MORE OBSCENE THAN ANY PRECEDING EPISODE IT SEEMS TO ME TO BE PERFECTLY SANE FULL AMORAL FERTILISABLE UNTRUSTWORTHY ENGAGING SCHREWD LIMITED PRUDENT INDIFFERENT WEIB.ICH BIN DER (SIC) FLEISCH DER STETS BEJAHT." JAMES JOYCE LETTER TO FRANK BUDGEN DATED 16 AUGUST 1921.

[2] ROSENBACH MANUSCRIPT: QUINN WROTE TO JOYCE ON 21 JANUARY 1924 INFORMING HIM OF THE RESULTS OF THE SALE AND ASKING HIM TO FORWARD THE MANUSCRIPT OF THE LAST 6 PAGES OF THE BOOK, WHICH, HE NOTED, HAD NOT BEEN INCLUDED IN THE PARCEL SENT ON 1 MAY 1922. ON LEARNING OF THE FIGURE, AND ON HIS NEW PERSONA OF MAN OF SUBSTANCE, JOYCE WAS OVERCOME WITH 'STUPOR AND INDIGNATION'. HE ASSURED QUINN THAT THE FINAL PAGES HAD BEEN ADDED ON PROOF (IN FACT THEY HAD NOT BEEN AS HE HAD RETAINED THE MANUSCRIPT OF THESE PAGES) AND HE UNGRATEFULLY, IF POLITELY DISTAINED THE $239.37. **NARELLE JUBELIN WITH SATORU ITAZU: LITHOGRAPHIC EDITION OF 10: SIGNED AND NUMBERED ON THE END OF SCROLL III.** TOSA PAPER WITH YANAGI-ZOME DYING, SHIBORI KIMONO SILK OF SHIOZAWA-WEAVE, STAINLESS STEEL AND WOOD. **SCROLL I: 320mm HEIGHT X 5330mm LENGTH X 37mm WIDTH (CLOSED).** SCROLL II: 320mm HEIGHT X 3715mm LENGTH X 30mm WIDTH (CLOSED). **SCROLL III: 320mm HEIGHT X 5600mm LENGTH X 40mm WIDTH (CLOSED).** Courtesy of the artist and Mori Gallery, Sydney.

Mette Ussing, cotton textile, orange, yellow and pink c1969 designed for Cotil Home Furnishings, Denmark, Curtin University of Technology Art Collection. Lis Ahlmann, cotton textile, woollen textile, black, cream and green c1969 designed for Cotil Home Furnishings, Denmark, Curtin University of Technology Art Collection.

The work of Narelle Jubelin marks the journeys that objects make through the world and the history that accrues to them. Her practice acknowledges that any notion of modernism has been fraught with dislocations, constantly changing and reinterpreting how the work comes to be received in one place or another. Narelle is Australian born and has worked in Spain since 1997. Her work has been presented widely in group and solo exhibitions which include George Patton Gallery Melbourne (1989), Centre for Contemporary Art, Glasgow (1992), Renaissance Society at the University of Chicago travelling to Grey Art Gallery New York and Monash University Gallery, Melbourne (1994-5); Art Gallery of Western Australia, Art Gallery of Ontario and York University Gallery, Toronto (1997), Pavilhao Branco - Museu Da Cidade, Lisbon (1998). **Marcos Corrales Lantero is a Madrid based architect and has collaborated with Narelle on several projects including (and hence re-written) produced in collaboration with the Fabric Workshop in Philadelphia (1996) Case Number# : T961301 Tate Gallery, Liverpool (1998), Unwritten Galeria Luís Serpa, Lisbon (1999) and Owner Builder of Modern ~~California~~ House, with Lord Mori Gallery, Los Angeles (2001) & Mori Gallery, Sydney (2002) and more recently the exhibition Shumakom, for Artists House, Jerusalem (2002).** During 2001-2002 Narelle is working with a Fellowship Grant from the Australia Council, the Australian Government's arts funding and advisory body.

