

Narelle Jubelin
Soft and Slow

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Photography by
Jacky Redgate

Curated by
Natalie King

MONASH UNIVERSITY
GALLERY
1995

Foreword

The Monash University Gallery is pleased to present two recent works by Sydney based artist Narelle Jubelin which she originally created for Glasgow, *Dead Slow* (1992) and for Chicago and New York, *Soft Shoulder* (1994). The confluence of these resited installations in Melbourne is called *Soft and Slow*.

Soft and Slow encircles three Universities and three continents. Initially conceived for The Renaissance Society at The University of Chicago and the Grey Art Gallery & Study Center, New York University, *Soft Shoulder* draws on the personal and professional history of Marion Mahony Griffin, the second woman to graduate in architecture from the Massachusetts Institute of Technology, and later the wife of Walter Burley Griffin whom she met when both worked in Frank Lloyd Wright's Chicago office at the turn of the century.

I first became acquainted with Narelle Jubelin through her interest in the *Walter Burley Griffin – A Re-view* exhibition which was mounted by the Monash Gallery in 1988. This show focused on the then relatively underplayed role of Marion in the professional output of Walter, the architect of Australia's capital, Canberra, and included six beautiful line drawings on linen by Marion which were borrowed from Northwestern University, Chicago.

Jubelin's creative methodology is to unpick the weave of historical fact and fiction, rework it from her personal perspective, and compose new resonances and meanings from the counterpointing of object, image and text.

In addition to resiting two installations, the idea was conceived by Narelle Jubelin to introduce a photographic and textural essay as an act of participation, indeed intervention, in that process of resiting. To expand upon the concentration in Jubelin's work on object and image, Jacky Redgate, a friend and fellow artist, was commissioned to contribute a photographic reading of the two installations which locates the rich interplays of revelation and concealment, meaning and equivocation in Jubelin's work. Citing the collaborative precedent of Duchamp and Stieglitz which employed the tradition of photographing objects to elevate the status of the readymade to art, Redgate interpreted and recomposed the objects on film during the short period of their storage in Sydney, while they were in transit between continents.

So the intersections of place and personality, event and evocation, artist and medium flow through the different layers of meaning. The implications of placement, of object to object, of part to whole, in Jubelin's work are resounding and require a large empty space to be fully heard.

The Monash Gallery gratefully acknowledges the Museum of Contemporary Art, Sydney, for the loan of *Dead Slow* and for the co-operation and assistance of its Registration staff during the photographic process. Thanks are also due to Mori Gallery, Sydney, for its co-operation.

The Monash Gallery gratefully acknowledges the generous assistance of Narelle Jubelin during the organisation of the exhibition and the valuable contribution of Jacky Redgate. The curator, Natalie King, has worked closely with the two artists to bring this show to fruition.

Jenepher Duncan Director

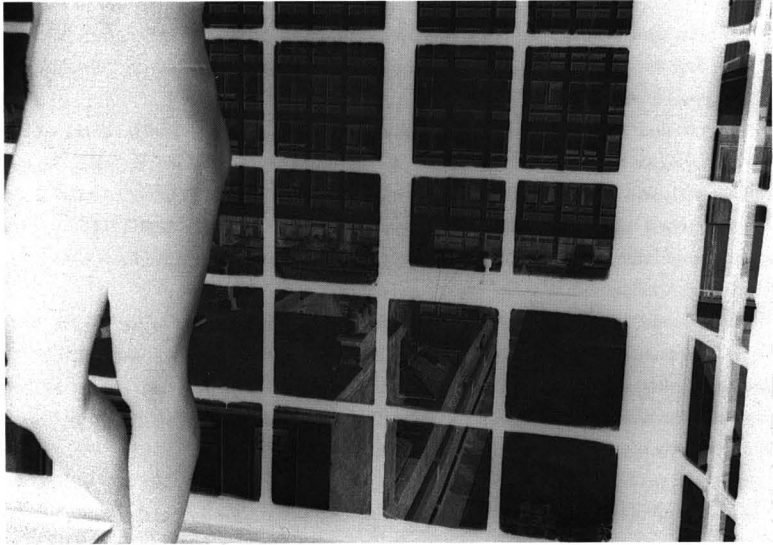


fig.1 View from Glasgow School of Art Library, May 1991
Photographic negative by Narelle Jubelin

Works in the Exhibition

Italicised numbers at right indicate works illustrated in the catalogue

Soft Shoulder 1994 – 95

- 1 Stained wooden book rack, Australia circa 1910 purchased in Sydney 1986 as a birthday gift for a friend, 19/1/86, 229 x 851 x 184mm
- 2 Embossed paper double self-portrait, produced in collaboration with Satoru Itazu in Tokyo in 1991, held in Australia circa 1960, stained wooden frame, purchased and cut down in Sydney 1988, 229 x 184 x 10mm
- 3 Suite of six cotton petit-point renditions over blue biro transcriptions on ecru Congress cloth produced in Sydney 1994; five framed in collected Birmingham silver frames, one in Chelsea silver frame, all circa 1910-1930, purchased in Sydney from 1990-1994, 260 x 150 x 145mm, 275 x 180 x 140mm, 273 x 180 x 150mm, 195 x 132 x 130mm, 170 x 90 x 90mm, 90 x 125 x 55mm respectively

In part the petit-point renditions revolve around the four volume, unpublished manuscript written circa 1947 by Marion Mahony Griffin. Walter Griffin died in India, Marion Mahony Griffin ultimately returned to Chicago and composed their professional epitaph. Her four volume manuscript, THE MAGIC OF AMERICA, was never published and was compiled in two slightly different versions, neither of which can be determined to have preceded the other. One is held in the collection of Burnham Library, Art Institute of Chicago Misc. Monographs archive and the other is part of the New York Historic Society archives.

The first petit-point rendition is of a salvaged scrap of paper with the annotation Residence – Benares W.B.G., Archt, assembled in the circa 1947 THE MAGIC OF AMERICA by Marion Mahony Griffin, and it is to establish Walter Burley Griffin's hand;

The second rendition features a thumb nail sketch of Burley Griffin's knitlock construction. To bring a more intimate scale, color and texture to the knitlock buildings, Griffin produced a square concrete roof tile (12" exposed) but laid on a diamond or diagonal pattern. Glass and stained wood were the inevitable companions to the knitlock wall and roof tiles;

The third is the volume frontispiece for the manuscript THE MAGIC OF AMERICA / SECTION IV – THE INDIVIDUAL BATTLE dated in pencil Sept. 30 1949, (section I THE EMPIRIAL BATTLE India; II THE FEDERAL BATTLE, Canberra; III THE MUNICIPAL BATTLE, Castlecrag; IV THE INDIVIDUAL BATTLE, Walter and Marion themselves); ref. Melbourne 1988, *Walter Burley Griffin – A Re-view*, curated by Jenepher Duncan, Monash University Gallery, Melbourne 1988.

The fourth rendition is the floor plan of the Henry Ford project of 1912 from the collection Mary and Leigh Block Gallery, Northwestern University of Chicago archives. (A friend recalled a wall text accompanying this plan in a Frank Lloyd Wright exhibition, that described Marion abandoning or losing the Ford contract and another architect being engaged to build over her already laid foundations...); *fig. 2 & 3*

The fifth rendition is a detail from "A Home to be proud of", a review of the Griffins' published in *The Pioneer*, India, March 15, 1940, p23 -27, held within THE MAGIC OF AMERICA and featuring any reference linking the Griffins to Frank Lloyd Wright in blackened out sentences;

The final rendition is a detail from the G.B. Cooley Dwelling drawing, 1910 (built 1926), from the Collection Mary and Leigh Block Gallery, Northwestern University Chicago archive; it depicts the method of Marion's stippling over Walter's signature on her presentation drawing. In this case, unlike others, she had also obscured her own mark (outside rendition detail); *fig. 4*

