (1997, p. 237). They met in 1962 and were to share their love of photography until the death of Truchanas in 1972.



National Library of Australia

nla.pic-an6631500-v

Figure 11: Peter Dombrovskis, (1979), *Morning Mist: Rock Island Bend, Franklin River, southwest Tasmania*, Photograph, 51.4 x 64.2 cm. Canberra, Australia: National Library. (Exception to copyright, Section ss 40, 103C, Research or Study)

Truchanas possessed an admirable generosity in sharing his love of Tasmania’s southwest by holding illustrated lectures with slides of his explorations for charity. These lectures soon attracted large audiences, which became even larger after his fame spread after “becoming the first person to canoe all the way from Lake Pedder to Macquarie Harbour” (p. 240). Together with his increasing ‘fame’, Truchanas became active in conservation.

Peter Dombrovskis

Peter Dombrovskis (1945–1996) had become a professional photographer in 1973, but had used publication of his art to provide “images of places at risk” (1997, p. 248) as he was a strong supporter of the growing conservation movement and photographing endangered regions all around Australia. However, in 1976, with the formation of the Tasmanian Wilderness

Society, Dombrovskis “turned his annual photographic calendar [from] 1977 into the Tasmanian Wilderness Calendar” 1997, (p. 248) and its impact was incalculable, selling 50,000 copies over a period of eight years. His calendar for 1980 was devoted solely to the Franklin River. He took *Morning Mist: Rock Island Bend* on only his second trip down the Franklin and it has now become an “icon not just of a place but a moment in history” (1997, p. 249).

Estonian Artists

Relative to the other north-east European migrants, fewer Estonians arrived in Australia post-war. The most well-known Estonian artists are the sculptor Karl Manberg and the theatre and television director, Aarne Neeme. Manberg first began as a fitter and turner with the State Electricity Commission workshop in Victoria, where he produced precision instruments, and Neeme arrived aged four with his family, in 1949. Estonians mostly settled in New South Wales and are numerically smaller than the Lithuanian and Latvian migrants arriving post-war. Between the wars, Ludmilla Seisler, an Estonian painter, opened a school of art and handicraft in Sydney and subsequently her daughter Helen Seisler-Parker became a well-known jeweller, and her son, Colin Parker, a professional painter. Other Estonian artists are: Vaike Liibus, who won the Portia Geach Memorial Prize in 1969; Gunnar Neeme, painter; Malle Morley, contemporary abstract artist in the 1970s; Con Tanre, photographer, and Tiiu Reissar, graphic artist and Head of Art at Newcastle School of Technology (Salooso, 1986, p. 158).

Sculptors

Lithuanians were most influential with the sculpture that they introduced to Australia. Their sculptors won numerous awards, and made a significant contribution, particularly in Melbourne. Teisutis Zikaras contributed to the sculpture of the Unknown Soldier at the Melbourne War Memorial. Paul McGillick states more generally that:

The most significant contribution European artists have made to the development of post-war Australian art has been in sculpture. Indeed, the history of sculpture in Australia is largely a post-war one and one in which European migrants have played a critical role. (McGillick, 1979, p. 35)

However, it is my view that Lithuanians, such as Vincas Jomantas and Zikaras, were extremely important in the influence they had on the reception of sculpture in Australia by coordinating groups of sculptors who then worked with firms of architects (Saunders, 1966, p. 129). The establishment of the Victorian Sculptors’ Society in Melbourne became a focus of migrant sculptural activity. The president was the Hungarian sculptor Andor Mezaros, who was active in promoting and re-shaping community attitudes towards the nature of sculpture in

public places (McGillick, 1979, p. 34). There appeared to be a new acceptance and public awareness of the importance of commissioning pieces for public places, which had not existed previously (McGillick, 1979, p. 35).

Linas Vaiciulevicius was born to Lithuanian migrants in Hobart in 1952 and studied sculpture at the Tasmanian School of Art in 1984. He became known for symbolic sculptures often based on the Russian persecution of Lithuanian freedom fighters, such as Simas Kudirka. His sculpture *A Man called Simas* (1984) refers to the torture of Kudirka by the Russians (Kazokas, 1996, p. 280). Other fairly well-known Lithuanian artists are Vladas Meskenas and Jurgis Miksevicius, painters; Victoras Simankevicius and Algirdas Simkunas, painters and printmakers; and Adolfas Vaicitis, sculptor and painter. All have left many examples of their work all around Australia.

Jan Senbergs

Jan Senbergs was born in Latvia in 1939 and suffered the unimaginable horror of seeing his father shot dead in the doorway of his house in 1945. His family came to Australia in 1950. It would be difficult to comprehend what effect this early distress and disruption might have had on a child. Certainly his early work of the 1960s indicated an unusual maturity, and his visual art is much darker than that of fellow Latvian artist, Janis Nedela, born under happier circumstances.

Senbergs studied screen printing part-time at the Melbourne School of Printing and taught painting at Royal Melbourne Institute of Technology from 1968 until 1980, after which he became a full-time, professional artist. Patrick McCaughey has given a very detailed description of this artist in his book *Voyage and Landfall: The art of Jan Senbergs*, published in 2006, stating that Senbergs “was steeped in the idea of the artist as outsider” and was influenced by the ideas of Albert Camus’s anti-hero, Meursault (2006, p. 9).

The influence of the Camus novella, *The Stranger*, might explain Senbergs’s sense of being an outsider. Another influence could be his shocking childhood experience leading to the ascetic comments on Australian society in his early work. His earlier screen prints of the 1960s, which Senbergs himself calls his “‘axle-grease’ period” (McCaughey, 2006, p. 11) are depictions of bleak, urban back lanes distorted and dramatised. By the 1970s, his images had become more unsettling, showing the modern world’s fascination with technology. In the following image (Fig. 12) there is a menacing, oppressive atmosphere heightened by his use of an early movie camera to resemble a “multi-barrelled gun (McCaughey, 2006, p. 32):

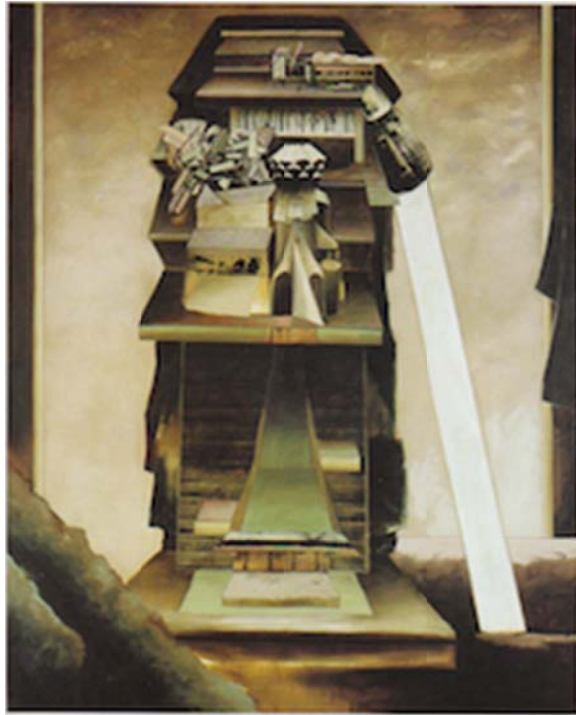


Figure 12: Jan Senbergs, (1973), *Fort II*, Oil on silkscreen on canvas, 244 x 198 cm, National Gallery Australia.
(Exception to copyright, Section ss 40, 103C, Research or Study)

In much of Senbergs's earlier works there is a sense of "decadent collapse" (Looby, 1976, p. 66). One can see from his use of colour how he makes comment on the world, progressing from his early urban monochromes of blacks, greys and whites to a later emphasis on earth colours incorporated in landscapes and parklands, such as in *Garden plan with short path* (1973), and his more recent works, in 2005, of Bundanon rocks and landscape. However, these later works even construe landscape as a place of chaos.

Janis Nedela

Janis Nedela was born in Albany in 1955 and graduated with a Bachelor of Arts (Visual Arts) from Curtin University of Technology in 1990. His father was an inveterate hoarder which David Bromfield equates with expatriates' need to "lay down traces ... to prepare the ground of their being against further loss" (2008, p. 15). This was a strategy that Bromfield contends was an important starting point for Nedela's art making. Re-using cheap, paperback books was his favourite act of rebellion at school, and resulted in the artist's fascination in producing art as objects rather than images (p. 15), reconfiguring and re-using them.

According to Bromfield, Nedela had become interested in Mark Rothko's work while studying at Albany Senior High School. His interest was based on seeing a catalogue of a

Rothko exhibition at the Whitechapel Gallery in London in 1961, which had been sent to Albany from the Perth TAFE Library, but no doubt he was initially interested in Rothko as another exiled Latvian (2008, p. 3). Bromfield suggests that perhaps it was fortuitous that Nedela, as an “artist on the provincial margin” had not been exposed to Rothko earlier as, when he did eventually see a large exhibition of Rothko’s work at the National Museum of Art in Riga in 2003 “the Latvian lad from Albany was now able to bring to bear twenty-five years of experience and reflection on his own artwork and its place in the world, on the work of his New York compatriot” (Bromfield, 2008, p. 4).

This situation illustrates the inability of many Australian artists in the 1960s to see international art, which may possibly not have been a disadvantage and may have been helpful to an artist in developing his or her own *oeuvre*. In this case, what Nedela admired most about Rothko was his way of working, his risk-taking and experimentation. However, it was only after seeing Rothko’s paintings at the Tate Modern that the seriousness of making art became apparent to Nedela and, in his own words:

They were what really did it for me, the rooms full of these huge canvases. Having seen them in little art books, then actually standing in front of them, one picture would swallow you up (Bromfield, 2008, p. 49).

The size of Rothko’s paintings might also have encouraged Nedela to work on a larger scale which Bromfield suggests “also prompted the possibility of [producing] a work of art, self-sufficient on its own terms, capable of withstanding the values of any cultural context and retaining its status as art” (2008, p. 6).

The influence of the Head of the Art Department, John Fawcett, of the Perth Technical College in 1974 was a defining factor in Nedela’s art. Fawcett was a disciple of Bauhaus teaching methods, linking art closely to design education and the two texts associated with the Bauhaus, Paul Klee’s *Pedagogical Sketchbook* and Kandinsky’s *Point and Line to Plane*, are features in Nedela’s studio (Bromfield, 2008, p. 21).

Although Nedela began exhibiting work in print in the early 1980s, he did not become a professional artist until the 1990s. A photograph of him with his print, *The Night Rain* (1983), which won the Inaugural Perth Technical College Print Prize shows him with the Latvian/Australian, Edgars Karabanovs, who came with the first wave of migrants post-war, and was at that time Head of Graphic Arts (Bromfield, 2008, p. 31). This is yet another example of the significant contribution post-war migrants have made to their adopted country.

When Nedela enrolled to do a Fine Arts Degree at Curtin University in 1988 he wanted to broaden his range of skills and so chose ceramics. He gave up printmaking commenting that

people applied labels to him, such as graphic designer, printer or ceramicist (Bromfield, 2008, p. 52) but this search for new forms of creative expression is typical of Nedela throughout his career. Bromfield states Nedela's most productive period was when he left the Art Gallery of Western Australia in the 1990s having worked there since starting as an art gallery assistant in 1979. He then began to consolidate "his ideas in a series of major projects ... a witty and lyrical expansion of codes and coding" (2008, p. 121). In his work *Enigma: A suite of variations* (1999), he explored the use of pencils as a way to interrogate critic Suzi Gablik's text, "Has Modernism Failed?" Each pencil represented fourteen key words from her text and provided him with a way to combine experiences, images, words and marks and make them "resonate together to form a new experience" (2008, p. 146). The pencils form a code within an enigma, which Nedela says was influenced by Edward Elgar's opera *The Enigma Variations*, adding that the artworks are portraits in code (Moore, 2002).

Throughout his work, Nedela constructs and re-deciphers objects which develop our understanding of the world. In this way, he expands our boundaries of perception and allows us to look afresh at everyday objects. Perhaps this continual quest to re-configure recognisable objects and re-present in a new form is Nedela's need for creative stimulation and a reaction to the stultifying provincialism he found growing up in Albany. His art is a form of rebellion and his manipulation of books, which began as an act of rebellion at school, reveals a pleasure in relocating an object's "presence and meaning in the culture far beyond their original purpose" (Bromfield, 2008, p. 18). Humour pervades his work as is the case with another second-generation Latvian-Australian artist Len Zuks, discussed in Chapter 5. This humour can be seen in Nedela's 1993 diary series, in which each book is securely bound, literally a closed book, also found in the works *Social Security in Australia* (1991) with lock and key protruding; *Foundations of the Australian Monetary System* (1991) with tap protruding, titled *Recession*, and *Breach of Security* (2005) riddled with holes.

Imants Tillers

Imants Tillers was born in Sydney in 1950 to Latvians displaced after the Second World War. He trained as an architect, which could be why his works are produced on such a large architectural scale, however his method of working is on small tiles of canvas board numbered and put together to form his large images. Tillers has become well known because of the way in which he releases his reproduced images from their original context, and rearranges them to form new meanings, which is also a feature of the artwork of Senbergs and Nedela. Is this method expressive of hybridity and a possible characteristic of someone born into a migrant family? I think so.

Referring to Tiller's use of pastiche, Christopher Allen comments that he "demonstrates that Australia is the postmodern culture par excellence" as Australia has historically acquired its "pictorial tradition" through reproduction (1997, p. 194). In her introduction to the exhibition catalogue titled "Imants Tillers: Poem of Ecstasy" in 1990, Mary Eagle comments that "in the presence of a painting by Tillers the viewer is assailed by a memory of the original that is imperfect (as memories are) and, besides, the image now speaks the language of Tillers" (Eagle, 1990, p. 5). Tillers consistently argues against the concept of a purely Australian art, believing art is made in a globalised world which encourages images and ideas to be appropriated and reproduced continuously. He displays his ability as a second generation Australian in order to bring an external way of seeing, which may be influenced by his Latvian cultural heritage and his own sense of duality. His paintings often layer maps "both imaginary and as plotted in words and texts ... that are at once deeply personal and resonate socially, culturally and historically" (Barrett-Leonard, 2010, p. 105).

Barrett-Leonard is referring to Tillers's *Diaspora* series, which tell stories about "place, culture and origin" (p. 105). His empathy with the indigenous stories of country seem to reflect his own introspection of personal experience combined with narratives from history, and is possibly a necessary outcome for an artist whose parents have been displaced from their country of origin.

2.5 The Gap in Australian Art History

Although only a small number of north-east European artists are covered in this thesis, the research serves to demonstrate how important the impact of all of the European artists has been on Australian culture since the Second World War.

The lack of acknowledgment in the post-war literature could, of course, reflect prevailing Australian attitudes to the Other. Estonian historian, Inno Salooso, suggests that "[t]he fact that works of art — paintings, sculptures etc. — are not judged anonymously, may have certain implications, which are not to the benefit of newcomers" (1986, p. 157). However, by contrast, Egon Kunz states that foreigners were not disadvantaged in the arts and mentions several successful Hungarian musicians and artists (1969, p. 212). It would seem that proficiency in speaking English may have also impacted on the level of acceptance. It is easier to acknowledge the artist's intentions if there are no language barriers. Nevertheless, it is undeniable that established Australian artists received greater coverage in the literature than did migrant artists.

Several Polish artists in Australia post-World War II, such as Maximillian Feuerring, Michael Kmit (who is ethnically Ukrainian), Wladyslaw and Ludwik Dutkiewicz, Stanislaw Ostoja-Kotkowski, George Olszanski, and later Ewa Pachucka, Maria Kuczynska and Anna Wojak pursued relatively successful careers, but little has been written about them. At the time of writing, there is little written substantially about Estonian artists, which might be due to the number of Estonians arriving post-World War II being much smaller than either Lithuanians or Latvians, all being smaller than the numbers of arrivals from Poland.

Another reason is broached by Paul McGillick who is keen to emphasise that Australia's resistance to outside influences in the 1950s was due to retention of mainly British "intellectual and aesthetic values" and provides this as the reason for a "tendency to reject migrant artists and their work" (1979, p. 32), arguing that this resistance was the reason why migrant artists substantially failed to affect the course of post-war Australian art. I would refute this argument and agree with Bernard Smith's assertion that "migrant artists did much to change the climate of aesthetic opinion during the 1950s and 1960s" (1991, p. 340). These opinions suggest that, while there was an institutional resistance to the migrant artists' mainly abstract visual art, society as a whole was greatly influenced by the new aesthetics introduced.

An article by Ken Inglis, titled "From Berlin to the Bush" (2010), acknowledges how Australian education benefited enormously from the 'enemy aliens' shipped to Australia aboard the SST *Dunera* and now referred to as the '*Dunera* boys'. Many took up teaching posts, such as Vincas Jomantas, Joe Zikaras, Fritz Janeba, Gerhard Herbst, Victor Vodicka, Ludwig Hirschfeld-Mack and Franz Philipp. The latter was trained at the Department of Art History of the University of Vienna and, in Melbourne "taught an honours course on Renaissance and Reformation history" (Inglis, 2010, p. 52) at the University of Melbourne. He wrote a book about Arthur Boyd, which "contributed richly to Arthur Boyd's art and reputation" (p. 53). Through education these migrant educators influenced a generation of Australians towards a more liberal view of modern art, particularly abstract art (Butler, 1997, p. 10), and so they should be acknowledged more widely. One example of an artist in Perth is Edgars Zarabanovs, whose printing skills greatly influenced Janis Nedela. Today, the Franz Philipp Annual Lecture is still held in Melbourne, at which eminent art curators, art historians and other prominent members of the arts community debate the place of art in society.

As the result of an IRWIN group book published in 2006, titled *East Art Map: Contemporary Art and Eastern Europe*, I was made aware how the world is perceived through Eastern European art which is now being discovered and, more importantly in my view, the way in which the Western art establishment perceives the art from Eastern Europe. This book is the culmination of more than a decade of investigation dedicated to East European art and its status.

It addresses the problems faced today by artists only recently freed from Soviet cultural restraints, and the “double systems [involving] ‘official’ art histories ... and legends about the art and artists who were opposed to the official art establishment” (2006, p. 11). There is, however, an increasingly inclusive attitude towards art outside the recognised Western art centres. Terry Smith states that the book’s “goal is to counteract the Western view of this region as a *terra incognita*” (2011, p. 85). I believe that the neglect of the Eastern Bloc artists in Australia post-war reflects this lack of historical documentation concerning Eastern Bloc art by the West due to the West-centric domination of world art generally. Piotrowski points out that modernism and its mutations: anti and post-modernism, were universal and “did not function only in the West and North, but also in the East and South” (2009, p. 6). He approaches the problem in terms of the Other, maintaining that Eastern Europe is considered “on the margin of European culture, outside the centre but still within the same cultural frame of reference, while the place of the ‘real Other’ is determined not by the strategy of marginalization, but of colonization” (Piotrowski, 2009, p. 7).

The development of visual art produced by second and third generation Australian artists, provides a definitive argument for the significance of the art the original artists from north-east Europe produced after the Second World War.

There is much written about ‘Australian’ art, with books analysing: the art of the Boyd family; the artists of the Heidelberg School; the abstraction of the Sydney artists (McQueen, 1996), (Butler, 1987), (North, 1980); and the social realist artists of Melbourne during and after World War II, while individual Anglo-Celtic Australian artists merit whole monographs. Generally, however, there are few books relating to migrant artists unless they are written by the artists themselves or someone from within their ethnic group, which was also a discovery I made in 2009 about prisoner-of-war art. Books written by Australians that contain descriptions of several post-war migrant artists are *Australian Painters* (1971) by James Gleeson, *The New McCulloch’s Encyclopedia of Australian Art* (2006) and Ken Scarlet’s *Australian Sculptors* (1980), which, with the exception of Gleeson, catalogue the artists rather than critique their visual art.

In Bernard and Terry Smith’s *Australian Painting* (1991), which includes a total number of 312 plates, there are only 12 plates showing work by migrant artists or by offspring of migrant artists. Two of these refer to Imants Tillers, who was born here; two showing work of Jan Senbergs, who arrived aged ten years; three show artists’ work from elsewhere in Europe, and only five relate to original displaced artists from the Baltic States and Poland. This book, which is representative of most literature about Australian art, also concentrates solely on artists working in Sydney and Melbourne, ignoring the innovative abstract painting taking place in

Adelaide in the 1950s. The paucity of the coverage in literature of migrant artists from north-eastern Europe is underscored when compared to the book written by Genovaite Kazokas in 2003, giving full biographies and images of over 1,000 (mostly professional) Lithuanian artists now living in Australia.

As previously stated, many of the émigré artists displaced by World War II had knowledge of European modernism, having been trained in German Expressionism in renowned art academies prior to the war and in various art institutions in the Allied Zones afterwards. Maximillian Feuerring, trained at the Royal Academy of Fine Arts, Rome; Michael Kmit and Wladyslaw Dutkiewicz, at the Academy of Fine Arts, Krakow; Henrikas Salkauskas, at Friburg University; Eva Kubbos, at the Hochschule für Angewandte Kunst, Berlin; Leonas Urbonas at the Städtliche Akademie der Bildenden Künste, Stuttgart; and Vaclovas Ratas, at the Kaunas School of Art (Kaluski, 1985; Kazokas, 2003).

These artists brought their knowledge into an emerging Australian modern art movement and deserve to be considered as the progenitors of the innovative abstract art that took place in Australia in the post-war years. This is the reason I explore the apparent literary neglect of the work of post-war migrant artists in Australia. This neglect was not redressed until the 1990s, with the appearance, in 1993, of a special émigré issue of *Art and Australia*, and in 1997, following an exhibition entitled *The Europeans: émigré artists in Australia 1930s to 1960s*, at the National Gallery of Australia, and the book of the same name. However, Adam Dutkiewicz, observes that his father, Wladyslaw and uncle Ludwik, together with Stanislaw Ostoja-Kotkowski—three of several progressive migrant artists based in Adelaide—had not been included in the exhibition (2000, p. 77), and were, therefore, excluded from Roger Butler’s book. I maintain this lack of documentation robs us of a true understanding of Australian art history at that time.

Alan McCulloch’s essay *Migrant Artists in Australia for Meanjin* in 1955, and Bernard Smith’s *Australian Painting*, first published in 1962, contain a chapter on recent migrant artists. However, it is the migrant communities who have mainly been responsible for publications about migrant artist activity, such as *Eleven Lithuanian Artists in Australia* published in Sydney in 1967 by the Lithuanian Community in Australia, edited by Vaclovas Ratas (Butler, 1997, p. 10).

Adam Dutkiewicz also argues that there were over one hundred European-born artists arriving in Australia up until the mid-1950s – mostly Lithuanians and Latvians – who had “slipped through the net” regarding the history of the art of that period (2000, p. vi). Non-recognition of the significance of migrant involvement in Australian development is an ongoing

dimension in Australian history (2000, p. vii). He maintains that the Abstract Expressionism introduced by these artists was on a par with that being explored by artists in New York at the time. In my view this point regarding ‘simultaneity’ is of immense importance in Australian art history and has never been addressed. I agree with his hypothesis that the dissemination of knowledge about European Abstract Expressionism by the migrant painters in the 1950s “was crucial in the evolution of abstract forms in Australia” and led to the abstract artists, especially in Sydney, to experiment with variations in the genre (2000, p. 379). He reiterates the significance of the migrant art in the 1950s, stating their work was often based on improvisation, which defied categorisation and often included an “underpinning extending back to their cultural origins” (2000, p. 379). Mansbach enlarges on this ‘underpinning’, stating that “the background for Polish modern art differs from that of many other national cultures” (1999, p. 86), based on the complex socio-political environment, covered in Section 2.3.

David Pectorius, however, sees the new painting of the 1960s "to be reasserting the earlier imperatives of Constructivism" (1997, p. 21), stating the "most significant influence upon *The Field* [my italics] generation [of painters] was the large exhibition *Two Decades of American Painting*" shown in 1967, which influenced young Australian artists to critically eschew a "repressive history of figuration, national myth and landscape" (1997, p. 26). Making an observation (1997, p. 29) on a painting by Ian Burn, entitled *Blue/Yellow Equivalence*, 1965 he states that, in its use of yellow and blue and using the traditional landscape format, Burns is referring to Sidney Nolan's landscapes (1997, p. 32).

Pectorius fails to mention the experimentation taking place at the time in Adelaide by artists, such as the Marek brothers, the Dutkiewicz brothers and Ostoja-Kotkowski, working in surrealism, semi-abstractions, ‘Organic’ Constructivism, Futurism and Op Art, respectively, which Dutkiewicz ascribes as breaking “completely with rigid formalism” (2000, p. 380). Paul McGillick suggests that, although there were outstanding individual contributions by the European painters in Australia after the war, the most significant contribution to an Australian aesthetic was made by the European sculptors (1979, p. 33).

Without a complete historical overview of the impact of the mass migration from Europe after the Second World War, particularly with regard to the art those migrants introduced, it is impossible to assess and completely describe the development of art in Australia since that time.

Through my research I endeavoured to reveal the historical neglect which has occurred due to lack of rigour in post-war literature concerning the significance of the migrant art being

produced at that time by pointing out the ongoing participation in, and growth of, the Australian art scene due to the later generations of artists from those migrant families.

I do not have the right or responsibility to represent the stories and the cultural background of others, but in recognising this marginalisation of the north-east European migrant artists and the subsequent 'gap' in the art history of Australia, I am compelled to research the reasons for this oversight. Any gap in art history from this post-war period becomes a hiatus in intellectual awareness and affects the way in which our future thinking is framed. It removes a layer from our cultural foundation.

The following chapter provides an examination of the socio-political environment affecting an artist's creative practice.

Chapter 3: Theoretical Framework

3.1 Introduction

The theoretical framework for this study is based on the conception of meaning-making as a process taking place within a larger social framework. In order to analyse social processes, such as displacement, migration, assimilation and multiculturalism, I have referred to the literature that concerns issues of identity, hybridity, *third space*, cultural diversity and multiculturalism. In the context of this research Bhabha (1994); Gunew & Rizvi (1994); Soja (1989); Hall, (1994); Papastergiadis (2000), and Bauman (1996), provide a basic framework for understanding the visual arts' meaning-making process at a micro—or local level of experience. Establishing this framework within the larger macro situation provides an overview of the location of 'migrant' art within an Australian milieu, and looks to link the effect of external circumstances on art production. In order to understand the radically changed circumstances in which displaced people found themselves during and after World War II and to link such catastrophic events to the visual art being produced now, this study searches for meaning through a subsequent review of history. The basic premise is that art holds a reflexive mirror to historical events affecting society and this study seeks to show how second and third generation artists have mediated cultural transitions between familial traditions and life in Australia.

A sound example of agency influenced by experience is the social disquiet which emerged from the counter-cultural movement after the Second World War. There was an unease regarding the relative social stability which had been destroyed by the two World Wars, and which surfaced as a profound cynicism. This was particularly the case with those people displaced by the war whose experiences of war and displacement were, in themselves, a catalyst for tenacious retention of localised knowledge in an attempt to believe in something meaningful. In *Society Must Be Defended* (a translation of his 1976 lectures) Foucault speaks of the proliferation of criticism about institutions, practices and discourses emerging in the 1960s, which I suggest was prompted by the moral introspection following the Second World War, the Cold War and also Vietnam. He comments on the disintegration of what "seemed most familiar [leading to] what might be called the insurrection of subjugated knowledge" (2003, p. 6). This criticism of the 'old society' culminated in the dissatisfaction shown in the Paris uprisings of May 1968. This unrest also affected Australia, shown by the strength of public anger regarding the Vietnam War, and disquiet about the future of an Australian identity under the impact of Japanese imports (Clark, 1995, p. 300). My research investigates art's relationship within such introspection, maintaining that art can be more than a decorative and irrelevant 'postscript'.

My conceptual framework considers how meaning-making at a micro level is influenced by events at a larger macro level, specifically the effect of State influence on creative practice, especially with regard to migrant artists (Fig. 13). It links the outcomes of political decisions with acceptance and funding of the art produced. Looking at this problem from a micro level, i.e. through the praxis of second—and third—generation artists, elucidates at the macro level how social and political circumstances — past and present — continually define and redefine frames of reference, which influence less static, individual contingencies at a micro level.

We are all ‘boat people’ living in an increasingly globalised world; the most recent settler white, Anglo-centric, dominant culture in Australia is gradually being eroded beneath waves of immigration. Shirley Ann Tate mentions Bakhtin’s interest in a multi-vocalised discourse regarding how the world is conceived through human experience, which he calls *heteroglossia* (Tate, 2007, p. 23). However, she regards his explanation is limited compared to Holquist’s conceptualisation of “a locus where the great centripetal and centrifugal forces that shape discourse can meaningfully come together” (1991, p. 70). Tate interprets this as actually representing a third space (2007, p. 23). Meaning is acquired “through differential relationships of interaction between their sensory elements” (Harrington, 2004, p. 60). Harrington also cites Bakhtin, who maintains that writers and artists “are not *caused* to produce in any way that might conceivably be compared to stimulus-response reactions” (p. 60).

The difficulties experienced by the culturally-diverse post-war migrant artists and the subsequent marginalisation of their art in the face of institutional homogenising ideologies in the 1950s is an example of state domination at a macro level. An important component in this social mix is the presence of cultural difference, which is discussed in Section 3.2.

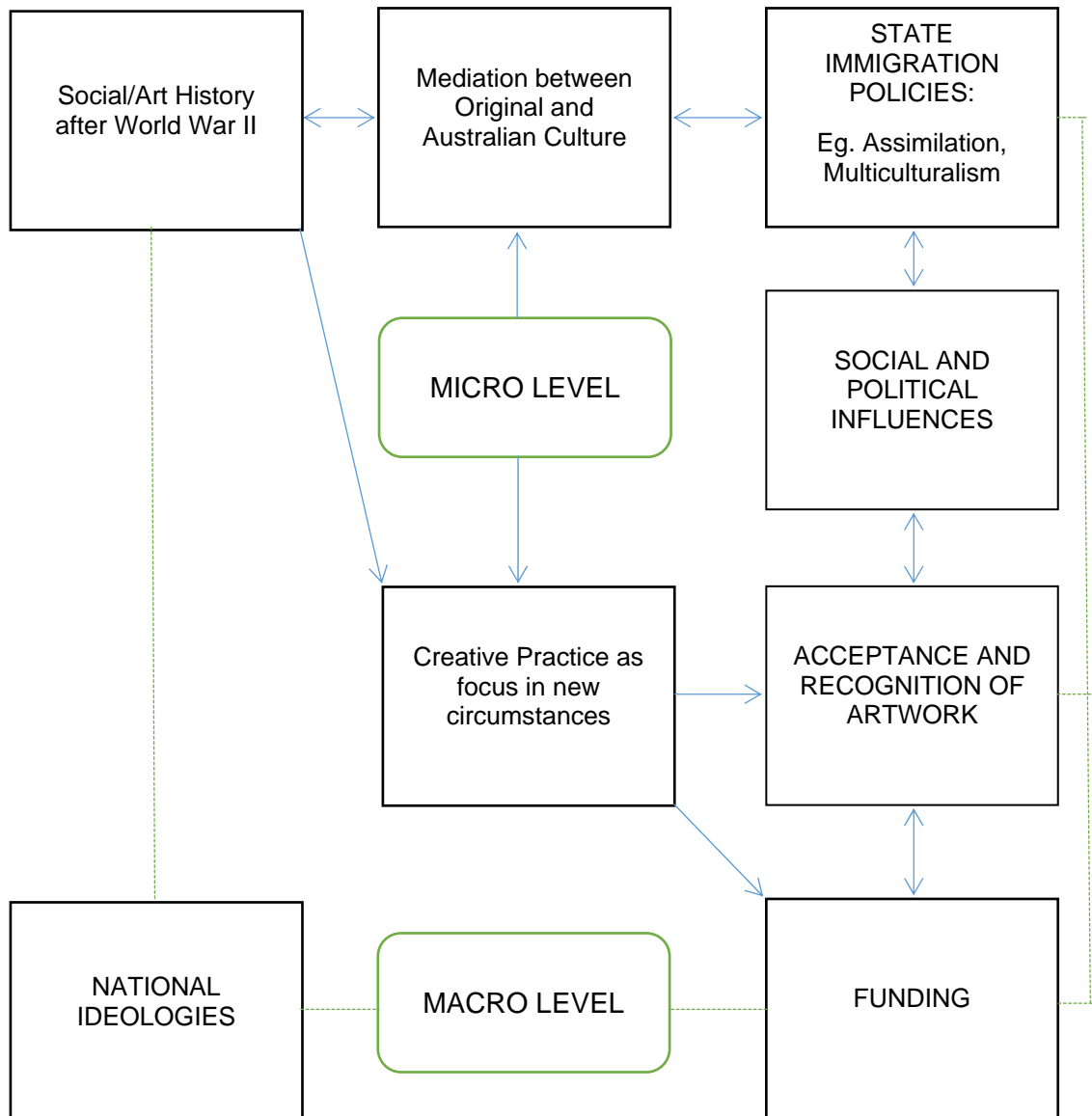


Figure 13: Flow and influence of macro policies on artistic output.

3.2 Culture and Identity

[men and women] make their own history, but not ... under conditions they have chosen for themselves; rather on terms immediately existing, given and handed down to them. (Marx, 1983, p. 287)

After World War II, a whole way of life had been destroyed and, for western civilisation to continue, a new way of life needed to be discovered. Cultural traditions were

certainly disrupted, but as could be seen subsequently, re-shaped and adapted. Herbert Read explored the function of art in this stage of transition and the place of art in the future society, maintaining it would be necessary to resurrect those social values which promised a “civilisation in which art would once more have its place and function” (1967, p. 114). It is therefore significant that Australian culture would experience a profound change due to the newly-introduced aesthetics.

Williams’s (1981) definitions of culture state that there is firstly the ‘ideal’ where it is “a state or process of human perfection, in terms of certain absolute or universal values” (p. 41); secondly, there is the ‘documentary’ in which human thought and experience are expressed intellectually and imaginatively within culture; and, thirdly, the ‘social’ incorporating a way of life containing “certain meanings and values, not only in art but also in institutions and ordinary behaviour” (p. 41). However, it is his account of a pattern of culture which is more pertinent to this research. This ‘pattern’ is formed by the choice and alignment people make in what they consider of interest in their lives, even though this is often intangible. What becomes a common element in culture is the “actual experience through which these [activities/interests] were lived” (p. 48), and he maintains the arts of a period are responsible for generating our awareness of that culture.

The idea that culture continually changes in reaction to changing circumstances is supported by Bottomley who states that in studies of migration the most commonly used concept is that of culture, which “is curiously unexplored” (1992, p. 3). She contends that the very idea of migration must challenge any idea of a fixed culture because in anthropology it is thought that an “inter-penetration of economic, political, geographic and social conditions in cultural practices” exists. She suggests that migration must disrupt such interrelationships (p. 3). Homi Bhabha (1996) also suggests that people experiencing migration develop a “partial culture” having kept only part of their total culture. That culture developing on the new soil forms a hybrid mix of old and new, a contaminated yet connective tissue between cultures (Bhabha, 1996, p. 54).

Michael Crotty states that “it is because of culture—our symbols, our meaning systems—that we know our past and can plan our future” (1998, p. 81). Perhaps this explains why the displaced migrant places such importance on the culture left behind. Socially marginalised, displaced people have much to impart about the concept of ‘culture’ and ‘identity’. As Bhabha says:

Culture reaches out to create a symbolic textuality [which gives] the alienating everyday an aura of selfhood ... Culture as a strategy of survival, is both transnational and translational ... transnational, post-colonial discourses are rooted in specific histories of cultural displacement ... translational because such spatial histories of displacement ...

make the question of how culture signifies, or what is signified by *culture*, a rather complex issue. (Bhabha, 1994, p. 172)

In Stuart Hall's view, the definition of 'culture' remains unresolved as it is "a site of convergent interests, rather than a logically or conceptually clarified idea" (1994, p. 522), and there is, according to Williams, a further complication to be found in the way culture develops and continues through generations of "a particular community of experience hardly needing expression, through which the characteristics of our way of life ... are in some way passed, giving them a particular and characteristic colour" (Williams, 1981, p. 48).

Williams comments that this can be seen in "the contrasts between generations, who never talk quite 'the same language', or when we read an account of our lives by someone from outside the community" (1981, p. 48).

Bottomley (1992) also speaks of culture as a process, as does Williams, who says "what it [culture] indicates is a process, not a conclusion" (1963, p. 285). Bottomley, however, limits 'culture' to products and emphasises the "fluidity of cultural forms, to question static concepts of 'traditions' and 'institutions', and to try to reveal something of the flow of social relations in cultural processes" (Bottomley, 1992, p. 7).

Alternatively, Papastergiadis (2000) suggests that mass movements of people cause cultural disconnection affecting identity, and maintains that with the acculturation of later generations from migrant families there occurs "an emergent sense of community [whose definition resides more in] common interests than territorial commitments" (Papastergiadis, 2000, p. 84). Gerard Delanty speaks of the possible effect of displacement upon second and third generations, maintaining that people construct a memory of an imagined homeland leading to "the rise of new communal identities [creating] a new politics of difference [which, in turn,] can produce new streams of consciousness" (Delanty, 2003, p. 162).

Chambers (1994), on the other hand, implies that "a sense of belonging [is] sustained as much by fantasy and the imagination as by any geographical or physical reality" (1994, p. 25).

Cultural exchange plays a substantial role in creative practice and, for migrants their changed circumstances impact on inherited culture and traditions. When people are exiled and severed from their original cultural backgrounds they introduce their aesthetic traditions into the host culture. Migration can certainly be described as a 'flow' of social relations in cultural processes, which is supported by Delanty, who states "community can be a means of releasing the cultural creativity that late modernity produces but does not fully exploit" (Delanty, 2003, p. 121).

Personal fulfilment achieved through cultural accomplishment and engagement in community life reinforces identity, though within a postmodern context the world is seen as a complex and uncertain place and all truth is relative to one's viewpoint or stance. Modernism's preoccupation with 'identity', according to Papastergiadis (1998) is due essentially, to global migratory patterns and identity is formed in relation to others depending on social context (p.30). Erik Erikson makes the comment that wars, revolutions and "moral rebellions ... have shaken the traditional foundations of all human identity" (1968, p. 25), implying that the efforts of displaced persons, who are able to adapt to changing circumstances and retain self-identity in alien environments, could play an important role in survival.

Benzi Zheng (2000) argues that diaspora is not simply the general movement across borders but involves a constant struggle—an altered conception for the migrant in relating to "a process of constant resignification of the established assumptions and meanings of identity" (p. 125). Zheng (2000) also sees a "complexity of ambivalence associated with defining and articulating identity in diaspora" (p. 125).

Conversely, Zygmunt Bauman contends that modernity has not disembedded identity, as it has always been a problem but, with modernity, the individual also needs to find ways to escape from uncertainty (1996, p. 19). He metaphorically compares migrants to pilgrims searching for the truth, which is always "elsewhere; the true place is always some distance, some time away" (1996, p. 20). He states that if they remain in the past "[b]oth meaning and identity can exist only as projects, and it is the distance which enables projects to be" (1996, p. 23), intimating that any plans they may have made have stalled, with their 'pilgrimage' no longer providing a continuous story making sense of their lives. Their problem becomes how to preserve and cultivate their identity. Bhabha (1993) states that:

we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. ... It is in the emergence of the interstices—the overlap and displacement of domains of social difference—that the intersubjective and collective experiences of 'nationness', community interest, or cultural value are negotiated. (Bhabha, 1993, p. 22)

Many writers present a case for the importance of language in cultural identity. Papastergiadis declares that we understand how meanings are produced and transmitted within culture through language (2000, p. 127). Chambers maintains "language is what permits our being to be, to occur, to be explored, carried out and carried on [containing] a particular cultural web, inheritance and network" (1994, p. 132). Smolicz and Secombe also advocate the importance of language as a means by which expression is given to cultural life (1985, p. 109). Conversely, Hall maintains that identities are constructed and constantly transformed rather than

permanently situated in one language, history and culture, and are used “in the process of becoming” (1996, p. 4). My identity has been constructed by English traditions, specifically from its literature, its history, and the Londoner’s version of the English language, and as a migrant I relate to the precept that identities are continually constructed. Retaining language, therefore, also preserves the traces of culture associated with that language.

However, “culture ... is a product of diversity; it feeds on differences, it grows through exchanges. It is because cultures are different, that their meeting can be fecund” (Ryckmans, 1996, p. 59). Does this mean that once assimilation occurs the resulting society becomes uniform and inanimate? By implication, therefore, keeping one’s cultural heritage becomes increasingly important in a globalised world in order to continue living in a dynamic and vibrant society, otherwise, as Ryckmans asks “Aren't we sliding into the deadly slumber of universal entropy?” (1996, p. 59).

The fairly recent concept of multiculturalism in Australia encourages cultural difference and helps construct a new, more dynamic national identity. It is possible many Australians originating from countries having no historical connections with the United Kingdom (unlike Australia’s First Fleet arrivals) do not regard themselves as an extension of the British Empire. Nevertheless, there still remains political and institutional attitudes which, no doubt, cause newly-arrived migrants to experience a system of cultural ‘hierarchy’ (as did the migrants arriving in the 1950s). Even the more recent government multicultural policy fails to satisfactorily address this anomaly.

In this research project multiculturalism is considered from the viewpoint of the arts. In this regard, Sneja Gunew’s observation that multicultural arts has a chequered history because “politicians cannot afford to be too out of step with public opinion, whereas artists cannot afford not to be” (1994, p. 1) is percipient. She is reflecting on the meaning of cultural diversity and maintaining it is in the interpretation of the notion of culture in the arts that the problems occur. Rasheed Araeen claims that multiculturalism has “denied” cultural difference, blaming “mass media which now controls the art institution not only in the West but globally” (2003, p. 138).

State-funded support of the arts can be seen as promoting a national identity and this patronage supports artists and improves access to the arts for the masses. However, twenty years ago this patronage tended to favour traditional fine arts, whilst other artists working innovatively on the periphery were not accommodated in such state categorisation. In 2000, Dutkiewicz commented on the marginalisation of migrant art being caused by “a culture that has not allowed émigré painters equivalent status to multi-generation Australian artists” (2000, p. 1). *Creative Australia*, the most recent government cultural policy introduced by the Labor government in May 2013, addressed this issue by involving artists all over the country and

reflecting the diversity of the arts in Australia (“Creative Australia: the National Cultural Policy”, n.d.).

Regarding the traditional practice of museums and galleries, Elizabeth Gertsakis maintains “conserving heritage practices in relation to minorities ... as part of a national multicultural agenda”, is widely criticised (1994, p. 37) and remarks that, for Western museums now being impelled to base collections on “cultural production built on a politics of differentiation”, this is proving a difficult and painful process (1994, p. 36).

Many of the writers criticising multiculturalism condemn its paternalistic, West-centric values, which suggest a tolerance that sets up a “prior hierarchy of superiority and inferiority” and does not acknowledge the validity of other cultural systems (Papastergiadis, 2000, p. 164), and this may still be true with regard to each new stream of migration. However, given the passage of time, second and third generation artists are enjoying an overall acceptance of their work which was not apparent for post-war migrant artists. It would appear, therefore, that two to three decades are necessary both for migrant artists to become accepted as Australian, and for their work to be given equal consideration. Gunew questions how long the term ‘migrant’ can be expected to cease to apply (1994, p. 5), suggesting that the classification of migrant still exists even after second and third generations. Her view is that multiculturalism is synonymous with the word ‘migrant’. It is possible these ideas still prevail because under the earlier assimilation policy any cultural difference was weighted more heavily in favour of the dominant group.

Diffusion of cultures must provide a certain equality for the migrant’s cultural position, allowing an equal standing within the community in which (in the case of this research) European aesthetics and art education can be passed on. Araeen argues this proves impossible “when the structure of the art institution is still based on the primacy of patriarchy, white supremacy and heterosexuality” (2003, p. 148).

With the advent of faster means of transportation and movement of people, contemporary life causes different cultures to collide. There is the perplexity of cultural difference, and an attempt to define the “process of identification and the praxis of agency in modernity” (Papastergiadis, 1998, p. 35). In modernity where people often move, live and work in other countries, they no longer have one way of seeing their world and feel no loss of supporting frameworks as these may never have been known to them. This creates an ability to see the world in a way that opens up enormous possibilities (Tawadros, 1998, p. 139).

3.3 Maintaining Identity through Creative Practice

Hall (1996) says “there has been a veritable discursive explosion ... around the concept of ‘identity’” (p. 1). My research investigates this concept in relation to migrants fleeing a disintegrated Europe post-war, and their efforts to define a sense of identity whilst assimilating within another culture, and exploring how creative practice benefits their sense of identity. I also examine how the complex interaction of social and psychological processes that form identities relates to the visual art produced. Creativity provides psychological support and maintains a sense of identity during periods of uncertainty.

“Every great work of art tends towards universality, towards the creation of a humanized world” (Vazquez, 1973, p. 114), but the artist, the artwork, and society form an ongoing social relationship. This consists of the artist—as a social being; his work—as a bridge between the artist and members of society; and the effect the work may have on that society (Vazquez, 1973, p. 112). The act of creation must, therefore, provide a sense of personal focus and confidence which enables a distancing from adverse circumstances (Lucas, 1980, p. 18). Paintings are positive because “they express the powerful creative energy that we all possess but may not have released” (Adamson, 1984, p. 3).

Creative activity is one of the ways displaced persons have retained their identities in alien environments. The continuing effect of wars—Second World War and the Cold War—caused a sense of unease which still reverberates amongst the later generations belonging to those families directly affected. I examine the visual art from subsequent generations in order to see how their art might reflect historical traumas, and whether these traumas have been internalised generationally and restructured into present reality through art. The artist’s canvas can become an ‘arena’ in which emotions, moods, and sensations are displayed.

Papastergiadis believes there is a need for a different framework for representing identity and says it must be acknowledged “that the creation of any identity is also the affirmation of difference” (2000, p. 164). He suggests there needs to be acknowledgement of “the equal worth of other cultural systems” (2000, p. 164) to replace the former paternalistic western colonial view of tolerating differences which creates a hierarchy. This political and institutional attitude has been inherited from a postcolonial Australia where white, male Australian artists are still privileged. For the migrant, acquiring a strong, confident sense of self-identity requires the knowledge that your worth is considered on an equal basis to that of a native Australian.

In conjunction with the concept of the representation of identity within society is the importance of the individual's own sense of identity within that society and the role of creative practice in the formation of self. Creative practice stimulates interaction within a social environment and reinforces a cognitive and symbolic structure which leads to new forms of expression. Sharing the physical act of making visual art—or indeed any other form of intellectual expression—provides a sense of psychological identification amongst members of their community. A flexible and reflexive personality together with a strong sense of identity is crucial for a migrant artist (possibly for any artist), responding creatively in contemporary society.

In a study of refugee groups in Adelaide, Jean Martin comments that a small sized migrant group can have a deleterious effect on an individual's creativity, because of the feeling of insularity instilled, and blames this on two factors: “a sense of alienation from Australian culture, [and] the urge to preserve continuity with the past ... instead of interpret[ing] their own experience in their own way” (1972, p. 120). One advantage of this situation is that the artist may have a captive audience in a minority group, providing a ‘protected market’. In this way, a group identity is developed. However, Martin asks how this is related “to the well-being or personal adjustment of the individual migrant” (1972, p. 121). Whenever immigrant artists and other artists native to Australia mix, exchanging ideas and learning from each other, creativity is enriched (Castles & Miller, 1993, p. 208).

Landscape painting has always formed a substantial part of Australian painting and a predominance of landscape painting—real or imaginary—existed in the work of the post-World War II artists. David Malouf, speaking about early Australian colonialists, explains that their reaction to the Australian landscape as being one of fear, not because of its hostile, non-European appearance, but because it “reflected nothing back of their own humanity ... It had not been shaped by them and so they could not see their humanity in it” (Papastergiadis, 1998, p. 79). Perhaps the original post-war migrant artists were similarly affected by the Australian landscape as well as the luminescent Australian light and sought to capture a memory of the landscape they had left behind.

Adolfo Vazquez maintains “art can have a cognitive function ... that of reflecting the essence of the real ... and the work of art is, above all, creation, a manifestation of creative power” (1973, p. 40). As such, it is its own reality, integrating within itself what it expresses or reflects. As Vazquez observes, “humanity is present in every work of art” (1973, p. 41).

According to Anthony Giddens, modernity sees social organisation presuming a “precise coordination of the actions of many human beings physically absent from one another” (1991, p. 17) —a fracturing of time and space. This, in turn, produces systems which “penetrate

virtually all aspects of social life in conditions of modernity” (1991, p. 18). It is becoming apparent that the combination of corporate and state power is affecting cultural life through a perception of “impotence for individual agency that has clear repercussions on critical aesthetic practices” (Fisher, 2003, p. 69). Economic globalisation is not new, with merchants in the mid twelfth century forming the League of Hansa Cities which monopolized east-west trade (Bateman, 2012, p. 21) and two centuries later the explorations of Columbus and Vasco da Gama opening up the west and east respectively (p. 25). Globalisation has developed over several hundred years to develop into its contemporary ideological frameworks (p. 27). It has produced the cultural identity “that gave European nations a moral purpose, a sense of destiny and the impression of being a civilization that was primarily defined in terms of modernity” (McLean, 2011). Since 1945, however, the influence of globalisation has increased rapidly and today one of the outcomes of global capitalism, foreseen by Giddens in 1991, appears to be an “increasing complicity between transnational corporate and state power in the management of not only economic and political but also cultural life” (Fisher, 2003, p. 69).

As one of the aims of artistic practice is to be free to critique society and attempt to be an agent for change, the effects of globalisation on artistic integrity and ethnic sense of identity remain to be seen. A positive consequence of global interaction as seen from the influence of the Internet, international biennales and global art markets is the promotion of cross-cultural exchange which takes place unfettered by powerful institutional aesthetic restrictions (Fisher, 2003, p. 70).

3.4 Hybridity and Third Space

A major redefinition of cultures and identities occurs when people are displaced en masse as happened after the Second World War and continues to occur due to the effect of effect of ongoing wars and globalisation. Papastergiadis contends:

The hybrid is formed out of the dual process of displacement and correspondence in the act of translation ... meaning seldom moves across borders with pristine integrity. Every translation requires a degree of improvisation. The hybrid, therefore, is not formed out of an excavation and transferral of foreignness into the familiar, but out of this awareness of the untranslatable bits that linger on in translation. (Papastergiadis, 2000, p. 194)

There is an awareness of cross-cultural exchange amongst artists with a migrant history of family resettlement which appears to encourage expression that might be described as *hybrid* and forming in a *third space* in their visual art. Homi Bhabha states that “hybridity to me is the ‘third space’ which enables other positions to emerge” (1996, p. 209). One would ask whether

the original migrant artists found their values and perceptions affected by such a paradigm, as this theory did not exist in the 1950s. The political slogan of the time was ‘assimilation’—there was no place for hybridity.

Bhabha speaks of hybrid spaces where new identities form in the interstices of cultures. He claims that “the arts of cultural hybridization” should seek to employ and enact cultural differences rather than one merging with the other. In other words, the emphasis is on the process: the mediation resulting through the grounding of mind and body in making marks, rather than the end product (Bhabha, 1997, p. 126). This necessitates a bridging of more than two cultures and the ability to negotiate the difference, and this indeterminate space is what Bhabha christened the third space. I wonder whether, in the case of creative practice, this third space might not actually be the visual art itself, where the art produced becomes an act of translation within a third space?

Visual art provides a spatial hermeneutic reflecting how the society in which it is made can be perceived and reconstructed visually. It captures in a spatial dynamic the sense of a moment in history, processing a consciousness that includes sensing as well as reasoning.

Homi Bhabha explains the third space as a place where the production of meaning arises from an assignation between the “implication of the utterance [and the ambivalent] act of interpretation” (1994, p. 36). This third space is a way of describing a *productive*, and not merely reflective, space that engenders new *possibility*, a space of emergent forms of cultural meaning and production in opposition to current attitudes, which questions recognised codification of culture and identity. According to Bhabha, this hybrid third space is an *ambivalent* (my italics) site where cultural meaning and representation have no ‘primordial unity or fixity’ (1994, p. 37). Hybridity formed by living between cultures creates an *in-between* space developing into another ‘zone’ of understanding, a third space in which cultural meaning is strengthened. Hybridity is not the sole preserve of migrants. Ian McLean asserts “all cultural formations, even those founded on national identity and an indigenous sense of place, are just as fragmented as migrant ones” (2004, p. 300).

Hybridity is no longer seen as a “moral marker of contamination, failure or regression” (Papastergiadis, 2000, p. 168). Post-structuralist theory has liberated the idea of purity and exclusivity being essential within a theory of identity.

A form of psychological protection, an “existential capacity to separate the individuated human being from the whole of Nature, the world of things” is the ability of human beings to set themselves apart, which is done “by creating a gap, a distance, a space” (Soja, 1989, p. 132).

This research explores the possibility that through the arts, and specifically visual art, this space is bridged with artwork creating its own third space in which cultural juxtapositions can occur.

Soja also speaks about a *Thirdspace*, allowing a place of critical exchange where multiple perspectives, which have been denied within the modernism versus postmodernism debates, can be considered (1996, p. 5). He offers the idea of “a Thirdspace of possibilities for a new cultural politics of difference and identity that is both radically postmodern and consciously spatialized from the beginning” (1996, p. 96). He perceives space as active in that we are affected by spatial ambience: the space through which we move has an effect on each one’s sensibilities (1996, p. 56). Therefore this must become manifest in any art production.

The idea of critical exchange is taken further by Elizabeth Gertsakis who states that:

The discourses of postmodernism and postcolonialism suggest that there is not a great deal to be gained from framing aesthetic strategies too sharply around notions of either the traditional or the contemporary. Dichotomies of past and present, which exist within institutional culture as either a strategy for inclusion or as the demarcation of exclusion, do not adequately account for the multiplying differences of position across cultural definition. (Gertsakis, 1994, p. 35)

She hints at the way pasts and presents are manipulated and contested, and questions the “formalised political dialogue [used by Australian governments] for almost twenty years” (1994, p. 35). The cultural field consists of social, political and literary fields each experiencing dichotomies such as ‘dominated’ and ‘dominators’, ‘conservatives’ and ‘avant-garde’, ‘subversive struggles’ and ‘mechanisms of reproduction’ (Bourdieu, 2005, p. 11) further complicating the critical exchange described by Gertsakis.

Therefore the third space is a mode of articulation engendering new *possibility*. It is a space of new forms of cultural meaning and production, blurring existing boundaries and interrogating established classifications of culture and identity. Despite the exposure of the third space to contradictions and ambiguities, it provides a spatial politics of inclusion rather than exclusion that “initiates new signs of identity and innovative sites of collaboration and contestation, in the act of defining the idea of society itself” (Bhabha, 1994, p. 2). According to Gilane Tawadros, the third space is the location of all implied dystopian, chaotic and fragmented pluralism associated with the word ‘hybridity’ and is merely “what real experience is all about” (1998, p. 139). She states there is a sense of a loss of coherence, loss of frameworks, which ground and give comfort to people. However, she considers that the experience of the world which migration and exile have provided enable those artists affected to enormously benefit visual art practice and intellectual life. They no longer see the world in “a singular way, but in a multi-accented way [opening] up such enormous possibilities” (1998, p. 139). Mikhail Bakhtin considers this predicament to be the situation of ‘self’ which “must stand

out in existence because it is dominated by a *drive to meaning*, where meaning is understood as something still in the process of creation, something still bending toward the future as opposed to that which is already completed” (Holquist, 1990, p. 23).

The benefits migrants have had on Australian culture extends to the alteration of eating habits, new social behaviours, and influencing the visual arts. Through their art, artists from immigrant backgrounds allude to their European cultural connections because the interaction between cultures, personal experiences and changing environment are integral parts of the creative process. In her master’s thesis (2003), Perth artist, Julia Brewin, (originally from England) speaks personally of the importance of her art as a new Australian, saying “[t]he acculturation process is unique to the individual but the outcome of this study has revealed the importance of art as an enriching phenomena for both the newcomer and the original occupants” (p. 63). It may also emerge that this informed creativity proves cathartic in cases of personal and/or family trauma.

