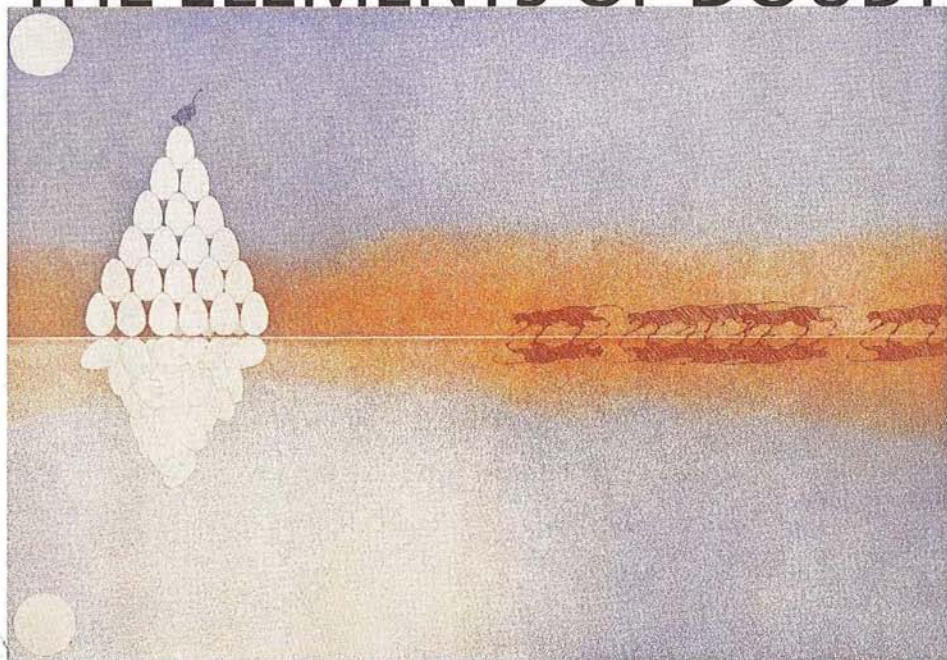
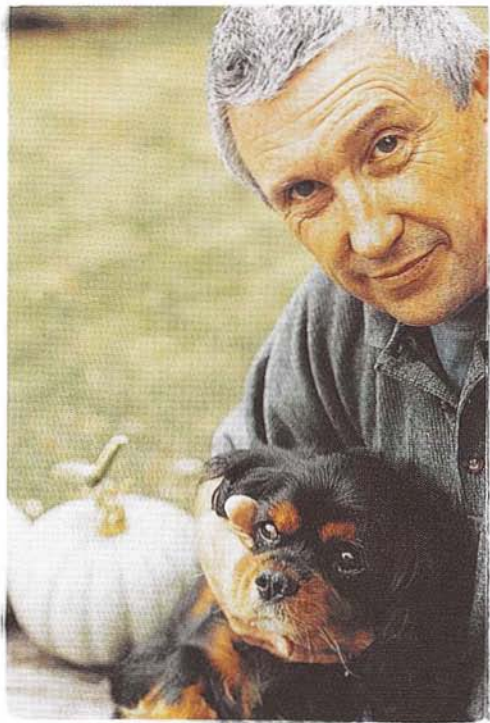


BARRY CLEAVIN PRINTMAKER
THE ELEMENTS OF DOUBT



THE ELEMENTS OF DOUBT
BARRY CLEAVIN PRINTMAKER

769.
993
CLE



The Elements of Doubt

Barry Cleavin, Printmaker

110 works

For in and out, above, about, below,
'tis nothing but a magic shadow show,
played in a box whose candle is the sun,
round which we phantom figures come and go

KHAYYÁM



Exhibition prepared by the Robert McDougall Art Gallery,
Christchurch, 29 May – 13 July 1997.

Credits

Exhibition prepared and designed by the staff of the
Robert McDougall Art Gallery

Essay	Cassandra Fusco
Book Design	Barry Cleavin The Caxton Press
Photography	Lloyd Park Bruce Foster (frontispiece & back cover)
Editor	Susan Young
Printing	The Caxton Press

ISBN: 0-908874-30-8

Copyright © Robert McDougall Art Gallery

First published 1997

Published by the Robert McDougall Art Gallery

All rights reserved. Apart from any fair dealing for the purposes of private study, research, criticism or review, as permitted under the Copyright Act, no part of this catalogue may be reproduced by any process without written permission.

Published on the occasion of the exhibition *The Elements of Doubt*, Robert McDougall Art Gallery, Christchurch, New Zealand, 29 May – 13 July 1997.

Contents

Curriculum Vitae	Page 5
Introduction by Neil Roberts	6
Essay by Cassandra Fusco	6
Colour Plates and Illustrations	11
Technology and Terminology	26
Glossary of Terms	27
Catalogue Listing	28

N.B.

This catalogue contains seventeen images, a representative selection of *The Elements of Doubt*. The exhibition comprises eight groupings with a total of one hundred and ten works and the catalogue selection reflects and lends itself to an examination or discussion of Cleavin's persistent concerns extrapolated within the wider exhibition narrative. For purposes of identification, the images in the catalogue are numbered sequentially 1–17, followed by the actual exhibition number in brackets. A full list of works in the exhibition appears on pages 28–31.

Acknowledgements

As with the 1982 *Ewe & Eye* catalogue, under acknowledgements, I would once again sincerely thank 'the true friends that have accompanied me so far through this rather perilous journey'. The assistance that I was given with the cataloguing and subsequent entries by Cassandra Fusco has been especially invaluable as was Will Collison's realisation of *Double Spring Snare – The Object* and Don Hampshire's binding of the *Wigwam*.

I am most grateful to the Auckland Museum Te Papa Whakahiku, the Canterbury Museum, and the Otago Museum for making their most precious items available for this exhibition, and to the staff of the Robert McDougall Art Gallery for their part and assistance with the realisation of the concept as an installation.

I would like to dedicate *The Elements of Doubt* to my dogs past and present: Red, Sandy, Chips, Marcus, Amber-Rose and Snark – who had little doubt.

Barry Cleavin

Barry Cleavin, Printmaker

Born in Dunedin, 18.12.39
Lives in Christchurch

Education

- University of Canterbury, School of Fine Arts, 1963-1966
Graduated with Honours in Painting
- Studied with Gabor Peterdi, Professor of Printmaking at Yale University and James Koga, Master Printer/Lithographer, at the Honolulu Academy of Arts, Hawaii, 1972

Awards

- Ethel-Rose Overton Scholarship, University of Canterbury, 1966
- Queen Elizabeth Arts Council of New Zealand Scholarship, 1967, 1972
- Manawatu prize for Contemporary Printmaking in New Zealand, 1971
- Honolulu Academy Study Award, 1972
- Fulbright Fellowship NZ / USA Educational Foundation, 1983
- Visiting Fellow, Christchurch Polytechnic, 1993
- Arts Excellence Award, Trust Bank Canterbury, 1997

Artist in Residence Positions

- Gippsland Institute of Advanced Education, Victoria, Australia, 1972 and 1978
- University of Tasmania, 1987
- Canberra School of Art, 1989
- Otago Polytechnic School of Art, Dunedin, 1991
- Nelson Polytechnic School of Art, 1995

Teaching

- Timaru Boys' High School
- Christchurch Technical Institute
- Gippsland Institute of Advanced Education, Victoria, Australia
- Otago Polytechnic School of Art, Dunedin and Oamaru campus
- Continuing Education Courses, University of Canterbury
- Senior Lecturer in Printmaking, University of Canterbury, 1978-1990

Exhibitions

- Widely exhibited in New Zealand since 1966
- A major survey of work was curated by the Auckland City Art Gallery and toured New Zealand in 1982 under the title of *Ewe & Eye*
- Other solo exhibitions have appeared under the titles of *Hindsight*, *A Litany of Lines*, *The Bitter Suites*, *A Series of Allegations*, *Losing One's Marbles*, *Trying to Get Things Into A Proper Perspective*, *Themes and Variations*
- Outside New Zealand, large solo exhibitions have been presented at GIAE (Victoria), The University of Tasmania School of Art, and *Looking Up From Under* at the University of Maine, Orono, USA

Since 1965 has participated, by invitation, in many group shows, both in New Zealand and internationally, including *Anxious Images*, Auckland City Art Gallery; *Face to Face*, National Art Gallery, Wellington; *Prospect Canterbury*, Robert McDougall Art Gallery, Christchurch; *Treasures*, Dunedin Public Art Gallery. International group exhibitions include print biennales and triennales at Barcelona, Berlin, Bharat Bhavan, Biella, Bradford, Buenos Aires, Cracow, Cuba, Frechen, Fredrikstad, Grenchen, Ljubljana, New Delhi, New York, Paris, San Francisco, Tokyo and Tuzla. Drawings have been exhibited at the Premi International De Dibuix, Joan Miró, Barcelona and the Exposition International de Desins, Rijeka, Yugoslavia.

Selected Publications

Ewe & Eye catalogue (Auckland City Art Gallery: 1982); *Prints and Printmakers in New Zealand* (Auckland: Peter Cape, 1974); Invited paper, *Letters From New Zealand* (University of New Mexico/Tamarind Papers: 1983); Invited paper (Wellington City Art Gallery: 1987); *A Series of Allegations or Taking Allegations Seriously*, Barry Cleavin with A.K. Grant (Christchurch: Hazard Press, 1988); 'Barry Cleavin', Pat Unger, *Art New Zealand* (Winter: 1989); *Contemporary Printmaking in New Zealand* (Wellington City Art Gallery: 1987); 'Words and Images', Barry Cleavin in *Takahe* (Issue 28: 1996); *Another 100 New Zealand Artists*, Warwick Brown (Auckland: Godwit Press, 1996); 'Grammar of caution', C. Fusco, *Craft Arts International* No. 40, 1997.

