

NARELLE
JUBELIN

DEAD SLOW

GLASGOW & SYDNEY

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CENTRE FOR CONTEMPORARY ARTS, GLASGOW

BIENNALE OF SYDNEY

1992

Displacement involves the invention of new forms of subjectivities, of pleasures, of intensities, of relationships, which also implies the continuous renewal of a critical work that looks carefully and intensively at the very system of values to which one refers in fabricating the tools of resistance. The risk of reproducing totalitarianism is always present and one would have to confront, in whatever capacity one has, the controversial values likely to be taken on faith as universal truths by ones' own culture(s).

Trinh T. Minh-ha "Cotton and Iron", published in **Out There: Marginalisation and Contemporary Cultures**, The New Museum of Contemporary Art, New York and MIT Press, 1990, p331.

DEAD SLOW

Two framed petit point renditions of May Day photographs, Glasgow & Wollongong, 1937; produced Sydney & Glasgow, 1992

Five annotations in silver point of Blackie & Son Ltd titles: Two listings in silver point of Blackie & Son and Wunderlich Ltd company titles; produced Glasgow, 1992

Framed petit point rendition of **The Call of the Homeland** on Wunderlich design no.189; produced Sydney, 1992

Two wood-chipped chairs, Australia, c.1900

Nine editions of Therese de Dillmont **Encyclopedia of Needlework**, Mullhouse, France, n.d.

Framed petit point rendition of **The Call of the Homeland** on Wunderlich design no.1147; produced Sydney, 1992

Seven 19th c. Gujarat hand-cut wooden printing blocks

Two framed petit point renditions of woven cloth: Paisley shawl c. 1870; Bathurst Island mission hemmed linen 1974; produced Tokyo & Sydney, 1991-92

Framed petit point double self-portrait; produced Glasgow, 1992

Applied architectural feature onto north facing wall elevation

Two cotton petit point renditions of black and white May Day photographs : United Socialist Movement banner, (U.S.M.), May Day 1937, Glasgow, Scotland, People's Palace, neg.no. 77.305, Glasgow Museums and Art Galleries; American silver frame c.1900, purchased Sydney 1992 : Communist banner, May Day, Wollongong, Australia, 1937, Wollongong University Archive; London silver frame c. 1900, purchased Sydney, 1992. (not illustrated)

The U.S.M. was formed as a rallying point for rebels leaving the more official labour/socialist parties and groups, it included Guy Aldred and John Caldwell. The banner was made by Jane Parkes an artist and suffragette. Caldwell collected the banner from her on the morning of the rally, the paint was still wet. (In the petit point Guy Aldred is sixth from the right, John Caldwell far right.) Source : Andrew Nairne in conversation with John T Caldwell, Aldred's biographer, Glasgow 2/4/92.

The florid script on the banner is in 'barcelona', a fin de siecle typeface.

(m)embers of the Miners' Federation and other participant unions congregated at the Miners' Hall, Wollongong where the Monster procession commenced to wend its way towards the Show ground.

Workers Weekly, Sydney, May 7, 1937

The Wollongong banner bears the Communist International symbol, first published in 1919, (reproduced in **Art of the October Revolution**, plate 71, Harry N.Abrams, N.Y. 1979).

The image has been adapted for local use by including Australia on the globe and with the proletariat in 1930s work clothes.



Annotations rendered in silver point of the shelf list of Blackie & Son Ltd titles held in the library at The Hill House, Helensburgh, March 1992;

Two listings in silverpoint of the company titles and international agency locations for Blackie & Son Ltd and Wunderlich Ltd; on gesso panels purchased at Cornelissen & Son Ltd, London 1992.

C.R. Mackintosh designed The Hill House in 1902 for Mr. W.W. Blackie, whose publishing house was renowned for extensive coverage of the 'British classics' and educational texts, and its subsidiary Gresham & Co. who published predominantly trade books, for example **Practical Coalmining**, 6 vols, London, 1907.