- 4 Thirty silver point transcriptions, cross written onto gessoed Craftwood, of correspondence by Anaïs Nin to David Pepperell from August 23, 1968 until December 19 1976, the last was closed ... James Leo Herlihy for Anaïs Nin. Anaïs Nin passed from this world into the next on January 14 1977, quoted from "Letters to a friend in Australia", forward by David Pepperell, Melbourne, Nosokumo, 1992, 300 x 220 x 8mm with small variations; *fig. 5*
- 5 Incomplete set of circa 1960 fine bone china Pimento C2097 designed by Susie Cooper, a member of the Wedgwood Group, England; cups and saucers received as a gift 24/12/89, further 3 piece set purchased in Sydney 8/9/93, 120 x 270 x 112, 75 x 135 x 82mm, 65 x 82 x 82mm, 75 x 97 x 66mm (3 parts), 140 x 140 x 18mm (4 parts); *fig. 6 & 7*
- 6 Off white ceramic ellipse bowl with unstained wooden foot, accrued by the Renaissance Society during its tenure in room 105 Goodspeed Hall, 83 x 406 x 159mm, deleted from *Soft and Slow*
- 7 Ascribed Chicago International School painting, unsigned and undated, witnessed in Chicago 5/6/93, purchased 30/5/94, framed dimensions 457 x 508 x 40mm; *fig. 8*
- 8 Two pairs circa 1930 unworn brown machine knitted seamless stockings, one pair marked "Brettle's B.1. Made in England All Wool", purchased in Sydney, on the same day 17/12/92, 901 x 178 x 2.2mm, 851 x 229 x 3.5mm respectively; *fig. 9*
- 9 Hardware sign PLUMBING, enamel painted wood, purchased in Chicago 5/6/93, 165 x 991 x 19mm
- 10 Four copper-beaten plates purchased as attributed to Chicago Hull House circa 1910 on 29/5/93, 292 x 292 x 9mm each part; *fig. 10 & 11*

- 11 Double sided wall painting, each face 3124 x 9487 x 165mm, dimension variable, flat white acrylic over gouache and layout pencil, design derived from Marion Mahony Griffins' geometric pattern tiled fireplace of the 1913 Blythe House, Iowa, illustrated in "Prairie School Architecture in Mason City: A Pioneer Venture in City Planning", by Gerald Mansheim, published in *The Palimpsest*, Iowa, 1987
- 12 Continuous shelf, cement tooth finish, set at 1384mm (shoulder height) from the floor, 140 x 10097 x 775mm exposed, dimension variable

Dead Slow 1992 - 95

- 13 Two cotton petit-point renditions of black and white May Day photographs: Guy Eldred meeting, May Day 1937, Glasgow, Scotland, People's Palace collection, neg.no.77.305, Glasgow Museums and Art Galleries; American silver frame circa 1900, purchased Sydney 1992, rendition produced Sydney 1992, 167 x 282 x 10mm; Communist banner, May Day, Wollongong, Australia, 1937, Wollongong University Archive; London silver frame circa 1900, purchased Sydney 1992, rendition produced Glasgow 1992, 222 x 350 x 12mm
- 14 Annotations rendered in silver point of the March, 1992 shelf list of Blackie & Son titles held in the Helensburgh Hill House library, on gesso panels purchased at Cornelissen & Son Ltd, London 1992, produced Glasgow 1992, 255 x 230 x 10mm with small variations: Two of the listings in silverpoint give the company titles and international agency locations for Blackie & Sons and Wunderlich Ltd.
- 15 Cotton petit-point rendition combining text of the dedication page from *The Call of the Homeland* published by Blackie & Son, London, Glasgow and Bombay, nd., (gift of Andrew Nairne), transposed on design No.189 for pressed steel sheets in a fish scale pattern, *Wunderlich Pattern Book No.1-1900*; in aluminium strip frame, produced Glasgow and Sydney 1992, 232 x 475 x 20mm
- 16 Two Australian wood-chipped and stained, high-backed hall chairs, circa 1900, purchased Sydney 1988, 1134 x 349 x 363mm; 1066 x 343 x 360mm respectively
- 17 Cotton petit-point rendition combining a text from title page, v, in the book *The Call of the Homeland, A Collection of English Verse* transposed on design no.1147, circa 1909 for Wunderlich pressed steel sheets in a stonework pattern, "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*; in aluminium strip frame, produced Sydney and Glasgow 1992, 273 x 403 x 10mm

- 18 Cotton petit-point double self-portrait, in 1917 Birmingham silver frame purchased Sydney 1992, produced Glasgow 1992, 165 x 123 x 10mm; *fig. 12*
- 19 Editions of Thérèse de Dillmont *Encyclopedia of Needlework*; 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; lent editions returned and replaced for *Soft and Slow*.
238 x 160 x 30mm, 240 x 160 x 30mm, 142 x 97 x 42mm, 143 x 102 x 45mm, 142 x 95 x 43mm, 140 x 100 x 43mm, 142 x 103 x 40mm, 144 x 102 x 42mm each part; *fig. 13*
- 20 Several 19th century Gujurat hand-cut wooden printing blocks in predominantly 'Paisley' design, purchased in Sydney from 1987
155 x 165 x 65mm, 154 x 154 x 65mm, 173 x 313 x 70mm, 155 x 155 x 60mm, 130 x 160 x 55mm, 155 x 160 x 65mm, 173 x 183 x 57mm each part; *fig. 14 & 15*
- 21 Two cotton petit-point renditions of woven cloth; produced Tokyo and Sydney 1991–92, in Japanese antimony export-ware frames, purchased Sydney 1990, 317 x 262 x 60mm, 330 x 276 x 16mm respectively:
one piece being a detail of paisley pine pattern woven shawl, with a silk warp and woollen weft, circa 1870, provenanced to Jessie Inglis Wylie Mackie, great grandmother of the present owner, Diana Wood Conroy;
the other being the corner of an Irish linen tablecloth, hand-hemmed in 1974 by Miriam Babui & 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); *fig. 16 & 17*
- 22 Applied architectural feature onto north facing elevation of gallery, rendered in 'wet rough cast' by Jim Shanon of Hutchenson Building contractors, Glasgow, deleted for *Soft and Slow*.

Soft and Slow

Soft and Slow photographed at
the Museum of Contemporary Art, Sydney
and photographer's studio, Sydney
March - April 1995

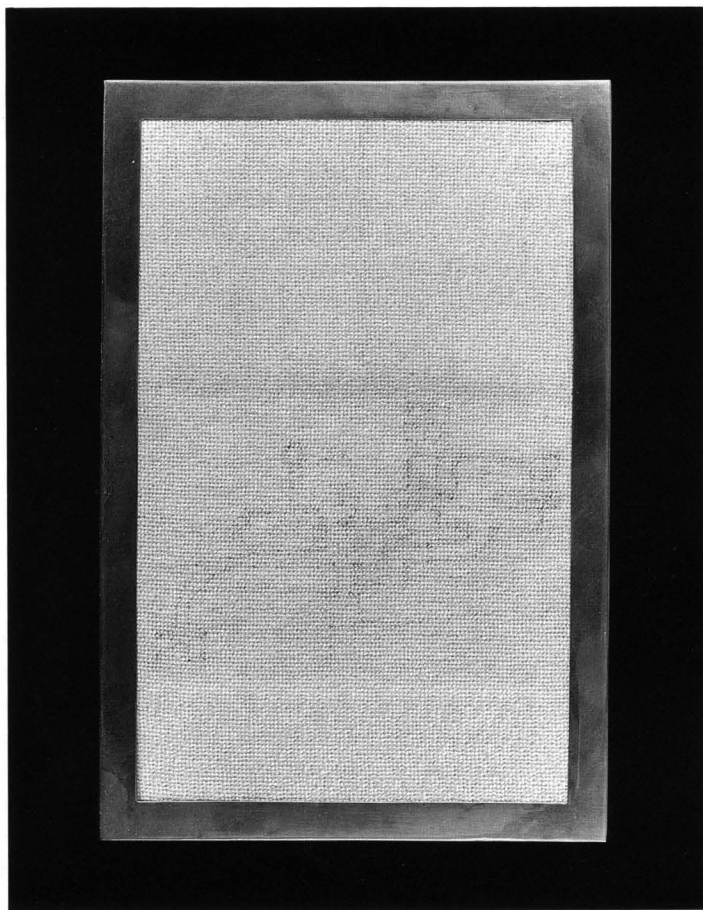


fig. 2 Rendition of floor plan of the Henry Ford project of 1912 from the collection Mary and Leigh Block Gallery, Northwestern University Chicago archives, 1994 (front view, *one of six parts*). Photography by Jacky Redgate (*cat. no 3, listing no. 4*)

