

Mei Sheong WONG

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9th May, 2021

Exhibition Title:

Weird Adelaide: A Tribute to Barbara Hanrahan

Exhibition Venue:

Mrs Harris' Shop gallery, 36 Jervois Street, Torrensville, SA 5031

Jo Harris, mobile: 0452 614 613

Work by:

Tracy Crisp & Caren Florance; Sue Garrard; Sally Heinrich; Jake Holmes; Lloma Mackenzie; Lorelei Medcalf; Vicki Reynolds; Joshua Searson; Izabella Shaw; Lucy Timbrell; Simone Tippett; Damien Warman; Bridgitte Williams; Georgina Willoughby; with prints by Barbara Hanrahan (1939-91), on loan from the City of West Torrens Library: *Spring 1977* and *Summer 1977*.

Exhibition Dates: 7-30 May 2021

Postponed from last year, due to the Covid-19 crisis:

<http://www.mrsharrisshop.com.au/2020/05/14/barbara-hanrahans-weird-adelaide/>

Exhibition Review

Quiddity, Passion and Intensity, unofficially Weird

An autumn evening sent us in, from dark suburban streets, into bright lights and buzz of an actual opening event – pandemic cautions and all. “TGIF! Where’s the bubbly?” – methinks, after a day-long conference (about Taiwan, another ‘weird’ place) during which post-modernist ‘rupture’ and ‘unstable signifiers’ emerged. So, *merci*, Deleuze, for leading us down the rabbit-hole, to ponder more delicious wiki-terms like haecceity, quiddity, *noumenon* and *hypokeimenon*.

Why *are* there so many fancy terms for ‘essence’, fellow-travellers? And what do we really know about the ‘essence’ of *Weird Adelaide*? For those not impacted by border closures and travel restrictions: get your skates on; check out the work of these 15 ‘local’ artists. Hanrahan herself could not but rejoice, at this free-wheeling embrace of her ‘unofficially weird’ manifesto - in a single, blazing room, full of ‘passion and intensity’, right near where Hanrahan ‘grew up’; part of SA’s History Festival 2021.

Sue Garrard's witty screen-print, *The Somerton Man* - topical, mysterious, soon-to-be exhumed - reminds us that, after all, SA has *the* best murder-mysteries in Oz. *Magician's Bunker*, a spooky linocut by Izabella Shaw, alludes to the Thebarton air-raid shelter, home to the Australian Society of Magicians (Adelaide branch); and conveniently close, in case of Superpower space debris, falling on our heads.

Simone Tippett's cheeky screen-print revisits childhood dread of *The Murray Bridge Mulyawonk*, with a wink and nod to Hanrahan's 'freaky' cats. This iconic SA tourist attraction (known locally as Bert the Bunyip) was fittingly inaugurated by none other than our former, great leader, Don Dunstan - undoubtedly trim and shiny in a pink safari suit, well-suited to that progressive era. Presumably admired for more than his impeccable fashion sense, this debonair legend is immortalised by Sally Heinrich's funky linocut, *Pink Shorts: Don*.

Animals and their humans meander whimsically through Lorelei Medcalf's playful work, *Ngangkiparri/Porties*. This intricate etching celebrates the 'weird and wonderful world' of the Onkaparinga estuary: a complex, sensitive eco-system and significant spiritual site for Kurna people of the Adelaide Plains.

Also teeming with strange folk and creatures, Vicki Reynolds' sombre, unsettling etching, *Life Catcher*, references Hanrahan's iconic print, *Dear Miss Ethel Barringer*, re: the femme-artist's 'balancing act', to contend with conflicting demands. Reynold's title alludes to sacred, protective 'dream-catcher' artefacts in Native American and First Nations culture; the responsible, demanding role of Catcher, in baseball games; and J.D. Salinger's controversial novel, *The Catcher in the Rye* (1951), with its disillusioned, unstable protagonist, Holden Caulfield, struggling with incoherent alienation; desperate sorrow; and profound longing to protect innocence. Reynold's characters are loosely drawn, yet highly expressive. A grimacing *Life Catcher* merges with a tombstone/plaque, commemorating a bizarre landmark in Keith, SA: *The Land Rover on a pole*. This 'solid, no frills vehicle' teeters precariously - driverless, stranded up high - perhaps personifying the aching vulnerability of the human condition, lacking direction, despite its vantage point.