Introduction

This exhibition of 110 works, mostly made during the past three years, is the first major showing of Barry Cleavin's work in this gallery since the touring retrospective *Ewe & Eye*, organised by the Auckland City Art Gallery in 1982.

Over the years, Barry Cleavin has, like other artists, taken the impetus for his imagery from a variety of sources that are known, but rarely seen. Often an exhibition shows only the end result of the artistic process, but *The Elements of Doubt* adds an extra dimension through the inclusion of several skeletons, poignantly juxtaposing source and image. This show allows the meeting in the same space of objects from two museum worlds that do not normally have any exhibition association but may be found to co-exist in collections of both – sometimes just through images.

Cleavin is an artist who has for many years observed the polarities of human identity, giving rise to often sardonic images that challenge the absurdities of humankind and their interaction with their own and other species. It is Barry Cleavin's contemplation of human destruction of other species, particularly in New Zealand, that forms an important focus of many of the works in this exhibition.

We are surrounded with reminders of the temporary nature of species. In the natural environment, the bones of dinosaurs trapped in stone are the sole reminder of a prehistoric world, just as skeletons of extinct species trapped in museum cases throughout the country are reminders of the losses of recent times.

In New Zealand, both Maori and European have generously contributed to the diminution of indigenous flora and fauna. In earlier times, a natural process of selection was largely responsible for such losses, but more recently the human species has set a unique course of deliberately trapping, snaring and killing other species with impunity, from the most remote to the closest to their kind. The process has been exacerbated by enlisting the aid of other predators and specialist hunters.

Today, birds such as kakapo, penguin, kea and kiwi are all under threat of extinction. Like the huia and the moa, they will without doubt move inexorably towards a state of becoming just an exhibit in a case, a faint shadow of what they were.

In some instances, even this presence has been under threat and, until recently, with our museums lacking resources to conserve fragile skeletal remains, they too were destined for extinction.

Neil Roberts

Senior Curator, Robert McDougall Art Gallery

The Elements of Doubt

– 'The singer or the song'?

Explanations rarely explain everything. This essay attempts no such feat but offers one response to the work of Barry Cleavin, claiming it as a vital hybrid of visual syntax (arrangements) and associated semantics (meanings) that combine and fling their own, autonomous relations and shadows. Through a layered and complex grammar, Cleavin provokes us into thinking about the images and their titles, and what possible connection they might bear to each other *and* to our lives. In these most recent works, he engages us once again in a dialogue of moral, material and psychological questions, literally, the elements of doubt that shadow our common condition and are sometimes humorously reflected, as in the cover image of this catalogue.

Cleavin is not a printmaker obsessed with the dark side of our nature but he is acutely alert to visual and verbal connections and how these can comment on human absurdities. As a consequence, his imagery (caught in sparse, tight and formal drawing) and his titles (frequently paradoxes, parodies, puns and palindromes) tend towards the provocative, interrogative and cautionary. Some have found his work bordering on the cataclysmic and melancholic while others have been offended by the fantasies and posturings that he satirises so graphically. In the 1982 *Ewe & Eye* catalogue, Rodney Wilson comments on Cleavin's predilection for literary reference – the visual pun reinforcing the literary pun contained in titles – and suggests that the unifying element in this printmaker's work is humour.¹ And while there is plenty of evidence to support such a response, as for example the combined Cleavin and A.K. Grant book, *A Series of Allegations or Taking Allegations Seriously*,² these present works emphatically confirm that Cleavin's is more than Beckettian laughter, more than sustained antiquarian or historical art enquiry.

The Elements of Doubt is a grammar of caution,³ a profoundly sympathetic and poetic narrative of time and its tenants: 'a magic shadow show, played in a box whose candle is the sun, round which we phantom figures come and go' (Khayyām). We are, Cleavin suggests, like the skeletal museum exhibits depicted, simply passing through. His recurring question is 'how?' He indicates that our humanity and our interconnectedness make choices necessary. More than a political statement, the child's skull in *Nuclear Jigsaw* 5 (15) is a sad echo of the *Avian* and *Simian* works (Nos. 51–69 and 70–81

respectively) so that throughout this exhibition, there is the suggestion that, caught between our circumstances and our vulnerability, we make choices which can bring suffering upon ourselves and others.

Titles rarely offer direct expositions of subject, style or aesthetic intention. Cleavin's titles exemplify this *and* his concerns. They are multivocal and gapped narratives requiring us to read and 'complete' these pictures by drawing upon our own experience and that of others handed to us by the daily auction of life. Cleavin's titles, like his images, neither offer nor insist upon a single interpretation or explanation. And when a clutch of Cleavin titles is gathered together, such as in this exhibition, we begin to sense that here indeed is a syntactic conundrum for us – is it 'the singer or the song'? Read together, titles illuminate aspects of the work *and* of the printmaker's personality and how he encourages us to consider issues of substantial importance but without the promise of solving the printed quandary which he describes as 'images of *Weltschmerz*, world worry'.

'When I work on a plate', he comments, 'it is absolutely quiet. Everything outside this, involving the world, is full of noise. From this time of quietness I give the world back its noise and sadness, and hope that by what I show, the world will take notice of its own behaviour. My feelings range between grief and joy, not the playhouse of love and hate, and I make images from this viewpoint. Mostly, I reduce the world to absurdity; in that form it is manageable . . . I am not bound by notions involving the effects of mass media with their direct communication. Mine is a slow process. The images can become cautionary tales, not bound to a specific time, whose message of layers of meaning may fit events as they are now or as they may come to be.'⁴

Grief and joy are indeed the praxis of *The Elements of Doubt*. They are etched in questions posed to us in images with an almost preciosity of markings suffused through aquatints of intense emotional tonality. *Nuclear Umbrella* 4 (16), for example, borrows and alters Corinthian iconography (pillars of state?) about to topple upon a shadow figure and umbrella beneath a sky striated with nuclear confusion. The same sensations of imbalance permeate the fragile, wire-strung *Avian* works, especially *A Dark Glass for Andreas Reischek* 8 (57), *Kaka and Kaka Beak* 9 (58), *The Kakapo and Caesar* 10 (59), *Requiem for a Rose-crested Cockatoo* 11 (60) and *Tableau – Shadows of Their Present Selves* 12 (62). One is reminded of Tom Paine's criticism of Edmund Burke on the French Revolution that he pitied the plumage but forgot the dying bird. However, stripped of their life and gay apparel, Cleavin's

Avian and *Simian* works record the passage from *jouissance* (burgeoning life) to grief (death) just as *Nuclear Umbrella* reiterates the folly and immorality reflected upon in *Nuclear Jigsaw* 5 (15) and the earlier *Un Cauchemar – Mururoa – 1972?* These nuclear works, like the *Avian* and *Simian* skeletons, narrate a recurring tension between joy and grief. The ironic juxtaposition of the *Enola Gay* model bomber aeroplane behind the child's skull in *Nuclear Jigsaw* 5 (15) closely relates to the feelings and subject matter of *Spider Monkey* 15 (76) and the earlier *He Who Casts the First Feather* (9). These images, biting comments upon our cultural and spiritual values, ask what absurdities do cultures enact within their 'playhouses'? What actions create and then accelerate this trapeze between life and death? And while 'everything has its price', where is the Hell Banknote of 14 (74) the accepted currency? And how and why do these skeletal images confront us with an almost preceptorial wisdom?

'Wisdom is both lost and found in homilies and clichés', Cleavin comments, 'and I believe that we ignore them at our peril.' The force and effect of words and choices graphically extrapolated by Cleavin and A.K. Grant in the *Allegations* book, and in No. 3 (14), are again examined in the *Traps and Snares* (Nos. 94–106), taking their visual starting point from the *SAS Survival Handbook. The Bow Trap* 17 (99), originally 'to be left on a jungle path to catch prey', has been adapted to fit on to a table with a piece of paper. The writer who chooses to use that paper without caution, trips a wire and is dispatched. Similarly, *The Double Spring Snare* 16 (103) (complete with the advice 'to be placed in a small depression'), offers quill, paper and ink. But the hand that ventures to dip the feather into the inkpot will trip the trap so that the quill will lift up and the message will remain unwritten. *Snare* 16 (103) is the starting point for No. 106, the assemblage constructed by the sculptor, Will Collison. These traps and snares, caught in stark, incisive lines, recall Blake's dictum that 'the great and golden rule of art, as well as life is this: That the more distinct, sharp and wiry the bounding line, the more perfect the work of art' but these traps also remind us of his proverb 'All wholesome food is caught without a net or a trap'. Cleavin's *Traps and Snares*, together with *The Negotiating Tables* (107–110) talk back to *He Who Casts the First Feather* (9) and further still to the Goyaesque concerns of *Nada – Next to Nothing* (2) and extrapolated throughout the *Simian* works (70–81). Viewed together, these images and titles suggest that choices, words and actions, like a plexus of pinion feathers or bones, are intricately

interwoven elements and that each is a part of a whole. This clutch of images and titles demonstrates not only Cleavin's persistent moral, material and psychological questioning, but also his sustained re-reading of these interconnected issues.

As in the works of Goya, Hogarth and Daumier before him, Cleavin's lines talk, engaging us in transhistorical and transcultural dialogues. Whether etched, engraved, chiselled or incised, prints, with their capacity for reproduction and circulation, offer more resonant comment than perhaps any other visual art form. They remain at the metal-acid edge of consciousness. Goya's *Los Caprichos*, which Cleavin quotes in his *Nada* work, still hold our attention because their vital lines record issues still relevant in our times. Like Goya's, Cleavin's is a taut expressive line with no softening portraiture, no redundancy of detail or virtuosity run riot in the manner of Durer's *Apocalypse* or *Melancholia*. As a result, the *Rhesus Monkey*, like the *Hungry Sheep* series, appears naked, bereft of solace. 'A brutality of process, appropriate to the overflow of emotion in these works, has been applied,' Cleavin comments, explaining that, 'by contrast, the finesse and softness of the *Gander* works were achieved by leaving the plates in acid for a lesser period of time in a weaker etch whereas the *Hungry Sheep* plates were heavily bitten by a more vicious proportion of acid to water.' The tonalities thus achieved exemplify not only Cleavin's emotional spectrum working between joy and grief but also his printerly connection with past printmakers such as Goya, Daumier and Hogarth who worked out their concerns in narrative series. Cleavin encourages this recognition when he quotes Goya's *Nada*, and in his playful tribute to Durer, *A Rhinoceros for Albrecht* (28) or indeed when he quotes John Milton.

