Rose Nolan
Work in Progress #3

23 February to 14 April 2002
The Ian Potter Museum of Art, the University of Melbourne
Help me to do things differently

Insisting that what you do is what makes you an artist, makes you a certain kind of artist, I don't mean simply that what an artist says defines his or her art, I mean that the act of declaration itself - the gesture of bearing witness to your art - places more emphasis than usual on agency and process as a kind of content. How you say what you do, as well as what you say you do, becomes an important part of what an artist does.

In the late 1960s, the American minimalist sculptor, Richard Serra, defined his practice by listing a sequence of verbs. Among them were, 'To sever, to drop, to splash, to lift, to grasp, to heap, to shave.' The identity he established for himself was that of homo faber: man the maker... and very manly at that, given the physicality of the actions evoked in the list. In his blunt writing, Serra aggressively asserted his presence in the world and his ability to grasp it, shape it and redirect it to his course.

Others of Serra's verbs apply to Rose Nolan's art: for example, to create, to fold, to store, to hook. But if Rose Nolan were to make her own list, I think it would be a little different. It wouldn't be so cocky or so resolute in the tone of its verbs. It would extend beyond physical actions to include states of mind: to long, to aspire, to doubt. It would have to use adverbs to link actions and emotional states: to fold casually, to stitch distractedly, to aspire diligently. And it would add notions not normally associated with the high ambitions of art and artists: to wane, to shelve, to trash.

I don't make this contrast in order to suggest that mood or personality are the keys to Nolan's art. What I want to point to is the importance of the ideas of agency and process in her work. These concepts are explored through an involvement with historical sources, with materials, and with a range of elements - such as signature, display cases and gallery architecture - that are associated with the business of exhibiting art.

Nolan's work has always hinted at an involvement with versions of twentieth-century modernism in which agency and process - whether evident in the artist's voice or materials - offered enormous promise. The non-objective art forms of the Russian revolution - Constructivism and Suprematism - declared that artists could reshape the material world or direct their audience to a new realm of absolutes. These kinds of modernist art, now distanced by history and filtered by shifts in ideology, demand an acknowledgment, even if ironic and backhanded, of moments when making art might mean remaking the world, when an artist's voice was a call to a crusade, when the material objects in a gallery were signposts to utopian futures.

Nolan acknowledges such an art and even admits to a 'school girl crush' on it.2 But, ever since I first saw Rose Nolan's work at the George Paton Gallery in 1984, I've felt that this acknowledgment resulted in a sense of unequaled longing. At that moment, painting seemed to revolve around doubt (it was denied by post-Conceptualists and parodied by postmodernists) and faith (it was revived by neo-expressionists and others celebrating the return of 'private symbol').3 Rose Nolan seemed to hover disconcertingly between the two positions. If her forms were reduced and minimalist, her colour was rich and sensually loaded. Her banners were like talismans, hinting at the possibility of transcendent states beyond their tatty materials. The canvases were arranged as thresholds, like ceremonial portals into what the Suprematist, Kazimir Malevich had called 'a desert where nothing is left but feeling.'

This sensation was reinforced by the artistic context in which Nolan's art was seen over the 1980s and 1990s. Along with a number of artists working in a non-objective style, Nolan asked whether modernism was a project still to be pursued.4 In many instances, especially when Nolan used such loaded motifs as the cross, it was difficult to determine where her art lay on the continuum between homage and parody, between belief and blasphemy, between truth and travesty. In this uncertain relationship with modernism and the claims it made for art, Nolan embodies that atmosphere of contingency and possibility which was a hallmark of much Australian art developing in the 1980s and 90s. I think that Nolan, like so many Australian artists, is haunted by the prospect of art's aspirations (what it might be) and its attenuation (what it can no longer be). This combination of longing and pathos, which is too wry to be called melancholic, is experienced in both Australian artists' distance from metropolitan cultural centres and the lingering sense that they came to abstraction belatedly. It is also experienced in that everyday scepticism that Australian artists encounter when they declare their profession: What do you do? I'm an artist. Yes, but what do you do for a living?5 Rose Nolan's persistent discussion of what she does, her insistence that her art is evidence of her work, harks back to the Constructivists' connection of art with industry and labour but also to the parlous economic conditions of contemporary Australian artists.
If, for Rose Nolan, art can be many things – 'the everyday, the ordinary, the pathetic, the spiritual, the beautiful, the poignant, the fantastic, the brutal, the humorous, the romantic' – it cannot, as artists of the high modernist period occasionally claimed, be any one of these things wholly, uniquely and definitively. As the field of possibility for art expands, the attainment of a supreme moment recedes. And an artist’s emotional, professional and psychic investment in art becomes an ironic solipsism, a circular definition masquerading as a big statement: 'My artistic endeavour is fundamental to my existence. And, needless to say, my existence is fundamental to my artistic endeavour. What could be simpler?'

