

NARELLE JUBELIN

VISION IN MOTION



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CURATED BY LUKE PARKER AND ANN STEPHEN

UNIVERSITY ART GALLERY
THE UNIVERSITY OF SYDNEY

IN ASSOCIATION WITH
MONASH UNIVERSITY MUSEUM OF ART
ANNE & GORDON SAMSTAG MUSEUM OF ART,
UNIVERSITY OF SOUTH AUSTRALIA

Published in conjunction with the exhibition
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THE UNIVERSITY OF
SYDNEY



MONASH University
Museum of Art



Narelle Jubelin: Vision in Motion has been developed by the University Art Gallery, The University of Sydney, in association with Monash University Museum of Art, and the Anne & Gordon Samstag Museum of Art, University of South Australia. In Sydney it is presented in conjunction with the Sydney Festival 2012.

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PREFACE

LUKE PARKER AND ANN STEPHEN

The University Art Gallery is delighted to present the art of Narelle Jubelin. *Vision in Motion* spans three decades of Jubelin's work, from her sewn renditions, collaborative projects and recent video works to architecturally-scaled installations. The survey, inspired by the artist's long-standing fascination with the built environment and architecture, will be reconfigured in site-specific exhibitions across three Australian university museums over 2012–13.

Narelle Jubelin: Vision in Motion has been developed by the University Art Gallery, The University of Sydney, in association with Monash University Museum of Art, and the Anne & Gordon Samstag Museum of Art, University of South Australia. In Sydney it is presented as part of the Sydney Festival 2012.

Opposite: *BOXED.SET 10* 1999, p. 30

INTRODUCTION

PETER MOULD
FORMER NSW GOVERNMENT ARCHITECT

In Australia early modernism was many things and had many influences. The 1920s European functionalism was open to change and European immigrants brought modernist Bauhaus ideas to Australia as they did to America. There it was Neutra and Schindler (both of whom worked with Adolf Loos and understood his stand against decoration). In Australia it was Fredrick Romberg (a Swiss) in Melbourne, and Harry Seidler (a Viennese like Neutra and Schindler) in Sydney, who both worked in a genuinely European modernist way. In California the industrialisation developed during the Second World War, the availability of materials like steel and the focus on post-war housing, all aligned with the work of the European modernists and were made accessible through the Californian Case Study Houses.

In Sydney a different movement evolved that was a more direct response to the local context. Known as the Sydney School its influences were many and individual strands evolved; the Brutalist movement from England (think of Peter Halls's Goldstein Hall at the University of New South Wales with its off-form concrete and clinker bricks); Scandinavia, particularly the work of Alvar Aalto seen in the spatial quality and finishes of Woolley's Fisher Library; Asia and particularly Japan, seen here in the work of Snodgrass and Muller; and the organic influence of Frank Lloyd Wright, particularly in the work of Bruce Rickard and Peter Muller. These themes overlapped and sometimes blended to make a uniquely Sydney response to modern architecture.

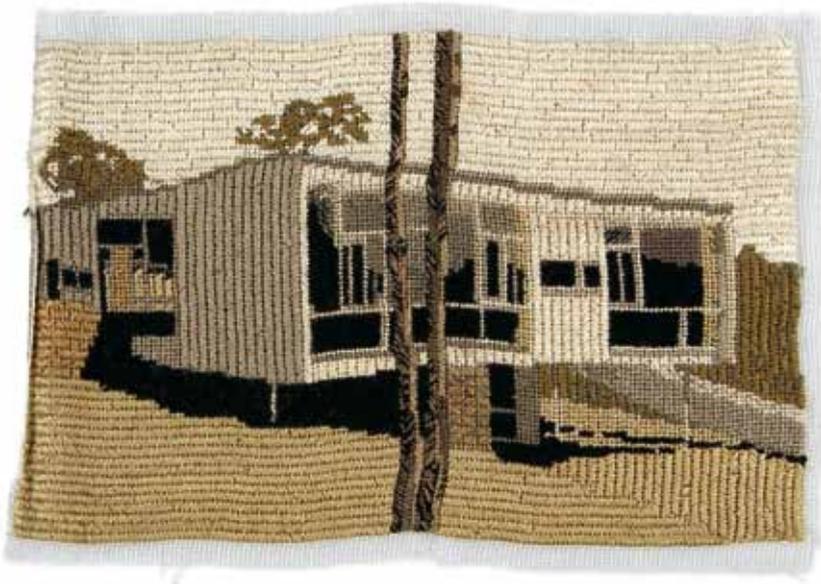
The University of Sydney too has a strong tradition of modernist buildings as part of its campus. Trevor Howells has written that the arrival of the

international style at the end of the 1950s speared “a stake through the faltering heart of the historicist styles.” He talks of the School of Chemistry Building, as the first “on campus in the full blooded modernist idiom.”¹ In this exhibition where art comes face to face with architecture it is worth noting that its architects Webber and Woolley contributed mosaics based on electron-microscope images to the tile clad service ducts in the courtyard. It is a simple example of the integration of art with architecture, just as Narelle Jubelin’s installations and delicate writing on the glass walls add a subtle layer of meaning to the space.

Her exhibition *Vision in Motion* draws attention to the modernist work on campus so often overlooked and so important to an understanding of the cultural development of the University and of our culture. Modern buildings of the 20th century do not enjoy the popular love or respect that say colonial, neo-classical or neo-gothic buildings do in Australia. The tragic loss of magnificent buildings like the State Office Block and Anzac House are vivid examples of this neglect. The NSW Heritage Council is currently investigating Modernism and will over the next year place on its register (and so protect) much of our important modernist heritage.

By celebrating them through her remarkable installations Narelle draws attention to the University’s significant modernist buildings. I would like to thank her for this contribution and to congratulate her on the inspiration of her vision and on the exquisite art she has made.

1 Trevor Howells, *University of Sydney Architecture*, The Watermark Press, Sydney, 2007, pp. 26, 82-83



BETWEEN DRAWING AND BUILDING

NARELLE JUBELIN AND LUKE PARKER

The following annotations provide catalogue details and information on the original context of the works. Works referred to as 'details' have been drawn from more extensive installations. Many of the sewn renditions have been re-framed in glass boxes, to give an archival emphasis and consistency. For the exhibition a set of three purpose-built MDF display units were designed with architect Marcos Corrales Lantero.

The chronological order is interrupted to reflect the grouping of works on display. Unless otherwise listed, the works are on loan from the artist.

- indicates that the work is illustrated

Opposite: *BOX 1999* (detail), Rose Seidler House, p. 24

REMEMBRANCE OF THINGS PAST LAYS BARE THE PLANS FOR DESTINY 1986–87

seven cotton thread on silk mesh petit point renditions, hand-cut wood-veneer mount board, framed

- *Sydney Heads: A Distanced View* 1987
English oak frame, 18 x 39.5cm
collection of the estate of Joan Kerr, Sydney

Domain Road and Environs: A Distanced View 1986
English cedar frame, 21.3 x 100.7cm
private collection, Sydney

Jamison Valley in Cloud or Mist: The Prescribed View 1987
English oak frame, 22 x 36.5cm
private collection, Brisbane

Marked Explorers' Tree: Selected Vision 1987
daguerreotype frame, 10 x 10cm
private collection, Adelaide

The Proclamation Tree: Selected Vision 1987
daguerreotype frame, 8 x 8cm
private collection, Adelaide

North Terrace and Environs: A Distanced View 1987
English oak frame, 22 x 59.7cm
private collection, Sydney

- *Port Adelaide Lighthouse: A Distanced View* 1987
English oak frame, 21.8 x 36.8cm
collection of Wesfarmers Ltd, Perth

Exhibitions

The first work in the series, *Domain Road and Environs: A Distanced View*, was exhibited in the Avago window, Sydney, 1986.

The full series was exhibited:

Selected Affinities, Jam Factory, Adelaide, 1987

Doubletake: Collective Memory and Current Art, Hayward Gallery, London, 1992;
Kunsthalle Wein, 1993

Colonial Post Colonial, Heide Museum of Modern Art, Melbourne, 1996

Literature

Bronwyn Hanna, 'The Subversive Stitch, two recent exhibitions by Narelle Jubelin', *Transition*, May 1987

Joan Kerr, 'Re-making Hi(s)story, Narelle Jubelin's recent work', *Artlink*, Vol. 8, No.3, 1988

Lynne Cooke, Bice Curiger and Greg Hilty, *Doubletake: Collective Memory and Current Art*, South Bank Centre, London and Parkett Verlag AG, Zurich, 1993

Max Delany, 'Fabrication and Frame: Narelle Jubelin and the Colonial Panorama', *Colonial Post Colonial*, Heide Museum of Modern Art, Melbourne, 1996



**EMERGENCY SERVICES STRUCTURES FOR CIVIC
SURVIVAL 1984**

cotton thread on cotton mesh petit point renditions

Darlinghurst Police Station
Emergency Services Building
St Vincent's Hospital
Pyrmont Fire Station
Maritime Services Board Building
map of locations, Sydney
buildings: 25.4 x 6.7cm, map: 6.5 x 6.3cm
private collection, Sydney

Exhibitions
Narelle Jubelin/Paul Saint, Plan Z, Sydney,
1984

Notes
This is one work in a series of five 'building
stacks', each depicting various groupings of
civic structures.



BETWEEN DRAWING AND BUILDING

PREENING THE PATRIARCHY 1986

diptych, cotton thread on cotton mesh petit point renditions
each 7.5 x 7.5cm

Clock Tower, Central Station, Sydney, unclad
and clad in scaffold

Exhibitions
His Story, Mori Gallery, Sydney, 1986



CLOCK TOWER, CENTRAL STATION 2011

diptych, cotton thread on silk mesh petit point renditions
each 10cm diameter

Clock Tower, Central Station, Sydney, unclad
and clad in scaffold

private collection, Sydney



SUPERIMPOSITIONS 2007 (details)

cotton thread on silk mesh petit point renditions of collages by Luke Parker 2001–07

● *superimposition.1* 2007

collage on Historic Houses Trust postcard, Rose Seidler House 1948–50, architect Harry Seidler, photograph by Richard Bryant 9 x 12.5cm
collection of Belle Charter and Daniel Boyd, Sydney

superimposition.2 2007

collage, photograph by Ann Stephen of Australia Square 1961–67, Sydney, architect Harry Seidler, mural by Sol LeWitt, 2002; explosion photograph by Saeed Ali Achakzai, captioned: 'Ablaze... an oil tanker carrying fuel for NATO forces burns after a bomb blast on the Pakistani-Afghan border', *Sydney Morning Herald*, January 2007 9 x 12.5cm
collection of Penelope Seidler, Sydney

● *superimposition.3* 2007

collage, photograph by John Gollings of Shell Headquarters 1985–89, Melbourne, architect Harry Seidler; explosion photograph by AFP, captioned: 'A Pakistani man walks from the burning wreckage after trains carrying chemicals and oil crashed in Kotri, north of Karachi', *Sydney Morning Herald*, February 2006 9 x 12.5cm
collection of Penelope Seidler, Sydney

superimposition.4 2007

collage, photograph by Ann Stephen of Horizon Apartments 1990–98, Darlinghurst, architect Harry Seidler, mural by Sol LeWitt; explosion photograph by AFP, captioned: 'An Iraqi throws a stone at a burning vehicle as others search the debris of a building at the scene of a car bomb in Baghdad', *The Age*, June 2004 9 x 12.5cm
collection of the Estate of Janice McCulloch

Exhibitions

superimpositions, Narelle Jubelin and Luke Parker, with architect Marcos Corrales Lantero and furniture-maker David Norrie, Mori Gallery, Sydney, 2008

Literature

Ann Stephen, 'suspended in anger', 7 March 2008, written for *night 991 of 1001 nights cast*, a durational performance by Barbara Campbell, <http://www.1001.net.au/story/991>, accessed 2/12/2011

Notes

The series was prompted by a collage sent by Luke Parker in 2001 as a gift to Jubelin. Additional collages were made as part of their subsequent collaborative exhibition.

Included in the display are two plaster models of the Australia Square ceiling, designed by the Italian engineer Pier Luigi Nervi for Harry Seidler & Associates, Sydney, c. 1963.