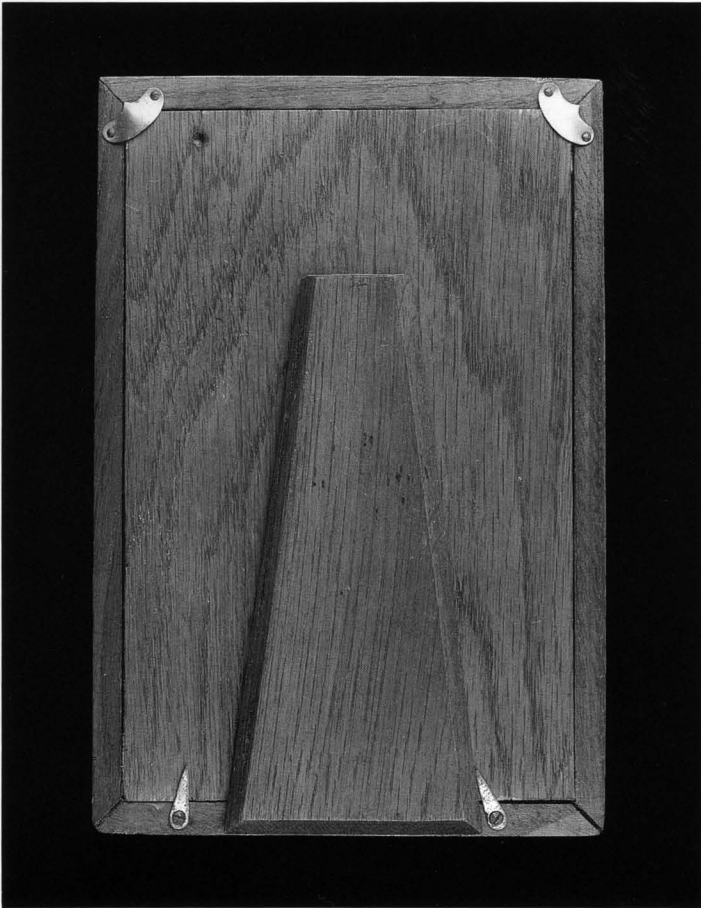


fig. 3 Rendition of floor plan of the Henry Ford project of 1912 from the collection Mary and Leigh Block Gallery, Northwestern University Chicago archives, 1994 (back view, one of six parts). Photography by Jacky Redgate (*cat. no 3, listing no. 4*)

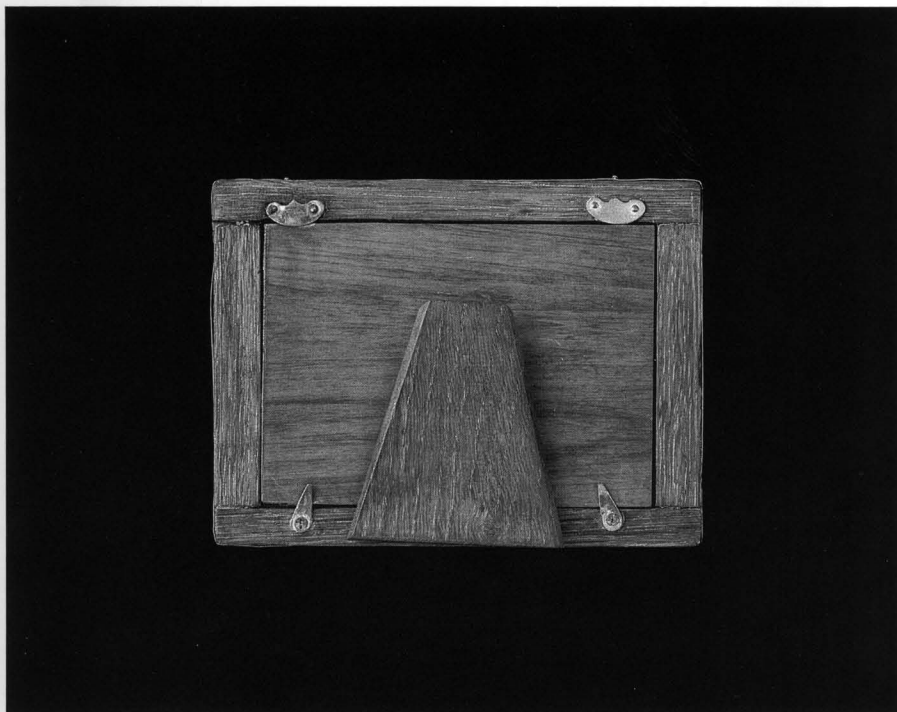


fig. 4 Detail from the G.B. Cooley Dwelling drawing, 1910 from the collection Mary and Leigh Block Gallery, Northwestern University Chicago archives, 1994 (back view, *one of six parts*). Photography by Jacky Redgate (*cat. no 3, listing no. 6*)

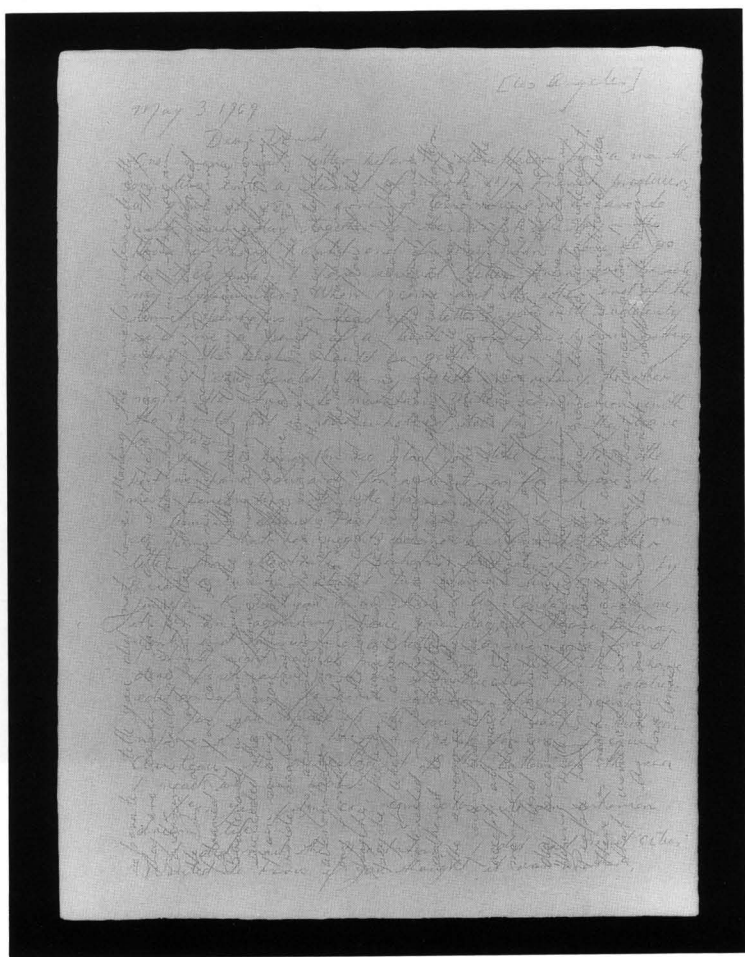


fig. 5 Silver point transcription, cross written onto gessoed craftwood of correspondence by Anaïs Nin to David Pepperell dated May 3 1969, 1994 (one of thirty parts).
Photography by Jacky Redgate (cat no. 4)



fig. 6 Milk jug circa 1960 fine bone china Pimento C2097 designed by Susie Cooper, a member of the Wedgwood Group, England, (bottom view, *one of ten parts*).
Photography by Jacky Redgate (*cat no. 5*)

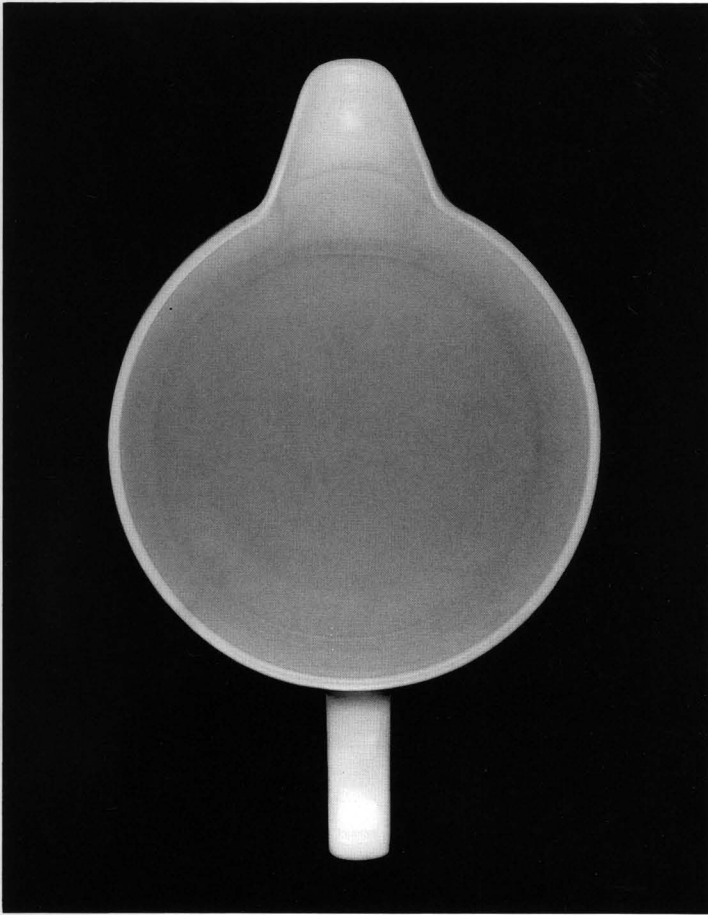


fig. 7 Milk jug circa 1960 fine bone china Pimento C2097 designed by Susie Cooper, a member of the Wedgwood Group, England, (top view, *one of ten parts*).
Photography by Jacky Redgate (*cat no. 5*)



fig. 8 Ascribed Chicago International School painting, unsigned and undated, witnessed in Chicago 5/6/93, purchased 30/5/94. Photography by Jacky Redgate (*cat no.* 7)