In the *Hungry Sheep* works, Cleavin openly draws upon the kudos and social concerns of Milton and his pastoral, *Lycidas* (1637). Ostensibly it is a poem about the tragedy of youthful death but it is, in fact, a lament on the death of promise and possibilities, written in years of increasing national disillusionment, of a widening gap between those in power, and others who were compared to hungry sheep. Milton, like Cleavin, scrutinises the power of words, arguing the necessity of individuals to be responsible for their words and actions. In his first pamphlet, Milton praised honest enquiry and announced that 'a plain unlearned man that lives well by that light which he has is better and wiser and edifies others more [than] a learned hypocrite'. The pastoral mode of *Lycidas* allowed its author multiple

meanings, conveying an enquiry and an attitude rather than direct statement.⁵ What then is the enquiry and attitude printed between Cleavin's title and mark? One possible response is to view these *Hungry Sheep* 7 (86) and Nos. 82–93 as reflections of the same world worries troubling Milton: 'The hungry sheep look up, and are not fed, / But swoln with wind, and the rank mist they draw, / Rot inwardly, and foul contagion spread'.⁶ Here in New Zealand these powerful images of pain may well bring to mind Milton's *Lycidas* or the sacrificial lamb or our local meatworks or John Brunner's speculative novel, *The Sheep Look Up*. Whatever our response, Cleavin's *Hungry Sheep*, like the other skeletal works, are frighteningly familiar, like old friends or clichés.

Stripped of life, these horns are spilt cornucopias. The scream uttering from these mouths appears to pierce consciousness and the surrounding cosmic space. Here all is void with no perspectival guidelines or sense of niche (as in the *Avian* series, especially *A Shadow of Doubt* Nos. 53, 55, 56).

In the triptych, *The Hungry Sheep Look Up – The Final Solution* 7 (86) and in the *Sheep* series (82–93), an aching line, emphasised with minimal roulette, leaves these skulls both stunningly simple yet multivocal. In the Third and Fourth State works (84 & 89 and 85 & 90 respectively), aquatint is used in almost reverse tonalities to the soft whimsy of *Gander Issues* (29–50). In Nos. 82, 83, 87 and 88 we see the build-up from line and roulette to the addition of aquatint in Nos. 84, 85, 86 and 89, and how this is used to create a cosmic void around these singing, screaming skulls. And while Cleavin's notes on methodology explain much, one is left in front of the actual zinc plates (Nos. 91, 92 and 93) to wonder at the 'magic' and the demystification this printmaker has disclosed. These works, in particular, attest to the educator.

The *Hungry Sheep* images are works of profound anxiety. But since Cleavin's titles talk back to *Lycidas*, it is worth remembering that this poem ultimately affirms that life, despite misgovernment, goes on. Milton was always more concerned with this world than the next and in this context we can begin to sense that although Cleavin's *Hungry Sheep* are indeed dark and lonely images, they are not imprints of despair. They are provocative enquiries into the spending of now.

Time and again Cleavin reminds us that well-worn homilies and clichés such as *There's Two Sides – To Every Story* 6 (41), *Everything Has Its Price* 14 (74) and *Living on a Knife Edge* (43) have their ontological basis and that, as

such, they should not be dismissed lightly. They carry meaning. 'Words, like actions,' he states, 'are not arbitrary. They have meaning/s and impact; they are both cause and effect.' We see this in his quirky amalgamations of titles and images such as in the *Allegations* book, or the toppling pillars and Neville Chamberlain-like shadow in *Nuclear Umbrella 4* (16) or the pillar-top dancers in *A Tango for Western Europe* (17) or the needle-pierced 'sweet-heart' heart in *Negotiating Table 4* (110) and the shadows within the *Avian* works, particularly in the *Some of the Parts* works (63–65, 67–69). Like the best plays of shadow and substance, these titles and images are moral and psychological investigations. By combining apparently simple and familiar words such as 'some/sum' and 'parts', 'nuclear' and 'umbrella', or using manufactured 'sweet-hearts', Cleavin re-reads our everyday clichés, peels back the linguistic 'gladwrap' of our choices and often includes himself in his visual reflections upon our antics, see *Self-Portrait* (1), or indeed Bruce Foster's photographs of Cleavin, complete with his ram's skull and Cavalier companion, Snark.

Using skeletal tableaux, Cleavin operates on us like an anatomist – in search of our workings. He pares back the skin and flesh of his subjects, exposing the frame and organs in drawings that apparently replicate taut tissue with exactitude. But these dissections are, in fact, full of licence and invention. Taking facts, figures and reason, Cleavin flings them into question, into doubt-full dimensions, spatial and other. Imagine, for example, the dialogue between the kakapo and Andreas Reischek's retriever, Caesar, in 10 (59) or consider the irony of the sacred conversation convention shaping *The Narrow Line Between – This and That* (66). These tableaux suggest and invite alternative anatomies. They are, in effect, Cleavin's metaphors intent upon revealing our repressed or ignored emotions, and the possible consequences. 'I am interested', he states, 'in how we spend now because I know it relates to others.' Nowhere is this made more clear than in his paradoxical use of shadow, both in the skeletal *Avian* works that give their title to this exhibition, and in the nuclear works. Silhouettes, shadows or substance? The recurring enquiry from *Nada – Next to Nothing* (2) to the *Avian* work, *'Who Am I?'* (52), and through to *'Who are you? – a Simian Still Life* (78) questions our awareness of the connections that link us in a world literally Internetted but sometimes as divided and complex as ever in its individuals.

Frequently Cleavin uses the grammar of Western ornament to draw us into a sort of catechism: a series of questions requiring answers. Who is this man clad in a 'Windsor-Charles' coat, equipped with an umbrella and brief case, and braving the 'elements' in *Nuclear Umbrella 4* (16)? Is he responsible for this catastrophic climate? What does a plastic replica of the *Enola Gay* bomber tell the model-maker? What kind of apparatus does one require to cook one's own goose? What is the economy operating between the *Negotiating Tables* (Nos. 107–110) which proffer blades, red tape and yet another pierced heart? Who are you? Who am I?

Are we, he probes, like these skeletons, museum relics, shadows of our former selves? Looking at the kea, *Nestor notabilis*, print in his workshop, Cleavin said, 'I have considered many such species in the Auckland, Canterbury and Otago museums, shadows of their present selves. And I present them as such, structural memories accompanied by shadow ghosts, reminders of our personal, temporary, endangered position on Earth.'

Auckland, Canterbury and Otago museums have significant holdings of articulated skeletons and Cleavin spends a lot of time considering and drawing these items that have been stored away for safe keeping. Ironically many of these items are threatened with extinction created by the difficulties that exist between balancing finances and conservation. Natural history books, such as Andreas Reischek's idiosyncratically entitled *Yesterdays in Maoriland*, and Adela Stewart's *My Simple Life in New Zealand*, are sources not only for students of cultural studies but repositories of astounding facts and figures regarding New Zealand species.

In the 1880s Andreas Reischek, an Austrian collector of natural history items, together with his trusty hound, Caesar, collected over 14,000 specimens for museums throughout Europe as well as for Auckland and Canterbury. Reischek's book includes chapter headings such as 'Some Lonely Isles', 'A Hostage of King Tawhiao' and 'Vanishing Customs'. As well as documenting New Zealand species and geography, local and regional customs, Reischek also records incidents such as the presentation of two Maori chiefs, Wireama Toitoti and Hemera te Rerehau to Archduke Maximilian in Vienna where they obtained a printing press and Reischek's own removal of several Maori ancestors to 'adorn the ethnographical collection of the Imperial Natural History Museum at Vienna'.⁷ This is not to argue that Cleavin is an antiquarian 'culture vulture' or that his is a printed playhouse of the absurd. *Two Horses for Dominic* (23) and the *Gander Issues* (29–50) attest

to his celebration of innocence just as *Kaka and Kaka Beak* 9 (58), printed especially for Hone Tuwhare, and *Moeraki* [in translation] – *A Place to Rest by Day* (12) illustrate his joy in nature and its inevitable cycles. Cleavin delights in the very specificity of this translation because ‘it invites us to stop, stare, and rest by day, to fill our senses’.

Undoubtedly Cleavin’s is a grammar of caution, spelt out in images and titles each of which, in its own way, contributes to his intimation that we have a restricted loan on time and resources; we can either use or abuse them.

‘Printmaking’, Cleavin says, ‘is potentially an endless source of dialogue, not necessarily about the meaning of life but how, on a day to day basis, we can live, with a view to tomorrow. It is an honest, artisan trade, sibling to democracy, and the hybrid of craft and art and where technique, like scales in music, form the discipline of the music but without really being part of the performance. Arpeggios may help one perform the final movement of Beethoven’s *Appassionata* but do not exist in the score *per se*. Technique should never intrude beyond the expression of the subject matter. Nor should the print’s facility for reproduction be a consideration. One plate from which one unique impression is taken may be enough.’

Throughout the history of printmaking, as indeed throughout this exhibition, one is struck by *what* the printmaker is saying, not *how*. Consequently, when we look at and respond to this narrative, *The Elements of Doubt*, we can look past technique and join Cleavin in his enquiry as to ‘how, on a day to day basis, we can live, with a view to tomorrow’. Thus Cleavin, like another Abelard, re-invests doubt with the positive energy of enquiry through these elements of doubt.

