

Louise Paramor: **Emporium**



FRONT-BACK COVER:

Installation detail of *Stupa City* 2010–2011 (Assemblages)  
Plastic  
Dimensions variable  
Collection of the artist  
Photo: John Brash

RIGHT:

*Lustgarten* 1999–2000

Installation detail of *Lustgarten* exhibition  
at ACCA, Melbourne, 2001,  
including the following works:

*Red Fan* 2000

Paper, particleboard, adhesive  
260 x 524 x 78.5cm  
National Gallery of Victoria, Melbourne  
Purchased through the NGV Foundation  
with the assistance of the Joan Clemenger Endowment, Governor, 2001

*Black Snake* 2000

Paper, particleboard, adhesive  
Dimensions variable  
Monash University Collection  
Courtesy of Monash University Museum of Art

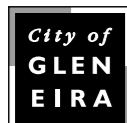
*White Figure* 1999

Paper, particleboard, adhesive  
175 x 160 x 160cm  
Collection of the artist

# Louise Paramor: **Emporium**

A survey exhibition 1990–2013

27 September–3 November 2013



GLEN EIRA CITY COUNCIL

Bentleigh • Bentleigh East • Brighton East • Carnegie • Caulfield • Elsternwick • Gardenvale • Glen Huntly • McKinnon • Murrumbeena • Ormond • St Kilda East



*Tale Bearer* 1990  
Glass bottles, ribbon, silicon  
152 x 85 x 85cm  
John McBride Collection

## Mayor's Foreword

Glen Eira City Council is delighted to present *Louise Paramor: Emporium*, a major survey exhibition that traces the development of the career of nationally renowned artist Louise Paramor over the past 23 years.

Louise Paramor has exhibited nationally and internationally for more than two decades. Her work is held in the collections of major Australian public galleries and museums, including the National Gallery of Victoria, Heide Museum of Modern Art, Monash University Museum of Art and the Art Gallery of Western Australia.

Her works are also included in Australian corporate and private collections. Glen Eira City Council extends a special thank you to those institutions and private collectors who have generously loaned works for the exhibition.

An exhibition that celebrates the work of Victorian artists of national significance is an important centrepiece of the annual exhibition program at Glen Eira City Council's Gallery. Such an exhibition provides the Glen Eira community with a special insight into the development of ideas and themes in artists' work over a specific period of time.

Glen Eira City Council is committed to the artists and creative members of the community through our arts and cultural program. This exhibition and publication is part of the high quality program of arts, including music, literature and the visual arts, delivered by Council for our community. Council aims to facilitate a high quality of life in Glen Eira, with arts and culture playing an important role in ensuring that quality.

**Cr Jamie Hyams**

Mayor, Glen Eira City Council



**Real Thing** 1990  
Glass bottles, glass marble, silicon  
178.5 x 43 x 86cm  
Collection of the artist

## Residual History

Diane Soumilas

*The everyday plastic items that Paramor gathers from op shops and dumpsters don't have sculptures hidden within them. They become sculptures when colours jar or harmonise, when internal volume and external projection are mated effectively, when humble utility gives way to structure and monument ... mashing found objects together at random doesn't make for sculpture ... it's more a case of finding objects that don't know that they're sculptures and convincing them to be more ambitious.<sup>1</sup>*

Louise Paramor has been experimenting with found objects and ephemeral materials for more than two decades and has achieved considerable recognition for their transformation into distinctive and innovative works that challenge conventional readings of everyday detritus in contemporary life. Her extraordinary repertoire of assemblages, figurative and abstract collages and paintings, readymade glass and ephemeral installations, elaborate honeycomb paper sculptures and girlie beach towels evoke concerns with the discarded, transience and mass consumption, addressing the relationship between recycled domestic and industrial remnants and related spaces. Paramor is attracted by the transformative potential of everyday residual materials. She delights in elevating found materials and consumer items salvaged from market emporiums, hard rubbish and second-hand shops into powerful works embedded with references to urban and domestic life and history.