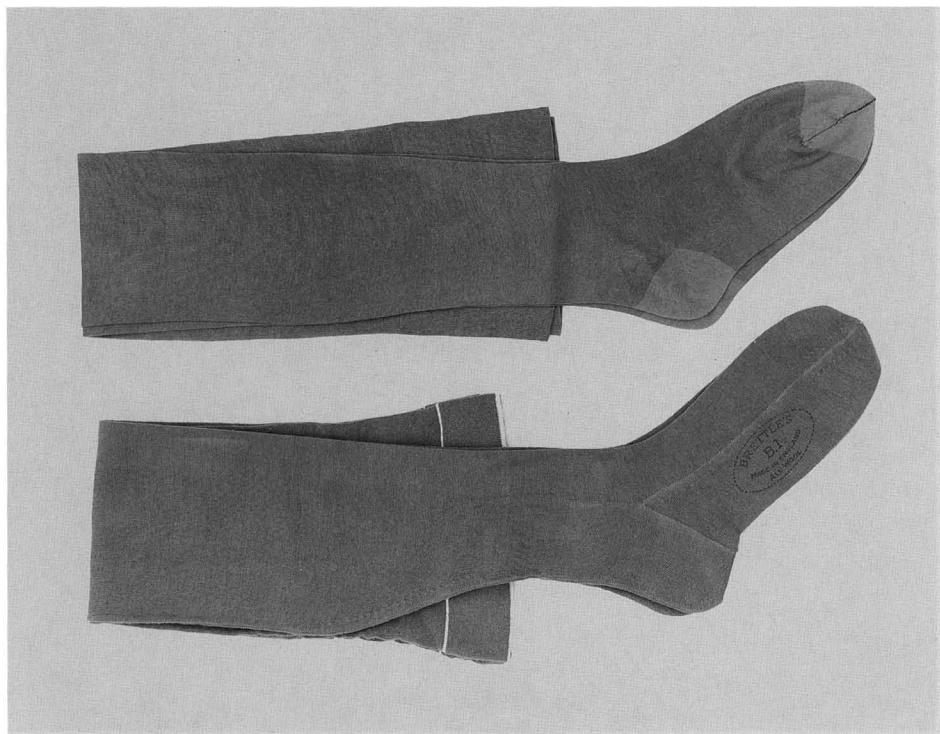


fig. 9 Two pairs circa 1930 unworn brown machine knitted seamless stockings, purchased in Sydney, 12/11/92. Photography by Jacky Redgate (*cat no. 8*)

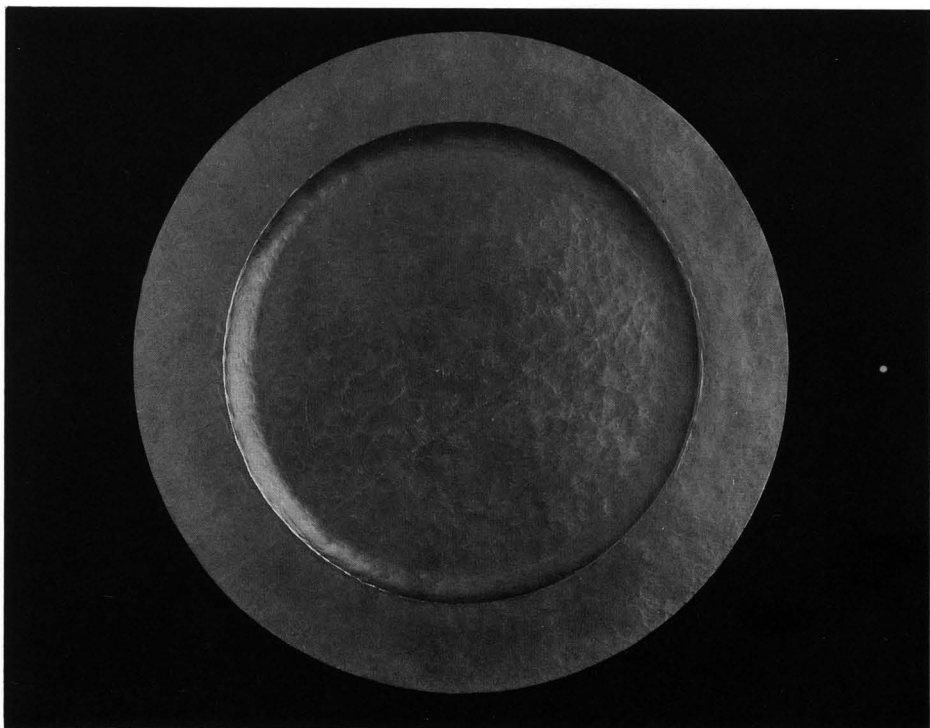


fig. 10 Copper-beaten plate purchased as attributed to Chicago Hull House circa 1910 on 29/5/93 (front view, *one of four parts*). Photography by Jacky Redgate (*cat no.10*)

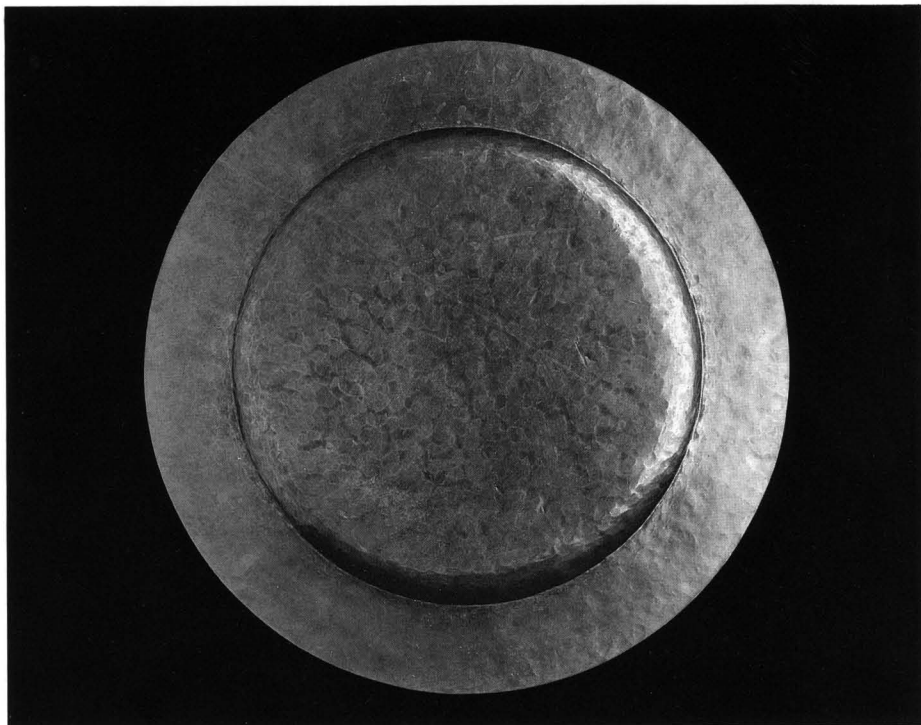


fig. 11 Copper-beaten plate purchased as attributed to Chicago Hull House circa 1910 on 29/5/93 (back view, *one of four parts*).Photography by Jacky Redgate (*cat no.10*)