The library notes were made in collaboration with Alma Traill, the National Trust for Scotland librarian.

The above books are all published by Clarke
 and are sold

Cotton petit-point rendition of the text of the dedication from **The Call of the Homeland** selected and arranged by R.P. Scott LL.D. and Kath. T. Wallas M.A., published by Blackie & Son Ltd, London, Glasgow and Bombay, nd., purchased Glasgow 1991, transposed on design No.189 for pressed steel sheets in a fish scale pattern, **Wunderlich Pattern Book No.1-1900**; aluminium strip frame produced Glasgow, 1977.

Over two years of the Great Depression, Wunderlich, the Sydney-based manufacturer of pressed steel sheeting, had an employee, Ernie Green, compile in his hand a complete listing of their product range including brief descriptions and illustrations taken from their catalogues. The Wunderlich patterns were selected in consultation with Eddie Butler-Bowdon, from one volume of Green's **Wunderlich Pattern Book No.1-1900**, A7437-8/17, Museum of Applied Arts & Sciences, Sydney.

The fish scale design dates from 1899 and by 1931, when the pattern book was compiled, the design was obsolete.

TO
HENRY NEWBOLT

*"Beyond the book his teaching sped,
He left on whom he taught the trace
Of kinship with the seathless dead,
And faith in all the Island Race."*

Two wood-chipped and stained, high-backed hall chairs, c.1900, Sydney, Australia, purchased Sydney, 1988

Very little practice with the tools will enable anyone to carve picture frames, panels, hall chairs, and many other useful articles... There are hundreds of chippers today, and will soon be thousands. It finds its votaries chiefly amongst ladies, although the sterner sex have been bitten by the craze.

The Australasian Ironmonger, Melbourne, July, 1898

Mackintosh, however was not alone in developing high backed dining chairs; Voysey used more modest, traditional ones at his own house, The Orchard, in 1900, and Frank Lloyd Wright introduced high backs of more stocky proportions in the dining room of the R. Harley Bradley House, Kankakee, Illinois, also in 1900."

"Charles Rennie Mackintosh: The internal reality of buildings", Thomas Howarth, **Mackintosh & His Contemporaries**, ed. Patrick Nuttgens, London, 1988







Editions of Therese de Dillmont **Encyclopedia of Needlework**, France, n.d.

...published in English, Italian, Spanish and German. Number of copies issued until now: 1,070,000.

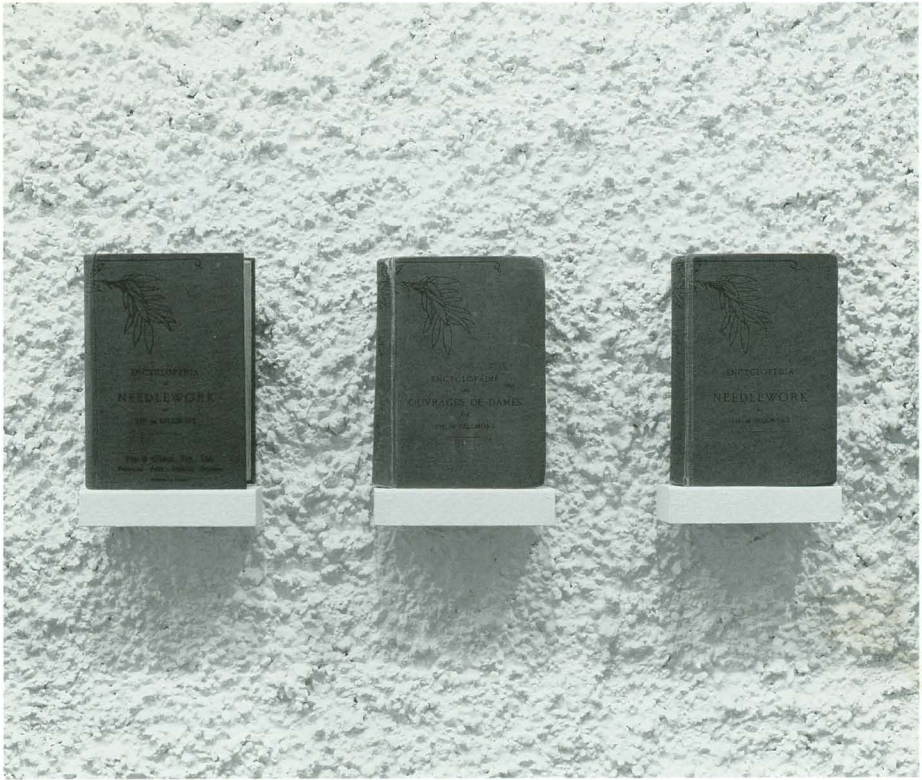
Inside sheet of edition distributed by **Foy and Gibson Pty Ltd.**,