Making art was once something undertaken confidently, or at least with the sense that an unachieved goal would result in a failed artwork, rather than the failure of art as a whole to be convincing. Rose Nolan’s work suggests to me that it is now not so much a matter of making but of making do. I don’t mean that art is impoverished, nor that the artist is weighed down by an immobilising pessimism, but rather that art is a matter of working within circumstances rather than leaping beyond them. This allows a sense of improvisation, of limitations, of partially realised ambition to enter the work. It’s not a surrender to circumstance but a form of eglessness played off against the egotism of much modernist art. It’s a willingness to admit that the presence of things beyond your control or reach can complement the artist’s practice rather than diminish it. It is an admission, however, that can only be made when considerable technical skill, art historical knowledge and understanding of the structures of culture are available to the artist.

A useful distinction, allowing us to reconsider the typical union of accomplishment and expertise, is that between the bricoleur and the engineer. Bricolage is a French word referring to a patching together of materials without regard for the proper rules of their use. The result is a kind of making that leaps over sequence towards outcome, wanders across categories in search of new combinations, and finds new sentences without regard for formal syntax. The engineer, on the other hand, sees process as rule governed and goals as the product of strict succession. Used by the anthropologist Claude Lévi-Strauss to refer to the ways in which local cultures responded to imported experiences, the concept was later used by cultural theorists analysing the ways in which youth subcultures cobbled together newfashions from disparate sources. It’s not a great leap, I think, to find bricolage underlying the work of artists like Rose Nolan. The strategy is evident in her relationship to European modernism, in her mix of art and craft in her practice, and in the distinctions she suggests between intuition and institution, between amateur and professional. Above all, the distinction between bricoleur and engineer appears in Nolan’s preference for getting there rather than getting it right. This is not to say that bricolage cannot develop into a form of mastery; if an artist’s goal is to realise rather than to specialise, their work may yet be masterful. But the distinction does allow us to recognise that these qualities are being achieved in a different location, and from within a different discourse, from that of formal culture.

This is perhaps where the most significant difference between Richard Serra’s list of verbs and my imagined version of Rose Nolan’s lies. Serra is the engineer and Nolan is the bricoleur. Perhaps nowhere is the distinction more apparent than in the verb, ‘to impress’. Serra used it in the sense of physical fabrication: to mark by application of physical pressure. Nolan’s art, with its inflated efforts to remind us of the artist’s presence and name, suggests that she would think of the verb in the sense of favourably influencing opinion. ‘Rose Nolan: remember that name’, is the insistent message of her banners and papercut outs. A cynical reading would see this as an admission that media and market values have reduced the business of being an artist to profile and status within a star system. A utopian reading – and I think we still try for one – would accept that Nolan has answered the question, ‘What do you do?’, with ‘I do what I am’. And if what Rose Nolan does is declare aspiration and ego without the machismo of modernism, then hers is a name worth remembering.

Dr Chris McAuliffe

4 John Nisson was prominent in addressing this question. His response, as the following example suggests, was consistently affirmative: ‘radical Modernism (historical avant-garde) is an incomplete project, representing a longing for experiment and the history of that experiment... I see my work as furthering the project of Radical Modernism’. Cited in John Nisson, Politics of Abstraction: An Introduction, Melbourne, 1990.
5 The context of non-objective art at this time is discussed by Carolyn Barnes in ‘Elaborating the terms: The practice of abstraction in some recent art’, in David Pistorius (ed.), Geometric Painting in Australia, 1941-1997, University Art Museum, University of Queensland, Brisbane, 1997, pp. 59-72.
9 Dick Hebdige’s Subculture: The Meaning of Style, Methuen, London, 1979, which applied the model of bricolage to punk style, was an important text for Melbourne artists and critics in the 1980s.
List of images

All photographs except cover image are installation views of the exhibition at the Ian Potter Museum of Art, the University of Melbourne.
All photographs unless otherwise stated by Robert Colvin.