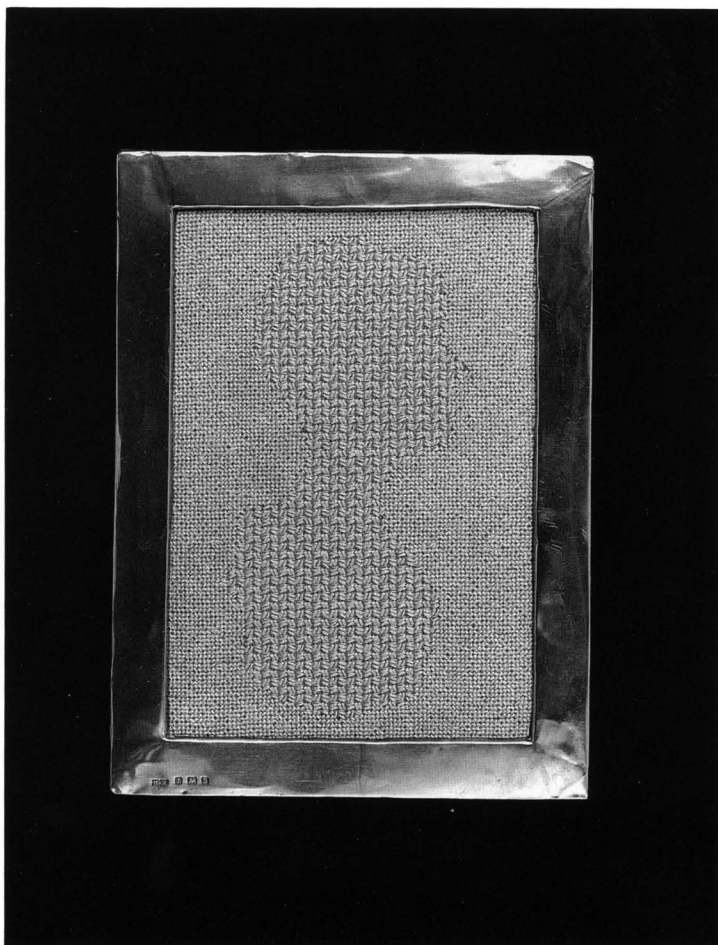


fig. 12 Cotton petit-point double self-portrait, in 1917 Birmingham Silver frame, produced Glasgow, 1992. Photography by Jacky Redgate (*cat no. 18*)

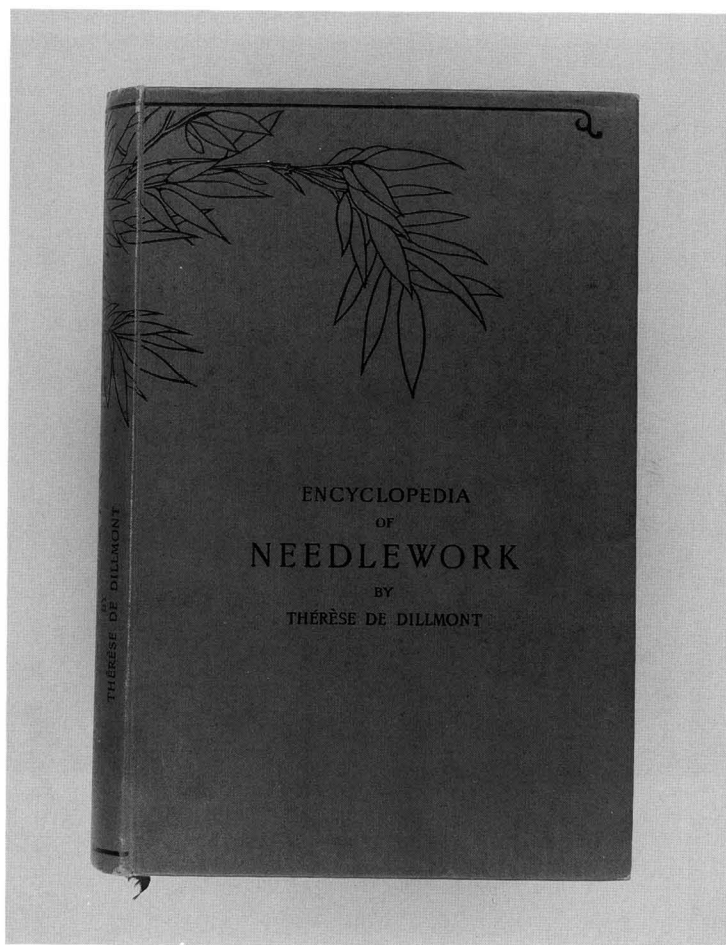


fig. 13 Edition of Thérèse de Dillmont *Encyclopedia of Needlework*, Mullhouse, France, n.d., received as a gift 24/12/92 (collection of the artist). Photography by Jacky Redgate (ref. cat. no. 19)

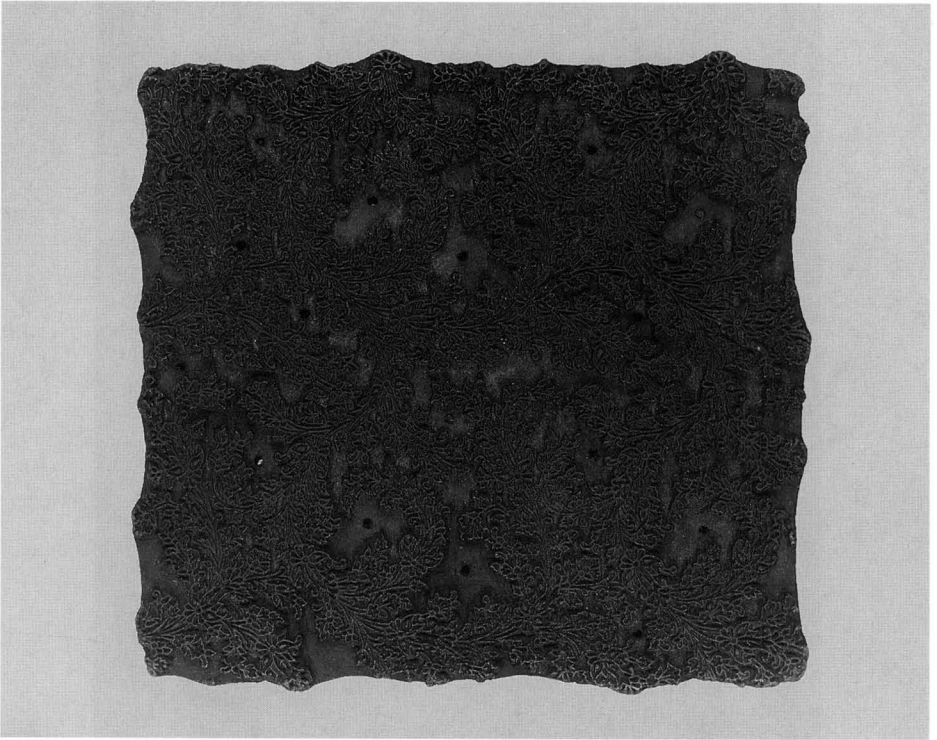


fig. 14 19th century hand-cut Gujarat wooden printing block, purchased Sydney from 1987
(one of seven parts). Photography by Jacky Redgate (cat no. 20)

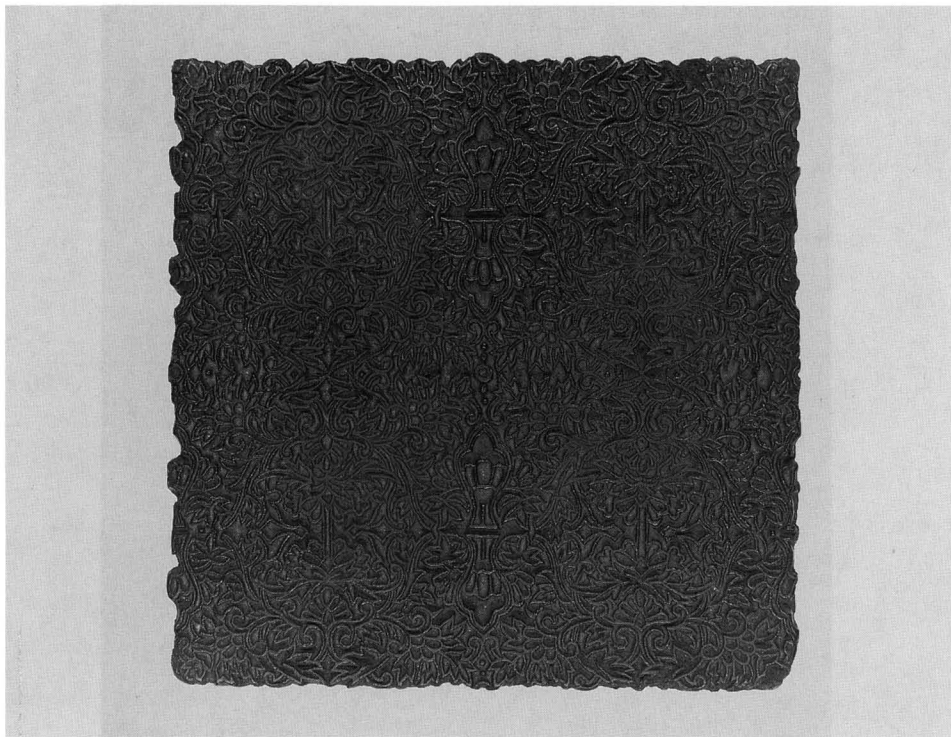


fig. 15 19th century hand-cut Gujarat wooden printing block, purchased Sydney from 1987
(one of seven parts). Photography by Jacky Redgate (cat no. 20)