Ian McLean argues that it is necessary for critical practice to retain its historical consciousness, without which “it loses its principal lever ... and morphs into the economy it represents (or critiques)” (2004, p. 297). Earlier sculptors such as Ieva Pocius from Lithuania, although pursuing Lithuanian themes and culture, were equally comfortable amalgamating past and present to comment on contemporary problems in society, (Kazokas, 2003, p. 227). The Lithuanian painter Eva Kubbos struggled to adapt to the bright Australian light, and Gleeson comments that ‘nostalgia’ was a shaping force in her work (1971, p. 322). Although much of her subject matter is based in mythology and the metaphysical, Kazokas observes that Kubbos’s painting “plays in the Australian landscape painter’s orchestra a new solemn instrument” (2003, p. 63). It certainly indicates an art emerging from Soja’s Thirdspace of renewed sensibility. Cultural dislocation and/or integration and whether it impacts on the artwork produced by artists belonging to post-war immigrant families is integral to this study.

I have explored the ways in which migrant artists have confronted their search for identity in a new environment by means of their visual art. Examining the question of culture as a ‘strategy of survival’ and how migrant artists use creative practice as a means of cultural interaction and re-evaluation of their sense of identity posits its possible use as a temporary transcendence from reality by inhabiting a Thirdspace of creativity. In the next chapter, I explain the methodology used to investigate these possibilities in the lives of individual migrant artists.

Chapter 4: Methodology

Ethnographic enquiry in the spirit of symbolic interactionism seeks to uncover meanings and perceptions on the part of the people participating in the research, viewing these understandings against the backdrop of the people's overall worldview or 'culture'. (Crotty, 1998, p. 7)

4.1 Introduction

This research is based on the premise that visual art needs to be interrogated in the context of the much wider social domain known as culture, and, as such, is based on social understanding applied to a study of art and artists which recognises a "source of existential social knowledge that is of its own worth" (Harrington, 2004, p. 3). Art and culture are insinuated into society in a variety of ways, occurring "through the mediation of symbolic systems" encoded in works of art (p. 61).

Clifford Geertz best describes culture as 'man' being "suspended in webs of significance he himself has spun" (1973, p.4), and my method of unraveling this 'web' is by an investigation into the cultural background of ten artists of north-east European background and the effect the war might have had on their family's cultural heritage. By examining their visual art in addition to conducting ethnographic interviews I anticipated finding a connection. I have used both a creative and analytical ethnographic approach to provide the basis for an interpretive explanation of their macro political/social world, together with the micro cultural influences and their effects on the visual art of these Australians of migrant origin.

4.2 Position of the Researcher

At the beginning of my studies in visual art at University I came to realise that my art kept returning to the experiences of my youth. My childhood coincided with the end of World War II and I had reached an impressionable age where the shocking photographs from Europe were to have a lifetime effect. I believe these memories, now underpinned with more factual knowledge of this period which I have gained over the years, provided me with the empathy and understanding to develop a productive discourse with the participating artists and an ability to interpret their artwork based on the historical events their families experienced. My approach to the art of second and third generation Australians whose parents and grandparents were part of the exodus from Europe after the Second World War is a sociological reading of their art in order to arrive at a meaningful interpretation. In this way, I attempt to address the question of artistic agency (Tanner, 2003, p. ix), when interpreted by artists affected by displacement.

The close cultural ties between Australia and the United Kingdom have alleviated my own difficulties across cultural definition, and having a shared common language eased my adjustment socially. However, in considering the problems associated with being a migrant it has been necessary for me to understand the essence of modern day identity politics and examine what identity means to me. This experience allows me to embrace Bhabha's concept of a third space, where the politics of polarity can be avoided and "we ... emerge as the others of our selves" (Bhabha, 1994, p .39).

My life-world experience consists of an almost constant presence of war and the completion of my Bachelor of Arts (Visual Arts) in 2008 coincided with the invasion of Iraq and more shocking images of the dehumanisation of inmates of the infamous Abu Ghraib prison. This assortment of war images together with images of refugees fleeing oppression throughout the twentieth century have led to my unceasing interest in the migrant condition of disconnection and duality.

I approached this research from my own migrant position. It took many years to realise the strength of my assimilation and connection with Australia. This conscious realisation produced an epiphany—a sudden sense of belonging. Zygmunt Bauman states that "One thinks of identity whenever one is not sure of where one belongs" and, in my case, 'home' was always somewhere else. Until an acceptance was formed – a certainty – that Australia was indeed 'home' I could not escape this feeling of uncertainty (1996, p. 19). Connectedness is linked by one's ability to make sense of one's life-world and this is strengthened by the intrinsic nature of the cultural values with which one is raised and which provide support during periods of dislocation. Art can also provide psychological support and enable a distancing from adverse circumstances, helping to maintain a sense of identity (Lucas, 1980, p. 18). It provides "the opportunity to realise what lies within ... and to discover inner resources and give them form in outer reality" (Adamson, 1984, p. 1).

The concept that a reflexive creative process is linked to temporal and spatial experiences in life has been the foundation of my research. I am very much a participant/observer, being a migrant who chose to emigrate to Australia and can, therefore, 'stand in the shoes' of a migrant, even though some of those interviewed have implied their original family members had had no choice and had planned to return once their original homelands were liberated. However, the shared, if different, experience of immigration helped maintain an empathetic ambience during the interviews and in later discussion.

From the notion that war and dislocation have been vastly detrimental experiences in the lives of the displaced persons who immigrated post-war, this research has concentrated on how such experiences have infiltrated through to second and third generations. I consider how

such experiences may have affected the visual art they produce. I realise that memory is a palimpsest of fact and imaginative fiction. We choose to retain or forget; and sometimes sever, emotional memories which can often lead to complete re-formation of recollection. As Rushdie maintains, “one of the simplest truths about any set of memories is that many of them will be false” (1981, p. 24), but this false memory, although blurred, has been based on definite events. This research into the ramifications of World War II, both from literature and conversations with European migrants, has sharpened my awareness of the ceaseless wars and the oppression, displacement and disruption wars cause.

4.3 Methodological Approach

History is at the core of this research process, including relaying personal life histories within a larger historical social structure. The ways in which history can enter the research process strongly influences my research in that events and processes unfold over time and have their own sense of history which, in the larger historical social structure, shape everyday social interactions and social experiences. History also participates at the level of individual and personal biography, with each individual’s personal history influencing the investigation, with lastly the researcher’s personal, historical relationship playing a role in shaping the interpretive process (Denzin, 1989, p. 30). In this instance, the history of the European art brought into Australia by the first migrant artists in the 1950s must also be considered in order to appreciate the present situation regarding the visual art being produced now by second and third generation Australian artists.

Given that this research is focused on the way in which mediation and transition through resettlement and multiculturalism have been depicted through visual art, it has been necessary to choose epistemological and methodological approaches which both acknowledge the diversity of human experience and also lead to a research procedure suited to capturing multiple narratives. To this end, Crotty’s (1998) definition of symbolic interactionism, emphasising the influence and shaping of the individual by culture (p. 58) is relevant to the process of meaning-making. *Constructionism*, according to Crotty, focuses on generation and transmission of meaning collectively, whereas *constructivism* focuses exclusively on individual creativity (1998, p. 58). Adopting a constructionist position allows the research to be undertaken with the process of meaning-making at its forefront, while an interpretive perspective allows for those meanings to be understood and interpreted. Using this approach I seek to produce meaningful descriptions and interpretations of social processes and perhaps explain how certain conditions were initiated and prevail (Denzin, 1989, p. 23).

An ethnographic, narrative research design forms the foundation for the data collection for this research project and any limitations of this method—both conceptual and ideological—are hopefully reduced by employing a dialogical and co-constructive relationship with the participants (Denzin & Lincoln, 1994, p. 603). In this context my study seeks to describe and explain the way in which familial experiences are linked and absorbed by migrant artists within their creative practice.

My ethnographic approach attempts to learn from people rather than simply by studying them, in the understanding that any creative work reflects the historical, paradigmatic and personal (Saukko, 1998, p. 79). By using this approach, I seek to establish the role of society in the creation of the individual to expose the length of time that migrant families continue to be influenced by the original culture of the ‘home’ land. By adopting this stance, a meaningful interpretation can emerge of the social processes and interactions experienced by artists and how they react creatively to the myriad situations and experiences that form everyday life. This research project attempts to interpret some of the meanings, conflicts and contradictions that exist in each artist’s situation (Denzin, 1989, p. 25). In my role as ethnographer I am attempting to see culture in a broader framework, and seeking to observe how past patterns of behaviour may or may not have filtered through to later generations and, in this regard, whether this can be detected in their visual art.

I have investigated individual histories and personal biographies as part of the larger social history in order to understand how the visual art produced by the participating artists reflects specific socio-historic experiences and, by adopting the spirit of symbolic interactionism described by Crotty (1998, p. 7), making an attempt to explain and understand society in an increasingly globalised world as experienced by the ‘actors’ on the world stage. This ensures that my interpretation of the data accepts the perception of meanings as assumed by the participants in this research. Crotty contends that authors often imply meanings which they themselves have not consciously acknowledged (1998, p. 91). Although he is referring here to written text, this precept could equally be applied to visual art, where the artist often has no awareness of the unconscious meaning hidden within the image. Traditions are a classifying dimension of context affecting not only the visual image produced but also how it is received due to the subjective nature of varying education or cultures. In this study, the convergence of cultures induced by migration is explored.

4.4 Choice of Participants and Recruitment Methods

In order to study the significance of the art introduced into Australia by migrants from north-eastern Europe after World War II, I selected second and third generation artists

belonging to migrant families from Poland and the Baltic States. As discussed in Chapter 2, this region is particularly neglected in accounts of artistic influence in Australia. Participants were chosen mainly because original family members had immigrated as displaced persons from the Baltic States and/or Poland after the Second World War, or had emigrated later by choice.

For the purpose of this thesis, ‘second generation’ is defined as the children of the original migrant parents who came to Australia post-World War II. They were either born here or came to Australia at a very young age with their parents. A strict definition of second generation would normally include any people whose parents were born overseas. However, I have chosen to categorise as third generation people whose parents were infants or children of the original post-war migrants. My rationale is that those parents growing up in Australia, although born overseas, are the second generation, their parents being the first. Emigrés are defined in this thesis as adult migrants who came to Australia of their own choice during the last thirty years.

In 2009 I approached the Polish Centre Dom Polski based in Maylands, Western Australia to find out if any Polish artists were known to them, and at the State Library I also read copies of *Kurier Zachodni (Western Courier)*, a Polish community publication from 1986-2008 in an attempt to track down Polish artists, both without success. However, also in 2009, ten Latvian artists held an exhibition in The Moores Building, Fremantle, titled *Displacement and Belonging* to celebrate 60 years in Australia. This gave me an introduction to four artists, all from migrant Latvian families arriving in Australia in the late 1940s, who were willing to participate in my research. They were two sculptors, Maris Raudzins and Len Zuks, one painter, Peteris Ciemitis and Maija Kins, a photographer then working as a printer using a digital and silk screen printing process.

I was keen to include émigré artists in order to introduce a different experience of war and invasion in Poland and the Baltic States and was advised to make contact with Gosia Wlodarczak, a Polish artist who had originally settled in Perth before moving to Melbourne, with whose work I was familiar. This contact introduced me to Jarek Wojcik – another Polish émigré – who is a painter also based in Melbourne. I included Marek Szyler, who had immigrated to Western Australia in the late 1980s, and who was studying art with me at Edith Cowan University because I decided his mixed Polish and Belgian parentage gave the study a slightly different perspective given this combination of cultural diversity.

I discovered two other artists through articles I read about them. In both cases their creative practice explores historical construction and revisionism through use of metaphor. Bronia Iwanczak is from a Polish family and is based in Sydney, and Danius Kesminas comes from a close-knit Lithuanian community in Melbourne, which is his base. He, in turn,

recommended I make contact with Jazmina Cininas, a lecturer in print at Royal Melbourne Institute of Technology, whose work introduces Lithuanian mythology into an investigation of contemporary femininity. This also added another print artist to my study.

There were many other artists with migrant family backgrounds who could have been included, but I decided that ten participants – four Latvian-Australians, three Polish-Australians, one Polish-Belgian-Australian and two Lithuanian-Australian artists – would prove manageable, given the time to complete the research, and provide a variety of contemporary artists from North Eastern Europe practising in Australia. In addition, I have researched three internationally famous Australian artists with Latvian parentage – Jans Senbergs, Janis Nedela and Imants Tillers – whose work provides comment not only on Australian society, but on society in general.

I chose the artists represented here because of their use of a variety of genres – sculpture, painting, installation, photography, printing and performance – which all provide an interesting miscellany of artistic praxis. Also, by interviewing a small cross-section of migrants representing what would now be three generations, the historical representation is maintained at a macro-level whilst a holistic synthesis provides a microcosm of their lives in Australia since World War II and serves to encapsulate the effect of their culture, values and customs. My final sample includes several established artists and encompasses recent émigrés and second and third generation children of World War II displaced families (Table 1).

Table 1: Details of North Eastern European Artists studied in this project

Origin	Name	DOB	Location	Place of birth	Occupation	Generation
Latvian	P. Ciemitis	1959	Perth	Perth	Painter	3rd
	M. Kins	1981	Perth	Perth	Printer/Photographer	3rd
	M.Raudzins	1949	Perth	DP Camp	Sculptor	2nd
	L. Zuks	1950	Perth	Dwellingup	Sculptor/Painter	2nd
Polish	B. Iwanczak	1964	Sydney	Sydney	Photographer	2nd
	M. Szyler	1952	Perth	Belgium	Painter	emigre
	G. Wlodarczak	1959	Melbourne	Poland	Drawing/ Performance	emigre
	J. Wojcik	1957	Melbourne	Poland	Painter	emigre
Lithuanian	J. Cininas	1965	Melbourne	Melbourne	Printer	3rd
	D. Kesminas	1966	Melbourne	Melbourne	Artist/Musician/ Performance	3rd
Non-participant	J. Nedela	1955	Perth	Albany	Painter	2nd
	J. Senbergs	1940	Melbourne	Latvia	Painter	1st
	I.Tillers	1955	Monaro	Sydney	Painter	2nd

The final sample comprises five of the second generation, two of the third generation, and three émigrés. Of these, four were born in Europe and six in Australia.

The small number of participants has its limitations but I have attempted to select artists using a variety of production methods, from different cultural backgrounds, social conditions,

and even countries, in order to provide a cross section of experiences. Qualitative research does not intend to produce findings representing the broader population and, in this case, the in-depth nature of the interviews has provided a rich source of information on the contemporary visual art produced by second and third generation artists.

4.5 Research Method: Interviews

In-depth qualitative interviews are an appropriate way to uncover the meanings people ascribe to their environment, providing valuable information into “the subjective dimension of the human being” (Polkinghorne, 2005, p. 138). Interview processes can illuminate the often conflicting meanings exposed during discussion, what Laurel Richardson refers to as “the situational limitations of the knower” and underlines how social interests can cause contradictory interpretations (1994, p. 961).

It was deemed necessary to interview individually as some questions were based on personal family matters which could lead to revelations of a subjective nature about personal experiences, behaviours and attitudes. The qualitative research literature suggests that face-to-face interview techniques provide a richer experience by incorporating body language and facial expression for the interviewee, and by providing new and unexpected aspects and perspectives for the researcher (Dunne, 1995, p. 7). I believe this supports the statement by Fontana and Frey (2008, p. 118) that researchers are realising “that in knowing ‘others’ we come to know ‘ourselves’”. This one-on-one method of interview provided, on more than one occasion, an opportunity for self-reflection “knowing things about themselves that they didn’t know—or at least were not aware of—before the interview” (Patton, 1980, p. 252).

All the participants were sent an introductory letter with a consent form attached prior to interviews being arranged (Appendices B & C). The interviews were conducted over an 18 month period from May 2011 to February 2013.

Each artist was interviewed only once—the first interview occurring in 2011 and the last in 2013—with further information provided, as necessary, via email. A list of interview questions is provided in Appendices F, G and H. Interviews were tape-recorded, lasting approximately one and a half hours, often preceded by unrecorded and informal discussions, which produced—depending on the individual—insight into more personal reflections about family background, assimilation and political opinions—often providing me with a more comprehensive knowledge and understanding, leading to richer analysis. As the formal interview was often followed by occasional informal meetings and further contact by email, this contact proved sufficient.

I compiled three separate interview question guides, one for second and third generation Australians (Appendix F), and one for the three émigrés (Appendix G). Each interview guide consisted of three sections. The theme headings in the second and third generation question guide were as follows:

1. Family background (covering family's arrival post-World War II)
2. Artistic background
3. Cultural values and sense of identity

The only difference in the émigré version was in the first section, which was changed to cover 'personal reasons for immigration', as well as family background.

Gosia Wlodarczak was overseas a great deal during 2011. We did meet during a drawing performance she gave in Melbourne on 4 November, 2011, but the circumstances were unfavourable for interview. I therefore prepared a separate list of questions for her via email on 19 November, 2011 (Appendix H), and received an email, dated 8 December, 2011, in which she answered some of the questions I had dispatched. Despite these early difficulties, some six months later, in March 2012, a very satisfactory and full face-to-face interview was conducted.

In brief, my aims through the interview guide were to:

1. Interview the artists and discover their narratives;
2. Review the relationship of narrative to artwork;
3. Discover the interrelation between the artist's biographical narratives: spoken and artistic, and;
4. Make comparison, in some cases, of their families' experiences of the two year contract with the official historical version.

Although for the first few interviews I kept unerringly to the questions as compiled, as I became more confident and relaxed about the procedure, the interview became more flexible and digressions could occur which appeared beneficial. It allowed a more relaxed attitude with questions becoming interspersed by a more natural and inclusive dialogue. It also became apparent that if the artist was given the freedom to talk first about their praxis and how they came to make their art, they were more congenial and prepared to answer more probing questions regarding family relationships later in the interview. Because of these developments the order of questioning was altered during later interviews, and the section 'Family background' usually followed discussions about artwork and cultural values. Only one artist was reluctant to talk about anything personal which he felt was not relevant to his work, but as the research has proceeded this attitude has mellowed. Because the interviews were in-depth, I discovered that two of the artists, Peteris Ciemitis and Maija Kins are cousins.

The interviews were, in the main, conducted in the homes of the participants, with the previously-mentioned, unsuccessful gallery venue and with one held in my home. Those interviews held in the participants' homes went smoothly with only two interrupted by children returning from school or babies waking up. Dates when interviews were held, with subsequent email contact, are shown in Appendix I.

Transcriptions of interviews were completed immediately following each interview and sent to participants for comment, correction and consensus before analysis began. This procedure elicited only two amendments from ten interviews.

4.6 Research Method: Analysis of Art and Rationale

During the interviews and in subsequent visits and discussion with the participating artists, their visual art has been discussed and reviewed, and I have approached my analysis of the art from the point of view of social analysis rather than make aesthetic judgement. I have not selected artwork representing specific categories of art, but have chosen to interrogate the artwork in the context of "the much wider domain known as 'culture'" (Harrington, 2004, p. 2), and make an interpretation based on the multiple influences of the society in which it has been produced. Issues such as acquiring a sense of self while living in a globalised society, and their realisation of a hybrid state of consciousness are not only discussed during my interviews with second and third generation migrant artists but also considered in the context of their art.

The art analysis consists of an interpretation or explanation of the meaning of the work of art as the opinion of the viewer; in this case the researcher. Analysis can also determine what the features contained in a work of art might suggest and questions why the artist used these to convey his/her specific ideas. My analysis of the artwork is based on what I see and the reasoning behind this: I do not make value judgements of the artwork. I merely link the context of the artwork with the artist's personal experience and life-world. The interpretations made throughout this study are based solely on my personal understanding and my attempt to act as a conduit between the artist and the reader.

From the participants' creative practice and in the context of my research, I chose artwork that I considered best depicted the themes chosen. Therefore some artists are represented more strongly under one theme than another. For example, in Chapter 5, which focuses on the impact of World War II, only five artists are represented, and one of those maintained his work referred more to the Cold War than the Second World War. In Chapter 6, however, exploring identity, all ten artists are represented. In attempting an analysis of artwork regarding each artist's different circumstances of growing up in Australia, I was aware that my

own interpretation could vary from that of the artist. I maintain that Roland Barthes's theory of intertextuality in which he makes it clear that the text and the work should not be confused: "the work is held in the hand, the text in language" (1981, p. 39), applies equally to visual art as it does to writing, where the viewer does not concentrate on each stroke but interprets the whole. Notwithstanding the fact that each stroke is of extreme importance to the artist, as is each word to the author, the final decision regarding meaning lies with the viewer/reader.

Several of the participating artists stated that their work was open to interpretation and, in fact, they welcomed it, from which was implied an acceptance of the fact that the meaning of their artwork is not privileged, and that I was at liberty to produce readings of their art which may possibly be at odds with their own intention. On this issue, Michel Foucault, referring to the act of writing, states "in writing, the point is not to manifest or exalt the act of writing, nor is it to pin a subject within language; it is rather a question of creating a space into which the writing subject constantly disappears" (Foucault, 1980, p. 142).

Barthes (1977) expressed a similar view when he stated that "the birth of the reader must be at the cost of the death of the Author" (p. 161). In relation to visual art, I have taken these ideas to mean that it is the interpretation of a painting that is of significance rather than the original intention of the artist. My interpretation of the artwork, therefore, is influenced by my own life experiences. Having been born during World War II and as a young child seeing images of the aftermath of that war, it is inconceivable for me not to view the work produced by second and third generation artists coming from war-affected migrant families from this perspective. I have, therefore, searched for internal evidence to the effects of that war in any interpretation I make of the artwork. This also extends to my position as a migrant, and any sense of hybridity which might appear from the artist having experienced living in two cultures. With the participation of three émigré artists, arriving more recently from Europe, I aim to create a comparative situation between a possibly different representation in their visual art due to different life experiences from those of second and third generation artists.

4.7 Data Analysis

After the interviews with the ten participating artists and my subsequent detailed examination of the artworks that I considered appropriate to link to the research questions, a thematic system was devised to enable a conceptual evaluation and formulate any insights and interpretations emerging from the interview process. My analysis was then constituted around the main research question:

Main research question:

How have artists from migrant families navigated between their cultural heritage and Australian culture? How has this transposition and exchange been expressed aesthetically in their praxis?

And the auxiliary questions:

- . Does the visual art of second and third generation Australian, and émigré, artists continue to communicate their original cultural heritage?
- . Does the trauma of war which affected the lives of post-war migrants to Australia, impact on second and third generations and, if so, is this evident in their visual art?
- . In what way does creative practice enable second and third generation artists from migrant families to negotiate and strengthen a sense of self?
- . Has there been a lack of recognition, even marginalisation, within the state narrative of the significance to Australian cultural development as an effect of migrant creative practice in the post-war period?

Analysis of the interview data, adopting a modified version of the strategy used by Marshall and Rossman (1999, p. 156) involved a stepped process, as follows:

Step one: refreshing and re-familiarising—with the purpose of the study, i.e. keeping firmly in mind the main research question to be answered.

Step two: Listening to tapes and verifying transcripts, reading the data thoroughly without developing themes or codes. Theoretical and observational notes sometimes resulted in new concept development at this point.

Step three: Re-reading the data, and taking preliminary notes on a separate sheet and beginning to organise data into themes.

Step four: Further re-reading and highlighting relevant quotes to ascertain whether any other themes and categories of analysis emerged, producing an inductive analysis, which Marshall and Rossman (1999) refer to as analyst-constructed typologies, that is themes created by the researcher that are grounded in the data but not necessarily used explicitly by participants.

Step five: In conjunction with reassembling refined data, introduction of visual art, for interpretation within socio-political influence.

Interview transcriptions were colour-coded and notes made according to three main themes which began to predominate. The themes chosen were based on my perception of the main influences affecting each artist. These themes were often reflected within the artwork, and are covered in the analysis Chapters 5, 6 and 7. These three major themes were:

- . Identity
- . Impact of wars
- . Influence of cultural heritage.

With these themes in mind, I examined the work of each artist to discover whether a connection could be made. This was a continuous exercise as, over the three years span of the research, each artist continued to produce new artwork, which often took a different direction. In some cases, the change of direction still produced links with one of the established themes.

After transcribing the interviews, a lengthy period was spent re-reading and making further notes while the nuances of interview were still fresh. As an aid to memorising conceptual themes I prepared a table showing thematic responses to main questions from which a synthesis of the artists' responses was produced. An initial analysis drew on identification of themes such as 'war references in artwork', 'cultural identity in artwork', 'sense of identity' and 'difficulties assimilating', with such concepts being supported in both the transcript and the visual art.

Throughout the analysis, I found it necessary to re-read the transcripts, often finding different nuances not observed at the first reading; a possible analyst-constructed typology as described by Marshall and Rossman (1999). At this stage, there appeared to be an increasing fusion between narratives and artwork which supports the theory that gathering and analysing data is inductive, allowing patterns and relevant categories to emerge.

The next three chapters, 5, 6 and 7 contain the results of my analysis of the interviews and artwork of the ten participating artists. Their 'voices' are allowed to resonate clearly and I hope will help bring the human dimension into this research. Every artist has told me they expect a variety of interpretations whenever their work is viewed because each of us bring something of ourselves to whatever we view, read or listen to. This reality is accepted and understood by many visual artists, writers and composers and, therefore, my interpretation is to be taken as one of many. In the following Chapter 5, I examine the artists' responses regarding the relationship of their visual art with their cultural heritage and how significant their creative practice is in formation of their sense of self.

Chapter 5: Reflections on Identity

The starting point of critical elaboration is the consciousness of what one really is, and is 'knowing thyself' as a product of the historical process to date, which has deposited in you an infinity of traces without leaving an inventory. (Gramsci, 1971, p. 324)

The context for thinking about where we belong can no longer be defined according to a purely geographic notion of place and historical sense of connection ... today we are more like passengers in a project called modernity than we are inhabitants of a given place. (Papastergiadis, 1998, p. 1)

5.1 Introduction

In this chapter I discuss the artists' explorations of identity as articulated in their interview material and particularly whether any continuing 'diasporic disconnection' linked to their families' past displacement might interfere with any sense of belonging, introducing a sense of hybridity into their artwork. I approach the concepts of identity and sense of belonging as closely linked, and hence treat them as one.

The complex interaction of social processes shaping artists' identities and relating to the visual art they produce is also considered, as is how they might situate their sense of self, and their interpretation of their life-world within a Bakhtian "cognitive time/space". Through the creative act they make meaning, which is "understood as something still in the process of creation, something still bending toward the future as opposed to that which is already completed" (Holquist, 1990, p. 22).

Holquist's concept reinforces my research premise that artists and the art they produce emerge from a set of cultural contexts, and the research questions have been framed in order to clarify identity as created within this context. Foucault suggests that the notion of identity can be both elusive and pervasive (1970, p. 334) and, in an attempted resolution of this paradox—of what is naturally given and is, at the same time, a product of social, cultural and linguistic influence—this research seeks to identify the historical and cultural parameters within which to locate the interviewees.

Commencing with a brief biographical sketch of each participating artist, the responses to the notion of a sense of belonging and how this has affected a sense of identity are explored.

5.2 Brief Biographical Background of Artists

5.2.1 Second generation Australian artists.

Bronia Iwanczak, Maris Raudzins and Len Zuks

Bronia Iwanczak's cultural heritage includes Polish, Irish and English ancestry. She was born in 1964 in Sydney, and is currently working between Sydney and Europe. Her visual art often conceptually and metaphorically investigates the psychological and social impact of war, leading to extended investigations of associated themes such as unjust death, territorial conflict, revolution, the effect of ideologies and belief systems.

Her diverse educational background ranges across design and visual arts, having gained a Bachelor of Design in Visual Communications at the University of South Australia in 1987, and a Masters of Visual Arts at the College of Fine Arts, University of New South Wales in 2004. She has curated many exhibitions, some of which reflect her mixed media practice in film, photography and sculptural installation. For the last 20 years she has exhibited nationally and internationally, and been the recipient of grants including the Australia Council's residency programs for Los Angeles and New York, and the Art Gallery of New South Wales' Paris Studio.

Maris Raudzins was born in 1946 of Latvian parents while in a displaced persons camp in Germany. He arrived in Australia as a three-year-old in 1949 with his family, where they lived at the Holden Migrant Hostel in Northam, Western Australia, while his father completed his compulsory two year contract. Raudzins still lives in Perth, working as an architectural draughtsman during the week and fitting his sculpting around his employment. When he was young he was keen to study art but was discouraged by his father who advised him to become a qualified professional, so as well as studying art he studied to be a draughtsman at night school. He has since worked in architecture, whilst also pursuing a career in sculpture for which in Perth he has become well-known. Recently he has exhibited in the cities of Riga, Talsi and Madona, Latvia.

Len Zuks was born in Dwellingup, Western Australia, in 1950 to a Latvian father and Ukrainian mother, who had immigrated to Australia in 1949. He was educated at Boddington and then Narrogin Senior High School, and completed an apprenticeship with Telstra where he worked as a tradesman, in various trades ranging from woodwork, welding to blacksmithing. Realising the need to pursue his aptitude for art, he completed a Diploma in Art at Perth Technical College in 1979, and a Diploma in Printmaking in 1980. This led to his teaching painting and sculpture at a special art course at Balcatta High School in 1989 and in directing the students in the coordination, planning and eventual construction of a 2.5 metre sculpture for

the Swan Cottage Homes, Bentley. In 2012 he completed a commission from the Byford Shire for six large sculptures representing the history of Byford.

5.2.2. Third generation Australian Artists.

Peteris Ciemitis, Jazmina Cininas, Danius Kesminas and Maija Kins.

Peteris Ciemitis was born in Perth, Western Australia, in 1959, and is the cousin of artist Maija Kins. His Latvian parents arrived in Australia as displaced persons in 1948. His mother's family had been forced to keep moving during the war to avoid the horrors of the Russian occupation. His father, then a student, had been involved in piecing together records of Latvians who had disappeared during the occupation early in, and then towards the end of the war. His mother and father met in Adelaide at a Latvian cultural festival and married in Perth in 1956. Until aged five, Ciemitis lived in a shared house in North Perth with his parents and extended family (grandparents, aunt, uncle and cousins). His aunt and uncle (Juris and Gunta Parups) were particularly involved in the organising of Latvian Cultural Festivals, so at times the house was a lively artistic, creative and intellectual environment filled with the Latvian community during festivals. He remembers loving grandparents, parents and friends and constant activity. This early experience provided him with his lifelong interest art and music. In 1964, Ciemitis's parents purchased their own home, and moved away from the shared house in Alma Road. This move also saw a gradually decreasing connection with Latvian custom and culture, replaced by a growing immersion in Australian culture.

He aspired to study art and design at the Western Australian Institute of Technology, but was recommended to study fine art instead. He declined this path initially, and pursued a more practical choice of town planning. He then completed a Diploma in Urban and Regional Planning, followed by a Bachelor of Arts in Urban and Regional Studies at Curtin University. He spent ten years pursuing an increasingly business-driven career which was yielding promising roles such as Associate Directorship in planning practices. However, he felt the path was depriving him of creativity, and experienced a crisis during which he re-assessed his direction in life. He felt the need for his art to play a larger part and for his work to be more fulfilling. He then commenced studying fine art at the Claremont School of Art, and began an increasingly focused program of exhibition. Today Ciemitis balances his work as an urban designer with his part-time occupation as a portrait artist, with his portraits resembling organic landscapes which seem to emerge from the physical form of the sitter.

Jazmina Cininas was born in Melbourne in 1965. Her Lithuanian parents' families had been in displacement camps in Europe, with her father's family arriving in Sydney in 1949,

staying at the Cabramatta Migrant Hostel, while her mother's family sailed into Fremantle also in 1949, staying at the Northam Migrant Hostel, north of Perth. Both her parents were eight years old when they arrived. Like Danius Kesminas, Cininas is involved in the close-knit and small Lithuanian community in Melbourne. Her great, great uncle was the famous Lithuanian artist and composer, M.K. Ciurlionis, who has a museum dedicated to him in Kaunas, Lithuania.

Throughout high school, Cininas initially studied maths and science intending to pursue her love of art whilst having a 'proper' job. However, the decision to take a gap year before University led to a temporary position with a company specialising in travelling art exhibitions, which required her to work in major state galleries and have access to art collections. Working amongst creative people confirmed that an artistic career was what she truly wanted.

Cininas is a practising artist, writer, curator and lecturer in Fine Art Printmaking at the RMIT University. She specialises in the production of intricate and labour-intensive reduction linocuts and has exhibited regularly both nationally and internationally.

Danius Kesminas was born in Melbourne in 1966, to Lithuanian migrants who had arrived in Australia after the Second World War and, although he could speak only Lithuanian on beginning primary school, it has not prevented him from becoming a skilled musician, and excelling as an artist.

After initially choosing to study architecture, he decided art was his true vocation and went on to complete a Bachelor of Fine Arts (Sculpture), at the then Royal Melbourne Institute of Technology (RMIT), in 1989 and a Masters of Fine Art at the same institution in 1999. After graduating from RMIT in 1989, he completed a short residency at an art school in Lithuania. He also taught at the Victorian College of the Arts along with artist Callum Morton and, together, they became involved in a project called the *Pedagogical Vehicle Project* (1996) which involved driving an old ice-cream van to public events "to test art's social utility: dispensing cookies at a political rally and awarding a prize for best stud at an agricultural show" (Koop, 2008, p. 106). His many collaborations in multiple streams of the arts is a significant aspect of his working ethic, together with a disregard for convention, which permeates his work.

Maija Kins was born in 1981 in Perth. Her mother and Peteris Ciemitis's mother are sisters, making the two artists cousins in a tight-knit Latvian family, of which many family members, the women in particular, are successful artists and writers. Her grandmother was the artist Gunta Parups who, with her parents and many other Latvians, fled the Russian Army towards the end of World War II in 1944-5. Kins's grandparents had to fulfil the two year contract obligations, with her maternal grandmother working as a nurse in Three Springs and her paternal grandfather working at the timber mills in Dwellingup, where Kins's father was born. Her parents met in Perth through the Latvian community. Both her mother and

grandmother have had a strong influence on Kins's outlook on life, with Parup's frequent expression of displacement in her paintings acknowledged in Kins's artwork.

Kins graduated in 2003 with a Bachelor of Arts (Visual), First Class Honours in Textile Design and Photomedia, at the Australian National University in Canberra. The subject of her degree was Latvian traditions and rituals which she depicted in her work using photography and silkscreen printing incorporated with textiles and knitting. She is very aware of the importance in her life of her Latvian cultural heritage, and actually met her husband through the Latvian summer school tradition.

5.2.3 Émigré artists.

Marek Szyler, Gosia Wlodarczak and Jarek Wojcik.

Marek Szyler immigrated to Australia from Belgium in 1990, and is currently lecturing at the West Australian Academy of Performing Arts at Edith Cowan University, Perth. He was born in 1957 in Nottingham, England to a Belgian mother and Polish father, growing up in England before moving to Roeselare, Belgium, in 1964.

Szyler remembers his earliest encouragement to be an artist came from his primary school headmistress and a teacher who converted his clay models into life-sized wooden sculptures. Szyler attended an after-school arts academy on return to Belgium where he learned many of his skills. From the late 1970s his art practice consisted of producing saleable artworks whilst travelling throughout Europe. Szyler has painted stage sets for The Australian Ballet Company, the Australian and Western Australian Opera Company and many other performing companies, both in Australia and abroad.

Gosia Wlodarczak was born in Poland in 1959. Although she excelled in the sciences she decided on a career in the arts, and realised she was more suited to graphic arts than to painting. Between 1979 and 1984 she studied at the Academy of Fine Arts in Poznan, Poland, graduating in 1984 with a Master of Fine Arts, with Distinction.

Between 1989 and 1994 she travelled extensively with her photographer husband, Longin Sarnecki, researching and practising art together throughout Asia, Europe and Australia, before immigrating to Perth, Western Australia in 1996. On arrival in Perth, Wlodarczak intended to work as a book illustrator. However, due to the fact that Perth has few publishing houses, this resulted in her concentrating exclusively on her creative practice and becoming a very successful practicing artist.

Since 2005, Wlodarczak has lived and worked from Melbourne, Victoria, and has been represented through the Drawing Center of New York Viewing Program, New York, since 2006, and from 2007 has been represented by Flat Files, Kentler International Drawing Space, Brooklyn, New York. Wlodarczak has been the recipient of numerous awards, grants and residences from Poland, Australia and USA, and in 2013 was featured in the Phaidon publication *Vitamin D2: New Perspectives in Drawing*.

Jarek Wojcik was born in Poland in 1957, where he studied painting and art history, graduating from the University of Poznan in 1982 with a Master of Fine Art majoring in medieval mural art. He immigrated to Melbourne with his family in 1985, and has exhibited as a professional artist in Canberra, Sydney, Adelaide, Perth and Melbourne since 1997.

Wojcik's paintings are in the collections of the National Museum in Szczecin, Poland, the Embassy of the Republic of Poland in Canberra, and in numerous private collections in Australia, Poland, New Zealand, USA, England, Malaysia, France, Sweden, Austria, Germany and South Korea. He was represented by the Catherine Asquith Gallery in Melbourne, Australia until it closed in 2013, and from 2014 is represented by Anna Pappas Gallery in Melbourne.

5.3 Sense of Belonging and Identity

The concept of 'identity' in relation to migration is complex, especially in Australia which was formed from colonisation. This complexity is due to firstly the impact of the colonial past and interactions between indigenous and 'settler' cultures, and secondly, by later waves of migration. Papastergiadis remarks that "the identification with migration often continues long after the physical act of movement is over" as the migrant is still perceived as marginal, with the migration process being viewed as temporary or negative (2000, p. 55). The migrant can also experience problems "relocating themselves and their cultures ... aesthetic traditions", which may reject or even appropriate these traditions (Durrant & Lord, 2007, p. 11).

The issue of identity is raised by Giddens in his theory of the effects of reflexivity in modernity, where he explains that modernity has transformed time and space and disembedded "pre-established precepts and practices" because of continual changes to our life-world (1991, p. 20). The paradoxical condition of dislocation for migrants, which affects complex associations with environment and place, and embedded associations with inherited culture, must demand enormous mental dexterity (Malouf, 1998, p. 10). In order to respond reflexively to the everyday, many of the artists find their creative practice provides them with a means of reflexivity that automatically results in situating identity. The art that they produce clarifies their own sense of self. Through their creative practice, artists are able to insinuate new possibilities

for a politics of equality, social justice and historical consciousness from within an aesthetic domain, and their art has the power to shape and communicate cultural identity.

To discover whether migrant artists achieve a sense of identity through their art, and what stories their artwork tells, it is necessary to investigate whether creative practice enables them to negotiate two cultures and find a connectedness necessary to rebuild or establish their self-identity within their adopted country. Not all of the artists participating in this study consciously invoke past histories and, for those few that do, it appears to be a way of negotiating two cultures, allowing them to identify with the globalised society in which they live and work. People from different cultural backgrounds are compelled to live together in today's globalised world more than in the past—a “living in translation” (Ang, 2003, p. 30). The way ‘outsiders’ are perceived in postcolonial times is of primary importance in the light of my contention that the original migrant artists did not receive sufficient recognition. These issues are not only discussed during my interviews with second and third generation migrant artists, but also considered in the context of their art.

Glynis Breakwell (1986) sees social identity constantly in flux “through a sequence of social roles ... autonomous of immediate social events but at root fundamentally dependent on them” (p. 17). A migrant cannot drive away the memories that existed in a former world even though that world no longer exists. It explains the difficulties associated with migrants who cling to the past and find assimilation a dilemma. With regard to an artist's creative practice these difficulties determine the conditions of agency, and to acquire agency “one must reclaim the authority to act” (Fisher, 2003, p. 73). This ‘authority’ provides the artist with a sense of identity. Through the artwork, important issues, such as feminism and injustice, reflect the residual cultural influences on the post-migrant artist, and in many instances, show the influence of heritage on their Australian art practice.

The visual art produced by the artists participating in this research pursues their personal search for meaning within contemporary society. Some distance themselves, using humour; some make ironic comment; others combat ideologies or retrace heritage to address dislocation and duality; whilst others make metaphorical reference through mythology. All, however, investigate their identity through their artwork. According to Karlis Racevskis, “identity is our metaphysical refuge, it is the gap between our history and History, between our self-conscious and purposeful use of language and the *Logos* that makes our speech possible” (1988, p. 21).

Ian Chambers implies that although another language is adopted, history cannot be abandoned. The previous knowledge, gained through language and identity, produces a unique inheritance, which is innate in each individual, but this knowledge is questioned and is open to

change. “Our sense of being, of identity and language is experienced and extrapolated” from this movement in the world, is constantly formed and reformed (1994, p. 25). A sense of identity can never be resolved within this movement and an awareness of this “complex and constructed nature of our identities” allows us to recognise that identity is constantly in flux (1994, p. 23). During the research I found my own relationship with the participating artists changed as I became aware of their families’ experiences and how these influenced their own observations.

Similarly, according to Bhabha, cultural translation produces a third space, challenging the self “in the act of reaching out to what is liminal in the historic experience, and in the cultural representation, of other peoples, times, languages, texts” (Bhabha, 2009, p. xiii). With their creative practice an artist from a migrant background is able to navigate between two cultures. This cultural exchange plays a significant role in their creative practice and provides a linking process that helps to establish self-identity. In this globalised world, cross-cultural exchange has escaped much of the previous institutional restrictions by means of the internet and global art markets (Fisher, 2003, p. 70), allowing artists to develop regardless of any influence from their cultural heritage.

5.3.1 Second generation Australian artists.

Bronia Iwanczak, Maris Raudzins and Len Zuks.

For Bronia Iwanczak, knowledge of history is extremely important as forgetting the past allows evil to be repeated. She believes that “the past is entombed in the present, the world is its own enduring monument” (Iwanczak, 2004, p.34) and wants her work to take the viewer on a journey into the past by creating an atmosphere of tension and uncertainty about the world in which we live. Her visual art often explores the concept of a ‘second life’ as a serious dimension investigating the idea of preserving the memory of the dead, and this idea of presence and absence permeates works such as *Sudden Earth—Ruins for the Future* (2001), *Many Fish Sacrifices* (2005), *Timebinder* (2004) and *The Slow War* (1991), which have their origins in her incredulity that cruelty and injustice persist in so-called civilised societies.

It is possibly the influence of the diversity evident in Iwanczak’s family’s Catholic and Jewish genealogy that underlies her profound interest in how people’s beliefs affect their attitudes and responses to the events that occur in their lives. Through her creative practice that explores people’s behaviour and belief systems she engages with historical events and political conflicts to raise awareness, and create empathy with the inheritance of such tensions and uncertainties. Her artwork contains “aesthetic strategies that suggest links between personal,

cultural and political phenomena that focus the viewer's attention on the relationship between their inner subjective worlds and outer 'objective' worlds" (Millner, 2010, p.50).

Iwanczak's work stresses life's worth and demands that the viewer connects with another's pain. Her work demonstrates a sensitivity to history which connects with her personal legacy.

On my asking if she felt her family's cultural heritage was an important component in her own sense of identity, Iwanczak qualified her agreement by saying this cultural heritage went through a certain type of interpretation. Family histories and connections are obviously important to this artist, and I suggest the reason for her interest in the belief systems which allow people to "move through the world" (B.I.6.11.11), and their transformation within society, may originate from her own family's diversity, which she investigates through her artwork. She examines how these beliefs and ideologies can be forces for both negative and positive transformation.

We discussed whether this was a coping mechanism peculiar to migrants and whether it may, in fact, be something everyone does: mediating behaviours and reactions to current circumstances. She believes her family's experiences impact on her art:

I think that I took on the project of trying to understand what I'd inherited. I think that—I now know that's not the way the world is, it's just one version of it, but I thought that's the way the world was. That one was only ever between wars and that's how I've lived, and I've lived through that sense of tension and dread and so if that's what I've inherited ... then I was curious and motivated enough to deconstruct that and understand where that was coming from as well. So in a sense that's why I have such a strong interest in the human condition and the situational problems as to why we can't seem to get past all these continuing conflicts. (B.I.6.11.11)

Iwanczak has lived with a sense of disconnection, perhaps what could be called contingency; an underlying feeling that she could leave her 'home' at some point; a possible result of the tensions arising from associations with an inherited cultural narrative about war, destruction and consequent migration. Because of this inherited 'split consciousness' of the migrant, she has developed an acute awareness and, perhaps, appreciation of the tensions between environment and culture, which is apparent in her ability to look at Australian society as an outsider, and judge the culture of the society through a European lens, even though she was born here. In doing so, her visual art makes the viewer aware of what exists around us and our existence in it.

Through her visual expression Iwanczak is searching for another way to describe the world. She imagines multiple, parallel universes as implied in the *Path of the Accident 2* (2006), and in *Many Fish Sacrifices* (2005), in which her images of diaphanous, floating fish otoliths

imply another dimensional space, a possible afterlife; a redemption of life after untimely death (BI.PC.13.5.14).

Discussing her sense of belonging during our interview, Iwanczak stressed her deep awareness of her family's Polish cultural background, which encouraged her to recently take out Polish citizenship. She admits that obtaining dual citizenship has helped 'ground' her more positively within Australia, even though she still feels a strong sense of connection with European culture and politics:

Do you know, the side effect of it was that it made me invest more in Australia. Like I actually felt more that—instead of looking out and feeling displaced here, I wanted to really engage more intensely with Australia. In so many ways—in my relationships—because you grow up with this sense of contingency, that you'll leave at some point not necessarily to go back to the 'homeland', but that might be just a condition of Australia really—or just inheriting that migrant 'split' thing. But I was born here and I'm not a migrant but I've obviously inherited such a thing, and I think that's in part because none of my grandparents were here except one—one was alive—but on my mother's side. And then you ask yourself why do you align with one parent over another? Why do you have an affinity with one parent, rather than another? I mean I've balanced out more as I've got older but I definitely feel more aligned with the concerns generated from my father's experiences: a world that can be destroyed. (BI.I.6.11.11)

In her opinion, living in a postmodern society affects everyone's sense of self, suggesting that one "develop[s] multiple aspects", which are not only the prerogative of the migrant as everyone has the capacity for multiple personalities (BI.I.6.11.11). We discussed the changes in perceptions which occur with migration, and she commented:

I think that's the peril of every migrant. They become split. They have to adapt in any culture, so they form a version of themselves. I always assume that my father is pretty consistent in either culture. But that would not be true with the differences in language and how they generate different concepts, so for example he talks about how Polish is an uneconomic language—you use ten words for one [*laughter*]. So the whole way of being in a space. Time, everything would be at least subtly different. (BI.I.6.11.11)

I asked her if history was very important to her:

Oh, yes, and I don't think there's a sense of history in Australia as there is in Europe. And the attitude that history is something that one needs to go back to on a constant basis to look at. Yes, I have that very strongly. I certainly get that from my father, he had a massive library, thousands of books and I guess that was his defence against the forces of the world, irrational and otherwise: you know, his way of trying to work it out, I think. There was always a lot of emphasis in our home on studying and reading. (BI.I.6.11.11)

In her master's thesis, there is only one reference to her own sense of self, aligning this to the work of Joseph Beuys and Christian Boltanski. She explores how the "personal and

mythological are worked through as part of the gift of a post-war re-construction” (Iwanczak, 2004, p. 9), relating it to her own *mode d’emploi* as follows:

Whilst my motivation is to come to some central truths about my personal reality, in a postmodern habitus I have employed the capacities of role playing in works such as *ICOLS: The International Corporation of Lost Structures*, a faux online communist bureaucracy parodied by its numerous reports and meetings as a critique of the demise of centralising ideologies. One of the four identities I hold is that of *Voodoo Therapist* in the Department of Displaced Memory. Others include *Golfing Instructor* in the Department of Revolutionary Nostalgia; and *Water Girl*, a Los Angeles car designer in the Department of Future Projections. Lastly, I co-opted my father’s wartime nom de guerre, *Kloban in the advance party for the ruins of the future* in the Department of Revolutionary Nostalgia. (Iwanczak, 2004, p. 9)

One example of an early formative influence for Iwanczak was the discovery of a book first read in her father’s library when she was aged six titled *We Have Not Forgotten*, which has acted as an ongoing stimulus for the various artworks she has created.

[I]t is a post-war communist publication published in 1959, documenting through images and supporting text a litany of war-time cruelties and destructions. I later rediscovered it in 1992, aged twenty- eight, prior to my first trip to Poland. It is this book and its relationship to the historical event of Auschwitz-Birkenau in Poland that acts as the binding site for my investigation. (Iwanczak, 2004, p. 2)

She used *We Have Not Forgotten* as a reference for her master’s work, linking it conceptually with artwork such as *Timebinder* (2004). The effect of this book led Iwanczak to explore the context of her own familial history in relation to the Holocaust, and she has produced many works subsequently in the form of artists’ books, which permit her to explore an idea, providing a sequence and sense of progression. She sees the act of reading as an “interiorising activity ... of taking things in ... in which thought and feeling most intimately connect” (Malouf, 1998, p. 11). Her use of books provides Iwanczak with a means to converse with the reader, and allows her:

a way to re-engage with the broader conceptual capacities that books signify. Books whilst evoking public participation, also create a deeply internal discourse with the reader. For a subject that is complex and potentially inflammatory, I felt that the subject needed to be considered within the context of a more intimate exchange, hence the way a book signifies a *one-on-one* conversation. (Iwanczak, 2004, p. 3)

Throughout her work there is a sense of historical time; a philosophical reference to a complex temporality leading the viewer to question stability in a transitory present. Iwanczak states that making work does not reinforce her own sense of self-belief or belonging, it simply strengthens her resolve, as an artist, to critique the world in which she finds herself. She derives

immense satisfaction from employing her imagination and intuition to question reality and sharing the result of her curiosity with others (BI.PC.7.4.14).

Len Zuks was the only participating artist in this research who grew up in rural Western Australia, and so his experience was different to the other participants who lived in capital cities. His strong sense of an Australian identity may be due to the fact that his family adapted well within a smaller Australian community where there was no concentration of other migrant families. He did speak of some earlier difficulties possibly due to wartime prejudices:

The probable explanation was perhaps a fear of ‘foreign’ cultures. Several other migrant families shared this perception. But now I’ve made a success of an artistic career, all those people in my home town say ‘yes, he’s ours!’ We had to prove things, but then we all have to prove things. (LZ.I.20.6.11)

These initial misunderstandings about the difficult position in which people in the Baltic States had been placed by the Soviet and Nazi occupations, probably led to these early difficulties in being accepted. However, these difficulties led to a determination in Zuks to be successful at whatever he did. The fact that his father, unlike other migrants who left when the tanning factory at Ranford closed, bought a small farm in Boddington, encouraged his family’s integration into the local community. It is obvious that the family were anxious to assimilate in their new home and Zuks explains that “my father gained full respect for his new Australian home and does not feel too much about cultural heritage” (LZ.I.20.6.11).

Although always comfortable with his Australian identity, Zuks was surprised how strongly he identified with Latvia on the occasion of his first visit there in 1997:

We do still have family in Latvia. I was lucky enough to visit the Latvian family about 12 years ago: there was a couple left when we were there: my uncle and his wife were still alive and my cousin’s father and their children. There were some familiar things, like having a vegetable patch at the back of the house—it could have been the backyard of a house in Belmont—but they had not begun to self-motivate and were heavily into drink. (LZ.I.20.6.11)

The last sentence reveals the importance Zuks places on motivation, and he makes it clear that the skills that he possesses have been inherited, stating “however, the skills I have come from Latvia through my father. My grandfather and father were great forgers of steel. I forge but not in a great fashion—just adequate to shape what I need” (LZ.I.20.6.11).

When asked if he thought his sense of place and identity were reflected in his artwork, he replied:

I consider myself an Australian but, with my visit to Latvia and the subsequent exhibition with Australian Latvians, I recognise the Latvian facet, or shall I say, have to

accept there is a working and living Latvian branch to me and my processes. I have to think slowly to focus the revelations such as me the Australian. It's in my work, in the passionate spatial Australian landscape paintings; the sculptures of sheep, cows, kangaroos, emus. Then there is a sense of humour I saw in the Latvians, laughing at their own and each other's misfortunes, ridiculing the ridiculous... I identify with the antipodean but am aware now of the threads that connect me to the beginning journey in Latvia. (LZ.I.20.6.11)

Zuks' work could be described as giving discarded detritus a second life, a psychological form of redemption, of life continuing, albeit in another form, from whatever is at hand. This can be seen in Figure 14, where he has amalgamated pieces of metal retrieved from industrial scrap bins. For instance, the base to *Bert and Ernie* (Fig.14) came from Rollwell Industries who, together with their involvement in large engineering works, sandblast the wheel rims used by earth moving vehicles in the mining industry. Zuks immediately saw the rim's potential as a base with reinforcing bars used for the arms and legs.



Figure 14: Len Zuks, (2007), *Bert and Ernie*, Galvanised steel, 3 mH. Photographer: Eileen Whitehead.

(Exception to copyright, Section ss 40, 103C, Research or Study)

For Zuks, art has been the vehicle for his “Zen journey. It is the field through which I was able to wander and experience life” (Zuks, 2008, p. 2), but has also led him to experience disappointments and exhilaration. His art reflects an exuberant celebration of Australian flora

and fauna as seen by a man interpreting his adopted country using satire, inherited both from his Australian background and his Latvian cultural heritage.

Although Maris Raudzins has lived in Australia since the age of three years, he denies any strong connection either to his family's Latvian cultural heritage or an Australian identity, although he feels a sense of achievement because of what his family went through to establish themselves.

He maintains his sense of self is achieved through the fulfilment gained by making sculpture. He was reared in a staunch Latvian household. His father had been a freedom fighter who had put his country's needs before those of his family. Therefore, the national ties were very strong in the household. Raudzins' career in sculpture:

was never something I 'needed' to do. It was a lifestyle choice; at a very early stage in my life. If there was a 'need', it was because it was my means of expression. I couldn't compete with my father's intellectualism. Sculpture was my escape world – something that my parents could not compete with. It became my world of verbal 'silence'.
(MR.PC.16.6.12)

More recently (2013), he admits to an:

overt expressing of cultural heritage [which] is quite new in my 3D developing. But the socio-politics have always been there, although never overtly verbalised ... the 'coming together v falling apart' theme. It has always meant to have been political and personal.
(MR.PC.9.5.13)

This might explain the allusive reference to dislocation in many of Raudzins's sculptures, such as *Dolman* (1978) and *I Had a Dream* (2009).

Raudzins's sculpture has been responsible for grounding within him a sense of self and a sense of belonging, but when asked about a sense of identity, Raudzins felt it was related to how others view him in relation to his work, and not to how he sees himself. He was categorical that his fulfilment and satisfaction came totally from his creative practice and when I asked whether his art helps reinforce his sense of identity—who he is— he maintained that becoming famous is the only way to achieve this:

you've got to be famous to get anywhere. If you're not famous, you're struggling. So, you're always fighting yourself. And even if that happens, you're still fighting yourself ... The answer in my case would be yes and no—yes, as in building up my own self-esteem for me, but no in terms of the general direction of my artwork. (MR.I.13.10.11)

He maintains that his sense of self is reinforced by the self-esteem generated through his work, quoting William Kentridge: 'who you are is going to be what you've made' (Cosic, 2012). However, he did feel that living between two cultures had some influence on his artistic

expression in that “there are usually two elements in it—either coming together or coming apart” (MR.I.13.10.11).

Nevertheless, there is, a pride in his ‘pure’ Latvian heritage, as he implied his was “the closest one can ever get! I’ve never been told of any other ethnic mixes in our bloodline ... Here, we are Latvians first, Australian second. But we will defend Australia” (MR.PC.1.1.12).

He also maintains, in relation to artistic output, that “national identity cannot be swept under the carpet. It might, but only if we change our names, and deny our past. A name change is rather easy, denying the past is not” (MR.PC.31.12.11).

Both of these replies indicate a strong identification with the artist’s Latvian cultural heritage, even though this is not obvious in his sculpture.

This apparently ambivalent dichotomy which seems to pervade his life-world can also be seen in his artwork. Perhaps it is allayed through the mental and physical act of making sculpture. It may be responsible for a heightened sensitivity to relationships and his outlook on life.