Melbourne - Perth - Adelaide - Brisbane.

Several editions, purchased in Sydney and London from 1990; one on loan from Diana Wood Conroy, and another inherited by her mother, Marion Carmont Wood from her maternal grandmother, Jessie Inglis Wylie Mackie, of Glasgow; and one on loan from the library of the Museum of Applied Arts and Sciences, Sydney.

The needs of different markets were studied closely... the primitively made threads used by Balkan peasants to decorate their traditional costumes were recreated... Specialists were sent to all major centres of European embroidery and from these splendid collections adaptations were made for reproduction, allowing for the taste of the day.

Dollfus-Mieg & Co. 1746-1946, a company history of the Alsace-based thread manufacturer.



A cotton petit-point rendition combining a text from the promotional page, v, in the book **The Call of the Homeland, A Collection of English Verse** transposed on design no.1147, c.1909 for pressed steel sheets in a stonework pattern, aluminium strip frame, produced Glasgow, 1977.

vermiculated Faced Quion Blocks, these blocks are made in two sizes, they will work in with No.989 Rock Face & No.1046 Brick sheeting.

Wunderlich Pattern Book No1-1900.

From the 1880s Wunderlich's reputation had been based on 'pilfered' Berlin designs in pressed metal. At the turn of the century they were orientated to a more 'anglo-australian' identity, and with the outset of The Great War they sought to distance themselves from any continental origins.

Wunderlich, Limited, is a public company, whose 525 shareholders are residents in Australia (only two of whom are naturalised aliens holding 450 shares out of a total of 222, 591 shares. These have been granted exemption under the Act, by the Commonwealth Government.). The Directors are British born and of British parentage. The Managers, staff and workmen are, without exception, BRITISH. Established in 1887, in Sydney.

The workmanship is AUSTRALIAN and the materials BRITISH THROUGHOUT.

Wunderlich advertisement, Sydney Mail, Sydney, 1916.



