



**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

#### **EUGENE CARCHESIO**