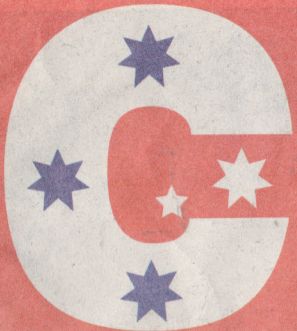


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# Dreams of beauty

**SONGLINES XIV PART II:  
GERTIE HUDDLESTONE  
AND JIMMY PIKE**

**Rebecca Hossack Gallery,  
35 Windmill Street, W1.  
Until September 2.**

**BEN COODE-ADAMS & ARTHUR MARTIN:  
Hymn to Herm  
The Sculpture Garden at St James,  
197 Piccadilly, W1.  
Until end of September.**

● GERTIE Huddlestone is one of Australia's most innovative contemporary landscapists. And this, her first show outside Australia, discloses her debt of honour to Aboriginal art.

She was born in Ngukurr, in the Gulf of Carpentaria, in 1933 but didn't start painting until 1992.



● Gertie Huddlestone's *Ngukurr*, 1995.

## ACCENT ON ART

— With Estelle Lovatt

Using vibrant colours that hold down detailed designs, Huddlestone uses her everyday world as inspiration.

So, as she continually hunts fish, birds and plants for her daily diet, Huddlestone's subject is nature itself.

Jimmy Pike's black and white lino cut prints measure no more than 20 x 25 inches. Yet the semi-abstract landscapes exude a boldness only normally associated with much larger Aboriginal imagery.

Yet here, in very compact form, the simple linear graphic designs and shapes echo and repeat themselves as if they are being blessed by a multiplying halo that approves of itself.

Pike was released from Fremantle Maximum Security Prison in July 1986. As Pike had always enjoyed the freedom associated with tribal life, he found prison restrictions an extreme pressure.

However, life in jail changed him dramatically.

Joining art lessons helped Pike release the emotional quandaries as a person once based in Aboriginal society.

Since his term in confinement, Pike has built up an ever-growing reputation as one of the leading Aboriginal artists with his imagery printed on T-shirts, caps and pencil cases.

Linked to mythological Aboriginal art, Pike says he is "telling stories from Dreamtime. And where Dreamtime people have travelled." Dreamtime being the spiritual Aboriginal land of eternity.

Realising his Aboriginal culture is in serious danger of dying out, his art finely tells the story of his land and people. His combination of traditional Aboriginal motifs together with subtle representations of birds, snakes, trees and people, get together to form a unique picture that becomes part and parcel of the whole Aboriginal genre.

Organised by the Rebecca Hossack Gallery, the Sculpture Garden at St James' is host to *Hymn To Herm*, a site-specific sculpture inspired by the writings of Milton:

"There left Hymen oft appear in saffron robe, with taper clear, and pomp, and feast, and revelry, with masque, and ancient pageantry:



● **Ethereal: *Hymn to Herm*.**

such sights as youthful poets dream on summer eves by haunted stream."

A double-jointed effort by Ben Coode-Adams and Arthur Martin, the intricate sculpture is made of fine interlacing steel parts, which combine to form human figures, layer upon layer.

Through sensitive rhythmic lines, the aura and suggestion of people is increased.

Juxtaposing itself in the Sculpture Garden, the geometrical form activates and explores back into itself.

These floating forms inspire one to divert all attention from the chaotic everyday to the serene ethereal.