For various reasons, the lack of prestige and interest accorded to prints is a fact. Perhaps the horror and madness of war ignite in us a hunger for the emotional appeal and assurance of colour so that we flock towards paintings and hesitate less occasionally to *read* the print. But if the dictum *Ars est celare artem* (art is the concealment of artifice or skill) still holds good, then in our age, besotted with shifting surfaces, more than ever we stand to benefit from the medium of print where technique is, at best, subservient to subject and where tonalities offer the full scale of emotions from joy to grief. The richness of this spectrum, caught in *The Elements of Doubt*, lends new light to the conundrum, the singer or the song?

Cassandra Fusco

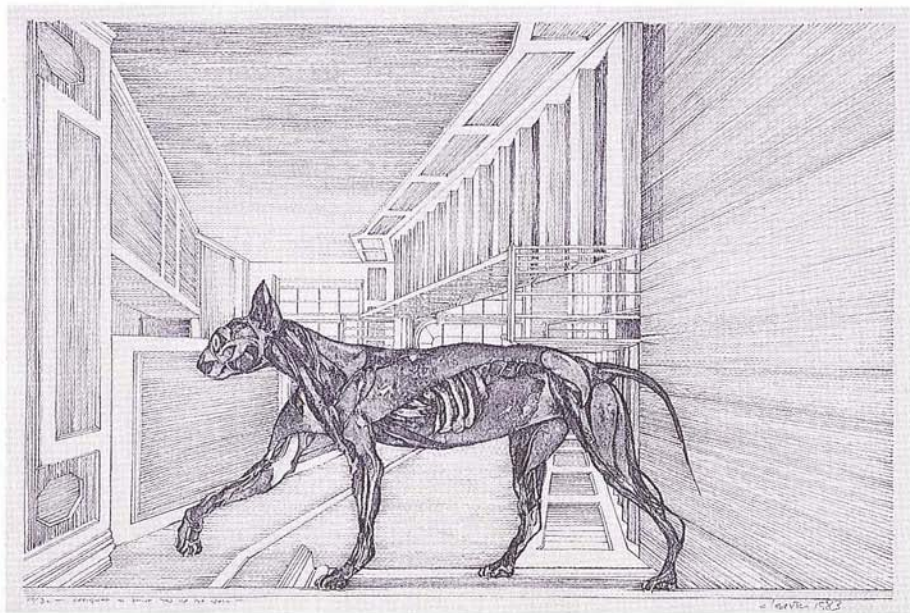
Guest writer, Christchurch, 1997

NOTES

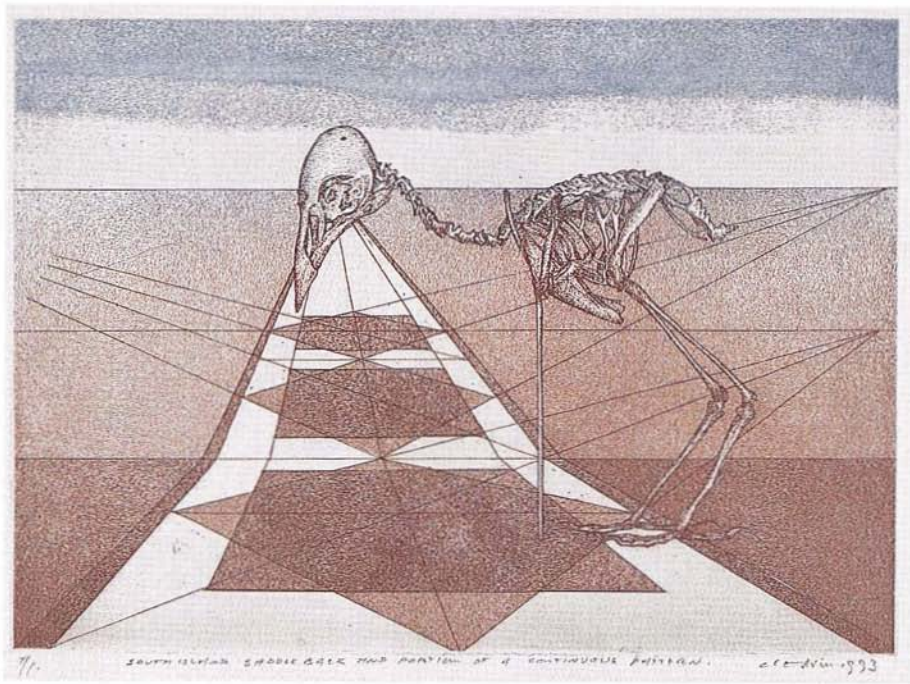
1. T.L.R. Wilson, *Ewe & Eye*, Auckland: Auckland City Art Gallery, 1982.
2. B. Cleavin, A.K. Grant, *A Series of Allegations or Taking Allegations Seriously*, Christchurch: Hazard Press, 1988.
3. The phrase a ‘grammar of caution’ talks back to Owen Jones’s *A Grammar of Ornament*, London: B. Quaritch, 1868.
4. Wilson, p.45.
5. Written under strict censorship, *Lycidas* was published in 1638 with the initials ‘JM’; Milton owned up to authorship for the first time in 1645 by which time the political climate had changed.
6. *The Complete Prose Works of John Milton 1608–74*, Don M. Wolfe (Gen. ed.) New Haven: Yale University Press, 1953–.
7. Andreas Reischek, *Yesterdays in Maoriland, New Zealand in the ‘Eighties* (transl. and ed. H.E.L. Priday), London: Jonathan Cape, 1880, pp.157, 216–217.

The hungry sheep look up, and are not fed,
But swoln with wind, and the rank mist they draw,
Rot inwardly, and foul contagion spread

MILTON



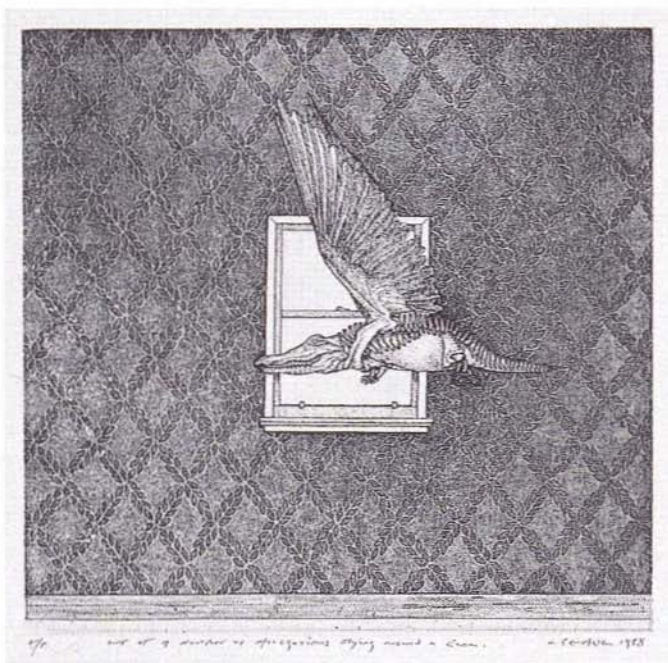
No. 1 (5)
Title: *Designed to Drive You Up the Wall* (1983)
Medium: Lithograph (400x600mm GEP)



No. 2 (6)

Title: *South Island Saddleback and Portion of a Continuous Pattern* (1993)

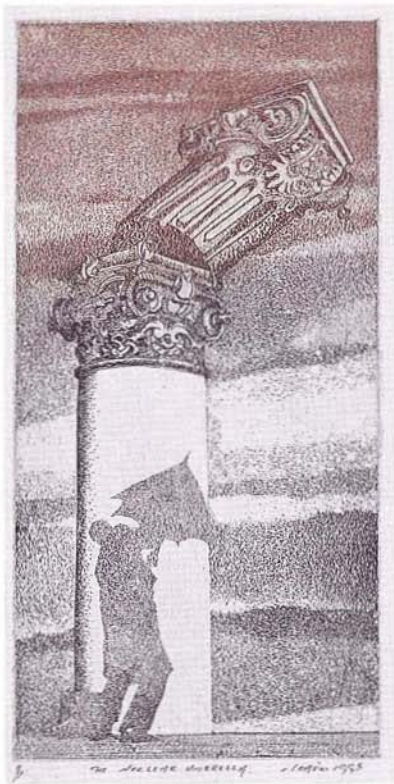
Medium: Etching/Engraving. Poupée (265x375mm horizontal)



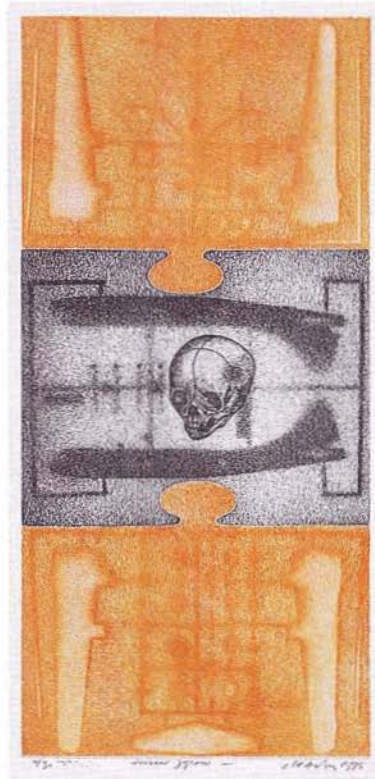
No. 3 (14)

Title: *Just One of a Number of Allegations Flying Around a Room* (1988)