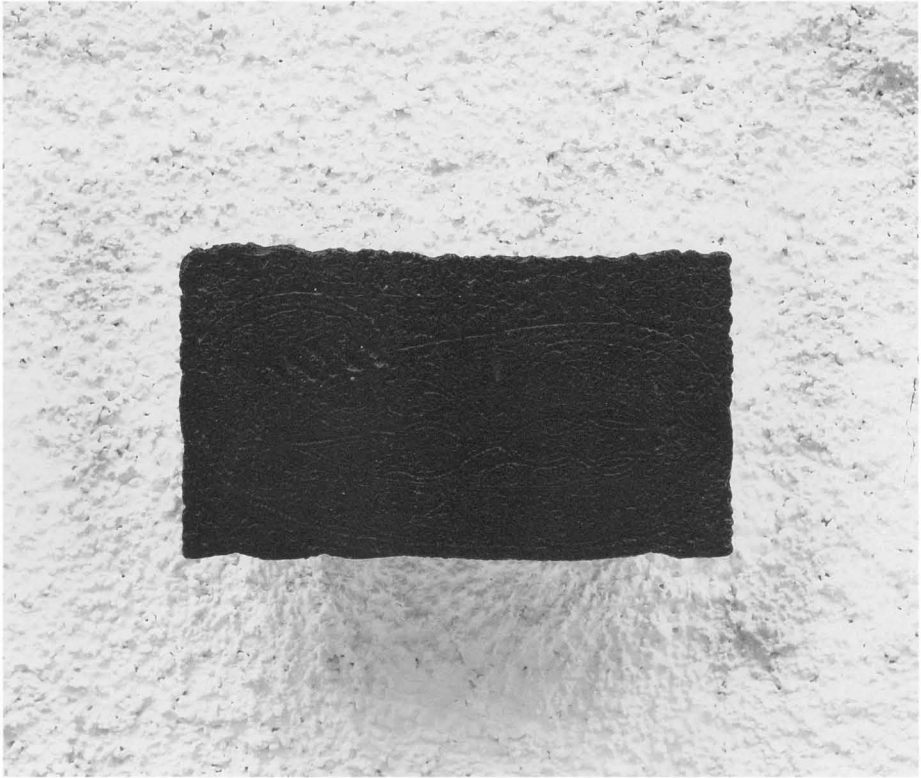
Several late 19th century hand-cut wooden printing blocks from Gujarat (a region now in north west India), in predominantly 'Paisley' pattern, designed for export; purchased in Sydney from 1987.

There is particular interest in the pieces from Gujarat because in this area... the handblock printers (chhipas) still practice their craft.

Indian Painted and Printed Fabrics, Vol.1, John Irwin & Margaret Hall, Calico Museum of Textiles, Ahmedabad, India 1971, 48

Gujarat (Guzerat), N.maritime prov. of Bombay Pres. Lat. 20o to 24o 45'N.; lon 69o to 74o 20'E. It includes the penin. of Kathiawar, and is bounded N. by Rajputana E. by Malway, and S. by the Konkan. It comprises the Brit. dists. of Surat, Broach, Kaira, Panch Mahals, and Ahmadabad, and the ters. of the Gaekwar of Baroda, States of Cutch, Cambay, etc. Total area, 70, 038 sq. m. P. 9,779,780.

The Century Atlas and Gazetteer, Edited by J.G. Bartholomew, F.F.G.S., F.R.S.E., Etc. London, John Walker & Co. Ltd., c.1890.





Two cotton petit point renditions of woven cloth; in late 19th c. Japanese antimony export-ware frames, purchased Sydney 1990; one piece being a detail of 'paisley pine' pattern woven shawl, with a silk warp and woollen weft, c. 1870, provenanced to Jessie Inglis Wylie Mackie, wife of a millowner, Kilmarnock, Scotland, and great grandmother of the present owner, Diana Wood Conroy; the other being a magnification of the corner of an Irish linen tablecloth, hand-hemmed in 1974 by Miriam Babui and Antoinette Pilakui, Tiwi women at the Franco-Irish Catholic Mission at Bathurst Island; collection of Diana Wood Conroy, then working as co-ordinator of **Tiwi Designs**, Nguiu, Bathurst Island, Northern Territory (note the original cloth is burnt orange).

One of the thirty year old female Tiwi at Bathurst Island Mission usually takes first prize for embroidery at the annual Territorial fair.

The Tiwi of North Australia, C.W.M. Hart & A.R. Pilling, 1960

Cotton petit point double self-portrait, 1917 Birmingham silver frame, purchased Sydney, 1992.

North facing elevation of gallery, rendered in 'wet rough cast' by Jim Shannon of Hutcheson Building Contractors, Glasgow.