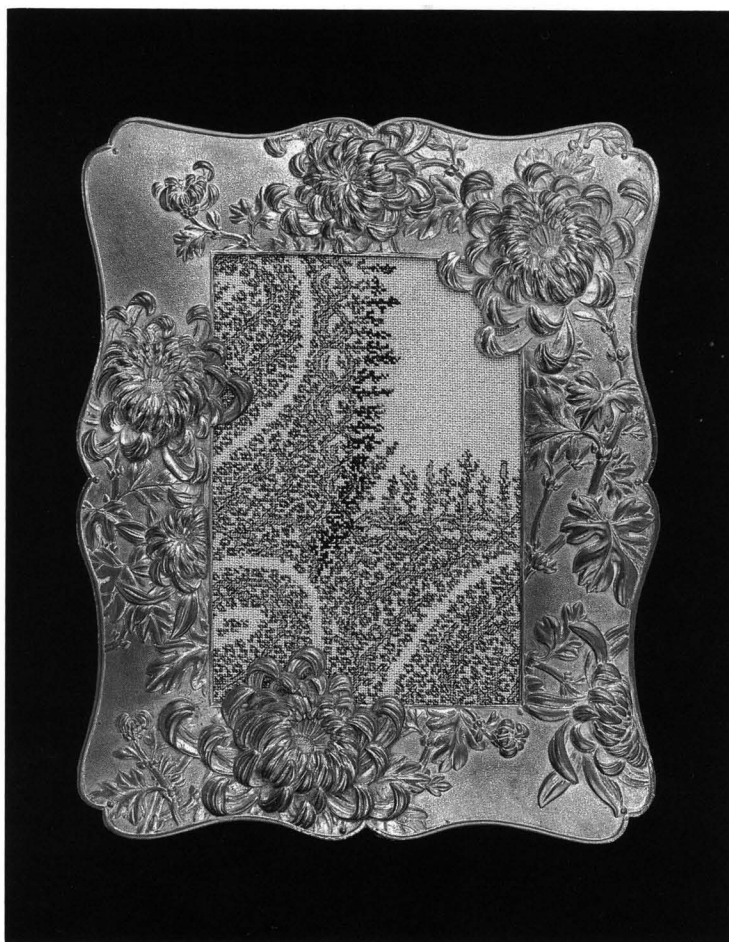


fig. 16 Framed petit-point rendition of woven cloth: Paisley shawl circa 1870, produced Tokyo and Sydney, 1991–1992. Photography by Jacky Redgate (*cat no.21*)

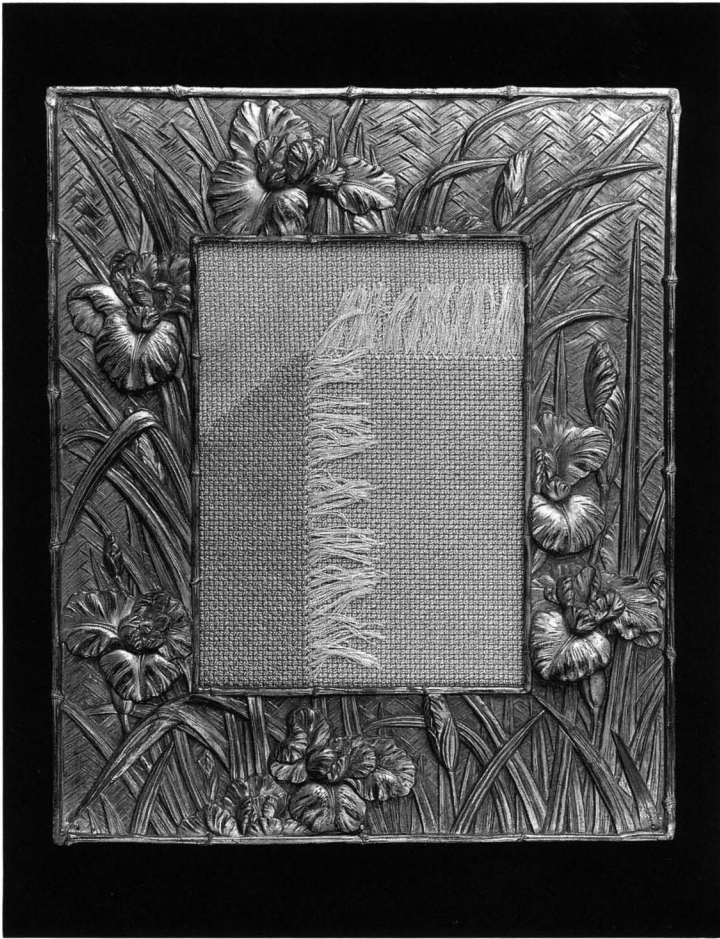


fig. 17 Framed petit-point rendition of woven cloth, Bathurst Island mission hemmed linen 1974, produced Tokyo and Sydney, 1991–1992. Photography by Jacky Redgate (cat no.21)

Detour

Through researching provenance and place, Narelle Jubelin salvages and assembles fragments of texts, letters, photographs and images that are rendered in petit-point and placed alongside collected objects. As an act of citation, she recasts images and texts that are accompanied by carefully composed annotations. Like quotations from the sequence of frames that constitutes the flow of film, their sense of narrative is one of simultaneous presence and absence, a narrative ambience stated but not fulfilled. The fragments, like carefully composed cinematic shots, invoke a segmented temporality that alludes to the genres of photography and film.¹

Jubelin sets up a dialectic between place, with its set of cultural associations, the journey of the works and the context of siting the installations. Her work constantly defers to other sites, displacing itself with narratives that unfold only to be overwritten. The current resiting of two installations in Melbourne shifts context so that Jubelin has altered components to form *Soft and Slow*, according to the specificities of locality.² *Soft and Slow*, then, focuses on Jubelin's pattern of practice: replacing, displacing and superimposing.

In *Soft and Slow*, for Melbourne, revealing and concealing play a critical component in the reception of the work. The erotic pace suggested in the title, is reinforced in *Soft and Slow* by partially naming the original installations – *Dead Slow* (Glasgow) and *Soft Shoulder* (Chicago). Both make a plea for a prolonged and lingering gaze, for the viewer to be poised in an open, interpretive space. Moreover and perhaps too specifically, the individual titles refer to road signage that indicate caution at approach, a slowed down pace and to proceed with care as methodological clues for the reception of the installations.

In her essay 'Explanation and Culture: Marginalia', Gayatri Chakravorty Spivak decides to abandon her original version written in the 'usual disinterested academic style' deciding instead to reveal 'a little of the undisclosed' by recalling and overwriting her first essay.³ The decision was based on 'a certain program implicit in all feminist activity: the deconstruction of the opposition between the private and the public'.⁴ For Spivak, the fabric of public and private are intri-

cately woven since ‘...the definition of the private is marked by a public potential, since it is the weave, or texture, of public activity.’⁵ The inventory of referents in *Soft and Slow* occasionally takes up the personal with the public project of display. Jubelin’s thorough research methodology sometimes hints at autobiographical coincidence in the listing of dates, place of execution and purchase. Primary source material is revealed in the comprehensive annotations that accompany the work but subtly combined with more intimate references such as the book rack in *Soft Shoulder* ‘...purchased in Sydney as a birthday gift for a friend January 19, 1986’ and the pieces of Wedgwood fine bone china designed by Susie Cooper ‘...received as a gift December 24, 1989...’⁶ Tempted but not stated, the personal is quietly enunciated.

