paul zika

home & away
reconstructing artifice

carnegie gallery, hobart
All the world’s a stage,
And all the men and women merely players:
They have their exits and their entrances...  

In first approaching Paul Zika’s works the eye hesitates and is lost in their sheer lustre and detail. But it is their ambiguity as art objects, fuelled by a complex crossover of historical references, that’s more disconcerting than the distraction of their lavish gaudiness. Since the late 1980’s Zika’s interest in non-objective painting and Minimalism became aligned to his fascination with European Baroque and Rococo architectural ornamentation. Travel to Italy, Spain and the Czech Republic stimulated much of the work in this exhibition and reveals Zika’s hybrid artistic output as a rigorous reworking of Modernist pictorial space.

A parallel between the austerity of Minimalism and the dynamism of Rococo interiors seems far-fetched, given their very different historical and social coordinates. However, what is significant for this artist is that formally both are associated with the dissolution of a clear division between pictorial and actual space, suggesting a challenge to the orthodox conception of artifice being the opposite of reality. What Zika is drawing on is the disorientation common to both these artistic styles; a theatricality of provisional and psychological experience that calls into question aspects of objectivity and autonomy.
Although Zika makes reference to the scenography of Minimalism and the Baroque there is an anomaly in trying to link his work too neatly into these stylistic precedents. His works attach themselves to and affect the actual space around them but they are essentially separate from it. Their ornamentation doesn't adhere to an actual building nor does it fit seamlessly into an immersive or totally visual spatial experience. An alien space flows through their structure, is fabricated by it, acquiring a dynamic potential of expansion and contraction. The artist loosely refers to the grilles and perforations in the works as entrances; portals through which the emptiness of space, or that which escapes representation, circulates. Artifice may be woven into all knowledge but this region, an evocation of an abstract void, is profoundly inaccessible.

It is difficult not to see a chronological development in Zika’s work over the period of nearly two decades. In doing this, though, what seems most striking formally is the variation of spatial intensity tied into each work rather than a linear narrative of technical or conceptual progression. The consistent investigation of artifice allows this—an abstraction of embellishment removing the ‘ground’ upon which it gets its secondary status. But whether mask or frame the façade remains; a mask is still a mask even if it disguises no one and a frame without an object remains a boundary—one that manufactures emptiness. These gaudy concretions aren’t just entrances, they are traps for the eye, holding a promise of plenitude. They allude to wholeness in order to frustrate it. The lure of their embellishment is an inverted camouflage, not blending into their environment but slowly dissolving their initial impact. Painting, sculpture; embellishment, substructure; illusion and reality are categories that cancel each other out. Zika therefore proposes a rather surprising iconoclasm of shimmering distraction; masking, but thereby articulating, a zone beyond the image but which is grafted onto and lies within its dissolving structure.

The site specific work, *Place of Contemplation* 1984–86 was a large outdoor structure which could be entered by the viewer through a doorway. Around the same time smaller works, culminating in the series *Entrances to Xanadu*, initiated the ongoing formal element of the ‘entrance’. Even though you cannot physically enter them, their sculptural facets became a significant component in the formal design of Zika’s entire output.
The scale of these and the more recent work takes us back to painting and the imaginative possibilities of pictorial space, even though some of them might suggest maquettes for much larger architectural structures. These curious objects could be likened to imploded Rococo or art nouveau frames linked within a matrix of spatial compression and expansion. Typically, a frame suggests a window through to another place but the artist’s mise en scène contains an unsettling ambiguity as to our point of view. They are entrances to a setting that we can be seen in as well as see into. As in the Cornucopia series based on mirrors we are sucked into the ‘nothing’ enclosed in their patterned lattice but at the same time we realise that the void is on either side of its edges, extending out beyond their boundaries.

From the visual coincidences and puns of the Post Italy works (reminiscent of Frank Stella’s later work) the eye is drawn into a pictorial game of affirmation and refusal. The fragmented and highly detailed surfaces, most evident in the Post Italy and Monstrance series, lack the reassuring coordinates of scale and as a result vision seems to be pulled into a terrain of microcosmic fantasy; seduced into an imagined expansive projection of space or the dreamlike bodily contraction of the absorbed child building a city out of coloured blocks. This ‘landscape’, in the Post Italy series, consists of a sedimentary conglomeration of bastardised antiquity—pillars, cornices, balustrades and one or two surprising figures.

