



Urn 6, 2013
hand cut maps on paper
70 x 48 cms

Carole Wilson

Selected Curriculum Vitae

2001 Doctor of Philosophy (Visual Art), University of Ballarat
1987 Graduate Diploma in Education, University of Ballarat
1984 Diploma in Art, Philip Institute of Technology (RMIT)

2010-current Senior Lecturer in Visual Arts, Honours and Research Degrees Co-ordinator
Arts Academy, School of Education and Arts, University of Ballarat
2009-2011 Lecturer in Studio Practice & Postgraduate Co-ordinator
School of Creative Arts and Humanities, Charles Darwin University
1999-2008 Lecturer in Visual Arts (sessional), Arts Academy, University of Ballarat

Selected Solo and Joint Exhibitions

2013 *Scala*, Hanes Art Gallery, Wake Forest University, Winston Salem, North Carolina
& Gallery FAB, University of Missouri – St Louis, Missouri, USA
2010-11 *Mrs Darwin's Garden*, 24HR Art NT Centre for Contemporary Art, Darwin & Art Gallery of Ballarat
2008 *Contained Worlds*, Dianne Tanzer Gallery, Melbourne
2007 *Amphora*, Dianne Tanzer Gallery, Melbourne
2004-05 *Gardenesque*, (with Louise Saxton) Maroondah Gallery, Craft ACT, Ararat Gallery,
Art Gallery of Ballarat, Benalla Art Gallery
2000 *Stitch*, Ararat Gallery
1998 *Text textile 2*, Helen Maxwell Gallery, Canberra
1998 *Text textile*, Dianne Tanzer Gallery, Melbourne
1996 *Shal*, Dianne Tanzer Gallery, Melbourne
1995 *Mantra*, Helen Maxwell Gallery, Canberra
1994 *Prayers and Mantras*, Dianne Tanzer Gallery, Melbourne

Selected Group Exhibitions

2013 *Togart Award*, (finalist) Chan Contemporary Art Space, Darwin
Got the Message? – 50 Years of Political Posters, Art Gallery of Ballarat
2012 *Fish in Australian Art*, Australian National Maritime Museum, Sydney
37th Alice Prize, (finalist) Araluen Art Centre, Alice Springs
2011 *Territory Time*, Chan Contemporary Art Space, Darwin
The Nature of Things, Charles Darwin University Art Gallery, Darwin
A Guiding Hand: prints and directors 1967-2011, Art Gallery of Ballarat
2010 *Paul Guest Drawing Prize*, (finalist) Bendigo Art Gallery,
2009 *Flanagan Prize*, (winner) St Patricks College, Ballarat
City of Hobart Art Prize, (finalist) Tasmanian Museum & Art Gallery, Hobart
2008 *Swan Hill Print & Drawing Acquisitive Award*, (finalist) Swan Hill Regional Gallery
Tallis Foundation 2008 National Works on Paper Award, (acquired finalist) Mornington Peninsula
Regional Gallery
2007 *City of Darebin/La Trobe University Acquisition Prize*, (finalist) Bundoora Homestead Gallery
Banyule City Council Works on Paper Award, (acquired finalist) City of Banyule Gallery
2006 *A rose is a rose is a rose*, Latrobe Regional Gallery

Collections:

National Gallery of Australia
Powerhouse Museum, Sydney
Art Gallery of Ballarat
Mornington Peninsula Regional Gallery
Warsaw Poster Museum, Poland
Lahti Poster Museum, Finland

Art Gallery of Western Australia
State Library of Victoria
University of Ballarat
Charles Darwin University Art Collection
Moravska Gallery, Czech Republic
Artists' Central House, Moscow

Cover artwork:
Roman Bird 1, 2013
hand cut maps on paper
35 x 25 cms



23 Sep – 6 Oct 2013
Hanes Art Gallery
Wake Forest University
Winston-Salem, North Carolina

7 Nov - 7 Dec 2013
Gallery FAB
University of Missouri-St. Louis
St. Louis, Missouri

Scala, Carole Wilson

Scala was devised in and around *San Cresci*, a restored 10th century church in Tuscany where Wilson spent four weeks in 2012 at La Macina di San Cresci, an artists residency, near Greve in Chianti. The series draws its name from “riproduzione in scala” which appears on Italian maps to indicate the conversion factor: a code by which the map user can adjust themselves to distances. It is through maps that many of us first imagine places not yet visited and it was through maps that Wilson initially engaged with the Tuscan surrounds of *San Cresci*, imagining how the actual experience might translate in reality.