Curtin
UNIVERSITY OF TECHNOLOGY

JOHN CURTIN GALLERY

For assisting in numerous different ways with the production and organisation of On Writing. Writing on[1]. The artist and The John Curtin Gallery wish to thank the following individuals and institutions: the lenders of works for the exhibition The Fabric Workshop & Museum, Philadelphia, and in particular to Sue Patterson for her installation advice, The Museum of Contemporary Art, Sydney, for facilitating the loan; The Art Gallery of Western Australia and in particular to Alan Dodge, Trevor Smith, Philip Burns, Natalie Beattie and Vanessa Griffiths; Sir James and Lady Sheila Cruthers of the Cruthers Collection, Perth with thanks also to John Cruthers; and to Mori Gallery, Sydney. In terms of the exhibition Narelle wishes to gratefully acknowledge the Gallery Staff and Install Crew particularly Chris Malcolm, Philip Gamblen, Xavier Pardos, Suellyn Luckett, Kate McMillan, Richie Kuhaupt, Matt Hunt, Michelle Siciliano, Patti Straker and Kate Hamersley and the renderers Steve Dodd, Seamus Cassidy and Marshall Flowers. Thanks also to Dr Ann Schilo, Stephen Mori, Luke Parker, Marcos Corrales Lantero, Satoru Itazu, Derek Kreckler, Sarah Miller and Jacky Redgate and to Suellyn Luckett, for facilitating the exhibition.

Staff of the John Curtin Gallery Ted Snell, Dean of Art, John Curtin Centre **Chris Malcolm, Installation Coordinator** Michelle Siciliano, Education and Access Coordinator **Suellyn Luckett, Collection Manager** Kate Hamersley, Curatorial Assistant **Patti Straker, Administrative Assistant** Nic Reid, Gallery Attendant **Jeff Khan, Gallery Attendant** Installation photographs by Philip Gamblen and Chris Malcolm **Exhibition photographs by Robert Frith** Catalogue design by Helen Bailey (Curtin Print and Design)

ISBN 1 74067 182 1 Narelle Jubelin On Writing. Writing on[1]

NARELLE JUBELIN

ON WRITING. WRITING ON[1] 1994–2002[2] WITH THE COLLABORATION OF CHRIS MALCOLM, XAVIER PARDOS AND PHILIP GAMBLEN

SOFT SHOULDER CHICAGO NEW YORK MELBOURNE 1994–1995 **FIRST WRITTEN** MADRID SYDNEY 1995

(AND HENCE REWRITTEN) WITH THE FABRIC WORKSHOP AND MUSEUM, PHILADELPHIA 1995–1996

UNWRITTEN IN COLLABORATION WITH SATORU ITAZU TOKYO 1999

1 "WHERE CRITICISM EXPLICATES, OPENING OUT THE FOLDS OF THE WRITING IN ORDER TO ARRIVE AT THE MEANING ... (ON WRITING. WRITING ON 1) ... IS OFFERED AS A PERMANENT INTERPLICATION, A WORK OF FOLDING AND UNFOLDING IN WHICH EVERY ELEMENT BECOMES ALWAYS THE FOLD OF ANOTHER IN A SERIES THAT KNOWS NO POINT OF REST." (S. H.)

2 "SPACE AND TIME. THE THING IS BORN IN TIME AS WELL AS SPACE. IT INSCRIBES A SPECIFIC DURATION AND CONCRETE BOUNDARIES WITHIN THE BROAD OUTLINE OF TEMPORAL SUCCESSION OR FLOW AND SPATIAL MAPPING. IT EMERGES OUT OF AND AS SUBSTANCE. IT IS THE COMING-INTO-EXISTENCE OF A PRIOR SUBSTANCE OR THING, IN A NEW TIME, PRODUCING BENEATH ITS PROCESS OF PRODUCTION A NEW SPACE AND COHERENT ENTITY." (E.G.)