With reference to some of his work that explores the theme of ‘impact’ Raudzins states “Invasion/occupation is very much a part of my identity. Whether it’s a political or a medical term based invasion, to me it is much the same: an unwanted, undesired turn of events that turns one’s world upside down” (MR.PC.24.8.12).

There seems to be a sense of unease in this reply, a constant concern and discontent with his life-world. He accepts Australia as a good place to live but is divided by a sense of longing for the Latvia of his imagination, no doubt an instance of covert culture being inherited from his family. Raudzins visited Latvia for the first time in 2011 during the period of this research. Recently, in 2013, he took part in an exhibition in Latvia with eight other Latvian-Australian artists.

5.3.2 Third generation Australian artists.

Peteris Ciemitis, Jazmina Cininas, Danius Kesminas and Maija Kins.

Peteris Ciemitis was initially reared in an extremely close and active Latvian community, which has enabled him to critically assess where he belongs, and retrospectively review this in the light of his place in Australian culture. His portraiture offers an “interplay between an individual’s identity versus the ‘constructed self’ we all build up around ourselves” (Ciemitis, 2008, p. 2). His knowledge of his family’s war experiences, which includes his grandfather having to escape to Germany after the Russians’ return to Latvia in 1944, and his

subsequent demotion to hospital orderly in Australia (under the two year contract) after having been a District Superintendent in Latvia, has given Ciemitis an appreciation of the fragility of identity, role and place. While he has a strong sense of connection with his family history, he finds his painting provides him with a “current sense of coming to grips” with his own identity (PC.I.23.9.11).

He acknowledges the influence of his aunt, artist Gunta Parups, and still has several of her paintings hanging in his home. He feels his paintings may “echo back to seeing her early works” (PC.I.23.9.11). I asked him whether he felt his art helped reinforce his sense of identity, and he replied:

Oh, I don't know, I think it does—but at a personal level I think. At the moment, if you wanted to you could probably draw these kinds of connections of the family story running through—the displacement story—you could interpret that any way. But I think it's probably more of a current sense of coming to grips with my own identity, as a being. (PC.I.23.9.11)

Ciemitis maintains that in any creative medium there is an inseparable link between an artist's subconscious and what they produce. However, I see in his work an attempt to respond to modernity whilst exploring self in an unconscious way using painting. Giddens states “the reflexivity of modernity extends into the core of the self”, which needs protection from the disintegration of the small community and of tradition taking place. He contends that because the individual lacks the security that tradition provides, “self-identity becomes more problematic” (1991, pp. 32, 34).

Ciemitis feels that his better portraits are those where he has successfully been able to consciously assimilate with his sitter and, by doing so, produce a latent self-portrait with each portrait, therefore allowing him to ‘come to grips’ with his own identity. Max Noakes remarks “how easy would it be to look at yourself through someone else's eyes” (2010, p. 8). It is possible that Ciemitis, like many artists, discovers his own sense of self in this way.

Ciemitis has come to portrait painting late in life. In his own life he was forced into a personal reconstruction allowing him to admit he was not entirely fulfilled in his chosen career path. He had been advised at university to study fine arts but considered it unsuitable to support a family, and chose town planning, however:

The first 10 years of that journey took me away from art and away from a lot of creative expression. It took me into a way of thinking that my career has got to be working away through a company or organisation—that mindset. I realised that the higher [I went] the unhappier I was. (PC.I.23.9.11)

The need to pursue a more creative profession led him to focus on urban design, permitting him more space to concentrate on art. This is indicative of the quiet determination that forms him:

I realised I couldn't make it that way, and what does it matter what you 'do', and 'hang on, what is it that I want to be doing anyway? How do I want to make art in my life?' I just re-focused on what I always wanted to do—to give it the attention that my art deserves. (PC.I.23.9.11)

I sense his training in urban design impacts on his approach to portraiture, which shows a perceptive curiosity about the human psyche in the interplay between the individual's identity and the constructed self. He admits to being fascinated by 'organic form' and sees the face in terms of a landscape. In all his work I see the intense curiosity of the artist, of a man comfortable with who he is yet never ceasing to go deeper. A description of Goya by John Berger could well describe the work of Ciemitis: "no one is aware of Goya ... He simply shows us our own breath on the mirror" (1972, p. 99).

Figure 15, *Terra*, (2011), is one of a series of works in which Ciemitis explores "spaces between strands of being ... between strands of line", asking what if existence lies in those spaces? (PC.PC.24.5.12) The source of this image is taken from a still from *The Seventh Seal* (1957) and has been recreated in the drawing. It is one of a significant series of small explorations of deconstructed faces, and Ciemitis was pleased to see that Antony Gormley's 2003 series of sculptural figures at Lake Ballard, Western Australia, explode the figure using wire to similar effect, suggesting a relevance to Ciemitis' sense of self in the way he works.



Figure 15: Peteris Ciemitis, (2011), *Terra*, Ink on paper, A3. Private collection. (Exception to copyright, Section ss 40, 103C, Research or Study)

It is noteworthy that Ciemitis's deconstruction within the portrait runs parallel to Marek Szyler's deconstructions, albeit of medieval theocratic settings; a comment perhaps on contemporary society as well as a way of constructing identity. Or perhaps his deconstructions are more personal, a way of maintaining a reflexive narrative. David Gauntlett, in support of Giddens, asks what form the self takes if, in a "post-traditional order, self-identity becomes a reflexive project" (Gauntlett, 2002, p. 99). He maintains our self is continually created and revised as a biographical narrative.

What does this exploration of the psyche mean for the artist? For Szyler, his highly reflexive interaction with his work continually adds to the construction of his identity (Szyler, 2008, p. 7). Ciemitis, in his catalogue essay for the joint exhibition *Penumbra* (2013), in which he participated with four other Latvian artists, writes "Artists often explore in-between places; zones of brief occupation and possible menace" (Ciemitis, 2013, p. 1). In the same essay he speaks of his work, including *Age of Anxiety* (2013), as depicting:

the idea of a looming shadow both inwardly (in the figure drawings and portraits) and outwardly (as references to landscape). *Penumbra* invites you on your own journey to interpret these half-shadow places, and more particularly asks you the question where would you go from here. (Ciemitis, 2013, p. 1)

In all of Ciemitis's portraits, there is a sense of an artist seeking for answers to the larger existential questions, such as who we are, and why do we exist. I found his five pen and ink portraits in the *Age of Anxiety* (2013) series discomfiting, as was a previous solo exhibition titled *Disquiet* (2010), in which the images encompassed ephemerality, tension, transience and resolution.

The book, *A Sense of Place*, written by George Seddon, was compulsory reading for Ciemitis when studying planning and urban design in 1970, and thirty years later the man who shaped the way Ciemitis saw the world became his subject. In *Making Sense of Place # 4* (2007), (Fig.16), the viewer is drawn through the gaze of Seddon and taken into a strange landscape of the mind—like a topographic map; a connection to place, as much as an emotional space. Max Noakes refers to Ciemitis' paint strokes as "ectoplasmic markings ... signify[ing] emotional tags" (2010, p. 2).



Figure 16: Peteris Ciemitis, (2007), *Making Sense of Place #4*, Watercolour on paper, 75 x 55 cm. Collection National Gallery of Australia.
(Exception to copyright, Section ss 40, 103C, Research or Study)

Speaking further about the ambiguous nature of his portraiture which often appears like a landscaped version of a face, Ciemitis admitted he had subtitled a large portrait *Shadows in Country* (2010) because he sensed a shadowy form, reminiscent of his aunt Gunta Parups' work. There was no original intention for the portrait to resemble landscape but he found it occurred due to his "stripping away biologically and dissection of the sense of self in the face" (PC.I.23.9.11).

Throughout our interview the responses from Ciemitis demonstrated how the artist constantly reappraises not only his sitter but also himself. He is constantly aware, while working, of "moving into ... spaces ... a certain intuitive space", which he compared with the emotional spaces felt by indigenous peoples (PC.I.23.9.11). We spoke about the late artist Shane Pickett's ability to find his own 'zone' and his own connection with himself, and I suggest this search for connection runs throughout Ciemitis's visual art. He also takes his concept of spatial connections into his work as an urban town planner, most recently in his development of the new Eliza Ponds Estate. He sees the processes of planning and of painting to be similar, planning just presenting a larger canvas, stating that "in designing the estate, our inspiration came as much from imagining the sense of light dappled through trees, sound and activity, as much as it did from any idea of the built environment" (DiCiero, 2013).

Although printmaker Jazmina Cininas is now an active member within the Melbourne Lithuanian community, as a child her only connection with Lithuanian culture was sporadic visits to Lithuania House, North Melbourne, with her grandmothers. Lacking this cultural support she describes that she experienced the 1970s as:

a very xenophobic age ... anything that was remotely strange was disparaged, so it took a while for me to get past that and for me to embrace my culture and be a part of it, as opposed to—you know—toning it down a bit, perhaps. (JC.I. 9.2.13)

This is possibly the reason why she felt the xenophobia more keenly than Danius Kesminas, also from a Lithuanian family, who had regular access to the Lithuanian community which for him may have acted as a counterpoint to prevailing Australian attitudes. Therefore her ‘difference’ felt more pronounced (and less desirable) to her when growing up. Nevertheless, her Lithuanian culture:

always felt like a significant part of who I am, engendered by my particular closeness to my maternal grandmother as a child, and then my paternal grandmother in later years. (My maternal grandmother died in a car accident when I was 16). The death of my second grandmother was the catalyst for my actively seeking out involvement with the Lithuanian community, for fear of losing my cultural heritage and identity. (JC.PC.6.2.14)

That comment shows how her sense of identity is firmly rooted in her Lithuanian background and how important it is for her to maintain it. During her first overseas trip in 1988 to Lithuania and then to England where she attended the Maidstone School of Art in Kent, she took lessons in classical singing and now performs with ‘The Lost Clog’, a group of singers who create a mix of Lithuanian and Australian folk songs. She has fond memories of trips as a child to Phillip Island with her grandmother with everyone singing “Father went into the Forest”, a well-known Lithuanian children’s song (JC.I.9.2.13).

Cininas began using the ‘Iron Wolf’, the symbol of Lithuania’s capital Vilnius and linking it with Lithuanian mythology in her student days over two decades ago. It became the starting point for her investigations into the cultural constructs of wolves, then finally female werewolves and the parallels they share with constructs of women in contemporary society. This strong sense of connection with her Lithuanian cultural heritage led her to use the wolf motif in her artwork as an exploration of her personal identity, firstly as a still-perceived Lithuanian-Australian in a predominantly multicultural society and, secondly as a woman in a still pre-eminently patriarchal Australian society. She incorporates the wolf motif with the Australian dingo as a way to investigate personal identity and cultural hybridity with her blond lycanthropes acknowledging her dual cultures (Baltic wolf and Australian dingo).

Cininas's use of reduction linocut printing requires several printings. For each print the artist removes more material from the block with each colour printed on top of the previous, necessitating a printing of each entire edition each time. She feels that working in such a way reflects the transformation inherent in lycanthropy as well as the peeling of layers experienced by the migrant, and is a conscious response to her own identity. She also uses a wood engraving technique that honours the traditional Lithuanian use of wood blocks. In her Doctoral dissertation she notes that in classical times Herodotus referred to Neurians (possibly proto-Baltic or proto-Finnic peoples) as having the ability to change into wolves. Thus lycanthropy becomes a metaphor for a radical—and specifically Baltic—'otherness', which might also encompass the Baltic migrant's world (Cininas, 2013, p. 224).

Using the female werewolf in her prints, Cininas acknowledges original mythologies which showed a "disparaging alignment of the feminine with the wild" (JC.I.9.2.13), while also drawing on recent assessments of the hierarchy between culture and nature as reflected in continual adaptations of the werewolf figure. Her use of this figure in relation to aspects of femininity simultaneously underlines and subverts human/animal stereotypes and clichés (Tutton, 2007, p. 330), and although Cininas does not identify herself as an active feminist, the portraits she produces nevertheless ask to be read through a feminist and, possibly, post-migrant lens.

Hunting Lindy (2004) (Fig. 17), demonstrates another approach to the Australian-Lithuanian duality Cininas explores in her work. I commented to her that the subject matter was "very Australian", and she explained that using the dingo was her reference to "an Australian identity and culture" (JC.I.9.2.13), and that by referring to the Lindy Chamberlain case, she utilises a 'legitimate' Western dingo mythology. She does not feel she can 'legitimately' access indigenous dingo mythologies, which is discussed further in Section 7.3. Cininas found it extraordinary that, although the dingo has been in Australia for 4,000 years or so, it had only recently been recognised as native to the continent, possibly suggesting this as a comment on the length of time necessary before a migrant is considered to be an Australian.



Figure 17: Jazmina Cininas, (2004), *Hunting Lindy*, Reduction linocut, 24.5 x 19.5 cm. (Exception to copyright, Section ss 40, 103C, Research or Study)

In this way, Cininas links the idea of the dingo being a ‘new’ Australian with the concept of Other—the outsider—as an insight into the post-migrant experience. Whereas her use of the wolf pays tribute to her Lithuanian heritage, the dingo recognises her Australian upbringing. Her choice of the dingo also acknowledges that both she and it are introduced species, and as influenced by the fact that they are both blondes (Cininas, 2004, p. 2). In this body of work Cininas also introduced the fox, drawn from the ‘wolf and fox’ stories popular in Lithuanian children’s literature, with the fox always outwitting the wolf. Calling a woman a wolf is, therefore, very different from calling her a fox and perhaps puts the whole history of female lycanthropy into context.

Cininas produced an artist’s book called *Lithuanian Wolf Sightings* in 2000, that formed part of her master’s documentation and led her to research memorials in Lithuania, such as the 1980 statue *Vilkmerge* by Vilimas Kelvirtis (Fig.18), commemorating the former name—‘Vilkmerge’ (Wolf Girl)—of a town in Lithuania, (currently known as ‘Ukmerge’ or ‘Farm Girl’). The wolf bears a Vestal Virgin on its back.

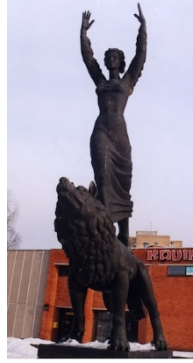


Figure 18: Vilimas Ketvirtis, (1980), *Vilkmerge*, Bronze, 2.5 m H. Photograph by J. Cininas. (Exception to copyright, Section ss 40, 103C, Research or Study)

Cininas’s research into the place of the wolf in a society that respects and fears its hunting prowess and loyalty has led to her investigation, via werewolves, into the significance of the Other, and I regard this as her personal quest for identity. Cininas also represents the female gender as Other in society and finds her “survey of female werewolves offers a barometer of societal fears and paranoias.” These fears can be seen in the historical association of women with witchcraft, heresy and hysteria, and the significance of the lunar cycle in both werewolf lore and feminist history:

The waxing and waning moon—a staple motif of werewolf cinema—was also designated wet and cold, and credited with exerting especial power over women, and notions of lunacy were essentially exaggerated perceptions of hysteria in women. (Barber & Cininas, *The enchanted forest*, n.d.)

In her recent print titled *Each full moon, Sandie craves a Bloody Mary* (2013)—a reference to the 1980 British court case in which Sandie Craddock had her charge of murder reduced to manslaughter due to diminished responsibility during extreme premenstrual syndrome —she highlights the fact that negative attitudes to the female post-menstrual syndrome still predominate. Her research has helped uncover the European origins of the mythology of werewolves, witches and female transformations, implying that these ancient beliefs and superstitions are still present and may have migrated to Australia—if not already here. Although Cininas does not make any direct reference to these attitudes in connection with her own post-migrant experience, there is a definite inference of contemporary gender politics in her artworks through her use of ancient mythologies.

The comments Cininas makes with her visual art indicate a woman who is comfortable with her own sense of self and yet she admits that why she enjoys “tapping into” all the different identities through her work is that it allows her to “explore other aspects of my own

identity that I wouldn't be comfortable putting out there if the work were about me, but it gives me license" (JC.I.9.2.13).

Her portrayal of dingo/werewolf hybrids perhaps marks a crossroad in her own post-migrant perceptions. In her representation of female werewolves in *Heretics and Hirsute Heroines* (2007), she makes the connection between cannibalistic she-wolves and Victorian literature which dealt with the concern and resistance of white, middle class males to suffrage for women, and states that "indeed, the current generation of eco-feminists can trace their ancestry to the Victorian suffragettes who moonlighted as anti-vivisection and animal rights campaigners, acknowledging a fundamental interdependence between the causes" (Cininas, 2011, p. 38).

Anxieties relating to cultural difference and destabilised identity "frequently circulate through the narrative form of myth" (Coombes, 2002, p. 87). The use of myth by Cininas appears to be a stabilising influence on her identity, realising the special place nature mythology has in Lithuanian cultural traditions. It might indicate that her use of mythology allows for a subconscious examination of society's treatment of the Other, which emanates from her own early experience of alienation as a child from a migrant family.

Danius Kesminas was reluctant to speak about himself, preferring that his creative practice speaks for him, and which being multi-faceted and fast paced, it clearly does. He obviously feels it necessary to separate his private from his public persona and dislikes being categorised, saying "but there again I don't necessarily think in distinctions (except occasionally in elaborate Maciunas-like taxonomies!). It's academics, or curators, or collectors, or the like who put you into constraining boxes" (DK.I.4.11.11).

He leaves the curators and critics of his work to juxtapose his identity with his mostly collaborative artwork. Kesminas admits being 'formed' as a child brought up in a small Lithuanian community in North Melbourne, and told me:

When I started to school I didn't speak a word of English because I was brought up by my parents and grandparents speaking only Lithuanian. My teacher was horrified that I was able to socialise in the sand pit in my foreign tongue. I was banished from school and my parents instructed to buy a black and white TV. I was forced to watch Sesame Street for six months. That's how I learned English. (DK.I.4.11.11)

From our interview I gained the impression that, as a young man, he was searching for definition. After his Higher School Certificate he went for a year to a Lithuanian school in Germany "just to muck around" (DK.I.4.11.11).

Being accepted at Royal Melbourne Institute of Technology by the Head of Sculpture, Vincas Jomantas, seems to have been the catalyst forming Kesminas's sense of identity and set him on course for a successful artistic career. Yet on graduating, he still seemed to be searching for something:

When I graduated from RMIT, I was awarded a travelling scholarship. Most recipients would go to London or New York or someplace like that, but I was determined to go to Lithuania which, in those days, was still occupied and I couldn't get a visa—it was continually declined. Finally, a friend whose father had connections with the Lithuanian Minister for Culture forged an invitation and had it send to the Soviet Embassy in Bonn. When I finally arrived my artist colleagues were in disbelief. The whole invitation was a hoax! (DK.I.4.11.11)

This shows his continuous involvement with Lithuania since school, returning there on a travelling scholarship in the 1990s and, more recently, making the artwork *Pipeline to Oblivion* (2011), about illegal vodka pipelines linking Belarus, Russia and Lithuania. As was evident early in his career, with the *Pedagogical Vehicle Project* (1996), Kesminas is interested in the effect of art on the social. Throughout his collaborations there runs a quixotic anti-authoritarian substructure based on rigorous art history research and cultural politics using whatever means necessary to question the world around him. His art, always enmeshed with music, provides a subculture of irony in which he simultaneously honours what went before while re-interpreting and ridiculing.

Kesminas' creative practice reflects this Lithuanian cultural heritage based on the "relations between music, national identity and the quest for sovereignty" (Delany, 2011, p.11). He uses irony to comment on pomposity, hypocrisy and corruption in high places, following in the tradition of Dada and Fluxus. Dada was a direct influence on the formation of Fluxus, the avant-garde movement founded by Maciunas in New York in 1963, with Fluxus also being involved in playful subversion of art tradition, which Kesminas continually mines as subject matter for his work. Delany states "Kesminas' projects are at once archaeological and archival, oedipal and anarchic in their examination and re-positioning of avant-garde art and music, and incursion into the world of cultural politics beyond the frame of artistic production" (Delany, 2011, p. 6).

Kesminas was in Vilnius in 1991 when 1,000 people formed a human chain around the parliament buildings in opposition to Soviet tanks. It would appear from a fire event, titled *Fire Line* (1991) that he constructed after those huge pro-independence demonstrations in Lithuania and Latvia, that this event may have had some influence on his subsequent praxis, stimulating his consciousness and possibly reinforcing his Lithuanian identity. For another Latvian artist, Imants Tillers, the events in Latvia wrought a monumental change with his work as can be seen

in *Diaspora* (1992). Although born in Australia, Kesminas had obviously developed a strong connection with his parents' original home country and it is likely that the awareness of his inherited culture and the history of the injustices suffered by Lithuania, has influenced his creative incursions “into the world of cultural politics” (Delany, 2011, p. 6).

Kesminas's love of collaborations, of working with other like-minded people, shows a gregarious personality. He instigated the formation of groups such as Slave Pianos, The Histrionics and more recently Punkasila, which all reflect the avant-garde absurdity that Kesminas brings to his work. In 2014 a sci-fi opera, titled *The Lepidopters*, was jointly produced by Slave Pianos and Punkasila. Kesminas sees himself as “the catalyst” in many of his collaborations (DK.4.11.11), which is very self-effacing and modest, a trait perhaps inherited from his cultural roots. Another important element of cultural heritage especially pertinent to his creative practice is the power and significance of song in north-east European countries. Music with appropriate lyrics plays an important role in his work and is used in conjunction with subversive mockery.

The Histrionics formed in 2002 and Figure 19 shows Kesminas performing in 2005 wearing a suit representing a Jackson Pollock drip painting. This was a project conceptualised by Kesminas in order to synthesise the attributes of popular music with concerns about visual art culture, and he has used his extensive musical knowledge to explore the media publicity for certain artists through popular music. Therefore Devo's 1980 *Whip It* becomes *Drip It* a reference to Pollock's statement in a filmed interview from the 1950s that he liked to use a ‘dripping-good paint’. Kesminas “takes the idea of a cover band but then replaces the lyrical context with the history of the visual art world. So it becomes a sort of rock and roll analysis” (DK.I.4.11.11).

In psychology the word histrionic is used to describe attention seeking and loud and inappropriate behaviour which is no doubt the reason Kesminas adopts it, again treading an increasingly thin line between homage and parody. He is multi-faceted matching his ability to whatever art form presents itself, and this description of Kesminas by Stuart Koop says much about the identity of the artist:

Relentlessly singing, drinking, playing and joking, convening a merry band of artists and musicians, Kesminas has managed, in the grand tradition of the sceptics, to integrate his own life and art into a kind of praxis that constantly tests the efficacy of art—especially its spurious claims to social relevance—checking the escalating hyperbole of the art world. (Koop, 2008, p. 107)

A mocking humour can be seen throughout his artworks which so often satirise the pomposity of the art world through the various collaborations he develops with other artists. He

reconstitutes the world in which he finds himself through his art and, in order to do this, is obviously quite comfortable with his sense of self.

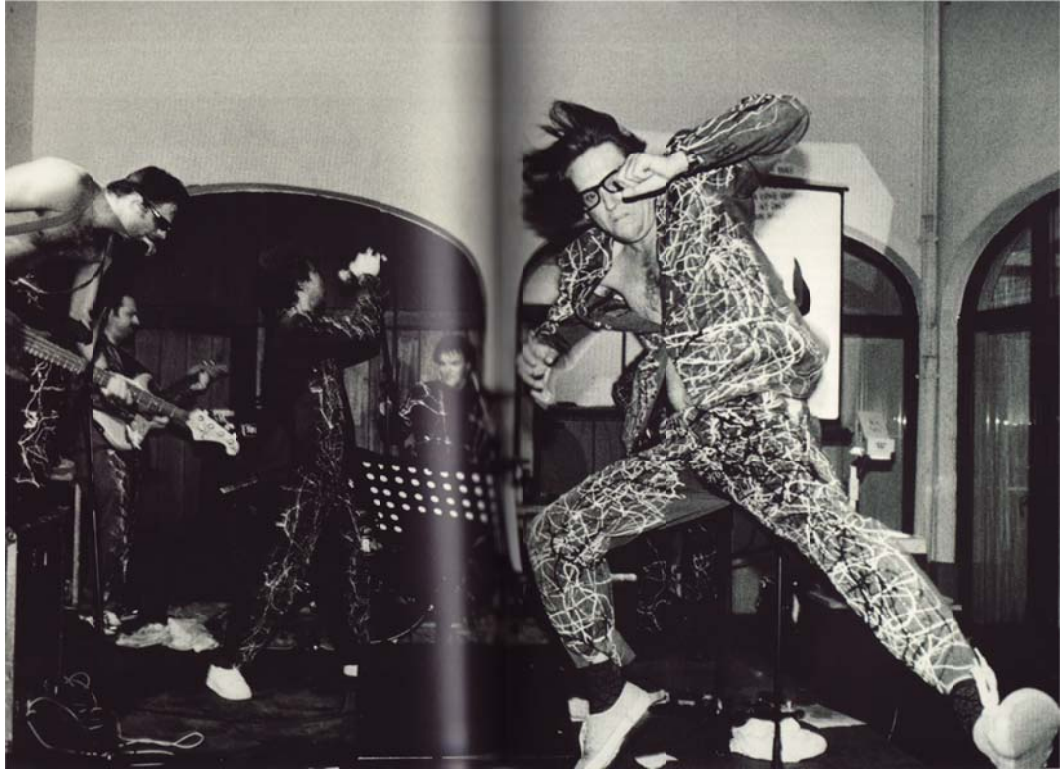


Figure 19: *The Histrionics* (Danius Kesminas performing), (2005), Performance: Museum Fatigue. Photograph by Andrius Lipšys.
(Exception to copyright, Section ss 40, 103C, Research or Study)

Kevin Murray, in his online article “Soft Diplomacy in Heavy Metal” (n.d.), referring to Kesminas’ work with the group Punksila, mentions an important connection between Kesminas and George Maciunas, which is significant regarding Kesminas’s outlook:

Kesminas shares a Lithuanian background with George Maciunas, the founder of the *Fluxus* movement. This international, ‘anti-art’ movement of the 1960s aimed to reinvigorate art by restoring ‘the everyday’ to artistic practice. Kesminas acknowledges *Fluxus* in the project *Pipeline to Oblivion*, which reveals an illegal, clandestine, underground vodka pipeline network in Lithuania. But in a different way, Kesminas’s work also seems quite at home in an egalitarian country like Australia, where the elitist authority of global visual arts has relatively little purchase. (Murray, n.d.)

In the way he works, Kesminas destroys boundaries and rejects nationalities. His artwork seeks to undermine any dominating elite, whether it be national or individual, giving power to the people to debunk old, lingering traditions which no longer have a place in

contemporary society. By doing so, he not only respects the work of earlier Lithuanian artists, but also displays an Australian contempt for ‘tall poppies’.

Maija Kins, raised in a family proud of its Latvian heritage, has absorbed her strong sense of identity from her family’s close affiliations with their ethnic community, and like Kesminas and Cininas, who grew up in Melbourne, Kins grew up in a multi-generational Latvian household in which it was important to retain the Latvian language. She explores her Latvian roots as well as the concept of femininity through her art in order to understand who she is and where she belongs and has created work incorporating ancient Latvian traditions. In the catalogue for a 2013 joint exhibition with four other Latvian artists, titled *Penumbra*, she encapsulates what has formed her identity: “[My] work draws on the intricacies of femininity, cultural conditionings and cognitive theories” (Kins, 2013, p. 7).

My subsequent understanding of Kins’s background was enhanced by a book written by her mother, Andra Kins, who was born in Perth in 1952, called *Coming and Going* encapsulating the migrant experience ranging from displacement to resettlement undergone by three generations of the same family. Written through the voices of four generations of women, from Oma the great grandmother; Gunta, the grandmother; Andra, the mother; and her daughter Maija, one senses the very different, and sometimes, ambivalent views of Australia from individual, generational viewpoints. Of interest is the fact that all are artists seeking to resolve their own sense of identity while reacting to their predicament, based on their individual experience. In Gunta Parups diary entry made a month before her death in 1996, she revealed she had been “walking ... looking downwards, trying to find a dry secure path ... Now I see that I should have been looking upwards to find the bridge” (Kins, 2004, p. 90). This is surely a strong indication that she had never come to terms with her displacement and resettlement in Australia. Andra Kins also speaks of the dominant motif in her life being “duality ... living my everyday life in two cultures, two languages, and two distinct spheres—a public one and a private one” (Kins, 2004, p. 119).

Because of this background, Kins, as graphic designer, textile artist and photographer, is primarily concerned with connecting the historical and the contemporary in her artwork, thus reflecting her own family’s retention of aspects of their Latvian identity while assimilating within an Australian culture post-World War II.

Kins offers an understanding of her cultural heritage with her interpretation of ancient Latvian symbols and text in her digital and silk screen print, *Tradition in Transition: My Generation Series* (2003) (Fig.20), in which she incorporates ancient symbolism and photographic images, bridging the historical with the contemporary and referring to the cycle of life. The scale of the grid is large, bold and confronting, reflecting the resilience and survival of

the Latvian culture (Kins, 2004, p. 15), which suggests the importance to Kins of her cultural heritage.



Figure 20: Maija Kins, (2003), *Tradition in Transition: My Generation. Austra's Koks*, (Digital & silk screen printing on linen, 90 x 90 cm. (Exception to copyright, Section ss 40, 103C, Research or Study)

Her honours exhibition in 2003 also contained photograms producing ethereal transparent images as a way to investigate the power of historical narration existing in objects and textiles, and depicting a direct communication between past and present. This 'presence of absence' is a phenomenon explored by two other female artists in this research, Iwanczak and Wlodarczak. Kins' *Christening Gown* (2004) (Fig. 21) evokes a simultaneous sense of absence and remembrance, and this image possibly reflects the loss displacement causes in respect to her own family. Her mother and grandmother's strong influence and possibly her grandmother's pain of displacement is acknowledged in this work. I also speculate whether, by using this technique on a christening gown, Kins' evocation of a sense of absence and remembrance is possibly an acknowledgement of her own sense of duality. In the conclusion to her honours thesis, she writes:

My body of work is a rich interlacing of historical and contemporary personal references. The traditions, rituals and symbols and their meanings are not static or trapped in the past, but rather they live on in my life and the lives of other young people with Latvian ancestry living in Australia. I see these works as just the beginning of my exploration of these ideas, and I hope to continue working on them in the following years. (Kins, 2003, p. 25)



Figure 21: Maija Kins, (2004), *Christening Gown*, Photogram, 20 x 25 cm.
(Exception to copyright, Section ss 40, 103C, Research or Study)

5.3.3 Émigré artists.

Marek Szyler, Gosia Wlodarczak and Jarek Wojcik.

Marek Szyler feels his diasporic existence enables him as an Other to look at the host culture with a disconnected and neutral understanding. He believes people do not “fall into a pattern of set parameters” (MS.I.24.5.11), yet had to admit that his upbringing has formed his identity and had an influence on the way he sees the world:

Well, you know I was brought up in a Catholic environment—part Belgian, part Polish catholic environment—and a lot of processes like questioning the values questioning of systems that you’ve grown up in—I think that reflects in the work. (MS.I.24.5.11)

All Szyler’s visual art suggests a search for identity. Even his ‘doodles’ are a way of searching his subconscious. His research for his painting *Poly(p)tich* (2008) led him to reflect on the religious icons he saw everywhere as a child that had such a profound effect on the construction of his identity. He was adamant that his sense of identity was strongly formed and defined by his Belgian-Polish heritage. Due to his mixed parentage Szyler maintains he has not felt any direct influence from any particular cultural tradition, yet his praxis seems to reveal that he draws on a number of clearly identifiable cultural traditions as expressed in this painting.

Commenting on the globalised world, Szyler feels national identities have become less important, personally labelling himself a “cosmopolitan” world citizen who, through his art, questions the “postcolonial identity crisis” (MS.I.24.5.11).

I consider art a recurring exploratory journey so, if there is a recurring theme it is the struggle of self. So, more and more as my practice goes on in time, it becomes more and more about identity markers; and maybe starting off with myself, but expanding.
(MS.I.24.5.11)

Although his painting *Poly(p)tich* (2008) (Fig. 22), investigates aspects of self and identity it also represents a sociological discourse within a contemporary critique. It is a multi-panelled painting consisting of five separate panels, with the ‘(p)’ in the middle of the title implying ‘politic’. Through his visual art Szyler often explores what has formed him and what impact societal elements have in forming opinions, behaviour, and attitudes, i.e. the influence society has on the formation of identity. In appropriating Hubert and Jan Van Eyck’s



Figure 22: Marek Szyler, (2008), *Poly(p)tich*, Right hand Panel, Oil on Canvas, 1300 x 1300 cm overall. Private collection.
(Exception to copyright, Section ss 40, 103C, Research or Study)

The Ghent Altarpiece or Adoration of the Mystic Lamb, painted in 1420–1423, Szyler firstly seeks to understand his own sense of self in a contemporary environment and, secondly, to show how the passing of time—some 600 years—has altered the interpretation of the world. He felt the Van Eyck altarpiece provided him with a foil between the pre-modern, traditional and theological world with its fundamental evaluation of identity, and the contemporary perceptions of self, within the context of a “contemporary, consumerist society.” (2008, p. 7)

Szyler explains the role of *Poly(p)tich* being:

Intended as an interrogation of Self and Identity, located within its social environment. This is also a snapshot-Holistic-interpretation of our contemporary culture, as in where I am at and my interpretation of where society is at. This work is a tapestry of concepts dealing with Self and Identity in relation to its hybrid social environment, colored through the reality-perception of my own experience and intended to explore and critique those societal elements which underlie the construction of Identity and the perception of Self. (Szyler, 2008, p. 17)

When asked if he felt he identified with Australian culture and/or his ethnic culture Szyler replied he had “little identification with either” (MS.I.24.5.11).

Gosia Wlodarczak inherited a sense of uncertainty from her family’s fears during World War II, which emanated in her mother’s obsessively protective behaviour towards her. Wlodarczak graduated in Poznan, Poland when the political and economic crises in 1984 during the rise of the Solidarity movement and the ensuing Marshal Law effectively closed schools, factories—and the country. During her time at the Academy she became aware of the male domination in Polish society and I sensed from our discussion that she had to battle throughout her studies for equal recognition. Another ‘battle’ proved to be the political scenario in Poland which occurred during her studies and became critical during the 1980s with students revolting and marshal law imposed in 1981:

The school was closed, and there was Martial Law. The telephone lines were cut, there was no communication and you can’t go to the other cities, you had to have a permit. For funeral of your mum, if she lived in other city, you had to obtain a special permit. ... So, my school was closed in December, and we had to go home—no contacts—and in February it re-opened and I could go back and it was completely different studying then. I was studying print making and every time I was printing some kind of print [I] had to go to the Directorate [censorship]. (GW.I.1.3.12)

Her early experiences notwithstanding, Wlodarczak has a strong sense of self. She finds in her creative practice a conduit for resolving any uncertainties. Her visual art is her shield and mentor, forming an intellectual font of wisdom and succour, exploring through her work issues of safety and personal space. She admits to an obsession about her own personal space “private versus public and how they overlap or react to each other” (GW.I.1.3.2012). In the catalogue for *Personal Space/Safety Zone* (2004) (Fig.23), she explains it depicts the “human need to have [and] establish a zone of security (physical or mental) ... a space between languages ... when new language penetrates into distant memories, into older layers of knowledge, and reshapes them” (Wlodarczak, 2004, p. 3).

David Bromfield sees her work as a “world without boundaries, captured in a time frame and drawn with fluid lines which continually ‘fold’ into the next” (2004, p. 31), which leads me to speculate whether her childhood experience of constant movement and change has created this existentialism in her visual art. In this way, memories of all her former homes are reinforced by placing them in the here and now, and proves a subconscious capture of consistency and strengthening of identity in a peripatetic life. This ‘immediacy’ is very important to Wlodarczak and may reflect the constant changes seen in her life-world, originally during her childhood and now in a globalised world with no centres, only peripheries. Perhaps, as Bromfield maintains, it is “a resistance to the world around her” (2004, p. 34), and the act of drawing is the space in which she creates a personal, four-dimensional space of memory, time and movement (2004, p. 13).



Figure 23: Gosia Wlodarczak, (2004), *Personal Space/Safety Zone 7—sitting*, Pigment Ink on Linen, 260 x 214cm.
(Exception to copyright, Section ss 40, 103C, Research or Study)

During a residency in New York in the spring of 2010, in her project *Between Visit and Migration*, Wlodarczak pursued “the idea of personal space and shared space and how that equates with notions of security and personal safety” (Wlodarczak, 2011, p. 2). Because of the war, her mother had never cultivated friendships:

It’s very difficult because you don’t have security in some kind of place. There’s a kind of security where you know all the people for a long time. That was the problem of my family, they were moving so much, my mother never wanted to develop long-standing friendships and I somehow was almost angry at times and was blaming her for that. Why I don’t have girlfriends and aunts and a bigger circle of people who are close and you can chat with them. You know, all this gossip, which I need—I love it! She hated it, she couldn’t develop any relationship with people because they were constantly moving and she was not comfortable and she was not happy with herself. (GW.I.1.3.12.)

This epitomises Wlodarczak's search for security and escape from memories of her mother's over-protectiveness. With security comes friendships, conversations with strangers and is typical of her pursuit of personal space and shared space. In the catalogue for *Between Visit and Migration* (2010) (Fig.24), she explains her investigation into current socio-political environments in which we are constantly aware of our personal vulnerability. This has metamorphosed into this and her later 'dust cover' performance artworks. Wlodarczak states:

My aim is to archive a specific situation/social space which one occupies when inhabiting a strange place for longer than a tourist (visit) but not permanently (migrant). The project is about people and their travels/movements. About meeting people in places one visits, or that one temporarily occupies, and about the time one spends with others, often strangers. The project explores the idea of personal space versus shared space and notions of security and personal safety. (Wlodarczak, 2010, p. 2)



Figure 24: Gosia Wlodarczak, (2010), *Between Visit and Migration*, Performance Dust Cover Studio Table 1, an afternoon tea with Bernard Leibov. (Exception to copyright, Section ss 40, 103C, Research or Study)

Wlodarczak maintains her strong sense of identity is due to growing up in a sheltered and loving environment (GW.I.1.3.12), yet admits that in her way of working she exists in different spaces, which McLean describes as a way of slowing time and dissembling its energy into a habitable space (2004, p. 36). She 'traps' the immediacy of her perceptions in a web of lines, in which the viewer is also ensnared.

A search for connection by travelling through an imaginary world of memories is the way Jarek Wojcik, a Polish émigré, maintains his sense of place and identity. He has emigrated from his past and, as suggested by Salman Rushdie, his experience as an artist “out-of-country and even out-of-language” is an intense loss ameliorated through his paintings (1981, p. 12). Wojcik speaks through his paintings, which represent who he is and, through them, he tells his life story:

I think I would say again that art to me, it is my life journey, you know and also it's kind of escape, and you try to build something around you which is my comfort zone, somewhere I feel very good. So the influence can be from everywhere. So I'm historical, I'm political, I'm musical—I don't know ... I think it flows through everything ... The way I paint I am trying to build this ... My paintings are very narrative. ... That's the main thing by using this narrative aspect in my paintings I'm telling the story—also this is my story, this is my private little thing ... I never finish the story: the story is never finished. (JW.I.4.11.11)

In my interview with Wojcik, I asked whether his move to Australia had affected his response in his paintings to what was around him—his sense of place—to which he replied:

I think so. I think we are responding to this all the time. My case could be specific because of my very important decision to change countries. Moving from Poland to Australia changed everything—even language, you try to learn every day. But I think, and this is actually the main thing for the exhibition I created—I mentioned to you about this SMS exhibition—the whole idea was about time and place as well as about the environment affecting the artists: about universal aspects of art. There is no actual universal language in art, I don't believe so. I think we are related to the very specific situations around us. (JW.I.4.11.11)

Our interview was my introduction to the SMS exhibition to which he referred, and he gave me a copy of the catalogue explaining the concept behind it. The abbreviation stands for ‘Short Message Service’ and also ‘Szczecin—Melbourne—Szczecin’, with the concept being communication, dialogue and exchange. In his introductory essay, Wojcik states:

The idea of SMS is to recognise the potential of visual language (or languages) created in very specific geographical locations. ... the visual dialogue it provokes draws on a broader, more universal significance. SMS attempts to explore the interplay between communication and globalization. (Wojcik, 2009, p. 3)

Wojcik maintained the exhibition was questioning the idea that ‘locality’ was no longer static and ‘place’ had to be redefined, which supports his assertion that his sense of place and identity is defined through his paintings. In his “Foreword” to the exhibition catalogue (in which he cites Piotr Piotrowski, 2008), he explains this in more detail:

The abbreviation for Short Message Service (SMS) has become synonymous with the message itself, the act of sending a message implies that communication is being established and maintained. Thus, the concept of SMS (Szczecin–Melbourne–Szczecin) project oscillates around communication, dialogue and exchange. ... SMS attempts to explore the interplay between communication and globalization and if the ‘... concept of ‘locality’ is no longer bound to a specific place ... the place as an identity label has not disappeared. What is more it has acquired a new meaning’. (JW, 2010, p. 3)

It is interesting to note here that Wojcik has often been influenced by the poetry of Zbigniew Herbert (1924–1998). His series of paintings *So Quiet* (2008) was, in fact a re-reading, in visual art, of Herbert’s poetry. Herbert had been the poet in residence at the University of Poznan, where Wojcik was a graduate, and also a member of the Polish resistance movement during World War II. Like the Herbert character, ‘Mr. Cogito’, who recognises but offers no solutions to the vicissitudes of life:

Wojcik ... utilizes the parameters of this characterization, to express and draw attention to the same issues. For Wojcik, the character’s reflections on life, be they that of the ‘soul’, the imagination, the notion of virtue, the darker side of humanity or music, offer a paradigm of interpretation, a vehicle in which to traverse the complexity of contemporary issues. (Asquith, 2008, p. 1)

Lost in Barcelona (2010), like *Moments Bienheureux 2* (2008), repeat a seemingly favourite theme of Wojcik. He has said they are images recollected but “triggered by present events” (2006, p. 1) and one wonders what the huge, fortress-like structures represent and whether they are a sinister metaphor representing the Poland left behind? *Lost in Barcelona* (2010) (Fig.25), appeared in a joint exhibition with Cerebiez-Tarabicki, another artist born in Szczecin. The curator of that exhibition, Catherine Asquith, explained they had both experienced “a similar childhood environment ... shared similar visual memories [and] recall the landscape of their youth” (Asquith, 2009, p. 3). The strange beings in the bottom left hand corner could be children playing or screaming for the freedom of the small triangle of sky. The painting emits a sense of omnipresent surveillance.



Figure 25: Jarek Wojcik, (2010), *Lost in Barcelona*, Acrylic on linen, 76 x 122 cm. Private collection, Melbourne.
(Exception to copyright, Section ss 40, 103C, Research or Study)

His latest paintings, *Museum Series* (2012) (Fig.26), once again say much about the artist's interpretation of reality. They are images made by a conjurer. Wojcik leads the viewer into a surreal world of "belonging and exclusion; a point of origin and return" (Asquith, 2013, p. 1). Wojcik depicts the museum as a place which alters the reality of objects providing different meanings, a metaphor for life itself. His paintings appear to be narratives about his journey through life. In Figure 26 he creates an illusion of the obvious as everything is filled, both literally and figuratively, possibly with good and bad experiences.



Figure 26: Jarek Wojcik, (2012), Museum Series: *There is no more room up there...* Acrylic on linen, 152 x 102 cm (image). Courtesy New Gallery on Old Bailey, Hong Kong. (Exception to copyright, Section ss 40, 103C, Research or Study)

Wojcik reconceptualises the museum as a cultural entity, albeit a lived reality as well as a fiction (Copley, 2012). Another interpretation of *There is no more room up here* (2012) could be that Wojcik makes reference to the compartmentalisation and recontextualising of objects in massive museum collections. They are hidden away and become meaningless. Similarly his deserted urban landscapes become a metaphor for an intellectually barren contemporary world.

5.4. Conclusion

This chapter provides a positive resolution to my question about how creative practice enables artists from migrant families to negotiate two cultures and strengthen their sense of self. Perceived ‘barriers’ of cultural difference appear to promote productive and creative spaces in which to work with a sense of belonging and construction of identity evolving from the way in which artists are able to interpret and transpose various aspects of cultural heritage into their contemporary culture through their creative practice.

The context of art is unclassifiable in a sociological sense as the synaesthetics involved in a work of art “operate on a level of ‘sense’, not ‘meaning’” (Fisher, 1996, p. 33). Even where an artist incorporates cross-cultural symbols in a work, it cannot be viewed as simply a mono-cultural product, which might be the case in a purely anthropological or sociological study.

Establishing a synaesthetic relationship between artist and viewer requires that the artist attempts to comprehend her/his own circumstances and place in the world, which is then

transmitted through visual art. In the participants' visual art there appears to have been an unconscious retention of cultural meanings that has traversed the generations and is also subsumed in a cross-cultural process. The generic culture, i.e. culture of habit of thought and patterns of behaviour, mixes with humanist culture which is concerned with the various aspects of the arts and humanities. The inter-relationships thus engendered connect cultures which can produce vibrant communities, and are most noticeably represented by the arts those communities produce (Marcuse, 2013, p.15).

The coalescing of cultures in the production of identity is not the prerogative of the migrant, but is possibly a naturally-occurring phenomena in an increasingly globalised art world resulting in an apparent loosening of nationalistic influence on art production. The participating artists are comfortable with their sense of self, giving them confidence to use their visual art to comment on society. Although second and third generation participants do not appear to have any problems concerning identity, having been born in Australia, this is not the case with more recent émigré arrivals who are still adapting and defining themselves through their creative practice.

Each act of creation is a process of self-evaluation for the artist, a form of interpretation of their place within their life-world. Therefore, social relationships are often encoded in relatively autonomous systems of semiotic signification in any work of art, be it literature or visual art (Harrington, 2004, p. 60). Although each artist feels a strong sense of identity and place, there remains a sense of duality. Each artist's praxis originates through an individual 'lens' of perception affected by constant temporal and spatial reappraisals. Even for second and third generation Australians, their creative practice is an act of translation within a third space, and into this mix of reflexivity comes the additional complexities of the viewer's perception and interpretation of their visual art.

Reference to the uncertainty of life apparent in some visual art suggests the presence of hybridity created through living between cultures. Their visual art comments on their individual understanding of the society in which they live, often revealing the present as a continuous link with the past. However, not all the artists participating in this study consciously invoke past histories and, for those that do, it appears to be a way of negotiating two cultures, allowing them to identify with the society in which they live and work. For example, the art of Perth-based, third generation Australian artist Maija Kins shows a deliberate amalgamation of cultural styles which she says explore her cultural identity and show her Latvian heritage as being integral to her character development in Australia (Kins, 2009).

This study has revealed that the Baltic States' and Polish participants have kept a tenacious grip on their cultural heritage, possibly due to the constant invasions and occupations

their homelands suffered and the fact that the original migrants had no choice about emigrating to Australia. However, another reason for the retention of their heritage that has emerged is the perception, by second and third generation participants, that they do not feel a deep connection with Australian culture. This disconnection appears to be linked to the influence of language and its importance within their family.

Awareness of their families' past experiences and heritage is not necessarily reflected in their art which often reproduces the present-day circumstances in which they live. It is possible, however, that this act of inclusion and juxtaposition of the contemporary with past experiences can lead to an awareness of identity. The use of satire to lampoon powerful entities, whether in the worlds of politics or art, points to a confidence in one's judgement and demonstrates a strong self-belief in one's identity.

The discussions relating to a sense of belonging while living in the disruption of modernity and coming to terms with how this has affected any sense of identity not only varied between participant second and third generation artists but naturally contained different conceptions and responses from émigré artists. Nevertheless, the art they produce reflects a self-confidence, enabling them to make succinct comment on society. Into this mix enters national concepts of traditions and cultural heritage as well as the effects of modernity.

When discussing the question of identity all the artists were aware of continual negotiations with regard to identity, and this is often reflected in their visual art. In their praxis the search for identity is evident in their work, and is accomplished in various ways. In every instance, the visual art reflects their quintessential Australian construct. For instance, the inhumanity of war and unjust death is expressed using secular concepts, such as clairvoyance and crystals, to understand and make sense of what has been inherited. The effects of both historic and contemporary circumstances are constantly addressed, and even where Wlodarczak dismisses the past unequivocally, her subject of dust covers is explored as a representation of presence as absence, suggesting a method to understand how the past forms her identity.

Without exception, the participating artists all feel defined by their creative practice, which can consist of a visual dissemination of stories from memories reflecting life journeys defining sense of place. History appears important to most of the artists and their paintings respond to a vision of life filtered through their personal histories. Occasionally, the artist uses the creative act as a method of escape from everyday reality, while another artist may interpret heritage and filter experience metaphorically as a critique on modernity.

These responses reveal that, although we are all formed to some extent by our cultural heritage, an artist's identity is confirmed, defined and subconsciously acknowledged by the creative act. Cultural heritage appears to have provided a positive support for the artists,

especially where families have maintained close contact with their respective ethnic communities.

It became apparent from the artists' responses that some of the ideologies currently being aired, such as oppressive political policies within a state system of 'multiculturalism', have little validity insofar as second and third generation are concerned, which possibly implies a lessening of such influences over time, or more probably a political 'will' in Australia towards a more egalitarian multiculturalism. Nevertheless, the socio-political (macro) environs surrounding each artist is often aesthetically and metaphorically expressed in their visual art. However, in the case of their work being accepted or their creative practice being regarded as 'ethnic', none of the second and third generation Australian artists in my research have experienced any problems. In fact, a portrait titled *Making Sense of Space # 4* (2007) by Peteris Ciemitis has recently been purchased by The National Portrait Gallery in Canberra.

The following Chapter 6, explores the significance of the participating artists' families' experience of not only World War II, but also the Cold War on the visual art currently being produced by the seven second and third generations and the three émigrés in this research. The question of how aesthetic production reflects and contests the unequal power relations caused by wars and present-day mass migrations are also discussed as, through this research, I seek to explore the influence of the macro historical social structures possibly impacting on creative output. The complex relationships presented by worldwide conflicts causing mass migrations necessitate a re-thinking of questions of identity, belonging and moral values: "between the politics of migration and aesthetic production there is always a complex transaction of cultural signs and identities" (Durrant & Lord, 2007, p. 2).

Every individual has a unique history and personal biography which is potentially expressed through the visual art which that individual produces, and many contemporary practices contain "transnational trajectories and ... complex hybrid forms" (Papastergiadis, 2000, p. 197). John Berger maintains a painting "has the effect of closing the distance in time between the painting of the picture and one's own act of looking at it ... Their historic moment is literally there before our eyes" (1972, p. 31), and the following chapter explores these theories.

Chapter 6: Recollections: Impact of Wars

6.1 Introduction

Today there is better understanding and awareness of psychological problems caused by the physical act of fighting. Post-traumatic Stress Disorder is now recognised in soldiers, but this was not the case after World War II. The traumas encountered by civilians were given no consideration. Many of my mother's friends had nervous breakdowns after the war due to the combined stress of bombing, and not knowing whether family members serving in the armed forces would return. This knowledge has provided me with an empathy towards the plight of refugees fleeing war zones and spending many years in displaced persons camps. This chapter examines how later generations now living in Australia belonging to families displaced by that war, deal with their family's past war-time traumas, and whether those traumas are internalised generationally and reconstituted into their present reality through their art. I explore why these inherited memories might remain important to individuals who were not personally involved so many years after the event. The research also includes three Polish émigré artists who arrived much later, in the 1980s and 1990s, and who possess a different experience of living under Soviet occupation.

This chapter, therefore, is based on my interpretation of the effect World War II and the Cold War may have had on the creative practice of the seven second and third generation Australian artists descended from north-east European migrant families arriving in Australia after World War II, as well as three Polish émigrés. The history of this period is an integral and necessary part of the background for my research regarding the effect that totalitarian regimes may have had on the art production of these regions, together with any subsequent effect (or impact) on the visual art that was brought into Australia post-World War II by artists displaced from north-east Europe. For instance, I ask how the situation affecting Polish artists living in Poland in the 1970s under a post-totalitarian system of “discipline and surveillance” (Piotrowski, 2009, p. 288), whereby they were allowed some artistic freedom only if the art produced remained apolitical, could have relevance to the two émigrés who had lived in Poland through that time.

Traumatic historical events, such as orchestrated mass genocides, are increasingly associated with modern war and can be absorbed by both the victims and the perpetrators. Nevertheless, there often evolves an unspoken generic empathy which permeates the subconscious of later generations. The narratives of the artists in this study incorporate family experiences associated with the effects of war together with their individual experience of living and creating between two cultures. Interview material combined with discussion, and

interpretation of the artists' work, provides insight into individual reaction to wartime trauma. By examining the artwork I attempt to show whether this trauma has percolated down into the art of subsequent generations. With each narrative interpretation, I explore whether there is any indication of sensibility to wars in the artwork of second and third generation artists, as well as the recent émigrés. These are the 'Recollections' in the main heading of this chapter.

I consider also the work of three internationally-renowned Australian artists—Jan Senbergs, Janis Nedela and Imants Tillers—all children of Second World War Latvian refugees in Australia (see Section 2.4.3). As shown in the previous Chapter 5, all of the participating artists find a strengthening of their sense of identity through their creative practice, which in some cases, reflects the inherited memories of war.

The individual narratives emerging from the transcriptions helped to clarify the artists' visual artworks which form the basis of their creative praxis and the core of this study. Adolfo Vazquez maintains that "art itself is a social phenomenon" (1973, p. 112) because the artist is a social being with the work of art acting as an abstract means of translating ideas and values, and forming a bridge between artist and viewer. I have based this study on the premise that the creative process is irrevocably linked to temporal and spatial experiences in life, and although what has passed cannot be recaptured aesthetically, these experiences resonate in individual creative reflexivity. An artist's praxis is partly the product of the social structure in which that artist lives, but also contains elements of culture which have been passed down through the centuries as a "general growth of human consciousness" (Williams, 1981, p. 46).

John Berger maintains that a painting occludes the distance in time from when it is made and when it is viewed (1972, p. 31): it is a conversation with the viewer that transcends time. In this chapter I attempt to illuminate how this process has transpired in the case of the participating artists. As the findings will show, the events of World War II and the subsequent traumatic events it caused—including the long years of the Cold War—are still fresh in the memories and appear in the visual art of second and third generation migrant and émigré artists from Poland and the Baltic States.

6.2 Evaluation of the Effect of Wars on Visual Art

Five artists, including émigrés and both second, and third generations—Marek Szyler, Bronia Iwanczak, Maris Raudzins, Danius Kesminas and Jarek Wojcik—make reference to historical and cultural influences in their work, but are all aware of the effect of World War II and the Cold War on their families. Their work reflects their different reactions to the world—

both its past and the present day—obliquely making reference to the effect of war or domination on society.

I also include émigré Gosia Wlodarczak in this section as her working method indicates an attempt to overcome the effects of the constant trepidation which permeated her household as a result of the Second World War. However of the artists, Iwanczak's work most strongly negotiates the ongoing philosophical questions regarding inhumanity, making particular reference to that war. She explores ruin and fragmentation and honours memorialisation. She also seeks to explain human behaviour and constantly explores the impact of human destruction on society not only through wars but also through environmental degradation, as in *Environment of Mind* (2011). By raising such philosophical questions she attempts to understand the violence to both people and nature which often accompanies extreme ideologies.

By contrast, the sculptures Len Zuks produces do not seem to reflect any influence of the Second World War. In fact, he is a pragmatist, as was an uncle of his who fought with the Germans against the Russians and then with the Russians against the Japanese in Manchuria (LZ.I.20.6.11). He does admit to strong empathy with the tragedy of his Ukrainian mother being unable to find any trace of sixteen close family members. He often “over the years saw a longing in my mother's behaviour and her quiet singing ... affected by her displacement and the sad truth that she couldn't reconnect” (LZ.I.20.6.11).