ROSE NOLAN 2000
Photograph: Mutlu Çerkez and Marco Fusinato

ROSE NOLAN 1998
Cardboard, string
375 x 18 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne.

SPARKARISE 1999
Cardboard, string
375 x 15 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne.

White Trash Special Guard 1996
Cardboard, carpet, metal strip
Dimensions variable
August 1996
Collection of Michael Buxton, Melbourne.

BIG R 2002
Synthetic polymer paint on glass
375 x 321 cm
Courtesy the artist.

Some White Trash Constructed Works 1995-96
Oil paint, cardboard, plastic tubing, metal rod, PVA glue
Number of works and dimensions variable
August 1996
Collection of Marco Fusinato, Melbourne.

Big Word Combos – LOSER/FLOP 1996
Oil paint, hessian, cotton, wooden dowel
350 x 250 cm
The Lyon Collection, Melbourne.

RN 1998
Oil paint, hessian, cotton
375 x 170 cm
Courtesy the artist and Hamish McKay Gallery, Wellington, New Zealand.

Some Orange Constructed Works 1993-94
Oil paint, cardboard, hessian, perspex, wood, string, metal tacks, cotton
Number of works and dimensions variable
August 1996
Collection of Ruth Ban and Steig Persson, Melbourne.

VFL Paintings 1989
Oil paint, enamel paint, cardboard
Number of works and dimensions variable
August 1996
Collection of David Pestorius, Brisbane.

ROSE NOLAN 2000/2001 (detail) 2000-01
Oil paint, cardboard
16 works, each 75 x 51 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne.

ROSE NOLAN 2000/2001 (detail) 2000-01
Oil paint, cardboard
18 works, each 75 x 51 cm
September 2001
Collection of David Pestorius, Brisbane.

A Corner Work Word – NOT MUCH HERE 2001
Pencil on paper
110 x 45 cm
Collection of Anna Schwartz Gallery, Melbourne.

SLAGROOM/SPARKARISE (detail) 1999-2002
Hand-handled acrylic and wood rug
375 x 31 cm
September 2001
Collection of David Pestorius, Brisbane.

Help Me To Do Things Differently (detail) 2001
Oil paint, hessian, cotton
Help 60 x 29 cm, Me 37 x 26 cm, To 36 x 25 cm
Collection of David Pestorius, Melbourne.

Immodest Gesture #1/ MIGHTY (detail) 1996
Oil paint, hessian, cotton
50 x 450 cm
Collection of David Pestorius, Brisbane.

Inside back cover
Big Word FOREVER 2001-02
Oil paint, hessian
1020 x 130 cm
Collection of David Pestorius, Brisbane.
List of works

Banners

Big Word Combos – RN 4 ME/DILL 1998
oil paint, hessian, cotton, wooden dowel
350 x 200 cm
Collection of Michael Buxton, Melbourne

Big Word Combos – LOSER/FLOP 1998
oil paint, hessian, cotton, wooden dowel
350 x 250 cm
The Lyon Collection, Melbourne

RN 1998
oil paint, hessian, cotton
375 x 170 cm
Courtesy the artist and Hamish McKay Gallery, Wellington, New Zealand

Immodest Gesture #1/MIGHTY 1996
oil paint, hessian, cotton
500 x 450 cm
Courtesy the artist and David Pestorius, Brisbane

Flat Work

My Way to God #1-30 1989–90
oil paint, enamel paint, cardboard, Forne-cor, tin lids
30 works, each 68 x 50 cm
National Gallery of Victoria, Melbourne
Margaret Stewart Endowment, 1992

VFL Paintings 1989
oil paint, enamel paint, cardboard
number of works and dimensions variable
Courtesy the artist and David Pestorius, Brisbane

ROSE NOLAN 2000/2001 2000–01
oil paint, cardboard
18 works, each 75 x 51 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

Untitled Painting 1982
oil paint, canvas
105 x 76 cm
Private collection, Melbourne