Unlike the previous series that utilise arrangements of fragmentary patterned elements, the Monstrance and Cornucopia series are based on specific functional ornaments. A monstrance is an ornate, often gilded, Catholic liturgical vessel for displaying the consecrated Host as ‘proof’ of the transubstantiation of wafers into the body of Christ. Zika’s series was based on the Baroque monstrances from the Loreto Museum, Prague. The starting point for the Cornucopia series was a collection of Catalan Rococo mirror frames found in Barcelona. These had candle holders attached that would have enabled the light from the candles to be reflected from the mirrors, augmenting their brilliance. As decorative objects, independent from a specific architectural site, (though still very much a part of the scene in which they operate) they are ideal forms for Zika to work with. Clearly there are formal links but what of their purpose?

The synthesis of symbolic and formal elements at work here is particularly significant and relates to a chemical or psychoanalytic idea of sublimation. Creating the conditions for matter to be transformed binds these objects; the monstrance cradles the miracle of the generic transformed into an ineffable unique God and the ‘cornucopia’ unifies a light source with its reflection, intensifying its opulence.

In clusters, the sense of bodily extension and diminution that Zika’s work evokes becomes pronounced, reflecting the transubstantiated stone and the energetic spaces of baroque architecture (like those of Francesco Borromini—where façade and interior combine to evoke a space imbued with the inhalation and expiration of breathing). Exerting a relative gravitational pull from work to work, tied together within constellations, they are nodes of condensation; a fusion and compression of layers surrounded by an ebb and flow of emptiness, integrated and expressive of the unappeasable and restless nature of longing.

Philip Watkins 2009

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1. William Shakespeare - (excerpt from Jacques soliloquy in As You Like It)
aesthesia zikaea: a to z

I rigged up a contraption to hold off
those stinking beasts...This is what I got. ¹

a

AESTHESIA  |  This contraption—a device strange in appearance, unsafe in its rigging, unnecessarily complicated in operation, make-do, ad hoc; but, for all that, fanciful, distinctive, unique—what else can it be but the “aesthetic”? The contraption of aesthesia or sensation is a machine made up to reproduce itself, to perform the sensations that fuel it. That is how art “works”. In Zika’s “aesthetic”, the contraption is the lattice-work, patch-work, basket-weave, decoupage, beading, nesting—anatomising “women’s work” and so dissecting the ethnological sources (in Bolivia, Peru, Italy, Sicily, Spain…)—that reproduces itself in a grid. Facetted modular units turning this way, that way, interlocking in their rotations, accumulating and intersecting as polyhedra, curving into rocaille silhouettes but always revealing and reveling in the jigsaw structure. This format provides Zika’s “aesthetic” machine with the impeccable protocols of late Modern non-figurative abstraction: decentred planar symmetry and layered relief allusions, synoptic and open-ended geometric fields, compositional forms deduced from the struts and borders of the field, as well as patterns extending across wall surfaces in drop shadows, coloured reflections, bounces of light and even—in the case of an early temple-like free-standing structure on Mount Nelson—sentimentally folding the views of sky, mountain ridges and tree lines into its tectonics like the paper surfaces of an origami crane.
**BEYOND** | Yet the grid is so much rigging: it works by being over-extended. It is art that is rigged: false, it is a trick. Do we see through the grid to Bolivia, to Sicily, to the Spanish baroque? If we do, it is because we see through it as an illusion of a ground: as an opportunity to travel, to experience the sensation that the grid machines exploatively into an aesthetic formula. We must be disillusioned with the aesthetic in order to comprehend these references. What, then, do we see when we see through the art? Is it the wall on which art hangs? Or the void against which the wall and its institutional rigging hover (gallery, market, art schools, research sabbaticals...the institutional grid that positions its agents and accords them value)? It could be both, this disillusioned vision of art: both a barrier and an abyss. There is a background wall, just as there is a background institution of art that supports Zika’s work; but also this background space is enfolded into Zika’s relief patterns. In that paradoxical sense, his works are groundless. *Trompe l’œil* effects of the institutional contraption of art.