He says it is a memory he would like to capture artistically one day. Despite this subconscious acknowledgement of his mother's pain, his artwork usually appears humorous, reflecting the ‘absurd’ in life, which is how he comments on the world. There is, however, one sculpture produced in 2000 that may contain a more serious message. *Megabyte* (2000) (Fig. 27), could be, interpreted as a monstrous war machine waiting to devour whole communities and is typical of the way Len Zuks works with found objects.



Figure 27: Len Zuks, (2000), *Megabyte*, Sculpture, scrap metal, iron, 55 L x 20 H x 15 W cm. (Exception to copyright, Section ss 40, 103C, Research or Study)

A salvaged broken vice and steel recycling bin, were sufficiently evocative to inspire this piece. Its title came from its exhibition in the Computer Science Faculty at the University of Western Australia. It was exhibited later in a virtual world created by an artist from America (*Avatar*, by Miso Susanawa). Here one was able to walk into its mouth and “have a jungle experience in the massive void within” (LZ.PC.6.5.12).

This work is similar, in its monumental and monstrous presence, to the paintings of another Latvian artist, Jan Senbergs. His paintings often show images which cannot be understood literally but hint at a destructive, mechanical force. I can see in Zuks’ *Megabyte* the same sense of uncontrollable and menacing destruction as in Senbergs’ work referring to war and power. However, many of Zuks’s sculptures contain a satirical element not found in Senberg’s work.

In his latest commissioned work for the town of Byford in the Serpentine-Jarrahdale Shire, *Returned Serviceman* (2014) (Fig. 28), Zuks has responded to the commission requirements that he portrays a returned serviceman only recognisable by the slouch hat on his head. In paying homage to the many returned servicemen who found themselves working the land, Zuks has created a 3 metre high statue showing a rural farm worker frozen in time. I find it

impossible not to associate it with the emaciated prisoners-of-war who returned post-war from the Japanese camps of south-east Asia.



Figure 28: Len Zuks, (2014), *Returned Serviceman*, Galvanised and painted steel, 3 m H. Photo by Colleen Rankin.

(Exception to copyright, Section ss 40, 103C, Research or Study)

Satire finds no place in the work of Gosia Wlodarczak, an émigré arriving in Australia with her husband in 1996. The Second World War and subsequent Soviet invasion almost destroyed her family. Her grandparents lived in Poland during the war and she senses her mother's chronic insecurity was due to living as a child under extremely difficult conditions when "their life was governed ... by fear" (GW.I.1.3.12). Wlodarczak's great grandfather had been killed while trying to escape the Ukraine with his wife and daughter. Her grandmother was

pregnant with her mother at the time. Her maternal grandfather had escaped the Russians at Katyn, spending the war as a guerilla fighting in the mountains. Just after the war ended, he had been imprisoned in the new Socialist Poland and had been “tortured because he had fought on the White side during the war” (GW.PC.8.12.11). There was constant tension, with the added uncertainties caused by changing alliances and changing borders. All these experiences were not conducive to a settled sense of identity, which leads Wlodarczak to believe is the reason why she “treasures so much the present. ‘Now’ seems to me to be the only safe space you inhabit” (GW.I.1.3.12).

As the war caused Wlodarczak’s family to move and travel extensively, this led to her “never wanting to be rooted, never feeling attached, never developing long-lasting friendships” (GW.PC.8.12.11). The war, therefore, only affects Wlodarczak’s artwork through the psychological impact it had on her family and probably explains her fascination with relationships and shared spaces. Her preferred method of working at the beginning of her career was a complete absorption in drawing everyday objects surrounding her in the home. This is Wlodarczak’s “personal zone” which began as a child in order to remove herself from a family traumatized by the war:

My mum was born in Chodakowka, south of Krakow, Poland in 1940 and her family spent the war there. She was never looked after like a child, so she is very sensitive and developed a lot of phobias like against her parents and against security and her personal safety and all that. Obviously if you are brought up by [slightly] dysfunctional parents you become a dysfunctional child, so I had to work out with that. (GW.I.1.3.11)

Her work interrogates the phenomenon of existence. It exists beyond “the cultural systems that make it possible [and is] estranged from its birth” (Bromfield, 2003, p. 13). In her manner of working Wlodarczak integrates time within her representation. Her drawings become what Jean Gebser calls ‘aperspectival’, i.e., “time is no longer spatialised but integrated and concretized in a fourth dimension” (Gebser, 1953, p. 24). Her drawings represent the pure present, but the way in which she draws renders the object seen from several different angles (as in Picasso’s Cubist representation of form), which Gebser describes as:

a whole which becomes visible only because the previously missing component, time, is expressed in an intensified and valid form as the present. It is no longer the moment, or the ‘twinkling of the eye’—time viewed through the organ of sight as spatialised time—but the pure present, the quintessence of time that radiates from this drawing. (Gebser, 1953, p. 25)

Gosia appreciates that her mother’s insecurities stemming from a dysfunctional war-time childhood, and then leading such a peripatetic married life, have initiated her own praxis, including her obsession with one’s own personal space “private versus public and how they

overlap or react to each other” (GW.I.1.3.12). In her explanation of *Personal Space, Safety Zone* (2004) (Fig.23), she says it depicts the “human need to have/establish a zone of security (physical or mental) ... a space between languages ... when new language penetrates into distant memories, into older layers of knowledge, and reshapes them” (Wlodarczak, 2004, p. 3).

Ian McLean goes deeper still, maintaining Wlodarczak “seeks to trace the most fundamental forces of aesthetic experience ... so that art can be shown for what it does” (2007, p. 13). Her drawing is essentially performative: doing rather than being (as in Fig. 29). The drawings are an index of “events and processes of embodied experiences ... temporal entities ... biological rather than the symbolic or conceptual” (2007, p. 13).

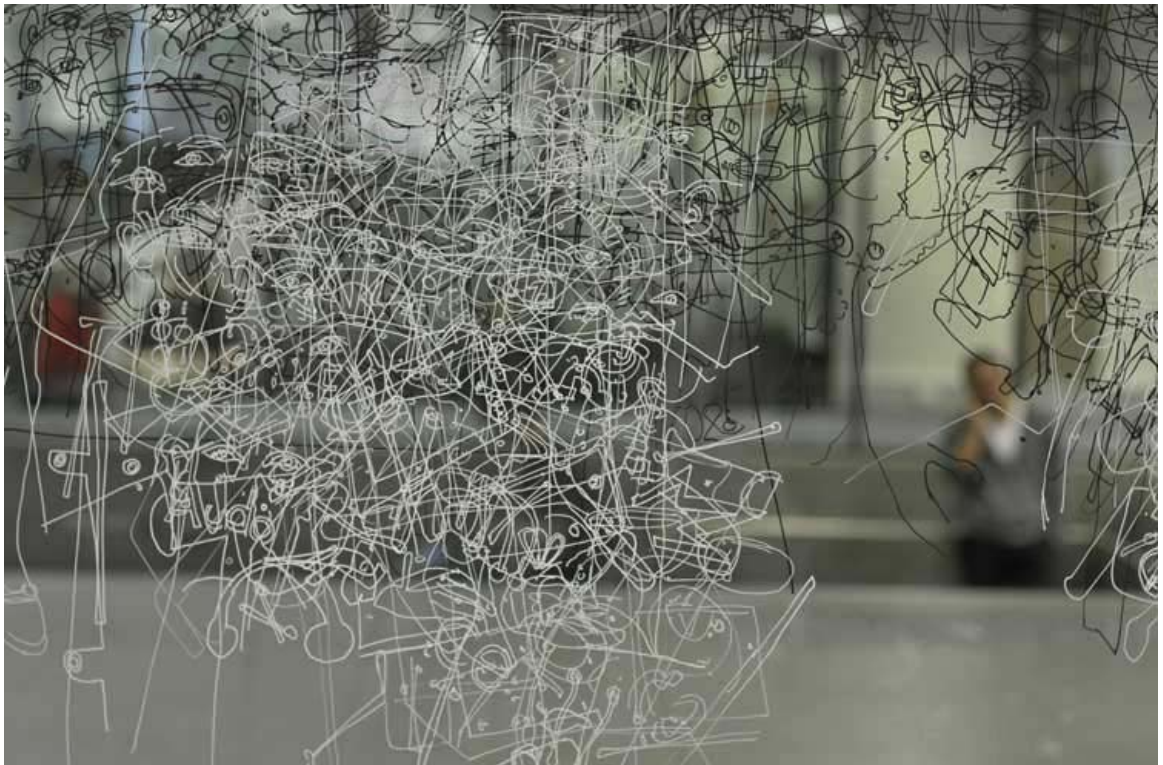


Figure 29: Gosia Wlodarczak, (2012), *Window Shopping Frost Drawing for GoMA*, Performance drawing, pigment pen on glass window. Photograph by L. Sarnecki. (Exception to copyright, Section ss 40, 103C, Research or Study)

Jarek Wojcik, like Wlodarczak, immigrated to Australia from Poland and, as with all citizens of the Baltic States and Poland, his life has been affected by both World War II and the Cold War. In my interview with him he referred to the effect on his family of the Russian invasion some three weeks after the Germans in 1939, which caused his paternal grandfather to flee Eastern Poland (now Ukraine). His grandfather later became a prisoner-of-war for four years and then, in 1944, his grandmother was “abducted off the street” and spent the last year of the war in Auschwitz-Birkenau, fortunately surviving (JW.I.4.11.11). His maternal grandfather

had been a captain in the cavalry and fought the Germans in the September Campaign, but was eventually also captured, also spending four years as a prisoner-of-war.

During our discussion, Wojcik commented that there would not be a “family in Europe, not only mine”, unaffected by the war, and that the stories he had heard in Poland differed from the official political line. However, he maintains his visual art is a spontaneous reaction to the present day, but allows that the viewer will make his/her own interpretation in the end (JW.I.4.11.11.). His Polish background ‘colours’ the way he sees Australia. Art is “his life journey and also it’s a kind of escape” (JW.I.4.11.11). Wojcik has a vast knowledge of Polish history and, although he makes no direct reference to any physical attribute of war, his paintings can be interpreted as an intellectual narrative of his country’s sufferings. Catherine Asquith in her 2005 catalogue essay “15 Minute Walk”, says of Wojcik that he “enthusiastically embraces Schopenhauer’s maxim of discerning the poetic in the everyday as a means of eluding the invariably discordant nature of life” (2005, p. 2).

My first reaction to Wojcik’s grim, elongated structures is of oppression: possibly a reference to the Soviet domination of Poland, and the irreverent toys, xylophones, etc., representing a quiet, but determined, resistance. As Asquith writes, his paintings “generously allow [for] an individual and subjective interpretation” (2005, p. 1). Wojcik sees his art as a journey to places “within one’s self ... part of my response to what is around me through the study of history” (Asquith, 2009, p. 1).

There is something bleak in both *Despa’s Playground* (2007) (Fig.30), and *Moon Song* (2010) (Fig.31). In the former, the buildings’ towering presence appears contemptuously indifferent towards the town’s inhabitants, who are non-existent. Despa is not allowed in, kept at bay by almost carefree garlands of ‘barricade/caution’ tape indicating danger, and there is a sinister implication in the word ‘playground’. In the manner of Herbert’s poems, Wojcik makes a discrete protest.



Figure 30: Jarek Wojcik, (2007), *Despa's Playground*, Acrylic on linen, 122 x 61cm. Collection of National Museum, Szczecin, Poland.
(Exception to copyright, Section ss 40, 103C, Research or Study)

As already mentioned, Wojcik is influenced by the poet Zbigniew Herbert. His series of paintings *So Quiet* (2008) was, in fact a re-reading, in visual art, of Herbert's poetry. Wojcik uses Herbert's character, Mr. Cogito, as a way to interpret the complexity of contemporary issues (Asquith, 2008, p. 1).

Like "Mr. Cogito", Wojcik shares a love of music, and was inspired by the music of the Estonian composer Arvo Pärt while creating the works for the *So Quiet* exhibition. He likes the "space ... and the minimal aspect [of Pärt's music]—he tells amazing stories" (JW.I.4.11.11.). Wojcik relates to the space the composer seems to build into his compositions that, as an artist, he interprets thematically echoing the light and shade, pauses and silences so evocative of Pärt's music. Wojcik's use of a French horn in the painting titled *So Quiet #2* (2008), is a contradiction in terms, as there's nothing quiet about a French horn. It is possibly a reference to the bluster and menace of the Cold War. This contradiction in terms is not only disconcerting but encourages the viewer to further contemplate its intended meaning. Martina Copley maintains Wojcik's "paintings are coded with triggers and echoes that play one upon the other to ensnare and transport us" (2011, p. 1). This is true of *Moon Song* (2010) (Fig.31), in which the quarter moon seems to have fallen from a darkened and malicious sky, while a trombone forms a bridge into normality and daylight. This could be Wojcik reflecting on the power of music.

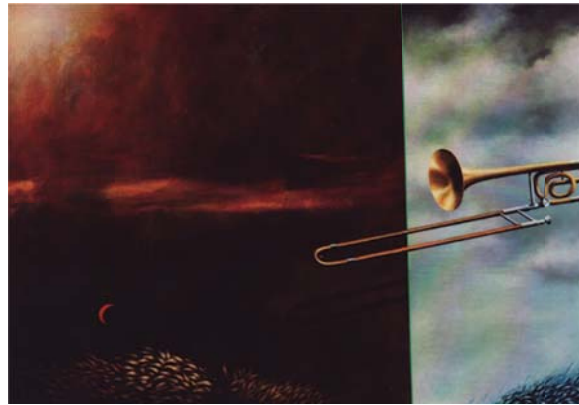


Figure 31: Jarek Wojcik, (2010), *Moon Song*, Acrylic on Linen, 117 x 153 cm. Private collection, Melbourne.
(Exception to copyright, Section ss 40, 103C, Research or Study)

There is a perception of reality in Wojcik’s work that seems to recognise time, not as an analytical tool of measurement, but as a quality, i.e. there is a latency, an invisible quality of something not yet made manifest. His work encompasses the past, bringing it into the present, yet simultaneously implying some archaic, magical presence. There is a sense of theatrical artificiality in his paintings that makes the viewer question reality. Although Wojcik produces a completely different visual art from Bronia Iwanczak, both artists incorporate the idea of a hidden force permeating past, present and future. Copley describes this as Wojcik exploring “themes of temptation and enchantment”, using codes that capture “recollection as pilgrimage ... speak[ing] of the past in the present: of those things we keep returning to so as not-to-forget” (Copley, 2012, p. 4).

Although aware of his family history, Wojcik does not address this in his visual art, whereas Asquith maintains his paintings are a reflection of his musings on life and visually elucidate early childhood memories of Poland (2005, p. 1). Wojcik, however, maintains that because his paintings relate to history “maybe there’s some very distant [connection] ... I’m not trying to address this subject, but I am thinking about it” (JW.I.4.11.11).

Marek Szyler (émigré), however, has a very different approach to his creative practice using it as a sounding board for contemporary ethics. He obliquely references war, and interrogates how “the emancipatory ideal of the Enlightenment has been replaced by an apocalyptic society” (Szyler, 2008, p. 26). Although his latest paintings make comparison between medieval power systems—of church and state—replacing them with contemporary

military might, when we discussed whether there was any influence of war in his artwork, he felt the only significance it has had on his life was the fact that it was the cause of his Belgian mother meeting his Polish father. It is a remark indicative of his irreverent attitude to life generally:

Well, I think it had a massive impact on my whole existence really because they met during the war. The town my mother lived in was under German occupation. My father was in the Free Polish Army that landed on D-Day and were going up north and liberating cities as they were going. He got wounded in Antwerp, got sent back, and after the war he came and proposed. (MS.I.24.5.11)

He made an interesting comment, which proved to be one made by most of the artists, concerning the ‘silence’ from his father about the war:

Well, my mother spoke more about it than my dad. My dad was very reluctant to talk about anything. He once talked about sharing Christmas with the Germans, singing carols and then they joined up and had tea. And then they started shooting at each other again. (MS.I.24.5.11)

This casual, matter-of-fact attitude is very characteristic of how Szyler looks at life. But although light-hearted, the little he did know about his father’s war exploits has made him proud of his heroism. He spoke of the many people in the town who respected his father. I noticed this sense of pride while relating his father’s escape from a Hungarian prisoner-of-war camp and his travel across Italy to join the Polish Free Army.

And a little bit of history that comes more out of the Polish side of the family that I piece together—I don’t know whether it’s true or not true. The Polish Army was overrun in two days, or something. He was put in a Hungarian prisoner of war camp. His sisters through the Red Cross smuggled him money and he bribed himself and some younger mate (because he was a bit older than a lot of the soldiers) and they went all the way through Italy, escaped and joined the Free Polish Army. So there are stories about being shot at, while crossing rivers, hanging onto trains, all kinds of things. So he had friends and some friends are still very good friends, or children of these people that have a high regard for my father because he rescued them or protected them during the war because he was older. So the Belgian town which we ended up living in after I was seven years old till I was about 20—he was regarded as a local hero there, a lot of them—I think about 18 Polish soldiers. (MS.I.24.5.11)

Szyler states there is no reference to the Second World War in his paintings even though he is aware of the war’s effect on his parents’ life. Like Kesminas, who also acknowledges that the Cold War impacted on him to a greater extent than World War II, Szyler found the communist regime in Poland had more impact on the family after the war as travel into Poland to visit his father’s parents was made difficult. (MS.I.24.5.11). His family were not alone in suffering this enforced separation—Nina Pas did not see her mother until shortly before

her mother's death. Because of its unjust impact on families, the Cold War was as traumatic as the Second World War, acting as a continuous punishment for those migrants who chose to leave because of their fear of Stalin's communism.

My reading of Szyler's work is that it makes reference to injustice, depicting people at the mercy of forces greater than themselves and implying a sense of impotence under global power regimes, which I interpret as 'seeds' planted by his family's experiences. In his *Torso* series (2005), (Fig.36), he investigates humankind's place in the physical world, whereas in *Poly(p)tich* (2008) he questions capitalist hegemony. By appropriating the medieval Flemish painting *The Ghent Altarpiece or Adoration of the Mystic Lamb*, 1432 by Hubert and Jan Van Eyck, he questions contemporary society and his own place within it, using this as a reference to medieval religious painting and the influence of the Catholic Church.

In *Poly(p)tich*, (2008), Szyler is reflecting on changing cultural attitudes occurring over the centuries. There is a sense of loss of a simpler time, perceived as a better world. The artist depicts the results of burgeoning economies of consumption and the wars that follow. He seems to be interrogating the nature of art itself (Smith, 2011, p. 19). Throughout this painting I see a resonant, residual memory of war and a reference to its evil. In his two right-hand panels of *Poly(p)tich*, Szyler shows himself. In one, amongst the multiple figures that have featured in his life, he is depicted as a purposeful giant in his present life, confidently striding into the future. But in the accompanying panel, we see him as a frail old man being helped by his children. In both panels Szyler has painted the same conflagration, which can be interpreted as being due to war, climate change or even Armageddon.

In his master's degree work he explored 'The Inside Out God-Concept', in which he interrogated the influence of cultural heritage in the form of the powerful Catholic Church on his sense of self. The church was a powerful influence on his childhood. He was an altar boy accustomed to images of the crucified Jesus, and the series *Torso* (2008) (Fig.32) describes the body in torment, suffering for the wrong-doings of humankind. In the paintings there is an uncanny resemblance to the emaciated bodies emerging from Nazi concentration camps. They can also be seen as a moral questioning of those events as well as of our own humanity, moral values and belief systems. His work questions abstract power systems generally, not just religion, through his critique of society (Fig.45).

The creative process allows Szyler a space in which he can interact reflexively between meditative and subjective experiences and his broader social environment. His interrogation of belief systems forming part of people's life-world is reminiscent of the work of Iwanczak — both families having experienced the trauma of World War II—suggesting a common denominator for both artists and the questions they ask. Both artists use their visual art to

engage the viewer to question the moral values of society, particularly the absence of those values when driven by corrupt ideologies through wars.



Figure 32: Marek Szyler, (2006), *Forsaken*, Oil on canvas, 1700 x 1200 mm. (Exception to copyright, Section ss 40, 103C, Research or Study)

The significance of people's belief systems is a significant part of Iwanczak's work. Despite being a second generation Australian, Iwanczak often uses her visual art to investigate the aftermath of war. In her master's thesis titled *Gathering the Landing*, Iwanczak states that "the notion of gathering is a reference to an action or modes of material reconciliation between being and place" (2004, p. 1), and her subsequent works, such as *Timebinder* (2004), *The Slow War* (1991), *Sudden Earth—Ruins for the Future* (2012) and *Many Fish Sacrifices* (2005) continue this theme. Iwanczak uses her visual art in an attempt to involve her viewers with her concerns about how we grasp and deal with past injustice.

Iwanczak takes her exploration further than Szyler by looking into the ways populations directly affected by war cope with the aftermath of that traumatic experience. In her use of the book form she allows the reader a tentative moment to mould the message with their imagination, and to re-interpret the possibly untenable and unacceptable reality of death. In this way, her books offer a spiritual resistance; they are art enhancing life. In *Many Fish Sacrifices* (2005) and *Timebinder* (2004), Iwanczak deals with emotional problems caused by extreme violence which need resolution.

Timebinder is a metaphor for binding the temporality of events occurring seventy years ago within contemporary understanding and for the tenuous link binding "time and space between Sydney in 2004 and Birkenau in 1944" (Millner, 2010, p. 171). Similarly, the

enactment of the preparation of the fish in *Many Fish Sacrifices* (2005), whereby the chef calls the name of the dead while preparing the fish, creates a secular ritual honouring the dead and becomes an active process by which an unjust death is dealt with (BI.PC.7.4.14). She provides a conceptual bridge—a spiritual imagination—enabling a psychical re-engagement (BI.PC.7.4.14), whereas in *Swarm* (2004), using the medium of an artist’s book, she considers another aspect of destruction by exploring the scientific nature/nurture debate. In this work she asks if the pathology for destruction lies deep within our DNA.

Iwanczak is the only artist who through her work directly questions the consequences of World War II’s fascist domination. In my interview with her she said that a key message in her work was injustice:

Yes, I think there’s always a moral and ethical underpinning [of the work] underneath most artists because they’re such socially engaged creatures. I hate injustice so I reckon that’s a key thing that comes up all the time in my work, but that’s just one of the things that would drive us, isn’t it. (BI.I.6.11.11)

When I asked whether her family’s wartime experiences had any impact on her art, Iwanczak replied:

Oh, absolutely, absolutely: I think that I took on the project of trying to understand what I’d inherited. I think that—I now know that’s not the way the world is, it’s just one version of it, but I thought that’s the way the world was. That one was only ever between wars and that’s how I’ve lived, and I’ve lived through that sense of tension and dread and so if that’s what I inherited then I was curious and motivated enough to deconstruct that and understand where that was coming from as well. So I guess that’s why I have such a strong interest in the human condition and why we can’t seem to get past conflict. (BI.I.6.11.11)

She describes her art as partly “a reflexive process for the exploration of these inherited assumptions of a world destroyed and a world that can be destroyed” (Iwanczak, 2004, p. 2). The book, *We Have Not Forgotten*, which she first read aged six and then returned to aged twenty-eight, was to become the basis for an investigation into the medium of documentary photography. It also provided reference for an earlier work titled *The Condensation Chamber* (1994), commissioned for the *600,000 Hours* exhibition as part of the international conference on death held in that year. For this work Iwanczak composed a poem, referring to “the violence remain[ing] within, a slow burn, a condensation ... the central problem or rather the enigmatic paradox involved in ever knowing this event [Birkenau]” (2004, p. 3).

Jacqueline Millner comments that Iwanczak’s “art betrays an acute awareness of place and of the connection between bodies and territories, both psychic and geo-political” (2010, p. 169). In our interview Iwanczak explained:

I think I want to take you somewhere. I think what I tend to do is to create an atmosphere and a logic to take you to some kind of sensibility or feeling, so firstly I want to take you somewhere you haven't been before. Then generally I want to solve a problem, so in *Timebinder* I wanted to solve the problem of how it is that an event like the Holocaust could defy rational understanding and what that might mean in terms of how you understand a site that you go to and an event that happened fifty years ago, and how do you come to that knowledge, what would be the form which in that case was the artefacts in the cabinet and the book—the interpretive readings, the clairvoyance. (B.I.6.1.11)

In *Timebinder* (2004), Iwanzak uses the “evocation of what a book potentially engenders” —the record of history, loss and memory— in order to stimulate the viewer’s internalisation of the associations and processes involved when reading, and their relationship with such an intense event (Iwanzak, 2004, p. 40). *Timebinder* consisted of two separate sections: the drawer containing the objects she collected from Birkenau; and the books she has created, each exploring different states of ideological embodiment. According to the artist, the objects displayed in the drawer (Fig. 33) signify a psychic link with the past. Iwanzak uses what she calls “spiritual imagination [and] magical thinking” to encourage the viewer to contemplate the possibility of another dimension where the dead dwell (B.I.PC.7.4.14). She encourages the thought that through associated objects there may be a means of contact, such as psychometry. Iwanzak uses symbolism and explores archetypes psychoanalytically, feeling that a sense of history—particularly the evils of war—pervades human memory, producing an intergenerational trauma—as is the case of the young Vietnamese and their absorption of a war they never knew.



Figure 33: Bronia Iwanczak, (2004), *Timebinder*, Display cabinet, detail from installation. Photograph by Hamish Tame.
(Exception to copyright, Section ss 40, 103C, Research or Study)

During our interview I asked if she felt her family's mixed cultural heritage was important in her artwork, and she said she felt that she had taken on the project of trying to understand what she had inherited, believing that to be how life was. Having lived through a sense of tension and dread she needed to understand and become motivated to deconstruct that. This makes an interesting comparison with Raudzins's admission to absorbing his family's pain, and suggests that a struggle to comprehend events experienced during the war passes down through the generations.

In various works such as *Timebinder* (2004), *Many Fish Sacrifices* (2005) and *Path of the Accident 2* (2006), Iwanczak explores the so-called less rational realms of human experience, such as esoteric belief systems, as a way to reflect on strategies of psychic defence against the anxiety that traumatic experiences elicit from the individual. This exploration leads her to investigate the possibility of other worlds, as in the device of a crystal in *Path of the Accident 2*, reflecting multiple realities (BI.PC.7.3.14).

Iwanczak considers *Many Fish Sacrifices* (2005) to be "an on-going bookwork [which] is the ledger of recorded deaths" (2004, p. 32). In this work, she reintroduces the survival theme from *Timebinder* (2004), but here she looks at untimely death as redemption through sacrifice. Started in 2001, the formation of the project ran simultaneously to *Timebinder*. However, in

Many Fish Sacrifices, by connecting fish species native to the regions where the people from the ledger had died, she implies that “their life force might flow forever in their local seas and rivers” (Millner, 2010, p. 172), and asks whether or not an untimely death might be considered part of an unknown metaphysical scheme.

Jacqueline Millner in her catalogue essay for this exhibition states “Iwanczak is concerned to remind us of ... life’s worth, [to] connect with the pain of others—to experience deep empathy and apprehend history through an emotional understanding” (Millner, 2010, p. 2).

For Iwanczak this work represents an acknowledgement of the “universal deficit in the world history of potentially unreconciled deaths” (2004, p. 32).

The film component of the installation invokes ritual and sacrifice showing a chef whose arm bears a tattoo of the iconography of the Inca (renowned for their sacrificial customs), gutting and naming each fish in his commercial kitchen. This act exemplifies the ordinary, everyday occurrence of death yet, by enacting it as a meaningful sacrifice and serving as “an elegy for the countless dead” (Millner, 2010, p.173).

The presence of absence described in Iwanczak’s master’s thesis as “the nebulous distinction between the living and the dead” (2004, p 6) reappears in this work, with the ledger listing the names of people who have met untimely death and capturing the individual human histories within its columns. The list of names in the ledger (Fig. 34) acts “as a personal tribute, [and] has granted each life an equivalent perpetual life-force as embodied in a species of fish native to the place where each life ended” (Millner, 2010, p.171).

1971-1978	Timothy Thomas died of a stroke and epilepsy after the age of 17 years	MALACARIA AUSTRALICA	Neonatal Fish
1960-2000	Elizabeth Underhill, school teacher, drowned in a car accident (leaving her an elderly three children) at Naples near Salerno, aged 20 years	PSETTA MAXIMA	Rainbow
1971-1991	Kamal Basrahar, student killed by a terrorist incident on the train, age of 19 years in East Timor, aged 20 years	ORYZIA TINDRANIS	Rice Fish
1953-1959	Branch of Nureme, died of complications from a stroke, London, England, aged 25 years	ACIPENSER SIBIRICUS	European
1953-2005	Paula Marshall, 19 years old, died of a stroke while packing for her work, aged 20 years	MICROPTERUS SALMOIDES	Landlocked Trout
1970-2002	Tony, 19 years old, died of a stroke while packing for his work, aged 20 years	SARDA SARDA	Sardine
1920-1999	John, 19 years old, died of a stroke while packing for his work, aged 20 years	EMMETHEUS MASHINATUS	Orange Antarctic
1957-1981	John, 19 years old, died of a stroke while packing for his work, aged 20 years	NOCTURNIS HUBSONIUS	Japanese
1943-1995	John, 19 years old, died of a stroke while packing for his work, aged 20 years	CHELONODON PATOCA	Mediterranean Fish
1940-1989	John, 19 years old, died of a stroke while packing for his work, aged 20 years	MORONE SAXATILIS	Striped Bass
1970-2005	John, 19 years old, died of a stroke while packing for his work, aged 20 years	LOREOCHUS BULLA	Yellowtail
2002-2005	John, 19 years old, died of a stroke while packing for his work, aged 20 years	LEPTOCYBUS MILDORUM	Marbled Eel
1908-1930	John, 19 years old, died of a stroke while packing for his work, aged 20 years	SALMO SALAR	Trout
1997-2005	John, 19 years old, died of a stroke while packing for his work, aged 20 years	MIXODOLPHUS ASIATICUS	White-bellied Shark
1998-2001	John, 19 years old, died of a stroke while packing for his work, aged 20 years	CAMBUSIA AFFINIS	Mangrove
1999-2001	John, 19 years old, died of a stroke while packing for his work, aged 20 years	CAMBUSIA AFFINIS	Mangrove Fish
1995-1997	John, 19 years old, died of a stroke while packing for his work, aged 20 years	NOCTURNIS HUBSONIUS	Japanese
1943-1978	John, 19 years old, died of a stroke while packing for his work, aged 20 years	NOCTURNIS HUBSONIUS	Japanese

Figure 34: Bronia Iwanczak, (2005), *Many Fish Sacrifices: Ledger page 1*, Archival chromogenic print, Part of Installation, 80 x 23 cm (including 9 cm white border 84 x 110cm). (Exception to copyright, Section ss 40, 103C, Research or Study)

In order to replicate a handwritten ledger, Iwanczak created the typography “with all the technical inconsistencies of an ink quill [in a] low tech cursive handwriting, and its reference to a more practiced tradition of mourning, exudes an aura of the Victorian aesthetic” (Iwanczak, 2004, p. 32).

It records 1,800 deaths representing accidental deaths, premature deaths and unjust deaths all randomly selected. Millner writes that the artist chose the names “intuitively ... yet [they] form a network of significant social and political events of the last century” (2010, p. 172).

Iwanczak uses the reference to fish as a “Judeo-Christian symbol ... a universal and existential pointer to our primordial evolutionary origins” (Iwanczak, 2004, p. 32). In this way, she is using the book “as a site for the potential ritual experiment of mourning”: conceptualising loss, partly resolving the perceived injustice [of the death] “by the reconceptualising of the loss as sacrifice” (2004, p. 32).

Iwanczak’s constant investigation into the reasoning underpinning people’s belief systems runs parallel with my own disquiet about inhumane conduct. Like her, I was exposed, at a very young age, to monstrous documentary photographs and Pathé Newsreels of the Nazi concentration camps with their skeletal survivors. Like her, I have internalised such knowledge,

which has created a psychological immanence impossible to ignore. Iwanczak has stated that, in her master's thesis, *Gathering the Landing*, she is "making a material reconciliation between being and place", with the landing taking "form from the conceptual realm of thought" (2004, p. 1). I feel an affinity with her artwork, which explores what she has inherited.

Conversely, Raudzins' family is pure Latvian containing none of Iwanczak's multi-national flavour, and he views life in a much more straightforward manner. However, he is well aware of his family's war-time trauma; the after-effects of his father's actions as a freedom fighter and his mother's horrific journey with three children across Germany. He sees these as actions which have formed him:

My mother and my siblings got off the ship somewhere, and she pushed a cart with whatever belongings they had across much of Germany, through bombings, past hundreds of dead bodies ... and finally to a British DP camp; still not knowing what, if anything, happened to my father ... dead ... alive. (MR.PC.16.7.10)

Raudzins is deeply affected by the impact of war on his family and their country, and has researched the Second World War in depth. He is passionate about the injustices and the undeserved degradation and suffering undergone by civilians displaced by that war, from his knowledge of the hardships his family and others experienced fleeing the Russians in 1944/45. He admits he took "on the role of absorbing the pains and hurts we all went through" (MR.PC.12.12.11), and believes the hardships experienced by his parents and the schism within the family relationships may subconsciously influence his work, which continually depicts separation. "I think from that episode—from the observance of that relationship, which never worked any more. I do know of two things that either come apart or come together—but normally come apart" (MR.I.13.10.11).

Raudzins admits the war has had a huge influence on the way he views life but is still proud of his father who had returned to Latvia to fight the Soviets even though his actions had impacted badly on the family. He feels the dissension this action caused has heightened his sensitivity to relationships and has permanently influenced his outlook on life and provided the main theme of his sculpture. I interpret a recent email from him as signalling quite clearly his constant consciousness of the effect of the Soviet occupation of Latvia and the ensuing Cold War, in which he states "the socio-politics have always been there, although never overtly verbalised—the 'coming-together vs falling apart' theme, it has always meant to have been political and personal" (MR.PC.9.5.13).

However, Raudzins has only once directly referenced war in a sculpture even though he blames the Second World War as responsible for the split theme dominant in his work. The act of making sculpture has been his way of unburdening personal feelings as well as representing

the schismatic events of World War II on his family, which could be interpreted as a ‘psychic’ link with the past. He blames these events and the effect on his family as influencing him emotionally to make the main theme of his sculptures the idea of violence of intervention, dislocation and separation in life. The sculpture directly related to war was his reaction to the invasion of Iraq. In *Co-ords XYZ* (2007) (Fig.35), Raudzins shares with the viewer his abhorrence of the clinical destruction brought about by modern, missile weaponry.



Figure 35: Maris Raudzins, (2007), *Co-ords XYZ*, Aluminium and Timber, 280 x120 x 120 cm. Private collection.
(Exception to copyright, Section ss 40, 103C, Research or Study)

In his artist statement for this piece, Raudzins refers to the ‘shock and awe’ bombing of Baghdad in 2003 and the emphasis of the media on the “surgical strike capabilities” and the repeated propagandised showings on television screens of the precision of such “high velocity, laser guided” weapons. His statement also speaks of an alternative, more humane and beneficial use of technology used constructively, in medicine for the advancement of humankind (MR.AS.2007).

Raudzins carefully considers statements and enjoys debating points of issue. In this way, he displays a natural caution which may provide a protective shield for a life begun so unpromisingly. On the other hand, caution is not a word in Kesminas' vocabulary, and my initial interest in his work came from a description by Genovaitė Kazokas's in her book, titled *Lithuanian Artists in Australia, 1950–1990* (2003), showing an image of a “symbolic fire sculptural spectacle, *Incendiary*, from the early 1990s, which she described as a form of “guerilla activity” (2003, p. 186). That work was constructed with the artist's group Basis, and is an early indication of his preference for collaborations. His artwork unashamedly contains political and social comment, which he feels originates with the Cold War of the 1950s rather than the Second World War, stating “my parents' attitudes emanating from the upheaval wrought by WWII have not had a great influence on my thinking. They have however been very influential. If anything, the period after WWII, the Cold War is referenced in my work” (DK.PC.5.10.12).

I have been unable to ascertain from Kesminas any knowledge of the effects of World War II upon his family, but came away from our interview with the strong impression that this was a man, like Raudzins, whose political awareness has evolved from an inherited angst regarding invasion, occupation, oppression and injustice. He showed this awareness in New York in 1991 when he reacted to the racist violence and social class situation he experienced there by producing another fire sculpture titled *New York Consequences* (1991).

His fire sculptures are “acts of transience, demanding further contemplation ... although of short duration they are manifestations of revolt and are subservient to no-one” (Kazokas, 2003, p. 187). In reaction to the Lithuanian opposition to the Soviet tanks in Vilnius in 1991, he produced another fire event, *Fire Line* (1991), as an act of protest. Kazokas quotes his description of that event as follows:

The tension was suffocating and it seemed that there was nothing left but to pound the earth, break it open, cut and grind the steel ... these were reactive processes which in the political context had reflexive meaning. Simply working outside ... in sub-zero temperatures of minus 25 degrees Celsius ... was an activity of resistance. (2003, p. 186)

Another description of this event written by Anatol Lieven in *The Baltic Revolution* (1993) indicates the emotion of the event which instigated Kesminas' reaction:

The speed of the independence process was due partly to the sheer size of the nationalist demonstrations and their cumulative effect in undermining the will of the Communist rulers. Most striking of all was the 'Baltic Way' of 23 August, 1989, when two million Balts (two-fifths of the entire native population of the region) formed a continuous 370 mile chain from Vilnius through Riga to Tallinn to demand independence. (Lieven, 1993, p. 219)

Deborah Hart also writes about this event with reference to its emotional effect on another artist from a migrant Latvian family, the Latvian-Australian Imants Tillers' painting *Diaspora* (1992):

He [Tillers] had seen footage of the remarkable staging of the Baltic Way, instigated in part by the future president of Lithuania, Vytautas Landsbergis, who was also a Fluxus artist. (It is hard to imagine a political leader of any persuasion in the West being not only an activist intellectual, but also a contemporary performance artist, musicologist and conceptual poet.) The extraordinary act of solidarity and defiance of the Baltic Way is inscribed by Tillers in *Diaspora*, in 'Spatial poem no. 10'. (Hart, 2006, p. 41)

One can only imagine the strength of feeling capable of causing such creative reactions, but recognise the inevitability of identity formation by such events.

Kesminas was growing up in Melbourne in the 1980s when a Neo-Expressionist movement, called the Orange Alternative, was founded in Poland by Waldemar Frydrych, who described its aims as discovering a 'third way', describing the phenomena as "related to Dada and Fluxus traditions, street theatre and guerilla art ... socialist Surrealism" (Piotrowski, 2009, p. 395). The events organised by this group mocked the prevailing ruling powers (both political and religious) and parodied the Communist system, especially at celebratory holidays such as 1st May and Christmas. It used satire to illustrate the ridiculous rules and regulations in the Communist system. Piotrowski states the "Orange Alternative was located at the juncture of culture, politics and art", which comment so accurately describes Kesminas's work (2009, p. 396). Another group of artists, called IRWIN, a sub-group of the broader Neue Slowenische Kunst (NSK) also formed in the 1980s again aimed to undermine Communist symbols using irony and satire and to direct attention to the fact that such symbols held power over people who, in turn, submitted to that power" (2009, p. 432). The influence of their use of collaborative artwork has not been lost on Kesminas, who constantly uses collaboration to produce artworks that "bring people together, to rally them on whatever scale, to promote interaction or exchange" (Koop, 2003, p. 19). The setting alight of the logos of four major sponsors of the 1998 Adelaide Festival, titled *Logos* (1998), (Fig.36), a collaboration between Kesminas and Ben Morieson, was another example of Kesminas' practice of cutting down 'tall poppies'. Stuart Koop remarked that *Logos* simultaneously highlighted the corporate support "while magnificently destroying their effigies; a curious corporate blood-sport broadcast by one of the sponsors on the evening news" (2003, p.19). Koop maintains Kesminas' pyrotechnical installations serve what Nicholas Bourriaud calls the "theory of relational aesthetics"—an art which only works in a relationship with the public (Koop, 2003, p.18).



Figure 36: Danius Kesminas (with Ben Morieson), (1998), *Logos*, Pyrotechnical Installation at the Adelaide Festival.
 (Exception to copyright, Section ss 40, 103C, Research or Study)

Mark Pennings (1998, p. 28) maintains “the incorporation of puns and contradictions as tactical components in the work thus establishes it as a meta-ironic reflection of what an art work should be and communicate”, and illustrates his point with the following equation:

$$\begin{aligned} \text{Logos} &= \text{art} &= \text{the sacred} &= \text{cultural capital} &= \\ & & & & \text{Spectacle.} \\ \text{Logo(e)s} &= \text{commerce} &= \text{the profane} &= \text{economic capital} &= \end{aligned}$$

Kesminas and Morieson are making a “cynical inference that art’s elitism (as signified by logos as ‘the word, and the word was art’) and the corporate logo can be reduced to the same function when seen as a spectacle” (Pennings, 1998, p. 29). I associate this resistant element in Kesminas’ collaborative work with his allusions to dictatorial and/or repressive regimes. It is a recurring theme in Kesminas’ work and possibly finds its roots in Lithuania’s struggle for independence.

As far as Kesminas is concerned:

There is nowhere art cannot go, there’s no limit and that’s the trajectory my work follows, and I try to impart that to my students. I engage a high-risk but calculated strategy that is respectful of other cultures but not subservient to them - for example my work in Indonesia with Punksila. I’ve gone to Cambodia where I initiated a project called Pol Pop that set the despotic rantings of Pol Pot to hip-hop, and when I was in Havana I recorded a version of Dragon’s ‘April Sun in Cuba’ with revised lyrics in Spanish with a Son group. So when I say ‘high risk’, it’s not an end-game, but a horizon that gives you a licence to explore and it’s a productive form of enquiry. And there’s not enough of it, especially in this country. (DK.I.3.11.11)

Another act of defiant enquiry can be seen in the work of Slave Pianos, a collective consisting of artists and musicians which Kesminas formed in 1988, “to investigate and recontextualise artists’ music projects through the process of transcription, re-enactment and creative appropriation” (Delany, 2011, p. 7).

The creative appropriation entails analysis and interpretation leading to the recording of musical scores and becomes their repertoire, which can be reproduced mechanically by a ‘slave piano’. This is a grand piano which has been converted into a computer-driven robot through which the reprised or transcribed compositions are performed. In *The Execution Protocol* (2007–11) (Fig. 37), the installation enabled participating audience members to control the apparatus—the ‘slave’ piano—to ‘execute’ works from this repertoire. Their ‘command’ then illuminated a video screen showing a global map, which lit up on each appropriate geopolitical location of the artist whose transcribed music was being executed, “As an ensemble, the technical apparatus of geopolitical command and control, artists’ personnel files and surveillance apparatus, prison uniform and electric chair, suggests a cold-war culture of discipline and punishment” (Delany, 2011, p. 9).

Delany’s reference to Cold War culture describes the theme that runs through much of Kesminas’s collaborations.



Figure 37: Danius Kesminas, Rohan Drape, Neil Kelly, Michael Stevenson, (2007), *The Execution Protocol: A war of currents: Floating paintings/piano execution – on Andy Warhol’s electric chair*, Installation, Grand Piano, wooden structure, Dimensions variable. Photograph by Andrius Lipšys.
(Exception to copyright, Section ss 40, 103C, Research or Study)

Kesminas and his collaborators reflect on the concept of justice/injustice in another performance of Slave Pianos that took place at the Sydney Biennale in 2010 titled *Penalogical Pianology Timbers of Justice*. This performance, along with another, called *The Execution Protocol*, explored mechanised killing. The group built an enormous gallows scaffold on Cockatoo Island, the site of a former penal colony in Sydney Harbour. It measured approximately 8 metres high, and was built specifically for the scale of the designated space allocated to them. At regular 15-minute intervals a grand piano placed on a trap door free fell, designed to break before it hits the ground.

Pipeline to Oblivion (2011) (Fig. 38), can be seen as a comment on residue left over from the Cold War and its political ramifications. It refers to the discovery of illegal underground pipelines pumping vodka into Lithuania after its admission into the European Union. Kesminas explains:

So here I am with the border guards. There's one of the pipelines. There's one of the guards. The map is the central—it's a kind of key or index. Everyone's drunk! So the outcome of this field work was to make a kind of 'dipsomaniac organ'. So rather than producing great alcohol, which it does, it also had a secondary use which was to generate music. You know, the Czechs had the Velvet Revolution, well Lithuanians had the Singing Revolution and Landsbergis was the leader of that movement. So singing is a very big part of Lithuanian culture. (DK.I.3.11.11)



Figure 38: Danius Kesminas, (2011), *Dipsomaniac Organ, Pipeline to Oblivion*, Timber, metal. Dimensions variable, 3.5 mL x 1.5 mW x 3 mH. Photograph by Andrius Lipšys. (Exception to copyright, Section ss 40, 103C, Research or Study)

In *Pipeline to Oblivion* (2011) Kesminas investigates the economic implications of the politics in a post-Communist era. It concerned the:

deep historical and cultural networks, dismantled economic borders, and the political implications and folk art traditions of Eastern Europe in the post-Communist era. Offering music as rehabilitation—albeit in the form of lamentful, melancholic drinking songs—*Pipeline to Oblivion* offers a strangely kinetic form of collective memory, and fortified doses of faith and scepticism in equal measure. As a model of a truly distributed network, Kesminas’ practice serves to reshape the world around him through interaction with others, and experimental play between art and music. (Delany, 2011, p. 13)

In the documentary film he made for this work Kesminas commemorates Lithuanian history, visiting the office of Vytautas Landsbergis (influential in the liberation of Lithuania) and the home of George Maciunas. This film, titled *Pipeline to Oblivion (verification of underground vodka pipeline network) 2005–2011*, traces his journey to find the network, starting from the office of Vytautas Landsbergis, and the home of George Maciunas, whose Fluxus philosophy so influences his own. It is also a nostalgic reference to Jonas Mekas’ *Reminiscences of a Journey to Lithuania* (1971–1972), and includes paintings based on 1930 socialist realist paintings promoting abstinence, together with a bust of Bishop Motiejus Valancius, regarded as the spiritual father of modern Lithuania and a stalwart in the battle for teetotalism.

The following two descriptions of this work illuminate Kesminas’ praxis of challenging and undermining authority using ridicule combined with historic revisionism. Kesminas uses his creations to re-evaluate the world. According to John Welchman it represents “a barstool meeting of art and politics (2011, p. 25).

Max Delany describes the *Dipsomantic Organ* as a “functioning vodka still and a pipe organ resembling the Lithuanian folk instrument, skudučiai, monumentalised and mechanised in the Soviet manner” (Delany, 2011, p. 4). The revolving barrel plays a popular, melancholic Lithuanian drinking song *Gerkit, Gerkit, Broliukai* (Drink, Drink, Brothers) and explores “deep historical and cultural networks ... and the political implications and folk art traditions of Eastern Europe in the post-communist era” (Delany, 2011, p. 13).

Welchman observes that *Pipeline to Oblivion* goes beyond social comment accompanied with a beer, as Kesminas hints at “a larger system that lies behind these local contexts ... [parodying] one of the defining apparatuses of the emerging eastern European economies—their pipeline networks” (Welchman, 2011, p. 25).

Welchman also points out that Kesminas’ parody insinuates that these Russian networks for the distribution of oil and gas, have the capability of economic control of all the

nations they traverse (p. 25), as is currently apparent regarding the political disturbances in the Ukraine.

There is a sense that Kesminas, together with his confederates, responds to controlling, political forces by employing irony and “creative degradation” (Welchman, 2011, p. 25) through their antics. However, one is left with a sense of redemption which only humour can evoke. Kesminas’s praxis—his humorous irreverence—begs comparison with the mocking humour of Len Zuks’s sculptures and paintings, but working within a more political terrain.

Delany also contends that the *Dipsomaniac Organ* “invokes the myriad histories of vodka production in eastern Europe”, relating this to the role it plays as currency in support of the military; its bootlegging tradition, and resistance to the Russian monopoly of production (Welchman, 2011, p. 12). This work, in my view, is a fundamentally serious critique of the legacy of the Cold War which Kesminas accomplishes through use of ridicule.

6.3 Visual Depiction of Melancholy/Nostalgia/ Memorialisation

Four artists allude to nostalgia and melancholy in their work. Wlodarczak does so directly in *The Train Trip* (2010), and Iwanczak in her series titled *Sudden Earth—Ruins for the Future* (2001). Szyler indirectly references a nostalgic past with his choice of medieval religious subject matter in *Poly(p)tich* (2008) (Fig. 23), together with Kesminas whose collaborative work refers to historical events, whether in a political or art scenario and could, therefore, be interpreted as an appreciation of what has gone before. Although his art can appear disrespectful, it can be described as nostalgic.

In 2010, Wlodarczak began work on an animated film and sound composition called *sound-drawings*, in which she produced a video of a train trip from Szczecin to Poznan, titled *The Train Trip*. This train journey connects two places from her past, Szczecin, her hometown, where her mother still lives, and Poznan where Wlodarczak studied and lived before emigrating. In this work, she was searching for possibilities—methods and strategies—to convert visual perceptions into aural traces. She describes this long-term project, to hear what she sees, as her utopic idea. Listening to the hauntingly beautiful soundtrack to *The Train Trip* I felt as if I was watching a musical memento, a memory of happier times. Wlodarczak describes this as an “aural translation” (GW.I.1.3.12).

The lyrical music produced is both happy and sad, and this trip obviously has a deep, personal meaning to the artist. The overall effect is one of dreamlike nostalgia for a train trip, which still reverberates deep in her sub-conscious. I find this piece particularly interesting in

that Włodarczak has broken away from her mantra of working in the present, believing it to be the “only safe place” one inhabits (GW.I.1.3.12). She says:

The journey between these two cities is imprinted in my memory—I made it countless times. Nevertheless I find it always a new visual impression. By creating and presenting Szczecin-Poznan Train Trip Sound-drawing I hope to unfold new aural dimensions to sensations to be experienced by one’s sense of sight. (Włodarczak, n.d.)

Iwanczak and Kesminas also actively commemorate the past, but for totally different reasons, with Kesminas continually pilloring the past and present, and Iwanczak exploring ways to conceptualise presence and absence. Her artworks often encompass the metaphysical in order to construct a transcendental state in which lost origins are sought. In this way she reconstructs that which went before and, by doing so, reveals the presence of absence. What we see and understand is interpreted through our own conscious thought, so the meaning is never stable but always in a process of change (Derrida, 1975, p. 103). In this way Iwanczak explores the absence of meaning by reconstructing it via interpretation of the past. Through her visual art, with books or photography and sometimes both, she allows the participant viewer to complete the work. In her own words: “In my practice I have employed the aesthetic strategies of poetry and abstraction, and through the development of my master’s work *Timebinder*, a context in which to engage the participant to complete the work” (Iwanczak, 2004, p. 40).

Iwanczak’s work requires a shift in our understanding of a work of art in order to redefine the aesthetic experience as “durational, rather than immediate” (Kester, 2004, p. 4). Her interest in our links with the past is typified by her site-specific installations, such as *Sudden Earth—Ruins for the Future* (2001) (Fig. 39), where she revisits the idea of the past being entombed in the present. Iwanczak explains these sites as being “in transition at the intersection of history that is contested through politics, war or environmental destruction” (BI.PC.7.11.12). Her photographs revisit the loss and trauma associated with the site and, by documenting it, create an essence of memorialisation. Iwanczak finds the mounds of dirt “visually poignant [and being an] allusion to the previous nationalist agenda of the Nazi’s Blut und Boden (blood-folk and soil-homeland) gone awry” (BI.PC.7.11.12).

Both photographs were taken in October 2001, when the question of the Holocaust Memorial to the murdered Jews of Europe was being discussed. To Iwanczak “these images have caught an atmosphere between the sense of time passing, yet of something unresolved: a sense of melancholy, an open wound: of time passing and also something unfinished. Perhaps it is a future ... of melancholy” (BI.PC.7.11.12). There is a sense of loss and trauma relating to the sites that reflects Freud’s definition of melancholy as distinct from grief, where grief gives finality yet melancholy remains an open wound.



Relandscaping the Reichstag, Berlin (2001)

Medium C-type photograph



Pre-construction of the Memorial to the

Murdered Jews, Berlin (2001)

Figure 39: Bronia Iwanczak, (2001), Medium C-type photograph, 106 x 106 cm.
(Exception to copyright, Section ss 40, 103C, Research or Study)

In her master's thesis, she again states the important function of the book used as a memorial:

In Jewish culture there is a tradition of mourning books, it is called *Yizkor Bikher*. In the post-war absence of European Jewry, the book became a means by which to reconstruct the absence of those to speak for their history. The contents would contain accounts of pre-war life, maps of towns, lists of names of the inhabitants, all of these reconstructed through the memory of oral history, as most of the records were destroyed. (Iwanczak, 2004, p. 33)

Iwanczak explores this theme in several artworks, such as *Condensation Chamber* (1994), *Many Fish Sacrifices* (2005) and *Timebinder* (2004), which all take the viewer on a journey, and create an atmosphere of tension and uncertainty about the world we live in (2004, p. 34).

6.4 Visual Art as Re-evaluation of the Past and Comment on the Present

Four of the participating artists make comment on past and contemporary societies through historical investigation, as with Szyler and Iwanczak, and through collaborative

performances in the case of Kesminas and Wlodarczak. Habermas (1980) implies that the aesthetic experience renews our interpretation of the world. By entering our consciousness and altering expectations, it re-arranges cognitive priorities (Habermas, p. 1129). It is a statement holding true for Iwanczak's visual art and also the performance art of Kesminas and Wlodarczak.

All four artists have at some time used their art to re-evaluate the past. Szyler questions not only his self-identity in his *Torso* (2005-6) series, but also the significance of people's belief systems as remembered through his childhood impressions of the influence of Catholicism. He considers these paintings to be not only interrogations of what he has inherited, but also a means for him to gain a greater awareness of his place in Australian society through his cultural heritage. In *Poly(p)tich* (2008) he reflects more broadly on destructive wars and twentieth century values in the context also of their effect on his sense of identity, and maintains that the creative process provides him with a space in which he can mediate the self. It allows him to converse "between concept, processes, skill and narratives (narratives which are derived from the interaction between my personal experience and the social environment)" (Szyler, 2004, p. 14).

Therefore, the act of creation allows Szyler a process of re-evaluation, which in *Poly(p)tich* forms a web of concepts—self, identity, hybridity—allowing him an empowered understanding of the essence of his formation.

There is a sensitive handling of history in Iwanczak's work. The objects in her installations make homage to what went before, and are conceptually influenced by Gebser's (1953) examination of the present restructuring of reality and new consciousness structures which, while evolving, still retain the original consciousness structures comprising magic and mythical elements. In much of her work there is also an acknowledgement of Gebser's philosophy about the crisis in Western culture post-World War II, stating that "this span of time is determined by an increase in technological feasibility inversely proportional to man's sense of responsibility" (Gebser, 1953, p. xxvii).

Her interest in a restructured reality emanating from her respect for the ideas of Gebser, such as the notion that consciousness structures are founded on three previous mutations: the magical; the mythical; and the rational; with form "emerging perceptions of reality throughout the various ages and civilisations" (Gebser, 1953, p. xviii).

The past is also re-evaluated in Iwanczak's installation work *Defence Rhythm* (1998) (Fig.40), which seeks to comprehend the paradox of the complete absence of human ethics shown in humankind's capacity to commit genocide, and the power of people's beliefs for redemption and survival. Unlike some of her other visual art, which elicit empathy through an

enhanced comprehension of history, in this artwork she shows life continuing “in corrupted, hybrid forms” (Millner, 2010, p. 170). Comprised of hundreds of broken eggshells, re-conformed and placed on the gallery floor to resemble two embryonic slug-like forms, Iwanczak again approaches the theme of survival, this time alluding to a type of organic technology:

informed by the underlying idea of a self-regulating logic referred to as Chaos theory where seemingly unrelated phenomena and forms in nature, are unified by a precise set of mathematical patterns used by the science of the military industrial complex, and are enacted in the piece as a type of abject procreation. (Iwanczak, 2004, p. 10)



Figure 40: Bronia Iwanczak, (1998), *Defence Rhythm*, Broken Eggshells, Part Installation. (Exception to copyright, Section ss 40, 103C, Research or Study)

This work investigates the necessary compromise that the act of survival might entail. Iwanczak states that although it is a commentary on technology: “it is also a symbolic enactment of Spinoza’s description of the conatus, the striving of all living things towards self-affirmation and self-preservation” (Iwanczak, 2004, p. 11). The re-assembling and re-configuring of hundreds of eggshells into these slug-like forms, creates a tension between fragility and strength, and suggests a reproductive metamorphosis. She uses the eggshells and their conceptual meaning as a symbol to activate the viewer’s consciousness: to evoke an emotional and conceptual response leading to a corresponding socio-political response.