In deciding to partially disclose more intimate elements, Jubelin displaces the opposition between public and private. The work operates in a space where the emotional, sexual and domestic are voiced alongside more empirical arenas. In tracing some of Jubelin’s sources a series of detours or conduits between and around her texts occur. Of particular importance are three existing critical accounts of her work as materialist history, primarily through reference to the writings of Walter Benjamin that trace the methodologies of her objects. This essay largely reflects upon the resiting and co-exhibiting of two bodies of work not designed to be exhibited simultaneously. *Soft and Slow* enables a reflection upon Jubelin’s process from one body of work to another.⁷

Perhaps the most personal referent is disguised in the double self-portrait that appears in *Dead Slow* as a cotton petit-point and in *Soft Shoulder* as embossed paper. Here Jubelin’s presence is designated but complicated by the act of doubling her own representation. The self-portrait, set in profile, requires the mediation of a photograph so that she can render herself from that aspect. Furthermore, the double take discloses a mirrored identity reinforced by the placement of the self-portrait in the centre of *Dead Slow*, thereby allowing the viewer to elect to read the work from either side. She deliberately cites herself authorially, placing herself at the centre of a discursive space. In *Soft Shoulder*, the embossed self-portrait is placed in proximity with the reclaimed gift of a book rack. She sites herself intimately to the receiver of the gift but annotates them in a deceptively simple way – as a friend whose birthdate is January 19. The empty book rack in *Soft Shoulder* can be linked with the eight editions of Thérèse de Dillmont’s *Encyclopedia of Needlework*, displayed on individual white shelves in *Dead Slow*.⁸ The repetition of units, again, suggests the idea of the film still or movie strip, the vast circulation of the ‘how to’ encyclopedia internationally,

while at the same time they provide a formal injection of colour to a relatively monochromatic field.

Dead Slow was exhibited in Glasgow on one seamless harled wall and *Soft Shoulder* was displayed in Chicago and New York on a continuous floating shelf positioned around a free-standing wall. The shelf is positioned at Jubelin's shoulder height against a pattern painted wall so that the three dimensional objects are set in relief against a two dimensional plane allowing their profile, frontal and side views to be exposed. In the exchange between painting and sculpture in the sixties, Lucy Lippard observes three pertinent interacting points: 'the relationship between painting and sculpture as physical objects, as vehicles for formal or sensuous advance, and as vehicles for colour.'⁹ Jubelin re-enacts the relationship between two and three dimensionality within the notion of painting as object, prevalent in the New York School of the fifties and sixties. Where the shaped supports of Frank Stella, in particular, demonstrated a preoccupation with expanding the dimensions and formal possibilities of painting, Jubelin's support becomes the institutional wall, co-opting the Gallery wall as a painted field. The formalist setting that results reflects the history of Jubelin's own training as a painter. As a metaphor for process, the wall painting is produced during the installation period as a woven, gridded structure, only to be concealed by painting over the pattern so it can be faintly discerned.

In her former installations, the sequence of objects along the shelf was reversed in New York after the original siting in Chicago. In Melbourne, the conflation of *Dead Slow* and *Soft Shoulder* has resulted in a splitting out of the works into two L-shape arrangements set at ninety degrees. The resiting refigures the installations according to the specific spatial and architectural conditions of the Monash Gallery rooms. In *Soft and Slow*, Jubelin's display of small objects compressed within a large gallery space, metonymically recalls Charles Rennie Mackintosh's design for Hill House where balance of void and solid are combined with the uniqueness of site and context. The Hill House plans designate an L-shape, influenced by the Japanese use of geometrical volumes.¹⁰ At her current site, both installations turn a corner, pivoting around space forming two L's. Moreover, the display reflects the sweeping volume of Mackintosh's designs by stretching *Soft and Slow* across two sets of adjoining walls. The intimate objects partly inhabit the Gallery space so that the remaining volumes swell around the objects as integral spatial components of the work.

'Architecture is not simply a platform that accommodates the viewing subject. It is a viewing mechanism that produces the subject. It proceeds and

frames its occupant'.¹¹ Upon entering the Gallery, the viewer can elect to view either part of *Soft Shoulder* as the installation is dispersed in two spaces with two entrances. At the point of intersection, the viewer can tentatively navigate around the shelf, suspended through the narrow doorway or re-enter through the double entrance. In order to leave *Dead Slow*, the viewer moves past *Soft Shoulder*, again establishing a fluidity within the spaces and an alternate passage of approach. A process of crossing-trespassing and conflation ensues within the different thresholds of the Gallery.

In her co-exhibiting of *Dead Slow* and *Soft Shoulder* as *Soft and Slow*, Narelle Jubelin invited Jacky Redgate to participate in the publication. Jubelin handed over the two bodies of work to Redgate in the way she would to a writer being invited to contribute to an exhibition catalogue. The invitation has resulted in a close collaboration facilitated by the context of resiting the two bodies of work at Monash. As a starting point, Redgate tabled a number of precursors including Max Dupain's photographs of Walter Burley Griffin's buildings, Edward Weston's photograph of the W.C., *Excusado*, 1925, Alfred Stieglitz's photograph of Marcel Duchamp's *Fountain*, readymade 1917, Edward Degas' photograph of Renoir and Mallarmé in Berthe Morrisot's Salon 1895 and *Untitled* 1895, William Henry Fox Talbot's photogenic drawing of lace 1842 and his photographically illustrated book *The Pencil of Nature* published in six parts between 1844–1846, as well as Talbot's photographs of sculptures, maps, engravings and valuable documents.

What occurred in this photographic reconfiguration of Jubelin's objects, for example, is that the Susie Cooper milk jug, through Redgate's inversion, refers to Duchamp's urinals. The wooden backs of the petit-points mimic Fox Talbot's cameras with wooden casings for taking photogenic drawings of calotype negatives. Redgate's photographs extrapolate the photographic in Jubelin's work by bringing a substantial body of her own primary reference material into play with Jubelin's. Her photographs are about the act of turning something over in your mind, in this instance, *Soft and Slow*.

During Redgate's tabling of Fox Talbot's negative image on paper of a *casement window at 'Lacock Abbey', 1935*, taken with his miniature camera 'mouse-trap' (as Constance Fox Talbot called his little camera), Jubelin was prompted to look for a negative she had taken as a referent for *Dead Slow*, which at one stage she considered as a leitmotif for the cover of her 1992 *Dead Slow* catalogue. The photograph was taken as she stood at the eastern window of Mackintosh's library of the Glasgow School of Art looking down at the skylight

of the building directly across the road (see fig.1). Her photographic frame literally sought an aspect into the room where in another year her exhibition would be held beneath that skylight. To the left of the frame is a three-quarter length cropped figure, incidental to the view outside the window yet captured in the photograph. Jubelin's negative was shown to Redgate only in the last days of photographing *Soft and Slow* and only remembered by Jubelin through Redgate's own method.

During our discussions of the collaboration between Jubelin and Redgate, it became clear that two photographs in particular were critical: Fox Talbot's calotypes in *The Pencil of Nature* depicting shelves bearing *Articles of China* and *Articles of Glass* 1844–46 and a late photograph by Degas. Talbot speculated that 'should a thief afterwards purloin the treasures – if the mute testimony of the picture were to be produced against him in court – it would certainly be evidence of a novel kind.'¹² Alan Sekula discusses the potency of the 'mute testimony' of the image that 'unmasks the disguises, the alibis, the excuses and multiple biographies of those who find themselves on the wrong side of the law'.¹³ Jubelin's objects are contingent on their own histories, arranged, recast and reclaimed surrounded by alibis and disguises.

Constantly demanding rigorous attention, Jubelin deliberately positions her viewers in a way that seems playfully akin to Daniel Halevy's description of Degas orchestrating the poses of his dinner party guests:

Taschereau's famous knee, held up and flooded with light; Henriette's head awkwardly forced down on Mathilde's shoulder; and Mathilde still willfully resisting looking at her uncle. But intruding upon this familial scene, in a way that makes those forced poses rather difficult to unravel, is another shot, shifted ninety degrees off axis from the first. This time it is Mathilde's head that is wedged into the space between Taschereau's shoulder and her own, 'other' shoulder. Mathilde has been doubled, split into profile and frontal views, vertical and horizontal positions. She has been forced this time, not by Degas's manipulative orders, but by photography's own manipulative possibilities. Her second head is sandwiched there in that impossible space, that impossible position, by another kind of pressure, the kind in which two photographic negatives are sandwiched together and printed as the same time...This peculiar means of printing forces upon us a double reading, a constant shifting of axes; yet in this oscillation between one shot and the other, between vertical and horizontal, no resolution is possible.¹⁴

When read metaphorically in relation to Jubelin's work, Fox Talbot's calotypes and the description of the photograph by Degas elicit a striking cognitive response deferring to the shelf and shoulder nexus. Like the multiple view-points of the young woman's head in Degas' photograph, Jubelin's installations are continually oscillating between shifting axes and positions. Unsteady relations emerge in the configurations of petit-points, transcriptions and objects that constantly detour to other sites, softly and slowly.