**CONFESSIONAL** | No grid, no earthing, beyond the viable rigging of Zika’s art. In the work, however, the grid is derived from something out of focus: let’s call this something a secret, but it’s a secret hidden within view, like a crime scene clue, like a symptom—a dirty secret. It blocks us, and it swallows us. Not a grid, then, that co-ordinates sensation but a grille—a punctured plane, geometry of erupting perforations, of dissimulation. A confessional grille. That false barrier of anonymity, of custody, of propriety that disguises the voice of desire: the father’s desire to hear a self-punishing admission; the sinner’s desire to receive benediction out of a penitent faith in the shadowy interlocutor. This false identity on each side of the confessional—this false dialogue of murmured ritual to enact a sensational abreaction, catharsis, blessing—these two voices uttering their dirty secrets to an unvoiced third that approvingly or reprovingly overhears—these together in mock conversation are what we call God (Father, Son, Holy Ghost). And this grille through which they communicate is the object of art; this is the *trompe l’œil* of a dirty God.

**DESIRE** | Art that is dirty, secretive, is the antipodal form of grid-like art—where everything strives to be efficient, clean, accountable, democratic. The confessional grille, although translucent, is dirty and autocratic. That is because it filters and quivers with an abominably opportunist *aesthesia*, just as it does in the harem. Church and harem: what a concordance! From the side of the harem’s inhabitants, the grille that defines their domesticity is a false border—it cannot be crossed in escape, but it is infinitely permeable. The Sultan’s majestic gaze pours through it from outside like sunlight dapping his women’s bodies; a gaze that objectifies and possesses the women as specimens as well as trophies, even as it breaks up (like the broken light in the Lurianic Kabbalah, the *sheviroth*, the shattering at Creation) into infinite rays as if split and distributed through countless bedroom keyholes.

**ENSLAVED** | Which side of the screen are we on when we see the monstrous beauty of the grille? Are we in the position of the backlit silhouette of the Master, of the absent Lord who overhears the confessions of his imprisoned subjects’ desire, and whose lust scatters him across all his creatures; or the luminous but scattered body of Creation, of enslaved Woman, the apparition of that which can fill out the supposed ontological lack in man, the thing with whom the sexual relationship would finally be possible because it is domesticated: the dangerous supplement to Being, inessential in itself, essential to its other. Woman captured and captivated in her “women’s work” of weaving the woman, the object of fascination who precisely does not exist.

**FALSE** | The art of this scene, the weaving of it, makes all the roles false. We are only in the position of the grille itself, on the plane made up not from threads or plaits but in which perforations open like pores on the skin. This is not abstraction, this is over-stimulation; this is a hallucinatory sensation...*aesthesia*.

**GLYPH** | Jig-sawed fretwork that fits together as if in a puzzle: that’s Zika’s patient and diligent method of work. But it’s also a disavowal of the hallucination (it rigs the hallucination), for it makes the abyssal barrier of the grille appear to be a glyph, so that some secret might be encoded in this pattern: Woman, or so we like to believe—for there she is, glimmering through the screen, ornamental, curvaceous, decorated with succulent stucco: pure make-up, confection, décor dripping in voluptuous waves. No wait, that was a mistake, it’s the Master—embodied in a coat of arms or heraldic shield: it’s all the signs of filiation, lordship and ownership, of descent and property: the bloodline of the artist. How could this mistake occur: the feminine with the phallic? These opposites get tangled up in the rigging of the glyph.
HIDDEN  |  But it’s not just a tangle; there is something drawn out. Each work, reports Zika’s dealer in Melbourne, comes in its exquisite, purpose-built packing crate! This is a speciality of Zika’s aesthetic diligence: as curator as much as artist. Art is enfolded and explicated from what is curated and crated. Here is the dirty secret! Creation lies in wait in the crate, not as an act but as an object that must come out, as a curatorial outcome: the creature. The crate is the glyph that encodes the art in Zika’s working method of fitting the facets into a form: the "cr(e)at(ur)e" appears as an overstatement, erupting from its "crate". This outbreak is the intent to "cr(e)ate"; but this object forms in the addition of a primitive identity—as the hidden "ur", an originary and original perforation of the act of creation. The creature appears in an excessive, obscene birth! The creature is the hole in the grille.

IGUANODON  |  But to find Zika’s creature we must first get lost. “What will they say of this in England?” cries a palaeontologist alongside his fellow explorers in Conan Doyle’s The Lost World, gazing in wonder at a herd of iguanodons. England is a grid; the lost world is a grille, opening up before the travellers’ eyes with monsters that appear as holes in the objectivity of the charted world. What would happen in England if an iguanodon were to appear there? It would puncture the real. “Ah”, sneers Professor Challenger, imaging the effect on his myopic audience of critics, “there we may have them!”