Untitled Hessian Pieces 1984–87
oil paint, hessian
various works, each 200 x 122 cm
Courtesy the artist, Anna Schwartz Gallery, Melbourne and collection of Genevieve Nolan, Melbourne

Untitled Hessian Pieces 1987–88
oil paint, hessian
various works, each 180 x 130 cm
Courtesy the artist, Anna Schwartz Gallery, Melbourne and collection of Genevieve Nolan, Melbourne

Flat Works 1993–94
oil paint, cardboard, perspex, plastic discs, tin lids
various works, each approx. 65 x 55 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

Mighty Cross Paintings 1992
oil paint, cardboard, tin lids, plastic lids
various works, each approx. 65 x 55 cm
Courtesy the artist, Anna Schwartz Gallery, Melbourne and collections of Melinda Harper, Kathy Tamin and Gary Wilson, Melbourne

BIG R 2002
synthetic polymer paint on glass
375 x 321 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne
Word Work

Big Word FOREVER 2001–02
oil paint, hessian
100 x 130 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

Big Word Compos – DUD/DUFFER/FOOL 1998
oil paint, cardboard
dimensions variable
The Lyon Collection, Melbourne

Help Me To Do Things Differently 2001
oil paint, hessian, cotton
Help 50 x 29 cm, Me 37 x 26 cm, To 36 x 25 cm, Do 36 x 25 cm, Things 60 x 35 cm, Differently 82 x 39 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

SLAGROOM/SPARKARSE (detail) 1999–2002
hand-hooked acrylic and wool rug
375 x 31 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

ROSE NOLAN 1998
cardboard, string
360 x 18 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

SPARKARSE 1999
cardboard, string
320 x 15 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

A Corner Word Work – NOT MUCH HERE 2002
paper
410 x 45 cm
Courtesy the artist and Hamish McKay Gallery, Wellington, New Zealand

Big Words FOREVER/A REALLY LONG TIME/UNTIL I DIE 1999
oil paint, hessian, cotton
FOREVER 40 x 31 cm, A REALLY LONG TIME 64 x 29 cm,
UNTIL I DIE 52 x 57 cm
Courtesy the artist and Hamish McKay Gallery, Wellington, New Zealand

A Flag I WAS HERE 2002
VHS video
Courtesy the artist

Constructed Work

A Very Early Constructed Work 1991
oil paint, cardboard
25 x 10 x 6 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

Some White Trash Constructed Works 1995–96
oil paint, cardboard, plastic tubing, metal rod, PVA glue
number of works and dimensions variable
Courtesy the artist, Anna Schwartz Gallery, Melbourne
and collection of Marco Fusinato, Melbourne

A Blue/Orange Constructed Work 1993
oil paint, cardboard, perspex, plastic tubing, PVA glue
89 x 63 x 45 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

A Red Constructed Work 1993
oil paint, cardboard, perspex, tin lid, string
85 x 63 x 46 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

A Dark Green/Orange Constructed Work 1993
oil paint, cardboard, perspex, plastic tubing
85 x 60 x 40 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

Some Orange Constructed Works 1993–94
oil paint, cardboard, hessian, perspex, wood, string, metal tacks, cotton
number of works and dimensions variable
Courtesy the artist, David Pestorius, Brisbane
and collection of Ruth Gian and Stieg Persson, Melbourne

White Trash Special Guard 1996
cardboard, carpet, metal strip
dimensions variable
Courtesy the artist and David Pestorius, Brisbane

Vitrines

Secret Russian Archive 1989–2002
books, posters, clothing, photographs, souvenirs
Courtesy the artist

Secret Russian Archive 1983–2002
drawings, linocuts, books, collages
Courtesy the artist

WORD WORK 1997–2002
mixed media
dimensions variable
Courtesy the artist and Anna Schwartz Gallery, Melbourne

March On! Impure Thoughts, Untitled Landscapes
and My Trip 1989–92
spray paint, perspex, canvas, oil paint, cardboard,
tin lids, coloured paper
dimensions variable
Courtesy the artist and collections of Genevieve Nolan
and Jackie Redlich, Melbourne

ME WORK 1997–2002
mixed media
Courtesy the artist and Anna Schwartz Gallery, Melbourne

HOMEWORK 1997–2002
mixed media
Courtesy the artist and Anna Schwartz Gallery, Melbourne