In a career encompassing more than 40 national and international solo exhibitions, numerous group exhibitions, international residencies, major sculpture awards and public commissions, Paramor has developed a significant profile as a highly accomplished and innovative artist. In 2010 she received the prestigious *McClelland Award* for her assemblage *Top Shelf*, permanently sited in the grounds of *McClelland Gallery + Sculpture Park*, Langwarrin. In 2012 she was awarded the *Peninsula Link* sculpture commission by *Southern Way*. Her monumental sculpture *Panorama Station*, 2012, is located at the *EastLink-Peninsula Link* interchange. Paramor is established as a major figure in Australian sculpture practice and is celebrated for her distinctive and extraordinary vision. As Tony Ellwood, the judge of the *2010 McClelland Award* commented, "Louise's beautifully positioned industrial plastic objects speak to the sculptural found in everyday life. The assemblage is literally 'heightened' by a simple metal table forcing the objects up against the foliage. It is playful, unexpected and highly engaging."<sup>2</sup>

At the forefront of a generation of artists who emerged in Australia in the mid to late 1980s, Paramor radically transformed sculptural practice through irreverent, experimental assemblages

and collages created from residual materials salvaged from the urban environment. Like her contemporaries Hany Armanious and Mikala Dwyer, Paramor embraced a found aesthetic, sharing with them concerns around notions of the everyday and ephemerality. Elevating the status of everyday materials into works imbued with poetic potential, Paramor experimented with seemingly mundane and unconventional materials, pushing boundaries and extending sculpture into fascinating new directions.

While embracing Marcel Duchamp's readymade aesthetic and building on the legacies and inventive found-assemblage practices of earlier avant-garde movements in the 20th century,<sup>3</sup> including Cubism, Constructivism and Dada, along with references to 1960s abstraction, a Pop sensibility and modernist concerns with space, form and colour, Paramor has maintained a distinctive visual language throughout her career. Recurring themes of feminine desire, seduction and stereotypical clichés at play in romantic literature and popular culture are investigated in her oeuvre.

Recent Australian sculpture practice has addressed an industrial and domestic aesthetic prevailing in the 21st century, exploiting the use of recycled materials to comment on current issues relating to consumer culture and recycling. Like her contemporaries Lauren Berkowitz and Elizabeth Gower, Paramor investigates the "collection, appropriation and re-purpose of ephemera and urban detritus as a contemporary art strategy,"<sup>4</sup> regenerating residual or cast-off materials into poetic and experimental configurations. Re-invested with a new aesthetic life and significance, her works address issues relating to globalised culture.

Paramor is renowned for her intriguing and wide repertoire of found or recycled materials, from wood, metal, plastic, tiles, glass, mirrors and bottles to the exploration of more ephemeral materials including aluminium foil, paper, cellophane and wire. In more recent years, plastic has been her material of preference because of its colour, sensual surface, sculptural potential and association with industrial and domestic history.

A pile of discarded paper offcuts, fibreglass animals, plastic buckets, pipes, retro tables and chairs, hoses and other residual



*Untitled* assemblages (detail) from first group exhibition *An Incongruous Marriage* at Praxis, Fremantle, Western Australia, 1986  
Photo: Axel Kayser

materials are the source for the assemblages and collages that occupy Paramor's Coburg studio interior. Her favourite tool — a hot glue gun — is expertly utilised during the creation of her sculptures. Paramor employs a methodology of collecting, arranging and assembling. She delights in transforming found materials through a process of intuition, improvisation, editing and fine-tuning into works that carry references to consumerism and the mass production of multiple commercialised objects.

Born in 1964 in Liverpool, an outer suburb of Sydney, Paramor was an introverted and creative child, inheriting an 'eye for the unusual' from her mother's side of the family. They moved every two or three years due to her father's career as a civil engineer in the Australian Army. In the late 1970s, the family relocated to their hometown of Perth during Paramor's secondary school years. While at Hollywood Senior High School she was mentored by her art teacher, Rosemary Wallace, who, seeing the potential, encouraged her to pursue a career in the arts.

Paramor undertook a Bachelor of Fine Art (Painting) at the Western Australia Institute for Technology, Perth, from 1983 to 1985. Although Paramor majored in painting, she was mentored by sculpture lecturer David Watt who encouraged creativity and innovation, "and clearly played a fundamental role in influencing a whole new crop of local artists."<sup>5</sup> Paramor developed her trademark attraction to found materials and assemblage during her undergraduate studies in the mid-1980s, participating in a number of group exhibitions in Perth.

In a review of the exhibition *Young Contemporary Artists* at Fremantle Art Gallery in 1986, Ted Snell noted, "Her assemblages of found and painted wooden and metal offcuts are courageous works that set up a strong visual tension with the wall from which they project from."<sup>6</sup> Informed by the visual language and formal aspects of Cubism, particularly Kurt Schwitters and the Russian constructivism movement celebrated for transforming junk into art, Paramor experimented with collage and composed found



*Estrella* 1992 (detail)  
Collage  
210 x 500cm  
Collection of the artist

pieces of wood and metal into poetic structures that referenced the detritus of urban life.