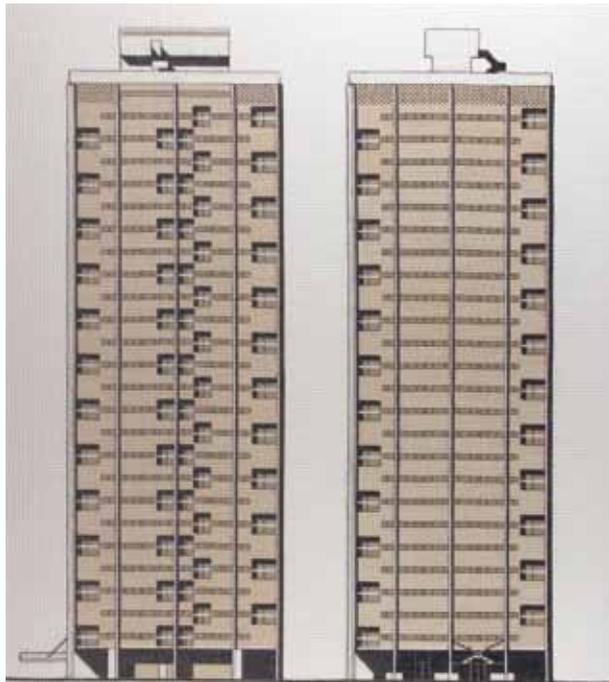


BETWEEN DRAWING AND BUILDING

Penelope Seidler
BLUES POINT TOWER 1993–94

cotton on linen cross stitch
69.5 x 54cm
collection of Penelope Seidler, Sydney

Exhibitions
Homes in the sky: apartment living in Sydney,
Museum of Sydney, 2007



BLUES POINT TOWER

HARRY SEIDLER ARCHITECT 1957-1961
SEWN BY PENELOPE SEIDLER 1993-1994

with Satoru Itazu
OLD LOVE 1991

embossed paper frontispiece, 20 duotone lithographs, framed
each 25.5 x 32cm, edition 3/10
Monash University Collection, purchased 1995

five details of Drayton Hall Plantation House,
Architectural Museum, Charleston, South
Carolina. Palladian design, applied detail
interior featuring East Indian mahogany
carved details

five details of: ● Paisley silk and wool shawl,
c.1850; Paisley wool 'kirking shawl', c.1867;
'Red-centered shawl', c.1840; 'All-over
pattern plaid', c.1860; and printed wool
shawl, c.1860, all collection of National
Museums, Scotland

five details of The Hill House, Helensburgh,
Scotland, architect Charles Rennie
Mackintosh, 1902, featuring: the library; the
drawing room; ● the drawing room fireplace;
● the white bedroom; and the entrance hall

five details of cloth selected from the 38th
Exhibition of Japanese Traditional Crafts,
Mitsukoshi Department Store, Nihombashi,
Tokyo, 1991: *The Finest Shagreen*, by
KOMIYA Yasutaka, kimono cloth of silk with
Edo fine patterned dye work; *Sunset Colour
Brocade with Pattern Produced with Warp*,
by KITAMURA Takeshi, Obi of woven stuff;
Brilliancy of Cloisonne, by HIGUCHI Minoru,
fine patterned cloth for kimono; *Unusual
Stripes*, by AIDA Masao, kimono cloth of fine
patterned dyework; and *Lattice*, by TAIRA
Toshiko, Abaca cloth for kimono

Exhibitions

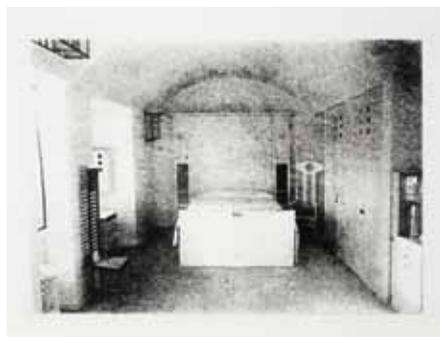
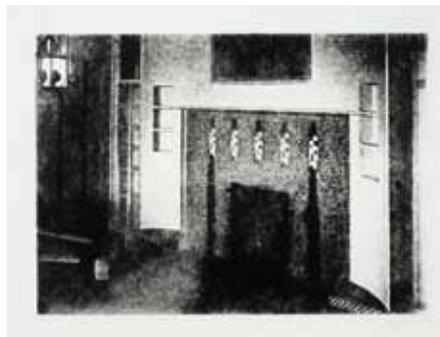
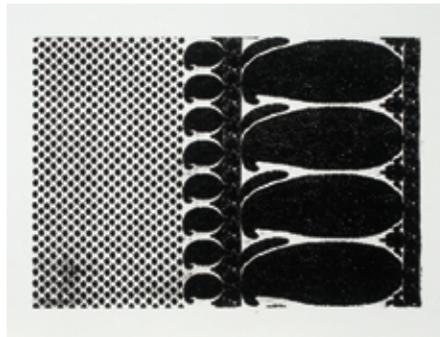
Lunami Gallery, Tokyo, 1992
Cloth, Mori Gallery, Sydney, 1992

Literature

Ann Stephen, p.83, *The Monash University
Collection: Four Decades of Collecting*,
eds Jenepher Duncan and Linda Michael,
Monash University Museum of Art,
Melbourne, 2002

Notes

Exhibited at Monash University Museum
of Art, Melbourne as part of the second
installation of *Vision in Motion*.



ECRU 1998 (details)

six cotton thread on silk mesh petit point renditions, silver frames

● Rose Seidler House, Turramurra, NSW, architect Harry Seidler, 1951 (interior view)
8.5 x 11.5 x 0.9cm

Case Study House N° 8 (Eames House), Pacific Palisades, California, architects Charles and Ray Eames, 1945–49 (reflections on exterior glass walls)
9.2 x 14 x 0.9cm

Universal Cinema, Woga, Berlin, architect Erich Mendelsohn, 1928 (interior view)
9.2 x 14 x 0.9cm

all Whitworth/Bruce collection, Sydney

Lakehouse for an Artist, Como, architect Giuseppe Terragni, 1933, (interior with the artist's studio viewed from the movable passageway) 18.4 x 13.2 x 0.9cm

Farnsworth House, Plano, Illinois, architect Ludwig Mies Van Der Rohe, 1950–51 (in flood conditions)
10.2 x 16.2 x 0.9cm

● Por Timor Library and Community Centre, Lisbon, renovation architect Teotónio Pereira, 1992 (facade)
14.4 x 9.2 x 0.9cm

all collection of Amanda Love, Sydney

Exhibitions

ECRU, Pavilhão Branco, Museu da Cidade, Lisbon 1998–99
Mori Gallery, 1999

Literature

Isabel Carlos, 'Words and Walls', and Juliana Engberg, 'Round Table Discussion', *ECRU*, catalogue, Pavilhão Branco, Museu da Cidade, Lisbon 1998

Notes

Originally exhibited on three cherry-wood side tables by architect Giuseppe Terragni, designed for the Federation of Agriculture, Novocomum, Como, 1929 with: Cylinda Line ashtray by Arne Jacobsen, Denmark, 1967; Salt and Pepper Shakers by William Lescaze; doorhandle by architect Álvaro Siza Viera, Oporto, Portugal, designed for Quinta da Malagueira, Evora 1977; ice container and tongs by Pedro Sampaio, Lisbon (date unknown); and with a petit point rendition of 'Project for Josephine Baker House, by Adolf Loos, 1928 (model)'.

For the Lisbon installation the artist made her first handwritten transcription in white ink across the two-storey glass windows, of Fátima Gusmão's testimonial published in Michele Turner, *Telling East Timor: Personal Testimonies*, 1942–1992, University of NSW Press, Sydney, 1992.



BETWEEN DRAWING AND BUILDING

BOX 1999

five cotton thread on cotton mesh petit point renditions
each 9 x 13.5cm, except 'BOX' 5.5 x 8cm

Case Study House N° 8 (Eames House),
Pacific Palisades, California, architects
Charles and Ray Eames, 1945–49

Rose Seidler House, Turramurra, NSW,
architect Harry Seidler, 1951

- Farnsworth House, Plano, Illinois, architect
Ludwig Mies van der Rohe, 1946–51

- Ball–Eastway House, Glenorie, NSW,
architect Glenn Murcutt, 1983

BOX

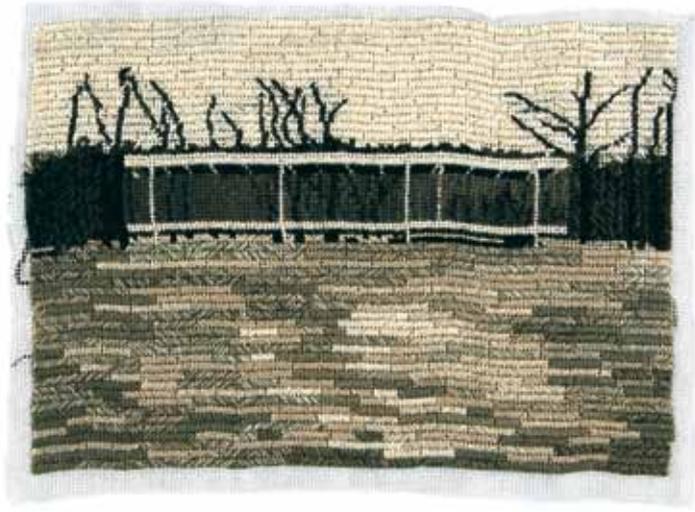
collection of Lisa and Egil Paulsen, Sydney

Exhibitions

word, Museum of Contemporary Art, Sydney,
1999

Literature

Linda Michael and Peter Tyndall, *word:
artists explore the power of a single word*,
catalogue, Museum of Contemporary Art,
Sydney, 1999



SHUMAKOM 2002 (details)

six cotton thread on silk mesh petit point renditions

details of photographs of Eileen Gray's
Satellite mirror:

above the bath in the guest bathroom,
12.2 x 8.8cm

adjacent to the guest closet,
13 x 9cm

- Satellite mirror, 12.3 x 9.3cm
- Satellite mirror, 14 x 11cm

Satellite mirror, as black monochrome,
12.8 x 9cm

Satellite mirror, as white monochrome,
12.5 x 8.6cm

Exhibitions

shumakom, Narelle Jubelin with Andrew
Renton and Marcos Corrales Lantero, The
Artists' House, Jerusalem, 2002

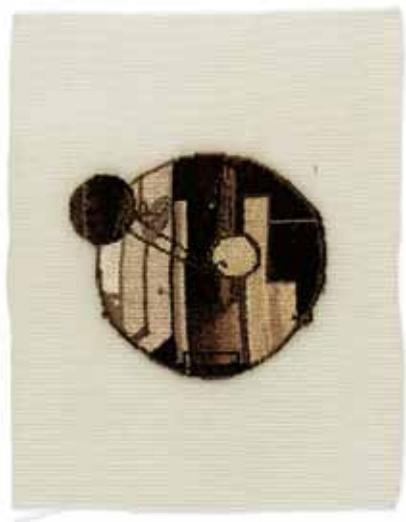
Literature

Andrew Renton, *shumakom*, catalogue, The
Artists' House, Jerusalem, 2002

Notes

Eileen Gray designed the Satellite mirror for
her house, known as E.1027. The house
name is coded alphabetically to entwine
Gray's initials with those of her partner's:
E for Eileen; 10 for J(ean); 2 for B(odovici),
and 7 for G(ray).

One version of the mirror is in chromium-
plated tubular steel with adjustable
secondary mirror and concealed light.
Another version is in nickel-plated brass,
with sanded convex glass for two lamps. The
magnifying shaving mirror is maintained by
two blocking handles, and is designed to
allow a view of the back of the neck.



BETWEEN DRAWING AND BUILDING

with Nelson Corrales Jubelin
TRANSCRIPTION WORKS 2004

gouache over permanent marker on 59 clayboard panels
each panel 12.7 x 17.8cm, overall dimensions variable

Exhibitions

Mori Gallery, Sydney, 2004

Literature

Provisions for the Future, catalogue, Sharjah
Biennial 9, Book 1, 2009

Notes

This collaboration between the artist and her son involved her play-teaching him numbers from *La carta de Atenas (the Athens Charter): CIAM (International Congress of Modern Architects)*, Buenos Aires, 1959; and the alphabet from Peter Cook, *Architecture: action and plan*, Studio Vista, London, 1967.

Estas constantes psicológicas y biológicas **3** sufrirán la influencia del medio ambiente: situación geográfica, topográfica, situación económica, situación política:
a) de la situación geográfica y topográfica, de la naturaleza de los elementos, agua y tierra de la naturaleza del suelo, del

X Alison and Peter Smithson: 'House of the future' 1956. Two units. Each organized around a patio garden. Built in plastic, top right: Stirling and Gowan: House of on the Isle of Wight, 1958. bottom right: Marco Dezzi-Bardeschi: House of Florence (compare with the Bossard house: much tighter use of curved lines)

BOXED.SETS 1999–ongoing

cotton thread on silk mesh petit point renditions

● *BOXED.SET 9* 1999

map of the itineraries over one year of a young girl from the 16th arrondissement, by Chombart de Lauwe, *Paris et l'agglomération parisienne*, PUF, Paris, 1952, cited in Liane Lefavre and Alexander Tzonis, *Aldo van Eyck Humanist Rebel (Inbetweening in a Postwar World)*, 010 Publishers, Rotterdam, 1999
5 x 5cm
private collection, Sydney

BOXED.SET 10 1999

playground by architect Aldo Van Eyck, 1957–61
5 x 5cm
collection of the Estate of Janice McCulloch

BOXED.SET 13 1999

bentwood chair designed by Arne Jacobsen, 1952, for the firm F. Hansens, in Luciano Rubino, *Arne Jacobsen Opera Completa 1909/1971*, Edizioni Kappa, Roma, 1980
5 x 5cm

BOXED.SET 25 2005–06

skylight in the bedroom of Eileen Gray's Tempe a Pailla, Castellar, 1932–34
5 x 6cm

BOXED.SET 26 2005–06

E.1027 letterhead, in Eileen Gray and Jean Bodovici, 'E.1027: Maison en Bord de Mer', *L'Architecture Vivante*, Reédition Éd. Imbernon, Marseille, 2006
5 x 5cm

BOXED.SET 27 2005–06

entrance to King George V Memorial Hospital, Sydney, architects Stephenson & Turner, 1941
5 x 5cm

● *BOXED.SET 28* 2005–06

The Box, Lissma, Suecia, architect Ralph Erskine, 1942
4.5 x 5.5cm

BOXED.SET 29 2005–06

Ralph Erskine and daughter Jane in The Box, demonstrating the space-saving bed that folds into a sofa or elevates to the ceiling
4.5 x 4.5cm

● *BOXED.SET 30* 2005–06

Cantilevered house, New Canaan, Connecticut, architect Marcel Breuer, 1948
5 x 5cm

Notes

For this exhibition the works have been reframed after being removed from their plastic melamine Clam Container, designed by Alan Fletcher, 1968, manufactured by Mebel, Italy.