Damien Warman brings us back down to earth, with his process-driven, post-modern *vanitas* - a delicate, multi-plate etching, spit bite & aquatint: *Frangipanis cover the path, the day after my brother was born*. This tender *memento mori* from his impressionable early childhood evinces the transient nature of all our precious experiences and futile endeavours... So keep on printmaking! Without time and space to describe other treasures in this show, the final solution is - to go there and see for yourselves, now - or never.



Sue Garrard, *The Somerton Man*, two-layer screenprint



AP

"MAGICIAN'S BUNKER"

Izabella Shaw 2011

Izabella Shaw

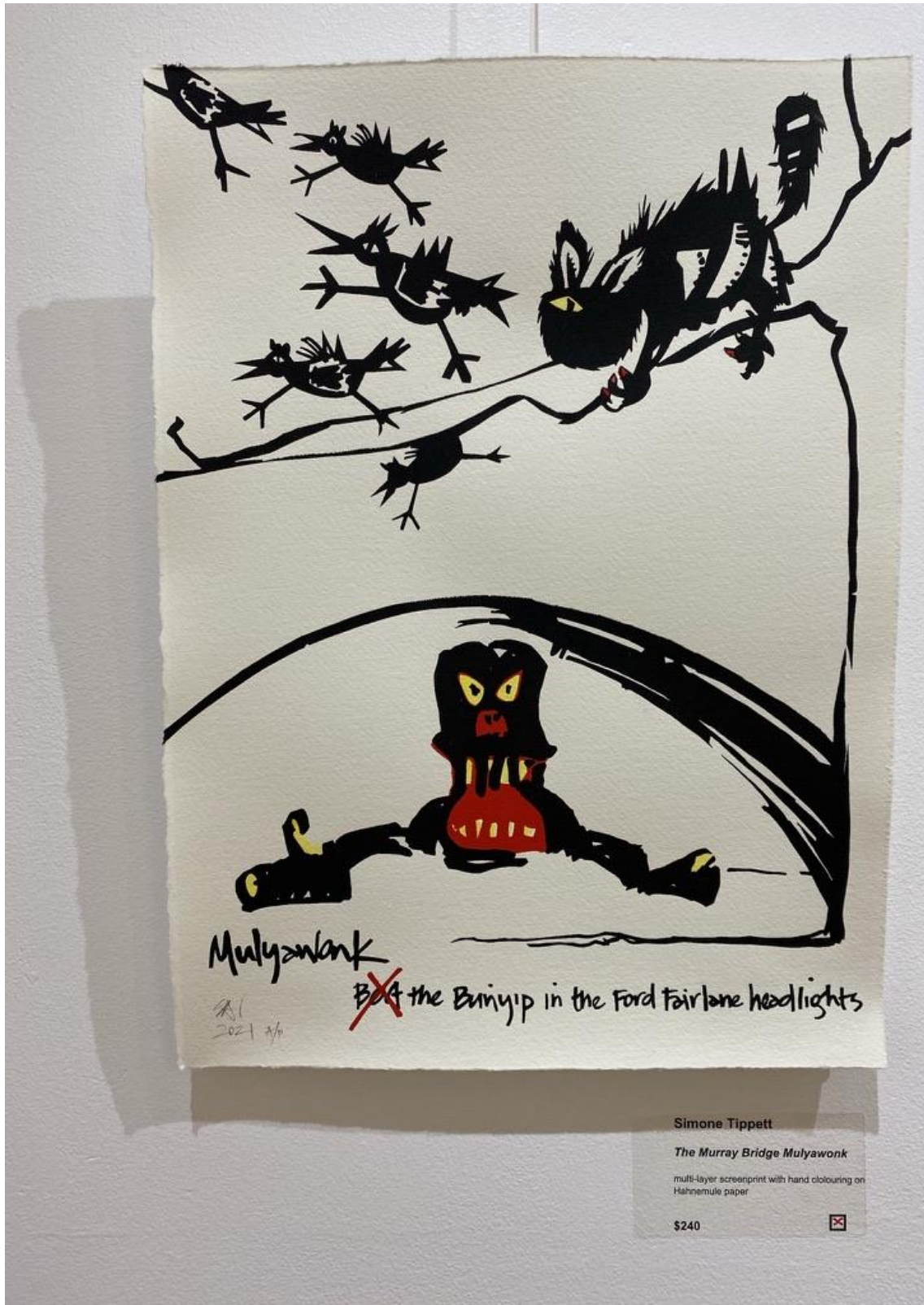
Magicians' bunker

lino print

\$150



Izabella Shaw, *Magician's Bunker*, lino print



Simone Tippett, *The Murray Bridge Mulyawonk*, multi-layer hand-coloured screenprint