As in much of her work, Wilson has chosen central motifs, which she incorporates throughout the series. The urn has been a unifying motif in Wilson’s map work and testifies to the way in which function drives form across cultures. In the weeks leading up to the residency, Wilson’s eye became trained for Italian references and she identified the nestoris, a two handled terracotta vessel from southern Italy in collections in both Melbourne and Sydney. The urn has appeared in Wilson’s previous exhibitions: as carpet shapes in *Amphora*; and in *Contained Worlds* when they first appeared traced in maps. In Wilson’s work this shape has travelled through time and space – urns in Melbourne museums and Sydney collections are traced back to their European origins.

In previous works, nature has provided a recurring motif and at first Wilson intended to concentrate on the European flora, devising companion pieces to the series *Mrs Darwin’s Garden*. This work, produced during her time living in Darwin, drew on lush tropical plants. However, on her arrival in Italy, the gardens of Italy provided few surprises for an artist who spends most of her time in the heavily European influenced city of Ballarat.

Instead, it was the architecture that seemed most curious. Yet once again continuities emerged, this time in method. Wilson was drawn to the tracery in gothic and renaissance buildings seen on excursions to Florence and Siena; tracery being the stone structures which contain elaborate windows. Tracery references the way in which the patterns for windows, and indeed the entire architectural structures, are traced out prior to construction, often on large tables and occasionally walls. The term can also refer to the delicate designs created through interweaving threads which might be found in embroidery work. Tracery then incorporates many of the techniques that Wilson brings to her practice. The individual works consists of hand cut maps sourced both prior to Wilson’s departure and during the residency. Collaged on paper, the work has multiple resonances. The architectural shapes drive the form; Wilson’s close observations of building ornamentation provide additional detail. Wilson describes this work as narrating “the interplay between shape and repetition in art, nature, maps and the everyday.” In a technique of reversal she has traced these 14th century shapes: the intricate outline of a window, the framing of elaborate panels and a bird in a mosaic floor, and brings them back to the cutting board of their origin – this time in her own studio.

Of course nature is not far away, although in *Scala* it is mediated through architectural forms, in particular that of the quatrefoil:

a shape widely used in both Gothic and Renaissance architecture and derived from the four leaved clover. On her first day in Rome Wilson sighted it in a painting in the Vatican Museum, it then seemed to appear everywhere as a decorative device: frescoed ceilings in churches, walls of museums, a feature of architecture in San Gimignano, on the floors of civic buildings and in the cast iron grates on the streets of Siena. The particular shape that Wilson uses, with its angular corners, is known as a barbed quatrefoil and draws on the rose plant. Most famously, the barbed quatrefoil is the dominant framing device in Andrea Pisano’s South Doors of the Battistero di San Giovanni in Florence.

The eclectic mix in *Scala* reflects the layering upon layering of culture, time and meaning, and of the interaction of flora and fauna. A stained glass window containing a lion in a barbed quatrefoil is reworked by Wilson with a pigeon or dove, traced from the floor of a church. The sources of the maps are just as ubiquitous. These maps predominately focus on the streets of Tuscan cities, but the dark black material for a number of the urns consists of maps of the northern and southern skies sourced from the Reader’s Digest Great World Atlas. One feels that Wilson’s process, one in which associations are drawn across time and place, might be some ambitious form of mapping of the cosmos – and that through juxtaposition and palimpsest she may discover another dimension.

Wilson’s work is not only a response to her location; it is also a practice of the everyday that is both separate from, but intricately connected with the experience of place. The work is about being present, being close to the work and the work being close to her surroundings. The detailed and iterative processes remind us that we may move into new territory but we bring with us the habits of the old. We read the new through

our knowledge of the familiar. The barbed quatrefoil and nestoris are not artefacts; centuries of migration and empire, travel and trade, have ensured that the past is implicated in the present. The works in *Scala* reproduce Wilson’s daily meditations on Tuscan architectural forms; and in her skilled hands, seamlessly condense centuries of experience.

Kate MacNeill, School of Culture and Communication, University of Melbourne, August 2013

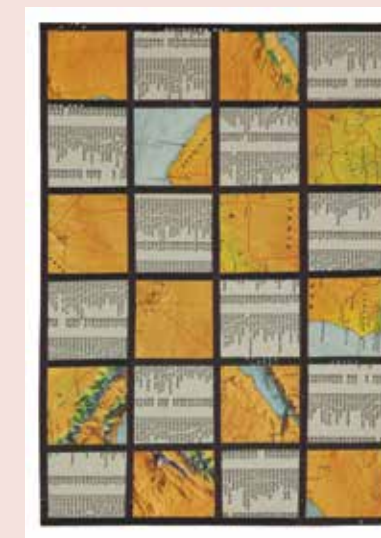
Urn 1, 2012
hand cut maps on paper
70 x 48 cms



New World 1, 2013
hand cut maps on paper
42 x 32 cms



Florence Grid 1, 2012
hand cut maps on paper
35 x 35 cms



Siena Grid 1, 2013
hand cut maps on paper
35 x 25 cms



Roman Sun 1, 2012
hand cut maps on paper
35 x 35 cms

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