BOX 2 2003–12

six cotton thread on silk mesh petit point renditions
each 5.5 x 5.5cm

● AALTO ASPLUND BARRAGAN BOTTONI
BREUER BRONER COATES CODERCH VAN
DOSEBURG EAMES EISERMANN ERSKINE
FREY GARCÉS GRAY GROPIUS JACOBSEN
JOHNSON KIKUTAKE LE CORBUSIER
LOOS LUBETKIN MELNIKOV MOORE
NUETRA NIEMEYER PEI PONTI PROUVÉ
SCHINDLER SMITHSON SOANE SOLDEVILA
TANGE UTZON VÁZQUEZ MOLEZÚN
VENTURI WILLIAMS WRIGHT
(detail illustrated)

● + SEIDLER
collection of Penelope Seidler, Sydney

● + COTTIER DYSART WEBBER WOOLLEY

Notes

The list of names is taken from a publication
examining architects' own houses:
*Aprendiendo de toda sus casas (Learning
from all their houses)*, Edicions UPC,
Catalunya, 1996, with Australian additions
by the artist.

AALTO ASPLUND
COATES CODERCH
FREY GARCÉS
LE CORBUSIER
NIEMEYER PEI
SOLDEVILA TANGE

BOX.2
SEIDLER

COTTIER DYSART
WEBBER WOOLLEY

DURATION HOUSES 2003–ongoing (details)

cotton thread on silk mesh petit point renditions, glass and rubber frames, listed as an alphabet each 10.8 x 16.3 x 3.2cm, except G., G.a and M.: 10 x 11 x 3.2cm

*A. End wall, Government House dining room, Levuka, Fiji Islands, c.1876

*B. Wayang performance, photograph by Stephen Cairns, in 'Resurfacing: Architecture, Wayang, and the "Javanese House"', *Postcolonial Space(s)*, eds. Gülsüm Baydar Nalbanto'lu and Chong Thai Wong, Princeton Architectural Press, New York, 1997

C. View of a squatter area, Ankara, 1949, photograph by Advige Fenik, in 'The Carved Dwelling in the Architectural and Urban Discourse of Modern Turkey', *Postcolonial Space(s)*, eds. Gülsüm Baydar Nalbanto'lu and Chong Thai Wong, Princeton Architectural Press, New York, 1997 collection of the Estate of Janice McCulloch

D. Tambo House, Solomon Islands, *The Lone Hand*, July 1913, cited by Ian Burn in 'The Metropolis is only Half the Horizon', *The Boundary Rider: The 9th Biennale of Sydney*, catalogue, 1992 collection of Ian Rogers, Melbourne

E. Por Timor Library and Community Centre, Lisbon, 2001 collection of Penelope Seidler, Sydney

F. Union Property, Currawong Beach Cottages, constructed by the Commonwealth Experimental Building Station, Ryde, photograph courtesy of Unionists for Currawong archive, 2001 Mordant Family Collection, Sydney

● G. 'Exhibition Duration House' cited from Vandyke Brothers, *Duration Houses*, publicity pamphlet, Lithgow, January 1943 collection of the Estate of Janice McCulloch



● G.a. detail of 'Exhibition Duration House' cited from Vandyke Brothers, *Duration Houses*, publicity pamphlet, Lithgow, January 1943 collection of Jo Holder and Phillip Boulten, Sydney



H. 'Vandyke Prefabricated Houses', photograph by Andrew Frolows, cited in Charles Pickett, *The Fibro Frontier*, Powerhouse Museum and Doubleday, Sydney, 1997
Mordant Family Collection, Sydney

● I. New Zealand 'Bach' house cited in Kevin Male, *Good Old Kiwi Baches and a few cribs too*, Penguin Books NZ, 2001
private collection, Melbourne



J. 'During the 1930s, unemployed people built fibro, iron and timber shacks... now part of the Royal National Park, and... used for pleasure rather than necessity', cited and photographed by Charles Pickett, *The Fibro Frontier*, Powerhouse Museum and Doubleday, Sydney, 1997
Mordant Family Collection, Sydney

*K. The Arena, Chinati Foundation, Marfa, Texas. An aircraft hangar redesigned by Donald Judd to house his 'specific objects', cited in *Donald Judd—Architektur*, Westfälischer Kunstverein, Munster, 1989

*L. Donald Judd, *Untitled* 1974, concrete, Art Gallery of South Australia, cited in Ian Burn and Karl Beveridge, 'Donald Judd, May We Talk?', *The Fox # 2*, 1975

M. Wentworth Union Building, The University of Sydney, 1968–72, photograph by Max Dupain, cited in David Saunders and Catherine Bourke, *Archer, Mortlock, Murray, Woolley; Sydney Architects 1946–76*, Power Institute of Fine Arts, The University of Sydney, 1976

Exhibitions

Duration Houses, with purpose-built furniture designed by Marcos Corrales Lantero and built by David Norrie, Mori Gallery, Sydney, 2003

Notes

Each *Duration House* depicts a structure that no longer exists, has been compromised, or resides on contested ground.

* indicates a work from the series is not exhibited.

BETWEEN DRAWING AND BUILDING

with Carla Duarte

•KEY NOTES 2009

14 woollen suit-cloth fabric panels
height 270 cm with varying widths from 272cm–338cm, overall dimensions variable

Exhibited

Learning Modern, School of the Art Institute of Chicago, Sullivan Galleries, Chicago, 2009

Literature

Narelle Jubelin and Carla Duarte, 'End Notes', eds. Mary Jane Jacob and Jacquelynn Baas, *Chicago Makes Modern: How Creative Minds Shaped Society*, University of Chicago Press and School of the Art Institute of Chicago, 2012

Notes

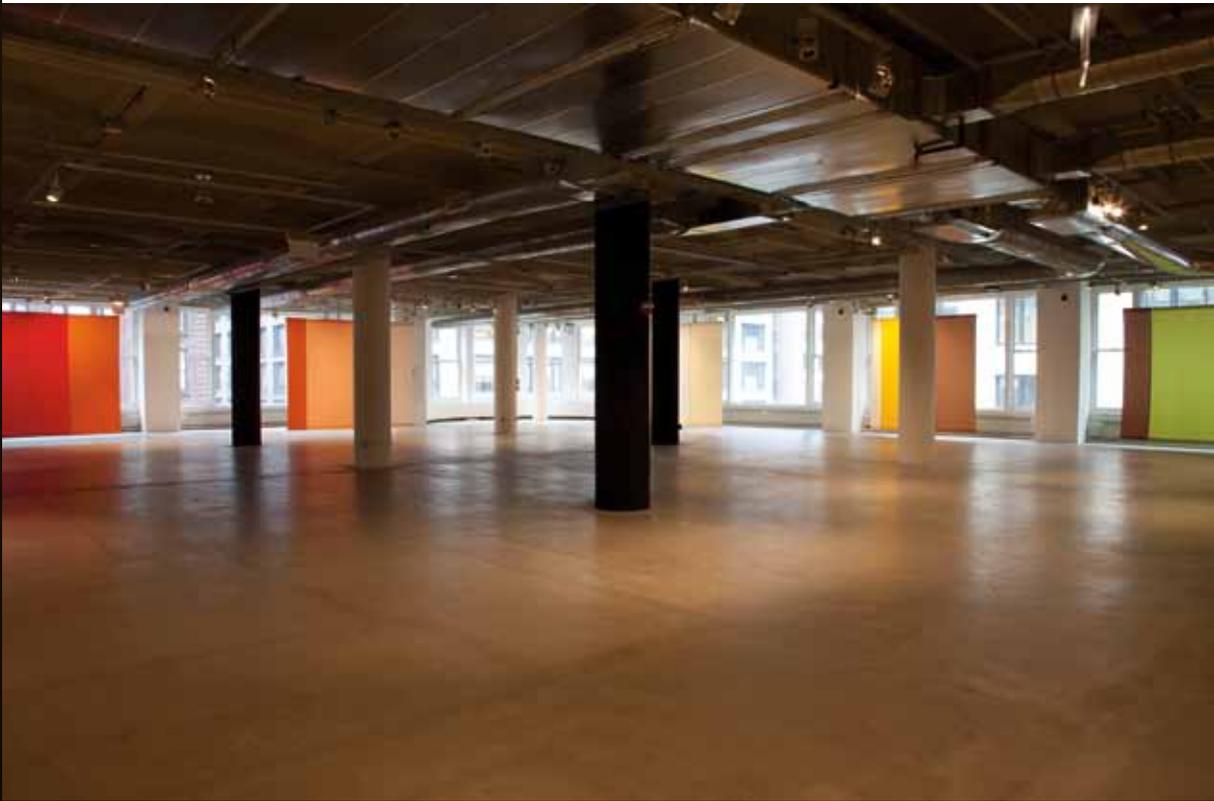
The colour sequences in the panels are drawn from Ludwig Hirschfeld-Mack, *Colour Charts—in Twelve Parts 1922-23*, and Roy de Maistre, *De Mestre Colour Harmonising Chart, 1924*, both cited in *Modern Times: The Untold Story of Modernism in Australia*, eds. Ann Stephen, Philip Goad and Andrew McNamara, Miegunyah Press and Powerhouse Museum, 2008.

THE GRAY CLOTH (GLASS TRANSCRIPTIONS) 2011–ongoing

white permanent marker on glass curtain walls, dimensions variable
from *Das graue Tuch zehn Prozent Weiß: Ein Damen Roman (The Gray Cloth and Ten Percent White: A Ladies Novel)*, by Paul Scheerbart, 1914, translation by John A. Stuart, MIT Press, Cambridge, Massachusetts, 2001

Note

Text sourced by Ann Stephen and transcribed by the artist. In Sydney, the transcription—onto the two-storey 'glass curtain' walls of the School of Chemistry Building lecture theatre foyer—is accompanied by a display of molecular models, made by Dr Jim Eckert and Hans Freeman, drawn from the Chemistry teaching collection.



• CURTAIN STACK 2011

digital video, 45secs
excerpts of filmed research visits to: Farnsworth House, 2008; Rose Seidler House, 2009, and
Farnsworth House, 2009
camera Narelle Jubelin and Carla Duarte
editor Patricia Leal

GLASS RUG 2011

digital video, 6mins 18secs
filmed at various Harry Seidler & Associates buildings, Melbourne and Sydney, 2010–11
camera Narelle Jubelin
editor Patricia Leal

STENDHAL SYNDROME 2011

digital video, 47secs
sequences of architect, students, and teacher, filmed 2008 at Haus am Horn, Weimar,
designed by Georg Muche, Walter Gropius office, 1923
camera Narelle Jubelin and Marcos Corrales Lantero
editor Patricia Leal

STENDHAL SYNDROME, REFERENCE VERSION 2011

digital video, 2mins 30secs
three sequences viewing *Bauhausbücher 3*, intercut with sequences of architect, students and
teacher, filmed 2008, at Haus am Horn, Weimar
camera Narelle Jubelin and Marcos Corrales Lantero
editor Patricia Leal



Jacky Redgate

DEPTH OF FIELD 2012

with Jessica Mais Wright, Anna McMahon and Leah Newman

Narelle Jubelin invited fellow artist Jacky Redgate to produce a photographic essay to accompany *Vision in Motion*. The challenge was to respond to Jubelin's work by making a form of site-specific documentation. Redgate conceived of a pinhole photography workshop which ran over two weeks at the University Art Workshop, School of Architecture, Design and Planning.¹ The three participating artists worked closely with Redgate using found materials and objects, each constructed several cameras that enabled a variety of wide angle, telephoto, panoramic, anamorphic, rolling and multiple pinhole views. The pinhole camera process returns photography to its origins, and the model of a workshop returns to modernist practices, specifically those established at the Bauhaus.

This essay continues Redgate's occasional involvement in 'documenting' the work of Jubelin.² For *Vision in Motion* the collaboration has been extended beyond the hand and eye of the individual artist to incorporate a cross-generational exchange of fugitive but fixed stares.