Like other emerging Western Australian artists of this period, Paramor was frustrated by the geographic and cultural isolation she experienced in Perth. Keen to investigate new artistic territory on the east coast, she moved to Melbourne in 1986 and soon after arriving, undertook a two-year Postgraduate Diploma in Sculpture at the Victorian College of the Arts. Paramor pursued a career as an artist, enriched by an immersion in this creative milieu and interaction with mentors such as Jenny Watson, Norbert Loeffler and Gareth Samson.

Paramor attracted curatorial and critical interest early in her career through participation in the *Third Australian Sculpture Triennial* at Fitzroy's 200 Gertrude Street (now Gertrude Contemporary), in 1987 and *Site of Execution* at the Australian Centre for Contemporary Art (ACCA) in 1988. The six emerging artists in the triennial pushed sculpture into exciting new directions,

investigating diverse concerns associated with the found object and approaches around the notion of assemblage. Louise Neri commented "By direct contrast, Louise Paramor's junk assemblages are boldly simple and unadorned ... the elements are selected and gathered together through a process of intuitive association, but their integrity is considered, left intact."<sup>7</sup>

Paramor's assemblage constructions from 1987 and 1988 were built with salvaged materials through a process of intuition and improvisation, referencing the readymade aesthetic of the early 20th century. Engaging the floor and wall surfaces, discarded furniture remnants such as wooden and plastic chairs, tables, columns, dolls' houses, wash basins, pipes, buckets, plastic urns and other detritus were endowed with a new cultural significance. Precursors to the varied forms and shapes of found materials that characterise the *Jam Session*, 2006–07, assemblages, the residual materials were merged into engaging configurations. This improvised, idiosyncratic approach and confident appropriation



Installation detail of *Mirror Phase* exhibition, including *Festoon* 1993, *Orphan* 1993 and *Big Mouth* 1993, Gallery Rhumbarallas, Melbourne, 1993  
*Festoon* 1993 (original version prior to recreation for Survey exhibition in 2013); Mirror glass, glass bottles, coloured liquid; Dimensions variable  
*Orphan* 1993 (original version prior to recreation for Survey exhibition in 2013); Mirror glass, sand, light globe; Dimensions variable;  
 Recreation of *Orphan* produced with permission from Lawrence Wilson Art Gallery, The University of Western Australia

of random found materials continued in the subsequent works featured in Paramor's first two solo exhibitions at Ray Hughes Gallery, Brisbane in 1988 and Sydney in 1989. Playful constructions arranged with patterned carpet remnants and abstract shapes collaged onto pieces of wood and tiles, plastic and wooden chairs, buckets, brooms and other domestic found remnants dominated the exhibitions.

Attracted to the aesthetic possibilities inherent in readymade materials as a formal basis for constructing sculptural assemblages, Paramor transformed discarded bottles into experimental works such as *Tale Bearer*, 1990 and *Real Thing*, 1991. Reconfigured like Duchamp's readymades, the works in the *Bottleneck* exhibition at 200 Gertrude Street in 1991 addressed issues relating to recycling and consumerism, mesmerising viewers through their seductive surfaces and translucent qualities that signified a new direction in her work. As Stuart Koop observed, "Paramor's

work engages with the rhetorical import of the bottle as both a readymade and a commodity form."<sup>8</sup>

The *Mirror Phase* series, 1993–94, extended Paramor's investigation into the spectrum of glass, reflective surfaces and manufactured materials. In her *Mirror Phase* solo exhibition at Gallery Rhumbarallas in 1993, Paramor tantalised the viewer through a seductive interplay of reflective and fragmented mirrored-glass installations, exploring notions of narcissism, voyeurism and self-reflection. Key works from this period such as *Festoon*, 1993– and *Orphan*, 1993– (both works were recreated in 2013) interrogated ideas of distortion, reflection and spatial engagement.

Employing a methodology of collecting, cutting and assembling, the *Estrella*, 1992, collages contain boldly coloured, multi-layered fragments of discarded materials salvaged by the artist in Barcelona while undertaking her first Australia Council studio residency there in 1992. Paramor playfully referenced the



The artist in solo exhibition *1964* at William Mora Galleries, Melbourne, 1996

transience of material culture, daily life and the rich cultural milieu she encountered during this period. Residual materials drawn from commerce, advertising and tourism such as food wrappings, beer labels and postcards of matadors are reinvested with vitality and new meaning.