JEALOUSY  |  On return to England from the uncharted Amazonian plateau, Challenger faces London’s Zoological Institute and its conservative members’ jealousy and scepticism. “The whole matter shall be regarded as ‘non-proven’,” insists one of his disputants. Institutional dialogue flattens out the substance of mystery, and the aesthetic must prove its worth.

KILL  |  Thus, in a coup de théâtre, Challenger moves in for the kill and releases, from a wooden crate hauled onto the stage, an unbelievable thing:

The face of the creature was like the wildest gargoyl
that the imagination of a mad medieval builder could
have conceived. It was malicious, horrible, with small red
eyes as bright as points of burning coal...It was the devil
of our childhood in person.4

In an enraged flourish, a living pterodactyl is let loose on his
audience like an evil genius. A devil creature conceived of the
imagination: what else, but the obscene face of art off the
grid?

LIBIDO  |  This obscene object that interrupts the Institute’s debate over proof conducted among its disciplined society audience is shockingly exposed in the form of a phallic bogyman: a Gothic and farcically vengeful discharge of libido into the discretionary conduct of institutional egotism. The sudden sight of this creature terrifies the very ones who have vociferously demanded visual proof. And this is no magic trick, no mere rabbit out of a hat.

MENACE  |  The creature poses a castrating menace similar to Hoffman’s phantasm of the Sand-Man’s and Doctor Coppelius’s burning assault on the eyes of children.5 For that story’s protagonist, Nathaniel, the Sand-Man is a punitive agent in childhood who steals the eyes of children who won’t sleep. Nathaniel later identifies the Sand-Man with the repulsive lawyer Coppelius, a guest of his father’s, who threatens to put red-hot coal into Nathaniel’s eyes when Nathaniel is discovered peeking at his father and Coppelius mysteriously at work late one night with a brazier.

NATURE  |  Flying around the hall in a “blind frenzy of alarm”,6 Challenger’s creature obscenely satisfies the audience’s plea to be shown something from the primordial and secret domain of nature: the originary “ur” in the “creature” created from the “crate”. The pterodactyl is Sand-Man/Coppelius to an audience that transgressively wishes to see the sexual object: in this respect, Challenger’s remark about how he “may have them” resonates with an appropriate sense of sexual capture, as convincing as a Sultan looking at his harem. While the sex organ is “malicious, horrible”, it is symbolized in the eyes that are “as bright as points of burning coal”.

OTHER  |  Hoffman’s Sand-Man steals the eyes of children who stay awake against parental command. The explicit law here is that there are things of which we are not to be conscious, reserved for the Other that knows the world’s dirty secret: the God of the confessional. The Sand-Man is guardian of this forbidden knowledge that wicked children see at the expense of their sight—he is also Conan Doyle’s “devil of our childhood”, in menace as vivid as Nightmare on Elm Street’s...
paedophile murderer Freddy Krueger—and his retributive justice is to take their eyes away to his nest in the half moon, where he feeds these eyes to his own monstrous bird-beaked children.

**PHANTASM**  |  But the implication of Hoffman’s phantasm (as with Freddy Krueger) is that the Sand-Man itself is the forbidden image; that he is the actual obscenity in the child’s sleepless wish, which the Sand-Man himself appears to screen from view. This screen is Zika’s grille: which you see at the expense of his work of art. It is an obscenity that stands in for the forbidden.

**QUARRIED**  |  Where the Sand-Man’s hoard of eyes are food for his offspring, the pterodactyl’s jealously guarded volcanic nest in the lost world sits on a buried treasure. Lord Roxton reveals at the end of the novel that, having noticed something there, he had secretly quarried among their eggs. “I rigged up a contraption,” he explains to his three fellow travellers afterwards in his study, “to hold off those stinking beasts.... This is what I got.” A clutch of diamonds tumbles from a cigar box. Roxton’s inexplicably *ad hoc* device—his “contraption”—is what facilitates this series of substitutes: the pterodactyl’s crate replaced by the cigar box; phallic cigars replaced by diamonds; diamonds for eggs; eggs for eyes; plucked eyes for burning coals. This chain of substitutions is the “work” of art, the contraption that holds off the monster creature, the hallucinatory obscenity, of *aesthesia*.