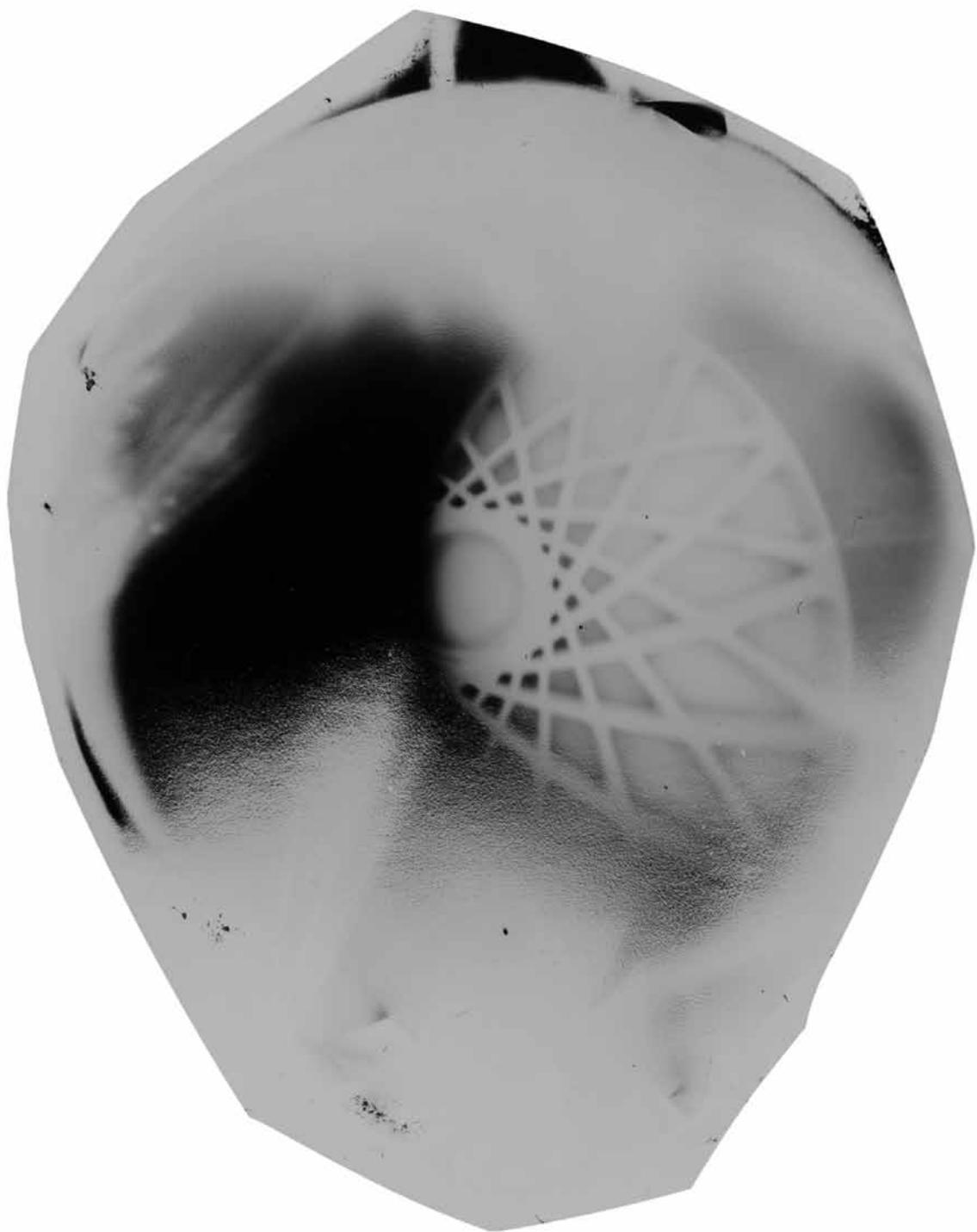
1 see Renner, *Eric Pinhole photography: from historic technique to digital application* Elsevier/ Focal Press, Burlington, Mass., c2009

2 The earlier collaborative project *Soft and Slow* was made for Monash University Gallery, Melbourne, 1995. At the time Margaret Morgan observed: 'Redgate plays the role of photographer, lackey to the other arts, her photographs adopting the most ancillary function, the catalogue illustration. This collaborative photo-essay, however, is not neutral or passive, but instead generates another body of objects, just as surely as did Stieglitz in photographing Duchamp's Urinal. The title, *A Picture is No Substitute for Anything*, 1996, itself a quote from arch postmodernists Louise Lawler and Sherrie Levine, implies the coda: The picture is the thing itself.' Margaret Morgan 'Photography is Dead! Long Live Photography', *Art+Text*, 55, 1996, p. 91-92; see also Michael Desmond, 'Imagining Space', *Jacky Redgate 1980-2003*, Contemporary Art Centre of South Australia, Adelaide, 2005, pp.27-28





















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FALLING FOR MODERNISM

Near Chicago on Lake Michigan, American sculptors and decorative artists had arranged an exhibition ... it was the middle of the twentieth century. The architect Edgar Krug had built the exhibition hall out of glass and iron ... The colossal walls were made completely out of colored glass, with colored ornament, so that only subdued daylight shone into the interior... but the colors of the glass gleamed powerfully nonetheless.¹

So begins *The Gray Cloth and Ten Percent White*, Paul Scheerbart's 1914 utopian satire inspired by the future city of glass skyscrapers. Its 'colourless' title repeats the demand that global glass architect Krug makes of his fiancé, to wear only grey garments so as not to distract from his coloured glass structures. On an airship honeymoon inspecting potential building sites in exotic locations a marital struggle ensues about what is to be seen—the architectural monuments—and what is to be kept barely visible—the wife. Scheerbart's witty futurist novel about a modern marriage of glass and cloth with its many feminine voices provides both the leitmotif and the material for this exhibition that straddles both art and architecture.

At the other end of modernism what accounts for the fascination with modernist architecture in recent art? This grand obsession was brilliantly parodied by Andrea Fraser's provocative intercourse with Gehry's Bilbao Museum in *Little Frank and his carp* (2001). The desire for an interdisciplinary practice is haunted by earlier avant-gardes. The current exhibition teases out some of the history and theoretical intersections underpinning contemporary art's engagement with modernist architectural

1 Paul Scheerbart, *Das graue Tuch zehn Prozent Weiß: Ein Damen Roman (The Gray Cloth and Ten Percent White: A Ladies Novel)*, 1914, translation by John A. Stuart, MIT Press, Cambridge, Massachusetts, 2001, p. 2.

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discourses in two ways. At its core is a selection from three decades of the art of Narelle Jubelin inspired by architecture and the built environment. As an expatriate for almost half her career, Jubelin is somewhat removed from the conventional path that her generation of artists have taken into the academy in Australia. Yet while an 'outsider', her site-specific art insists on engaging with locality using archival research that raids the modernist canon.



The School of Chemistry Building, architects Ken Woolley and Peter Webber, University of Sydney, c.1960

The other overlapping element of the exhibition returns to the era of heroic modernism which transformed our cities and universities in the post war years. In Australia the institutional embrace of the modern coincided with the long boom years in tertiary education. Initially technical schools then universities became architectural laboratories for experiments. Architects largely employed by the state—like Percy Everett in Victoria's Public Works Department and Ken Woolley and Peter Webber in the New South Wales Government Architect's Office—designed new kinds of educational spaces on a grand scale that broke with the traditional identity of the academy.²

For the project Jubelin explores this legacy by animating modernist buildings with installations on each of the three campuses involved in the tour. Each walk invites the viewer to move between the art gallery and the wider campus engaging particularly with the school of architecture, first at

2 In the 1950s several key modernist architects trained in the New South Wales Government Architect's Office, including Ken Woolley, Peter Webber, Michael Dysart and Peter Hall; in Queensland James Birrell was Staff Architect, University of Queensland where he developed a master plan, and later for James Cook University alongside Union College (1963-72) and the Agriculture and Entomology Building (1966-69). For an overview see Philip Goad, 'Universities', in *The Encyclopedia of Australian Architecture*, eds. Philip Goad and Julie Willis, Cambridge University Press, Port Melbourne, 2012, pp. 723-4.



Caulfield Technical School E Block, architect Percy Everett, c.1950 (now Faculty of Art, Design & Architecture, Monash University)

the University of Sydney, then at Monash University in Melbourne and finally at the University of South Australia. To catch the fugitive character of these temporary displays Jacky Redgate was invited to make a photographic essay of the first installation as part of an ongoing dialogue between the two artists.³ The exhibition title is borrowed from a classic text of that period, László Moholy-Nagy's book *Vision in Motion* (1947) that proselytised a trans-Atlantic version of Bauhaus ideals through the Institute of Design in Chicago. His grand educational vision that imagined 'the unity of the arts with life' is repositioned by Jubelin to give emphasis to cultures of itinerancy, exile and migration.⁴

FOREPLAY

Thinking through civic architecture ... the legacies of colonial town plans ... the repetition of public building styles ... and in Adelaide, that strange, strange model colonial town with its fine examples of Victorian brutalism ... it was often a play on the phallo-centric built and natural forms.⁵

Jubelin's engagement with architecture did not begin with modernism but in the Orwellian year of 1984 when she started sewing renditions of Sydney monuments. Her Proustian tour-de-force *Remembrance of things past lays bare the plans for destiny* (1986–87) mimics the layout of the colonial city with miniature acts of treason, in anticipation of the bicentennial year of 1988. The work's seven panels, housed in seven weighty-looking timber frames, imagine a continuous horizon of monuments arching from Sydney Heads to Port Adelaide (p. 10). The panorama is also durational, moving through night and day, with majestic sunsets and cloud effects rendered in a high-keyed discordant palette of pink and green cottons. Its long low horizontal stage-set is marked by landmarks—fountains, gates, war memorials, obelisks, and neo-classical facades including the Art Gallery of New South Wales and its typological twin, the Art Gallery of South Australia—bracketed by lighthouses beaming at each other across the vast space. At the time

3 Their collaboration began when Narelle Jubelin invited Jacky Redgate to make a photographic essay on her exhibition *Soft and Slow*, Monash University Gallery, 1995. Redgate then developed a subsequent colour series, *A Picture is No Substitute for Anything*, 1999.

4 László Moholy-Nagy, Foreword, *Vision in Motion*, Paul Theobald and Co, Chicago, 1947, p. 5.

5 N. Jubelin, email to author June 2011.



The Proclamation Tree: Selected Vision 1987, p. 10

the precocious student Bronwyn Hanna characterised Jubelin's 'subversive stitch' as a feminist take on Derridean deconstruction. The rendition of convict architect Francis Greenway's Macquarie lighthouse ejaculating across the night sky was cited as just one of many recurring phallic signifiers. After negotiating what had been laid out in the sewn series, Hanna raised the perennial question about art and politics asking:

How can such politicised images be described as 'beautiful'? How can a feminist produce work so 'exquisite' ... when it is founded upon a critique of the exploitative representations of patriarchal society—including, and especially, such aesthetic values?⁶

Jubelin's early achievement was in grafting the critical appropriation of needlework—developed by earlier feminist artists—onto architectural and landscape discourses, and hence sexualising their rabid nationalising cultures.

Jubelin has introduced all sorts of maps into her work, the net

servicing as a grid to scale-down the monumental or scale up the miniature. Mapping is not just a tool of geography and architecture but was favoured by conceptually orientated artists as a device to expose the limits of formalist art of the '60s. Jubelin references such strategies in an early series of building 'stacks', in which elevation views of historic Sydney facades are piled one on top of another.

The work gives an odd twist to Donald Judd's statement that, 'order is not rationalistic and underlying, but is simply order, like that of continuity, one thing after another.'⁷ In her rendition titled *Emergency Services Structures for Civic Survival* (1984), it becomes one thing on top of another (p.12). Instead of Judd's minimalist units, five facades of landmark hospitals, police and fire stations are sewn as a vertical stack above a map indicating their locations in Sydney. Her return to the art of late modernism takes the form of a subaltern reply to the conceptual photography of Bernd and Hilla Becher, in mapping the topology of local building types.

6 Bronwyn Hanna, 'The Subversive Stitch: Two recent exhibitions by Narelle Jubelin', *Transition*, May 1987, p.30. See Derrida's rejection of architecture 'as trial of the monumental moment' ... preferring 'the intertextuality that makes architecture a highly complex activity.' Edward Casey, *The Fate of Place*, 1997, p. 312.

7 Donald Judd, 'Specific Objects', *Complete Writings, 1959-1975*. Press of the Nova Scotia College of Art and Design, Halifax, Nova Scotia, 1975, pp. 181-189.

Jubelin's ambitious forays took on big subjects in miniature. For *Towers of Torture*, a group exhibition in 1988 that linked the Bond Corporation's Sydney skyscraper to its telecommunications interests in Pinochet's Chile, she mapped global trade relations.⁸ Reviewing the show, the architectural historian Joan Kerr contrasted:

the embroidered collaged squares by the Chilean 'Families of the Disappeared': staring, protesting women... soldiers torturing and murdering ... [and] the only other embroidered work in the exhibition, Narelle Jubelin's petit point, which superimposed South America on Australia, their two coastlines linked by a thin red telephone or blood line.⁹

Even in such a provocative context, her work remains non-expressive, refusing the emotive appeal of activist politics for a sharp play between distance and dependency.

TOWERING PASSIONS

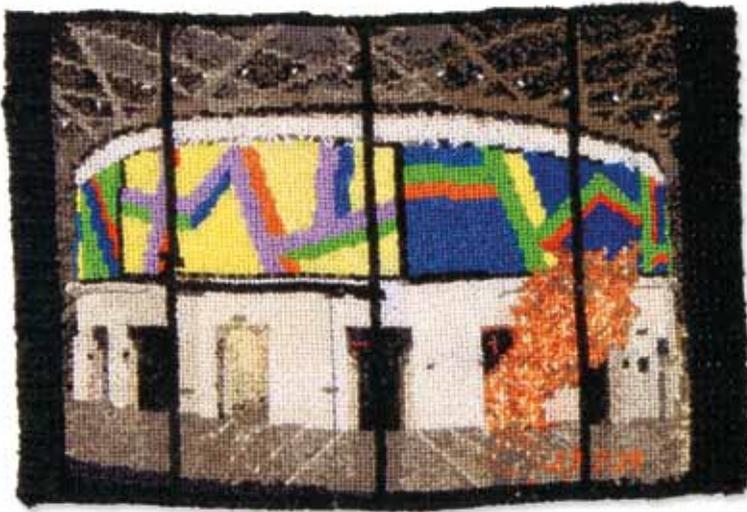
In the *Vision in Motion* exhibition the horizontal colonial panorama comes face-to-face with the verticality of a modern cityscape collaged from video, models and needlework, all laid low on three purpose-built display units. The Sydney skyline in the mid to late twentieth century was largely redrawn by Gropius-trained



Glass Rug 2011,
video still p. 38

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- 8 Artists were invited: 'to produce an artwork which makes visual and conceptual connections between tower buildings and the theme of torture... in a project which aims to make public and highly visible connections between the Bond Corporation's activities in Chile and Sydney.' *Towers of Torture*, Tin Sheds Gallery exhibition and auction, The University of Sydney, 9–11 September, 1988.
- 9 Joan Kerr, 'Review: The Bond Building: The Towers of Torture', *Art + Text*, No. 31, December 1988–February 1989, p. 92.

