

# **GEELONG SURVEY EXHIBITION: No. 2**

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**Rodick Carmichael  
David Turner**



Geelong Art Gallery February 15 — March 16, 1980

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This, the second of a series of survey exhibitions organised by the Geelong Art Gallery focusing on the work of local artists' has been generously sponsored by Pilkington ACI.

Two systems of pictorial organisation are used — Serialisation and Totemic. Serialisation is a process long associated with the POP movement, particularly in the work of Warhol and Lichtenstein, but in Turner's case there is no figurative image. Instead he uses a geometrical motif — a triangle within a square. "Triangular Multiplications" is the most successful of his serialised pictures. The colour is flat, unmodulated, and obtains its intensity not so much from its hue density, but from repetition. The Totemic pictures are actually screen prints, a series based upon cigar box labels. Bolivar and Upman labels are used, and while boasting Turner's excellent taste in cigars also provides a structural armature over which flat opaque slabs of colour are floated. The basic forms, and colours, are much reduced, simplified along a design continuum from their original function into a new context.

The differences between these two compositional concerns are essentially those inherent to each compositional system — with Turner's serialised paintings the canvas itself becomes the dominant image, while the totemic compositions come complete with major and minor interest areas. Attempts to fuse these two systems were made by Turner in his "Multiple Squares" of 1975. This painting is of particular interest not only because of its ambition, but also because it explains the logic of Turner's thinking. In one sense "Multiple Squares" is a key work as it contains the "key" to understanding the series of serialised paintings that immediately followed it. Inbuilt into the picture are a number of repeated "colour-codes" that are just beginning to group themselves into a serialised position, yet at this point are still dispersed in a hierarchical way. But over-riding this interest in systems of compositional organisation is Turner's concern for colour. Like Albers, Turner's approach is methodical. Logical. Intent upon exploring the variant possibilities of an unlimited palette. Often the flavour of the colour-keys is bland, with opacities reminiscent of commercial packaging, but then, as if not to be so easily typed it shifts into curious, rather original combinations.

Both Carmichael and Turner are visually literate to a high degree. Their painting exercises an extreme of self-criticism that is based upon in-depth studies of their own, and other, disciplines. And like most rational practitioners in any profession they base the practice of their discipline upon the most convincing discoveries within it.

Jeffrey Makin,  
Melbourne  
January 1980.

Turner's paintings are not idea-based as in Carmichael's case, but are visually developed from known attitudes in the Visual Language system. In one sense they pick up the shattered body of POP ART with its emphasis upon a "popular" graphic manner, and moves this set of image systems out of its initial context, away from its original cultural destiny, and into the orbit of High Art.



## David Turner

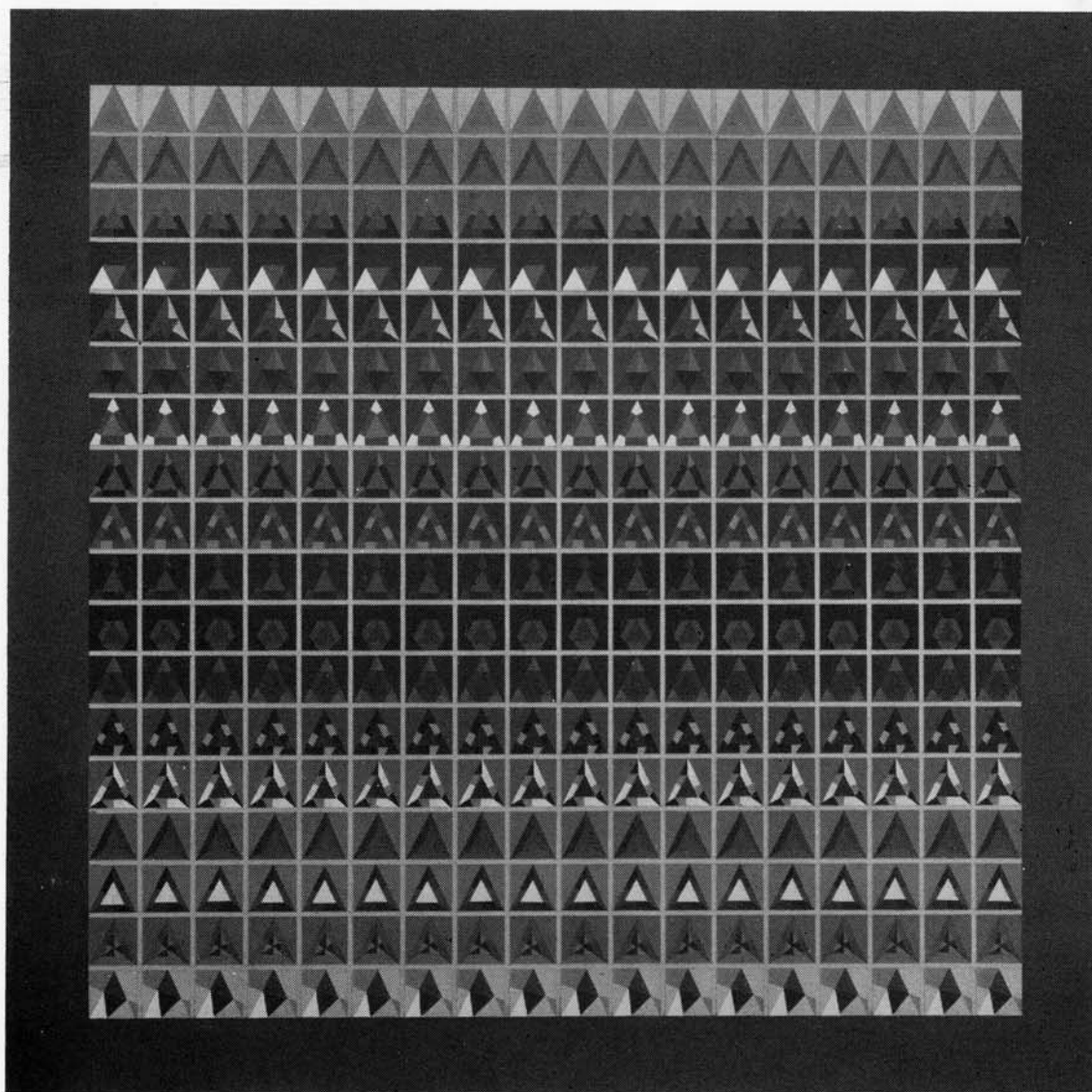
Born West Bromwich, England 1946  
Arrived in Australia 1958