HOMEWORK 1997–2002
acrylic and wool hand-hooked rug, pamphlet, photographs
Courtesy the artist and Anna Schwartz Gallery, Melbourne

HOMEWORK 1997–2002
oil paint, hessian, cardboard
Collections of Mutlu Çerkez, Marco Fusinato,
Zetta Helier Fusinato, Kathy Temin, Michael Graf,
John Nixon, and Genevieve Nolan, Melbourne

FLAG WORK 1995–2002
cotton bunting, mugs, drawings, photograph, flag pamphlet
Courtesy the artist
Biography

Rose Nolan
Born 1959 in Melbourne, Australia. Lives and works in Melbourne.

Selected solo exhibitions
2001 – ROSE NOLAN 2001, Pestorius Sweeney House, Brisbane
2000 – ANOTHER SET OF QUALITY PHOTOGRAPHS, Centre for Contemporary Photography, Melbourne
1998 – QUALITY PHOTOGRAPHS No. 4, 4/28 Wanganter Street, Richmond (Melbourne)
– Big Word Combos, Tolarno Galleries, Melbourne
1997 – Big Words, 616 Camning Street, Carlton (Melbourne)
– Flag, In Situ Project, Wellington & Auckland, New Zealand
– Homework, CBD Gallery, Sydney & Tolarno Galleries, Melbourne
– Parrands + Constructions, David Pestorius Gallery, Brisbane
– with all one's might and main*, RMIT Project Space, Melbourne
– Mighty Tiny White Trash, CBD Gallery, Sydney
– Constructions + Banners, Tolarno Galleries, Melbourne
– White Trash, David Pestorius Gallery, Sydney
– Groover (The Tragedy of Erotic Fantasy), Store 5, Melbourne
– On the Threshold of Holy Sanctuaries, Tolarno Galleries, Melbourne
1992 – Sort of Sensitive, with Standards, Store 5, Melbourne
1991 – Parentheses Impresses, Canniball Pierce, Galerie Australienne, Paris, France
– March On!, Store 5, Melbourne
1990 – My Way to God, Store 5, Melbourne
1989 – VPL Paintings, Store 5, Melbourne
– Recent Paintings, 200 Gurraburra Street, Melbourne
1984 – George Paton Gallery, the University of Melbourne, Melbourne

Group exhibitions
2001 – MONOCHROMES, University Art Museum, University of Queensland, Brisbane
2000 – FLOOR SHOW, Den Frie Udstillings Bygning, Copenhagen, Denmark
– EXHIBITION BOX, Hamish McKay Gallery, Wellington, New Zealand
– WALK TALL, Adam Art Gallery, Victoria University of Wellington, Wellington, New Zealand
1999 – WOYD, Museum of Contemporary Art, Sydney
– d'CONSTRUCTIVISM, South Bank Corporation, Brisbane
– EXHIBITION BOX, Rose Nolan, Stephen Bram, Marco Fusinato, 4/28 Wanganter Street, Richmond (Melbourne)
– Papier, Galerie Rivet, Cologne, Germany
1998 – Stephen Bram, Marco Fusinato, Rose Nolan, Ausstellung Balanstrasse 21, Munich, Germany
– Stephen Bram, Marco Fusinato, Rose Nolan, Galerie Y Berg at Hotel Winston, Amsterdam
– Hansi II, Kunst Halle Deutz, Cologne, Germany
– On the Ashes of the Stars, Stephane Mallarme: A Celebration, Monash University Gallery, Melbourne
– Stephen Bram, Melinda Harper, Gary Wilson, Rose Nolan, Perth Institute of Contemporary Arts, Perth
– Revolution, Talk Artists' Initiative, Melbourne
– Stephen Bram, Melinda Harper, Rose Nolan, Gary Wilson, Canberra Contemporary Art Space, Canberra
– Sets + Series, Tolarno Galleries, Melbourne
– Stephen Bram, Melinda Harper, Gary Wilson, Rose Nolan, Level 2 Contemporary Projects Space, Art Gallery of New South Wales, Sydney
– True Colours, Sydney College of the Arts & CBD Gallery, Sydney
– Material Perfection, Lawrence Wilson Art Gallery, University of WA, Perth