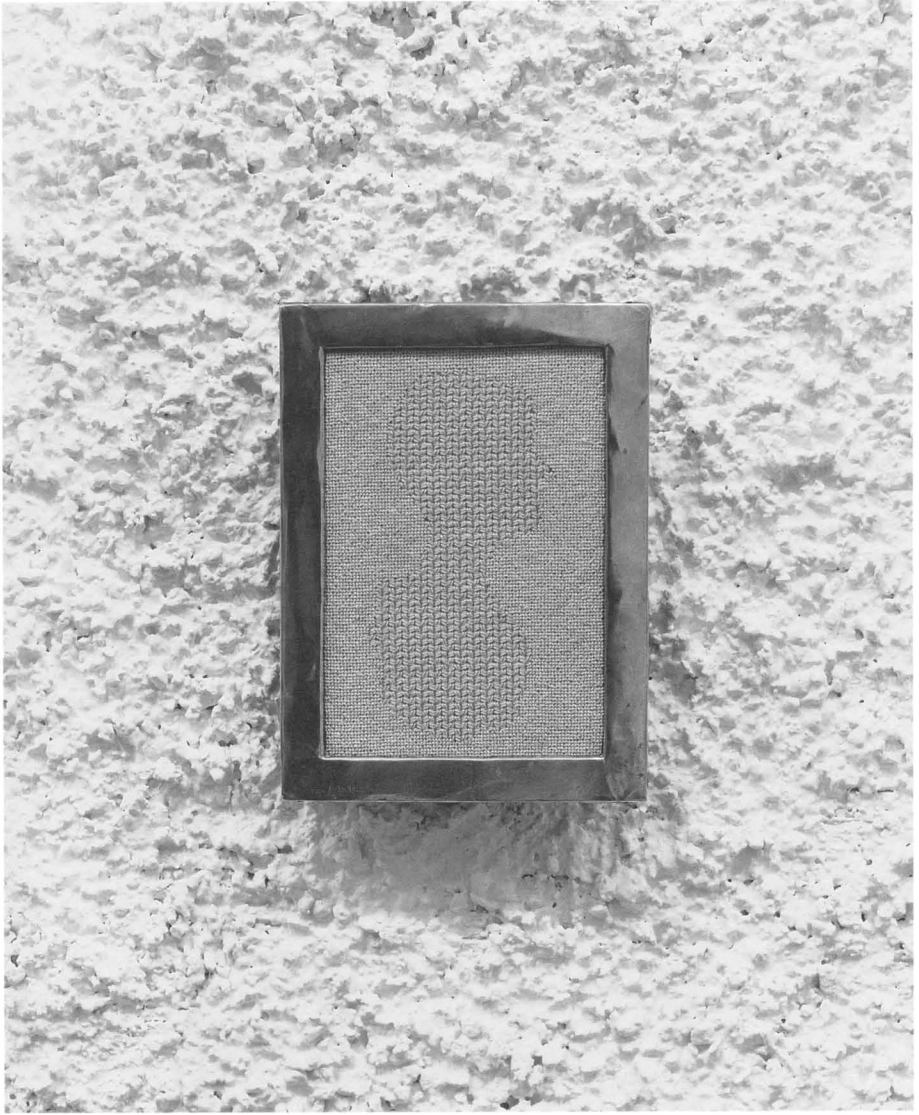
Catalogue text written and compiled by Ann Stephen, Sydney, 1992.

Production and design by Tony Arefin, London April, 1992.

Titles set in Neuzeit Grotesk Condensed designed 1939 by Wilhelm Pischner, based on Neuzeit Grotesk, designed 1928.

Text set in Swift designed 1985 by Gerard Unger

Cover design based on Wunderlich bronze plate with sunk letters, white vitreous enamel filled, oxidised florentine bronze. **Wunderlich Metal Letters, Numerals, Nameplates**, 1965.



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ANDREW NAIRNE

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NARELLE JUBELIN AND CENTRE FOR CONTEMPORARY ARTS

NARELLE JUBELIN
DEAD SLOW
2 May to 13 June 1992
Centre for Contemporary Arts, Glasgow
15 December 1992 to 15 March 1993
Biennale of Sydney

Exhibition organised by Andrew Nairne
assisted by Trevor Cromie and Rachel Bradley

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