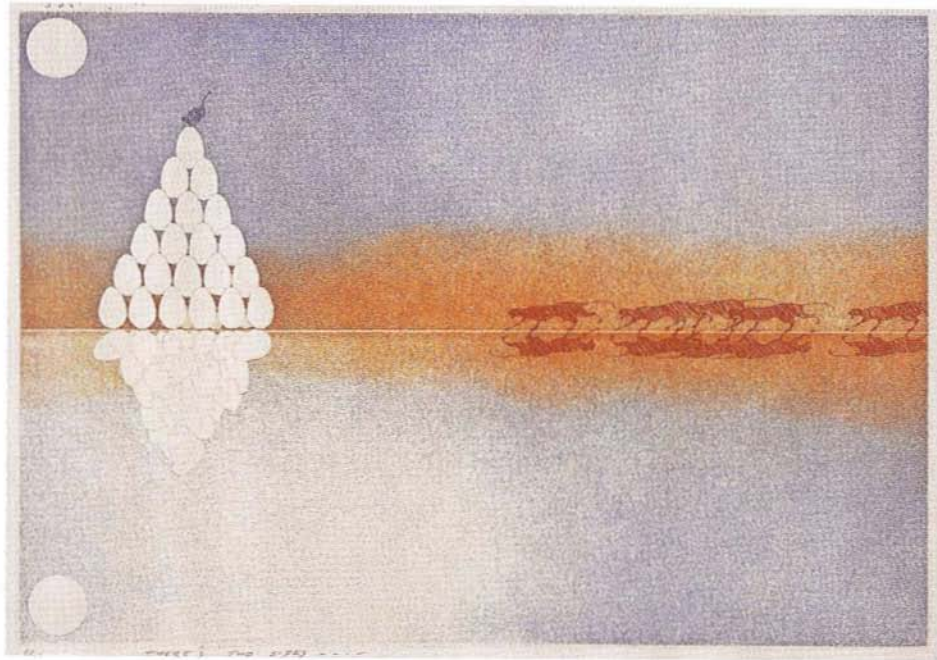
Medium: Etching/Soft ground/Roulette/Aquatint (375x530mm vertical)



No. 4 (16)
 Title: *Nuclear Umbrella* (1996)
 Medium: Etching/Aquatint. Poupée (265x375mm vertical)



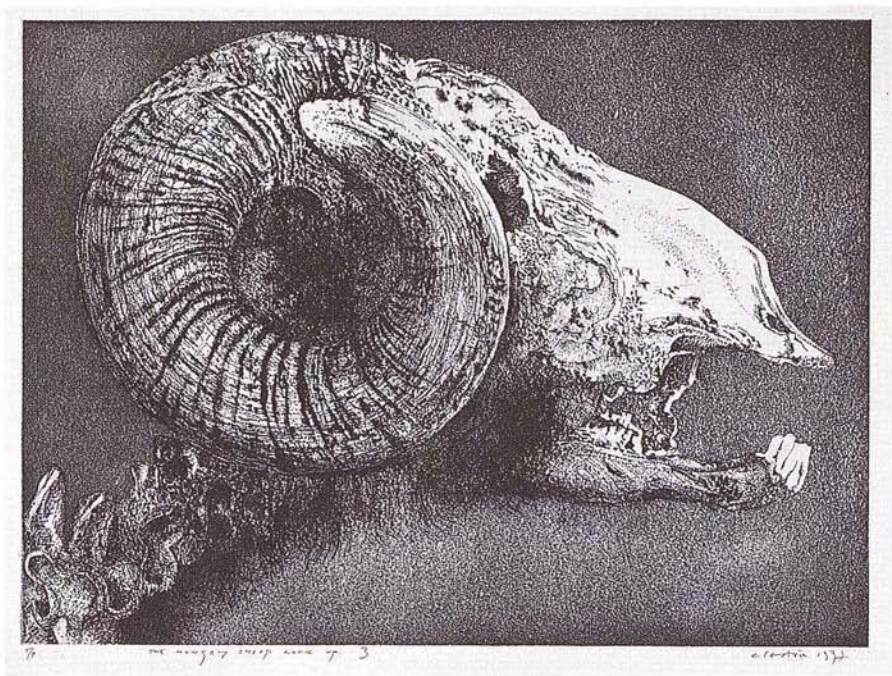
No. 5 (15)
 Title: *Nuclear Jigsaw* (1985)
 Medium: Etching/Aquatint. 3 plates (575x380mm BFK)

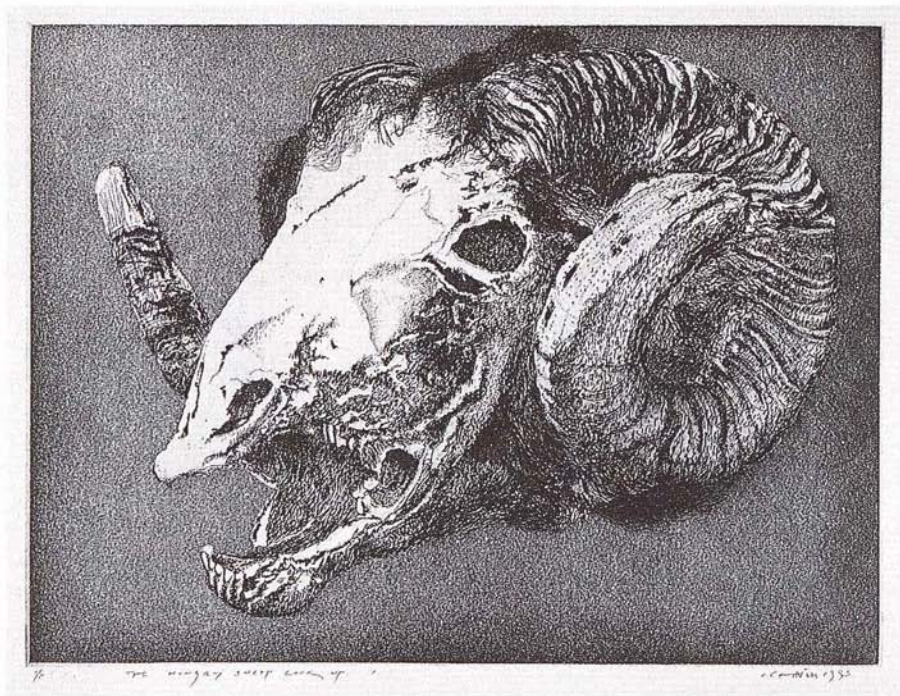


No. 6 (41)

Title: *There's Two Sides – to Every Story* (1996)

Medium: Etching/Aquatint. Poupee (265x375mm horizontal)

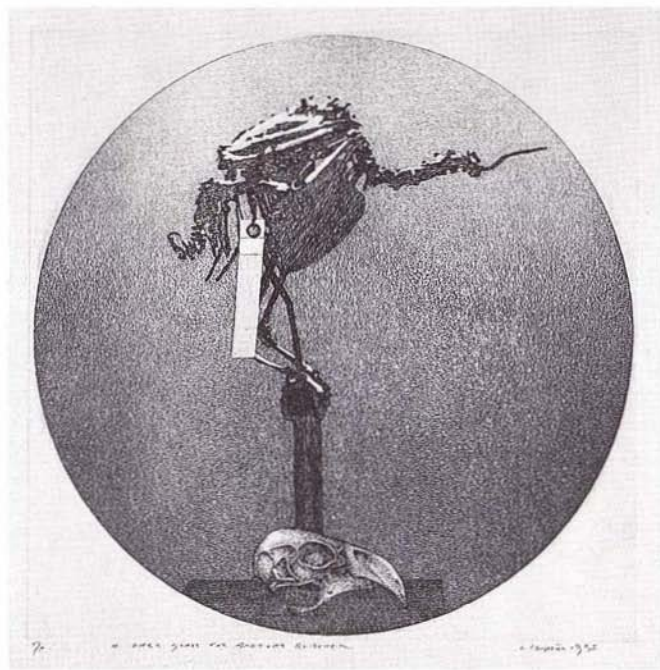




No. 7 (86)

Title: *The Hungry Sheep Look Up – The Final Solution*, triptych (1995-1997)

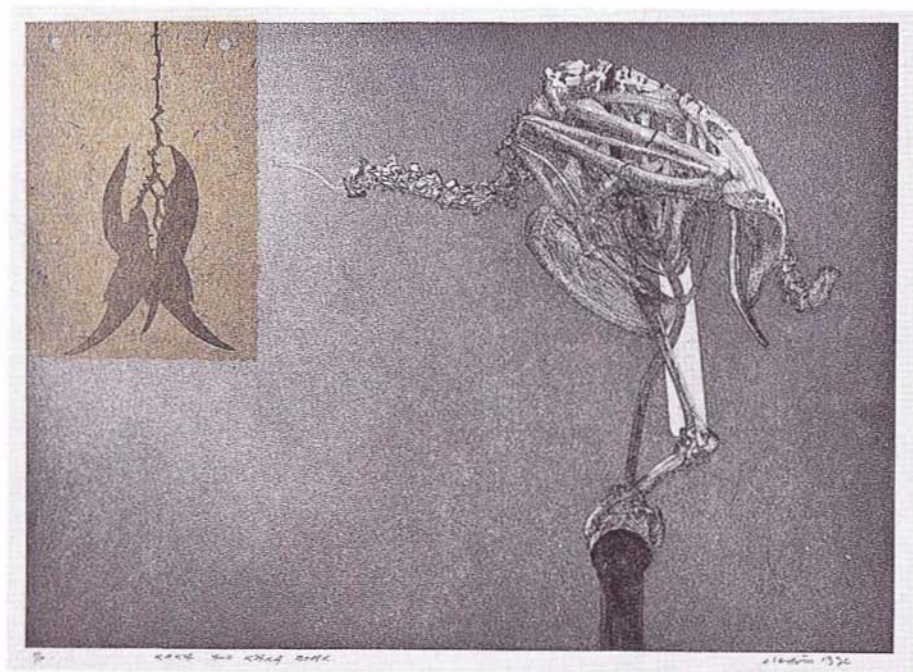
Medium: Etching/Roulette/Aquatint. Three Plates (375x591mm Arches velin cuve 270gsm)



No. 8 (57)

Title: *A Dark Glass for Andreas Reischek* (1995)

Medium: Etching/Roulette/Aquatint (530x750mm vertical)