1997 – Paintings III, CASE – Contemporary Art Special Exhibitions, Haarlem, the Netherlands
– Non-declarative Colour, David Pestorius Gallery, Brisbane
– Geometric Painting in Australia 1941-1997, University Art Museum, University of Queensland, Brisbane
– 1992, Talk Artists' Initiative, Melbourne
1996 – Eyes on the Ball: Images of Australian Rules Football, Waverley City Gallery, Melbourne
– The Pool, Centenary Swimming Pool, Brisbane
– Room of Circles, RMIT Gallery, Melbourne
– Aeropost, Dublin, Ireland
– Ruins in Reverse, RMIT Gallery, Melbourne
– Secret Archives, Platform 2, Melbourne
1995 – All You Need, Yulli/Crowley, Sydney
1994 – Untitled 1994, Centre for Contemporary Art, Hamilton, New Zealand
– Videonale 6, Born, Germany
– Loop: Part One, Critical Cities Project, Longford Cinema, Melbourne
– Five, Yulli/Crowley, Sydney
– Store 5, Institute of Modern Art, Brisbane
– Melbourne Seven, David Pestorius Gallery, Brisbane
1993 – Australian Perspectives 1993, Art Gallery of New South Wales, Sydney
– The Exact Moment, Critical Cities Project, Melbourne
– Straw Dogs, Kunstforingen, Copenhagen, Denmark
1992 – Abstract Art, Roslyn Overy 9 Gallery, Sydney
– Caboose, AFR Multiplicata, Sydney
1991 – Magasin 5, Canniball Pierce, Galerie Australienne, Paris, France
– Sub-versive Stitch, Monash University Gallery, Melbourne
– New Abstract, Tolarno Galleries, Melbourne
1990 – Abstraction, Art Gallery of New South Wales, Sydney
– Self Portraits, Canniball Pierce, Galerie Australienne, Paris, France
– New Melbourne Abstraction, Artspace, Auckland, New Zealand
– Photograms, Australian Centre for Photography, Sydney
1989 – Cosmos, City Gallery, Melbourne
– Donkey’s Tail, Store 5, Melbourne
– No One, Store 5, Melbourne
1987 – Bohemia, Linden Gallery, Melbourne
– Mirabilia, Post-appropriation, Chameleon Gallery, Hobart
1996 – Geometric Abstraction, Australian Centre for Contemporary Art, Melbourne
1985 – Other People, Australian Centre for Contemporary Art, Melbourne
Selected bibliography

1998 – Marco Fusinato & Kerrie Poliness (eds), CIRCULAR, Australia & the Netherlands ed., no. 7.
– Anna Cribb, The Age, 22 July.
– Marco Fusinato & Kerrie Poliness (eds), CIRCULAR, Australia & Croatia ed., no. 6.
– Marco Fusinato & Kerrie Poliness (eds), CIRCULAR, Australia & New Zealand ed., no. 5.
– Geoff Lowe & Jacqueline Riva (eds), Artlist, no. 5, p. 20.
– Marco Fusinato & Kerrie Poliness (eds), CIRCULAR, no. 3.
– Geoff Lowe & Jacqueline Riva (eds), Artlist, no. 2.
– Natalie King, ‘Rose Nolan’, Art & Text, no. 47, p. 79.
– Carolyn Barnes, ‘Store S’, Store 5, ex. cat., Institute of Modern Art, Brisbane.
– Marco Fusinato & Kerrie Poliness (eds), CIRCULAR, no. 2, Melbourne.
– Christopher Heathcote, The Age, 12 Nov., p. 15.
– Marco Fusinato & Kerrie Poliness (eds), CIRCULAR, no. 1, Melbourne.
– Chris McAuliffe, ‘The blank generation? Monochrome in the eighties and beyond’, Art & Text, no. 44.
– Kevin Murray, Contemporary Twists, Craft Victoria, Oct./Nov.
– Christopher Heathcote, ‘Not much more in Store’s than meets the eye’, The Age, 11 Dec.
– Leo Edstein & Yanni Florence (eds), ‘Rose Nolan’ (artist’s page), Pataphysics, Melbourne.
– Chris McAuliffe & Stephanie Holt (eds), ‘Rose Nolan’ (artist’s page), Rebus, no. 1.
– Sue Cramer, Bohemia, ex. cat., Linden Gallery, Melbourne.
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