Natalie King Curator

Notes

- 1 For a discussion of the film still as a spatiotemporal fragment see Douglas Crimp, 'Pictures', *Art After Modernism: Rethinking Representation*, ed. Brian Wallis, The New Museum of Contemporary Art, New York, 1984, pp. 175-187.
- 2 For example, a ceramic ellipse bowl has been withdrawn from *Soft Shoulder* since the object formed part of the Renaissance Society Collection and a harled wall, an applied architectural feature was included in the first siting of *Dead Slow* in Glasgow.
- 3 Gayatri Chakravorty Spivak, 'Explanation and Culture: Marginalia', *Out There: Marginalization and Contemporary Cultures*, ed. Russell Ferguson, Martha Gever, Trin T. Minh-ha, Cornel West, The New Museum of Contemporary Art, New York, 1990, pp. 377-393.
- 4 *Ibid.*, p. 377.
- 5 *Ibid.*, p. 377.
- 6 Narelle Jubelin, *Soft Shoulder*, exhibition catalogue, The Renaissance Society at the University of Chicago and Grey Art Gallery & Study Center, New York University, USA, 1994-5, pp. 49-50.
- 7 See Andrew Renton, 'Narelle Jubelin', *Flash Art*, vol. XXV, no. 166, October 1992, p. 102; Elizabeth Gertsakis, 'A Pure Language of Heresy: The Work of Narelle Jubelin', in *Binocular: Focusing Material Histories*, Moët & Chandon, Sydney, 1993, pp.54-65 ; Juliana Engberg, 'Rubbing Shoulders: Free association is the delight of good friends', *Soft Shoulder*, exhibition catalogue, The Renaissance Society Gallery at the University of Chicago and Grey Art Gallery & Study Center, New York University, USA, 1994-5, pp. 10-24.
- 8 Thérèse de Dillmont, *Encyclopedia of Needlework*, France, n.d., no pagination.
- 9 Lucy Lippard, 'As Painting is to Sculpture: A Changing Ratio', *American Sculpture of the Sixties*, exhibition catalogue, Los Angeles County Museum of Art, USA, 1967, p.31.
- 10 See a similar Plan of Ground Floor in Robert Macleod, *Charles Rennie Mackintosh: Architect and Artist*, Collins, London & Glasgow, 1968, p. 82.
'The Hill House', *Charles Rennie Mackintosh*, Richard Drew Publishing, Glasgow, 1987, pp. 50-64.
- 11 For an account of Le Corbusier and Loos see Beatriz Colomina, 'The Split Wall: Domestic Voyeurism', *Sexuality and Space*, Princeton Architectural Press, New York, 1992, pp. 73-128, esp. p. 83.
- 12 Henry Fox Talbot quoted by Alan Sekula, 'The Body and the Archive', *The Contest of Meaning*, ed. Richard Bolton, MIT Press, Cambridge, 1992, p. 344.
- 13 *Ibid.*, p. 345.
- 14 Douglas Crimp, 'Positive/Negative: A Note on Degas's Photographs', *October*, 5, Summer 1978, pp. 89-90.

Narelle Jubelin

Born 1960, Sydney Australia

Lives in Sydney

1979–1982

Bachelor of Education in Art,
Alexander Mackie College of Advanced Education, Sydney

1983 Graduate Diploma in Professional Art Studies,
City Art Institute, Sydney

Individual Exhibitions

- 1986 *His Story*, Mori Gallery, Sydney
- 1987 *Re-presenting His Story*, Institute of Technology, Architecture Faculty Gallery, Sydney
- 1988 *Second Glance (at the Coming Man)*, College Gallery, Adelaide, Mori Gallery, Sydney
- 1989 *Second Glance (at the Coming Man)*, George Paton Gallery, Melbourne; University of Tasmania Gallery, Hobart
- 1991 *Cloth*, Mori Gallery, Sydney
- 1992 *Dead Slow*, Centre for Contemporary Art, Glasgow
Estate, Galerie Knoll, Vienna
- 1993 *Estate*, Galerie Knoll, Budapest
- 1994 *Soft Shoulder*, The Renaissance Society at the University of Chicago
- 1995 *Soft Shoulder*, Grey Art Gallery & Study Center, New York University

Collaborative Exhibitions

- 1985 *Narelle Jubelin/ Paul Saint*, Plan Z Gallery, Sydney
- 1987 *The Crossing*, with Adrienne Gaha, First Draft, Sydney
- 1992 *Internal Affairs*, with Allan Cooley for Working in Public, Philippine Consul General and Trade Offices, Sydney
- 1993 *Old Love*, with Satoru Itazu, Gallery Lunami, Tokyo

Selected Group Exhibitions since 1989

- 1989 *Perspecta 1989*, Art Gallery of New South Wales, Sydney
- 1990 *Paraculture*, Artists Space, New York
Adelaide Biennale, Art Gallery of South Australia, Adelaide
Trade Delivers People for Aperto: Venice Biennale, Venice
- 1991 *The Subversive Stitch*, Monash University Gallery, Melbourne
Frames of Reference: Aspects of Feminism and Art, Pier 4, Sydney
Foreign Affairs, for Places with a Past: New Site Specific Art in Charleston, Charleston South Carolina
- 1992 *The Boundary Rider: Ninth Biennale of Sydney*, Bondstore, Sydney
Doubletake Collective Memory and Current Art, Hayward Gallery, London; and Kunsthalle, Vienna
Moltiplici Culture, Convento di S. Egidio, Rome
- 1993 *Ssbhh...*, Mori Gallery, Sydney
Looking at Seeing and Reading, Ivan Dougherty Gallery, Sydney; and Monash University Gallery, Melbourne
- 1994 *The Day After Tomorrow*, Centro Cultural de Belém, Lisbon
Cocido y Crudo, Centro de Arte Reina Sofia, Madrid
Localities of Desire, Museum of Contemporary Art, Sydney

Selected Bibliography since 1989

- 1989 Helen Grace, *The Unforseeable Object (Petit) d'(a)rt*, 'Perspecta 1989' Sydney, Art Gallery of New South Wales
- 1990 Keith Broadfoot & Rex Butler, *The Fearful Sphere of Australia*, 'Paraculture', Sydney: Artspace
 Vivienne Johnson, *People Deliver Art*, 'Trade Delivers People', Sydney: Mori Gallery
Venice Biennale, XLIV Esposizione Internazionale d'Arte La Biennale di Venezia, Milan: Fabbri Editori
- 1991 Artspace, *Women Deliver*, 'Frames of Reference: Aspects of Feminism and Art', Sydney: Artspace
 Clare Roberts, *Legacies of Travel and Trade*, 'Decorative Arts & Design from the Powerhouse Museum', Sydney: Powerhouse Publishing
 Natalie King, 'The Subversive Stitch', Melbourne: Monash University Gallery

- 1992 Ian Burn, *The Metropolis is only Half the Horizon*, Sydney: Ninth Biennale of Sydney
 Lynne Cooke, Bice Curiger and Greg Hilty, 'Doubletake: Collective Memory and Current Art', London & Zurich: South Bank Centre and Parkett Verlag AG
 Ann Stephen, 'Dead Slow', Glasgow: Centre for Contemporary Art in association with the Biennale of Sydney
- 1993 Elizabeth Gertsakis, *a Pure Language of Heresy*, 'Binocular: Focusing, Material, Histories', Sydney: Moët & Chandon Contemporary Edition
- 1994 Juliana Engberg, *Free association is the delight of good friends*, and Mary Jane Jacob & Russell Lewis, *Softshoulderbigshoulder*, 'Soft Soulder', Chicago: The Renaissance Society at the University of Chicago and Grey Art Gallery & Study Center, New York University
 Andrew Renton, *...from where you stand-*, 'The Day After Tomorrow', Lisbon: Lisboa Capital Europeia da Cultura '94

Jacky Redgate

Jacky Redgate is an artist living and working in Sydney. She currently lectures at College of Fine Arts, University of New South Wales and Sydney College of the Arts, University of Sydney. In 1993 she received a Fellowship Grant from the VACB. In November 1994 she had an individual exhibition at Sherman Galleries Goodhope, Sydney. Recent group exhibitions include *Installation and Objecthood*, Martin Browne Fine Art, Sydney and touring, curated by Rex Butler, and *Looking at Seeing and Reading*, Ivan Dougherty Gallery, Sydney and touring, curated by Ian Burn.

Narelle Jubelin: Soft and Slow

Curator: Natalie King

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Monash University Gallery

Wellington Road Clayton Victoria 3168

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Narelle Jubelin's *Dead Slow* Collection Museum of Contemporary Art, Sydney
and *Soft Shoulder* Courtesy of Mori Gallery, Sydney

Jacky Redgate *Narelle Jubelin's Soft and Slow* 1995, 16 colour photographs
Courtesy of Sherman Galleries Goodhope, Sydney

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Back Cover: Milk jug circa 1960 fine bone china Pimento C2097 designed by Susie Cooper, a member of the Wedgwood Group, England, (bottom view, *one of ten parts*) Photography by Jacky Redgate

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