Iwanczak’s work creates a web of suggestive threads linking the personal, geographical and historical, bringing an awareness of the fragility of life and encouraging connection with another’s pain. In this way, through her work the viewer can experience an enhanced emotional empathy with the consequences of history (Millner, 2006, p. 53).

Wlodarczak, however, seeks to nullify her past by producing work that speaks only of her immediate surroundings. She states that the line she makes in a drawing “is my living energy; it is proof that I am alive” (Bromfield, 2004, p. 13). In this way, she ameliorates her past. There is no mediation, she chooses to ignore it. Despite these protestations, Wlodarczak explores implications of the past in her later, dust-cover drawings. Ian McLean says “Gosia aims to slow time down ... and dissemble its energy into a spatiality she can inhabit” (2004, p. 36). I wonder whether this is an attempt to produce an imaginary world, where her ‘dust cover’ humans, as well as the artist, can repress the past by producing new visual impressions. She equates dust covers with absence: the longer the absence the thicker the dust and the more tangible the imprint of what has been hidden; the opposite of memory fading with time. It becomes a presence formed by the image itself “this thing of hiding something and revealing something by the process of drawing” (GW.I.1.3.12).

Kesminas uses the past to lampoon the present. He interweaves Cold War history with current political events as in *Pipeline to Oblivion* (2005), and with Slave Pianos and Punkasila performances. Through transcription and re-composition, analysis and interpretation, Slave Pianos have produced an archive of recordings of early twentieth century avant-garde musical scores which now form their repertoire. This extensive research is noteworthy through its restoration of visual artists’ music which had previously “resist[ed] analysis and criticism” (Delany, 2011, p. 8).

In the latest collaboration Slave Pianos combine with Punkasila in order to produce a science-fiction opera, titled *The Lepidopters* (2014). Within the work homage is artistically paid to the past again using music, with an allusion to work of Raymond Roussel from a century ago in Paris, with perhaps a tenuous connection to the light operas of Gilbert and Sullivan. *The Lepidopters* (2014), is a multi-media, cross-cultural art peregrination taken from a specially commissioned science fiction text by writer Mark von Schlegell (Dwyer, 2014). (This is further discussed in Section 7.4).

Kesminas reacts to rapidly changing political environments with equal rapidity using altered ways of making artwork as an immediate and symbolic response. I believe his instinctual attitude to the dangers of political hegemony stems from the invasion of his country by the Soviets after World War II. When teaching he was involved in regular trips to locations such as the Woomera Detention Centre and the Nurrungar Joint Defence Facility to “introduce” architecture students “to the underlying realities of Australian culture and the infrastructure of the industrial-military complex” (Delany, 2011, p. 7). Such concerns are possibly commensurate with his attitude regarding military and/or political domination generally, and specifically when such power leads to incarceration.

The act of taking his students to Woomera puts this scenario into a personal context in relation to Australia's treatment of refugees. He is perhaps mindful of the inhumane conditions in which the Australian government places asylum seekers. Woomera was originally considered an ideal spot in the 1960s to launch rockets due to the terrain being so bleak, barren and sparsely populated. Kesminas is no doubt painfully aware of the migrant experience of post-war displaced persons spending time in camps as experienced by his own parents.

Similarly, Iwanczak criticises the treatment of the environment by contemporary society, demonstrating its relationship with nature in *Apocalypse Now: The Thought Forms* (2011). In this piece a series of photographs depict the local flora of Bundanon, where Iwanczak had a residency with the Bundanon Trust. Her artwork references the Vanitas tradition of depicting still life as a *memento mori*, using a mixture of beauty and decay to reflect on the effect European settlement has on the fragile Australian environment. Its title melds "the esoteric narrative device [book] known as the *Thought Forms* by Annie Besant and C.W. Leadbater ... with the imaginative associations of the Vietnam War, flower power and the film *Apocalypse Now*" (BI.PC.7.4.14).

By this means, Iwanczak questions the place of destruction alongside natural beauty and the destruction of the environment caused by war "[By] invoking the dual human and environmental catastrophe, Iwanczak presents her flower forays as a foil to the 'insidious evil of war, its destruction of beauty and [its] effect towards moral and spiritual disintegration'" (Sullivan, 2013, p.1).

Iwanczak constantly questions the surety of our knowledge and our assumptions of power and mastery over the environment. In her latest installation *Environment of Mind* (2011), she explores metaphorically the concern about the Polar ice melting, and associates it with a metaphysical anxiety about humanity's ultimate disappearance. This work implies that our secure knowledge is also melting away and the Antarctic continent's purity is being threatened by corporations seeking to exploit oil reserves and mineral wealth. As in previous works, Iwanczak questions humanity's frailty in the face of powerful ideologies. *Environment of Mind* (2011) is another probe into the activities of humans, running parallel with her artworks concerning the effect of wars on humanity. Here she awakens the viewer to the environmental degradation caused by humans. Iwanczak believes artists act "like shamans ... to visualize those deeper, underlying anxieties" (BI.PC.7.4.14).

In *Environment of Mind* (2011) (Fig. 41), she implies that this eight-spoked object has the potential to detonate Antarctica; an allegory for our aptitude for destroying ourselves.

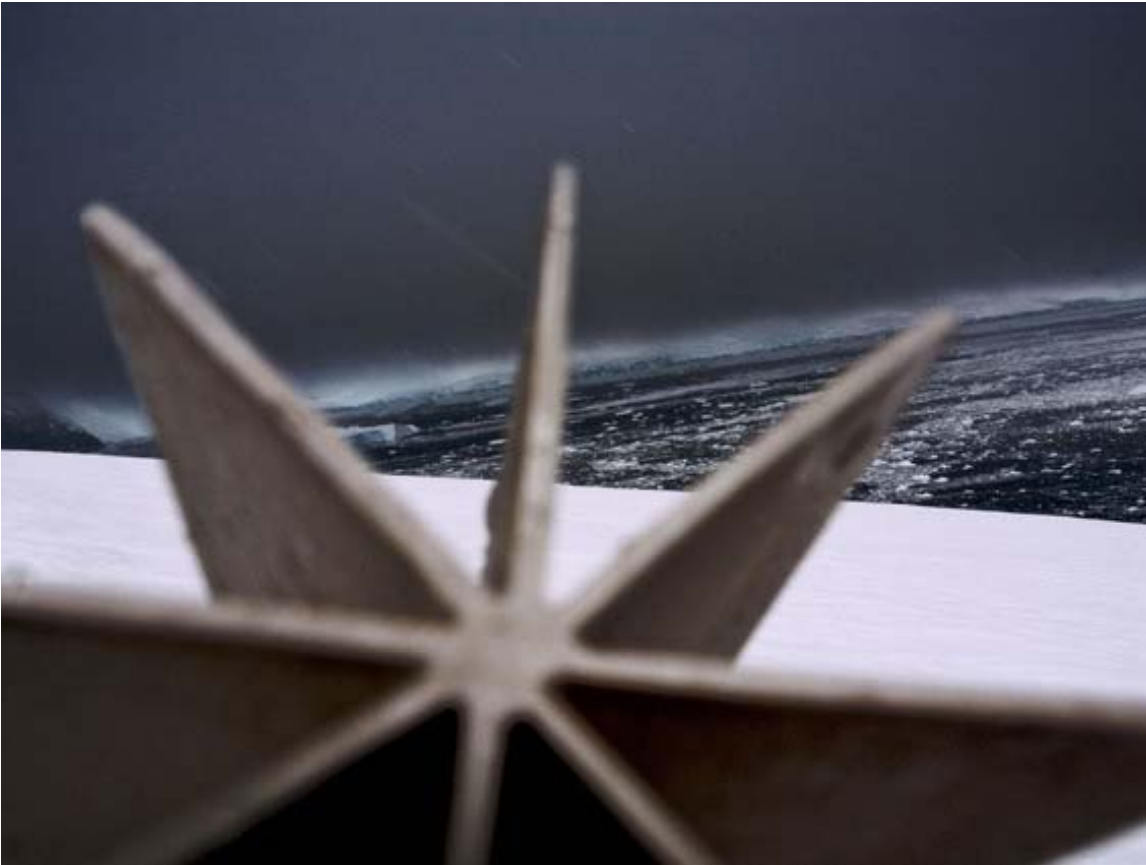


Figure 41: Bronia Iwanczak, (2011), *Environment of Mind, Memory Detonator*, Digital Print on Archival Rag, 200 cm x 145 cm. Photograph by Bronia Iwanczak. (Exception to copyright, Section ss 40, 103C, Research or Study)

What she is, in fact, detonating is our consciousness and even its formation. She is pointing out how estranged we have become from our environment. And, although this artwork is ostensibly about destruction of the environment there is the same point Raudzins makes in *Co-ords XYZ* (2007) (Fig. 35), which is our inability to use scientific advances in technology for peace rather than war.

With the different angles of the *Memory Detonator* shown in several photographs, it seems that Iwanczak is conveying not only an idea that this object is potentially violent and dangerous, but that the viewer is also involved in potential destruction. In one image the object aims out into infinite darkness, and in another we are placed directly behind it, as though we are preparing to blow everything to oblivion. It is questioning what new interpretations of reality emerge from the boundless infinite and how time and space are pivotal to the type of consciousness we have. In the boundless purity of the Antarctic Iwanczak hints at Gebser's description of a fourth dimension—the freedom from measurable time—set in a landscape of an

“incommensurable void ... [She takes] the co-ordinates of mind ... into the nothingness” (Finnegan, 2012, p. 40).

With regard to *Environment of the Mind* (2011) Iwanczak recently communicated that “something has shifted in me pretty much in the last 18 months, a different relationship with the ‘numinous’. Perhaps the detonation as the central act in the Antarctica piece [*Environment of the Mind*] was really my shift in consciousness” (BI.PC.7.4.14).

The detonation might have provided the shift Iwanczak has felt, redirecting her questioning of contemporary society with its continuous descent into violence, and the disembodiment of the individual. As in *Path of the Accident 2* (2006), she again makes oblique reference to the consequences of the rapid development of technology, through its effect on travel, speed, and data exchange, on perceptions of time and space and the resultant fragmentation in our lives.

In *Path of the Accident 2* (2006), the crystal becomes the centrepiece for a metaphysical search as Iwanczak maps her journey through these contemporary social and political issues and connections (Bishop, 2007, p. 7). It appears periodically, unheralded as a refractive, metaphysical presence invoking *memento mori*, of places possessed by encryption. One begins to doubt the ontological reality of what is being shown—parallel worlds are not out of the question. These crystals are used to distort ordinary, everyday images; they are a metaphor for fragmentation, but in this video the fragmentation is real, the viewers are unsure of what they see. Crystals refract the image; they fragment; “they deflect, at precisely sharp angles, the straight lines of heroic purpose” (Bishop, 2007, p. 28), and the effect is one of disquiet. My own reaction was one of disorientation even when looking at the familiar.

As with some of the other artists in this research, Iwanczak’s work emanates from spatial and aesthetic concepts linked to personal, cultural and in her case, political and social structures. Fragmentation and ruin are a recurring theme in her work, as she addresses both the effects of “post-war psychic ruins [and] technology’s fracturing of self” (Iwanczak, 2004, p. 11).

The five pieces of crystal from an antique chandelier are used to investigate the idea of synchronicity. The “crystal narrative of cause and effect gave me ... a way to talk about esoteric belief systems and their relationship to how we anticipate events with some measure of tension that we can or cannot predict” (BI.I.6.11.11). She explores the idea of believing in an agency outside one’s self and how counter-balancing that belief with other ideologies can lead to irrational ideas and behaviour. In Figure 42, the crystal is located in Los Angeles used metaphorically as a reference to earthquakes. Iwanczak has set out to blur boundaries and

disembody the viewer, who cannot be sure of the ground on which they stand as they have returned to a world fragmented and in ruins. The crystal in Iwanczak's hands is a tool investigating sites of "unresolved and sometimes accusatory memories" (Bishop, 2007, p. 14). She explores the fragments strewn along the path of the accident.



Figure 42: Bronia Iwanczak, (2006), *Cranial Plate Movement*, Still from *Path of the Accident 2*, Video installation. Photograph by the artist.

In this work, she describes landscapes overwhelmed "by questions of state power within a world defined by steep gradients in mobility and wealth, in representational and communicative power" (Bishop, 2007, p. 17).

6.7 Conclusion

In answer to the research question asking how the trauma of war has affected the lives of post-World War II migrants to Australia, and impacted on the visual art of second and third generation artists, it would appear that, although only five of the participating artists directly explore war themes in their visual art, the repercussions of World War II and the Cold War have subconsciously affected all three categories of artists in this research. As is to be expected, these socio-political influences are given completely different artistic interpretation by each artist in their visual art. The five artists reflect the repercussions of war by the ways in which they tackle issues, such as powerful and dominant regimes, metaphorically. One artist was moved to produce a sculpture questioning the invasion of Iraq and another investigated people's belief systems as a coping mechanism and reaction to unjust death.

One artist makes art which satirically comments on topics such as power, be it political or merely the 'cult' of celebrity, and to ridicule the consequences of its effect on society, and even the ancient mythology of Lycanthropy is used to question contemporary gender politics. This interpretation of modern society by making fun of 'powerful entities' points to a confidence in one's judgement and demonstrates a certainty in one's identity. Humour is universal whatever the circumstances.

An example of artistic response unchanged from the first migrant generation to later generations is that of Gunta Parups, grandmother to Maija Kins. She arrived in Australia in 1949, and nearly twenty years later her work was described in a review in *The West Australian* dated 10 August, 1968, as being "preoccupied with themes of domination and submission, fear, loneliness, hopelessness, barrenness and nostalgia for childhood and past happiness" (Kins, 2004, p. 57). Her daughter, Andra, remembers her mother always reminding her that they lived "in *trimda*, in exile" (Kins, 2004, p. 74) and nostalgia is still present in granddaughter Maija's artwork.

Each interviewee was well aware of their family's wartime experiences, but there were varying degrees of attachment to them, from deep and continued concern to a detached, historical interest. As is to be expected, the impact of the Cold War appears to have created a longer-lasting impression on the third generation artists. This is borne out in different ways in the artworks produced now by the participating artists which, although still reflecting what their families experienced during and after World War II, also consolidates this with their own more contemporary experience. Nevertheless, there is a sensitivity to the inhumanity of war in general, and the Second World War and the Cold War in particular, which is evident in the work of several artists with themes involving the subject of unjust and unnatural death, institutional use of power, personal safety and memories revisited in dreams.

Throughout my interviews I detected a certain detachment when talking about familial recollections of the war. Although it was implied by the participants that they now wished they had asked more deeply about their grandparents' experiences, there remained the impression that perhaps it was preferable not to know. Naturally, individual personality traits governed how forthcoming any particular artist was prepared to be. Reticence seemed consistent with the artist's awareness of a still palpable pain which older family members continued to suffer. Therefore it was not surprising to learn that several artists had not learned of family war-time histories until adulthood. A complete lack of photographic or documentary evidence from the artists' families was explained to me on several occasions as the result of the family's haste to escape imminent danger.

Only two artists, whose family retained items such as mittens and knitting patterns small enough to pack, have used these traditional items in their artwork. It would appear that the subjugated knowledge of their families' past histories, which these later generations possibly possess, produces a variety of artistic interpretations of contemporary society and a refreshingly different perspective on that society. John Hughes (2004, p. 12) asks "what does a civilian have to do in order to survive a war?" Perhaps this same survival technique permeates the new life in a new country? The fact that, unlike my generation born during the Second World War, the abominations from that war have been absorbed by someone born twenty years later supports my assertion that this traumatic experience is still evident in the visual art produced by much later generations of artists.

All the artists whose work is analysed in this chapter demonstrated unease concerning modern society, which I interpret as social criticism emanating from a deep distrust that may have its roots in their families' experiences. Each of these families had been uprooted and, in some cases, separated from other family members because of political machinations and war. This dichotomy provides a fundamental basis for the development of a critical awareness which finds an outlet in their visual art. There is an interesting comparison with the artwork of the original post-war artists from north-eastern Europe who seldom used their art to make social criticism. The reason for their lack of critique could be due to market considerations as well as their tenuous position within the market. Whereas it appears that these later generation of artists use their visual art to bring attention to contemporary issues via their praxis. Through my analysis of their artwork and transcription of their stories, I feel a mutually-inclusive discourse has been achieved.

The variety of artistic interpretation of modern society produced by these later generations who possess a subjugated knowledge of their families' past histories, brings a refreshingly different perspective on that society. Unconscious realisations were often acknowledged during the interviews by both participant and interviewer as conversations revealed memories which had long remained unrecognised but which appear to have influenced methods of working in some cases. Artists from a migrant background appear to function within a third space that creates unique and original concepts from which to comment on modern society.

In the following chapter, I explore the importance of cultural heritage and its possible influence on the visual art of second and third generations.

Chapter 7: Representation: Influence of cultural heritage

In traditional societies, the past is honoured and symbols are valued because they contain and perpetuate the experience of generations. (Giddens, 1990, p. 37)

7.1 Introduction

Giddens's epigraph exemplifies the concept that is behind my research into whether second and third generation Australian and émigré artists, continue to communicate their original cultural heritage through their visual art. If Jameson is correct and "the concept of the postmodern [is] an attempt to think the present historically in an age that has forgotten to think historically in the first place" (1991, p. ix), everything about the work of the participating artists is postmodern. For them the past exists and provides their praxis with an often unique interaction with modernity.

In this chapter, I seek to interpret the contemporary visual art produced by these Australian artists and investigate the sociological phenomena that have impinged on their lives. Analysis of their art provides a broad-spectrum view of their perceptions of society and an understanding of what has been inherited. I explore the ways in which second and third generation artists from migrant families have successfully navigated the fragmentation of identity caused by the experience of migration, as well as the differences between their family's cultural heritage and the Australian cultural environment. Another consideration pertains to the more recent inroads that contemporary global migration is making on identity as located within a migrant's cultural heritage.

Current migrations caused by the influence of global capitalism are destabilising the old, discrete cultures with increasing rapidity and, as Nikos Papastergiadis states, these need to be replaced by "new cultural symbols and practices through which individuals will understand their position in the world" (2000, p. 122). The spatial and temporal effects of globalisation could become another complex factor impacting on an artist's praxis. Paul Virilio describes a shrinking world abolishing "distances in time" caused by new technologies which result in the disappearance of reference points and obfuscation of reality due to physical displacement (1991, p. 30).

As already discussed in Chapter 3, culture is often defined as the aesthetic practices which represent the most elevated elements of society which, when used as the epitome of the nation or state, becomes xenophobic. It would appear from this research that the circumstances for the post-war migrant artists, in which assimilation of their culture was expected, are not relevant to second and third generation artists. In this historical context, Homi Bhabha's argument about conditions of colonial anthropology opening a "chasm of cultural difference"

(1994, p. 31) supports my questioning of the attitudes in place in the 1950s leading to the lack of recognition of the art by artists from north-eastern Europe. As Edward Said observes, culture can act as a “source of identity, and a rather combative one at that” (Said, 1994, p. xiii). The participating artists regard the culture of their families as a strong source of identity which, in many instances, informs their praxis. Said’s observation becomes increasingly relevant when considering current global conditions under which “the certitudes underpinning cultural judgement are also fractured” (Papastergiadis, 2000, p. 131). The artists participating in this research each deal with the complex tensions of modernity in a uniquely individual manner. There is an element of syncretism in some artists’ work which reconstructs context and challenges “the hegemony of the dominant culture” (Papastergiadis, 2000, p. 127). This appears to be particularly strong where the artist has retained the family language, supporting Papastergiadis’s argument that culture works like a language and meaning can be procured, incorporating “processes of transculturation and hybridization” (2000, p. 127).

This chapter deals with how the artists integrate their original culture through their creative practice within the dominant Australian culture. There have been few instances of dialogue between migrant visual art and Aboriginal art (Imants Tillers proving the exception), which would suggest migrants could themselves be considered colonists. This lack of exchange may reflect the prevailing social system and perceptions that artists may have regarding their position within that system. However, with hindsight, visual art could have been the means to develop a solidarity between oppressed cultures. Cultural authority is strongly connected with colonisation, which may be relevant in the case of the treatment of not only indigenous but also migrant artists in Australia. The opportunity for migrant artists to forge connections with Aboriginal artists/writers/storytellers and integrate their own stories has unfortunately been lost.

7.2 Importance of Cultural Heritage in Visual Art

The term ‘cultural heritage’ is not used here as a concept of a national tradition but rather implies the customs and values which have survived, albeit transformed and adjusted, under different circumstances. Generally, the visual art produced by the participating artists does not depict any narrow cultural traditions. Therefore, as every artist privileges family cultural traditions in different ways, it becomes difficult to evaluate whether artists are conscious of their inherited culture when working. There is no such difficulty in the case of Cininas, as her visual art is centred round Lithuanian mythology and the history of East European lycanthropy. Kins’s early work also investigated the significance of Latvian pattern-making in her life-world, whereas later artworks appear to delve more into personal identity. Latvian tradition and history are both important to Raudzins, and he still retains a passionate

loathing of the Russians for occupying Latvia so brutally. Speaking to the other Latvian-Australian participants, one senses a stronger enmity felt during the war towards the Russians than to the Germans, and a greater effect on migrant families of the subsequent Cold War. Although both Germans and Russians were invaders in 1939, the Latvians saw the Russian intent as colonisation. To learn more about his family's history Raudzins has twice returned to Latvia, and these belated visits have re-awakened a sense of his inherited culture which was lying dormant. Attending the annual concert in Riga in which some 20,000 singers and dancers perform to a similarly-sized audience, he described it as "Absolute magic. So pagan! Magic! I'm awestruck by the beauty of it all" (MR.PC.20.8.11).

Raudzins's re-awakening regarding his inherited culture can be seen in works like *Sash* (2013), *Round Square* (2011) and his *Mandorla* (2012) sculptures which show an interaction with ancient, traditional and universal symbols associated with the Scandinavian countries and the Baltic States. In *Round Square* (2011) (Fig. 43), the tree symbol used in these regions is very clear. Raudzins is fascinated by the folklore symbology that is primarily sourced from his homeland, but which is also found all over the world. He states that they were the simplest means of graphically expressing a season or a moment in time, and are an historical record. The symbols tell stories which only those knowing them can read and interpret and they "remain as fundamental inherited/inherent elements of those cultures" (MR.PC.28.3.14). In this way, Raudzins uses his visual art to retain his cultural difference within a multicultural society.



Figure 43: Maris Raudzins, (2011), *Round Square*, 5 mm steel, 580 H x 450 W x 450 mmL. (Exception to copyright, Section ss 40, 103C, Research or Study)

A rewarding affirmation of the importance of cultural heritage and an example of cross-cultural exchange has been a recent exhibition in 2013, entitled *jauns vienadojums (New Equation)*, 8+1 held in Madona and Talsi, Latvia. Ciemitis, Kins, Raudzins and Zuks took part, together with Janis Nedela, Selga Esota, Gabrielle Mazalevska, Lolita Skye-Lark and Arvids Sodums. I participated in this cultural exchange by writing the Australian introductory essay for the exhibition, while the Latvian essay was written by the Latvian art critic Maris Brancis.

On their return from Latvia, after gaining a strong reception for their work, Maris Raudzins, Peteris Ciemitis and I discussed their responses to the Latvians' recognition of their artwork, and to the cross-cultural significance of Australian-Latvian artists exhibiting and donating their work to Latvian galleries/museums. The importance of this cultural exchange to the artists became clear during our conversation. The pride in their Latvian heritage was clear in a remark made about the restoration of a fifteenth-century building adjacent to "an ugly concrete block built by the Russians" (PC.PC.13.9.13), showing how deeply the dislocation caused by the Russian invasion and occupation at the end of World War II is still felt by second and third generations.

The generous act of donating artwork to these two Latvian galleries/museums was perhaps a reconnection by the artists—culturally and spiritually—to their parents’ homeland. Ciemitis felt “a sense of acceptance and welcoming” describing it almost like a prodigal’s return (PC.PC.15.1.14), explaining that the Latvians who had remained during the Soviet occupation felt they had faced the unpleasant outcome of the war while others fled, but are willing to “forgive the prodigals that return” (PC.PC.15.1.14). The exhibition represented a sense of fulfilment for all the artists and Raudzins observed the Australians’ ‘hybrid’ art was much “freer” than the local art. He commented that their “traditions keep them subdued” and Eurocentric (MR.PC.13.1.14), but feels a sense of pride that the Latvian Artists Union has extended an invitation to all the participating artists to be part of their 2016 exhibition.

Of the participating artists, Zuks is perhaps the most at ease with his Australian nationality, but even he admits to having a sense of his Latvian roots. By participating in the *jauns vienadojums (New Equation), 8+1* exhibition held in Latvia in 2013 these ‘roots’ are obviously important to him. This connection with family origins is also important to Iwanczak whose act of taking out Polish citizenship had made her “invest and engage more intensely with Australia” (BI.I.6.11.11). This act may have subconsciously given her permission to stay by giving her the freedom and choice to be able to reside in her family’s home country. All the other participants—those born here and those emigrating later—have a sense of living between cultures, which they feel informs their visual art.

Iwanczak references her Polish heritage obliquely through her art by its very subject matter. She continually explores relationships with the lived experience of land, as in *Environment of Mind* (2011), *Sudden Earth—Ruins for the Future* (2012) and *Apocalypse Now: The Thought Forms* (2013). Her praxis contains her continual enquiry into the human capacity for destruction and making art is a reflexive process enabling her to absorb what she has inherited.

Kesminas, in reply to my question about whether his cultural heritage has influenced his work, considered that “the experience of being part of a small Lithuanian community in Melbourne is probably of more significance” (DK.PC.23.9.11). However, he emphasised the way in which his collaborations are more intercultural maintaining his practice “is project-based, non-medium specific, trans-cultural and highly collaborative” (DK.PC.27.9.10). Making music is an integral part of Lithuanian and Latvian culture and national song festivals are political as well as cultural events. Anatol Lieven states [they are] “the culmination of decades long process of national cultural development” (1993, p. 34).

Kesminas does, however, venerate his Lithuanian heritage through his homage to two Lithuanian exiles, Maciunas and Mekas. Together with Neo-Expressionist movements, such as

the Orange Alternative, these men are probably the greatest influence on his philosophy about the place of art in society. At the core of his ideology is the revolutionary spirit of Fluxus and the avant-garde which ridicules the art establishment while making serious and valid comment. By transforming avant-garde artefacts, Kesminas is “returning the avant-garde to the conservatorium” (Delany, 2011, p. 8).

Kesminas appropriated Maciunas’s *Expanded Arts Diagram* from 1966, and re-interpreted it in his own expanded arts diagram, titled *Two Lives in Flux and Vice-Versa* (2004) (Fig. 44), displayed in a huge billboard for a Slave Pianos’ performance at the National Theatre in Vilnius, Lithuania.



Figure 44: Danius Kesminas, (2004), *Two Lives in Flux and Vice-Versa*, Digitally printed poster, 5 mW x 3 mH. (Exception to copyright, Section ss 40, 103C, Research or Study)

By privileging the original historical creation and then simultaneously reinterpreting it he actively re-affirms the Situationist maxim of only devalorising something with an already established value (Delany, 2011, p. 8), which indicates the importance of questioning the world

in Kesminas' creative practice. This is a man totally secure in his sense of self through the strength of his cultural heritage. He explains:

This is an 'expansion' of Maciunas's 'Expanded Art Diagram'. I've graphically extended the geometry so that when you tilt it orthogonally it becomes an abstraction of the coat of arms of Lithuanian Grand Duke Gediminas. I've changed most of Maciunas' categories and listings, for example, here's a grouping I've titled 'Exile and Diaspora Non-Community Art' which is a list of Lithuanians who have been of influence to me. Then there's 'Polemical Style'—you know, political stuff, political events (my grandfather's in there). It's quite funny—just like the Maciunas one is, but also it's quite serious. Also, the connections, conduits, flows and networks are directly connected to my vodka pipeline map, both conceptually and graphically. You know, it's about revealing all these secret links. (DK.I.3.11.11)

In 2007, Slave Pianos, with the Astra Choir, presented the opera *Dissident Consonances* (or *The Iron Curtain, The Flux-Labyrinth & Lithuanian House, or Chairman George Maciunas & President Vytautas Landsbergis*) as a multi-spaced performance through the foyer and halls of Lithuanian House in North Melbourne. This was a sequel to *Two Lives in Flux and Vice-Versa*, which had been performed in Lithuania in 2004. *Dissident Consonances* was an opera based on the correspondence between Vytautas Landsbergis, Lithuania's first post-Soviet Head of State and George Maciunas. It followed the significance of their relationship and the possible influence of Fluxus ideology on the eventual demise of the Soviet Union and the election of Landsbergis, in 2004, to the European Parliament in Brussels. The very subject matter of *Dissident Consonances* demonstrates Kesminas's strong connection with his heritage with all its conduits and networks of culture.

Similarly, despite Szylar's assertions about his cosmopolitanism, the very nature of his visual imagery that pays homage to a distinctly north-European style of art confirms his cultural heritage connections. His style of figuration is indebted to Flemish Renaissance, and he admits to using Van Eyck's *Adoration of the Lamb* as the basis for *Poly(p)tich* (2008), to "engage with painting as a historical continuity" (Szylar, 2008, p. 26). His transformation of this medieval, religious painting as a comment on his own life in a modern, industrialised and globalised world would seem also to reference interactions with, and reaction to risk experienced within what Giddens describes as "abstract systems" (2003, p. 20). Szylar reveals himself in this painting to be an individual conscious of being enveloped in a shroud of external, unstoppable "risk" (p. 21). In doing so, he is deconstructing the past by becoming part of it: the faith as shown in the original van Eyck and the rational, or irrational, modernity in which the world as known vanishes (Giddens, 1990, p. 21). In this way, he acknowledges heritage through reference to Giddens's time-space distancing theory, which states that:

In traditional societies, the past is honoured and symbols are valued because they contain and perpetuate the experience of generations. Tradition is a means of handling time and space, which inserts any particular activity or experience within the continuity of past, present and future, these in turn being structured by recurrent social practices. (Giddens, 1990, p. 37)

Wlodarczak, however, shows no evidence of Polish heritage in the way she works. Nevertheless, the philosophy behind her method of working, suggests the influence of Tadeusz Kantor and his theory of chance and automatism, and the conceptual philosophy of infinity exemplified in the numeral paintings of Roman Opalka, who she admires. Her work also exemplifies the aperspectival theory of Jean Gebser. As with Picasso's Cubist drawings, Wlodarczak's mark-making shows us the front, side and back simultaneously, in this way integrating time and space into a concretised fourth dimension. She incorporates time as "an intensified and valid form of the present" (Gebser, 1953, p. 24). It represents a spatialised time—what Gebser calls "the pure present" (p. 25).

The influence of cultural heritage proved to be an engrossing subject when discussed with all the artists—second and third generation ones as well as émigré artists. In most cases because of the temporal and spatial 'distance' felt by second and third generation artists, there was an almost subconscious awareness of their original culture. Only one second generation artist felt aligned with Australian culture. Len Zuks's family settled in country Western Australia into a small agricultural community and Zuks maintains "my artwork doesn't involve my cultural background but I have no doubt that something has come to me through my family, and when I visited Daugavpils I saw it there but couldn't explain it—just felt it intensely" (LZ.I. 20.6. 11).

Sometimes an artist would claim to be unaffected by cultural heritage as in the case of Marek Szyler's visual art, which appears to show a strong influence of Flemish tradition, yet during interview he was ambivalent about being influenced by his cultural heritage. He attributes his lack of affinity with any particular national culture as being caused by moving between countries before coming to Australia. However, when asked if he thought his work reflected his cultural heritage, he replied:

Well, I think so. I think the way I think is recognisable or placeable as European art. I don't think it fits very comfortably within an Australian context. Maybe that grows a little bit. I think it's more a cosmopolitan work, but definitely more European in look and some of the production blatantly referring to my Flemish heritage. (MS.I. 24.5.11)

Although culture is described by Lotman as a secondary modelling system within semiotics (with language being the primary), it is powerfully disseminated via myth, religion and the language of art and science. Therefore, these semiotic systems lead to an understanding of the world and “allow us to speak about it” (Eco, 1990, p. x). In the case of Szyler’s paintings, such as *Poly(p)tich* (2008) (Fig. 45), and *Forsaken*, (2006) with their combination of myth, religion and art, the dialogue is powerful, and in his *Torso* series, which includes the painting *Forsaken* (Fig.42), he is interrogating his cultural heritage combined with religious influences from his youth in order to “extrapolate a contemporary perception of Self” (Szyler, 2008, p. 9).



Figure 45: Marek Szyler, (2008), *Poly(p)tich*, Oil on canvas, 1200 mm x 1500 mm.
(Exception to copyright, Section ss 40, 103C, Research or Study)

In the case of Peteris Ciemitis, he acknowledges his cultural legacy, maintaining it does not necessarily filter through into his artwork, but admitting he finds his art helps reinforce his sense of identity. He realises how he was formed by his first five years spent:

in a shared Balt house; Gunta Parups, [aunt], was painting and when cultural festivals were happening we would have [Latvian] actors, singers—all that sort of thing—composers, musicians—and, of course, mad drinking and all this sort of stuff going on. (PC.I.23.9. 11)

This would have been a powerful cultural education for a young child and must have been absorbed and embedded while growing up in an Australian environment.

So, I did have a sense (but that’s normal, you know) to have a kind of connectiveness with culture, so I haven’t felt apart from Australian society in the more day-to-day

sense, but I have felt apart from it because I do have a real interest in, you know, not big 'C' culture, but I always find cultural stuff, whether it's music of any sort, or painting, and I'm starting to appreciate dance and things like that. I love theatre. I love that stuff and that makes me feel outside Australian society. (PC.I.23.9.11)

Jazmina Cininas and Maija Kins both refer directly to their cultural heritage in their visual art, each artist integrating the past within a contemporary narrative, yet in a completely individual and unique way. On this point, it is noteworthy that two of the third generation artists Maija Kins and Jazmina Cininas are both comfortable employing folklore in their visual art as a way of commenting on contemporary as well as migrant issues. By doing so they link their cultural traditions into their creative practice in a way that avoids being labelled 'ethnic' artists producing 'heritage' art. In the context of my research, I have resisted the temptation to pursue any direct significance of cultural heritage in the artwork. All the artists, without exception, are aware of their heritage and feel a sense of duality in their relationship within an Australian life style. They experience a sense of having an outsider's view of society which, of course, could be integral with possessing artistic sensitivity and reflexivity.

Cininas uses her anthropomorphic wolf imagery, extrapolated from Eastern European werewolf mythology, as a metaphor for the place of women in society seen as the nurturing mother/man-eater, chaste wife/femme fatale/heretic witch. Interwoven throughout her oeuvre are images combining her own Lithuanian-Australian heritage.

As well as her grandmothers, her mother has been a key influence in her appreciation of Lithuanian cultural traditions and aesthetics, which Cininas maintains provides a firm foundation for her sense of self. The patterns Cininas uses in her artwork come from her mother's Lithuanian knitting books. For example in her artwork, the past provides a rich interconnection with the present. In Figure 46, *Rue Dingo* (2004), Cininas uses these traditional Lithuanian knitting patterns in the ears of the wolf/dingo to acknowledge the mix of Lithuanian culture with her Australian upbringing. She explained the use of rue in the print as a herb found in the Baltic peninsula and the national flower of Lithuania (JC.I.9.2.13). In this work she transports the viewer into the surreal world of her imagination, implying that in the case of woman, wolf, and dingo, all have been misrepresented and categorised as man-eaters throughout history.



Figure 46: Jazmina Cininas, (2004), *Rue Dingo*, 69 x 47.5 cm, Reduction linocut. (Exception to copyright, Section ss 40, 103C, Research or Study)

In *Rue Dingo* (2004), she uses herself as a starting point as a woman discovering her migrant heritage (JC.I.9.2.13). It amuses Cininas to use the dingo in a werewolf representation, linking her own fair, Baltic colouring with that of the dingo and the fact that, like the dingo, she is a relatively ‘new’ Australian. In our interview, she jokingly referred to the fact that the dingo was “regarded as vermin, as an outsider” (JC.I.9.2.13) and perhaps links this with her family’s early status as migrants. However, she has not explored any connection between the dingo and Aboriginal culture.

In reply to my question whether her strong connection with her heritage was the reason for her choice of subject matter, she replied:

Well, certainly I was aware of my grandparents’ desire to hold onto their cultural heritage; that’s something I’ve inherited from them and something I also want to hold on to. It’s a way of honouring them because they didn’t have a choice—they were just pushed out of their homeland. It’s a huge part of who they were in that instance. Had they departed of their own volition holding on to cultural heritage may not be such a big deal for me as it wouldn’t have been such a big deal for them either. (JC.I. 9.2.13)

Cininas uses the wolf in her creative practice symbolically as a way of exploring contemporary feminist issues through the figure of the female werewolf. This can be seen in Figure 47, in which her mother, Albina, is portrayed as an iron she-wolf posing in traditional Lithuanian costume. The musical instrument is the kanklės which is an ancient relative of the lute and a characteristic feature of Lithuanian folk songs. Its inclusion represents the fact that her mother has played the instrument in a kanklės ensemble for many years.



Figure 47: Jazmina Cininas, (2001), *Iron She-Wolves: Albina*, Large format photograph, 58 x 46 cm. Photographer: Andrius Lipšys.
(Exception to copyright, Section ss 40, 103C, Research or Study)

In *Arline of Barioux, Auvergne 1588* (2008), Cininas explores her European cultural heritage metaphorically investigating the very thin line separating werewolves from witches and heretics. Using the tale of a wronged wife, in which a shape-shifting noblewoman is handed over to the authorities and burnt as a witch, Cininas makes associations with contemporary treatment of women. The recent denigration of a female Australian Prime Minister being called a witch, would be a prime example of modern public humiliation, and the instance of Arline of Barioux, a fabricated story circulated as fact by Judge Henri Bouget, the chief witch hunter at the time, provides an interesting allegory. However, no official records of the execution have ever been found, and it would seem these tales were produced in order to maintain male privilege (JC.PC.13.2.14). The modern equivalent of a witch hunt is also introduced in her print titled *A Two-legged dingo stole Lindy's tears* (2008) referring to Lindy Chamberlain's association with the Seventh Day Adventist Church which was construed as a form of heresy in the popular press. Cininas points out that the prosecution evidence regarding the baby clothes was uncannily similar to Judge Boguet's sixteenth-century convictions in cases of missing children and recovered clothing. She also observes that the similarity behind the constant media comment on Mrs. Chamberlain's lack of tears bears comparison to the belief that witches were unable to shed tears.

In the case of Kins, her artwork explores the changes in her cultural heritage through new technologies, comparing knitting yarns and ways of thinking, which also reflect the diversity and growth within that culture. In *Tradition in Transition: Latvian Mittens I* (2003), she followed strict design principles using traditional designs but by translating the designs into machine knitted fabric panels she makes them contemporary. Although she is third generation, those symbols had an enormous impact visually on her as a child and give her a sense of familiarity. She presents the mitten "as an object that symbolizes the displacement of my ancestors and their continuous emphasis of keeping the Latvian culture alive in a new country" (Kins, 2004, p. 30).

Interview discussions about cultural heritage concentrated mainly on its intangible nature—that of folkloric traditions, language and the memories passed down by grandparents and parents. Most second and third generation Australians were familiar with the more tangible elements, such as singing and dancing festivals. However, the cultural traditions they have inherited exist in different temporal and spatial cognition and cannot be "experience[d] within the continuity of past, present and future, these in turn being structured by recurrent social practices" (Giddens, 1990, p. 37). Their inherited traditions have a dual character consisting of those passed down through their family and those of the country in which they have been born and raised. Traditions are transformed and reinterpreted in a different location. For example, amongst the émigré artists, Szyler was the only one directly referencing medieval Belgian

religious iconography in a search for identity confirmation allowing him justification to comment on contemporary society. However, there is never any certainty about what will influence the next artwork and his future creative practice may develop along other lines.

Iwanczak experienced a multicultural heritage due to the cultural diversity in her family. This eclectic background goes a long way to explaining her interest in the human experience which infiltrates her work:

So there's a lot of—I guess religion comes in there, which is interesting and I think that's why I'm really interested in belief systems. I've always maintained this position that I'm interested in what people believe in, because if that's what they believe in then that's their point of agency in this world. (B.I.I. 6.11.11)

She also refers to alternative beliefs, such as capitalism, communism and those that motivate terrorism. In her video, *Path of the Accident 2* (2006):

the crystal narrative of cause and effect gave me a way to talk about esoteric belief systems. What does it mean to live in a world where all these people believe that there is agency outside themselves? ... So the piece is very much about traveling through a particular time and space and intersecting those beliefs and histories. (B.I.I.6.11.11)

This video particularly refers to the concept of the individual caught up in the machinery of state and nation, caught between cultures and being confused. In it she uses the vocabulary specifically used by a parapsychologist while expanding on the irrationality of people's thinking, i.e. "How magic informs fate" (B.I.I.6.11.11.).

7.3 Cultural Interaction

As discussed in Chapter 3, culture is in a continual state of flux, especially when migration is involved. The significance of culture and its influence could be considered weakened by migration or, conversely, considered enhanced by the cultural exchange which migration affords. On the other hand, as Edward Said suggests culture is "a system of values saturating downward almost everything within its purview" (1984, p. 9).

Said continues that although culture is mainly an aesthetic system of discriminations and evaluations it is "no less forceful and tyrannical for that" and becomes a means of exclusions which a particular class in the State legislates in order to exclude certain undesirable behaviours or class, which are deemed to be "outside the culture and kept there by the power of the State and its institutions" (1984, p. 11).

This 'system of values saturating downward' could be an explanation for the lack of recognition of the original migrant artists' visual art in the 1950s, due to Anglo-centric attitudes predominant at the time. Adam Dutkiewicz comments that the artistic contribution the émigrés made had been considered a "threat to unspecified but treasured mores, and enhanced by suspicions of communist infiltration, tantamount to a virus entering the cultural bloodstream" (2000, p. 368).

The host country—in this case Australia—is in the dominant position to construct "systems of cultural identification" (Bhabha, 2006, p. 155) as a form of cultural exclusion and is expressed by Franz Fanon as the struggle between culture and the political power prevalent in colonial hegemonic structures (1967, p. 168). No doubt this situation will always prevail. However, the second and third generation artists, and émigrés in this research do not consider cultural interaction and interchange problematic.

Nevertheless, the instance of cultural exclusion appears significant in the case of the post-war migrants and the general non-acceptance of their abstract art, judging by the lack of representation in Australian art history narratives. Immediately after the Second World War, assimilation as the political message ensured culture was dominated from above, and the post-war migrant artists found themselves in a system of cultural exclusion for the most part. Many had studied at academies not only in their native lands, but also those of Paris and Berlin after the war, and had enormous influence on the education of generations of Australians.

Living between two different cultural influences may explain the way second and third generation Australians view their parents' homeland with such an idealistic and romantic view. This location between two different cultures has definitely affected Maris Raudzins, whose sculptures have always depicted a 'split' theme, "of coming apart or coming together" (MR.I.13.10.11). When I interviewed him in 2011, he felt there was no conscious connection with Latvian cultural heritage in his artwork but, when asked whether this heritage had ever played a part in his sculpture, he felt it had recently become more apparent. We discussed whether this was part of becoming older and reflecting more on the past but he felt a recent visit to Latvia in 2012 (his first) had rekindled his interest in its cultural symbols, which he insisted are simply part of ancient, global, symbolic traditions. In 2012, he wrote saying:

I'm attempting to get to the essence of international symbolism; ie where many cultures can relate to the same symbols ... I downloaded Ukrainian folkloric designs—that country is almost next door—hence it has many commonalities. So I'm still exploring this internationalist symbology, using my Latvian heritage as a reference/starting point. (MR.PC.16.6.12)

The subject of cultural symbolism associated with a unity of cultures is exacerbated in the case of countries experiencing “long and tyrannical histories of domination and misrecognition” (Bhabha, 2006, p. 155), and this would apply to the countries making up the Baltic States and Poland. Here, occupation by various neighbours over many centuries has resulted in a myriad of cultural intermingling and also had tremendous influence on the visual art from these countries. Mansbach states that Polish artists coming under Russian rule were placed in a situation of resisting “constraints on the promotion of national self-expression” (1999, p. 86). He contends that the frustration felt by Poles within the partitioned territories, contributed to the romantic character pervading the national culture.

There appears to be a thin veneer of Romanticism in Jarek Wojcik’s paintings, which he uses to conceal a political undercurrent. Wojcik has lived most of his life in Poland and feels strongly his cultural roots, which enable him to observe life in Australia through a different lens. He regards his art as an essential part of his life’s journey: therefore his work reflects his environment. Wherever he is living he would be able to pursue his creative practice. “The influence can be from everywhere, so I’m historical, I’m political, I’m musical” (JW.I.4.11.11). Gallery owner and curator, Catherine Asquith, 2009, describes Wojcik’s paintings as coming from within—a response to what is around him put in an historical context. I view his multi-layered narratives as powerful reflections of his cultural background imagined through landscapes combining childhood memories with contemporary experience.

Migration forces groups of people to “leave one set of social and historical circumstances” (Bottomley, 1992, p. 3), creating a situation of cultural interaction and interchange. This supports Bhabha’s assertions that inherited cultures are transformed when reinterpreted within other locations, and certainly applies insofar as some of the participating artists are concerned. According to Bhabha, all cultural systems are created in a third space that intervenes, relegating them to “empirical historical instances that demonstrate their hybridity” (2006, p. 155).

As Papastergiadis maintains, traditions are important as “they enable individuals to connect their identity within a time-space continuum” (1998, p. 8). This connection could represent the intervention of a third space where cultural knowledge can continually expand and integrate, and within this process challenge the historically accepted idea of culture as a “homogenizing, unifying force” (Bhabha, 1994, p. 54). In this way the old discrete stability is fragmented and cultural meanings deconstructed. Papastergiadis asks “if the shape of culture shifts towards flux rather than stability, how does this affect our way of understanding cultural practice” (2000, p. 123)?

Although traditional formation of cultural systems may be breaking down I would suggest that they do not disappear but are re-formed into “systems of shared meaning” (Hall, 1995, p. 176). There is the likelihood of new cultural symbols and practices emerging through a third space of understanding and shared meaning (Papastergiadis, 2000, p. 123). The practice of sharing meaning, through cultural interaction, has certainly been the case for Kins, Cininas, Szyler, Ciemitis and Kesminas.

Cininas’s use of the werewolf as an observation on feminine repression in contemporary society has been nurtured within a third space emerging from a post-migrant hybridity, and may possibly be a reaction to her childhood experience of alienation and disparagement. Using lycanthropy as metaphor she makes links with the feminist movement:

For the eco-feminist movement there’s also a reassessment of the traditional alignment of the feminine with the wild or the feminine with the animal—the whole ‘is female to male as nature is to culture’ thing. Yes, it used to be a disparaging alignment used to keep women down but now a new generation of women is actively taking that on. Because of our history of being repressed we have an empathy with those suffering other forms of repression including the natural world and indigenous cultures that, again, are perceived as closer to the natural world as well. All of that ties in with the re-assessment of the werewolf figure. (JC.I.9.2.13)

Cininas uses the female werewolf as a social barometer, and believes the contemporary recognition of this creature in film, literature and the arts is an acceptance of a “creature that exists between civilization and the wilderness” (JC.I.9.2.13). There is currently a disconnection between civilization and the wilderness. However, the werewolf offers a motif through which one might imagine a legitimate place for humanity in the wild. It would seem that, by exploring these European nature legends and mythologies, Cininas is also interrelating with her heritage.

Kesminas’s collaborations are a physical manifestation of what Papastergiadis sees as redefining “the process of identification and the praxis of agency in modernity” (1998, p. 35). This is particularly true of the installation Kesminas created with Callum Morton in Lithuania, in 2006. They reproduced the façade of Lithuanian House in North Melbourne onto the facade of The Palace of Concerts and Sports in Vilnius, Lithuania.

His self-belief is incredibly strong as shown by the fact that when he went to Indonesia in 2005 for an Asialink Arts residency he only knew one person. He had no accommodation and yet, within a month, had organised a nine-piece band of artists and musicians studying at the Indonesian Institute of Arts in Yogyakarta. He spoke no Bahasa Indonesian and the students virtually no English. Their mutual language was art and rock music, and Kesminas based their lyrics on Indonesian acronyms he had discovered in a book about Indonesian political history (Low, 2011, p. 30). He comfortably works across cultures and in creating this major

collaborative project with Indonesian students, titled Pankasila—literally meaning punk principles – has created a band. This collaboration has established a remarkable cultural interaction. The name itself refers to the five founding principles of modern Indonesia (*pancasila*), but by deploying word-play (*plesetan*) Kesminas has alluded to “the linguistic armature of state ideology, religious dogma and moral imperative” (Delany, 2011, p.10), providing the five principles with alternative meanings. The *pancasila* are “the five tenets devised for the unitary basis of Indonesian nationhood” (Delany, 2011, p. 9) and Pankasila clearly makes political and satirical commentary on state ideology and religious dogma. The group also appropriates the Javanese cultural practice, *pasemon*, meaning “allusion, an insinuation or facial expression that says it all” (Low, 2011, p.31). All the punk band’s uniforms were produced using traditional batik methods, and guitars were made from hand-carved mahogany as replicas of AK47s, with the microphones resembling hand grenades. Cultural interaction at its finest.

According to Max Delany it is an “orchestration of cultural information, defiant gestures and war-room aesthetics” (2011, p .9) as can be seen in Figure 44. Its members are formed from students who are painters, sculptors, video artists, animators, photographers and fashion designers who have collaborated to raise questions, ironically, of dominant power politics. They use their music as a political tool and their lyrics “to give voice to the cacophony of conflicting political military, religious culture and bureaucratic organizations constituting the Indonesian body politic” (Koop, 2008, p. 106).

A direct rebuff to Indonesia’s military administration is the ironic corruption of the Garuda Pancasila Eagle coat of arms, becoming the *Garuda Pankasila Crest* (2007), which was altered to read ‘Pankasila’ on the ribbon supported by the eagle’s wings and an “M16 guitar in place of the usual *Bhinneka Tunggal Ika* (‘Unity In Diversity’) slogan” (Low, 2011, p. 33).

Using mockery within cultural interaction, Kesminas encourages us to understand our world through the impact his work has on “art history, cultural politics and the lives of collaborating participants themselves” (Delany, 2011, p. 6). In Figure 48, Pankasila has occupied the unoccupied Defence Facility at Nurrungar, South Australia, as a metaphoric act of defiance.



Figure 48: Danius Kesminas, (2008), *Punkasila*, Occupation of the decommissioned surveillance base, the Joint Defence Facility, Nurrungar, South Australia, 5 m x 3 m. (Exception to copyright, Section ss 40, 103C, Research or Study)

In yet another example of cultural interaction Slave Pianos has teamed up with Punkasila to develop a space opera titled *The Lepidopters: a Space Opera by a Science Fiction Writer*, (2014) (detailed in section 6.5), and yet another example of disparate elements being brought together by Kesminas as a multicultural art form.

In the opera the Sedular Gamelan performs musical transcriptions of American conceptual artist Robert Smithson's unfinished projects as well as also performing "avant-garde sound art of the 1970s and 1980s" (Carnegie, 2014). Each gong sound it makes is accompanied by a visual hexagonal lighting display that passes through an angular spiral with this pattern producing a central visual motif. "Sonic landscapes and dystopian visions, Indonesian telepathy and eroticism plus ancient Javanese mysticism" are explored (Carnegie, 2014). This is an intercultural collaboration recognising the musical traditions of Indonesia.

In another example of cultural interaction Zuks's sculpture titled *Concordia* (2012) was purchased by the City of Nanjing in recognition of its status as sister city with Perth, WA. It now sits in the town square. Zuks conceived this work to represent harmony between the environment and mankind, with a fluid and dynamic arrangement of recycled metal pieces above two vertical supports suggesting a well-struck chord giving it coherence.

Another triangulated dimension of cultural interaction within the different cultural, and spatial/temporal backgrounds of its participants is my own part in this research. I am an English émigré researcher interviewing Latvian, Polish and Lithuanian Australians as well as Polish émigré artists, and attempting to understand the conceptual location of visual art created living between cultures.

7.4 Hybridity

This study has explored the effect of the macro—the social and political circumstances—on the micro—the individual’s ability to communicate and make sense of the world. In analysing the visual art by second and third generation artists, it is apparent that the migrant experience of displacement and occasional social marginalisation can often produce fresh comment on culture and identity. There are many internationally recognised artists with migrant backgrounds whose artworks constantly express the fragmentation they feel. This necessitates a bridging of rather more than two cultures and the ability to negotiate the difference, and this indeterminate *in-between* space becomes a third space (Bhabha, 1994), in which the act of creation occurs (1994, p. 38). It is possible that a hybrid culture develops which undermines prevailing dominant cultural classification.

From my interviews with second and third generation artists it would appear that the cultural dislocation and/or integration experienced by their grandparents has not impacted on their creative practice. The society in which second and third generations Australians find themselves is vastly different from the one that their parents and grandparents knew. This first generation helped create the multicultural Australia in which we live, but their offspring face the new phenomenon of a rapidly changing world of ever-increasing movement and transition which is often interpreted through a culturally hybrid visual imagery. In the case of Szyler, this is expressed in his use of historical representation through appropriation of the Old Masters; in Iwanczak’s with her exploration of the effect the ripples of destruction have on those affected; Kesminas with his transformation and re-arranging art history and cultural politics; Wlodarczak creating artwork representing “a vanishing present” (Bromfield, 2004, p. 101); Raudzins’s constant reference to splitting apart; Kins’s exploration of adjustments in traditions, reflecting her own evolving identity; Wojcik creating journeys into his imagined memories, and Cininas integrating traditional mythologies within a contemporary context. Invariably through their art, they are commenting on their rapidly changing, and hybrid, life-world.

The term hybridity is often treated as a “symbiotic relationship without paying adequate attention to economic, political and social inequalities” (Coombes & Brah, 2000, p. 1). Despite the truth of this over-arching comment, as can be seen in the work of the second and third

generation artists participating in this research it is possible for an individual with a creative praxis to achieve a positive symbiosis between cultures. While they have absorbed their families' cultural heritage to a greater or lesser degree, they have also been raised in an Australian culture, and appear comfortable choosing a middle path. Coombes and Brah imply that hybridity can introduce 'contamination' as seen by "those who espouse an essentialist notion of pure and authentic origins" (2000, p. 1). They also imply hybridity shares problems of 'tokenism', and 'discrimination', which can lead to people being made aware of their 'otherness'. However, once again, second and third generation artists were quite happy to be regarded as Other. In fact, they regard themselves as being in a particularly privileged position in society. Peteris Ciemitis, for example, has kept his Latvian name spelling and states:

In fact, it's now an advantage because the names sound more exotic and when I started—at that point 20 years ago—when I made that decision to reshift the emphasis of where I was going with my life, I also started using my correct, full name in my work, partly to differentiate between my day-to-day, professional career and also I was partly conscious of the fact that my real name, that Peteris, would at least be memorable, so as people see it—it's not that peculiar that you can't make out what it says—which a lot of Latvian names are. (PC.I.23.9.11)

A sense of hybridity was strongly felt by most of the participants and was felt to be a constant state, which might not be an unexpected outcome in a multicultural society like Australia, consisting of a high percentage of migrants. I live in a suburb that contains a large percentage of recently arrived refugees, and every day this encourages me to adopt a new way of seeing our society through another lens. Jean Fisher, on the subject of hybridity, suggests that Bhabha's notion of hybridity is a model of cross-cultural expression, stating that "on the face of it, this seems a useful model (if it is also possible to imagine that somewhere in this alienating world a human being exists in a 'non-hybrid' state)" (1996, p. 36). In accepting this argument, it is evident that such phenomena as purity and originality of cultures are unlikely to exist.