Soft Shoulder 1995–1996 Stained wooden book rack, Australian c1910 purchased in Sydney 1986 as a birthday gift for a friend, 19/1/86, 229 x 851 x 184mm; Embossed paper double self portrait, produced with Satoru Itazu in Tokyo 1991, held in Australia c1960 stained wooden frame, purchased and cut down in Sydney 1988, 229 x 184 x 10mm; **Suite of six cotton petit point renditions over blue biro transcriptions on ecru Congress cloth produced in Sydney 1994; five framed in collected Birmingham silver frames, one in Chelsea silver frame, all c1910–1930, purchased in Sydney from 1990-1994, 260 x 150 x 145mm, 275 x 180 x 140mm, 273 x 180 x 150mm, 195 x 132 x 130mm, 170 x 90 x 90mm, 90 x 125 x 55mm respectively;** In part the petit point renditions revolve around the four volume, unpublished manuscript written c1947 by Marion Mahony Griffin. Walter Griffin died in India, Marion Mahony Griffin ultimately returned to Chicago and composed their professional epitaph. Her four volume manuscript *The Magic Of America*, was never published and was compiled in two slightly different versions, neither of which can be determined to have preceded the other. The first petit point rendition is of a salvaged scrap of paper with the annotation Residence–Benares W.B.G., Archt., assembled in *The Magic Of America* and it is to establish Walter Burley Griffins' hand;