**REPORT**  |  With equal shares in the diamonds, the four adventurers split up. The two professors will retire to complete their scientific research. Ed Malone, the reporter who narrates the adventure, intends to marry (another type of retirement, he admits) but discovers his fiancée—for whom he had undertaken the journey as a demonstration of his virility—has forgotten him, and in his absence married another man. Malone now has no use for his spoils, other than to re-invest them. “Not just yet,” he says to Roxton of his spoiled marriage, but with a rueful smile adds: “I think, if you will have me, that I would rather go with you.” Roxton says nothing, reports Malone, but “a brown hand was stretched out to me across the table.”

**SPOILS**  |  *The Lost World* concludes with a type of marriage proposal, with Malone offering himself to Lord Roxton and Roxton’s reciprocal offer of his own hand. The story ends in a caricature of the original marriage vow to Malone’s unfaithful fiancée. Malone and Roxton cash in their treasure to return to the lost world. The “find” of this lost world is what is lost—sight of the sexual object as the obscene proof of the forbidden; and this is what is then found substituted in the diamond as a mock engagement jewel—exchanged between the two soldiers of fortune, and signalling the superabundance of the lost world. The spoils will now be the “proof” of the man, the copy of him that is read for errors.... and corrected.

**TEST**  |  Art can be called on to prove itself too. To be charted on the grid; to be read for errors. To be corrected. We call this reading “research”: art proving itself. But there is no virility in this test. Whereas Spain, Italy, Sicily, Bolivia, Peru, the Czech Republic...Zika’s sources: these testify to the itinerary of a virile search for the creature, in that they take the woman as “unread”, as an adventure. “Research”, on the other hand, is the afterlife of a search—the caricature of desire and a pseudo-hunger in which the legacy of the family jewels replaces our burning eyes.

**ULCER**  |  The monstrance is a crate for the body of the emasculated God: a transparent crown and a frame for the unleavened host, it is the exhibition space of a miraculous substance, resurrected, transubstantiated. But it is an ambiguous miracle: *monstrare* is to demonstrate, to show; but *monstre* is to warn, for the monster is the portentous sign hidden in the demonstration of the monstrance. Fearful anticipation of the zombie resurrection. Zika’s crates are monstrances in this way: at their jewel-like focus, where the host would triumphantly be exposed, where the art would be working its magic, is a hole—a plucked eye, that turns the entire monstrance into an ulcer, a liquefying, open sore. A nest.

**VAGINA**  |  Nominally a hole is a perforation in a material object, but materially it has no substance of its own. It’s a property of the object in the sense that a property of Swiss cheese is that it has holes in it, yet the holes are not strictly speaking made of cheese but lined with cheese. Of all the holes in the human body—pores, tear ducts, urethra, openings of the alimentary canal—the hole that poses this ontological quandary in the most stubborn way, poses the problem as an open sore, is the vagina. In the psychoanalytic Imaginary, it is stigmatised as a blind spot and exposed—taking what form it has—from the positivity of the phallus.
Monstrance 3 1995–6
Only the phallomorphic vagina—which is strictly speaking not the vagina at all, or rather is no vagina, and is the vagina as no organ—only this phantasm can be penetrated. Zika’s monstresses are holey: they are the monstrous stigmata of a phantasmic organ.

WHAT | Have we found Zika’s creature? What he lets out of the crate, out of all that “women’s work”: the monstrous feminine. Look again at those monstresses: dare to recognize l’origine du monde?! The liquid jaws of an alien predatory creatrix? The devil of our childhood?

XANADU | A world unattainably beautiful, luxurious—the grounding for a stately pleasure dome. Zika calls the angular jutting of his wall reliefs an entrance to Xanadu; we might add, it is the passage to an ungrounded aesthesua. It supports you, but only if you stay on the grid. Step off the grid, gaze through the grille, and what you see is not a gateway but a hole that is birth canal, anus, mouth and a burned up eye socket: a nest in other words for ambiguous pleasures taken in delivery and discharge. A place on the moon to eat human eyes.