Sally Heinrich

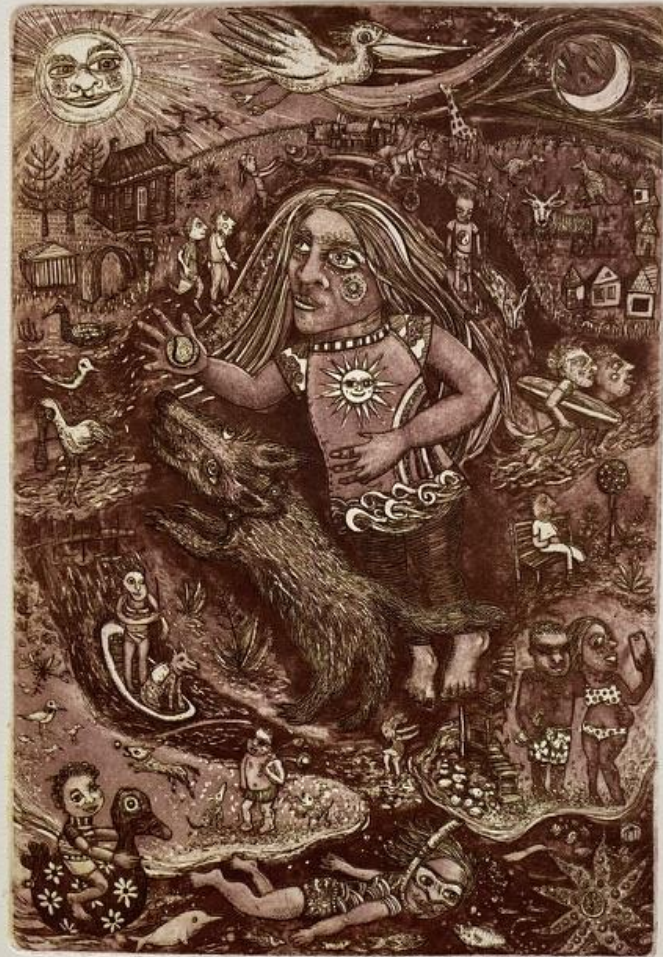
Pink shorts: Don

hand coloured lino print on Stonehenge Aqua
watercolour paper paper

\$280



Sally Heinrich, *Pink Shorts: Don*, hand-coloured lino print



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Lorelei Medcalf '11

Lorelei Medcalf

Ngangkiparri/Porties

double drop copper etching on Somerset paper

\$330



Lorelei Medcalf, *Ngangkiparri/Porties*, double drop copper etching

