



Diena Georgetti, Installation View, Rest de Kreatur. Photo: Richard Stringer.

ston College of Art in
nt years he came into
e new school of British
mely Barry Flanagan,
poor. The work in this
is contemporary British
of these artists can be

d to West Africa where
e took great interest in
cture, particularly the
Fra-Fra people of the

r art is linked to their
erwoven into the fabric
ttitude seemed to be
entally related work of
Richard Long and David

ralia in 1984 and has
ane since 1987. All of
e were produced in the
d are made of carved
Oregon softwood. The
e-standing floor pieces
ed to the wall. Pigment
ain of the timber giving
being colour saturated.
ured paper sculptures,
monochrome effect on
t form dominates the
strong grain in the tim-

pieces are supported
r than on traditional
ix wall sculptures are
and construction and

seem to grow out of the wall from similar tripod forms. Several have smaller carved forms suspended from their main body.

All of the sculptures in the exhibition suggest the organic quality of growth through carved drill-like twists sometimes thick and suggestive of strangler figs, other times as thin as young tendrils.

Magee does not use organic form as direct reference in his work but the sculptures have this quality as a result of the growth process they have undergone in their construction.

RON MCBURNIE

DIENA GEORGETTI REST DE KREATUR

Institute of Modern Art, Brisbane
April, 1989

PRAYING HEAD
prelude to truth
communication
georgetti's will for amalgamation
the joint hands
of prayer
send messages beyond
this life's mysteries
REST DE KREATUR
enter this darkened space of thought
stop
rest this creature
let the creator breathe
this is a thinking place
revise system of logic

AXOLOTYL breathes
blind and insensitive creature
of history
waiting to evolve

waiting for the potential to feel
unaware
nine subtle sculptures
words
nine messages for my senses
human soul
elements of the universe
DAMIT CREATIVE
i feel this
i know this
re-value creativity
aggressive request to invent (INVENTAR)
my own culture (KULTURE HISTORISHE)
realise spiritual energy
PHANTASTERIEN
FUTURA
the future is not material
the fantastic
the ultimate
beyond
REKAPITULIEREN
EMPFINDEN
WREBILD
unknown forces
new fields
recapture
and find
rebuild
construction thru deconstruction
of matter
to find the point of energy
the pattern of life
the cycle of death
blind AXOLOTYL
alone in its universe
waiting wide-eyed
to be fed

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