YANTRA | The grille is not a map of the world with directions to paradise. Recall that it is a confessional screen, and you see that there is no image here other than a hallucination: no mandala, then—no cosmological code or plan—but a yantra: a kind of empty diagram to hold still the eye in meditative fascination or veneration as the monstrel holds and exposes the symbolic body of the dead God. With Zika’s yantra the eye is eaten in the maws of Xanadu, maws which are the contraption that uncrates the aesthetic. Think of this contraption as a device that diagrammatically designates beauty and luxury in a bizarre over-extension of sexuality: the cosmetically displaced pubic plumage of the woman’s “fascinator”.

ZIKAEA | This monstrosity requires the frontality of the mask: the creature is capable of initiating and returning a gaze which is itself sexually hungry (that is, it symbolizes a carnal appetite), and so its gaze is that of the genitals as a hallucinatory face. The most familiar mythological prototype for this lethal femininity is the Greek gorgoneion (the mask of Gorgo that turns men into stone), the peculiarly terrifying power of which Jean-Pierre Vernant describes as being the representation, in its grimace, of a radical otherness that doubles the one who stares into and through it: “The face of Gorgo is a mask, but instead of wearing it to mime the god, this figure reproduces the effect of a mask merely by looking you in the eye…It is your gaze that is captured in the mask.” Here finally is the aesthetic creature, the specimen we will name zikaea: the confessional masking of a fascinated stare at the unknowable, forbidden emptiness of creation.

Edward Colless 2009

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Niscemi 4 2005, Niscemi 5 2005,
Niscemi 6 2005, Niscemi 8 2006
Tarabuco 5 2008
list of works

1. Post Italy 2 1990
   243 x 222 x 9 cm
2. Post Italy 3 1991
   146 x 249 x 9 cm
3. Post Italy 7 1992–3
   127 x 84 x 11 cm
4. Post Italy 8 1993
   127 x 83 x 11 cm
5. Post Italy 11 1994
   127 x 91 x 11 cm
6. Monstrance 1 1995
   85 x 64 x 11 cm
7. Monstrance 2 1995
   85 x 67 x 11 cm
8. Monstrance 3 1995–6
   85 x 64 x 11 cm
   159.5 x 95 x 11 cm
10. Monstrance 7 1998
    131 x 97.5 x 11 cm
11. Cornucopia 1 1998
    139.5 x 72.5 x 9.5 cm
12. Cornucopia 4 1999
    140 x 72 x 9.5 cm
13. Cornucopia 5 2000
    140 x 75 x 9.5 cm
    140 x 75 x 9.5 cm
15. Cornucopia 9 2002
    139 x 94 x 8.5 cm
16. Cornucopia 10 2002
    139 x 94 x 8.5 cm
17. Niscemi 1 2003
    200 x 260 x 5.5 cm
18. Niscemi 2 2004
    169.5 x 119.5 x 6 cm
19. Niscemi 3 2004
    158.5 x 117.5 x 6 cm
20. Niscemi 4 2005
    120 x 90 x 6 cm
21. Niscemi 5 2005
    89.5 x 121 x 6 cm
22. Niscemi 6 2005
    95 x 102 x 6 cm
23. Niscemi 8 2006
    102 x 106 x 6 cm
24. Tarabuco 1 2007
    96 x 92 x 5.5 cm
25. Tarabuco 2 2007
    108 x 77 x 5.5 cm
26. Tarabuco 3 2007
    108 x 77 x 5.5 cm
27. Tarabuco 4 2008
    108 x 77 x 5.5 cm
28. Tarabuco 5 2008
    77 x 108 x 5.5 cm
29. Jalq’a 1 2008
    77 x 108 x 5.5 cm
30. Jalq’a 2 2008
    77 x 108 x 5.5 cm

All works acrylic on wood

courtesy the artist and Stephen McLaughlan Gallery, Melbourne
Cornucopia 9 2002, Cornucopia 10 2002
Paul Zika

Born 1949 Albury, NSW

Studies
1968–70 Royal Melbourne Institute of Technology, Melbourne. Associate Diploma (Fine Art—Painting)
1971 Royal Melbourne Institute of Technology, Melbourne. Fellowship Diploma (Fine Art—Painting)
1972 State College of Victoria (Hawthorn). Trained Technical Teacher’s Certificate
1974 St Martin’s School of Art, London. Certificate of Advanced Studies