Marek Szyler expresses his disconnectedness as being due to a diasporic existence, considering himself to be a 'cosmopolitan' world citizen:

I consider art a recurring exploratory journey so, if there is a recurring theme it is the struggle of self. So, more and more as my practice goes on in time, it becomes more and more about identity markers, and maybe starting off with myself, but expanding. (MS.I.24.5.11)

In his painting, *Poly(p)tich* (2008) (Figs. 22; 45), there is a sense of hybridity in which Szyler finds a "location in [a third] space" rather than in a geographical space, which gives relevance to who he is (MS.I.24.5.11). His choice to 'hybridise' the medieval van Eyck altarpiece to accommodate his ideas of the self, lies in his questioning of modernity's

assumptions, especially regarding the idea of identity and its relation to self. He asks whether such constructs in modernity are, in fact, myths, and how such a construct impacts on society generally and the self in particular, going further to suggest the idea of self is also a myth (Szyler, 2008, p. 13). In *Poly(p)tich*, he explores the influence of Catholicism in his formative years and uses the van Eyck as a mode of contemporary signification.

As can be seen with this painting, there is a sense of hybridity in which he finds a “location in [a third] space” rather than location in a geographical space, which gives relevance to who he is (MS.I.24.5.11). Szyler is certainly a postmodernist in his appropriation of medieval religious art to convey a contemporary Australian and global perspective. He is adamant that any sense of identity he might have has been formed and defined by his mixed Belgian-Polish heritage and is reinforced by his subject matter.

The creative process allows Szyler a space in which he can interact reflexively between meditative and subjective experiences and his broader social environment. This search for myths and belief systems which form a part of one’s life-world is reminiscent of the work of the two other artists taking part in this thesis, Australian artist, Bronia Iwanczak, whose Polish family directly experienced the trauma of World War II, and Jazmina Cininas, whose Lithuanian family’s cultural heritage with its myth of lycanthropy both play a central role in her work. As argued in the previous chapter, the impact of war is the common denominator in the schism of identity felt by all these artists and the questions they ask.

Cininas’s choice of mythology as a subject validates a comment made by Genovaitė Kazokas (2003), concerning the original post-war Lithuanian artists, that they especially felt a “sense of deprivation”—a complete removal from their country, causing them to transplant memories of landscape and folk lore in their artwork. Kazokas maintains the ‘loss’ was greater for the Lithuanian artists than for refugees from other areas because their art contained an “overwhelming preoccupation with the interpretation of myth and legend”, which was integral to nature (2003, p. 2), and emphasises that the post-war exposure to German Expressionism and then the Australian art scene in the 1950s, led to “artistic insecurity” for these migrating artists (2003, p. 2). They were suddenly faced with an alien audience, and surroundings very different from original sources of signification. In the case of Cininas, her research into ancient folklore has helped strengthen her sense of self, but also led to a realisation of her own hybridity.

Cininas was adamant that there was an association between her own sense of hybridity and the hybridity in the mythologies she explores, which explains her sense of ambiguity:

I guess there’s also a sense that nobody is ever just one thing and that’s why my [work] is always somewhere between the wolf and the girl. I always try to make the relationship between woman and wolf as ambiguous as possible, i.e. making it difficult to know whether it’s the wolf turning into the woman or the woman turning into the

wolf. You're never quite sure which way it's going and that's true of having a hybrid identity. I think that for everybody there are other elements of themselves that they keep hidden or that don't always conform to the norm. (JC.I.9.2.13)

A further response to this sense of hybridity echoes the experiences of the other artists who had visited Latvia recently:

Because I've never felt fully Australian—put it that way—but when I go to Lithuania, I'm immediately picked out as the outsider as well. I'm always from somewhere else and all my childhood I was being asked where did I come from; because of my name and because I didn't speak with a broad Australian accent either. So that's always been there and the only time I ever felt at home—truly at home—was when I joined the Lithuanian Singing Group. It was like I'd finally found my place, where I belong and where I fit in. It's interesting because with the folk singing group, although it includes people who were born in Australia they've had the same experience of feeling strongly connected to another cultural heritage. (JC.I.9.2.13)

I found her response that she has never 'felt fully Australian' surprising from someone born and bred in Australia, and it might suggest the strength of the bonds to Lithuanian culture that remain within her family.

Cininas stresses that much of her work refers to the hybrid, as in her use of the wolf to pay tribute to her Lithuanian heritage, and the dingo acknowledging her Australian upbringing, and emphasising that she and the dingo are relatively 'new' Australians. Also, in *Rima knows the curse of being born on Christmas Eve* (2006) (Fig.49), Cininas references the importance of Christmas Eve (Kūčios) in Baltic legends of shape shifters. She points out that Livonian werewolves were believed to run amok on Christmas Eve, and the date is also traditionally the werewolf's birthday (JC.PC.29.4.14). Here she uses the dingo to represent the cultural complexities and challenges faced by new Australians. Rima is shown as predominantly dingo standing incongruously next to a snow-covered Lithuanian pine forest.



Figure 49: Jazmina Cininas, (2006), *Rima knows the curse of being born on Christmas Eve*, Reduction Linocut, 70 x 56 cm.
(Exception to copyright, Section ss 40, 103C, Research or Study)

The split theme is also found in Iwanczak's first film titled *Path of the Accident I* (2001), in which she explores concepts such as spatialisation of time, and the impermanence of sites, together with the effects of fragmentation caused by worldwide conflict resulting in the massed movement of people. Using edited footage of three cities—New York, London and Warsaw—visually synchronised with archival footage of the Warsaw Uprising of 1944, she weaves a web of nuanced connections. They appear as one interrelated city, a “virtual urban space in collapse and reconstruction as reflected in the metaphoric use of war footage” (2004, p.11). In contemporary, technological space, the city as a specific structure in a specific space no longer exists. It exists only in the memory. Commenting on the still titled *Cranial Plate Movement* from this earlier video (2001), Iwanczak states:

This image manoeuvres over various overlapping time frames of history, as it could also be the exhumed remains of the Katyn Forest massacre ... It is the image's capacity for a temporal overlapping which constitutes the circularity of the poetic. (Iwanczak, 2004, p. 12)

Here Iwanczak is again delving into Gebser's theory about the latency of space and its mutual dependency on the acuteness of time. By asking what is to come, she investigates the present and the past: “every manifestation of our lives inevitably contains the sum of what is past as well as what is to come” (Gebser, 1953, p. 277).

Iwanczak is, therefore, mapping the path of the accident and plotting the displacement of social and cultural organisation on to a virtual space. Relationships between time and being are fractured. The work is a metaphor for what the past has become, suggesting the accidental

consequences of late modernity. As in *Environment of Mind* (2011), with the prongs of the Detonator, and her arrangement of eight books in *Timebinder* (2004), in this video Iwanczak refers again to the four intersecting lines of the orita meta (the Voodoo flag), known as the crossroads. She uses this symbol to relate how we perceive time and space and our resulting perception of reality. She visits the place of her father's birth, seeing it as though mediated by his memories.

Iwanczak refers to an "altered state of reality" in people, which she believes is very common and related to a synchronic state, in which there is a belief in some outside agency (BI.I.6.1.11), and explores how esoteric belief systems can become irrational and affected by the stresses of contemporary fragmentation and hybridity in the modern world.

Ciemitis feels his upbringing has given him a connectedness with Latvian culture and, although he is an Australian in the "day-to-day sense", this Latvian connection makes it difficult for him to feel (a 'mainstream') Australian. He feels his Latvian-Australian duality strongly, which I found to be a common theme repeated by many of the second and third generation artists. However, when he works on a portrait, he has a strong sense of being in another space. In explanation of his drawing *Terra* (2009), he states "I have been producing works that explore spaces between strands of being ... between strands of line. What if existence lies in those spaces" (PC.PC.24.5.12)?

For his series of portraits of jazz musicians, *Indigo, Jazz & Blues* (2008), he was interested "in the interplay between an individual's identity versus the 'constructed self' we all build up around ourselves ... the 'Project of the Self' as some call it" (Ciemitis, 2008. p.2).

His portrait of George Seddon, *Making Sense of Place #4* (2007) discussed in Chapter 5 (Fig.18), completes a spatial/temporal connection of thirty years for Ciemitis. In the 1970s, when studying planning and urban design, Seddon's book *A Sense of Place* was necessary reading, and proved hugely influential to Ciemitis. Therefore, his portrait is "not only a map of George but a reference to a map of place: the environment with which George is concerned" (Engledow, 2012, p. 2).

Ciemitis interprets the face as an organic landscape leaving the viewer to travel through his conception of the soul of the sitter. As with his portrait of Seddon there is a sense of empathetic duality, and Ciemitis seems to merge with his subject to produce a hybrid self-portrait, which may not be surprising considering the painting depicts a migrant from England painted by the son of migrants.

Ciemitis's cousin, Maija Kins is a third generation Australian, having shared many of his experiences of life in an artistic environment with strong Latvian links. She is now happily

married to another Latvian Australian and, as a mother of two children who have also been introduced to the Latvian language, appears to have a sound knowledge of her own sense of self. She considers her cultural heritage to have had an enormous influence on her life, as is shown in her visual art.

In our interview I asked if she had responded artistically to personal/historical influences, and she replied:

Do you mean through the artwork? Through the wor—doing a lot of research and looking at the different generations of experience and how that’s affected me. Yes, definitely. Sourcing historical symbols and meanings—looking at the mittens—how they were used in different parts of Latvia [where] different colours were used. They were used in the home; they were hung up as you walk in at the front door, for luck and welcome home. And then I also used the mittens in the work because when people fled mittens were what they brought with them. Mittens were small so they took them, so that’s why I decided to use the mittens. It was something that came from there.
(MK.I.19.10.11)

Although she feels there is a definite sense of hybridity in her work, she sees it as a “mix of the two cultures: it’s multicultural” (MK.I.19.10.11). When asked whether she ever felt her work came from a third space—neither her ethnic nor her Australian roots—she replied that although it might have applied to her grandparents and parents, she did not sense this in her work.

By re-working Latvian patterns for her honours exegesis in *Tradition in Transition: Latvian Mittens I and II* (2003) Kins is making comment on the ephemerality of mittens, a metaphorical reference to the fact that the practice of knitting new parts to repair worn out parts, becomes a mismatching of patterns which actually creates a new tradition—a hybrid definition? She likens this mismatching to her “own evolving cultural identity” (MK.AS.2004, p. 1). Her deliberate amalgamation of cultural styles explore her cultural identity and shows how her Latvian heritage has been integral to the development of her character as an individual living in Australia (2000, p. 10).

Kins’s installation of photographic prints titled *Trepidation* (2013) (Fig. 50), shown at the *Penumbra* exhibition of works by five Latvian artists, indicate Kins’s interest in the role of women in society. I pondered on the meaning of the title of the show: a twilight place, where one cannot remain except briefly or in transition, a place that suggests immanent promise or dread. In her artist statement Kins describes this work as a “narrative statement that embodies the darkness and disproportionate nature of irrational fears” (MK.PC.24.4.13), which I have been unable to clarify.



Figure 50: Maija Kins, (2013), *Trepidation*, Five photographic prints, 420 x 280 mm each. (Exception to copyright, Section ss 40, 103C, Research or Study)

Together with the other artists taking part in this exhibition—Peteris Ciemitis, Maris Raudzins and Len Zuks—the body of work produced explored personal transitions, both artistically and emotionally, ultimately questioning the space each artist occupies.

As an émigré to this country, Wojcik has a profound awareness of the geographic space he occupies. His paintings reflect this. They provide a narrative for his imaginary tales and are a reflection of “parallel spaces of distant and immediate environment” (JW.I.4.11.11). *Moments Bienheureux* (2008) (Fig.51), appears to reminisce on childhood memories of a toy xylophone, while the threatening edifices may demonstrate the world as seen through a child’s eyes or may contain more sinister recollections.

Since his arrival he has always felt he is negotiating a middle path. I asked him if he feels a sense of hybridity in what he produces and whether he has a sense of a third space in which his work sits, and he replied “I think this is such a strong something you have with you all the time that you can’t separate and then I think it affects what you’re doing” (JW.I.4.11.11).

Much of his visual art depicts scenes from memory. He is defined through a sense of place to be found in his paintings: they are stories which dwell within him as part of his memory, his identity, his belonging. They speak of a past firmly posited in the present. His paintings catalogue his thoughts and memories, traveling freely across time and space. In his own words, “Historical becomes contemporary, local expands to global and the imaginary becomes present. While the boundaries of reality are being crossed continuously, the narratives have not been compromised” (Wojcik, n.d.).

In his reflections on his work in the *Not Far From Here* exhibition catalogue (2006), Wojcik stated “my journey through memories and imagination has enabled me to experience the past as a simultaneous part of the present ... These images are vivid recollections of those *moments bienheureux*, they are spontaneous memories triggered by present events” (Wojcik, 2006, p. 1).



Figure 51. Jarek Wojcik, (2008), *Moments Bienheureux 2*, Acrylic on linen, 101 x 152 cm. Artist's collection.
(Exception to copyright, Section ss 40, 103C, Research or Study)

In exploring memory, his paintings also question reality, but none more so than his latest exhibition *Museum Series* (2012), which also questions the conceptual location of objects within the museum. There is a sense of a surreal conjunction of historical reference out of place and lacking context, as would be found in a museum location, and which may be a reference to his own hybrid sense of place. In this series is the painting *There is no more room up here* (Fig. 26), depicting a towering block of drawers surrounded by fortress-like houses. Each house has one small window but no door, and reflections of both the houses and the tower of drawers disappear below the frame. One drawer is open revealing a bell together with Wojcik's favourite symbol—red and white building construction tape—restricting entry. Martina Copley's explanation in *The Melbourne Review* perfectly describes his work:

Jarek Wojcik's paintings are ... inhabited by impossible shadow realms and projections, vertiginous spaces, cul-de-sacs and leaden skies, these theatrical renderings question our sense of reality as solid. Wojcik's cryptic entanglements are secret landscapes of quiet liberation that dwell deep within the emotional ground of the self. ("Visual Arts: Onlooker", 2012)

Jean Fisher argues for a syncretic solution, leading to an amalgamation of disparate factors where “there is no simple translation, but an element of untranslatability which is itself a potential space of productive renewal” (1996, p. 36). In this, she supports Bhabha’s contention that “all cultural statements and systems are constructed in this contradictory and ambivalent space of enunciation” (1995, p. 208). The participating artists, through their creative practice are clearly providing a syncretic solution and producing an exciting and eclectic mix of conceptualisation and interpretation emerging from their varied migrant backgrounds. Their work is not overtly ‘Australian’ but speaks in a shared whisper understood by those living between cultures.

The third space as a place where past and present meet and are re-interpreted, appears to be the norm as far as these artists are concerned, but is no doubt a space which most artists inhabit.

7.5 Cultural Influence on a Creative Third Space

In this study, I am investigating the effect of cultures inherited by the participating artists and its influence on their understanding of the world in which they live, i.e. a traditional culture modified by the fact of displacement into another country with dominant Anglo-Celtic traditions. However, this premise also incorporates the ideas of Alfred Gell that culture is merely an “abstraction [in contrast to] the dynamics of social interaction” (1998, p. 10), which also proves to be an incalculable influence on creative practice with the passage of time. It would appear that there is a cultural ‘translation’ occurring in which these artists subconsciously coalesce the family’s past experiences or cultural knowledge with their own contemporary knowledge. This combination of knowledge – subjugated and known – is translated within a possible third space of creative practice.

This research project suggests that the idea of a third space might be taken further: that it is possible that the visual art being produced by second and third generation Australians could be described as a third space of itself. I propose that artists coming from a migrant background, can actually be articulating cultural and historical dimensions within this ‘third space of enunciation’ through their artwork (Bhabha, 1994). Invoking Soja’s (1996) concept of Thirdspace, the complex linkages between space, history making and social relations can be seen played out through Lefebvre’s spatial trialectics in the artwork of second and third generation migrants.

Using past history to comment on contemporary society appears to be a way for Bronia Iwanczak to make these links. In much of her work, but especially in *Path of the Accident 2*,

(2006), she deals with the idea of spatial trialectics, believing that a postmodern society affects everyone's sense of self (BI.I.6.11.11). Her visual art forms a third space challenging the "limits of the self in the act of reaching out to what is liminal in the historic experience" (Bhabha, 2009, p. xiii). In this video she explores a schizophrenic, third space—an in-between existentialism—by making use of the refraction of crystals:

I think that whole thing with the crystals, they're very much about that splitting of – you know – that fracturing that occurs: where you develop those multiple aspects of yourself. I'm not talking about eight heads or anything, but it exists in anybody in a postmodern society, it's in all of us, it's not like the sole domain of somebody whose parent went through the war. (BI.I.6.11.11)

Émigré Marek Szyler maintains that his "struggle of self" finds a location in a third space rather than a location in geographical space, which provides relevance to who he is. This is his reply to question 3.13 concerning a third space:

Well, I would—kind of—because of the way I see myself, perceive myself, think I have constructed myself. I think that is already a third space. By force of living here over 20 years, I think I have become Australian also, but I don't think my work is specifically locked within an Australian frame. (MS.I.24.5.11)

Soja's concept of a renegotiation of cultural boundaries and identities through the presence of an Other approximates with Bhabha's theory of hybridity, and both indicate a new way of producing meaning and representation. I believe that some of my artist participants due to their migrant background, have shown a particular acuity for critical thinking within their creative practice, but I cannot qualify this assumption. Suffice to say I could not imagine them producing their artwork without such a background. Perhaps surprising is the discovery that a second generation Australian, such as Iwanczak, can produce such metaphysical work based solidly upon traumatic, relatively recent historical events, but which 'floats' in another space/time continuum created from her reflexive cultural sensitivities. I return to Homi Bhabha's comment that the "cave of making can be a dark and desperate place", but that occasionally the darkness is broken by a flash of light (2009, p. ix). Iwanczak's more recent artwork actively investigates the absorption of history and location, bringing an artist's perception through the relevance of art to social and political issues affecting people's lives. Her long-standing association with the *Cementa* biennale held at Kandos, NSW, titled *Cementa* (the last held in 2013, *Cementa13*) reveals her interest in the politics of locality and the issues this raises, such as extraction of coal and gas versus sustainable energy.

Her work *Sunset: the inconsolable object* (2013) for *Cementa13* comments on the changing culture of the museum at Kandos as affected by the local council's plans to modernise

and expand it. Iwanczak sees the prismatic narrative of the region's history being subsumed within a linear account that will remove its rich historical knowledge.

In the case of Cininas, her recognition of the importance in her life of her Lithuanian culture as passed down through her family has influenced her use of Baltic mythology in her work. Using the concept of female werewolves through the ages, she has created an imaginative third space in which to explore historical and contemporary myth-making and to question the treatment of women through the ages. This cultural influence has produced a remarkably unique creative practice which I suggest must reinforce a sense of self.

A sense of working in a creative third space permeates Wojcik's creative practice. Moving to Australia has affected his sense of place, which he explored in the exhibition, titled *SMS* (2009), (detailed in Section 5.3.3). In it he explored how artists—Polish artists with whom he and other Polish/Australian artists had been friends for over twenty years—respond to their direct environment. The exhibition was an attempt to answer this question. I asked if he feels he sees Australia differently from an Australian-born artist, to which he replied “Yes, and probably absolutely yes, because of my constant relation to my time back in Poland and I'm related to, and I'm going back there, but on the other hand, I see Australia differently than my Polish friends” (JW.14.11.11).

In the 2006 catalogue titled *Not Far From Here*, Wojcik is quoted as saying his journeys through memories and imagination have enabled him to experience the past as simultaneous with the present.

In his latest exhibition, *Museum Series* (2012), Wojcik questions arbitrary signs across their frames of signification—positioning the objects to mean something Other, giving them a translational temporality in the museum setting, in this way again challenging the idea of space and time. He questions the concept of museums as sites of cultural memory by visually changing the relation and meanings of the objects in his museum. By doing so he creates new fictions which question authenticity and the relationship with power usually represented in a museum. In the painting *Museum Series 0010* (2012) (Fig. 52), Wojcik depicts a plumb line used to give an exact vertical. However, as the precise black and white tiled floor below the plumb line rises up like a tsunami, nothing is normal. Wojcik seems to bend time and space visually and materially as though through some space/time warp, the past rushing back to destroy the present—or vice versa?



Figure 52: Jarek Wojcik, (2013), *Museum Series 0010*, Acrylic on wood, 43 x 30 cm (image) 80 x 45 cm (framed). Private collection, Melbourne.
(Exception to copyright, Section ss 40, 103C, Research or Study)

It would appear that, in these paintings, Wojcik is questioning culture as a logical and conceptually clarified idea, and showing it to be “a site of convergent interests” (Hall, 1994, p. 522).

7.6 Conclusion

There appear to be two important conclusions with regard to the influence of cultural heritage on creative practice. The first is that the retention of language in the family has an important influence on the significance of cultural heritage within that family, and the secondly that a nostalgic retention of traditions occurs resulting from the gradual acceptance of the impossibility of returning ‘home’. These two outcomes have had a significant influence on the way the participating artists respond to and interact with their lived world, articulate their feelings and approach their visual art.

Another conclusion would appear to be that creative practice consists of observations influenced by a sense of hybridity. This is not necessarily limited to artists from migrant families. It would seem, from my discussions with participating artists, that globalisation is having the effect of removing any perceived ‘barriers’ of cultural difference and actually promotes productive and creative spaces in which to work. There was also a belief that having a hybrid perception is beneficial as it allows an intellectual overview. Unlike the original refugees

from north-eastern Europe, there was no sense of institutional restriction or cultural influence as far more of these contemporary artists work internationally and inter-culturally.

Cultural traditions have been considered of significance for individuals from a migrant background because they offer a social meaning through an “interpretative framework and safety net” (Papastergiadis, 1998, p. 9). However, it became apparent during this research that traditions form a malleable part of cultural heritage that are acknowledged by second and third generation artists and although occasionally made reference to in their art, are not necessarily regarded as sacrosanct. Despite family cultural traditions being passed down through the generations, these can be accepted or repudiated. The live culture is that which is negotiated on a daily basis and any interaction taking place between their lived culture and traditional culture occurs within a third space of creativity.

With the passage of time it appears less important to rely on the protection and psychological comfort which living in a ‘like’ community would provide. Polish, Estonian, Latvian and Lithuanian communities continue to be well supported and provide places where cultural heritage is upheld, and several of my participants are involved in preserving what they still regard as their ‘home’ country traditions. All the ingredients which help to form identity, such as traditional arts, music, legends, beliefs and language, are considered important by the second and third generation artists and émigré artists I interviewed. Permeating the discussion with the participating artists in this research, there is a strong sense of quiet determination to retain their family’s cultural heritage. This does not, however, prevent them producing artwork about contemporary issues reverberating around us.

Use of code is a ‘symbolic’, conceptual representation of language and is a correlation between the visual and the components of language. Both signs and words manipulate and shape our identities, and I maintain that, by using these methods, artists are continually questioning cultural assumptions.

Clash of cultures as a product of colonialism does not appear to impact on the later generation of artists taking part in this research who, it could be claimed, are also colonists. Amongst these artists, none incorporate or refer to indigenous art. Any hybridity I have detected in my examination of the visual art being produced shows a convergence of contemporary meaning within an historical reconstruction, indicating a dialogue between inherited culture and the world in which they live. It is apparent that the macro environment affects the micro i.e. individual reactions, and how those reactions are communicated. My research reveals a subtle change between the visual art of the original migrant artists post-war and that produced by second and third generation artists. Social critique appears to take precedence in the art of these later generations compared with the original migrant artists, suggesting a postmodern

questioning of reality which did not occur immediately post-war, and supports my contention that artists from migrant families with a multicultural background bring a different, and often subversive, way of interrogating the public sphere (Gunew, 1990, p. 100).

Participants in the study do not see the concept of identity as an issue, and are comfortable living between cultures. They regard themselves as Australian but still value the traditions of their parents' original countries. In this regard, half of the artists maintain links with their family's original roots and regard tradition as still particularly relevant for incorporation into their art when appropriate. The description of the third space as a place where past and present meet and undergo re-interpretation, was considered accurate by the participating artists, who find they subconsciously retain cultural customs learnt as children. Ethnic origins are simply acknowledged as producing a particular hybrid concept or third space within their work. They were, however, unsure whether cultural customs necessarily infiltrated their art, but left such interpretations to the viewer.

The concept of a creative third space in no way incorporates multiculturalism. It is seen as a space in which prevailing dominant cultural classifications could be ignored and a place where cultural hybridity could be articulated. My impression is that artists from migrant backgrounds are pleased to be unclassifiable, with their creativity taking place in a third space. This is proving to be a place where they are able to reinterpret history within a contemporary, postmodern framework. The resultant visual art is often an interwoven, pluralist image free from any multicultural connotations, which provides refreshingly unique observations on society.

Although their respect for their cultural heritage is strong, there is evidence of transformation and reinterpretation in the way they communicate visually within this postmodern society. Lechte and Bottomley describe differences as being unconscious and successfully interconnected producing "interaction between cultural practices, an interaction that never leaves any culture in a pure state" (Lechte & Bottomley, 1993, p. 25).

Several writers, such as Bhabha (1994) and Gunew (1990), equate multicultural experience with a constant effort to avoid institutional classification and a need to assert cultural identity. My research supports this observation and would suggest this problem with multiculturalism has been addressed creating an improvement in Australian awareness and attitudes to migrant artists in the seventy years since World War II. What has become apparent is that "international migration can create international people" (Bottomley, 1992, p. 4), and that sociological studies of ethnic minorities often miss (or ignore the fact that) there is a constant interaction between migrants and homelands.

Therefore, in conclusion, I have found that cultural heritage does subtly infiltrate aesthetic practice, demonstrating that the social environment (the macro) surrounding us does affect our perceptions of the society in which we live. In this way, the diverse cultures represented in Australia begin to interact and introduce an Other way of seeing, especially through the visual art emanating from Australia's rich assortment of artists from migrant backgrounds. As society and its culture constantly mutate, so art always undergoes continuous reinterpretation. It is a vehicle for translation as evidenced particularly in exhibitions exploring cultural identity. "Aesthetic freedom is linked to human agency, to the power to create the (multi-) cultural habitats in which we live" (Durrant & Lord, 2007, p. 11). As a final thought—from Vazquez: "[E]ach society gets the art it deserves, both because of the art it favors or tolerates, and because artists, as members of society, create in accordance with the particular type of relations they have with that society" (Vazquez, 1973, p. 112).

The following concluding Chapter 8 is a synthesis of the findings giving answers to the research questions and setting out implications for any possible future directions for further research.

Chapter 8: Conclusion

8.1 Introduction

In order to evaluate the way visual artists from migrant families have dealt with their family's diverse experience of displacement and resettlement, I have explored the larger sociological circumstances affecting and influencing the creative practice of second and third generation artists from post-World War II migrant families. The concept that prevailing social conditions and the influence of new technologies, as well as cultural heritage and subjugated memory all combine to condition creative practice is given credence by the analysis of the narratives that emerged from interviews held with three second, four third generation, and three émigré artists.

Findings indicate that visual art produced by second and third generation artists from migrant backgrounds appears to emerge from a discrete 'chrysalis' where a cross-fertilisation of ideas has transformed the cultural references. These artists have successfully incorporated and transformed their cultural heritage allowing them to view their society through a 'third' lens. In this way, via a dialogic cultural exchange, a true multicultural 'window' is opening onto a more collaborative and all-embracing Australian society.

In the following Section 8.2, I set out the conclusions relating to the individual research questions. In Section 8.3 a synthesis of the empirical findings and the theoretical implications is introduced through the conclusions emanating from the main research question dealing with cultural interaction in creative practice.

8.2. Research Questions: Brief Summaries of Findings

8.2.2 Secondary questions

8.2.2.1 *Does the visual art of second and third generation Australians and émigré artists continue to communicate their original cultural heritage?*

In the light of debates concerning multiculturalism and the place of ethnic art within the Australian community, the artists involved in this study do not see their art as representative of their former cultural community but regard themselves as Australian artists creating contemporary art dealing with contemporary subjects. Analysis of interviews with artists revealed that they do not necessarily consider direct cultural reference in their visual art to be relevant in contemporary society. One exception is Jazmina Cininas, whose explicit use of lycanthropy, with its strong links to Lithuanian (and other European) mythology plays an

important part in the feminist issues raised in her work. However, all the participating artists acknowledged the significant influence their family's inherited culture has had on their attitudes and approach to life, which then infiltrates their creative practice.

Although the focus of this research concentrated on the social implications of the participants' circumstances, it is not intended to imply that the visual art produced is directly due to their upbringing. Rather, as Papastergiadis suggests, tradition can provide an interpretative framework giving social meaning (1998, p. 9). It is implicit, however, that such social relationships are often to be found encoded in order to convey meaning in works of art culturally. This use of code is prevalent in the work of Kesminas, Raudzins, Wojcik, Cininas and Iwanzak but does not necessarily directly address their cultural heritage. For example, Iwanzak engages with subjects, such as ruin and fragmentation indicating that a sense of family dislocation and forced migration has continued through three generations. It is possible that this strong sense of discontinuity, i.e. being in an Australian 'present' yet aware of a Polish 'past', is what gives her the ability to speak so forcefully on subjects of universal significance. A subtle use of code occasionally appears in the work of Kesminas through his re-appropriation of the work of Fluxus, while Raudzins and Cininas make direct reference to traditional cultural symbols.

All the second and third generation artists and émigrés have a strong sense of family cultural heritage, and appear determined to retain it within contemporary Australian life. Reference to cultural heritage, either through historical reference or a way of working, appears in the work of Szyler, Iwanzak, Kesminas, Kins, Wojcik, Cininas, Włodarczak, Raudzins, Zuks and Ciemitis. Although it may not be blatantly obvious in every instance of their visual art, their inherited culture is part of their praxis. With the fairly recent unrestricted travel into Poland and the Baltic States, closer connections are being instigated which may possibly result in a visual art rich in cultural hybridity.

Therefore the conclusion I draw is that, although the artists represented in this study may not necessarily refer to their family's cultural traditions explicitly in their work, there is an implicit acknowledgement of the embodied knowledge gained from their cultural heritage which may appear in the concept and execution of their work.

8.2.2.2 Does the trauma of war which affected the lives of post-war migrants to Australia, impact both on second and third generations and émigrés, and if so, is this evident in their visual art?

Originally this research intended to focus on the effect that the displacement and dislocation caused by World War II might have had on the work of artists coming from migrant backgrounds. All ten participating artists were well aware of the effect of that war on

grandparents and parents, but during the research it became apparent that the Cold War, which began in tandem with the end of the Second World War, has been equally affective. The combined trauma of being displaced post-war by the invasion of the Soviet Union and the subsequent reverberations from the Cold War appears to be a persistent, subconscious bane within these families. Even though an artist may have been born twenty years after the Second World War, the aftermath of that war and the ensuing Cold War can still be seen in their visual art, demonstrating the significance of the macro on creative practice. The Cold War appears to have had greater impact than the Second World War on the second and third generations—the satirical performance work of one artist, Kesminas, often focussing on ideas of suppression and dominance, and Wojcik’s paintings subtly hinting at such themes, seem to confirm this.

Reference to war in the visual art was muted but appears to be referenced by the artists through their exploration of subjects, such as humanity, belief systems and their influence on survival, cultural mythologies and nationalistic politics. The family experience of war seems to be an unspoken presence. The lack of physical mementos, such as photographs of past members of families has left a gap in the knowledge of those forebears who the younger generations did not meet.

Only two of the second generation artists felt affected by the events of the Second World War on their families. The artist Iwanczak, whose work refers to themes of unjust death in an attempt to understand the human capacity for survival, belongs to a family deeply affected by the Second World War. The theme of survival has been paramount in her work, in which she explores people’s irrational coping mechanisms and the pathological inclination to mythologise. The other is sculptor Raudzins who admits to a dichotomy running through his work, with its reference to the difficult family relationships caused by events of World War II. The reaction of these artists supports my suggestion that such events still reverberate down through the generations.

Two émigré artists in this study—Włodarczak and Wojcik—lived in Poland while it was occupied by the Soviet Union. Włodarczak’s visual art does not contain any direct political reference. However, her method of working appears to have originated from a pervasive sense of insecurity when growing up in an atmosphere of constant anxiety affected by World War II, and subsequent Martial Law in Poland. Neither artist experienced political interference regarding their creative practice whilst working in Poland. However, Wojcik’s paintings display subtle symbolic references to intimidation, surveillance and oppression, which may be indicative of his experience of living in an occupied Poland.

Socio-political comment can be observed in the work of five artists: one second generation – Iwanczak; two third generation—Kesminas and Cininas; and two émigrés—Szyler

and Wojcik. Amongst these only Kesminas, working in collaboration with other artists, consistently deals with subjects, such as corrupt practices, powerful political regimes and ‘tall poppies’ in the art world. Iwanczak deals with topics emanating from the sinister actions of humanity and the methods employed by people in dealing with these. Her subjects range from issues related to World War II through to current issues pertaining to environment. Szyler places himself in his artwork to question his place in a contemporary world he also considers affected by irrationality and uses his visual art to comment on its effects on him as part of that humanity. In all of his work Wojcik subtly references the past constructing façades which seem to hide a symbolic angst questioning reality. The conclusion I draw, therefore, is that the past either provides the subject matter or influences their way of working, whether it is through appropriation or comparison with contemporary society or as a form of memorialisation.

8.2.2.3 In what way does creative practice enable second and third generation artists from migrant families to negotiate two cultures and strengthen a sense of belonging?

A very strong finding was that each artist strengthens his or her self-awareness and negotiates a path, by creating art, through any sense of duality they may feel. In this way they re-establish, adapt and transform their cultural heritage in conjunction with their lived culture. The very act of creativity was considered by each artist to be essential to a sense of wellbeing, bearing out the accepted theory that any act of imaginative enquiry can lead to self-realisation and satisfaction by creating a new way of seeing beyond what is already known. The act of re-conceptualising ideas and creating art can affect the artist’s own notion of reality which, in turn, influences how the artwork is interpreted (Sullivan, 2006). Through the actual process of creativity artists undertake an intellectual and imaginative enquiry and achieve new or different insights, which are culturally relevant (2006, p.1). Their visual art demonstrates the accuracy of Ien Ang’s hypothesis that the act of creation cannot be performed in isolation; there has to be an interaction with Other values and cultural traditions (Ang, 2003, p.34).

It was apparent from the context of the art produced, that the effects of contemporary global upheaval are beginning to blur boundaries and create hybrid cultural formations.

Participating artists admitted to having a sense of duality themselves, obvious examples being seen in the early work of Kins where she explores traditional and historical meanings of Latvian symbols and their place in a contemporary creative practice. There is now a greater interaction in Australia between cultures alleviating the earlier discomfort felt by the original migrants, who were considered ‘different’ and expected by the Chifley government of 1947 to assimilate (Kunz, 1988). Creativity is, in today’s globalised world, a culturally pluralist act. The participating artists regard any perception of difference as an opportunity to promote cultural

interaction within their praxis. Their awareness of a cultural hybridity allows them to interact with their environs and produce artwork reflecting this hybridity.

The importance of creativity is in its confirmation of identity (Holquist, 1990, p.7) and is, more often than not, a response to external stimulation. It is only by responding to our environment and others in it that we exist. The act of creation is a stimulation leading to a responsibility between self and other giving a sense of worth (Clark & Holquist, 1984, p.65). It is clear that every artist in this study creates art as a means to negotiate with, and navigate through, the society in which they live and to explore their own sense of self, an observation that is, no doubt, relevant to every creative practitioner, not just those from a migrant background.

8.2.2.4 Has there been a lack of recognition, even marginalisation within the state narrative, of the significance of migrant creative practice to Australian cultural development in the post-war period?

This question refers to the gap in the literature that originally initiated this research. My interpretation of a ‘state narrative’ is the way in which institutions represent migrant creativity generally and promulgate migrant visual art in the national arena.

The history of art in Australia for the period 1950 to the 1980s provides little coverage of the work by original migrant artists and many Australian art critics have commented on this omission. There are a few exceptions, such as James Gleeson’s book *Australian Painters* published in 1971, which provides extensive individual accounts of the artists, their work and their progress. There have also been much later books written about migrant artists who have become internationally recognised, such as Jan Senbergs and Imants Tillers. In the 1960s art journal articles appeared covering individual migrant artists, but on the whole it is only their fellow countrymen and women who have written significant literature solely devoted to those post-war migrant artists and their artwork.

One reason for the earlier neglect of migrant art might be the Australian government’s continuing approach to migration as a purely economic phenomenon, failing to value its cultural benefit, and several books have been written about this omission commenting on the danger of losing an important part of Australian artistic heritage. The continuing dominance of the two main cities – Sydney and Melbourne – has been observed to be another reason for limited recognition being given to prominent, migrant modernist artists living in the smaller cities and regional areas. This was certainly the case in the 1950s and 1960s with the original migrant

painters who had successfully competed with Australian artists and succeeded initially by winning art prizes and public recognition, and it would appear that these comments might still be valid regarding artists outside the main eastern cities of Australia.

The two year contract proved responsible for a direct influence on the production of migrant art in the 1950s when the Australian community expected migrants to generally conform to the values of the host country. This, together with the government's policy of assimilation, may also have influenced the negative public attitude towards the modern abstract art those original migrant artists introduced. The Australian public's non-acceptance of abstract art does little to explain the neglect by expert abstract art critics and curators of its importance. In Australia, before and during the war, purely abstract art was mainly the province of a few artists in Sydney.

This negative reception not only by the general public but, more importantly, by those in control of art institutions in Australia kept abstract art on the periphery post-war. In Australia, before and during the war, purely abstract art had remained mainly the province of a few artists in Sydney. Australia had not benefitted from the internationally recognised artists who had instead fled to America from Europe pre-war and influenced the recognition of abstract art in that country. Consequently, the European abstract art introduced into Australia post-war was overwhelmed by the well-financed and publicised American Expressionism of the mid-1960s.

Institutional recognition for the significant changes to Australian culture directly attributable to the influence of European post-war migrants, did not occur until the 1990s and this significant fifty-year exclusion deprived Australian culture of an important intellectual stimulus. This institutional disregard was a primary motivation for this investigation of the current situation regarding the standing in contemporary Australia of the visual art now being produced by second and third generation artists some fifty years later. The current situation is that the ten artists in this study have had successful careers with their work recognised in exhibitions around Australia and overseas.

Australia has, with hindsight some fifty years later, realised that those new migrants introduced a completely new concept into Australia—the idea of total integration of art with everyday life. This became evident in the various projects undertaken in town planning, architecture, municipal gardens and public art commissions (Butler, 1997), and this infusion is one factor in Australia's rapid cultural evolution. The political environment has changed due to migration from all over the world and there is a greater acceptance and understanding of the significance of visual art in society.

The ten artists participating in this research are, in the main, successful artists playing a significant role in the Australian art scene. Six are represented by galleries in Melbourne and

Sydney and consistently work internationally while Zuks was recently commissioned to produce several large sculptures for the Shire of Byford. Wlodarczak attended the 5th Moscow Biennale in 2013 and Zuks the 4th Beijing Biennale in 2010 also exhibiting in Madonis and Talsi, Latvia with Raudzins, Ciemitis, and Kins in 2013. Ciemitis won the Black Swan Art Prize in 2010 with his portrait of Robyn Archer; Cininas has won the Wyndham City Contemporary Art Prize and been highly commended on several occasions. Wojcik has a painting in the National Museum at Szczecin, Poland, and Kesminas, with his collaborators, was the joint winner of the Museums and Galleries National Awards in the best temporary exhibition category for *Slave Pianos/Punkasila/Pipeline to Oblivion: 3 Projects* held at Monash University Museum of Art in 2011.

This research has shown that the later generations of artists from migrant families have had their visual art accepted more readily than the original, post-war migrant artists. Their paintings, installations and performance art have received recognition in the national press and prestigious art journals.

8.3 Synthesis of Empirical Findings and Theoretical Implications

This research brings attention to both the intellectual and artistic contribution made to Australia by post-war displaced, north-eastern Europeans, and also the continuing contribution to Australian visual art being made by the second and third generation artists, and later émigré artists.

Findings suggest the past Anglo-centric attitudes have faded gradually since the 1950s due to subsequent mass arrivals of refugees from Asia and the Middle East. A more cohesive multicultural government policy has resulted in Australia providing a more supportive representation of its diverse cultures and the visual art different migrant cultures produce. This study recognises and celebrates the contemporary art scene while seeking to focus attention and provide recognition to the artists who went before. Research has shown these artists received insufficient acknowledgement mainly due to previous government policies. It is to be hoped that their art can now be seen to have been an important contributor to the world position Australian art and culture now enjoys.

The findings in relation to the sense of belonging amongst second and third generation artists demonstrate the importance of inclusion in society and support the ideas of cultural theorists such as Giddens, Papastergiadis, Ang and Bhabha. It was found that although the act of creation provides a sense of belonging within the community and is a process of self-evaluation, the acceptance of artwork delivers a sense of worth. Creativity offers the artist a

manner of interpreting the world in which they live, in many cases through the connection they make between past and present. A significant conclusion is that, in the case of artists from migrant families, the knowledge of past experience forms the basis of identity and in some cases clearly infiltrates their creative practice. Two of the three émigrés also blend experience from their country's art and political history with their visual art whilst the third produces artwork upon which her past impacts.

The significance of the way in which the participating artists from migrant families have interpolated inherited culture with that of dominant Australian customs and values has proved an important stimulus regarding these empirical findings and theoretical implications and is, therefore, discussed in this section in answer to the main research question:

How have artists from migrant families navigated a path between their cultural heritage and Australian culture? How is this transposition and exchange expressed in their praxis?

It would appear that global and technological influences have begun to infiltrate spatial and temporal perceptions affecting an unquestioning compliance with cultural tradition. Due to immigration, the 'barriers' of cultural difference have been breached, producing an apparently beneficial effect of providing a productive and creative space for artists, and it is clear that art has the power to shape and communicate cultural identity. However, it has become apparent that inherited cultural influences have infiltrated the contemporary artwork of nine out of the ten artists.

The participating artists were aware of a sense of hybridity, which was considered a beneficial influence on creative practice. All were involved in international art exhibitions, attending art fairs and biennales, which enabled them to absorb and become part of an interchange of cultures. They find this multicultural experience frees them from any institutional categorisation and strengthens confidence in their sense of identity. It also transforms how they communicate visually.

Many of these second and third generation artists appear to have a distinctive approach in their visual narrative to issues and the way in which they depict them. Although they wrestle with contemporary issues, such as feminism, power politics, death and resurrection, these are often conveyed metaphorically, symbolically or even using medieval mythology, obliquely referring to the subject matter. In whatever manner they creatively choose, new possibilities for a politics of equality, social justice and historical consciousness are promoted from within an aesthetic domain.

It is always difficult to appreciate that what one is experiencing is the creation of history, and this research has recognised the importance of migratory aesthetics on Australian

society as a construction of history. Creativity develops from a fertile liminality emerging from common experiences and a mix of contexts, which in the case of migrant visual art has combined with multiple layers of diverse cultures created in an eclectic third space.

An important focus in this conclusion is the significance of creative practice as support for an artist's sense of a place in society and the standing of his/her inherited cultural identity and accommodation of that identity in the adopted homeland. The act of creation involves interpretation and, occasionally, transposition of one's cultural heritage with contemporary culture; the act of creation itself having been influenced by rapid contemporary developments outside the control of artists.

With regard to this study it was felt by those artists taking part that globalisation sharpens feelings of hybridity and is often reflected in their way of working, i.e., as in the international collaborations of Kesminas and the fusion of global events (past and present) in the work of Iwanczak. Upheavals occurring in modern society cause identity anxiety. Identity is "always formed in relation to others" (Bhabha, 1988, p. 30). In the work of several participating artists there sometimes appears a metaphorical negotiation with the differences between past and present, which I interpret as a way for the artists to make sense of, and understand, what has produced the modern social conditions in which they live.

Study into the combined effect of globalisation and migration on a sense of place and, consequently, on identity as well as the impact that diaspora has on creative practice might lead to further research into how the consequences of world events can affect cultural aesthetics and an individual artist's praxis.

The visual art produced by the artists participating in this research is testament to a cultural 'conversation' taking place in their praxis. There is evidence of a transition of their experience into new modalities, producing often distinctive artwork reflecting these experiences, which can be interpreted as "a complex transaction of cultural signs and identities originating from the politics of migration impacting on aesthetic production" (Durrant and Lord, 2007, p. 11). Ciemitis, working with portraiture, pursues an interplay between the identity and the constructed self of his sitters resulting in an image often resembling a psychic landscape.

Each artist differs in attitude as to the importance of retention of ethnicity and this is reflected in the individual artwork. Six artists, Wojcik, Cininas, Kins, Szyler, Kesminas and Iwanczak consciously invoke past histories in their visual art as a method of cultural exchange. This act of bringing the past into their present is possibly a way to strengthen identity. Some artists achieve this by searching for the meaning behind past atrocities, and others by celebrating human foolishness, but the end result is a psychological examination of society interpreted through visual art.

Being defined by their creative practice was felt unilaterally amongst the participating artists. Their world view infiltrates their creative practice and becomes a cross-cultural process, establishing a synaesthetic relationship and conversation with the viewer and in accomplishing this their cultural habituation mutates aesthetically into a hybrid form. Raudzins's sculptures constantly reflect a split theme originating from the effects of World War II on his family and, similarly, the effects of this war on Wlodarczak's family have influenced her in the way she works and her insistence when she works that the work of art exists beyond external cultural systems and her own will and control.

In conclusion, it would appear that artwork produced by artists from a migrant background contains references that could only originate from an artist coming from that background. It is possible that cultural dichotomy encourages exploration of notions of displacement, identity and the influence of society, but can only take place when the artist is confident with his/her identity and place in society. This is true of the work of Senbergs, Nedela and Tillers who portray our world through the veil of history, often via visual chaos: Senbergs with his distorted perspectives; Nedela through use of code and books; with Tillers requisitioning Australian awareness through appropriation of history.

8.4 Implications of Government Policy

Government policies, such as the current multiculturalism and the implications of past policies concerning assimilation, have proved an influence on attitudes within Australian institutions filtering through the society, particularly in respect to the recognition of migrant visual art. The influence of national entities on artistic practices is unclear. However, it appears that subtle boundaries exist in which culture is embedded (Burn, 1991). Government policies represent the unseen influences referred to by Giddens as "abstract systems" (1991, p. 5), which have an unseen impact on society. Literature about the early post-war European migrants suggests an ambivalence on the part of the new arrivals towards the concept of assimilation. There was an obligatory expectation to provide two years' manual labour for the privilege of assisted passage from Europe, but an automatic acceptance of cultural assimilation by migrants was not so easily enforced (Kunz, 1988). Kunz's statement has been reinforced by this research, which suggests that retention of language serves to support retention of cultural traditions and values and, therefore, would imply that the government's policy of assimilation was not successful.

The multicultural policy introduced in the 1980s was closely aligned with immigration and was used as a social tool to manage cultural difference. Therefore it was unsuccessful in resolving the anomaly of dominant culture versus minority culture. However, the claims that

multiculturalism causes inequality in acceptance between artists from the dominant culture and migrant artists does not appear to apply in the case of second and third generation artists. Nevertheless, this situation may still exist regarding more recent migrant artists who need to gain recognition in a robust Australian art market.

The concept of multiculturalism has been based on ‘tolerance’ by the dominant culture rather than a respect for cultural difference. Papastergiadis talks about the need for a discrete space in the discursive field of representation, in which there can be a maintenance of difference and yet a separation, allowing cultural practice to be reconfigured (2000). I would argue that, in the case of the second and third generation and émigré artists taking part in this research, including the internationally famous artists from migrant families I have studied (for example Imants Tillers, Jans Senbergs and Janis Nedela), all have successfully reconfigured their creative practice in their own, unique third space, and been unaffected by any adverse effects arising from a multicultural policy.

8.5 Recommendations for Future Research

Through this research I have attempted to examine how visual art expresses the state of contemporary Australian society. Art reveals society’s soul and I hope this study can lead to further debate on cultural evolution and the processes involved in cultural change and how these affect creative practice. In his Introduction to *Sociology of Art*, Tanner implies that art and sociology have been separated and institutionalised suggesting that art history makes the greatest impact when art reflects the society in which it is produced (Tanner, 2003). I support his aspiration that art history and sociology of art combine to share disciplinary interests. Approaching Australian art history from this perspective could lead to a reappraisal of the significance of the visual art introduced into Australia by all post-war migrant artists not just those from north-eastern Europe. I am not suggesting that there should be any differentiation between migrant and Australian artists but an exhibition solely devoted to migrant art would rectify the omission in Australian art history and applaud the diversity of art production in Australia since the end of the Second World War.

I anticipate this research might encourage a belated acknowledgement, possibly through future National Gallery of Australia exhibitions: a celebration of the influence of all the post-war migrant artists on the Australian aesthetic would be a timely reminder of Australia’s cultural reformation. A celebration of Australian art history as affected by World War II could result in a combined exhibition of post-war migrants’ visual art with that of established Australian artists from that time. This would provide an epistemological sequence of visual art history from that time, would rectify any perceived marginalisation of these migrant artists, and

would also demonstrate the historical and cultural importance of their contribution to Australian art. Australian university and gallery collections are richly endowed with migrant art and a national exhibition would introduce these to a public unaware of their existence. By exhibiting this body of work such an exhibition would confirm the influence the migrant artists had in the ultimate repositioning of Australian art on the world art scene. An exhibition concentrating on this time period would also indicate how art has responded to the effect of rapidly changing technologies.

The universities and galleries who have comprehensive collections of migrant art should be encouraged to realise the significance to Australian art history that migrant art provides. I would hope this study will encourage broader research along similar lines involving artists belonging to post-war migrant families from other parts of Europe who have resided in Australia over several decades.

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Appendix A: Table of Participants

Origin	Name	Date of birth	Location	Place of birth	Occupation	Generation
Latvian	P. Ciemitis	1959	Perth	Perth	Painter	3rd
	M. Kins	1981	Perth	Perth	Printer/Photographer	3rd
	M.Raudzins	1949	Perth	DP Camp	Sculptor	2nd
	L. Zuks	1950	Perth	Dwellingup	Sculptor/Painter	2nd
Polish	B. Iwanczak	1964	Sydney	Sydney	Photographer	2nd
	M. Szylar	1952	Perth	Belgium	Painter	Emigre
	G. Włodarczak	1959	Melbourne	Poland	Drawing/ Performance	Emigre
	J. Wojcik	1957	Melbourne	Poland	Painter	Emigre
Lithuanian	J. Cininas	1965	Melbourne	Melbourne	Printer	3rd
	D. Kesminas	1966	Melbourne	Melbourne	Artist/Musician/ Performance	3rd
Non-participant	J. Nedela	1955	Perth	Albany	Painter	2nd
	J. Senbergs	1940	Melbourne	Latvia	Painter	1st
	I.Tillers	1955	Monaro	Sydney	Painter	2nd

Appendix B: Information Letter No. 1 Sent 2011

Dear _____

Leap in the Dark: transition to multiculturalism by post-World War II displaced persons from Europe and how experience of war, displacement and resettlement is reflected in their visual art.

I would like to take this opportunity to introduce myself. My name is Eileen Whitehead and I am a postgraduate student undertaking a Doctor of Philosophy dissertation on the above-mentioned topic at Edith Cowan University in Perth, Western Australia. You are invited to take part in this research project, which I am conducting as part of the requirements of my degree. The research project has been approved by Edith Cowan University Human Research Ethics Committee.

I am approaching visual artists who are from a north-east European background, specifically Poland and the Baltic States: some may have been brought to Australia as children after World War II; some born here, with others arriving later. This project investigates whether the visual art produced by artists from immigrant families reflects their experiences in any way, and examines the significance or relevance this art has in contemporary Australia. It aims to explore the migrant experience and elucidate deeper issues emanating from integration and multiculturalism.

I have seen your artwork and feel your background experience and the subject matter you choose in your work would prove invaluable to my research and hope you will consider my request with favour. If you choose to take part in the project, your participation would involve an interview lasting from one and a half to two hours approximately and, if you were agreeable, some inclusion of family histories. There would subsequently be occasional contact seeking any necessary clarification and cross-checking of data, which can be done via email or telephone communication.

All information collected during the research project will be treated with the utmost confidentiality, and will be coded to retain your anonymity. Your permission would be sought before anything we discussed during interview was published. The interviews will be audio-taped and all information collected during the research project will be treated confidentially and coded to retain anonymity. All data collected would be stored securely on ECU premises for five years after the project has concluded and will then be confidentially destroyed. The information will be presented in a written report, in which your identity will not be revealed (unless you state otherwise) and you may be sent a summary of the final report on request.

I do not anticipate any risks to you associated with your participation in this research project.

Participation in this project is voluntary and you are free to withdraw at any time and there will be no penalty for doing so. If you would like to take part in the project, please sign and return the attached Consent Form to me.

If you have any questions about the research project or require further information, you may contact the following:

Supervisor: Dr. J. Schwarz,
Faculty of Education & Art,
Edith Cowan University,
2 Bradford Street,
Mt. Lawley. WA. 6050.
Ph: 9 370 6586
j.schwarz@ecu.edu.au

Researcher: Mrs. E. Whitehead,
5, 80 Centre Street,
Queens Park.
WA 6107.
Ph: 9 452 5310
ewhitehe@our.ecu.edu.au

If you have any concerns or complaints and wish to contact an independent person about this research project, you may contact:

Research Ethics Officer
Edith Cowan University
270 Joondalup Drive
JOONDALUP. W.A. 6027.
Ph: (08) 6304 2170
Email: research.ethics@ecu.edu.au

Thank you for your time,
Yours sincerely,

Eileen Whitehead
PhD Researcher,
School of Communications and Arts
Edith Cowan University.
Email: ewhitehe@our.ecu.edu.au

Appendix C: Consent Information

Leap in the Dark: transition to multiculturalism by post-World War II displaced persons from Europe and how experience of war, displacement and resettlement is reflected in their visual art

- I have been provided with a letter explaining the research project and I understand the letter.
- I have been given the opportunity to ask questions and all my questions have been answered satisfactorily.
- I am aware that I can contact Dr. Nien Schwarz or Assoc. Prof. Jan Gray if I have any further queries, or if I have concerns or complaints. I have been given their contact details in the Information Letter.
- I understand that participating in this project will involve a recorded interview and perusal of artwork and family historical documentation.
- I consent to having my voice recorded during this research.
- I understand that the researcher will be able to identify me but that all the information I give will be coded, kept confidential and will be accessed only by the researcher and her supervisor.
- I am aware that the information collected during this research will be stored in a locked cabinet at ECU for 5 years after the completion of this project and will be destroyed after that time.
- I understand that I will not be identified in any report, thesis, or presentation of the results of this research unless I state otherwise.
- I understand that I can withdraw from the research at any time without penalty.
- I freely agree to participate in this project.

Name:

Signature:Date:

Appendix D: Information Letter No. 2 Sent 2012

Dear _____

Re: Leap in the Dark: transition to multiculturalism by post-World War II displaced persons from Europe and how experience of war, displacement and resettlement is reflected in their visual art

I have re-read the Edith Cowan University's Consent Form which you as a participating artist in my PhD thesis have signed. One section states:

I understand that I will not be identified in any report, thesis, or presentation of the results of this research unless I state otherwise.

I have recently realised that it is possible you could be identified by the images of your artwork I intend to include within the text. Therefore, using a code name would be pointless. Because my interpretations have, in some cases, involved your comments from our interviews, I am seeking your consent to the use of your name rather than a coded reference.

I will send you that part of the thesis that relates to your interview response for your prior approval, allowing you to highlight any problems. I hope this opportunity to read the text before I submit the thesis for examination will mean that you are comfortable with my using your name. Certainly nothing will be published without your prior consent. I would appreciate it if you could respond to me via email as to whether or not you are happy to be identified as this would need to be a written confirmation, either by email or by letter stating: I understand that my name will be used in the final written thesis after my prior approval of its content.

I can be contacted by email on ewhitehe@our.ecu.edu.au or by phone on (08) 9 451 5310 if you would like to discuss this further.