By the mid-1990s, Paramor's practice had diverged from the use of recycled glass, mirrors and bottles to more ephemeral, lightweight materials such as foil, paper, cellophane and wire, which she transformed into delicate sculptures that alluded to the transient nature of contemporary culture. This interest was reinforced after a 1995 Asialink residency at Bharat Bhavan Multi Arts Complex, Bhopal, India, where she was mesmerised by the exotic street festivals and Indian ritual paper decorations, becoming "particularly interested in the representation, meaning and manipulation of decorative sculptural objects."<sup>9</sup>

Evoking concerns with the discarded and notions of decor, *1964*, 1996, comprises large and small forms constructed of glittering foil, cellophane, ribbon and plastic, reminiscent of the paper decorations used in rituals and festivals she viewed in India. An aura of festivity, lightness and fragility infuses this installation, carefully manipulated by Paramor to create a dazzling

environment and delicate balance of celebratory texture, colour, form and splendour.

A discernible and significant shift occurred in Paramor's practice in the late 1990s with her investigation into the process of transforming collapsible paper forms into large, three-dimensional sculptural works employing a 'honeycomb' paper-cutting technique similar to that used in Chinese festive paper decorations. This laborious process of gluing, layering and then hand-cutting sections of paper generates majestic three-dimensional shapes when unfolded. The *Lustgarten* series, 1999–2000, of monumental paper sculptures were developed by Paramor during her one year Australia Council Fellowship residency at Künstlerhaus Bethanien, Berlin. They were initially exhibited in the austere interior of the Künstlerhaus Bethanien in 2000, followed by the ornate Baroque interior of the Schloss Pillnitz, Dresden, in the same year.

The majestic presence of the lavishly decorative paper fans, balanced by chandeliers suspended from the ceiling and other sculptural forms, enticed the viewer to explore the multiple cavities and intricate patterning of the paper interacting with pools of light shifting across the work's surface. The installation at

the Schloss Pillnitz resonated with the richly decorative historic interior, challenging the spatial environment and powerfully echoing the dynamics of the architecture. Confronted by the sheer monumental scale and voluminous qualities on offer in this decadent and highly choreographed scene, the viewer was transported to a realm of festivity and celebration, described by Eve Sullivan as:

The spectacle of the 'Lustgarten' refers directly to the palace pleasure gardens on Berlin's Museum Island, first created in the 17th century and revamped in the 19th century in conformity with the period nostalgia for the neo-baroque. Just so, Paramor's installations feature wide-skirted, fountain like structures, hanging baubles and enormous spreading fans, vying for attention like the scene of a crowded ballroom or parkland setting for a *fête galante*.<sup>10</sup>

Returning to Melbourne for a brief period following acclaimed exhibitions and positive critical reviews in Germany, the subsequent *Lustgarten* exhibitions at ACCA and Artspace, Sydney in 2001, further propelled Paramor's career, introducing Australian audiences to the decadent world of excess and theatrical splendour. The *Lustgarten* installation was restaged in ACCA's minimal and confined interior, which accentuated the inflated monumental scale of the sculptures, the delicate layers of paper and dramatic interaction between *Red Fan*, *Black Lantern* and *Black Snake* (all 2000) and other elaborate sculptural forms. As Benjamin Genocchio observed, "Highly decorative and flirtatious in their lavish use of colour and size to attract viewers, the mood of the show is festive, even euphoric."<sup>11</sup>

The *FOREVERYOURS* series, 2003–04 of textured, monumental collages that Paramor created in Melbourne soon after returning from Germany referenced popular culture and feminine desire, with bizarre, romantic scenarios and encounters between men and women poised awkwardly in absurd settings. Paramor playfully challenges female stereotypes in works such as *Knight to the Rescue*, 2003 and *Takeover Man*, 2004, offering subversive commentary on the clichéd nature of Mills & Boon romance novel covers and doomed relationships. As Ted Snell commented, "Seduction and titillation are at the core of a Mills & Boon romance and Paramor insists that we engage with these ideas directly, acknowledging their presence in our lives as much as in the fiction we disdain to read."<sup>12</sup>

The short video *Up She Goes*, 2005, is a by-product of the *Classic Shazzy*, 2005, series of billboard-scale glossy paper constructions produced during a residency in Rotterdam in 2005. In the video Paramor deconstructs a life-size appropriation of a calendar image — a scantily clad girl draped over a red sports car. The footage is sped up and reversed, adding a sense of immediacy

to the installation of the work, extending Paramor's ongoing investigation into stereotypes of male or female fantasies.