Individual exhibitions/site work
1973 Screen Prints, Chapman Powell Street Gallery, Melbourne
1977 Constructions, Powell Street Gallery, Melbourne
1982 Paintings & Prints, University Fine Arts Gallery, Hobart
1983 Recent Paintings, Christine Abrahams Gallery, Melbourne
1984 Place of Contemplation—related works, Chameleon Gallery, Hobart
1984/86 Place of Contemplation, Mt Nelson, Hobart
1987 As I Gaze Upon The Mountain, Roz MacAllan Gallery, Brisbane
1989 Entrances to Xanadu, Roz MacAllan Gallery, Brisbane
1990 Italian works, Plimsoll Gallery, Centre for the Arts, Hobart
1992 Artifice, Chameleon Gallery, Hobart
1996 Monstrances, Stephen McLaughlan Gallery, Melbourne
1998 from Prague to Barcelona, Stephen McLaughlan Gallery, Melbourne
2000 Cornucopia, Stephen McLaughlan Gallery, Melbourne
2002 Fantasia, Stephen McLaughlan Gallery, Melbourne
2004 Sicilian Arabesques, Stephen McLaughlan Gallery, Melbourne
2006 Sicilian Arabesques II, Stephen McLaughlan Gallery, Melbourne
2008 Bolivian Weave, Stephen McLaughlan Gallery, Melbourne

Commissions
1983 Print Council of Australia Member Print
1985/86 Art in Public Places, Department of Construction (Tasmanian Government)
1995/96 Elizabeth Mall Redevelopment (Hobart City Council)
1996 Wellington Court Redevelopment (Hobart City Council)

Public collections
Arthbank
Ballarat Fine Art Gallery
Geelong Art Gallery
Museum of Contemporary Art, Brisbane
Parliament House Construction Authority, Canberra
Queensland Art Gallery
Royal Melbourne Institute of Technology
State College of Victoria—Hawthorn
Tasmanian Museum and Art Gallery
University of Melbourne
University of Tasmania
Victorian Ministry for the Arts

Selected group exhibitions
1970 Eight Students from Victoria, Rudy Komon Gallery, Sydney
1971 Students Printmakers, Print Council of Australia, Touring Exhibition
1973/86 Print Council of Australia Touring Exhibitions
1977 George Crouch Jubilee Invitation Exhibition, Ballarat Fine Arts Gallery, Victoria
1980 Australian Prints, Touring Exhibition—Sweden
1982 Recent Tasmanian Sculpture and Three Dimensional Art, Fine Art Gallery, University of Tasmania, and Tasmanian School of Art Gallery, Hobart. Queen Victoria Museum and Art Gallery, Launceston
1982 Australian Screenprints 1982, National Tour
1984 Australian Contemporary Printmakers, Touring Exhibition—Canada and USA
Four Contemporary Artists, Tasmanian Museum and Art Gallery, Hobart
1985 Anzart, Auckland N.Z
1988 Insites—Art in Public Spaces, Centre for the Arts Gallery, Hobart
1990 The Gold Coast Invitation Prize, Centre Gallery, Surfers Paradise
1990 Balance 1990, Queensland Art Gallery, Brisbane
1992 Crossing Over, Darling Downs Institute of Advanced Education, Toowoomba
1992 New Art Six, Museum of Contemporary Art, Brisbane
1993 21,600 each 24 Hrs., Canberra Travelodge, Canberra
1994 Australian Perspecta, Art Gallery of New South Wales, Sydney
1994 Beyond the Surface, Dick Bett Gallery
1995 Home Made, Plimsoll Gallery, Centre for the Arts, Hobart
1999 Hobart Art Prize, Car negie Gallery, Hobart
2002 Hobart Art Prize, Tasmanian Museum and Art Gallery, Hobart
2003 Pattern as subject, CAST Gallery, Hobart
2003 Transit Narratives, Centro per La Cultura e La Visiva, Venice & Australian venues
2003 Haven, Salamanca Arts Centre, Hobart and touring venues
2005 Hobart Art Prize, Tasmanian Museum and Art Gallery, Hobart
2007 European Sensibilities: George Baldessin and his Circle, Castlemaine Art Gallery
2008 Décor, Glen Eira City Council Gallery, Melbourne

Exhibitions curated
1981 Landscape—some interpretation of
1983 A Place of Contemplation—architectural attitudes to space
1984 On site—co-curated with Jonathan Holmes
1987 Screenprint; Poster; Ray Arnold
1988 Outgrowing Assimilation?
1991 The Total Look—locating furniture
1992 The Flower
1993 Install x 4
1994 Four Seasons—objects that contain
1995 Liquid Voices—Anne Morrison
1996 Tangibility?—three installations
exhibitions curated—cont.