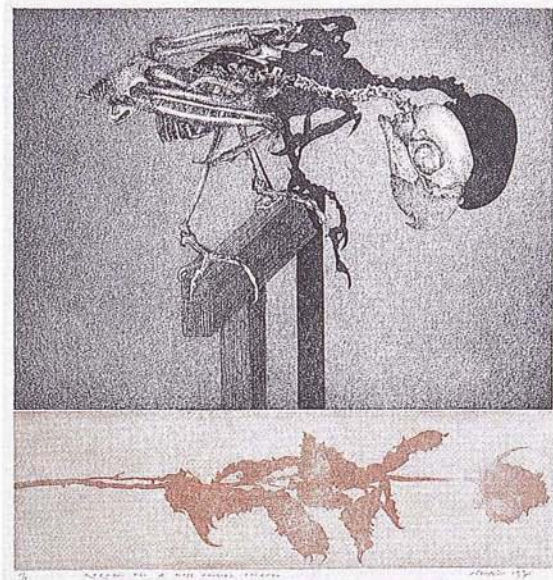
No. 9 (58)

Title: *Kaka and Kaka Beak* (1996)

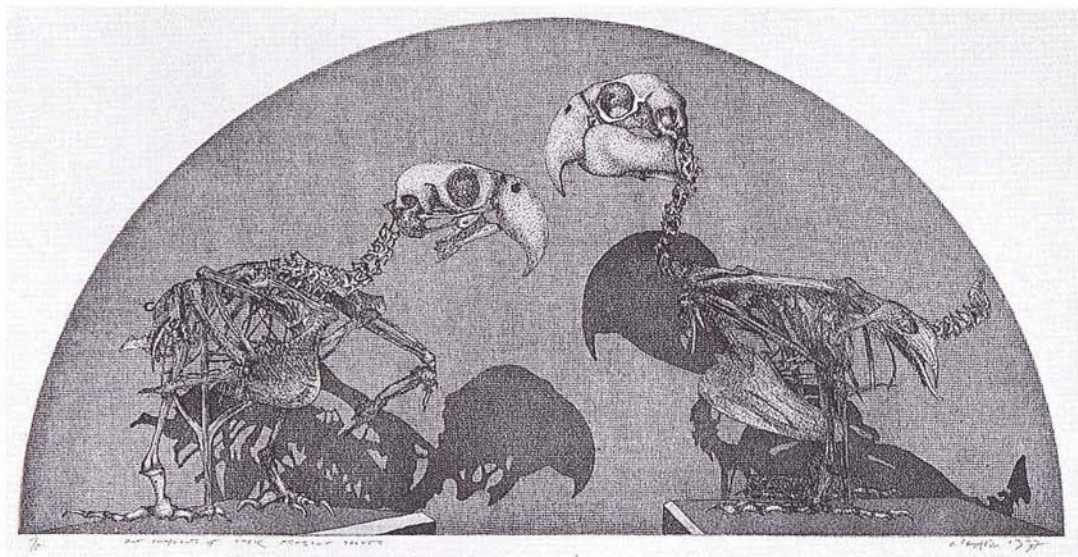
Medium: Etching/Roulette/Aquatint. Collé (375x530mm horizontal)



No. 10 (59)
 Title: *The Kakapo and Caesar* (1997)
 Medium: Etching/Roulette/Aquatint (530x750mm vertical)



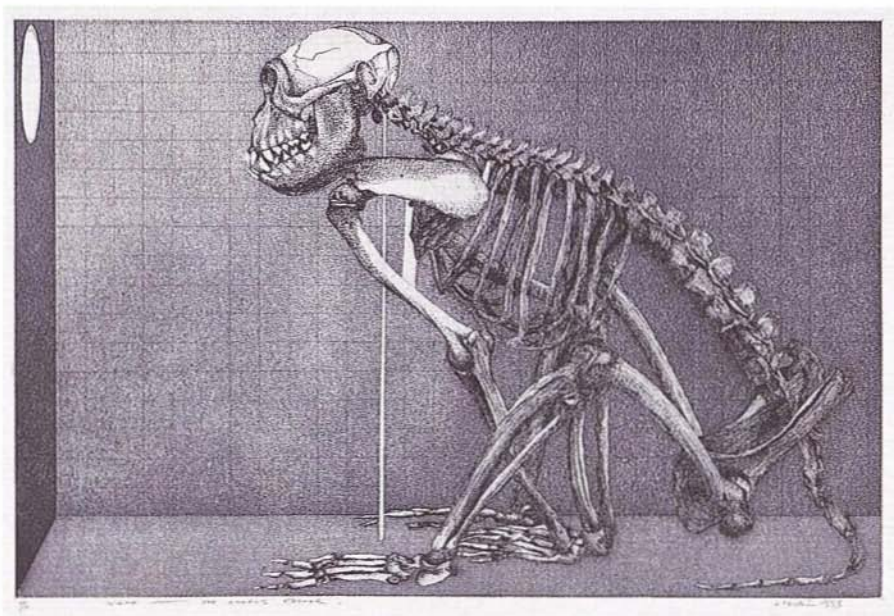
No. 11 (60)
 Title: *Requiem for a Rose-crested Cockatoo* (1996)
 Medium: Etching/Roulette/Soft ground/Aquatint. Two plates (530x750mm vertical)



No. 12 (62)

Title: *Tableau – Shadows of their Present Selves* (1997)

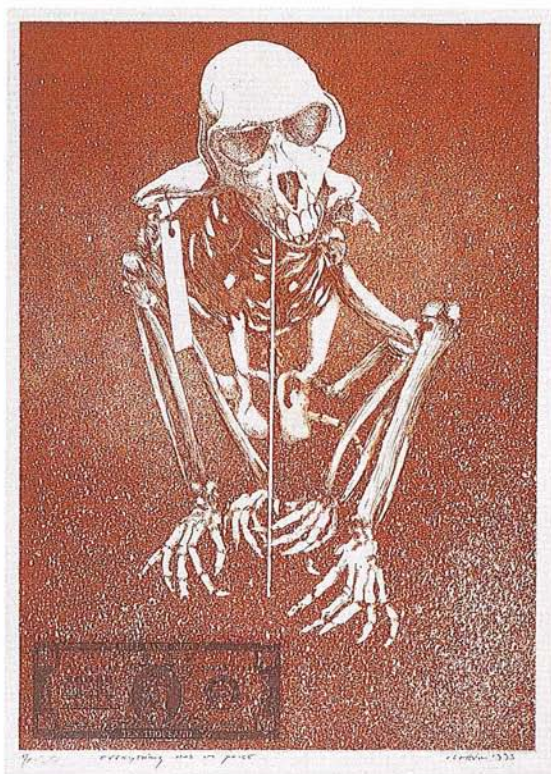
Medium: Etching/Roulette/Soft ground/Aquatint (530x750mm horizontal)



No. 13 (70)

Title: *Nada – The Rhesus Factor* (1995)

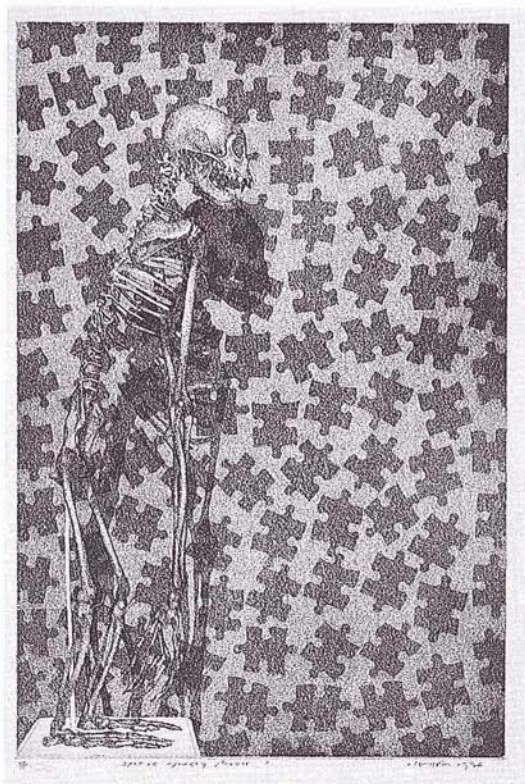
Medium: Etching/Roulette/Aquatint/Engraving (530x750mm horizontal)



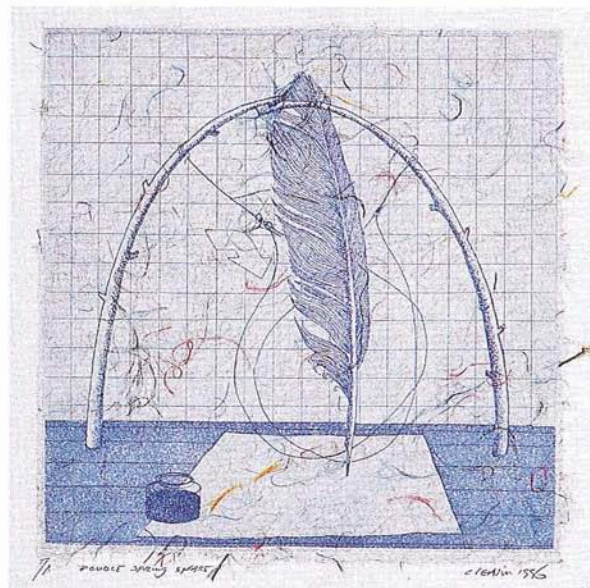
No. 14 (74)

Title: *Everything has its Price # 2* (1995)