Trained Secondary Teachers Certificate at  
Caulfield Institute of Technology followed by  
one year majoring in sculpture at R.M.I.T.  
Diploma of Arts, Gordon Institute of Technology  
majoring in painting.

### One Man Exhibitions

1972	Hawthorn City Art Gallery, Melbourne
1972	Geelong Art Gallery
1974	Upper Street Gallery, Islington, London
1975	Bartoni Gallery, Melbourne
1976	Rex Irwin Gallery, Sydney
1977	Russell Davis Gallery, Melbourne
1978	Old Bank Gallery, Ballarat

36 Square Multiples with Triangles 1979



- 17 **Iron** 1969  
screenprint 57.2 x 77.5 cm. (22½ x 30½ ")
- 18 **Square No. 1** 1971  
screenprint 57.2 x 77.5 cm. (22½ x 30½ ")
- 19 **Square Variation No. 1** 1972  
screenprint 77.5 x 97.8 cm. (30½ x 38½ ")
- 20 **Curved Rectangle No. 1** 1974  
screenprint 57.2 x 77.5 cm. (22½ x 30½ ")
- 21 **Curved Rectangle No. 2** 1974  
screenprint 57.2 x 77.5 cm. (22½ x 30½ ")
- 22 **Inbetween No. 3** 1974  
screenprint 57.2 x 77.5 cm. (22½ x 30½ ")
- 23 **Square Intersections with Triangles** 1975  
gouache 76.2 x 97.8 cm. (30 x 38½ ")
- 24 **Square Intersections with Triangles and Lines** 1975  
gouache 76.2 x 97.8 cm. (30 x 38½ ")
- 25 **Curved Squares** 1975  
gouache 76.2 x 97.8 cm. (30 x 38½ ")
- 26 **Multiple Squares** 1975  
acrylic 182.9 x 182.9 cm. (6 x 6')
- 27 **Black and White Corner Squares with Stripes** 1976  
gouache 76.2 x 97.8 cm. (30 x 38½ ")
- 28 **Diagonal Rotational Squares** 1976  
gouache 76.2 x 97.8 cm. (30 x 38½ ")
- 29 **Striped Diagonal Squares** 1976  
gouache 76.2 x 97.8 cm. (30 x 38½ ")
- 30 **Los Statos** 1978  
screenprint 76.2 x 106.7 cm. (30 x 42")
- 31 **H Upman** 1978  
screenprint 76.2 x 106.7 cm. (30 x 42")
- 32 **Schemilpenick** 1978  
screenprint 76.2 x 106.7 cm. (30 x 42")
- 33 **Bolivia** 1978  
screenprint 76.2 x 106.7 cm. (30 x 42")
- 34 **Ramon Allones** 1978  
screenprint 76.2 x 106.7 cm. (30 x 42")
- 35 **Trianglular Variations** 1979  
acrylic 121.9 x 121.9 cm. (4 x 4')
- 36 **Square Multiples with Triangles** 1979  
acrylic 121.9 x 121.9 cm. (4 x 4')

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33 **Bolivia** 1978