1997  re: search—co-curated with Mary Scott
      Interface 2—Stephen Hurrel
1999  Jamboree—Works by Mandy McIntosh
2000  Death and Decoration
2001  (So many things can happen in a day)—Nathalie de Brie
2003  PAINTING Tasmanian Landscape
2004  Disorientate—colour, geometry and the body
2005  Looking South
2007  Full Frontal: images from within the studio
2008  Dale Hickey: Life in a box
      Repetitions—co-curated with Sean Kelly

research grants

1980  Exhibition Grant—Landscape - some interpretations of (Visual Arts Board—Australia Council)
1982  Special Projects Grant (Visual Arts Board—Australia Council)
1982  Preliminary Research on the exhibition A Place of Contemplation—architectural attitudes to space (Departmental Research Grant)
1983  Place of Contemplation—a site specific structure on Mt Nelson (Departmental Research Grant)
1985  Changing perceptions of space, and the emergence of Abstraction, in early modernist painting—a study tour (University Research Grant)
1986  Publication of set of postcards of (Departmental Research Grant)
1989  Exhibition Grant— On Site (Visual Arts Board—Australia Council)
1991  Exhibition Grant—The Total Look—locating furniture (National Exhibitions Touring Scheme (Tasmania))
1991  Exhibition Development Grant—The Flower (National Exhibitions Touring Scheme (Tasmania))
1992  The use of decoration in Franconian Baroque Architecture and attendance at Documenta IX (Departmental Research Grant)
1994  Preliminary Research on the exhibition Tracking Reductive Abstraction, 1965-95 (Departmental Research Grant)
1996  Small ARC Grant Decor, Ornament and Fantasy: the Rococo aspect of contemporary art—with Edward Colless, (University of Tasmania Supplementary Funding)
1997  Overseas Development Grant/Barcelona Studio Residency (Visual Arts/Crafts Board—Australia Council)
1999  Exhibition Development Grant—Death and Decoration (National Exhibitions Touring Scheme (Tasmania))
2001  IRGS Grant A survey and critical analysis of solo exhibitions in Australian Public Galleries—with Holmes, Malpas, Hansen and Kunda, (University Research Grant)

bibliography—studio practice

Ian Atherton: Paul Ziku: Place of Contemplation, Praxis M, No.17, 1987
Edward Colless: Paul Ziku, Australian Perspecta (Exhibition Catalogue), Sydney, 1993
Max Germaine: Artists and Galleries of Australia and New Zealand, Sydney, 1980
Peter Hill: The Baroque roller-coaster, Art Monthly, No.74, 1994
Jonathan Holmes: Island Imagery, Other Imagery, Australian Art Review, 2, Melbourne, 1981
Jonathan Holmes: Italian Works (Exhibition Catalogue), Hobart, 1990
Jonathan Holmes: Barcelona (The Barcelona Studio Exhibition Catalogue), Hobart, 2003
John Lewis: Paul Ziku, Paintings and Prints, (Exhibition Catalogue), Hobart, 1982
Clare Rice: The Surface, and Beyond, Contemporary Art Tasmania, No.5 Spring/Summer, 1994
Paul Taylor: Recent Tasmanian Sculpture and Three Dimensional Art, (Exhibition Catalogue), Hobart, 1980
Philip Watkins: Painting as Subject, Artlink Vol.22, No.2, 2002

artist’s statements

Australian Screenprints, Print Council of Australia, Melbourne, 1982
Place of Contemplation, Chameleon Gallery, Hobart 1984
As I gaze upon the mountain, Chameleon Galleries, Hobart, 1987
Insites—Art in Public spaces, Centre for the Arts Gallery, 1988
Balance 90, Queensland Art Gallery, 1990
Haven Salamanca Arts Centre, 2003

employment record

1975/79  Royal Melbourne Institute of Technology/Faculty of Art—Sessional Lecturer (Painting)
1979/80  Tasmanian College of Advanced Education/Tasmanian School of Art—Lecturer (Painting and Drawing)
1981—  University of Tasmania/Tasmanian School of Art at Hobart—Senior Tutor/Lecturer/Senior Lecturer (Painting)

acknowledgements


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