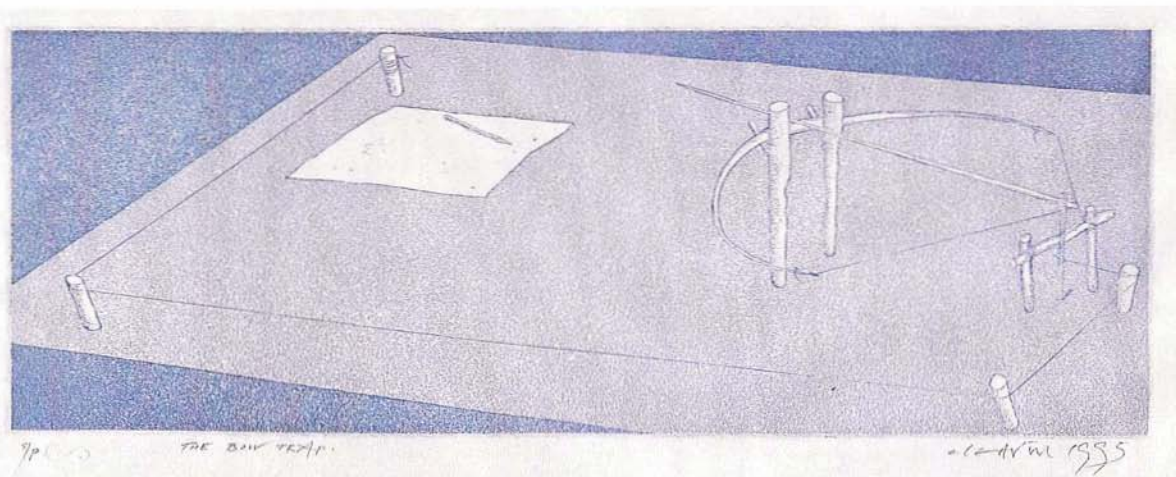
Medium: Etching/Roulette/Aquatint (375x530mm vertical)



No. 15 (76)
 Title: *Spider Monkey Puzzle # 1* (1996)
 Medium: Etching/Roulette/Aquatint (375x530mm vertical)



No. 16 (103)
 Title: *The Double Spring Snare* (1996)
 Medium: Etching/Aquatint. Collé (265x375mm vertical)



No. 17 (99)
Title: *The Bow Trap* (1995)
Medium: Etching/Aquatint (265x375mm horizontal)

THE TECHNOLOGY

'All the printed works are taken from zinc plates. All the draughting and mark-making is an integral part of my association with the plate surface. This is an intense relationship and remains a challenge even though I have made hundreds of plates between 1966 and now.

The methods that I use embrace traditional hard ground etching, soft ground etching, aquatint and, in a number of smaller works, I have adopted a paper collage method in the printing process.'

Barry Cleavin

THE TERMINOLOGY

TRIAL PROOFS (T/P)

These are uneditioned, unique impressions. It would be impossible to print the small collage works in the same way twice, although a close variant may be possible. Other and different impressions may be taken from the plate. Such unique variances are valued by collectors.

ARTIST'S PROOFS (A/P)

These are impressions of good quality that differ in no significant way from the edition but form part of it and are, usually, reserved for the artist. Generally, artist's proofs form ten per cent of the total number of any edition.

STATE PROOFS

These are impressions taken off the plate during the various stages in the plate's development. Thus, *The Hungry Sheep* progress from the linear stage to the addition of various textural and emotional tonalities, through to the final aquatinted solution.

Where the prints have been editioned, this is noted at the bottom lefthand corner. 2/14 would indicate the second print from a total edition of fourteen, so, 3/14, etc., until 14/14, when the plate is cancelled. The plates in this exhibition are all printed by the artist's hand with the exception of No.5, a lithograph printed at the Tamarind Institute, Albuquerque, New Mexico.

GLOSSARY OF TERMS

Barry Cleavin's working method generally involves following this procedure: Etching (E), Roulette (R), Soft Ground (SG), Engraving (EN), Aquatint (A). Following each glossary explanation, a visual reference, selected from this exhibition, is given which best exemplifies the techniques described.

ETCHING: A way of incising an image or tonalities into a metal plate with the help of acid. The plate, invariably copper or zinc, is covered with an acid resist into which the image is drawn with a needle exposing the metal beneath. The plate is then immersed in acid which acts only on the exposed areas, biting the design into the plate. See: *The Bow Trap* (99) where the lines are a clear example of the taut, linear tension of the etched line and also the gentle etched, stippled tones evident in the trap pegs.

ROULETTE: Various tools equipped with small serrated wheels that, when rolled over a metal plate, produce tracks which subsequently hold ink. A build-up of such marks, from various wheels, produces a tonal effect. See: *Nada – The Rhesus Factor* (70) in which the mechanical dotting is evident on the thigh bone and ribcage.

SOFT GROUND: A form of etching that produces soft tonalities involving the use of a more waxen etching resist on the plate. See: *Just One Of A Number Of Allegations Flying Around a Room* (14) where this technique was used to emulate wallpaper.

ENGRAVING: Engraving refers specifically to direct line incising into metal. See: *Nada – The Rhesus Factor* (70) where engraving is evident in the linear grid behind the subject.

AQUATINT: A traditional tonal method of etching, extended and adapted more recently in this century using polymer sprays on the zinc plate that is subsequently etched. See: *The Hungry Sheep Look Up – The Final Solution* (86) where the sheep are placed against the aquatinted void.

COLLÉ: This term refers to the process in which a thin sheet of paper is printed and mounted simultaneously on a larger and heavier backing paper. When using exotic papers, they are usually a different colouration from the supporting sheet – with fibre and texture evident. See: *The Double Spring Snare* (103) where the background is infused with coloured silk ribbons.

INKS: These have been especially professionally prepared to be forced into the plate incisions. By careful wiping of the upper plate surface, this very full-bodied ink remains in the grooves to subsequently be transferred from the plate to the paper by the pressure exerted by the press in the printing process.

POUPÉE: A la poupée is an intaglio method of colour printing whereby all the colours are worked on to the same plate and printed simultaneously in the one operation.

PAPER: GEP – German etching paper
BKF Rives (300gsm)
Arches velin cuve (270gsm)

SIZES: 1: small (265x375mm)
2: medium (375x530mm)
3: large (530x750mm)

(Measurements in all cases, unless otherwise noted, are given as paper size, not image size)

V and H refer to the page being either vertical or horizontal in format. Thus, 1V indicates a work of 265x375mm in vertical format. 2H indicates a work of 375x530mm in horizontal format. All other dimensions are indicated by stating paper size, height before width.

THE ELEMENTS OF DOUBT

(Nos. 1-15) In the Past Tense

- No. 1 Title: *Self-Portrait* (1973)
Medium: E (380x290mm BFK)
- No. 2 Title: *Nada – Next to Nothing* (1982)
Medium: E/A (380x575mm BFK)
- No. 3 Title: *Alterpiece 1* (1983)
Medium: E/A (380x575mm BFK)
- No. 4 Title: *Alterpiece 2* (1983)
Medium: E/A (380x575mm BFK)
- No. 5 Title: *Designed to Drive You up the Wall* (1983)
Medium: Lithograph (400x600mm GEP)
- No. 6 Title: *South Island Saddleback and Portion of a Continuous Pattern* (1993)
Medium: E/A. Poupée (1H)
- No. 7 Title: *Not Quite Seeing Eye to Eye* (1993)
Medium: E/A (1H)
- No. 8 Title: *Showing the Second Manner of Execution* (1993)
Medium: E/SG/A (1H)
- No. 9 Title: *He Who Casts the First Feather* (1993)
Medium: E/A (1H)
- No. 10 Title: *The Critic Thinks – in True Parrot Fashion* (1992)
Medium: E/A. Poupée (1H)
- No. 11 Title: *Designed to Drive You Up the Wall* (1983)
Medium: Lithograph (vertical) (600x400mm GEP)
- No. 12 Title: *Moeraki – A Place to Rest by Day* (1991)
Medium: E/A (2V)
- No. 13 Title: *Scissors for a Few Ruffled Feathers* (1993)
Medium: E/SG/A. Two Plates (2V)
- No. 14 Title: *Just One of a Number of Allegations Flying Around a Room* (1988)
Medium: E/SG/R/A (2V)
- No. 15 Title: *Nuclear Jigsaw* (1985)
Medium: E/A. Three Plates (575x380mm BFK)

(Nos. 16-28) Paradoxes, Parodies and Palindromes

- No. 16 Title: *Nuclear Umbrella* (1996)
Medium: E/A. Poupée (1V)
- No. 17 Title: *A Tango for Western Europe* (1996)
Medium: E/A (1V)
- No. 18 Title: *Wounding by Anagram* (1995)
Medium: E/SG (2H)
- No. 19 Title: *Message by Anagram* (1995)
Medium: E/A (1H)
- No. 20 Title: *From Pillar to Post* (1995)
Medium: E/A (1H)
- No. 21 Title: *Capture by Palindrome* (1995)
Medium: E/SG. Poupée (1H)
- No. 22 Title: *Adaptation to Habitat* (1995)
Medium: E/A. Poupée (1H)
- No. 23 Title: *Two Horses for Dominic* (1995)
Medium: E/A (1V)
- No. 24 Title: *In Formation* (1995)
Medium: E/A. Five Plates. Poupée (1V)
- No. 25 Title: *Awaiting an Impact Report* (1995)
Medium: E/A. Six Plates (1V)
- No. 26 Title: *On the Outer Reach of the Flight Envelope* (1995)
Medium: E/A. Five Plates. Poupée (1V)
- No. 27 Title: *The Wolf Pack* (1995)
Medium: E/A. Five Plates. Poupée (1V)
- No. 28 Title: *A Rhinoceros for Albrecht* (1995)
Medium: E/R/SG. Collé (1V)