The original letter of information has the contact details of my supervisor, Dr. Nien Schwarz and the Ethics Research Officer, Kim Gifkins, if you wish to discuss this matter with a more senior member of Edith Cowan University.

Yours sincerely,

Eileen Whitehead

Researcher, PhD Candidate.

Appendix E: Interview Dates

Name	Date consent given to first letter	Date consent given to second letter	Interview dates
Marek Szylar	25.05.2011	15.03.2012	24.05.2011
Len Zuks	20.06.2011	12.04.2012	20.06.2011
Maija Kins	19.10.2011	30.10.2012	19.10.2011
Maris Raudzins	11.08.2011	15.03.2012	13.10.2011
Gosia Wlodarczak	04.11.2011	15.03.2013	01.03.2012
Peteris Ciemitis	23.09.2011	02.04.2012	23.09.2011
Jarek Wojcik	04.11.2011	14.03.2013	04.11.2011
Bronia Iwanczak	06.11.2011	30.03.1012	06.11.2011
Danius Kesminas	03.11.2011	15.03.2012	03.11.2011
Jazmina Cininas	09.02.2013	09.04.2013	09.02.2013

Appendix F: Interview Questions Guidelines for Second Generation Artists

(Questions were open-ended and varied leading to flexible discussion)

1. **Family Background**

- 1.1 What were the circumstances of your coming to Australia?
- 1.2 When did you arrive in Australia? How, and where?
- 1.3 Do you still have family living in your parent's home country?
- 1.4 What are your first memories of Australia?
- 1.5 Do you speak, or have a good understanding of, your parent's language?
- 1.6 When your family first arrived in Australia, did they experience the Government's Two year contract requirements? What did this mean to them?
- 1.5 Do you speak, or have a good understanding of, your parent's
- 1.7 Would you say your family still considers it important to retain its cultural heritage?

2. **Artistic Background**

- 2.1 How important is your creative practice to you?
- 2.2 What influenced you to become an artist?
- 2.3 Have you had formal art training—where?
- 2.4 How would you rate the importance of your art training?
- 2.5 How did you first go about making your work known in Australia?
- 2.6 Did you encounter any early difficulties showing and/or selling your artwork in Australia?
- 2.7 Do you feel being from a migrant background has caused some of these difficulties?
- 2.8 What, in your opinion, were the reasons for these difficulties?
- 2.9 Have you encountered any economic difficulties in pursuing an artistic career?
- 2.10 Was the reason you first created artwork economic or solely for personal fulfilment?
- 2.11 How do you feel your work has progressed?
- 2.12 Has your artwork helped your family financially during resettlement?
- 2.13 Can you comment on whether you and your family's reactions to the war, i.e. displacement, resettlement, learning new language – have had any effect on your creative practice.
- 2.14 Has anyone else in your family been a professional artist? If so, has that had an influence on your own artwork?
- 2.15 How would you describe your approach to your creative practice – disciplined and professional; casual and professional; casual and amateur?

- 2.16 Do you feel the need to exhibit internationally? If so, what are the reasons?
- 2.17 Have you exhibited internationally and do you consider this important to your career?
- 2.18 Have you exhibited in your family's country of origin?
- 2.19 If any difficulties still exist, what do you feel are the reasons for this?

3. **Cultural Values and Sense of Identity**

- 3.1 Have you taught art here? If so, did you encounter any problems because of cultural differences?
- 3.2 Have you experienced any difficulties maintaining a "dialogue" between your ethnic cultural heritage and your adopted Australian culture?
- 3.3 Does your artwork involve your cultural background, and do you consider this important?
- 3.4 For instance, is your own language important to you when producing artwork?
- 3.5 Have you ever felt it necessary to interpret events experienced in WWII as subject matter in your artwork?
- 3.6 On reflection, do you feel your, or your family's reactions to WWII may have been reflected in your work?
- 3.7 How would you describe your artwork? Is there a prevailing theme which runs through your work?
- 3.8 Has there been a shift in emphasis regarding the subject matter you choose over the years?
- 3.9 Are there any outside influences which impact favourably or unfavourably on your artwork?
- 3.10 For instance, has Australian indigenous art and folklore had any effect on you, or your art?
- 3.11 If so, in what way have you negotiated this 'exchange' within your artwork?
- 3.12 In your artwork, do you consider it important to make reference to your cultural heritage? If so, do you feel there is a sense of hybridity in what you produce?
- 3.13 Do you ever experience a sense of your work occupying a "third space", i.e. belonging neither to your ethnic nor to any Australian roots?
- 3.14 In your opinion, have you been successful through your work in combining your ethnic cultural knowledge with Australian culture?
- 3.15 Can you expand on how you have responded artistically to personal/ historical influences?
- 3.16 Do you think your artwork 'speaks' to an Australian viewer and, if so, in what way?
- 3.17 Is your sense of place and identity reflected in your artwork?
- 3.18 Do you have any favourite artists and have they been influential in your work?
- 3.19 Does music influence your work in any way? If so, have you a favourite composer?

- 3.20 How do you see yourself in relation to your sense of place in Australia? Strongly identify with Australian culture; strongly identify with others from similar ethnic background; 50/50% identification; little identification with Australian culture.
- 3.21 Do you consider yourself, artistically speaking, to be a global citizen?
- 3.22 In your opinion, what role should art play in society?

Appendix G: Questions for Émigrés to Australia

Personal

1. What influenced your choice to come to Australia?
2. When did you arrive in Australia? How, and where?
3. When you first arrived in Australia were you able to pursue your creative practice immediately?
4. Was it necessary for you – for economic reasons – to augment your art practice with other employment?
5. Did you encounter any early difficulties showing and/or selling your artwork in Australia? If so, what in your opinion were the reasons for this?
6. Did you encounter any economic difficulties in pursuing an artistic career?
7. Was the reason you first created artwork economic or solely for personal fulfillment?
8. Has there been a shift in emphasis regarding your subject matter since coming to Australia?
9. Has your practice flourished better in Australia than elsewhere?
10. How important is your creative practice to you?
11. What influenced you to become an artist?
12. Has anyone else in your family been a professional artist? If so, has that had an influence on your own artwork?
13. Do you still have family living in your home country?
14. Can you comment on whether your reactions, or those of your family's, to the Second World War have had any effect on your creative practice.
15. Do you feel your cultural heritage is important to you as an artist and, therefore, important in your artwork?
16. Do you feel your original language has played any part in your artwork?
17. Artistic Background
18. Did you have formal art training - where?
19. How would you rate the importance of your art training?
20. Are there any outside influences which impact favourably or unfavourably on your artwork?
21. How has your work progressed since arriving here?
22. Do you feel there is a prevailing theme running through your work?
23. Has there been a shift in emphasis regarding the subject matter you choose over the years?
24. How would you describe your approach to your creative practice?
25. Disciplined and professional; Casual and professional; Casual and amateur
26. Have you exhibited internationally and, if so, do you consider this important to your career?

27. Do you feel it is necessary to exhibit internationally while in Australia? If so, what are the reasons?
28. Have you exhibited in your family's country of origin?
29. Had you been an established artist before coming to Australia? If so, where did you exhibit?
30. If any difficulties in exhibiting still exist, what do you feel are the reasons for this?
31. Cultural Values and Sense of Identity
32. Have you taught art here? If so, did you encounter any problems because of cultural differences?
33. Have you experienced any difficulties maintaining a "dialogue" between your ethnic cultural heritage and your adopted Australian culture?
34. Does your artwork involve your cultural background, and do you consider this important?
35. For instance, does your own language play a part when you are producing artwork?
36. Have you ever felt it necessary to interpret events experienced in WWII by you or your family as subject matter in your artwork?
37. Can you expand on how you have responded artistically to personal/ historical influences?
38. How would you describe your artwork? Is there a prevailing theme which runs through your work?
39. Are there any outside influences which impact favourably or unfavourably on your artwork?
40. For instance, has Australian indigenous art and folklore had any effect on you, or your art?
41. If so, in what way have you negotiated this 'exchange' within your artwork?
42. In your artwork, do you consider it important to make reference to your cultural heritage? If so, do you feel there is a sense of hybridity in what you produce?
43. Do you ever experience a sense of your work occupying a "third space", i.e. belonging neither to your ethnic nor to any Australian roots?
44. In your opinion, have you been successful through your work in combining your ethnic cultural knowledge with Australian culture?
45. Do you think your artwork 'speaks' to an Australian viewer, and if so, in what way?
46. Is your sense of place and identity reflected in your artwork?
47. Do you have any favourite artists and have they been influential in your work?
48. Does music influence your work in any way? If so, have you a favourite composer?
49. How do you see yourself in relation to your sense of place in Australia?
50. Strongly identify with Australian culture; Strongly identify with others from similar ethnic background; 50/50% identification; Little identification with Australian culture.
51. In your opinion, what role should art play in society?
52. Do you consider yourself, from an artistic viewpoint, to be a global citizen?

Appendix H: Questions for Gosia Wlodarczak

(due to unavailability for personal interview).

These are just background questions which will give me more of an understanding of you as a person and you as an artist. (An Artist's CV is often too clinical).

1. Can you give me some idea of your childhood in Poland? What you remember of any family experiences, e.g. how were they affected by WWII? Any important values stressed that were you aware of?
2. When were you born? Were you aware of the political circumstances in Poland when you were growing up? Did it have any effect on your education or thinking in any way?
3. Were you always going to pursue an artistic career? Were you encouraged? Where did you study? Were there any outside influences such as artists in the family?
4. Why is drawing pre-eminent in your work? Have you ever pursued other media and, if so, what made you come to the decision just to draw?
5. How long did you live in Poland? (I believe you have travelled extensively?). What made you decide to settle in Australia?

Please feel free to add anything you think would be of interest pertaining to your art – I'll be delighted!

Now I'll stop asking invasive, personal questions and talk solely about your artwork – what I've read about it, written by other people and what you have said personally.

6. Ian McLean in 2004 wrote *The Poetics of Agoraphobia* which, having met you, I find misleading. I personally feel your drawing is an attempt at a purely physical interpretation of what you see, whereas he seems to be suggesting you're-creating an imaginary world in the 'happenings' of your work. Perhaps it's both? Can you expand on your ideas behind your drawings?
7. In the catalogue for *Between Visit and Migration*, you talk about "personal space" and "shared space", the "socio-political environment" and "notions of security and personal safety". Have these always been important issues in your work? Or was it an issue relevant to the American residency?
8. Has your own sense of place and identity altered now you are living in Australia? Do you feel this is affecting your response to what is around you? Eg. is it reflected in your work? – Is there what David Bromfield, in *NOW*, called "A resistance to the world", which makes me wonder if your work reflects, in any way, the constant changes in your life-world – perhaps a globalised world with no centres only peripheries?

(I ask this because I sense a change of direction happening – but could be completely wrong!)

9. Do you feel your constant travel impacts on the work you produce?

(David Bromfield, in NOW, asks “In this way does she reinforce memories of all former homes by placing them in the here and now? Is this a sub-conscious capture of consistency in a peripatetic life?”)

10. Do you ever feel your cultural heritage has any influence on your creative practice?

11. I had a strong sense of re-animation taking place in your dust cover drawings on inanimate objects (stool, chair, etc.) giving them another identity. Is this intentional? Do you feel this? Or am I loopy?

12. Bromfield again – “Gosia rejects the idea of drawing representing the visual (what is visible to her) her mark-making takes on its own persona”.

13. Is there ever a sense of ‘duality’, ‘hybridity’ in your creative practice.

(I emigrated here in 1968, but still have a sense of being outside - of looking in - also a sense of ‘seeing’ through an English lens.)

14. Has there been any Australian influence on how you think about your art since you arrived here in 1996? For example, does the sense of space and isolation here impact in any way?

15. What influenced you to produce the dust cover work *The Trial*, after the work by Sidney Nolan? I believe it is part of a series?

16. Does the Australian environment stimulate you in any way?

17. You are exploring sound installation, which leads me to ask if music has always been important to you or is this something you always intended to do?

18. What role do you think art should play in society?

Appendix I: Contacts between interviewer and participants

Name of artist	Interview date	Email contact to artist	Email contact from artist	Additional meeting dates	Venue
Peteris Ciemitis	23.09.2011 (artist's home)	10.10.11,16.10.11, 19.11.11	15.10.11,24.5.12, 28.11.11,13.9.13	Mar. 2013 Sept 2013	Heathcote Gallery. Northbridge
Jazmina Cininas	09.02.2013 (artist's home)	8.3.12, 12.4.12, 20.5.12,8.1.13, 8.1.13,4.3.13, 12.3.13,31.3.13, 19.6.13,6.7.13, 26.9.13,10.10.13	13.3.12, 12.4.12, 21.5.12, 28.8.12, 9.2.13, 4.3.13, 11.3.13, 1.4.13, 18.6.13, 25.9.13	Feb.2013	Melbourne
Bronia Iwanczak	06.11.2011 (artist's home)	8.6.10, 6.12.11, 18.1.12, 28.1.12, 13.5.12, 21.9.12, 11.11.12,28.11.12, 29.11.12, 5.12.12, 21.2.13, 12.7.13, 27.9.13, 25.10.13	11.6.10, 6.12.11, 21/1/11. 27/1/12, 21.3.12, 30.3.12, 13.5.12, 21.9.12, 9.10.12, 7.11.12, 28.11.12, 4.12.12, 7.7.13, 11.7.13	Nov. 2011	Sydney
Danius Kesminas	03.11.2011 (artist's home)	12.7.11, 17.11.11, 23.8.11, 21.12.11, 25.8.13, 6.9.13, 17.11.13	27.9.10, 12.7.11, 24.8.11, 23.9.11, 21.12.11, 5.10.12, 19.11.13	Nov. 2011	Melbourne
Maija Kins	19.10.2011 (artist's home)	27.3.13, 26.5.13, 16.9.13	27.3.13, 16.9.13	Mar.2013	Heathcote Gallery, Perth
Maris Raudzins	13.10.2011 (my home)	17.10.11,17.12.11, 25.4.12, 24.8.12, 4.9.12, 4.12.12, 9.5.13, 19.11.13, 9.5.13	16.7.10, 5.10.10, 20.8.11, 17.10.11, 12.12.11, 31.12.11, 1.1.12, 16.6.12, 24.8.12	May, 2011, May 2012, Sept. 2013,	Castaways. W.Perth. Northbridge
Marek Szyler	24.05.2011 (artist's home)	2.5.11, 10.5.11, 14.8.11, 30.4.12, 25.8.13	2.5.11, 10.5.11, 28.5.11, 11.8.11, 30.4.12, 26.8.13	May, 2011, May, 2012, Mar.2013	Perth
Gosia Włodarczak	01.03.2012 (artist's home)	5.8.11, 8.12.11, 4.3.13	6.8.11, 8.12.11, 14.3.13	Oct. 2011, Feb. 2011	Melbourne
Jarek Wojcik	04.11.2011 (artist's home)	3.5.11, 10.8.11, 11.10.12, 14.3.13	3.5.11, 25.8.11, 11.10.12, 14.3.13	Nov. 2011, Feb. 2013	Melbourne
Len Zuks	20.06.2011 (artist's home)	4.6.12, 22.3.13, 23.9.13	6.5.12, 22.9.13	Mar.2013	Heathcote Gallery, Perth

Appendix J: Code Explanations

Where it was necessary to refer to interview and other forms of communication, such as email, each quotation ends with the relevant code in parentheses beginning with the artist's initials, source and date.

Interviews

Interviews are depicted as follows:-

(PC.I.23.9.11) which indicates Peteris Ciemitis, interview on 23rd September 2011.

(JC.I.9.2.13) which indicates Jazmina Cininas, interview on 9th February, 2013.

Personal Communication

A personal communication indicates an email contact and is shown as follows:-

(MR.PC.16.7.10) indicates Maris Raudzins, personal communication of 16th July, 2010.

Interviews and personal communications are the only instance of citation reference shown in code in the thesis.

Appendix K: Participating Artists' Curriculum Vitae

(in alphabetical order)

Peteris Ciemitis

Born: Western Australia, 1959
Education: Claremont School of Art, WA
Curtin University (Grad Dip. Urban and Regional Planning) WA
WAIT (BA Urban and Regional Studies) WA

Honorary positions, appointments, associations (selected):

past chair, Community Cultural Arts Facilities Fund Panel, Dept of Culture & the Arts, WA
past chair, Community Arts Network of WA
past member, Arts Investment Panel, Arts WA
member Latvian Artists Union, Latvia (juried membership)
member Portrait Artists Australia (juried membership)
member Artsource

Solo and Joint Exhibitions

2014 Archibald Portrait Prize 2008, Art Gallery of NSW
Numbered, Ellenbrook Art Gallery, WA
Cossack Art Prize (invited), Cossack, WA
2013 This Time, Its Personal, Kurb Gallery, Perth, WA
2010 Disquiet, Gadfly Gallery, Dalkeith, WA
2010 ES+ID, Depot II Gallery, Sydney, NSW
2008 Indigo, Gadfly Gallery, Dalkeith, WA
2006 Interface, Ellis House, Bayswater, WA
1993 solo, Lumiere Cinemas, Perth, WA
1993 Ciemitis McCabe Rosierie, ArtsHouse Northbridge, WA

Curated and Invited Joint Exhibitions

2013 Changzhou-Shanghai International Art Festival, China Institute of Fine Arts, Changzhou and Shanghai, China
2013 Black Swan Portraiture Prize (finalist), Linton Kay Gallery, Perth, WA
2013 Jauns vienādojums 8+1, Madona Museum of Art, Latvia
2013 Jauns vienādojums 8+1, Talsi Museum of Art, Latvia
2013 Latviešu māksla trimdā, Arsenale, National Museum of Art, Latvia
2013 Penumbra, Heathcote Gallery and Museum, WA
2013 Cossack Art Prize (invited), Cossack, WA
2013 Australian Latvian Artists, Fountain Court, Parliament House, Sydney, NSW
2012 Celebrating Innovators, Portrait Artists Australia, Parliament House, Canberra, A.C.T
2012 Joondalup Invitation Art Prize (invited), Joondalup, WA
2012 Black Swan Portraiture Prize (finalist), Linton Kay Gallery, Perth, WA
2012 Celebrating Innovators, National Portrait Gallery, Canberra, ACT
2012 Cossack Art Prize (invited), Cossack, WA
2011 AL54KD, St Peters Church, Adelaide, SA
2011 City of South Perth Collection, City of South Perth, WA
2011 Black Swan Portraiture Prize (finalist), Perth Town Hall, WA
2011 Soroptimist International Exhibition (invited), Bakery Gallery, Maylands, WA
2011 Cossack Art Prize (invited), Cossack, WA
2010 AL53KD, Brightspace Gallery, St Kilda, Victoria

2010 City of Swan Collection, City of Swan Gallery, WA
 2010 Black Swan Portraiture Prize (finalist), Perth Town Hall, WA
 2010 Erotica, Gallery@28, Woollahra, Sydney, NSW
 2010 Cossack Art Prize (invited), Cossack, WA
 2010 group show, Latvia House, Strathfield, Sydney, NSW
 2009 Displacement and Belonging, Moores Contemporary Art Gallery, Fremantle, WA
 2010 group show, "AL53KD" Brightspace Gallery, St Kilda, Victoria
 2010 group show, City of Swan Collection, City of Swan Gallery, WA
 2010 solo show, "Disquiet" Gadfly Gallery, Dalkeith, WA
 2010 group show, "Black Swan Portraiture Prize", Perth Town Hall, WA
 2010 group show, "Erotica", Gallery@28, Woollahra, Sydney, NSW
 2010 group show, Cossack Art Awards (Invited Artist), Cossack, WA
 2010 group show, Latvia House, Strathfield, Sydney, NSW
 2010 Joint Solo "ES+ID", Depot II Gallery, Waterloo, Sydney, NSW
 2009 group show, "Displacement and Belonging", Moores Building Contemporary Art Gallery, Fremantle, WA
 2009 Bunbury Biennale, Bunbury Regional Art Gallery, WA
 2009 Invited Artist, Cossack Art Prize, Cossack, WA
 2009 group show, Kurb Gallery, Perth, WA
 2008 group show, "AL52KD", Latvia House, Strathfield, Sydney, NSW
 2008 solo show, "Indigo", Gadfly Gallery, Dalkeith, WA
 2008 group show, "Diaspora Returns", Valmeira Museum of Art, Latvia
 2008 group show, Mt Lawley Art Auction, Mt Lawley, WA
 2008 Archibald Portrait Prize 2008, Art Gallery of NSW
 2007 group show "Arts 100" MLC Collegians Art Exhibition, WA
 2007 group show "Black Swan Portraiture Prize" inaugural exhibition, Perth Town Hall, WA
 2007 group show "Encore", Accent Gallery, Dalkeith, WA
 2007 group show "Painting the Town", Perth Town Hall, WA
 2007 Archibald Portrait Prize 2007, Art Gallery of NSW
 2006 'Eye to Eye', joint show, Gallery at Aylesburys, Inglewood, WA
 2006 'Interface', joint show, Ellis House, Bayswater, WA
 2005 'Partial Interface' Talkie Tearooms, Midland Town Hall, WA
 2005 group show, Morley Portrait Painters Group, Ellis House, Bayswater, WA
 2003 group show, Hawthorn Gallery, Mt Hawthorn, WA
 2002 group show, Hawthorn Gallery, Mt Hawthorn, WA
 1996 group show 'Mixed Emotions', Acorn Gallery, Inglewood, WA
 1995 group show 'Five Mile Radius', Acorn Gallery, Inglewood, WA
 1994 group show, Venus Gallery, Highgate, WA
 1993 solo show, Lumiere Cinemas, Perth, WA
 1993 "Ciemitis McCabe Rosierie" ArtsHouse Northbridge, WA

Jazmina Cininas

Born	Melbourne, Australia 1965
Education	
2005-2013	PhD; The Girlie Werewolf Hall of Fame: Contemporary and historical figurations of the female lycanthrope,
2004	Certificate IV Workplace & Assessor Training. Royal Melbourne Institute of Technology
1999-2002	MA, Fine Art, Printmaking. Royal Melbourne Institute of Technology
1995	Honours, Fine Art, Printmaking. Royal Melbourne Institute of Technology
1992-1994	BA Fine Art, Printmaking. Royal Melbourne Institute of Technology
Employment	
2005 -	Lecturer in Printmaking, RMIT Department of Fine Art
1997- 2004	Printmaking Teacher, 2nd year Co-ordinator, RMIT Visual Arts
1997-2002	Education Outreach, Gallery Officer, Australian Centre for Contemporary Art
1996 – 97	Lecturer in Printmaking, RMIT Department of Fine Art Freelance Arts Writer
Workshops	
2004	Reduction Linocut Workshop, Fremantle Arts Centre
2001	Photoshop for Beginners short course, RMIT Postgraduate Programme
2001, 2002	Heat Transfer workshops, RMIT Fine Art Printmaking
Awards	
2011	BSG Works on Paper (acquisition)
2010	XXVI ALD (Australian Lithuanian Festival) Art Award, First Prize
2010	2010 Mayoral Art Show (acquisition)
2006, '05, '98	Vincas & Genovaite Kazokas Award
2005	Highly Commended, Willoughby Art Prize
2004	2nd place, Outback Art Prize
2004	Special Commendation, Wyndham City Contemporary Art Prize
2002	Grand Prize, Wyndham City Contemporary Art Prize
2000	Australian Postgraduate Award with Stipend
1999	Australian Lithuanian Foundation Grant
1997	Print Council of Australia Artist Print Commission
1996	Collie Trust Scholarship for Emerging Printmakers
1994	RMIT Faculty of Art and Design Award
Residencies:	
2004	Fremantle Art Centre, WA
2003/04	Summer Studios @ 66, RMIT
2000	A&P Galaune House, Kaunas, Lithuania
Selected solo exhibitions:	
2013	The Girlie Werewolf Hall of Fame: historical and contemporary figurations of the female lycanthrope (PhD examination), RMIT School of Art Gallery
2012	Jazmina Cininas: Past to Present, Port Jackson Press, Australia Jazmina Cininas: Four Recent Editions, James Makin Gallery, Melbourne, Australia
2007	The Girlie Werewolf Project: Heretics and Hirsute Heroines; PJP Centre for Australian Printmaking
2006	The Girlie Werewolf Project: Between the wolf and the dog; Impressions on Paper Gallery

- 2004 The Girlie Werewolf Project: Dingo Variation; Fremantle Arts Centre, Fremantle, W.A.
- 2004 The Girlie Werewolf Project; Switchback Gallery, Gippsland, Victoria, Australia
- 2002 The Girlie Werewolf Project; Kauno Galerija, Lithuania
The Girlie Werewolf Project; RMIT Project Space, Melbourne, Australia
- Selected group exhibitions:**
- 2013 Contemporary + Collectable Australian Printmakers, Metropolis Gallery, Geelong
Unveiled: Art from the Manningham, Maroondah and Whitehorse Council Collections, Whitehorse Artspace
- 2012 Artist as Curator, curator: Ruth Johnstone, RMIT Project Space
Familiar Unfamiliar, curator: Rona Green, Scotch Oakburn College Performing Arts Centre, Launceston, Tasmania & Tweed River Art Gallery, NSW
- 2011 The Artist Has Entered the Building, Fremantle Arts Centre, Fremantle, WA
- 2011 Re-enchantment (interactive online documentary), director: Sarah Gibson, ABC online
- 2011 Contemporary Australian Printmakers, curator: Robert Avitabile, Metropolis Gallery, Geelong
Familiar Unfamiliar, curator: Rona Green, c3 Contemporary Art Space
Freak of Nature, curator: Rona Green
- 2010 Contemporary Australian Printmaking, James Makin Gallery
Impressions 2010, Australian Print Workshop
Summer Salon, Jenny Port Gallery
Pressing Matters, Jenny Port Gallery
52, curator: Rona Green, Geelong Gallery
- 2009 Second International Sanbao Printmaking Exhibition; Jingdezhen Ceramic University, China
Stories of Our Making; curators: Jan Davis & Travis Paterson, University Gallery, Bower Ashton Campus, University of the West of England, Bristol & Tweed River Regional Gallery, U.K.
I saw and heard none like me: curator: Rona Green, c3 Contemporary Art Space
The Enchanted Forest: New Gothic Storytellers; curator: Jazmina Cininas, touring LaTrobe Regional Gallery, Swan Hill Regional Gallery, Dubbo Regional Gallery, Tween River Regional Gallery
More Beasties; curators: Thomas Middlemore, Rona Green, Charles Sturt University, South Australia
- 2008 Re-Visioning Australia; curator: Ruth Johnstone, Belfast Print Workshop Gallery, Northern Ireland
Pressing Matters: Contemporary Printmaking; Jenny Port Gallery
Printing Figuratively; PJP Centre for Australian Printmaking
Who let the dogs out; curator: Merryn Gates, Lake Macquarie City Art Gallery, Hazelhurst Regional Gallery
The Enchanted Forest: New Gothic Storytellers; curator: Jazmina Cininas, Geelong Gallery touring Bendigo Gallery, Shepparton Art Gallery, Victoria, Australia
- 2007 Gifted; Charles Darwin University
Animalia; Port Jackson Press Print Room (online exhibition)
Printmaking; Jenny Port Gallery
This is Not a Print Show, Plimsoll Gallery, Tasmania touring Burnie Regional Art Gallery, Wagga Wagga Art Gallery, Gippsland Art Gallery, Lake Macquarie Art Gallery
Antipodean Bestiary; curator: Jazmina Cininas, RMIT Project Space
By the Light of the Moon; curator: Rona Green, Impressions on

- Paper, Canberra
- 2006 Melbourne International Arts Festival: The Idea of the Animal; curators: Suzanne Davies and Linda Williams, RMIT Gallery
Place Made: Australian Print Workshop; Geelong Art Gallery
Winter Collection, 2006; James Makin Gallery
Beasties; curator Rona Green, Port Jackson Print Room
Monsters; curator: Rita Lazauskas, Albury Regional Art Gallery
Editioned Additions: Commissioned prints collected by Banyule City Council from the Print Council of Australia
Banyule Art Space
- 2005 What a relief; Port Jackson Press Print Room
Place Made: Australian Print Workshop, Albury Regional Art Gallery
Grotesque: the Diabolical and Fantastic in Art; National Gallery of Victoria International
Hurt Couture; curator: Christine Morrow; blindsides
Girls, Girls, Girls: Images of Femininity from the Banyule Art Collection, Banyule Art Gallery, Bendigo Art Gallery, Victoria, Australia
McClelland Gallery & Sculpture Park, Benalla Art Gallery, Victoria, Australia
- 2004 33; curator: Rona Green, Port Jackson Press Print Room
Place Made: Australian Print Workshop; National Gallery of Australia, Dell Gallery @QCA
New Wave; Port Jackson Press Print Room
Pelt; curator: Jazmina Cininas, RMIT Project Space 23; curator Rona Green, Port Jackson Press Australia, Phyllis Palmer Gallery
- 2003 Act XII; new works on paper (signature image); Victorian Arts Centre, UTS Gallery, Sydney, Artspace, Adelaide Festival Centre
- 2002 Noxious Laughing Gas; curator: Merrin Eirth, VCA Gallery
- 2001 Menagerie @ Treasury; curator: Mark Galea, Gold Treasury Museum
- 2000 Something for the ladies ..., Penthouse and Pavement
Korea-Australia Exchange Exhibition of Prints, RMIT Storey Hall
Proof Positive, Gold Treasury Museum
- 1999 Impressions, Australian Print Workshop
- 1997 Private Archives, Secret Collections and Personal Encyclopaedias, Linden Art Gallery, Melbourne
Off the leash: Jazmina Cininas, Boyd Keating, Sarah Menelaus, Louise Rippert, Australian Print Workshop
PCA 1997 Member Print, Grahame Galleries and Editions, QLD, The Tin Sheds Galler, NSW, Print Council of Australia
- 1996 Lithuanian Artists in Australia, Lower Melbourne Town Hall, Melbourne
1996 Artists' Books and Multiples Fair4, Queensland State Library, Brisbane
Mixed Lollies, Chapel Gallery, Melbourne
Prints on Tour, ARC Gallery, Gippsland, Victoria
- 1995 Sparsely Hung, RMIT Faculty of Art Gallery, Melbourne
- 1994 box, book & glove; Kitty Owens & Jazmina Cininas, 300 Russell Street, Melbourne

Bronia Iwanczak

1964 Born Sydney, Australia
1984-87 Bachelor of Design - Visual Communications, University of SA
1997 Award School - Advertising, Tour de force, Sydney
2001-04 Masters of Visual Arts - COFA, The University of NSW

Solo exhibitions

2011 Environment of Mind, Queen St Studio Gallery
2011 Andre Breton's Real Estate, Kandos Art Projects, Sydney
2011 Rice/Ice/Horse/Water, Myrtle St Studio, Brisbane
2010 Rice/Ice/Horse/Water, Peleton Gallery, Sydney
2010 Timebinder (Interactive launch), Mackay Artspace, Qld
2006 The Path of the Accident (II), Gallery Barry Keldoulis
2005 Many Fish Sacrifices, Gallery Barry Keldoulis
2004 Timebinder, Gallery Barry Keldoulis, Sydney!
2002 Exit/Salida, 4A Gallery, Sydney
2001 Exit/Salida, Absolut LA International Biennial, Highways
Gallery, LA

1999 The Crossing, Watch This Space, Alice Springs
1997 Defence Rhythm, First Draft, Sydney
1995 The Path of the Accident, Experimental Art Foundation,
Adelaide
1994 The Condensation Chamber, Experimental Art Foundation,
Adelaide
1991 The Slow War, The Australian Centre for Photography, Sydney

Group exhibitions

2013 Bookish, Garage, Sydney
Easy Listening, Westspace, Melbourne
Cement Town: Placing Cementa_13 at Kandos, Cross Art
Projects, Sydney
Cementa_13, Kandos Museum, NSW
Redlands Art Prize, NAS Gallery, Sydney
Random, City of Holdfast, SA
2012 Appin Labyrinth, Appin Motel, Sydney
Our Haus, Queen Street gallery, Sydney
20/20, Damien Minton Annex Space, Sydney
Non-Site, Articulate Gallery, Sydney
Ulrick Prize, Gold Coast Gallery, QLD! ! !
2011 Openletter (3) Anachronism, Gardenism, Centennial Park,
Sydney
20/20, Damien Minton Annex Space, Sydney
Field Study International: Emanations of a Collective Spirit in
Art, V&A Museum, National Art Library, London
2010 Trouble Set Me Free, Margaret Lawrence Gallery, Melbourne
Bookbus -P4, Performance space, Sydney
2009 Open Letter (2) Blind as Text, Peleton Gallery, Sydney
(un) coverings: art, writing and the book, Horus & Deloris,
Sydney
2007 The One After 09, Peloton, Sydney
Open Letter, Loose projects, Sydney
Loose, City of Sydney Pods – Taylor Square
Loose Ends, Loose projects, Sydney
2006 Free Trade, Loose projects, Sydney
The Drawing Show, G&A Studios, Sydney
Loose, Loose projects, Sydney
December Group, Barry Keldoulis Gallery, Sydney
GBK @ Melbourne Art Fair, Royal Exhibition Building
2005 Unrealised Projects, G&A Studios, Sydney

The Year in Art, SH Erwin Gallery, Sydney
 RISK, Glasgow International ICOLS Strategy Defence and
 Arms Fair
 (CCA), Glasgow-Scotland
 Who's Afraid of the Avante-Garde? Performance Space, Sydney
 GBK at Span Galleries, Melbourne, Australia
 GBK @ Melbourne Art Fair, Royal Exhibition Building Side
 Cinema, Newcastle Upon Tyne, UK
 'Evolutionäre Zellen' Neue Gesellschaft für Bildende Kunst,
 (NGBK) Berlin
 2004
 December Group, Barry Keldoulis Gallery, Sydney
 ICOLS: Defence Strategy and Arms Fair, ISEA, Finland
 ICOLS: First Stop: Oliver Gallery, University of South Florida,
 Tampa
 ICOLS: Connect The Dots: investigating models of connectivity,
 The LeRoy Neiman Gallery, Columbia University
 2003
 Glasgow ICOLS event, Wasp Studios, Glasgow, Scotland
 ICOLS How to be a perfect guest Sharjah International Biennial
 6, Sharjah Art Museums and Expo Centre Sharjah, United Arab
 Emirates.
 File 2003; ICOLS; Electronic International Language Festival,
 São Paulo, Museum of Image and Sound, San Paulo, Brazil.
<http://www.file.org.br>
 MarineLand, Tinsheds, Sydney
 Miniature, Phatspace, Sydney
 WYWH, Firstdraft, Sydney
 2002
 CAC Fundraiser, CACSA, Adelaide
 Block Fundraiser, Block Gallery, Sydney
 Extinction Denied, Arthaus, Sydney
 Border Panic, Performance Space, Sydney
 Art & Archive, NSW Records Archive, Sydney
 PetGreen, Block Gallery, Sydney
 ICOLS Launch, MCA, Sydney
 Net.art - Irish Museum of Modern Art, Dublin, Ireland.
http://www.irishmuseumofmodernart.com/netart_open.htm
 No More Ice Cream (ICOLS), video screening, Connecting
 Principle, Newcastle University, UK.
<http://www.ncl.ac.uk/connectingprinciple>
 2001
 Model Citizens, Artspace, Sydney
 The Department of Spatial Delinquency, 202 Gallery, Adelaide
 Disaster Tourism, Rubyayre, Sydney
 Desire, RMIT Gallery, Melbourne
 Blind Valley, Blau Grau, Sydney
 2000
 Gene Spill, Imperial Slacks, Sydney
 1999
 Oblique, Culture in Otira, New Zealand
 Toxic, Performance Space, Sydney
 1998
 Expatriot, Highways Gallery, Los Angeles
 Petrol, Satellite Event of the 11th Biennale of Sydney Volvo
 Gallery
 Sleepwalker, Caravan, Adelaide
 Underbelly, Adelaide
 1997
 Comfort, First Draft, Sydney
 Pin, South gallery, Sydney
 36.24.36, First Draft, Sydney
 1996
 White Hysteria, Contemporary Art Centre, Adelaide, Stripp
 Gallery, Melbourne,
 White Hysteria (waiting room) Cleveland Project Space, Lotta
 Hammer Gallery,
 London; The Physics Room, Christchurch, New Zealand
 1995
 Frank Thing, Sym Choon Gallery, Adelaide

Space and Sound, Domain theatre, Art Gallery of New South Wales

1994 Virtual gallery, Parallel online gallery, Adelaide
 Jemmy, Ebenezer Studios, Adelaide
 Monstrous Gorgeous, CACSA, Adelaide
 Fania, University of South Australia Art Museum, Adelaide
 600,000 Hours, Experimental Art Foundation, Adelaide
 End, Sym Choon Gallery, '94

1993 But Never by Chance, Ian Potter Gallery, Melbourne, Canberra
 School of Art gallery

1992 Fuel, Australian Centre for Photography, Sydney
 Australian Centre for Contemporary Art, Melbourne, Noosa
 Regional Gallery, Queensland
 But Never by Chance, Experimental Art Foundation, Adelaide
 Institute of Modern Art, Brisbane, Museum of Contemporary
 Art, Sydney
 Blink, Contemporary Art Centre, Adelaide
 Curious Yellow, Delarosa Gallery, Adelaide!
 Wall, Union Gallery, Adelaide University
 Going Away, Wyatt Windows, Adelaide

1991 Transparencies, University of S. A, Art Museum
 Fuel, Institute of Modern Art, Brisbane

1990 Blackbud, Bullring Gallery, The Jam Factory, Adelaide
 When I first did it, I felt very perverse', S.A. University
 Museum, Adelaide
 Transparencies, Gertrude Street Gallery, Melbourne
 Terminal Garden, Experimental Art foundation, (Festival
 Exhibition) Adelaide, 24
 Hour art, Darwin- Queensland College of the Arts, Brisbane

1989 Collective, S A University Art Museum

1988 Not for Reproduction, Club Foote Gallery, Adelaide
 Recent Works, Artzone Gallery, Adelaide
 Recent Works, Club foote Gallery, Adelaide
 Maholy Nagy Takes a Holiday, Club Foote Gallery, Adelaide
 Fringe Works, Loft gallery, Adelaide Festival fringe

Awards/Grants/Residencies

2013 Nava marketing grant

2013 AGNSW Cite Internationale des Arts -Moya Dyring Studio

2012 SPUD Residency- Urban Curator, Adelaide

2011-12 Frasier - Queen St Residency, Sydney

2010 Bundanon Residency, Arthur Boyd Trust

2008 Woman in Research residency program, Monash University,
 Melbourne

2004 Australia Council International Studio Program: Greene Street,
 New York

2004 ANAT Conference Fund Grant

2003 Development Grant, The Australia Council

2001 Faculty Research Grant, COFA, University of NSW

2001 Nava Marketing Grant

1999 Australia Council International Studio Program: 18th St Arts
 Complex, LA

1999 Development Grant, The Australia Council

1998 Nava Marketing Grant

1995 Artspace Residency, The Gunnery, Sydney

1993 Project Grant, SA Department for the Arts & Cultural Heritage

1992 Project Grant, The Australia Council

1991 Project Grant, SA Department for the Arts & Cultural Heritage

1990 Art Research and Development Fund, ANAT

1989 New Art Systems Project Grant, Experimental Art Foundation

Bibliography

- Redlands Konica Minolta Art Prize (Catalogue) '13
Sam Paine, Kandos Museum Holds a Wealth of Imagination, Mudgee Guardian, February 8, '13, pp.40
Ann Finnegan, Andre Breton's Real Estate, (Catalogue) '13
Eve Sullivan, Apocalypse Now: The Thought Forms (Catalogue) '13
Anne- Marie Lopez, Anachronism, Gardenism (Catalogue) '13
Ann Finegan, 'Bronia Iwanczak's Environment of Mind', Art Monthly, 252 August 12, pp. 44-46 Josephine
Ulrick & Win Schubert Photography Award, (Catalogue), '12
FraserStudios Closure, Sydney Morning Herald, Thursday Jul 12, '12
<http://www.smh.com.au/photogallery/entertainment/art-and-design/fraserstudiosclosure-20120626-210pv.html?selectedImage=9>
Mark Jackson, 'Boundaries For Morning and Evening', (Catalogue), '11
Leon Marvell, 'The Waters Above, the Sky Below', (Catalogue), '11
Anna Gibbs, 'Writers, writing and writing programs in the information age: Code, collaboration and interdisciplinary connection', Text, Vol 15, No 2 October 2011-
<http://www.textjournal.com.au>
Annabel Meehan, Rice_Ice_Horse_Water, (Catalogue), '11
Artist pages, Field Report 2011, Journal of field Study international
2011 STVDIO ArtBreak: Queen Street Studio
<http://www.youtube.com/watch?v=nm3wndKmTqo>, '11
Julie Cotter, 'Trouble Set me Free' (Review), Eyeline, No 72, '11
Doug Spowart", Focus On Artists' BooksV: Artspace Mackay, Queensland, Australia, 8-12 April, 2010, The Bonefinder, Vol 7, pp.58-'11
Dr Ross Moore, 'Trouble Set Me Free' (Catalogue) '10
Ella Mudie, 'Handled With Care'; Realtime, Issue 98, '10
Jacqueline Millner, 'Conceptual Beauty; Perspectives on Australian Contemporary Art', Artspace, pp. 169-174 & front cover, '10
Julie Cotter, 'Trouble set me free', Eyeline, Issue #72, '10"
Loose Papers; Loose Projects 2006-2007, edited by Mark Titmarsh & Alex Gawronski, '10
Ken Bolton, 'Art Writing: Art in Adelaide in the 1990's and 2000's', CACSA, '09
Tracey Clement, 'Broken Tomes', Sydney Morning Herald, Metro Art, Sept 25-Oct 1, '09
Anna Gibbs, '(un)coverings: art, writing and the book', (Catalogue essay), '09
Marise Williams, 'Unexpected Encounters of Time and Technologies' (Catalogue essay), '07
Peter Bishop, 'The Path of the Accident', (Catalogue essay), '06
Jacqueline Millner, 'The Artist as Mental Ecologist', Artlink, Vol 26, No 3, '06
Artists Pages, 'ICOLS Department of Future Projections', Future Magazine, '06/7
Diana Robson, Biennale, Triennial, Documenta, Manifesta- searching for critique and context on the www.-site, The Business of Art, 13 September, '06
Blair French, 'Who's Afraid of the Avant- Garde?' (Exhibition

Catalogue), '05
 Ken Bolton, 'Adelaide-Recent Art, Recent History', *Broadsheet*, Vol 33, No.4, pp.210-215, '05
 Ann Finnegan, 'Borderpanic: open channel on refuge'. *Artlink*, Vol 23, no1, '03
 Tracey Clement, 'Metro: Critics picks', *SMH*, Sept 16-22, p.23, '05
 Artist Pages, 'World Peace, Unrealised projects', VOL 3, '05
 'Ken Bolton, in conversation with Peter Minter', 2004 and 2005, Jacket 27 - April '05
 Philipa Veitch, 'Marineland' (Catalogue), '03
 'Borderpanic reader', edited Deborah Kelly and Zena Kaye, pp72-73,'02
 Lenny Ann Low, 'Exit/Salida', *SMH*, June 15-16, '02, p.13
 John McPhee, 'Art is the prize for raiders of the state archives', *SMH*, May 8, '02
 Susan Charlton, 'Art Meets Archive; Juxtapositions', *Vital Signs*, Issue 1, April '02
 Bruce Bauman, 'Exit/Salida', *Dart International*, Winter 2002', pp.28-29
 Alex Gavronski, 'Dividing Lines', *Broadsheet*, Vol 31, No1, 2002,pg 25
 Blaze; *Visual Art & Writing from the Contemporary Art Centre of South Australia. 1990- 2002*. Edited by Alan Cruickshank., Adelaide.
 Joanna Murray-Smith, *Desire* (Catalogue), RMIT, '01
 Janice Lally, 'Fine but Cloudy', *Broadsheet*, Vol 30, no 2, '01
 Richard Grayson, 'No More Icecream', (Catalogue), '01
 Richard Grayson, 'Disaster Tourism', (Catalogue) '01
 Alex Gawronski, 'The Art of Living Dangerously', *Broadsheet*, Vol 30, No3
 Jacqueline Millner, 'Exit/ Salida', (Catalogue), '01
 Artist pages, 'Aura tracings for the Homeless' *Despair*, *Uniglory Magazine #4*, Edited by Lisa Kelly, June '01
 Clara Sturak, 'International Artists Arrive on 18th St', *Santa Monica Mirror*, July 18-24, '01
 Jo Roberts, Not for want of a better word, *The Age*, March 13, '01
 Robert Nelson, 'Fashioning the fictive, *Desire*' (Review) March 14 '01
 Annemarie Lopez, 'Genespill', city search online review, '01
 Annabel Meehan, 'Genespill: 'Lycanthrope, Skin Walker, Shape Shifter' (Catalogue), '01
 Mark Jackson, 'Awakening to the dream in a room of wheels', *Realtime*, Aug '98, p.48
 Alan Cruickshank, 'Caravan, the Silk Road', *Broadsheet*, vol 27, no. 3, 1998, pp. 20–21
 Joanne Harris, 'A mobile ambivalence', *Broadsheet*, Vol 27, no3, pp.23-24 '98
 Cecilia Tucker, 'Future Fantasy and the Sleepwalker' (Catalogue), '98
 Jacqueline Millner, 'Defence Rhythm', *Art & Text*, no 60, April '98
 Deborah Avery, 'Cars 'n' Art', *Smarts*, Issue 16, December '98, p.24
 Adrian Alvarez, 'In the drivers's seat - The Volvo Gallery', *Revolver Magazine*, November '98
 Mel O'Callaghan, 'Petrol (Petrol in the covert dimension)', (catalogue Essay) '98
 Alan Cruickshank 'Salient: SA Visual Art 1992-95 Anthology', '

97

- Bruce James, 'Comfort'; Review, SMH, Dec 12, '97
- Jacqueline Millner, 'Taking Comfort', Realtime, Feb-Mar, pp. 82-83, '97
- Alex Gawronski, 'Comfort (catalogue Essay)', '97
- Stephanie Radok, 'White Hysteria', Artlink, Vol 16, no4, '96
- Caroline Farmer, 'Cecilia Cmielewski, Bronia Iwanczak & John Tonkin', Realtime, No 11, March '96
- Stephanie Radok, 'Doin' the Limbo', Artlink, Vol 16, No4, pp 73-74, '96
- Brett Buttfield, 'White hysteria', DB Magazine, Iss 121, June '96
- John Neylon, 'Little twister don't you do', Adelaide Review, July '96
- David O'Halloran, 'Facing up to mixed identities', Advertiser, Nov 25, '95"
- Stephanie Radok, 'The Floating self', Adelaide Review, December '95
- Jyanni Steffensen, 'Parallel gallery and Journal', Photofile, no 46, Nov, '95, pp. 44-45
- David Broker, '600,000 Hours- Mortality', Art & Text, No 50, '95
- Mark Stephens, 'Articulations of the Dead', Artlink, Vol 15, No 1, '95
- Brett Levine, 'Architectonics of the Electronic, The Path of the Accident' (Catalogue), '95
- Peter Stewart, 'Here and There; Face, Place and the Self' (Catalogue), '95
- Adam Dutkiewicz, 'Identifying a New Hybrid', Advertiser, July7, '95, p11.
- Brett Buttfield, 'Frank thing', DB magazine, July '94
- John Neylon, Images of death; 600,000 hours, Artlink, Vol 14, No4, '94
- 600,000 Hours -Mortality, (Catalogue) Edited by Linda Marie Walker pp. 28-29, '94
- David Broker, '600,000 Hours-Mortality', Art & Text, No 50, '95
- Mark Stephens, 'Articulations of the dead', Artlink, Vol 15, No1, '95
- David O'Halloran, 'Desire and Loss', Advertiser, 2 November, '94
- Alan Cruickshank, 'Jemmy' (catalogue), '94
- Ken Bolten, 'Tasteful nuances', Advertiser, '94
- Julie Ewington", 'Festival Breakthrough', Artlink, Vol 14, No2, '94
- Kevin Murray, 'Taking the Low Ground', Broadsheet, Vol 23, No 2, '94
- Susan Fereday, 'Jemmy', Agenda, No 36 '94
- John Neylon, 'Attempts at coverage', Adelaide Review, Adelaide, '94
- Stephanie Radok, 'Jemmy Caution', Artlink, Vol 14, No.2, pp.72-73, '94
- Adam Dutkiewicz, 'Sculpture forms Focus', Advertiser, 6 December, '94
- David O'Halloran, 'Exhibition resonates its appeal', Advertiser, August 3, '94
- Conversations with art: Fania, New Outlook, September, '94
- Fania (Catalogue), edited by Erica Green, '94
- Angela Valamanesh, 'Self-determination', Artlink, Vol 14, No 4, '94 p.81
- Pamela Zeplin, 'Monstrous Gorgeous', Pamela Zeplin, Art &

Text, Sept, No 49, '94
 Artist pages, 'The Infant Abdicates its Ecstasy', Otis Rush, edited by Ken Bolton, December '94
 Suzanne Treister, 'Deathwish', Artlink, Vol 14, No 4, '94 p.80
 Stephanie Radok, 'Here and Now', Adelaide review, September, '94 pp30-31
 Cath Keneally, 'Where Are We Now', Broadsheet, September, Vol 23, No 3 '94
 David O' Halloran, 'End marks the beginning of a new gallery', Advertiser, 7 December, '94
 Claire Ruciak, 'End' (catalogue), '94
 Peter Ward, 'Dispatches from the City of Fallen Angels', The Australian, Aug 19 '94
 Kevin Murray, 'Taking the Lowground', Broadsheet, Winter, Vol 23, No 2 '94
 David O'Halloran, 'Blink' (Catalogue), CACSA, May 1992
 Richard Grayson, 'Blink', Photofile, no 36, August '92
 Sasha Grishin, 'Never by chance review', Canberra Times, Nov 14, '92
 Artist pages, 'But never by chance', public gallery commentary, Art & Australia, Vol 30, '92
 Catherine Lumby, 'Uncertainly Thinking, Catherine Lumby, Artlink, Spring, Vol 12, No3 '92
 Ken Bolten, Walls One and Two, Broadsheet, Vol 21, no3, '92
 Artist pages, 'Pis aller (The last Resort)', Broadsheet, Vol 21, no3, 1992
 'But Never by Chance', (catalogue & artist pages) edited by Linda Marie Walker, EAF, 1992
 Jude Adams, 'Something borrowed, Nothing blue, something old, something new', Artlink, Vol 12, No 2, '92
 Jay Younger, 'Fuel', (catalogue) October, '91
 Ken Bolton, 'Blackbud, Art Commentary- Adelaide', Otis Rush #6/7, '91
 Stuart Koop, 'Fuel for thought: Ian Haig, Jeanelle Hurst, Bronia Iwanczak, Maria Kozic, Stelarc, Liz Stirling, Fiona Templeton, Linda Wallace, David Wojnarowicz, Nicholas Zurbrugg, Eyeline 18, Autumn, '92
 Beth Jackson, 'Fuel', Agenda, No 22, March-April, '92
 Beth Jackson, 'Essences & Difference, issues arising from Never by Chance', Eyeline, No 21, '92
 Julianne Pierce, 'Another Side of Eroticism', Broadsheet, Vol 21, No 2, '92
 Mark Jackson, 'The Slow War', Agenda, November, No 20-21 '91/Jan 92
 Artist pages, 'Dinosaur & Meme', Photofile, No 31, p.36-39, '90
 Stephanie Radok, 'Non-Polymorphous', Adelaide Review, July '90
 Jim Moss, 'Terminal Garden; Arbitrary connections' (Catalogue), '90
 Richard Grayson, 'New art Systems and the Terminal garden', Artlink, Vol 9, No 4, '90 pp.39-41
 Simryn Gill, 'Art & Tech at the Adelaide Festival', Photofile, No 29, Autumn, '90
 Timothy Morrell, 'Transparencies' (catalogue Essay), '90
 Timothy Morrell, 'Blackbud' (Catalogue Essay), '90
 Richard Grayson, 'Blink', Photofile, August No 36, '92
 Linda Marie Walker, 'Body Use and Value', Art & Text, Autumn, No 36, '90
 Jyanni Steffensen, 'The Body Language and Not so Poor Maryanne', Broadsheet, Vol 19, No 2, '90

Collections

Artbank
Bundanon Collection
Mackay Regional Gallery, Queensland
Samstag Collection, University of South Australia
The Tate Gallery Library, London
Private collections in Australia and Internationally

Videography

The Path of the Accident (1) (1994)
The Condensation Chamber (1994)
No More Ice-cream (Collaboration with Suzanne Treister) (2001)
Many Fish Sacrifices (2005)
The Path of the Accident (2) 2006
Environment of Mind (2011)
Untitled Room (2012)
Phenomenology of the Haunted (2013)

Public Art Commissions

2012 Shortlisted City of Sydney Laneways, (Submission)
2012 Pathway sculptures, East End Development, Adelaide
2011 Shortlisted UNO development, (Submission) Waymouth Street, Adelaide
1995 Museum Display, The Aboriginal health & Recreation Centre
1995 Museum Display, Millicent Tourist Centre (Submission)
1995 Pathway sculptures, East End development, Adelaide
1992 Landscaping & Signage, Port Pirie Entrance Project, SA
1992 West Torrens Commemorative Mural, Council Chambers, Adelaide
1991 Mural, The Fabric of Childhood, CAFHS, Entertainment Centre, Adelaide
1989 Mural, Astor Hotel, Adelaide

Curated Projects (2000- 2013)

Openletter

Openletter is an ongoing curatorial project creating a forum for the exhibition and discussion of Artists books and printed matter within contemporary art practise. Its aesthetic emphasis is towards process based conceptual works and the mobility of exhibition within other viewing/reading contexts. The first exhibition was held at Loose Gallery in 2007 with the participating artists, Debra Phillips, Ruark Lewis, Linda Marie Walker, Jacky Redgate and Ross Gibson. Subsequent exhibitions include 'Blind as Text' (2009), 'Anachronism, Gardenism' (2011) 'Recycled Dreaming' (2012) and Forthcoming 'Paolo' (2014)

Loose Projects

<http://www.looseprojects.net/>

Loose Projects was an experimental artist-run-initiative that operated in the Chinatown district of Sydney's CBD between 2006 and 2007. Its core personnel consisted of the ten highly active local practitioners; Carla Cescon, Alex Gawronski, Ryszard Dabek, David Haines, Bronia Iwanczak, Anne Kay, Lisa Kelly, Jane Polkinghorne, Mark Titmarsh and Philipa Veitch. During its lifespan Loose Projects staged approximately 26 group and solo exhibitions that touched on everything from the politics of Biennale's to the cultural principles of free exchange, from the aesthetics of waste to contemporary art as

(black) magic.