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top: *superimposition 2*, 2007, p. 16
bottom: Pier Luigi Nervi, Australia Square ceiling model, for Harry Seidler & Associates, Sydney c.1963 p. 16

architect Harry Seidler. His towers became lightning rods for debates on urban space, ignited by a colossal plan for 29 blocks overlooking Sydney Harbour, inspired by Le Corbusier's similarly thwarted plans for Paris. An elevation view of Blues Point Tower, the only one of the complex built, is on display—its intricately asymmetrical facade rendered not by Seidler but in cross-stitch, by his wife and fellow architect Penelope (p. 18). Seen alongside Jubelin's sewing, its text and repeat pattern is part traditional sampler part rigorous architectural rendition. Several other fragments refer to Australia Square, Seidler's controversial high rise project of the 1960s. Vilified for destroying the fabric of inner city lanes, its circular tower created a new kind of urban space with arcades, plazas and public foyers. The entry foyer, ringed by a dazzling patterned ceiling, was engineered with the Italian pioneer of concrete structures Pier Luigi Nervi, whose miniature models rest on the shelf.

Several of Jubelin's videos and petit points were inspired by the Seidler's desire to recover the Bauhausian ideal of integrating art

with architecture. Particularly, their last monumental art commission that replaced the late '60s faded tapestries of Le Corbusier and Vasarely at Australia Square with a Sol LeWitt wall drawing (2003).¹⁰ Jubelin's video *Glass Rug* (2011) circles its glazed foyer, tracking LeWitt's isometric projections that envelop the vast drum (p.38). The coloured geometry is broken up by myriad reflections from neighbouring towers. Interwoven into this collage are several gliding aerial pans taken 47 floors above the foyer looking outward from its revolving Summit restaurant. Other city views imagine Seidler's plans for the skyline, with multiple Blues Point Tower caught double in the wrap-around curtain windows of another Seidler apartment. Sydney's 'coat hanger', marking an earlier moment of modernity, bridges sunset and sunlight sequences referencing the durational aspects of the earlier sewn panorama. A lone Seidler tower is glimpsed in another city skyline—approaching Melbourne on a train—and woven into the video loop of the *Glass Rug*. It sits on the frayed edge, more like a rag rug than the Anni Albers knotted tapestry that inspired the video.

10 Harry Seidler, *Australia Square Sydney*, Seidler and Associates, Sydney, 1968, np.

While the video is mesmerised by transparent reflections, the petit points puncture the gaze with a series of incidental explosions interrupting the glassy glamour (p.16). A plume of smoke escapes from the lift doors of Australia Square. A burning vehicle explodes in front of another Le Witt and Seidler foyer overlooking Kings Cross, infamous for its violent 'green ban' development struggles in the '60s. These miniature disturbances — inspired by a montage of exploded 'architectural' postcards that the artist Luke Parker had sent Jubelin in the aftermath of 9/11 — can be interpreted in several ways. They represent Seidler's impact on Sydney, like a bomb going off; imagine the terror of Kabul at home; or give a literal twist to that avant-garde strategy of exploding the canon.

Not all her cloth towers are modernist, for Jubelin pulls into the equation a traditional Sydney destination, the clock tower at Central Station, temporarily wrapped for conservation. The cloth does not conceal so much as fleetingly modernise an earlier era

of civic architecture. It is ubiquitous in a heritage-obsessed city that, like a cat, endlessly cleans itself. An early sewing renders its sandstone tower, in a pair of diamonds, naked and clothed (p.14). In 2011, coinciding with a subsequent bout of preening, Jubelin makes another double shaft. Though now in white-on-white cotton, it stares blindly back like a pair of albino eyes (p.15).

Jubelin pulls together dialectical images of the modern city akin to Walter Benjamin's epic unfinished architectural project on the Parisian arcades, *Das Passagenwerk*. However, as Juliana Engberg observed, there is a gender shift in the narrative from Benjamin's melancholic male, to a 'feminised modern interior space characterised as always by hidden libidos, rich fantasies and longings.'¹¹ All her stacked towers—whether weathered sandstone or modernist block—are laid low, while materials of glass, fibre and concrete are woven together with pixellated light to form a crystalline cloth.

11 Juliana Engberg, 'Rubbing shoulders: Free association is the delight of good friends', *Narelle Jubelin: Soft Shoulder*, The Renaissance Society at the University of Chicago, 1994, pp. 18-19.

FOREIGN AFFAIRS

Architecture is not simply a platform that accommodates the viewing subject. It is a viewing mechanism that produces the subject. It precedes and frames its occupants.¹²

In the early 1990s Jubelin's work had begun to travel, in exhibitions outside Australia—from New York and Venice in 1990, Charleston in 1991, London, Glasgow, Vienna and Rome in 1992, then to Chicago, New York, Lisbon and Madrid in 1994. The nomadic petit points made all kinds of foreign references and in the process acquired a



Foreign Affairs, 1991, Federal Customs House, Charleston, USA, installation

new spatial dimension. This shift became apparent in *Foreign Affairs*, made for the exhibition *Places with a Past*, as part of the major site-specific exhibition curated in Charleston by Mary Jane Jacob. The grand Federal Customs House, complete with checkerboard floor and ironwork decoration, became a giant frame yoking together disparate images. Jubelin inserted in each corner tiny cameo renditions of slave tags and iron architectural ornament, both products of South Carolina metal workshops. In Glasgow for *Dead Slow* (1992) she slyly referenced the patriarch of Scottish architecture Charles Rennie Mackintosh, mimicking his 'harled' wall finishes and furniture. An accompanying suite of 20 bland interiors coupled with cloth details entitled *Old Love* (1992) conceals a paisley narrative linking new world capital with the global fall of mercantile empires (p. 20). In Chicago she probed the tensions in the international architectural partnership of Walter Burley Griffin and Marion Mahony Griffin, in *Soft Shoulder* (1994).

Later that year in Lisbon, she took one of the cubic light-wells of a

12 Beatriz Colomina, 'The Split Wall: Domestic Voyeurism', *Sexuality and Space*, Princeton Architectural Press, New York, 1992, p.83.

new complex, Centro Cultural de Belém, as a canvas for the work *enredar/yarning* (1994). A double cotton grid is made out of maps of crosses. One is taken from a convent window, the other the Southern Cross constellation, drawn by a Portuguese sailor aboard a Spanish ship. Both were suspended in the light-well across glass. The curator Isabel Carlos observed its disconcerting effects:

at certain times in *yarning* the daylight made it impossible to see ... This fleeting and chance blindness occurred only when viewers were actually inside ... when they stepped out onto the patio, the light no longer shone directly into their eyes and they could see clearly the double suspension of the 'crochet' cross and the Corsali Letter bearing the furtive Southern Cross map rendered in white ink on a linen white sheet.¹³

So when pausing in this in-between space viewers—whether looking up from the inside or down from the outside—cannot help but register contingencies of time and place.

Her collaboration with the Madrid-based architect Marcos Corrales Lantero was sealed by a monumental project, following an invitation from Mary Jane Jacob and the Fabric Workshop

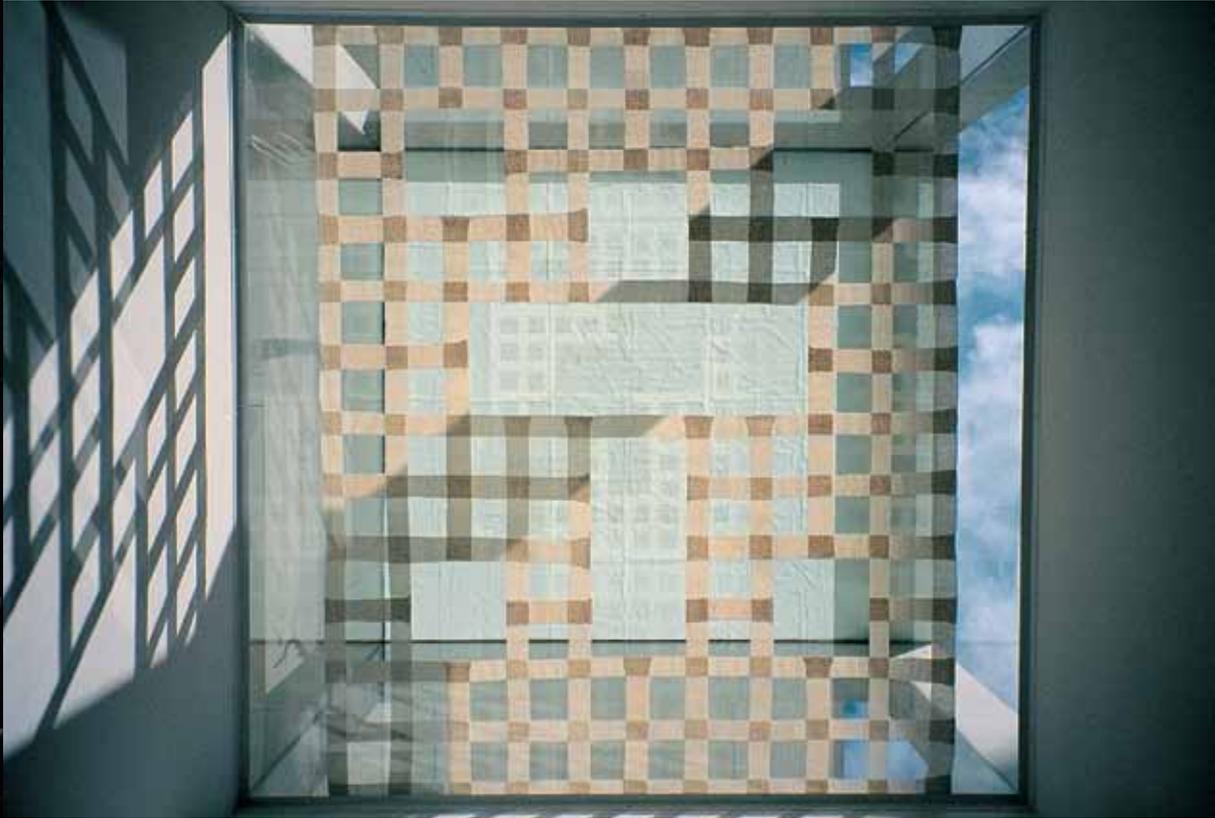
in Philadelphia in 1995. Together the three of them conceived of a massive cloth curtain for the itinerant exhibition. Margaret Morgan, another expatriate Australian artist and one of Jubelin's regular interlocutors, described the curtain as a moveable spectacle to rethink:

the circulation and flow of modernism ... This movement, this circulation under modernism, was then itself an axis for the exhibition project ... a series of moveable but interconnected exhibitions addressing the legacy of the modern in a post-modern world, a conceptual raumplan, if you like.¹⁴

Entitled (*and hence rewritten*) 1995–96, it traces the two perimeter walls of the footprint of Mies van der Rohe's reconstructed 1929 Barcelona Pavilion in cloth. Coloured a deep fleshy pink, its height was matched to the wall height of that legendary pavilion. While the dense, soft folds reverse the original aesthetic, refusing reflection, translucency or transparency, a fine all-over series of lighter bleached-out lines echo the marble vein of the pavilion's famed 'book-matched' walls. Morgan vividly describes the origin of the fragmented text that covers the curtain, as an erotic stream of:

13 Isabel Carlos, 'Words and Walls', *Ecrú*, Pavilhao Branco Museu de Cidade Lisboa, 1998, p.8.

14 Margaret Morgan, 'Curtain Call', catalogue essay, Galeria Luis Serpa, Lisbon, 2008, p. 2.



enredar/yarning 1994, Centro Cultural de Belém, Lisbon, installation

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Barcelona Pavillion, architect Mies van der Rohe, 1929 (reconstructed 1982-86)



(and hence rewritten) 1995-96, installation and detail (opposite)

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FALLING FOR MODERNISM

scrawled sex ... inscribed with the final chapter of Joyce's *Ulysses*, 'Penelope', the female lead's monologue ... taken from now illicit photocopies of the original manuscript, full frontal, obscene (not quite, said the courts) left margins askew, a frayed scribble, labial one might say, draped across the draperies of Narelle Jubelin ... Molly Bloom as Penelope weaves a tissue of multiple loves, lives and fantasies, past and present. Jubelin too weaves past and present ... and concurrent histories of the modern are the threads she pulls together.¹⁵

As canonical architectural and literary texts converge in fabric, the curtain also calls up another feminine presence—that of Lily Reich who collaborated in the 1920s with Mies on glass and curtain constructions, but who never migrated with him to success in North America.¹⁶

Though the original pink curtain has not travelled for this project, a recent series of woolen, suit-cloth panels hang in its place, masking, covering and colouring glass walls on Jubelin's modernist walk. The act of translating a building into cloth has significant affinities with the formative ideas of 19th century

architectural theorist Gottfried Semper. He was one of the first to link the origins of building to textiles.

Semper traced a long history of cloth as portable housing in nomadic cultures, arguing that woven walls preceded those made of stone. He mapped the fusion of such motifs in architecture arguing that 'the wall springs directly from acts of gathering and enclosing, acts expressed both practically and symbolically in the motifs of the textile arts.'¹⁷ Semper's theories find echoes through Jubelin's work, from her use of the miniature or microcosm to refer to a wider world to her play with the rhythm of pattern in thread. In recalling Semper's claim that 'almost all structural symbols ... are motifs borrowed directly from the domain of costumes' her stitching returns architecture to the memory of its clothed origins. A residue of the once intimate connection between clothing, the body and architecture adheres in language, in familiar terms as the skin, footprint and fabric of a building.¹⁸

15 Morgan, 2008 and for a critical reading see also Lynne Cooke, 'Narelle Jubelin, The Fabric Workshop and Museum, Philadelphia 1996–97', *Art and Australia*, Vol. 43, No. 3, 1997, p. 6.