The second rendition features a thumb nail sketch of Burley Griffin's knitlock construction. To bring a more intimate scale, colour and texture to the knitlock buildings, Griffin produced a square concrete roof tile (12" exposed). Glass and stained wood were the inevitable companions to the knitlock wall and roof tiles; The third is the volume frontispiece for the manuscript section IV–*The Individual Battle* dated in pencil Sept. 30 1949, (section I *The Empirial Battle* India, II *The Federal Battle*, Canberra, III *The Municipal Battle*, Castlecrag, IV *The Individual Battle*, Walter and Marion themselves); **The fourth rendition is the floor plan of the Henry Ford project of 1912. (A friend recalled a wall text accompanying this plan in a Frank Lloyd Wright exhibition, that described Marion abandoning or losing the Ford contract and another architect being engaged to build over her already laid foundations ...);** The fifth rendition is a detail from "A Home to be proud of", a review of the Griffins' published in The Pioneer, India, March 15, 1940, p23 -27, held within the manuscript and featuring any reference linking the Griffins' to Frank Lloyd Wright in blackened out sentences; **The final rendition is a detail from the G.B. Cooley Dwelling drawing, 1910 (built 1926), it depicts the method of Marion's stippling over Walter's signature on her presentation drawing. In this case, unlike others, she had also obscured her own mark (outside rendition detail);** Thirty silver point transcriptions, cross-written onto gessoed Craftwood, of correspondence by Anaïs Nin to David Pepperell from August 23 1968 until December 19 1976, the last was closed ... James Leo Herlihy for Anaïs Nin. Anaïs Nin passed from this world into the next on January 14 1977, quoted from "Letters to a friend in Australia", forward by David Pepperell, Melbourne, Nosukumo, 1992, 300 x 220 x 8mm with small variations; **Incomplete set of c1960 fine bone china Pimento C2097 designed by Susie Cooper, a member of the Wedgwood Group, England; cups and saucers received as a gift 24/12/89, further 3 piece set purchased in Sydney 8/9/93, 120 x 270 x 112, 75 x 135 x 82mm, 65 x 82 x 82mm, 75 x 97 x 66mm (3 parts), 140 x 140 x 18mm (4 parts);** Ascribed Chicago International School painting, unsigned and undated, witnessed in Chicago 5/6/93, purchased 30/5/94, framed dimensions 457 x 508 x 40mm; **Two pairs c1930 unworn brown machine knitted seamless stockings, one pair marked "Brettle's B.1. Made in England All Wool", purchased in Sydney, on the same day 17/12/92, 901 x 178 x 2.2mm, 851 x 229 x 3.5mm respectively;** Hardware sign PLUMBING, enamel painted wood, purchased in Chicago 5/6/93, 165 x 991 x 19mm; **Four copper-beaten plates purchased as attributed to Chicago Hull House c1910 on 29/5/93, 292 x 292 x 9mm each part;** Double sided wall painting, each face 3965 x 9502 x 128mm, dimension variable, flat white acrylic over gouache and layout pencil, design derived from Marion Mahony Griffins' geometric pattern tiled fireplace of the 1913 Blythe House, Iowa, illustrated in "Prairie School Architecture in Mason City: A Pioneer Venture in City Planning", by Gerald Mansheim, published in The Palimpsest, Iowa, 1987; Kay Bojesen, toy car, carved and painted wood, c1969, purchased in Denmark 1969, Curtin University of Technology Art Collection **Continuous shelf, cement tooth finish, set at 1384mm (shoulder height) from the floor, 140 x 10112 x 738mm exposed, dimension variable.** Collection of Art Gallery of Western Australia, acquired with funds from the Sir Claude Hotchin Art Foundation, 1997 **First Written 1995** 12 unit series of reference notes. ~~Polaroid photograph~~, 11 cotton petit point renditions over black biro transcriptions on synthetic mesh produced in Madrid 1995; framed dimensions 6 at 128 x 101 x 19mm and 6 at 101 x 128 x 19mm. **Courtesy of the Cruthers Collection (and hence rewritten) 1995–1996** after Penelope, from *Ulysses* by James Joyce, Trieste-Zurich-Paris, 1914–1921 (manuscript copy); and after the *German Pavilion*, International Exposition by Mies van der Rohe, Barcelona, Spain, 1928–1929 (reconstructed 1986); and after *Journal of a First Fleet Surgeon* by George B. Worgan, letter, Sydney June 12–18, 1788; journal, Sydney January 20 June 23, 1788; letter, Sydney July 2–11, 1788 (first published 1978). Narelle Jubelin with The Fabric Workshop and Museum, Philadelphia and with Marcos Corrales Lantero 1995–1996. Woven rayon, silk screen texts in bleach and ink, steel armature, dimensions variable. **Courtesy of the artist and The Fabric Workshop and Museum, Philadelphia UNWRITTEN 1999** AFTER JAMES JOYCE: PENELOPE[1] ROSENBACH MANUSCRIPT[2] PAGES 1 THROUGH 26, FINISHED AS WRITTEN, IN TRIESTE-ZURICH-PARIS 1914–1921. AND AFTER JAMES JOYCE: ULYSSES, WITH TRANSLATION BY MARUYA SAIICHI, NAGAKAWA REIJI AND TAKAMATSU YUUICHI: PENELOPE PAGES 546 THROUGH 563, PUBLISHED BY SHUEI-SHA IN TOKYO 16 MAY 1997 [1] **"PENELOPE IS THE CLOU OF THE BOOK. THE FIRST SENTENCE CONTAINS 2500 WORDS. THERE ARE EIGHT SENTENCES IN THE EPISODE. IT BEGINS AND ENDS WITH THE WORD YES. IT TURNS LIKE A HUGE EARTH BALL SLOWLY SURELY AND EVENTUALLY ROUND SPINNING, ITS FOUR CARDINAL POINTS BEING THE FEMALE BREASTS, ARSE, WOMB AND CUNT EXPRESSED BY THE WORDS BECAUSE, BOTTOM (IN ALL SENSES BOTTOM, BUTTON, BOTTOM OF THE CLASS, BOTTOM OF THE SEA, BOTTOM OF HIS HEART), WOMAN, YES. THOUGH PROBABLY**

floatingwallwallpaintingconcreteshelfwoodbookrackdoubleselfportraitpetitpointrenditionsninletterstbonechinawoodentoyinternationalstylepaintingmachineknittedstockingsplumbingsigncopperplates