ICOLS <http://www.icols.org>

The International Corporation of Lost Structures (ICOLS) was conceived by Suzanne Treister in 2000. It was subsequently developed collaboratively by Suzanne Treister and Bronia Iwanczak in 2001. ICOLS was an artist driven, international cross cultural collaborative organisation. Its primary manifestation was as an online site, mimicking a corporate structure which included departments' titles such as; Department of Global Disenchantment, Department of Revolutionary Nostalgia, Department of Future Projections, Local Unit of Missing Links, Department of Global Nostalgia, International Department of Local Aesthetics, Department of Dislocated Memory. Other activities included performances, lectures, exhibitions and random acts of civil intervention. Its purpose was as an investigation into, and commentary upon, our current position/s in relation to history, culture, nostalgia, communications and bio-technologies, global capitalism, aesthetics, ethics, belief systems and revolution. It was active between 2001- 2005

Participants included; Projekgruppe, Linda levinson, Steve Wigg, Janos Sugar, John Paul Bichard, John Ellison Davies, Nina Czeledy, Simon Poulter, Pauline van Mourik Broekman, Tim Nohe, Alan Cholodenko, Helen Grace, Andrew Brighton, Jane Polkinghorne, Alice & William Crawford, Diana McCarty, Bruce Checefsky, Johannes S. Sistermanns, Julianne Pierce, Drew McCrae, Milos Vojtechovsk, Zoë Reiter, Ken Bolten, Marek Kohn, Derek Kreckler, Ihor Holubizsky, McKenzie Wark, Jyanni Steffensen, Carina Diepens, Tamas St. Auby, Maria Miranda and Norie Neumark, Julian Walker, Mark Kanak, Adrian Dannat, John Tonkin, Angus Trumble, David Broker, Roza El-Hassan, Richard Grayson, Laslo Laszlo Reversz, Melinda Rackham, Jacqueline Millner, Julian walker, Monica Ross, Linda Marie walker, John Barbour, Pat Naldi, Rebecca Cummins, Yuri leiderman, Pam Brown, Susan Shultz, Hans Hamid Rasmussen, Thomas Saenger, Theodor Barth, David Barratt

Danius Kesminas

Born: 1966, Melbourne, Australia
Education: Master of Arts (Fine Art), RMIT University, Melbourne (1999)
Bachelor of Art (Sculpture), RMIT, Melbourne (1989)

Selected Solo Exhibitions

2012: Crash Nation with PUNKASILA, Darren Knight Gallery, Sydney
2011: Slave Pianos | Punksila | Pipeline to Oblivion: 3 Projects by Danius Kesminas and Collaborators, curated by Max Delany, Monash University Museum of Art, Melbourne (see Awards)
2010: Histrionic Hydra im Scherbentheater with music video by Antoine Prum (Berlin), Fracture Gallery at Federation Square, Melbourne.
Penalogical Pianology: The Timbers of Justice with Slave Pianos, 17th Biennale of Sydney, directed by David Elliott, Cockatoo Island, Sydney
2008: DVF - I/A: (Defenders of Video Front - Indonesia / Australia), NEXT: The Invitational Exhibition of Emerging Art, Chicago
2007: Embedded with PUNKASILA, Darren Knight Gallery, Sydney
Conspicuous Objects, Kedai Kebun Forum, Yogyakarta
2005: Vodka Sans Frontières, Klaipeda Art Exhibition Hall (Lithuania)
Museum Fatigue, Silvershot Gallery, Melbourne
2004: Konzeptuelle Künste Karaoke, The Farm, Brisbane
200: Never Mind the Pollocks - Here's The Histrionics, Darren Knight Gallery, Sydney
Flogging a Dead Source, Künstlerhaus Bethanien, Berlin
Pretty Flagrant, kjubh Kunstverein, Köln
2002: Hughbris, Darren Knight Gallery, Sydney
2000: Daily Practice with Michael Stevenson, Australian Centre for Contemporary Art / Centre for Contemporary Photography, Melbourne; Artspace, Auckland
Slave Pianos, China Art Objects Gallery, Los Angeles
1999: ¡¡EMANCIPATE THE DISSONANCE!! with Slave Pianos, Lombard-Freid Fine Arts, New York
The Music of the City with Slave Pianos, Darren Knight Gallery, Sydney
1998: Logos, incendiary event with Ben Morieson, 20th Adelaide Festival, directed by Robyn Archer, Memorial Drive Tennis Centre, Adelaide
1997: TRANS with Pat Scull, h. Gallery, Melbourne
Kiddies Kube, Darren Knight Gallery, Sydney
1996: Live Injection, 1st Floor, Melbourne
The Expanded Field with Callum Morton, 200 Gertrude Street, Melbourne
Hot Property, incendiary event with Ben Morieson, Avondale Heights, Melbourne
1991: (New York) Consequence, incendiary event, New York. Filmed by Jonas Mekas and subsequently included in his four channel video installation Destruction Quartet (2006)

Selected Group Exhibitions

2014: The Lepidopters: A Space Opera. Astra/Slave Pianos/PUNKASILA. Yogyakarta, Indonesia. Melbourne, Australia
2013: Melbourne Now, The Ian Potter Centre: National Gallery of Victoria, Melbourne
In Confidence: Reorientations in Recent Art, curated by John Mateer, Perth Institute of Contemporary Arts, Perth
My Avant-Garde is Bigger Than Yours, curated by Nik Papas,

- Kings ARI, Melbourne
 Drunk vs. Stoned, Neon Parc, Melbourne
- 2012: Test Pattern, curated by Geoff Newton, Margaret Lawrence Gallery, Melbourne
- 2011: Halleluwah!: Hommage à CAN, curated by Christoph Tannert, ABTART Gallery, Stuttgart; Künstlerhaus Bethanien, Berlin
 The Voyage, or Three Years at Sea Part II, curated by Cate Rimmer, Charles H. Scott Gallery, Emily Carr University, Vancouver
 Text (As) Image, curated by Kirsten Rann, Level 17 Artspace, Victoria University, Melbourne
 This Is What I Do, curated by Wes Hill, Metro Arts Galleries, Brisbane; CAST Gallery, Hobart
 Seeing to a Distance: Single Channel Video Work from Australia, curated by Amanda Morgan, Level 17 Artspace, Victoria University, Melbourne
 AFTERGLOW: Performance Art and Photography, curated by Stephen Zagala, Monash Gallery of Art, Wheelers Hill
- 2010: Play On, curated by Christina Barton, Adam Art Gallery, Wellington
- 2010-2007: FLUXUS EAST: Fluxus Networks in Central Eastern Europe, curated by Petra Stegmann, Henie Onstad Art Centre, Oslo (2010); Kunsthallen Nikolaj, Copenhagen (2009); Kumu Art Museum, Tallinn (2008); Ludwig Múzeum, Budapest (2008); Bunkier Sztuki, Kraków (2008); Contemporary Art Center, Vilnius (2007); Künstlerhaus Bethanien, Berlin (2007)
- 2009: Integración y Resistencia en la Era Global, 10th Havana Biennale, directed by Rubén del Valle, Havana
 The Communism of Forms: Sound + Image + Time – The Strategy of Music Video, curated by Emelle Chhangur, Earl Miller, Fernando Oliva and Marcelo Rezende, Art Gallery of York University, Toronto
 I Want You to Want Me, Marx & Zavattero Gallery, San Francisco
- 2008: The Havana Affair, curated by Bambang Toko, One Galeri, Jakarta
 The Same River Twice, curated by Angela Goddard and Robert Leonard, Institute of Modern Art, Brisbane
 Cover = Reencenação + Repetição, curated by Fernando Oliva, Museum of Modern Art, São Paulo
 Under the Influence, curated by Simone Jones and Megan Williams, QUT Art Museum, Brisbane
 Sounds From the Choir Loft, curated by Holly Crawford, AC Institute, New York
 Sold on Soylent, curated by Ludwig Schwarz, And/Or Gallery, Dallas, Texas
 The Led Zeppelin World Tour Exhibition, curated by Steven Alderton, S.H. Ervin Gallery, Sydney; Mornington Peninsula Regional Gallery, Mornington
- 2007: Rules of Engagement, curated by Mark Feary, West Space, Melbourne
 Saloon, curated by Adina Popescu, 2nd Moscow Biennale, The Black Square, Central House of Artists, Moscow
- 2006: Multiplicity: Prints and Multiples, curated by Glenn Barkley and Katie Dyer, The Museum of Contemporary Art, Sydney (an MCA national touring exhibition at 7 additional venues throughout Australia)
 Satellite, curated by Su Bing and Richard Thomas. Formation and presentation of two performances by the all-girl noise band The Happy Endings, Shanghai Biennial.
 Micro Macro City, curated by Shane Murray and Nigel Bertram, Australian Pavilion, 10th Venice Architectural Biennale, Venice

- 2005: Mind the Gap, curated by Montse Badia, Centre d'Art Santa Monica, Barcelona
- 2004: Concern, curated by Stuart Koop, Cemeti Art House, Yogyakarta; VCA Gallery, Melbourne
- 2003: This Was the Future: Australian Sculpture from the 50's, 60's, 70's and Now, curated by Zara Stanhope, Museum of Modern Art at Heide, Melbourne
- 2002: 40 Jahre: Fluxus und die Folgen, curated by René Block, Kulturamt, Wiesbaden
Elvis Has Left the Building, curated by Boris Kremer, Perth Institute of Contemporary Arts, Perth; Künstlerhaus Bethanien, Berlin
- 2001: Wiederaufnahme – Retake, curated by Ulrike Groos and Suzanne Titz, Neuer Aachener Kunstverein, Aachen
- 2000: Uncommon World: Aspects of Contemporary Australian Art, curated by Deborah Hart, National Gallery of Australia, Canberra
Rent, curated by Stuart Koop, Overgaden, Copenhagen; Australian Centre for Contemporary Art, Melbourne
- 1999: What Your Children Should Know About Conceptualism, Neuer Aachener Kunstverein, Aachen; Brandenburgischer Kunstverein, Potsdam
The Queen is Dead, Stills Gallery, Edinburgh
Toi, Toi, Toi, curated by René Block, Museum Fridericianum Kassel; Auckland Art Gallery Toi o Tamaki, Auckland
- 1998: Close Quarters, curated by Christina Barton, Zara Stanhope and Clare Williamson, Australian Centre for Contemporary Art, Melbourne (national and international touring exhibition at 5 additional venues throughout Australia and New Zealand)
Strolling: The Art of Arcades, Boulevards, Barricades and Publicity, curated by Max Delany, Museum of Modern Art at Heide, Melbourne

Slave Pianos: Selected Concerts, Performances and Events

- 2011: The Gift - Redaction and Decontamination, pianological defence, condemnation, execution, deposition and transmigration with actor Richard Piper, tesla coil, whiteboard and Dipsomaniac Organ, Monash University Museum of Art, Melbourne
- 2010: New Cathaysia and Gondwanaland, A Diagnosis, lecture demonstration for overhead-projector, whiteboards, data projectors, rapid wire and pulley mechanical communication system, audio-cassette machine, record player, actors, violin, clarinets, bassoon, EMS VCS3 and computer operated piano, Adam Art Gallery, Wellington
The Fatal Score or The Spectacle of the Scaffold (The Way Up and the Way Down are One and the Same), with the Royal Australian Navy Band, instrumentalists, singers, pianist Michael Kieran Harvey, and Richard Piper, Cockatoo Island, 17th Biennale of Sydney
- 2007: THE EXECUTION PROTOCOL - A War of Currents: Floating Paintings/Piano Execution, Andy Warhol's Silver Clouds (1966) and Slave Pianos' Electric Chair, execution by Merce Cunningham and dancers, Melbourne International Arts Festival, National Gallery of Victoria, Melbourne
NEVER FOREVER: Fluxus Was A Sajudis Trick! or CheckMate/FluxWake for Rimvydas Survila/George Maciunas or Chairman Maciunas & President Landsbergis, musico-chess spectacular with Prof. Dr. Vytautas Landsbergis, Larry Miller, Alison Knowles, Geoffrey Hendricks, Eric Andersen and Tamás St.

- Auby. Opening of Art Forum Berlin, Messedamm, Berlin
DISSIDENT CONSONANCES or The Iron Curtain, The Flux-
Labyrinth & Lithuanian House or Chairman Maciunas & President
Landsbergis, a musico-architectural labyrinth with Richard Piper
and the ASTRA Choir conducted by John McCaughey, Lithuanian
House, Melbourne
- 2006: Pianology: A Schema and Historo-Materialist Pro-Gnostic,
demonstration-lecture-event, Museum of Contemporary Art,
Sydney
- 2004: Two Lives in Flux - And Vice Versa, antiphonal acoustic theatre
with Prof. Dr. Vytautas Landsbergis, Jauna Muzika Choir,
Blezdinga Folk Ensemble, instrumentalists and printing press,
National Drama Theatre, Vilnius, Lithuania
- 2002: Klassische und Neue Fluxus-Kompositionen für Streichquartett,
Arditti String Quartet (London) perform Slave Pianos' Fluxus re-
compositions, Vortragssaal, Museum Wiesbaden
Foreign Knowledge (I Have Made a Heap of All that I Could Find),
documentary monodrama for soprano, narrator, chorus, computer-
operated piano and tape, Old Court House Building, Ballarat
- 2001: The Strange Voyage of Bas Jan Ader, hörspiel in one act for six
singers, six instrumentalists and tape, Klangbrücke, Aachen;
Malkasten, Düsseldorf
The Broccoli Maestro, chamber opera in two acts for six voices, six
instrumentalists and tape with Chamber Made Opera, North
Melbourne Town Hall, Melbourne
- 2000: Non-Objective Brass, ANTI-MUSIC performed by the Burley-
Griffin Brass Band, National Gallery of Australia, Canberra
Aperto with Graeme Leak (electronics/percussion) and DJ
Shake'n'Bake (turnatables), Australian Centre for Contemporary
Art, Melbourne
A Long Tale with Many Notes with DeFLOCKeD String Quartet,
on the occasion of the closing of the exhibition Fluxus in Germany
1962 - 1994, RMIT Gallery, Melbourne
Non-Objective Labour: Towards a Dialectical Theory of Corruption
with Krasnyi String Quartet, Sergei Kuryokhin International
Festival, Baltyiski Dom Theatre, St. Petersburg; The Contemporary
Music Centre, Moscow
The Compromised Economy of Desire and Fear with DJ Kuya, The
Public Office Carpark, Melbourne
- 1999: Slave Chamber with FLUX String Quartet, Lombard-Freid Fine
Arts, New York
The Vibrational Liquid of Improvisation with Barney McAll and
the ANTI-JAZZ BEN-tet (Ben Monder, Ben Street and Ben
Perowsky), Lombard-Freid Fine Arts, New York
Caged Uncaged: Unleash the Beats with DJ Olive, Lombard-Freid
Fine Arts, New York
The Music of the City with Elektra String Quartet, Darren Knight
Gallery, Sydney
An Evening with Slave Pianos, Lovers, Melbourne

The Histrionics: Selected Concerts

- 2011: Closing performance for the exhibition Vernacular Cultures and
Contemporary Art from Australia, India and the Philippines,
curated by Ryan Johnston, La Trobe University Museum of Art,
Melbourne
- 2010: Macht Kaputt, Was Euch Kaputt Macht!, Fracture Gallery at
Federation Square, Melbourne
- 2008: United Artists: Music by Visual Artists, Palais Theatre, Melbourne
Big Day Out with Bjork, Rage Against the Machine, Arcade Fire,
Anti Flag, silverchair and more, Flemington Racecourse,

- Melbourne
 Current, launch at the premises of Art & Australia, Sydney
 Under the Influence, QUT Guild Bar, Brisbane
 Centre For Ideas, VCA end of Semester party, Birmingham Hotel, Melbourne
- 2007:
 Crimes Against Humanities Tour:
 Palazzo Zenobio, the Australian Opening Party at the 52nd Venice Biennale
 Fluc, Vienna
 Den Haag Sculptuur: De Overkant / Down Under, Kloosterkerk (concert for her majesty Queen Beatrix of the Netherlands), Den Haag
 Het Paard van Troje, Den Haag
 Clärchens Ballhaus, Berlin
- 2005:
 Ding Dong Lounge, Melbourne (with Martin Creed)
 Cherry Bar, Melbourne
 L'Oreal Fashion Week, GPO, Melbourne
- 2004:
 Old and New Europe Tour:
 Contemporary Art Centre, Vilnius
 Mazgeiku Zvejybos Namai, Rusne (Lithuania)
 Klaipeda Art Exhibition Hall (Lithuania)
 Messedamm, Opening of Art Forum Berlin, Messedamm, Berlin
 Künstlerhaus Bethanien, Berlin
 Schokoladen, Berlin
 Bordo, Prague
 Kunstverein für Die Rheinlande und Westfalen, Düsseldorf
 Galerie Alimentation Générale, Luxembourg
 Castel Coucou, Forbach
 Bassin Vauban, Straßbourg
 Perth Institute of Contemporary Arts, Perth
 Artspace, Sydney
 Cherry Bar, Melbourne
 Kings Artist Run Initiative, un Magazine #1 launch, Melbourne
 The Farm, Brisbane
- 2003:
 Never Mind The Pollocks Tour: heeresbaeckerei-kultur, Berlin
 Bergstubl, Berlin
 Magazin4, Vorarlberger Kunstverein, Bregenz
 Casino - Forum d'art Contemporain, Luxembourg
 Galerie Alimentation Générale, Luxembourg
 Kunsthaus, Dresden
 Club Zero, Aachen
 Blijburg, Amsterdam
 Green Square Hotel, Sydney
 Ding Dong Lounge, Melbourne
 Town Hall Hotel, Melbourne
- 2002-1999:
 The Histrionics present ADAWO – A Tribute to Martin Creed and owada:
 Iron Duke Hotel, Sydney
 Canberra School of Art Gallery
 Australian Centre for Contemporary Art, Melbourne
 Public Office Car Park, Melbourne
 Lithuanian House, Melbourne
 Lovers, Melbourne
 The Courthouse Hotel, Melbourne

PUNKASILA: Selected Concerts

- 2011:
 Tektonik Rock, The Esplanade Hotel and Ding Dong Lounge, Melbourne; Yes No Club, Yogyakarta

- 2009: Covert Operations: The Cuba Project, opening of the 10th Havana Biennale, El Morro; Bertolt Brecht Theatre, Maxim Cinema, Havana
Executive Actions, Havana Biennale fundraising concerts in Jakarta, Magelang and Yogyakarta
- 2007: The Volcano Needs Time to Explore Tour, closing of the 5th Asia-Pacific Triennial of Contemporary Art at the Gallery of Modern Art, Brisbane; Ding Dong Lounge, Melbourne
Permission to Fire, CD launch filmed with interviews by Geoff Thompson and screened on ABC television's Foreign Correspondent, Kedai Kebun Forum, Yogyakarta
- 2006: Acronym Wars Indonesia Tour, Yogyakarta, Semarang, Bandung and Omah Panggung

Publications, CDs, DVDs

- PUNKASILA: Crash Nation, CD released by Yes No Wave Music, 2012
- Slave Pianos | Punksila | Pipeline to Oblivion: 3 Projects by Danius Kesminas and Collaborators, 101 pages, 168 colour reproductions. Texts by Max Delany and John C. Welchman. Published by Monash University Museum of Art, Melbourne, ISBN: 978-0-9806451-9-4, 2011
- PUNKASILA: The Havana Affair, catalogue published by One Galeri Jakarta, 2009
- PUNKASILA: Acronym Wars, CD and DVD released by Revolver – Archive für aktuelle Kunst and Darren Knight Gallery, ISBN: 3-86588-354-0, 2006-07
- The Histrionics: Killing Time – Cathartic Action, CD single released by Darren Knight Gallery, 2005
- The Histrionics: Museum Fatigue, CD and DVD released by Revolver – Archive für aktuelle Kunst and Darren Knight Gallery, RCD: 040919.0X, 2004-05
- The Histrionics: Never Mind the Pollocks – Here's The Histrionics, CD, limited edition box set of 10 x 45rpm 7" vinyl singles and DVD released by Revolver – Archive für aktuelle Kunst & Darren Knight Gallery, RCD: 030406, 2003
- Slave Pianos: A Diagnosis, 1998-2001, box set including 128pp book (Texts by Rob Adlington, Giovanni Intra and Mark von Schlegell), 12" vinyl LP (liner notes by John McDonald), CD and cassette tape. Published by Revolver – Archive für aktuelle Kunst, Frankfurt am Main, 2011. ISBN: 3-934823-17-3, 2001
- The Histrionics: ADAWO – a tribute to Martin Creed and owada, CD released by Darren Knight Gallery, 1999
- Daily Practice, 20 min film directed by Danius Kesminas and Michael Stevenson featuring Tom Considine as Gerhard Richter and Heather Bolton as Doris Van Drathen, 1999. Original soundtrack released by Darren Knight Gallery, 1999

Awards

- Joint winner of the best temporary exhibition category in the Museums and Galleries National Awards (MAGNA) for Slave Pianos | Punksila | Pipeline to Oblivion: 3 Projects by Danius Kesminas and Collaborators, curated by Max Delany, Monash University Museum of Art, Melbourne (2012)
- Nexus Designs Travelling Art Award for Sculpture (1989)

Residencies

Vilnius Art Academy (1990-01)

Australia Council residency, Künstlerhaus Bethanien, Berlin (2002-03)

Queensland University of Technology, Brisbane (2004)

Asialink residency, Yogyakarta (2005-06)

Maija Kins

Born: 18.11.1981. Perth. W.A.
Education: 2000-2003 Bachelor of Arts (Visual) Honours – First Class. Australian National University, Canberra, ACT.

Solo Exhibitions:
2003 “One Size Fits All”. Kurb Gallery, Perth. WA.

Group Exhibitions:
2013 Jauns vienadojums 8+1. Madonas and Talsi, Latvia.
2013 Penumbra. Heathcote, Perth, W.A.
2005 The Latvian Australian Experience. 30th Jaunatnes Dienas. Sydney, NSW.
2005 Get Printed. Megalo Studio, Canberra, ACT.
2004 50th Kulturas Dienas Makslas Istade. Melbourne, Victoria.
2004 Resolution: from digital to cloth. Canberra School of Art Gallery, Canberra, ACT.
2004 Lining Material. Breadbox Gallery, Perth, WA.
2004 Echo my Past ... Threading my Future. Strathnairn Gallery, Canberra, ACT.
2003 130 Degrees. ANU Graduating students 2003. Canberra School of Art Gallery, Canberra, ACT.
2002 Textiles Workshop Exhibition. The Spiral Gallery, Bega, NSW.
1999 Boxed In. Curtin University of Technology, Perth, WA.

Awards:
2006 Krisjina Barona award. World Federation of Free Latvians for series Tradition in Transition: My Generation.
2003 Australian Decorative & Fine Arts Society, Canberra Award as part of the Emerging Artists Support Scheme.
2003 Megalo Access Arts Inc. Residency Award as part of the Emerging Artists Support Scheme.
2001-3 Australian National University’s Chancellor’s letter of academic commendation for achievement in maintaining a Grade point average exceeding Distinction.

Bibliography:
Dec.03-Jan.04 Artists of the Future. John Stockhill. Muse Canberra’s Arts Monthly.
2004 Laima un Mara. Skaidrite Darius. Australian/Latvian Newspaper.
2004 Class of 2003, Canberra School of Art, 30 Degrees of Graduation. Carla Calimani, photography: Elizabeth Hawkes.

Maris Raudzins

Born: 1946, British Zone, Germany.

Education:

1964-66 Architecture course, Perth Technical College
1967 Graphics course, evening classes, Claremont Technical College
1970-71 Study/Work trip Europe & UK.
1970-71 Studied Sculpture and Casting - City and Guilds of London Art School
1971 Western Australia – set up own backyard foundry
1973 Founded Western Australian Sculptors Association (WASA)
1973-76 Secretary and Treasurer of WASA

WASA Exhibitions:

1974 Old Fire Station Gallery, Leederville, with Anne Maughan, painter
1974 Drawings for Sculpture, Desborough Gallery, West Perth
1976 Sculpture in the City 1 - Forrest Place, Perth
1976 Fine Arts Gallery, Perth
1979 Sculpture in the City 2 - Allendale Square, Perth
1981 Sculpture in the City 3 – Fremantle Arts Centre, Fremantle.

Group Exhibitions

1974 Western Australian Artists, Art Gallery of W.A.
1976 University of Western Australia, Undercroft
1975-80 Praxis, Perth, organised by the “Head” Exhibition
1979 W.A.I.T. 150th Anniversary Sculpture Exhibition (now Curtin University)
1981 Sculpture Triennial, Preston Institute of Technology & La Trobe University, Melbourne

Lecturer:

1978 Albany summer school
1979 U.W.A., architectural students retreat (York)

Awards:

1976 Standard Grant, Visual Arts Board
1978 Bridging Finance, W.A. Arts Council

Commissions:

•1974 Murdoch University inauguration sculpture; won in open competition
•1980 Bentley library
• Mandurah shire offices
•1974-1982 Several office buildings, West Perth – interior and exterior works- now gone
• Several small scale works – private commissions

Left for USA in 1982

Lived in Queensland, Australia 1987-1996

Returned to Perth 1996

Solo Exhibitions

1999 solo exhibition – Gomboc gallery, Middle Swan, WA.
2001 sculpture survey – Gomboc gallery - invited exhibitor
2002 solo exhibition – Gomboc gallery, Middle Swan, WA.
2005 solo exhibition – Gomboc gallery, Middle Swan, WA.
2001 & 2003 studied to Cert. 111 & 1V– Central TAFE

Group Exhibitions

- 2004
Mandorla art award – work requested to be donated by sponsor, 2007, 2010
- 2006
Sculpture by the sea- Cottesloe – invited (sold)
- 2007
City of Joondalup art prize – invited
Sculpture by the sea- Cottesloe – invited
Artists in arms, Perth
Castaways – Rockingham
Cossack art award – Cossack, Pilbara, WA
- 2008
Bunbury biennale – invited
Bassendean sculpture park – invited – purchased
Asago cultural museum, Japan – group exhibition of Australian sculptors
Sculpture by the sea- Cottesloe – invited – (sold indoor work)
- 2009
Mandjar art award, painting
Mosman Park art award
Sculpture by the sea- Cottesloe – invited
Castaways – Rockingham
Kurb gallery - Perth
Sculpture by the sea- Cottesloe – invited
Piney lakes sculpture walk – Melville - invited
Minnawarra art prize – Armadale 2010 – invited- “highly commended”
City of Melville arts award
Perth Latvian-Australian artists, Moore’s building, Fremantle, WA organised the first Latvian Australian Perth artists exhibition
- 2010
Mandorla art award
Sculpture by the sea- Cottesloe – invited – (sold indoor work)
Castaways – Rockingham
Minnawarra art prize – Armadale– invited
Piney lakes sculpture walk – Melville – invited
- 2011
Sculpture by the sea- Cottesloe – invited – (sold indoor & outdoor works)
Castaways – Rockingham
Piney lakes sculpture walk – Melville – invited
- 2012
State of artz – North Fremantle
Melville sculpture walk - invited
Perth College arts auction - invited
Minnawarra arts award –Armadale - invited
City of Melville arts award
- 2013
Burnside sculpture competition – Burnside, South Australia
Heathcote gallery – “Penumbra” - small group exhibition
exhibition of Perth Latvian-Australian artists in Madona and Talsi Latvia, in July & August 2013.
Bunbury biennale (purchased by the City of Bunbury)

Bibliography:

“Some contemporary Western Australian painters and sculptors”
1982 – Bill Hawthorn - isbn 0-949901-03-2
“Australian Latvian Artists” - 2008 – book – isbn 978-0-9088551-01-9
“Displacement and Belonging – an exhibition of Latvian-Australian artists” 2009 - isbn 975-0-646-52482-5
Tv interview/documentary during 2005 solo exhibition for community channels throughout Australia.
Exhibition catalogues.

Collections:

Western Australian art gallery

Claremont teachers college
Education department
Curtin University
Gomboc gallery
Perth radiological clinic
Ian Berndt collection
The Benedictine community of New Norcia
Multiplex
Sol Raiter collection
private collections – Canada, UK, New Zealand, Arizona,
California, Queensland, South Australia, Tasmania, Perth

Marek Szlyer

Born Nottingham, U.K. 1957.
1964-1977 Lived in Belgium
1977-1987 Extensive travelling
1987-1990 Lived in The Netherlands
1990 onward, currently living and working in Perth W.A.

Education:

Secondary Education at the “Koninklijk Atheneum” in Roeselare, Belgium Graduated 1977
Numerous extra-curricular art classes
B.A. (contemporary arts) Graduated 2005 at Edith Cowan University, Perth, Australia
M.A.(Visual Arts) Graduated 2008 at Edith Cowan University, Perth, Australia

Group Exhibitions:

2005 Graduation exhibition, Edith Cowan Exhibition, Perth
“A4” Arthouse Gallery, Perth
“Bare Elements”, Elements Gallery, Perth
“Inside-Out” Spectrum Project Space, Perth
“Drawing in Darkness”, Runt Space, Monash University, Melbourne
2007 “Drawing in Darkness”, Bread Box Gallery, Perth
2008 City of Joondalup Invitation Art Award, Joondalup
2010 Finalist Black Swan Portraiture Prize, Perth
2012 “Monster” Melody Smith Gallery, Perth
2014 “Leave them in the Ground” Kurb Gallery, Perth

Solo Exhibitions:

2008 “Poly(p)tich”, Elements Gallery, Perth

Experience:

1977-1987: Travelling and supporting these travels by selling my artworks on streets, painting murals, odd jobs
1981-1990: Numerous Murals in The Netherlands (Extensive work in Amsterdam Coffee shops)
1989 Artwork (airbrush) on first Natural Gas Bus in The Netherlands. Small informal exhibitions in restaurants and coffee shops showing works in oils, acrylic, watercolours and inks.
1991-2003: Move to Australia. Continued Mural practice; Restaurants, shops, private residences. Scenic Artist in various Projects.

Some of the projects, Companies and Designers I have collaborated with during this period:

Gallery Staging and Scenery: numerous projects for
Black Swan Theatre Co (Perth, WA)
Gilbert and Sullivan Theatre Co (Perth, WA)
Barking Gecko Theatre Co (Perth, WA)
Yirra Yaakin Theatre Co (Perth, WA)
Perth Theatre trust
Perth International Art Festival
Artsworkshop: some amongst numerous projects:
‘Sound of Music’ Designer: Graham McLean,
‘Satu Langit’ Chrissie Parrot,
‘Special Effects exhibition’, Scitech (Perth),

'Igor's' Themed Restaurant, Hong Kong
'Madame Tussauds Traveling Exhibition'
Jane Agnew Interior Design: MGM Tavern, Warwick,
Painting for foyer Ambassador Hotel (Perth)
The Woodland Studio's: 'Love Life and Beauty' Chrissie
Parrot,
And Design: Caesars Restaurant, Fremantle.
Peel Tourist Information Centre (Mandurah)
Prospero Productions: The Batavia Documentary,
Barron Films: 'Ship to Shore 2'
'Under the Lighthouse Dancing'
'The Gift'

Individual collaborations with Dave Pretty (Pretty Pictures),
Scitech (Flight), Phillipa O'Brien (Sally Morgan's Karrinyup
mosaics)

Free Lance Art Group, West Australian Opera Co
Corporate Theatre (Perth), Fotek (Perth)

Toussaint, Rayner and assoc. (Theatre Management Co)

Burswood Theatre, Staging Connections and many more

2003-2004:

Scenic Artist: Projects with Gallery Staging and Scenery
Artsworkshop, West Australian Opera Co

2005:

Scenic Artist: Projects with Gallery Staging and Scenery,
Artsworkshop, West Australian Opera Co

Sessional staff, teaching Scenic Art at WAAPA, Edith Cowan
University (Perth)

2006:

Scenic Artist: Projects with Gallery Staging and Scenery,
Artsworkshop, West Australian Opera Co.

Sessional staff, teaching Scenic Art at WAAPA, Edith Cowan
University (Perth).

2007-2008:

Scenic Artist with Artsworkshop, Scenic Art for West Australian
Opera Co

Sessional staff, teaching Scenic Art at WAAPA, Edith Cowan
University (Perth).

2009 to present: Scenic Artist with Artsworkshop, Plumb,
Scenic Art for West Australian Opera Co

Sessional staff, teaching Scenic Art at WAAPA, Edith Cowan
University (Perth).

Various Painting and Drawing Classes as Casual staff at Edith
Cowan University.

Private Murals

Mural in "Precinct" restaurant, Victoria Park

Art Practice:

Drawing, Painting and Sculpting have always been the core of my
interests, besides my commercial (mural and scenic art) practice I
have also, over the years, produced a body of work in various
media, with a specific interest in expressing the mechanisms of the
creation of the Self through the body politic.

Awards:

2005:

The Louise Macphie Painting Prize

Publications;

References to my work and articles on my work have appeared in
the following

'Mellow Pages, The Consumers' Guide to Amsterdam', Kip, 1984-
1985-1986

Published by Mellow Pages, Amsterdam, The Netherlands

'Pristine Chapel in Midland', ECHO, Midland, 16 July 1995

Habitat, Melanie Anderson, The West Australian, 9 February 1996

Habitat, Melanie Anderson, The West Australian, 20 June 1997

Habitat, Cynthia Eaton, The West Australian, 27 June 1997

Gosia Wlodarczak

Born	06.11.1959, Poland
1979-1984	Study at Academy of Fine Arts in Poznan, Poland. Faculty: Drawing, Painting and Graphic Art
1984	Master of Fine Arts, with Distinction, Academy of Fine Arts, Poznan, Poland
1989 -1994	Applied research and creative activity throughout Asia, Europe and Australia
1996	Settled in Australia.
2005	Lives and works in Melbourne, Victoria, Australia
Since 2006	Represented through the Drawing Center of New York Viewing Program, New York, USA
Since 2007	Represented, Flat Files, Kentler International Drawing Space, Brooklyn, NY, USA.

Solo Exhibitions

2013	MRÓZ, RYSUNEK W MUZEUM (FROST DRAWING FOR THE MUSEUM) MCA National Museum Szczecin, Poland FROST DRAWING FOR SOFITEL SYDNEY Sofitel Wentworth Sydney, Australia A ROOM WITHOUT A VIEW RMIT Gallery, Melbourne, Australia BETWEEN WANDER & SETTLEMENT Fehily Contemporary, Melbourne
2012	BETWEEN WANDER& SETTLEMENT Western Gallery, Western Washington University, Bellingham, USA FROST DRAWING FOR JOSHUA TREE BoxoHOUSE, Joshua Tree, USA WALL DRAWING FOR SHEPPARTON Shepparton Art Museum, Australia TRANSPARENCY West Space, Melbourne, Australia (with Andrew Hazewinkel)
2011	BETWEEN VISIT & MIGRATION Fehily Contemporary, Melbourne, Australia BETWEEN VISIT & MIGRATION Fehily Contemporary, Melbourne, Australia THE TRAIN TRIP Fehily Contemporary, Melbourne, Australia FROST DRAWING FOR THE LIBRARY La Trobe University Library, Bundoora campus, Melbourne, Australia
2010	BETWEEN VISIT & MIGRATION Open Studio Greene Street, New York, USA SELF-CENTRED Arc One Gallery/Project Room, Melbourne, Australia 400 (collaboration with Longin Sarnecki), RMIT Project Space/Spare Room, Melbourne, Australia
2009	SOMEONE AND I Greenaway Gallery, Adelaide, Australia CONVERSATION Helen Maxwell Gallery, Canberra, Australia
2008	SHARED SPACE NEW YORK Kentler International Drawing Space, Brooklyn NY, USA SAFETY ZONE SZCZECIN OFFicyna place of art Gallery, Szczecin, Poland CINDERELLA II – THE DREAMER SASA Gallery University of SA, Adelaide, Australia CINDERELLA II – THE DREAMER Arc One Gallery, Melbourne, Australia
2007	LOOKING Boutwell Draper Gallery, Sydney, Australia
2006	LIVING EDGE Gallery East, North Fremantle, Australia

2005 SKIN OF THE WALL Helen Maxwell Gallery, Canberra, Australia
 SHARED SPACE Arc One Gallery, Melbourne, Australia
 SPACE ACTIVE Perth Institute of Contemporary Art, Australia
 this is what was there Arc One Gallery, Melbourne, Australia
 PERSONAL SPACE/SAFETY ZONE 8 International Drawing
 Conference, South Australian School of Art, UniSA, Adelaide
 T-NDJ and UNNAMED video installation, International Drawing
 Conference, Hyatt Regency, Adelaide, Australia

2004 NOW Gallery East, North Fremantle, Australia
 DAWN TO DUSK Arc One/Span Galleries, Melbourne, Australia
 SAFETY ZONE Helen Maxwell Gallery, Canberra, Australia

2003 MAGNOLIA Span Galleries, Melbourne, Australia

2002 DRAWING CONTINUOUS Gallery East, North Fremantle,
 Australia
 MEETING YOU THERE Space Untitled, New York, USA
 GRAFFITI FOR INTERIORS Span Galleries, Melbourne, Australia

2001 AWARD WORKS Moores Building, Fremantle, Australia

2000 CARTOGRAPHY Roar Studios, Melbourne, Australia
 CURIUSER & CURIUSER — ALICE (two persons show with
 Sandra Lee Murphy) Impressions Gallery, Perth, Australia

1999 THE SURFACES OF TIME Impressions Gallery PMWA, Perth,
 Australia
 LANGUAGE Moores Building, Fremantle, Australia

1998 PERMANENT RESIDENCY ARM Gallery, Poznan, Poland
 TAKING A STAND Moores Building, Fremantle, Australia
 Art with Poetry and Music, Polish-Australian Cultural Society,
 Murdoch University, Australia
 PRINTS Polish Cultural Club, Midland, Australia

1989 NEW WORKS PSP Gallery, Poznan, Poland

1984 GILGAMESH Academy of Fine Arts, Poznan, Poland

Group Exhibitions

2014 CAPSULE SITUATIONS, SOFITEL, 2014. Fremantle Art Centre,
 Print Award. Presented by Fehily Gallery.
 The START Bench, START Art Fair, Saatchi Gallery, London.
 Presented by Fehily Contemporary
 Wall Drawing for Bohnacker, Bohnacker Store Solutions, Euroshop
 2014, Dusseldorf, Germany

2013 MORE LIGHT the 5TH Moscow Biennale of Contemporary Art,
 curator: Catherine De Zegher, The Manege, Moscow, Russia
 GRAPHIC ARTS from the WORLD. AUSTRALIA & NEW
 ZEALAND The International Centre for Graphic Arts, Krakow,
 Poland
 DRAWN IN EXPERIENCE, POP Gallery, Brisbane, Australia
 DRAWING DATA, Drawing Out Symposium, RMIT First Site
 Gallery, Melbourne, Australia
 DRAWING DATA, Drawing Out Symposium, RMIT First Site
 Gallery, Melbourne, Australia

2012 DRAWING NOW PARIS Artfair, represented by The Drawing
 Center New York, Carrousel de Louvre, Paris, France
 ENCOUNTERS Glen Eira City Gallery, Melbourne, Australia
 Melbourne Art Fair 2012, (represented by Fehily Contemporary),
 Australia
 THE BOXOHOUSE SURVEY 001:2012 BoxoOFFICE, New York,
 USA
 CONTEMPORARY AUSTRALIA WOMEN Gallery of Modern
 Art, Brisbane, Australia
 CONTEMPORARY AUSTRALIAN DRAWING 2 University of
 the Arts, London, UK

2011 PATHWAY: Drawing In, On, and Through the Landscape, Drawing

- Center & the Big Screen Plaza, New York, USA
SINGAPORE BIENNALE2011: OPEN HOUSE, Old Kallang Airport, Singapore
- 2010 The Dobell Prize for Drawing, Art Gallery of New South Wales, Sydney, Australia
CONTEMPORARY AUSTRALIAN DRAWING 1 RMIT University Gallery, Melbourne, Australia
CONSTELLATIONS: a large number of small drawings RMIT University Gallery, Melbourne
Stanthorpe Art Festival, Stanthorpe Regional Gallery, Australia
8th works on paper Benefit Kentler International Drawing Space, Brooklyn, USA
MULTIPLE MATTERS - GRAFISCHE KONZEPTE: International Print Triennial Vienna, Künstlerhaus, Vienna, Australia
DEGREES OF DENSITY Arkansas Art Center, USA
SMS Muzeum Narodowe (National Museum of Art), Szczecin, Poland
- 2009 I WALK THE LINE: NEW AUSTRALIAN DRAWING Museum of Contemporary Art (MCA) Sydney, Australia
City of Hobart Art Prize , Tasmanian Museum and Gallery, Hobart, Australia
IKEA HOME PROJECT CarriageWorks, Sydney, Australia
International Print Triennial Krakow , Bunkier Sztuki Contemporary Art Gallery, Krakow, Poland
GRAFIKA CZY JUZ FOTOGRAFIA – Opole , Gallery of Contemporary Art, Opole, Poland
Geelong Acquisitive Print Award, Geelong Gallery, Australia
THE FELT TIP PEN SHOW Rear View Gallery, Melbourne, Australia
SOUND VISION, Bellingham Electronic Arts Festival WWV VU Gallery, Western Washington University, USA
- 2008 THE TALLIS FOUNDATION '08 National Works on Paper, Mornington Peninsula Regional Gallery, Australia
KONTRAPUNKT 43rd International Performers Festival, OFFicyna Place of art Gallery, Szczecin, Poland
ENTROPY (touring exhibition), Consulate General of the Republic of Poland, New York, USA
6th 100 Works on Paper Benefit, Kentler International Drawing Space, Brooklyn NY, USA
MULTIPLEX Boutwell Draper Gallery, Sydney, Australia
Fremantle Print Award, Fremantle Art Centre, Australia
NEW SOCIAL COMMENTARY '08, Warrnambool Regional Gallery, Australia
The Robert Jacks Drawing Prize '08, Bendigo Art Gallery, Australia
- 2007 CHANCE & NECESSITY (curator: Isabelle Dervaux), Kentler International Drawing Space, Brooklyn, NY, USA
TRACES Contemporary Drawing Project, Central TAFE Gallery, Perth, Australia
5OF5 Benalla Regional Gallery, Victoria, Australia
- 2006 SUMMER SHOW Arc One Gallery, Melbourne, Australia
The Dobell Prize for Drawing, Art Gallery of New South Wales, Sydney, Australia
Fleurieu Peninsula Biennale, South Australia
THE FREE PRESS Röda Sten, Göteborg, Sweden
The Robert Jacks Drawing Prize, Bendigo Art Gallery, Australia
MINE OWN EXECUTIONER Mundaring Arts Centre, Australia
Swan Hill Print and Drawing Acquisitive Awards, Regional Art Gallery, Swan Hill, Australia
The Sunshine Coast Art Prize, Caloundra Regional Art Gallery, Australia

- 2005 The Dobell Prize for Drawing, Art Gallery of New South Wales, Sydney, Australia
 DRAWN OUT curator: Hannah Mathews, Perth institute of Contemporary Art, Australia
 DRAWING IS A VERB Adelaide Central Gallery, International Drawing Conference, Australia
 The Robert Jacks Drawing Prize, Bendigo Art Gallery, Australia
 City of Perth National Art Award, Perth institute of Contemporary Art, Australia
 TRANSLATIONS AUSTRALIA Hill-Smith Fine Art Gallery, Adelaide, Australia
 MEMORY STATION Arc One Gallery, Melbourne, Australia
 MINIATURES Gallery East, North Fremantle, Australia
- 2004 THEIR SUMMER Arc One Galleries, Melbourne, Australia
 Fifth Drawing Biennale, Drill Hall Gallery, Canberra, Australia
 The Dobell Prize for Drawing, Art Gallery of New South Wales, Sydney, Australia
 The Robert Jacks Drawing Prize, Bendigo Art Gallery, Australia
 Swan Hill Print and Drawing Acquisitive Awards, Regional Art Gallery, Swan Hill, Australia
 International Mini Print Exhibition, Manly Art Gallery & Museum, Australia
 JACARANDA Drawing Award, Grafton Regional Gallery, Touring exhibition, Australia
 BankWest Contemporary Art Prize, Perth institute of Contemporary Art, Australia
 MINIATURES Gallery East, North Fremantle, Australia
 SUMMER SHOW Arc One Galleries, Melbourne, Australia
 MULTI-COLOURED AUSTRALIA Embassy of Republic of Poland, Canberra, Australia
- 2003 mix tape Art Gallery of Western Australia, Perth, Australia
 POLISH ART CONFRONTATIONS '03 Modern Art Gallery, Los Angeles, USA
 THE REGULAR PAPER ENMU-R, Roswell, New Mexico, USA
 Sydney International Art on Paper Fair, Gallery East, Fox Studios, Sydney, Australia
 The Dobell Prize for Drawing, Art Gallery of New South Wales, Sydney, Australia
 Hutchins Art on Paper Prize, Long Gallery, Hobart, Australia
 Art on the Rocks, ASN Gallery, The Rocks, Sydney, Australia
 POLART'03 Parliament House, Sydney, Australia
 The Western Australian Contemporary Art Fair, Fremantle Passenger Terminal, Australia
 WOMEN WORKING FOR WOMEN Soroptimist International, Moores Building, Fremantle, Australia
 Bunbury Biennale, Regional Art Gallery, Australia
 MANDORLA Art Award, The Moores Building, Fremantle, Australia
 MINIATURES Gallery East, North Fremantle, Australia
 SUMMER SHOW Span Galleries, Melbourne, Australia
- 2002 THE FREE ART BIENNIAL New York, USA
 MANIFESTA 4 Frankfurt am Main, Germany
 Melbourne Art Fair, Gallery East, Royal Exhibition Building, Australia
 Shell Fremantle Print Award, Fremantle Arts Centre, Australia
 Melaspina, Miniature Print Biennale, Montreal, Canada
 The Robert Jacks Drawing Prize, Bendigo Art Gallery, Australia
 BankWest Contemporary Art Prize, Perth institute of Contemporary Art, Australia
- 2001 Where I Live, International Print Exchange, Somerset County

- Museum, UK
The Western Australian Contemporary Art Fair, Fremantle
Passenger Terminal, Australia
1st International Drawing Biennale in Memory of Tomasz
Ostrowski, Melbourne, Australia
ROCHE Contemporary Art, PCL Exhibitionists Gallery, Sydney,
Australia
The 9th Acquisition & Print Awards, Tweed River Regional
Gallery, Australia
Bunbury Biennale, Regional Art Gallery, Australia
City of Perth Invitation Art Exhibition, Perth, Australia
Hazelhurst Art Award for Art on Paper, Hazelhurst Regional Art
Gallery, Sydney, Australia
2000 The Toowoomba Biennale Art Exhibition, Regional Art Gallery,
Australia
6 X 6, Impression Gallery, Perth, Australia
1999 Shell Fremantle Print Award, Fremantle Arts Centre, Australia
THE PRINT CALENDAR 2000 The New Collectables Gallery and
Kidogo Arthouse, Fremantle, Australia
PRINTS WA/99, The Moores Building, Fremantle, Western
Australia
The Western Australian Contemporary Art Fair, Fremantle
Passenger Terminal, Australia
OUTBACK Broken Hill Art Gallery, Australia
Rena Ellen Jones Memorial Print Award, Warrnambool, Australia
GROUP OF FIVE Tea at The Round House Gallery, Fremantle,
Australia
1998 WESTERN EDGE Print Council of Canada, Vancouver, Canada
PRINTS WA/98 The Moores Building, Fremantle, Australia
1997 PRINTS WA/97 Impressions Gallery, Perth, Australia
ONE WORLD - ONE HOPE Aids Council Found Rising
Exhibition, Perth, Australia
SYMBOLIC LANGUAGE OF STILL LIFE ARM Gallery, Poznan,
Poland
THE ESSENCE OF BLOOMING ARM Gallery, Poznan, Poland
1996 International Book Fair, Jerusalem, Israel
1989 Polish Art Fair, Poznan Trade Fair, Poland
1988 PLANEAIR State Gallery and Museum, Rybnik, Poland
4th International Triennial of Drawing, Wroclaw, Poland
International Art Exhibition, Mother-Pole Hospital, Lodz, Poland
1987 International Quadrennial of Woodcut & Linocut, Olsztyn, Poland
Alexander Rak National Printmaking Exhibition, Katowice, Poland
PLANEAIR State Gallery and Museum, Gniezno, Poland
6th National Emerging Printmakers Exhibition, Poznan, Poland
1986 International Children's Book Exhibition, Prague, Czech Republic
International Triennial of Drawing, Kalisz, Poland
Alexander Rak National Printmaking Exhibition, Katowice, Poland

Jarek Wojcik

Born: 1957, Szczecin, Poland
Education: M.A. Degree (Medieval Mural Art), University of Poznan

Settled in Melbourne, Australia in 1985.

Solo Exhibitions:

- 2014 *Bijou*, City Library, Szczecin, Poland
2013 *Museum Series*, Syndicate@Danks Gallery, Sydney
Museum Series, New Gallery on Old Bailey, Hong Kong
2012 *Bijou*, Litre Space, Melbourne
Museum Series, Catherine Asquith Gallery, Melbourne
2011 *You are here*, Charles Hewitt Gallery, Sydney
...and everything emptying into white, Galeria Trystero, Szczecin, Poland
2010 *21 Songs*, Catherine Asquith Gallery, Melbourne
2010 *Story Lines*, Gallery East, North Fremantle
2009 *Landscape Not Forgotten*, Catherine Asquith Gallery, Melbourne
2008 *Paintings/works on paper*, Greenhill Galleries, Adelaide
2008 *So Quiet*, Catherine Asquith Gallery, Melbourne
2007 *Niedaleko stąd*, Galeria Trystero, Szczecin, Poland
Pas Loin D'ici, Galerie Art Present, Paris, France
Narratives of treasured places, Charles Hewitt Gallery, Sydney
2006 *Not far from here*, Catherine Asquith Gallery, Melbourne
2005 *15 Minute Walk ...*, Catherine Asquith Gallery, Melbourne
2005 *Street Stories*, Charles Hewitt Gallery, Sydney
Paintings, Manyung Gallery, Mt. Eliza
2004 *Paintings*, Steps Gallery, Melbourne
Paintings, Manyung Gallery, Mt. Eliza
2003 *Paintings*, Gallery at the Legislative Assembly for the ACT, Canberra, under patronage of the Embassy of the Republic of Poland
Paintings, Manyung Gallery, Mt. Eliza

Selected Group Exhibitions:

- 2014 *Art Athina*, International Contemporary Art Fair, Athens, Greece, presented by Anna Pappas Gallery.
2013 *2013... farewell*, Anna Pappas Gallery, Melbourne
Conscious Disquiet, Charles Hewitt Gallery, Sydney
2012 *festivite 2012*, Catherine Asquith Gallery, Melbourne
Views and Visions, Charles Hewitt Gallery, Sydney
2011 *festivite 2011*, Catherine Asquith Gallery, Melbourne
KIAF 11, Korea International Art Fair, Seoul, South Korea, presented by Catherine Asquith Gallery
30 x 30 by 30, Gallery East, Perth
Art in Town, guest artist, Chapel off Chapel Gallery, Melbourne
Annual Works on Paper, Catherine Asquith Gallery, Melbourne
2010 *SMS. Szczecin-Melbourne-Szczecin*, National Museum, Szczecin, Poland
Works on Paper, Catherine Asquith Gallery, Melbourne
2009 *festivite 2009*, Catherine Asquith Gallery, Melbourne
The Great Little Christmas Show, Gallery East, North Fremantle, WA
Das Kleine Format, Landhaus Galerie, Graz, Austria
Das Kleine Format, Galerie Brötzinger, Pforzheim, Germany
SMS. Szczecin-Melbourne-Szczecin, Guildford Lane Gallery,

- Melbourne
5th International Biennial of Miniature Art, travelling exhibition
BWA Galleries, Pila, Academy of Fine Art Gallery, Cracow,
Pomeranian Dukes Castle, Szczecin, Poland
Works on Paper, Catherine Asquith Gallery, Melbourne
- 2008 *The Great Little Christmas Show*, Gallery East, North Fremantle,
WA
- 2007 *Works on Paper*, Catherine Asquith Gallery, Melbourne
festivite 2007, Catherine Asquith Gallery, Melbourne
5 OF 5, Benalla Art Gallery, Benalla
Das Kleine Format, Galerie Brötzinger, Pforzheim, Germany
European Union Art Exhibition, under patronage of the EU
Commission and
German Embassy, Canberra
Linden Postcard Show, St Kilda
4th International Biennial of Miniature Art, travelling exhibition
BWA Galleries, Pila,
Tarnow, Galeria Prezydencka, Warsaw, Poland
Greenhill Galleries, Adelaide
- 2006 *A treasure trove*, Charles Hewitt Gallery, Sydney
festivite 2006, Catherine Asquith Gallery, Melbourne
My World Exhibition, Steps Gallery, Melbourne
The Storyteller, Charles Hewitt Gallery, Sydney. Greenhill
Galleries, Adelaide
4th International Biennial of Miniature Art,
OPK Gallery, Czestochowa, Poland
Art for Chelmek, Epicentrum Gallery, Poland
- 2005 Stock Show 2005, Catherine Asquith Gallery,
- 2004 TAP Gallery, Sydney
CWM Galleries, Sydney
Linden Postcard Show, St Kilda
- 2003 CWM Galleries, Brisbane
Parliament House of New South Wales,
Sydney and Argyle Gallery, (POLART)
- 1998 Victorian Artists' Society, Melbourne (POLART)
- 1997 Victorian Artists' Society, Melbourne (POLART)

Awards:

- 2013 Finalist, Eutick Memorial Still Life Award (EMSLA), Coffs
Harbour Regional Gallery, Coffs Harbour. N.S.W.
- 2011 Finalist, Mount Eyre Art Prize, Rex-Livingston Art Dealer, Sydney
- 2010 Shortlisted, Blake Prize, Directors' Cut Exhibition, Sydney
- 2008 Finalist, con.ceit' 08, Corangamarah Art Prize
- 2008 Finalist, 5th International Biennial of Miniature Art, Czestochowa,.
- 2006 Highly commended, 4th International Biennial of Miniature Art,
Czestochowa
- 2005 Finalist, Canberra Art Prize, Canberra
- 2005 Finalist, Walkom Manning Art Prize, Manning Regional Art
Gallery, Taree
- 2004 Finalist, John Leslie Art Prize, Gippsland Art Gallery, Sale
- 2003 Honourable mention at the 10th IIAPC, Japan
- 2002 Honourable mention at the 8th IIAPC, Japan

Collections:

City of Stonington.
Private collections in Australia, Poland, New Zealand, USA,
England, Malaysia, Austria, France, Sweden and Germany.
National Museum in Szczecin, Poland
Embassy of the Republic of Poland in Canberra,

Len Zuks

Born:	Dwellingup 1950.
Education:	Narrogin Senior High School. Apprenticeship with Telstra working in woodwork, welding, blacksmithing.
1979	Diploma in Art, Perth Technical College
1980	Diploma in Printmaking, Perth Technical College
1989	Taught painting and sculpture through a special art course at Balcatta High School Responsible in the student involvement in the coordinating, planning and eventual construction of a 2.5m sculpture for the Swan Cottage Homes, Bentley.

Solo Exhibitions

1982	Gomboc Gallery, Middle Swan
1986	Gallery Australia, Northbridge
1991	Bay Gallery of Fine Art, Claremont
1992	Ric's Gallery, Dalkeith
1993	Accent Gallery, Subiaco
2002	Pilbara Fine Art Gallery, Karratha
2004	Stafford Studios, Cottesloe
2004	Xanadu Gallery, Margaret River
2005	Beijing 2nd International Art Biennale
2005	University of Western Australia
2008	Beijing 3rd International Art Biennale
2008	Sculpture by the Sea, Cottesloe
2010	Stafford Studios, Cottesloe
2010	Beijing 4th International Art Biennale
2012	1st Ecorea Jeonbuk Biennale, South Korea
2013	'Penumbra', mixed exhibition of Australian Latvian artists, Heathcote Gallery, Perth
2013	'Jaunas vienadojums 8+1', mixed exhibition of Australian Latvian artists in Riga and Madona, Latvia
2013	China 1st Changzhou China International Art Workshop & Festival at the Huaxia Baosheng Park Museum

Commissions

1995	'Dreamtime Storyteller', Karratha Airport, Karratha, W.A.
1995	'Rodeo Horse and Rider', Boddington, W.A.
2003	'Pioneer Family & Dog', Marradong, W.A.
2011	'Horses came first', Town of Wandering, W.A.
2011	'Fish Panel' town park project, Point Samson, W.A.
2011	'Concordia' sculpture, City of Nanjing, China
2012	Byford Street Art Project, Byford, Australia
2012	Boddington Centenary Celebrations sculpture
2012	Nanjing, China

Awards

1984	The Inaugural Gomboc Gallery sculpture prize
1985	The Hyde Park Festival sculpture prize
1985	Gomboc Gallery sculpture prize
1986	City of Bayswater Award for painting
1987	City of Melville sculpture prize
1991	York Society watercolour miniature painting prize
1995	Cossack Art Award for sculpture
1996	Cossack Art Award for sculpture

1997	Cossack Art Award for sculpture
2000	Cloncurry Art Award for painting
2001	Mount Isa Mines Art Award
2002	Rockingham Regional Art Award for sculpture
2004	Williams Gateway Expo Award
2008	Finalist Swan Prize for Portraiture
2009	People's Choice Award, Sculpture by the Sea, Cottesloe, W.A.