THE ELEMENTS OF DOUBT

(Nos 29–50) **Gander Issues**

- No. 29 Title: *Goosey Goosey Gender – Why Do You Wonder?* (1993)
Medium: E (1V)
- No. 30 Title: *Gander Balance* (1993)
Medium: E/A. Poupée (1V)
- No. 31 Title: *Gander imbalance* (1993)
Medium: E/A. Poupée (1V)
- No. 32 Title: *Once in a Blue Moon* (1995)
Medium: E/A (1V)
- No. 33 Title: *...The Pig's Back* (1996)
Medium: E/A (1V)
- No. 34 Title: *Premonition of Things to Come* (1995)
Medium: E/A. Poupée (1V)
- No. 35 Title: *Goose Bumps* (1996)
Medium: E/A (1V)
- No. 36 Title: *Silly Goose* (1995)
Medium: E/A (1H)
- No. 37 Title: *A Gaggles of Geese – Concerned About the Future of a Golden Egg* (1995)
Medium: E/A (1H)
- No. 38 Title: *Give Us a Gander – or – Peril by Anagram* (1997)
Medium: E/A. Poupée (1H)
- No. 39 Title: *Off on Another Wild Goose Chase* (1996)
Medium: E/A. Poupée (1H)
- No. 40 Title: *There's Two Sides – to Every Story* (1996)
Medium: E/A. Poupée (1H)
- No. 41 Title: *There's Two Sides – to Every Story* (1996)
Medium: E/A. Poupée (1H)
- No. 42 Title: *The Apparatus Required to Cook One's Own Goose* (1995)
Medium: E/A (1H)
- No. 43 Title: *Living on a Knife Edge* (1995)
Medium: E/A (1H)
- No. 44 Title: *A Point of Fact* (1996)
Medium: E/A (1V)
- No. 45 Title: *The Point of the Exercise* (1996)
Medium: E/A (1V)

- No. 46 Title: *The Thin Edge of the Wedge* (1997)
Medium: E/A (1V)
- No. 47 Title: *A Ladder for Getting Your Gander Up* (1996)
Medium: E/SG/A (1V)
- No. 48 Title: *Blue Print – For a Golden Handshake* (1997)
Medium: E/SG (1V)
- No. 49 Title: *At The End of The Day* (1996)
Medium: E/A. Poupée (1V)
- No. 50 Title: *The Book – A Wigwam for a Goose's Bridle* (1997)
Twenty etchings 1993–1997

(Nos. 51–69) **The Elements of Doubt – Avian**

- No. 51 Title: *Maintaining the Pecking Order* (1996)
Medium: E/EN/A (2H)
- No. 52 Title: *'Who Am I?'* (1997)
Medium: E/R/A (2H)
- No. 53 Title: *A Shadow of Doubt 1* (1995)
Medium: E/R/A. Collé (2H)
- No. 54 Title: *A Shadow of Doubt 2* (1995)
Medium: E/R/A (2V)
- No. 55 Title: *A Shadow of Doubt 3* (1995)
Medium: E/R/A/EN (2H)
- No. 56 Title: *A Shadow of Doubt 4* (1995)
Medium: E/R/A/EN (2H)
- No. 57 Title: *A Dark Glass for Andreas Reischek* (1995)
Medium: E/R/A (3V)
- No. 58 Title: *Kaka and Kaka Beak* (1996)
Medium: E/R/A. Collé (2H)
- No. 59 Title: *The Kakapo and Caesar* (1997)
Medium: E/R/A (3V)
- No. 60 Title: *Requiem for a Rose-crested Cockatoo* (1996)
Medium: E/R/SG/A. Two plates (3V)
- No. 61 Title: *Now and Then –* (1996)
Medium: E/R/SG/A. Two Plates (3V)
- No. 62 Title: *Tableau – Shadows of their Present Selves* (1997)
Medium: E/R/SG/A (3H)

THE ELEMENTS OF DOUBT

- No. 63 Title: *Some of the Parts 1* (1996)
Medium: E/A (2H)
- No. 64 Title: *Some of the Parts 2* (1996)
Medium: E/R/A (2H)
- No. 65 Title: *Some of the Parts 3* (1996)
Medium: E/R/A/EN (2H)
- No. 66 Title: *The Narrow Line Between This and That* (1996)
Medium: E/R/A/EN. Two Plates.
(353x1070mm Arches velin cuve 270gsm)
- No. 67 Title: *Some of the Parts 4* (1996)
Medium: E/R/A (2H)
- No. 68 Title: *Some of the Parts 5* (1996)
Medium: E/R/A (2H)
- No. 69 Title: *Some of the Parts 6* (1996)
Medium: E/R/A/EN (2H)

(Nos. 70–81) **The Elements of Doubt – Simian**

- No. 70 Title: *Nada – The Rhesus Factor* (1995)
Medium: E/R/A/EN (3H)
- No. 71 Title: *A Contemplative Anatomy* (1997)
Medium: E/R/A. Collé (3H)
- No. 72 Title: *Everything Has Its Price – From the Rhesus Monkey* (1995)
Medium: E/R/A. Collé (2H)
- No. 73 Title: *Everything Has Its Price # 1* (1995)
Medium: E/R/A (2V)
- No. 74 Title: *Everything has its Price # 2* (1995)
Medium: E/R/A (2V)
- No. 75 Title: *Everything Has Its Price # 3* (1995)
Medium: E/R/A (2V)
- No. 76 Title: *Spider Monkey Puzzle # 1* (1996)
Medium: E/R/A (2V)
- No. 77 Title: *Spider Monkey Puzzle # 2* (1996)
Medium: E/R/A (2V)
- No. 78 Title: *Who Are You? – A Simian Still Life* (1997)
Medium: E/R/SG/A/EN (2H)

- No. 79 Title: *The Puzzled Ape* (1995)
Medium: E/R/A (1H)
- No. 80 Title: *The Capuchin* (1995)
Medium: E/A. Collé (1H)
- No. 81 Title: *Rh+ & Rh-* (1995)
Medium: E/A (2V)

(Nos. 82–93) **The Hungry Sheep Look Up**

- No. 82 Title: *The Hungry Sheep Look Up # 1 – First State* (1995)
Medium: E/R (2H)
- No. 83 Title: *The Hungry Sheep Look Up # 1 – Second State* (1995)
Medium: E/R (2H)
- No. 84 Title: *The Hungry Sheep Look Up # 1 – Third State* (1995)
Medium: E/R/A (2H)
- No. 85 Title: *The Hungry Sheep Look Up # 1 – Fourth State* (1995)
Medium: E/R/A (2H)
- No. 86 Title: *The Hungry Sheep Look Up – The Final Solution*, triptych (1995–1997)
Medium: E/R/A. Three Plates
(375x1591mm Arches velin cuve 270gsm)
- No. 87 Title: *The Hungry Sheep Look Up # 3 – First State* (1997)
Medium: E/R (2H)
- No. 88 Title: *The Hungry Sheep Look Up # 3 – Second State* (1997)
Medium: E/R (2H)
- No. 89 Title: *The Hungry Sheep Look Up # 3 – Third State* (1997)
Medium: E/R/A (2H)
- No. 90 Title: *The Hungry Sheep Look Up # 3 – Fourth State* (1997)
Medium: E/R/A (2H)
- No. 91 Title: *The Hungry Sheep Look Up – Zinc Etching Plate 1* (1995)
(300x400mm)
- No. 92 Title: *The Hungry Sheep Look Up – Zinc Etching Plate 2* (1996)
(300x420mm)
- No. 93 Title: *The Hungry Sheep Look Up – Zinc Etching Plate 3* (1997)
(300x410mm)



C01298174

THE ELEMENTS OF DOUBT

(Nos. 94–106) **Of Traps and Snares**

- No. 94 Title: *A Roller Spring Snare* (1995)
Medium: E/A. Collé (1V)
- No. 95 Title: *A Trapeze Spring Snare* (1996)
Medium: E/A. Collé (1V)
- No. 96 Title: *The Stepped Bait Release Snare* (1995)
Medium: E/A. Collé (1V)
- No. 97 Title: *A Simple Snare* (1995)
Medium: E/SG/A. Collé (1V)
- No. 98 Title: *A Simple Snare Under Tension* (1996)
Medium: E/A. Collé (1V)
- No. 99 Title: *The Bow Trap* (1995)
Medium: E/A (1H)
- No. 100 Title: *The Pig Spear Trap* (1996)
Medium: E/SG. Collé (1H)
- No. 101 Title: *The Toggle Release Net Trap* (1996)
Medium: E/SG/A. Collé (1V)
- No. 102 Title: *The Platform Trap (to be sited in a small depression)* (1996)
Medium: E/A. Collé (1V)
- No. 103 Title: *The Double Spring Snare* (1996)
Medium: E/A. Collé (1V)
- No. 104 Title: *The Baited Spring Hand Snare* (1995)
Medium: E/A. Collé (1V)
- No. 105 Title: *The Noose Trap – (For Treaty Signing)* (1996)
Medium: E/R/A (1V)
- No. 106 Title: *The Double Spring Snare – The Object* (1997)
Medium: An Assemblage

(Nos. 107–110) **The Negotiating Tables**

- No. 107 Title: *Negotiating Table 1* (1997)
Medium: A (1V)
- No. 108 Title: *Negotiating Table 2* (1997)
Medium: A (1V)

No. 109 Title: *Negotiating Table 3* (1997)

Medium: SG (1V)

No. 110 Title: *Negotiating Table 4* (1997)

Medium: A / Steel and thread

SkeletonsKea – *Nestor Notabilis* AV1405

On loan from Otago Museum Collection

Erect-Crested Penguin – *Eudyptes Sclateri* Bounty Islands

1888 AV836

On loan from Otago Museum Collection

Rhesus Monkey – *Macaca mulatta* M132

On loan from Auckland Museum, Te Papa Whakahiku

Dog – *Canis familiaris* M72 (Caesar)

On loan from Auckland Museum, Te Papa Whakahiku

Kaka – *Nestor meridionalis* B303

On loan from Auckland Museum, Te Papa Whakahiku

Green Woodpecker – *Picus viridis*

On loan from Vertebrate Department, Canterbury Museum

Rose-crested Cockatoo – *Cacatua moluccensis*

On loan from Vertebrate Department, Canterbury Museum

Great Spotted Kiwi [Roa] – *Apteryx Haastii*

On loan from Vertebrate Department, Canterbury Museum



2