16 Mies's pavilion also provided the underlying structure for other works by Jubelin, including *A La vez, (At the same time)* 1996, an exhibition in Toronto. Here its contested reconstruction returns like the living dead, as Jubelin's wall drawings and curtains are literally composed of architectural debates on temporality, reproduction, migration and rehabilitation.

17 Mari Hvattum, *Gottfried Semper and the problem of historicism*, Cambridge University Press, Cambridge, 2004, pp. 70–71.

In the mid-20th century certain modernists, most notably Le Corbusier, seized upon tapestry as opposed to murals as a way to synthesise art and architecture. The art historian, Romy Gollan argues that Le Corbusier's tapestries, or 'muralnomads' as he called them, were conceived as a Semperian device to make 'a wall that would function as a tactile, haptic corrective to the optical coldness of the International Style.'¹⁹ Jubelin rejects the well-worn path of such monumental 'woven paintings', and instead re-configures her minute needlework in site-specific installations.

For instance in *shumakom* 2002, a hybrid title made out of Arabic and Hebrew words, petit points were progressively sited in The Artists' House in Jerusalem (p. 26).²⁰ From their home base in Madrid,

Jubelin and Corrales conceived of a shelving structure to mirror the restrictions of that most contested and divided city.

The first shelf was designed to run continuously throughout all but one of the rooms on the exhibition floor. It articulates the flow of space. The second shelf blocks that flow being both a method of display and a physical barrier to entering the last room.²¹

Jubelin's sewn images of self-surveillance, a shaving mirror to see the back of one's head, were positioned in-between actual mirrors, with handwritten transcriptions placed at intervals along the shelf, between the virtual and literal mirrors. The first text identifies the repeated image of the Satellite mirror designed by Irish exile Eileen Gray. Its two reflective discs are framed in chrome-plated tubular steel, with

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- 18 Semper, *Der Stijl*, p. 241, cited by Jimena Canales and Andrew Herscher, 'Criminal skins: tattoos and Modern Architecture in the work of Adolf Loos', *Architectural History*, Vol. 48, 2005, p. 244.
- 19 Romy Gollan, *Muralnomad: The paradox of wall painting, Europe 1927-1957*, Yale University Press, New Haven and London, 2009, pp. 236, 241. Gollan also draws attention to 'the etymological consonance in Germanic languages between *wand* (wall) and *gervand* (garment)'.
- 20 The curator Andrew Renton explains: 'shumakom' in Hebrew literally means 'no place', 'nowhere'. ... The 'makom' part is the word for 'place', but it's also another word for G-d, I suppose stemming from a concept of omnipresence. But in Jerusalem there's also a hint of the place, i.e. the Temple. The word is very similar in Arabic, but also has an overtone of resting place. The word 'shu' in Arabic means most simply, 'what?' So nowhere, what place, etc, etc.'. Email to Jubelin, and the author August 2011.
- 21 *shumakom*, Andrew Renton, The Artists' House, Jerusalem, 2003, np.

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shumakom 2002, detail and installation, p. 26

the small concave magnified mirror 'satelliting' from an adjustable arm off the large wall-fixed circular mirror. Jubelin repeated six versions, sending each one off to Jerusalem as it was completed. The glassy geometry reworked in muted pink, cream and grey silk is made abstract like a miniature constructivist artwork. Other texts refer to an infamous architectural 'occupation' unearthed by architectural historian Beatriz Colomina. She disclosed Le Corbusier's vandalism of Gray's modernist house known as E.1027. Uninvited he had painted eight murals on its walls, a particularly perverse act as Colomina explains, as 'the mural for Le Corbusier was a weapon against architecture, a bomb', moreover to add to the injury when he published the murals in *L'Architecture d'aujourd'hui* (1948), Eileen Gray's house is referred to as a house in Cap-Martin: her name is not even mentioned'.²² Jubelin's raids on modernism are laced with a feminist wit, alert to such master narratives of erasure and betrayal.

A more recent collaboration with Luke Parker and Corrales, in Sydney entitled *superimpositions*, (2008), combines the unlikely pair of de Stijl environments and explosions.²³ The internal supports of the warehouse gallery were painted with rectangles of colour, with a horizontal beam suspended between two galleries, passing through a long vertical slit cut into the central wall. Its rectilinear frame was painted with a readymade scheme derived from an 'Australian landscape' colour chart. The work bench displayed several stitched renditions, including the Rose Seidler house blasted by a fireball, its clean white frame and ramp just visible at the edge of a strange yellow bloom (p. 16). At the far end of the long elongated bench, shallow archival boxes filled with photographs, petit points and a stockpile of exploding references—extending from Matta Clark's *Window Blow-Out* to Edward Ruscha's *Inferno*—suggest the reading rooms of early Conceptual art gone feral.

22 Beatriz Colomina, 'Battle Lines: E.1027', *INTERSTICES* 4, 1996, p. 5; and Beatriz Colomina, *Privacy and Publicity; Modern Architecture as Mass Media*, The MIT Press, Cambridge, Massachusetts, London, 1994, pp. 84–90.

23 The postcard that triggered this collaboration was purchased by Luke Parker in Los Angeles the day before 9/11, of John Baldessari's artwork of the twin towers exploding, entitled *Two High Rises (With Disruptions)*, *Two Witnesses (Red and Green)*, 1990.

A MARRIAGE OF GLASS AND CLOTH

We are not at the end of a cultural period—but at the beginning. We still have extraordinary marvels to expect from technics and chemistry, which should not be forgotten. This ought to give us constant encouragement. Unsplinterable glass should be mentioned here, in which a celluloid sheet is placed between two sheets of glass and joins them together.²⁴

Alongside his novels Scheerbart proselytised the wonders of new manufactured glass in such texts as the treatise, *Glass Architecture (Glasarchitektur)*, published along with *The Gray Cloth* in 1914. He argued that a new glass culture would ‘completely transform humanity ... which lets in the light of the sun, the moon, and the stars, not merely through a few windows, but through every possible wall, which will be made entirely of glass—of colored glass.’²⁵ The ‘well-ventilated utopias of Scheerbart’ became a visionary model for much early 20th century avant-garde culture, inspiring the likes of Bruno Taut and Walter

Gropius and informing Bertolt Brecht and Benjamin’s ideas of ‘traceless’ living.²⁶ These Weimar visionaries dreamed of freeing themselves from history, from the shackles of industrial capitalism and bourgeois subjectivity, aspiring to a transparency which they likened to the elusive romance of a fugitive on the run or a futuristic glass structure.

This utopian moment is retrieved by Jubelin in the form of a transcription of *The Gray Cloth* that she labouriously handwrites across the ubiquitous glass windows of each university in the *Vision in Motion* tour (p. 36). In several previous installations she has inscribed similar ready-made texts in running script on windows, marking ‘the famous architectural trope of the curtain wall of glass, that seamless membrane which affords the integration of nature and culture.’²⁷

In Sydney the farcical text on coloured glass architecture becomes a translucent cloth drawn

24 Paul Scheerbart *Glasarchitektur (Glass Architecture)*, 1914, p. 73.

25 Detlef Mertins, ‘The enticing and threatening face of Prehistory: Walter Benjamin and the Utopia of Glass’, *Assemblage*, No. 29, April 1996, pp. 6-23

26 Walter Benjamin, ‘Experience and Poverty’, 1933, p. 217 cited by Detlef Mertins, ‘The enticing and threatening face of Prehistory: Walter Benjamin and the Utopia of Glass’, *Assemblage*, No. 29, April 1996, p. 19.

27 Juliana Engberg, ‘Round Table Discussion’, *ECRU*, Museu da Cidade, Lisboa, 1999, p. 48



The Gray Cloth (glass transcriptions) 2011–12, installation, p. 36

across the two storey glass atrium in the School of Chemistry. When designed in the mid 1950s, the Chemistry building was regarded as a local 'breakthrough', featuring early curtain walls and yellow checkerboard panels of glass. According to architectural historian Russell Jack, it pioneered:

new and advanced structural concepts such as precast concrete cladding and 'V' shaped pre-cast concrete floor units ... exposed aggregate panels in white and brown, several different coloured glass mosaic tiles, white faceted precast panels, open block work, two different spandrel colours in curtain walling and two colours in the glazing of the Link block ... Robin Boyd had yet to declare war on the Feature Wall.²⁸

²⁸ Russell Jack, *The Work of the NSW Government Architect's Branch 1958–1973*, unpublished M. Arch thesis, Faculty of Architecture, UNSW, 1980, pp. 10, 13. An atelier model was set up in the Design Room of the NSW Government Architect's Office by Harry Rembert after he was appointed Senior Design architect in the early 1950s.

FALLING FOR MODERNISM



Ken Woolley and Peter Webber's design for glass mosaic columns, 1958, School of Chemistry Building

The project would launch the distinguished careers of Peter Webber and Ken Woolley, who were then trainees in the atelier Design Room of the NSW Government Architect's office. While still in that office Woolley would go on to recast the university landscape in modernist terms, by collaborating on the landmark Fisher Library, awarded

the Sulman prize in 1962, now being refurbished. The earlier School of Chemistry Building has a lecture theatre foyer flanked with Alvar Aalto-like timber-clad columns creating an airy, social space. In Jubelin's installation the verticals are strung with a remarkable collection of painted wood and steel molecular models. This teaching collection was the

brainchild of Professor Hans Freeman. It was an offshoot of his research on the 'blue copper protein plastocyanin, characterised by an intense blue colour... Visualization of the structural basis for the 'blueness' of 'blue' copper proteins was a significant achievement in the field of bioinorganics.'²⁹ The young Sydney architects, in the spirit of the times, designed 'crystal' murals for two columns in the sunken courtyard, made by Italian craftsmen using coloured glass mosaic tiles. Woolley recalls it was a book by Gyorgy Kepes, another Hungarian exile who worked alongside Moholy-Nagy at The Institute of Design in Chicago, which had inspired their design:

The two murals are interpretations of electron micrographs of crystal structures in that book. In a sense it was not abstraction at all but about the apparent abstract qualities of real things seen from an expanded vision.³⁰

The foyer also has two cabinets that display Jubelin's various architectural series, indexing her obsession with the modernist canon and its vernacular

narratives. One has *ECRU* propped up in six silver frames, making the grand visions of Mies, Eames and Seidler inseparable from the shimmering reflections of *The Gray Cloth* transcription. Another more archival display pulls together fifteen renditions from different series, placing them in a grid of thick glass box frames, like microscopic slides. Miniature stitched texts list architectural masters who learnt their practice partly from designing their own houses. Framing these are studies of Eileen Gray's Satellite mirror, from *shumakon*, tiny renditions of a Sydney hospital, a Jacobsen chair, and a boy skipping in one of Aldo van Eyke's Amsterdam playgrounds (pp. 30, 32). These small eye-scaled pieces wink back at the viewer. In the lower foyer on trestle tables, elaborate 3D molecular models sit alongside Jubelin's transcriptions on board of an alphabetical list of utopian architectural sources retrieved in the 1960s, after image captions in Peter Cook's wacky *Architecture: action and plan* (1967) (p. 28). A post-war generation of modernists fired by the vision of uniting art and

29 J. Mitchell Guss, *Biological Crystallography*, 2009, pp. 93–95. Hans Freeman also pioneered the use of digital computers for crystallography utilising SILIAC, one of the first general-purpose computers installed in Australia.

30 Ken Woolley, email to author 3 December 2009.

FALLING FOR MODERNISM



ECRU 1998 (detail), Case Study House No. 8, Eames House, p. 22



ECRU 1998 (detail), Farnsworth House, p. 22

FALLING FOR MODERNISM

science, also looked to European sources like Giò Ponti's *Domus* magazine, a riposte to the restraint of the International style.

A SWANSONG

My practice is challenged by the scope and complexity of this invitation to set my non-academic feet on a campus walk. *Vision in Motion* is both a swansong to an earlier modernist moment when universities became progressive sites for the new, and a lamentation for their immanent change, restructuring and loss.³¹

During the massive explosion of universities in the immediate post-war era, art students continued as part of technical and art schools. In the '70s, artists began to intervene on the fringe of the academy. For instance, in Sydney some shambolic sheds at the edge of the university were occupied by a motley assortment of artists, students and architects. Over the next three decades this became the university art workshop, better known as the Tin Sheds, which was a base for all sorts of experiments in counter-cultural art and politics.

Recent building programs have erased this disruptive site, with a new gallery located within the architecture faculty continuing only its name and street frontage. Jubelin was herself involved in the early days of artist-run spaces in Sydney, but left Australia as art schools were incorporated into universities in the '90s. For expatriates, such a past is often more vivid than the present which explains her trepidation in stepping into the grounds of the cleaned-up and corporate-looking university.

The Tin Sheds Gallery window screens a slapstick video loop. Beckett-like, four figures perform a silent circuitous routine each one in turn steps out to inspect a modest looking off-white house, then trips or faints and rolls down the grassy embankment. These are Corrales, Jubelin and the only remaining students from a pilgrimage to the original sites of Weimar and Dessau during the 90th anniversary of the Bauhaus. Their ridiculous perambulations in fact circle Haus am Horn, designed for the Exhibition of 1923 by Georg Muche working for Gropius's office and

31 Narelle Jubelin, Australia Council New Works application, 2011.

32 Barry Bergdoll, 'Bauhaus multiplied: Paradoxes of architecture and design in and after the Bauhaus' in Barry Bergdoll, Leah Dickerman, *Bauhaus 1919–1933: Workshops for Modernity*, The Museum of Modern Art, New York, 2010, p. 45.