"[her] projects deal with objects: found, made, prepared; chosen, researched, re-presented. Arranged in narratives of time and space, they are weighty with their own material and history, so that critic Andrew Renton can remark with a certainty that the objects "are allowed to become the sum of their own travels and existence in time," [1] and writer Elizabeth Gertsakis can emphasise that [her] "fragments also exist as pure translations of tradition and beg the question of knowledge…" [2] (J.E.) **First written 1788.** 2. tha *deleted*. 3. of *deleted*: a *inserted*. 4. s *deleted*. 5. We *deleted*. 6. in *inserted*. 7. u *inserted*. 8. *Text obscure*. 9. *First written* was. 10. s *deleted*. 11. not *inserted*. 12. ye *inserted*. 13. Him *deleted* ; the Governor *inserted*. 14. It, this *inserted*. 15. *This sentence inserted*. 16. that the *deleted*. 17. Board *inserted*. 18. & Gave up *etc., inserted*. 19. had *deleted*. … (G.B.W.) "the materiality of the petit point becomes analogous to the larger project. Each stitch, point to point, goes against the rectilinear order of the tapestry's basic fabric, like the lived histories that deviate from the official line. Or like the incarnations of modernism at the heart of … [her] … oeuvre, that mutate as they migrate across the planet." (M.M.) **(and hence re-written) 1995–1996,** after Penelope, from *Ulysses* by James Joyce, Trieste-Zurich-Paris, 1914–1921 (manuscript copy); and after the *German Pavilion*, International Exposition by Mies van der Rohe, Barcelona, Spain, 1928–1929 (reconstructed 1986); and after *Journal of a First Fleet Surgeon* by George B. Worgan, letter, Sydney June 12–18, 1788; journal, Sydney January 20-June 23, 1788; letter, Sydney July 2–11, 1788 (first published 1978).

"In the centre of the axis of displacement there is, of course, always a forth place–a point from which the move is made. This point is the putative here and now of the text, or its there and then." (M.C.)

… and consequently there is a different discussion every time these works are displayed. The linchpin for the use of the undeniably staggering modernist works, Ulysses and the renamed Barcelona Pavilion, was their vast influence or impact on an international scale–their absolute modernity … the way they occupied and continue to occupy critical attention on an international level, always mediated by the place in which the discussion takes place … and that, of course, counter-posed with the little known, if not seemingly, marginal content of the publication notes of the journal of the first fleet surgeon … (…) **…you don't have to read them as feminist but it's a feminist method through the destabilising … the undoing …** The pavilion inverted, reflected in the gallery floor plan, which brings four separate works together, just this once. Redefining the space of the gallery and the relationships of the works' forms and contents. In this instance it is a re-inscription of the works, the texts, and the space.

UNWRITTEN AFTER JAMES JOYCE: PENELOPE ROSENBACH MANUSCRIPT PAGES 1 THROUGH 26, FINISHED AS WRITTEN, IN TRIESTE-ZURICH-PARIS 1914–1921. AND AFTER JAMES JOYCE: ULYSSES, WITH TRANSLATION BY MARUYA SAIICHI, NAGAKAWA REIJI AND TAKAMATSU YUUICHI: PENELOPE PAGES 546 THROUGH 563, PUBLISHED BY SHUEI-SHA IN TOKYO 16 MAY 1997 Working slowly and cumulatively, both by necessity and preference, the events or narratives are linked, making specific reference to the historical, cultural and geographic heritage for which the projects are created and seen. **… and as such it's not the undoing of the modernist …** "Remaining solely at the level of displacement, there are three possible spatio-temporal axes along which to move."

Future
Geographical
Past

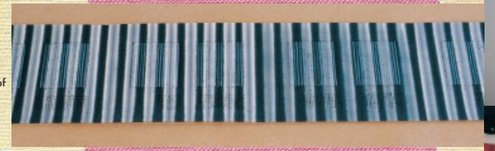
"(The categories are the logical possibilities of the system. A further distinction has to be made between historical types–those that have been written–and theoretical types–those that *could* be written. The latter are the blank categories.)" (M.C.) … in some ways it comes back to spatiality … "Which (is) (simultaneously) spacing (and) temporisation." (E.G.) **When the installation Soft Shoulder was made for the Art Gallery of Western Australia it was said that while the piece exhibited alone worked, it was not necessarily at its' most interesting… and it was this comment, made almost in passing, that gave the momentum to place it with other work whilst at John Curtin Gallery … so as to emphasise that it is not only a discrete installation, it is also part of a line of research–a broader conversation…** 290. *First written* Pye. 291. Day *inserted*. 292. Off *inserted*. 293. *First written* Pye.. 294. *In margin*. 295. *First written* Volleyd. 296. Indeed *inserted*. 297. *First written* staid. 298. Majest'ys health. &c. *inserted*. 299. *In margin*. 300. 1788 June Mon. 9th. *in margin*. 301. out *deleted*. 302. *In margin*. 303. 1788 June *in margin*. 304. *in margin*. *From here to end is much more rapid and open*. 305. *In margin*. 306. en *deleted*. 307. Probably *inserted*. 308. & yr Friends *inserted*. 309. In the margin. 310. admit *inserted*. (G.B.W.)