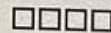


Vicki Reynolds

Life Catcher

copper plate etching

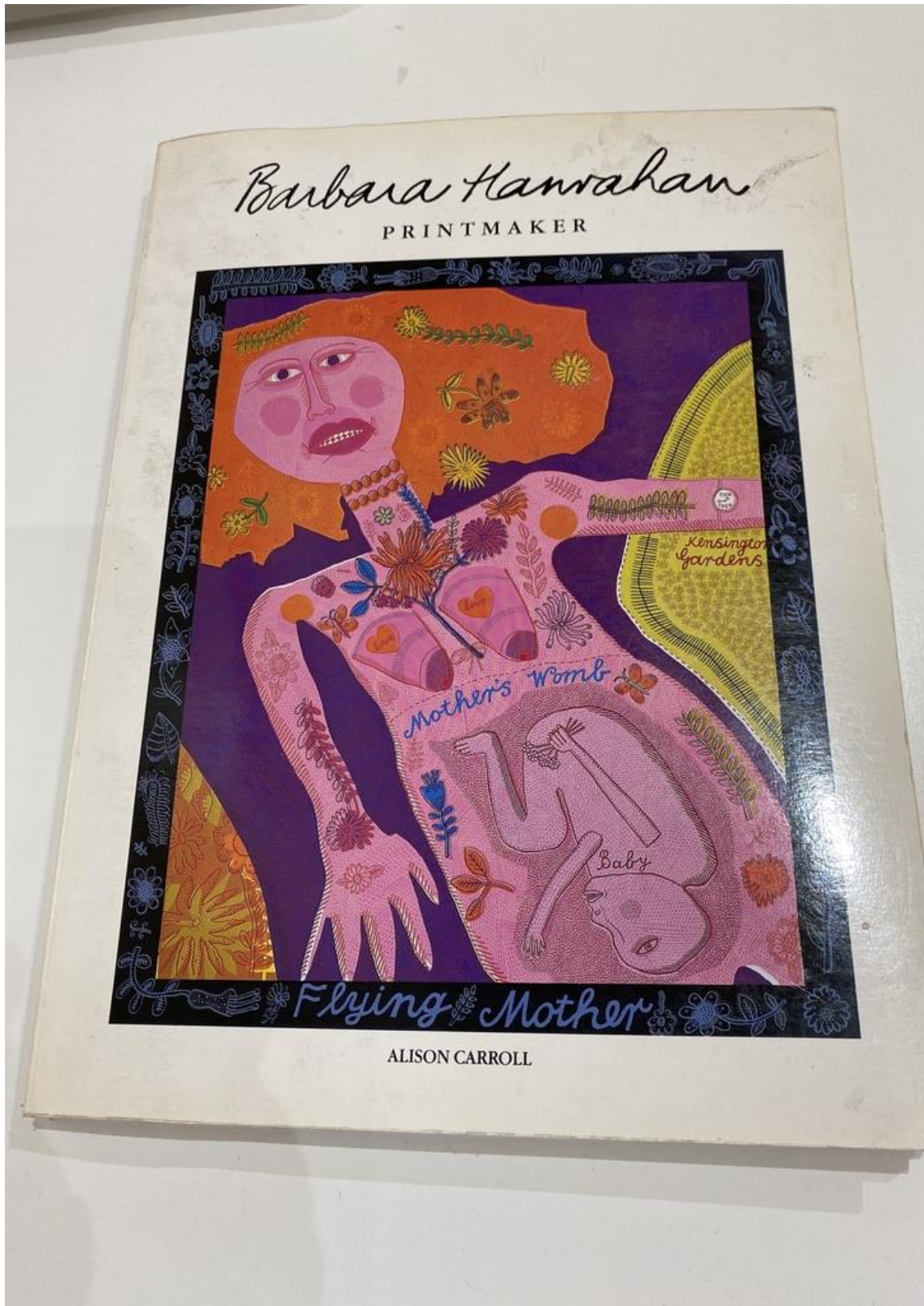
\$300



Vicki Reynolds, *Life Catcher*, copper plate etching



Damien Warman, *Frangipanis cover the path, the day after my brother was born*, multi-plate copper etching, spit bite & aquatint



Alison Carroll's book, *Barbara Hanrahan: Printmaker* (1986)