Stendhal Syndrome, 2011, video still, 2011, p. 38

recently described by architectural historian Barry Bergdoll as 'the Bauhaus's first monument to abstraction through architectural form.'³² These tourists of modernism fall victim to the Stendhal Syndrome, each succumbing to the disorienting effects of high culture-overload.

Two doors up from the Tin Sheds, the student union Verge Gallery juts out from a jarring coloured building onto the street. Its new glass box is curtained off by veils of woolen cloth, in a palette re-keyed to Ludwig Hirschfeld-Mack's *Colour Charts—in Twelve Parts* (1922-23). Improvising on the twelve graded spokes of his Bauhaus colour wheel, the panels shift across red and violet, blue and green, to yellow and orange (p. 36). Like the shift from coloured paint to coloured light that Mack made with *Farben Lichte Spiel* (1922-23), these cloths are also animated by a play with transparency and light. A video projection up-turned to vertical and placed on the glassy perimeter, shows stacked views

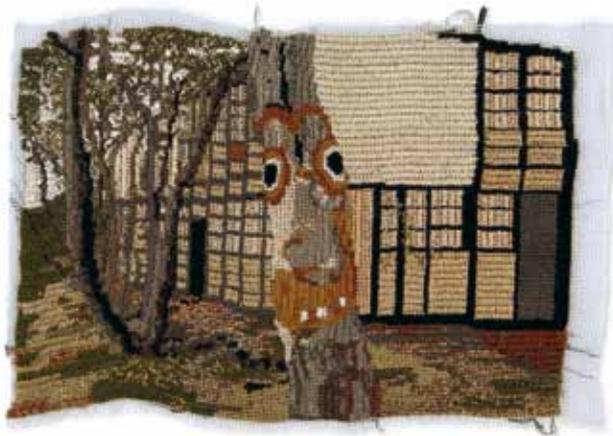
of other curtained glass boxes by Mies and Seidler (p. 38). At certain times of the day, the modern sentinel twin towers of Redfern can be glimpsed on the glass walls of the curtained Verge, perched over the neighbourhood.

Jubelin gives a literal twist to Adolf Loos's proposition that a pristine box would free architecture of 'degenerate ornament' pairing renditions of four canonical glass boxes (p. 24).³³ The Farnsworth House is shown in floods, its glassy walls swamped, the Eames House is masked by trees. Its tree mask literally stares back, disrupting the modernist box. It was in fact not transparency that fascinated Mies but, as Colomina has observed, how the gaze got 'caught in the layers of reflection ... reflections consolidate the wall's plane. Complex lines of trees become like the veins of marble in Mies's buildings.'³⁴ It was a preoccupation that the Eames shared as, according to Colomina, they also 'went to considerable trouble to study the reflections in their house ... With the Eames

33 Aldolph Loos, *Ornament and Crime*, Innsbruck, 1908, reprint Vienna, 1930. Jubelin's *BOX* series includes, the Eames Case Study House of 1945-49 in Los Angeles; Harry Seidler's 1951 Rose Seidler House; the Farnsworth House of 1946-51 by Mies van der Rohe; alongside Glenn Murcutt's Ball-Eastway House of 1983.

34 Beatriz Colomina, 'Undisturbed', *SANAA Intervention in the Mies van der Rohe Pavilion*, Fundacio Mies van der Rohe, 2009, pp. 26-27.

35 *ibid*, p. 27.



BOX 1999 (detail), Case Study House No. 8, Eames House, p. 24
BOX 1999 (detail), p. 24



Owner/Builder of Modern California House 2001 (detail)

House, the plane is broken. Reflections of the eucalyptus tree endlessly multiply and relocate.³⁵ Jubelin pushes this conclusion in *BOX* (1999), her stitches undermine any clarity, the small diagonal strokes of thread strand the rectangular glass structures in a limbo (p. 24). The fifth simply bearing the dead-pan title of the series.

The popular reception of modernism was part of the artist's own childhood. Using her father's snapshots of the home they built in the Sydney suburb of Epping, Jubelin constructs a grand narrative cycle entitled *Owner/Builder of Modern California House* (2001).

Tradesmen, children and their mother figure in multiple sequences on the building site. The central drama though is the house taking shape amid the partially cleared bush-block. The mud, piles of ceramic drain pipes and brick-stacks are all part of the picture, the more prosaic, the greater the attraction for the artist. One technical shot records, front-on, a partially constructed brick wall, dividing the view. In the top half, its exposed timber frame forms a skeletal grid of lean verticals surrounding a tradesman, like a tiny cathedral to labour. This homage to her father's suburban constructivism has a Freudian twist.

In the words of Morgan, it becomes: Home or rather homelessness, is intimately bound to memories of a childhood amid the eucalyptus and the adoption of the Eamesian

a threshold between plenitudinous babyhood and the rise of an autonomous self ... The home in question pays homage to the Case Study Houses of California ... a home in the state of becoming ... the process of building is frozen, as if to preserve all the promise of prosperity, comfort and the good life ahead.³⁶

'dream' translated to the suburban blocks of Sydney.³⁷

In the exhibition, below the curtained glass box of Verge, a long row of tiny stitched houses have been placed at regular intervals along the window ledge of the new Sci-Tech architectural library built over the original Tin Sheds site. Jubelin's alphabetically ordered series titled *Duration Houses*, starts with structures built on contested ground, like dwellings from the former British colonies in the South Pacific (p. 34). 'D' is a Tambo house in the Solomon Islands. 'G'



Duration House D. 2011, p. 34

reveals the origin of the title, a sign attached to a model prefabricated house made in 1943 titled 'a duration house', part of the hard-edge utility ware of wartime. More recent additions shift the direction. The final free-standing rubber frame sits alongside and memorialises Woolley's compromised Wentworth building. The attentive spectator on this modernist walk, might recognise the needlework rendition of its original brutalist concrete face, likened to the 1928 constructivism Zuyev Club in Moscow. Its now altered state, complete with

36 Margaret Morgan, 'Housing: Narelle Jubelin and Marcos Corrales Lantero, *Owner/Builder of Modern California House*', Melbourne Festival curated by Juliana Engberg, 2001, np. The series was later exhibited in *Front of House* with Marcos Corrales Lantero, Angela Ferreira and Andrew Renton, Parasol Unit Foundation for Contemporary Art, London, 2008.

37 Jubelin recalls that as she left Sydney for Madrid, she attended a lecture by Colomina, in which she described the early recognition and impact in both Australia and Spain of the Eames partnership. She revealed an explosive archival find of Franco peering into an Eames house model. Email to author, October 2011.



Wentworth Building, The University of Sydney c. 1971, The Tin Sheds, now demolished, at left.

truncated overpass hangs abruptly dismembered on one side of the road. The alphabetical row of cotton squares are mute witnesses to urban cycles of redevelopment.

Two decades ago Jubelin's work was described by the artist Ian Burn as inviting viewers 'to enter discourses from places where politics are spatially articulated, inextricable from place or moment.'³⁸ Since then

her site-specific work has occupied all sorts of ambient and informal locations like footpaths, foyers, plazas, windows and stairways. Her installations slow down the foot traffic, encouraging a walk that meanders in order to follow a line of text or a video loop. In mediating these permeable thresholds her installations collide the cosmopolitan with the local.

38 Ian Burn, 'The metropolis is only half the horizon', *The Boundary Rider: 9th Biennale of Sydney*, 1992, p. 32 and Ann Stephen, 'A Hybrid Site', *Agenda*, Melbourne, December, 1992

39 James Meyer, 'The Functional Site; or, The Transformation of Site-Specificity, in *Space, Site, Intervention: Situating Installation Art*, ed. Erika Suderberg, University of Minnesota Press, Minneapolis, 2000, pp. 23–37.

While my account of Jubelin's incursions is set within the immediate environs of the University of Sydney, her walk is not singular. Like the Krug's globe-trotting honeymoon in *The Gray Cloth* to various architectural sites, her working visits on the *Vision in Motion* tour reconfigure installations at each university. Such a mobilised, itinerant practice has been characterised by art historian James Meyer as functional rather than literal, as it is 'a mapping of institutional and textual filiations and the bodies that move between them (the artists's above all).'³⁹ What is particularly striking about Jubelin's nomadic subjectivity is the disjuncture that the scale and hand-made character of her incursions set into play with architecture. It often feels like a tease to clothe, feminise and bring the diminutive into these monumental, utilitarian structures that her work embraces.

Jubelin's occupation of the academy is both a form of celebration, but also a eulogy. Never far from the literary utopias of glass are darker forces. Her renditions of explosions and destroyed sites ignite a dystopian fantasy. It comes close



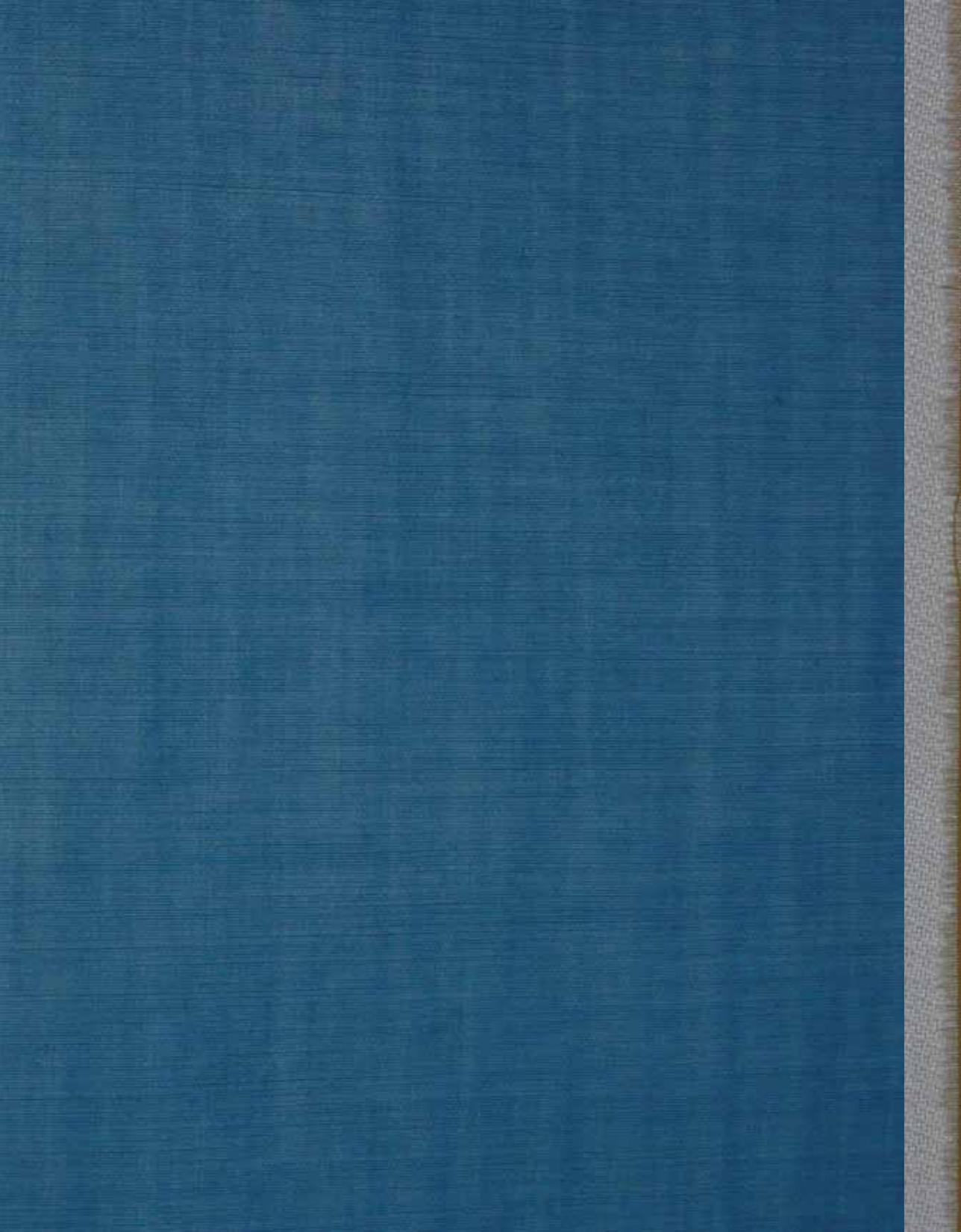
Duration House M. 2011 p. 33

to the apocalyptic novel *Tomorrow and Tomorrow and Tomorrow* that ends with all of Sydney, including its university, consumed by fire.

The University 'fell' without any resistance. One man was seen hurrying across the park ... In the Fisher Library the furniture was broken up, the panelling ripped down, a bonfire was built in the reading room and books piled upon it. But there were books and more books in the stacks of steel, glass and stone.⁴⁰

Vision in Motion reflects upon the divided fate of modernism.

40 M. Barnard Eldershaw, *Tomorrow and Tomorrow and Tomorrow*, Melbourne, 1947, republished Virago Press, 1983, p. 394



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BIOGRAPHIES

Narelle Jubelin was born in Sydney in 1960, studied at Alexander Mackie College of Advanced Education and then at College of Fine Arts, University of New South Wales. Her frequently collaborative projects involve narratives on modernism, the vernacular and the built environment. This project continues Jubelin's long involvement with university art museums both nationally and internationally. Since 1996 Jubelin has lived in Madrid. She is represented by Mori Gallery, Sydney.