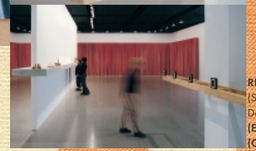
… methodogically it is a grappling for ethics… "Viewers are positioned with (and not by) the artist, encouraged to enter discourses from places where politics are spatially articulated, inextricable from place or moment. The dialectic between cultural 'distance' (distancing) and physical proximity redistributes meaning and sanctions a different range of competences of the viewer." (I.B.) **(And yes) as you intimate … conversations which are difficult to get to run smoothly … especially when written … I need to say that I still have in the back of my mind the pooling of references … in order to prompt interpretations of 'On writing. Writing on ' which now seems to be an entirely new work. The accumulated works have changed, have flipped … they have compressed, settled and expanded at the same time … through the overlay of the pavilion floor-plan … where this abstract space is nothing but the mental diagram of infinite divisibility … the citing of another space, (always) elsewhere.**

"This emphasis on fractured narrative aligns her with a number of artists who use historical accounts intertextually, so as to elucidate their artificiality, their multiplicity, but also their liberatory promise in the present." (M.M.)

~~**… something not yet articulated goes here …**~~ How to define this new space? It can be drawn as a plan or a map but the flatness does not fully or accurately convey the new sense of time or perception. Like text, here, space needs to be read in order to grasp and hold meaning and definition. **"the text is never closed and the 'ideal reader' will be the one who accedes to the play of this incompletion, placed in a situation of writing, ready no longer to master the text but now to become its actor." (R.B.)**

"Somewhere, parently, in the ginnandgo gap between antediluvious and annadominant the copyist must have fled with his scroll" (J.J.)





REFERENCE NOTES

(S.H.) Stephen Heath, 'Ambiviolences: Notes for reading Joyce' published in 'Post-Structuralist Joyce' ed Derek Attridge and Daniel Ferrer, (Cambridge, London, New York, New Rochelle, Melbourne, Sydney: Cambridge University Press, 1984)

(E.G.) Elizabeth Grosz, *Architecture from the Outside*, Essays on Virtual and Real Space, Writing Architecture Series (Cambridge, Massachusetts London, England: The MIT Press, 2001)

(J.E.) Juliana Engberg, Rubbing Shoulders. Free association is the delight of good friends. Narelle Jubelin Soft Shoulder Catalogue (Chicago: The Renaissance Society at the University of Chicago with Grey Art Gallery & Study Center, New York, 1994)

"[1] Renton Andrew. "Narelle Jubelin" Flash Art, vol. XXV nº 166, October 1992. [2] Gertsakis, Elizabeth. "A Pure Durgatory of Heresy: The work of Narelle Jubelin," in Binocular: Focusing Material Histories, Sydney, 1993"

(G.B.W.) George B. Worgan, Journal of a First Fleet Surgeon (Sydney: The Library Council of New South Wales with Library of Australian History, 1978)

(M.C.) Mick Carter, Getting a Fix on Nowhere, Tension/8 [suellyn … do we know where & date?]

(I.B.) Ian Burn, The Metropolis is only Half the Horizon, The Boundary Rider Exhibition Catalogue (Sydney: Ninth Biennale of Sydney, 1992)

(M.M.) Margaret Morgan, *Housing*, Narelle Jubelin and Marcos Corrales Lantero Exhibition Catalogue for Owner Builder of Modern California House (Melbourne: Melbourne Festival Australia 2001)

(R.B.) Roland Barthes, L'Empire des Signes (Geneva: Skira, 1970)

(J.J.) James Joyce, The Portable James Joyce. Ed Harry Levin (New York: The Viking Press, 1949)