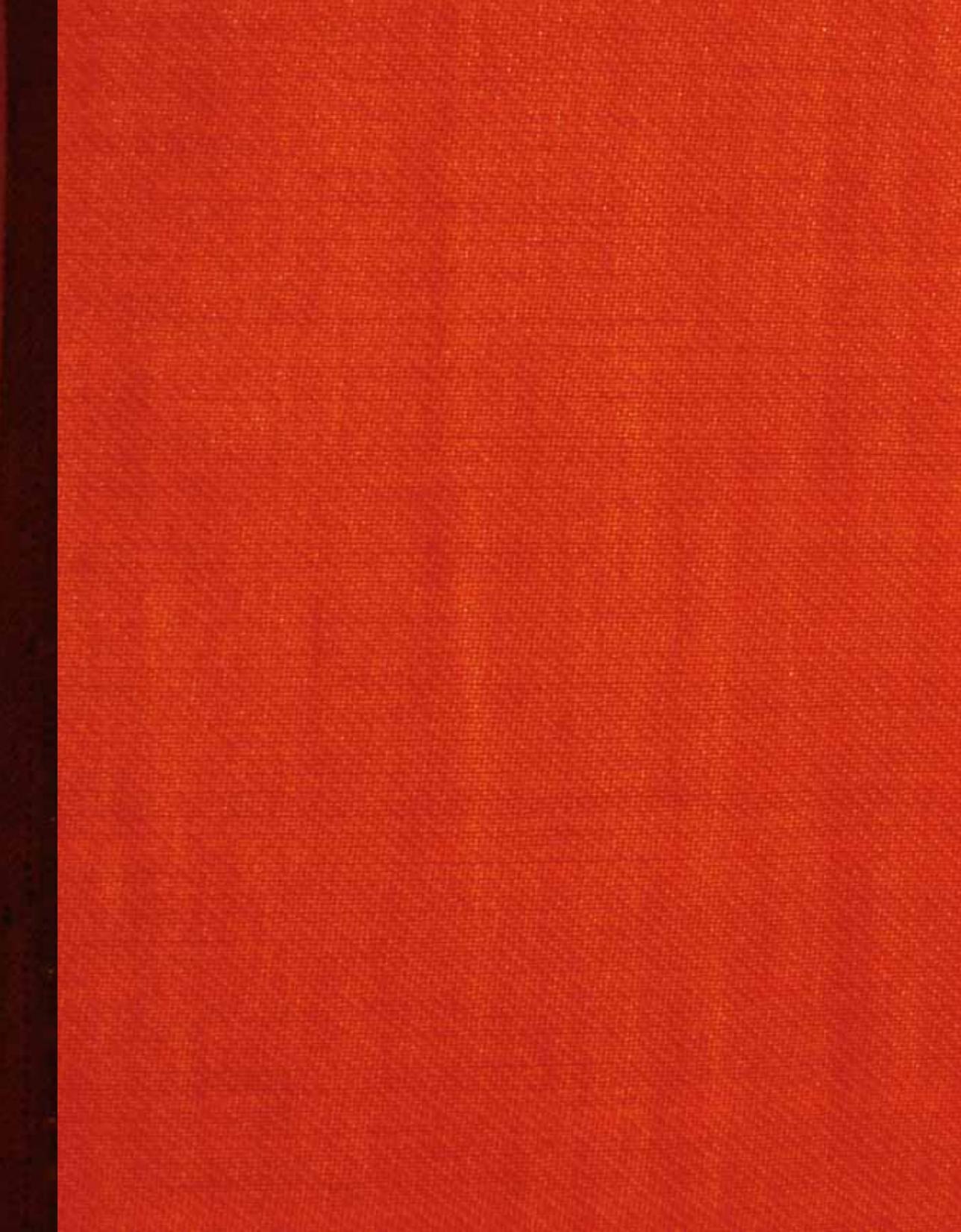
Luke Parker is an artist and curator. In 2010 he co-curated, with Ann Stephen, *Kent State: four decades later*, for the University Art Gallery, and he has curated two exhibitions for Penrith Regional Gallery & The Lewers Bequest. In 2008 he collaborated with Jubelin on the installation *superimpositions*, Mori Gallery, Sydney. His work has been included in exhibitions at the National Gallery of Victoria; Gertrude Contemporary, Melbourne, and Campbelltown Arts Centre. He is the Exhibitions Officer, Sydney University Museums.

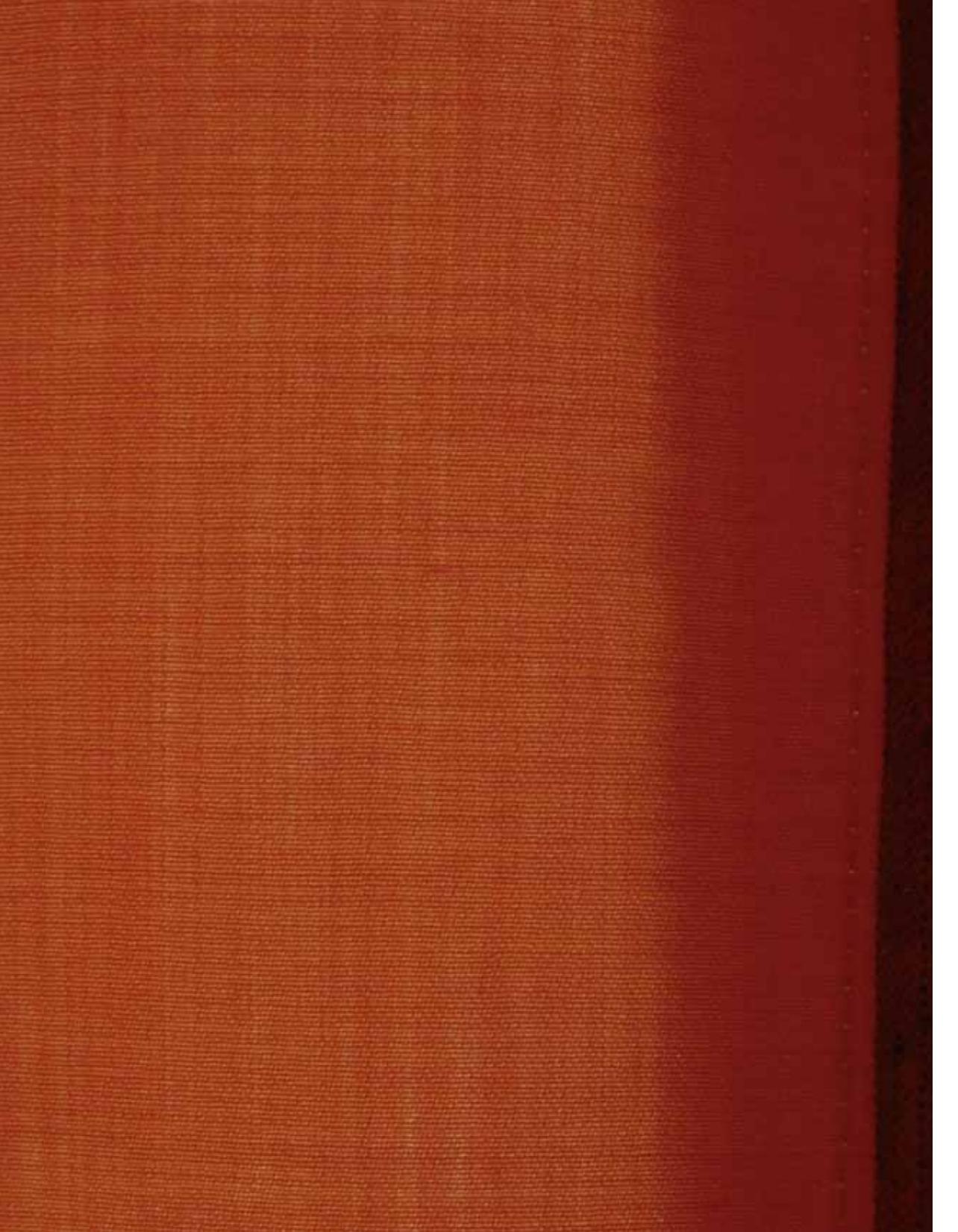
Jacky Redgate, a Sydney-based artist, has since the 1970s exhibited extensively. Redgate undertook a collaborative project with Narelle Jubelin in 1995, entitled *Soft and Slow*, for Monash University Art Museum, which was subsequently exhibited in *Photography is Dead! Long Live Photography!* Museum of Contemporary Art, Sydney, 1996; then subsequently toured to Ontario, Canada. Redgate currently teaches in the Faculty of Creative Arts, The University of Wollongong. She is represented by Arc One Gallery, Melbourne and William Wright Artists Projects, Sydney.

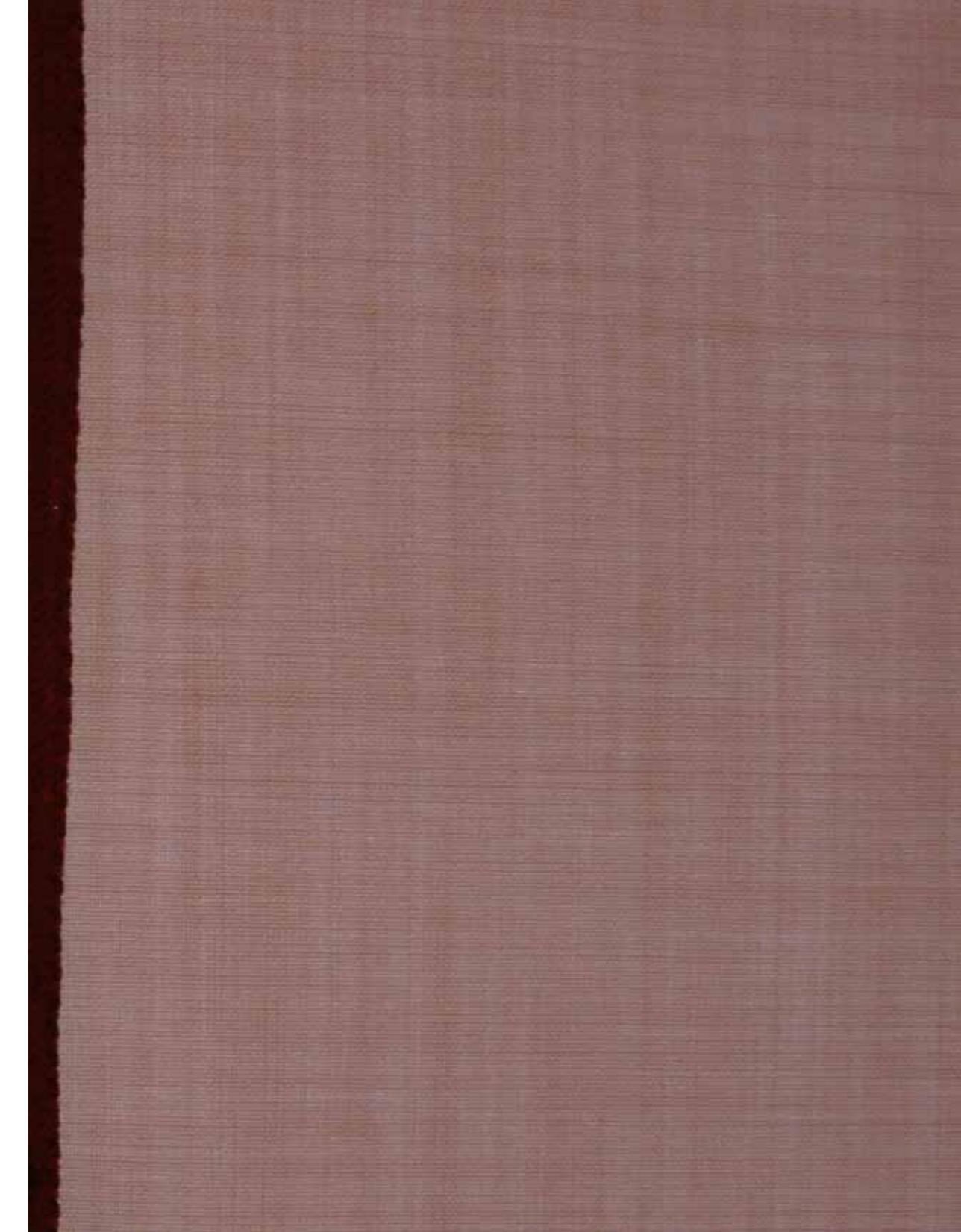
Ann Stephen is an art historian and curator whose work spans modernism and Australian art. In 2009 she curated an exhibition on Narelle Jubelin's work *Cannibal Tours*, at Heide Museum of Modern Art, Melbourne to accompany *Modern times: The untold story of modernism in Australia*, 2008–9. Her recent books include: *On looking at looking: The art and politics of Ian Burn*, 2006; *Modernism & Australia: Documents on Art, Design and Architecture 1917–1967*, 2006 and *Modern Times: The untold story of modernism in Australia*, 2008, both co-edited with Andrew McNamara and Philip Goad. She is Senior Curator, University Art Gallery, The University of Sydney.

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Archival shots:
p. 66: Chemistry Building Lecture Theatre Foyer, The University of Sydney, c.1960s, photographer unknown, The University of Sydney Archives, P157.6.2.7.
p. 67: Caulfield Technical School E Block, architect Percy Everett, c. 1950, courtesy Monash University Archives.
p. 96: Wentworth Building, The University of Sydney, c.1971, photographer unknown, Macleay Museum, HP91-7-81.







NARELLE JUBELIN

VISION IN MOTION

NARELLE JUBELIN

VISION IN MOTION

NOTE NO CALCULATION MADE FOR CASE
SPINE WIDTH: CENTRE WHITE FOILED
TEXT ON CASE SPINE