*Doraemon*, 2006, evolved from the group of abstract collages entitled *Off-Cuts*, 2004, assembled through the processing of discarded fragments from the *FOREVERYOURS* series. Reconfigured into a large-scale abstract composition imbued with a glossy surface and references to the ephemeral and handmade, the work recalls the formal qualities inherent in Paramor's earlier cubist collages from the mid-1980s, exploiting the dynamic created by intersecting abstract forms and contrasting bold colours.

Reminiscent of the junk aesthetic previously investigated during the first five years of her career, *Jam Session # 1–# 17*, 2006, is an extraordinary series of domestic-scale assemblages evoking a playful musicality and synchronising of dynamic forms, colours and shapes. Loaded with anthropomorphic connotations, the pieces of discarded plastic are jammed together to suggest bodily engagement and an interaction or dialogue between the disparate pieces that are matched together in extraordinary three-dimensional sculptural forms. Robert Nelson commented: "In Paramor's assemblages, dispensable domestic objects are mixed with disused industrial objects, so they all make a tomb for one another, even when bright blue and magenta. The basin spills into the legs of an upturned table or plastic rubbish bin. They all leak disuse."<sup>13</sup>

The large sculptures *Industrial Jam Session*, 2007 and *Monumental Jam Session*, 2008, constructed from manufactured industrial piping, plastics and other detritus were included in the 2007 and 2008 *Helen Lempriere National Sculpture Award* at Werribee Park. Addressing urban industry and consumer excess, Paramor endowed her sculptures with anthropomorphic qualities, musical connotations and an aesthetic purpose informed by the modernist principles of spatiality, form and colour:

While making this series of assemblages, it has occurred to me that regardless of the community's general distrust of plastic and its toxic origins, the stuff continues to be embedded in much of our urban and rural environments. Its kaleidoscopic colour is intoxicating and loaded with aesthetic and associative potential.<sup>14</sup>

Investigating notions of transformation and transience, the *Show Court 3* project at Rod Laver Arena, Melbourne, in 2007 was a carefully orchestrated installation held over three days and curated by Jane O'Neill. The concept of transforming a sporting stadium into a site for a sculptural intervention was appropriated by Paramor from *The Happy Ending of Franz Kafka's Amerika*, an epic installation presented by Martin Kippenberger at the Museum Boymans-van Beuningen in Rotterdam in 1994.

OPPOSITE PAGE

Installation view of *Lustgarten* exhibition at Schloss Pillnitz, Dresden, Germany, 2000





More than 70 brightly coloured *Jam Session* assemblages created from recycled plastic detritus and resembling players on a tennis court were strategically positioned on the bright green synthetic lawn at Rod Laver Arena. The process was documented through a series of photographs and a video. As Jane O'Neill observed:

The installation offered a kaleidoscope of juxtapositions and interpretations ... The recurring use of balls, hula hoops and baby baths created a sense of structure and continuity across the sculptures while colour provided rhythm. The idiosyncratic palette of domestic plastics became apparent: the vividness of its hot pinks, the rarity of its purples.<sup>15</sup>

A radical transition from the figurative collages of previous years to the realms of modernist abstraction is successfully investigated in *Square*, 2007–08. The canvases ooze spontaneity, infused with richly textured surfaces, bright colours and drips of thick oil paint, with references to 1960s abstraction and pop culture.

In direct contrast, the smooth luscious surfaces of the *Mood Bomb*, 2008–09, paintings including *Lovers*, *Green Eyed Monster*, *Emerald God* and *Girl with Flowers*, entice the viewer to explore the coloured shapes and abstract forms that spill seductively

onto the glass. The works are imbued with a rapturous mood, shifting in and out of intoxicating dream states evocative of the sublime. Unleashing delicate washes of colour and fluidity, the works reveal an exuberant confidence in abstraction.

The assemblages *Hotel Panorama*, *Dee Empressa Casino*, *Cineplex Elite* and *Yellow Fort United Bank* are part of the *Stupa City* series, 2010–11, constructed from a disparate and colourful assortment of plastic objects — parts of children's furniture, a juice squeezer, mirrors, cake stands, toys, rubbish bins, washing machine agitators, lampshades, plastic containers — sourced from garage sales, op shops, hard rubbish and Asian emporiums.

Referencing the historic monuments the artist visited during a trip to Bodhgaya, the centre of Indian Buddhism, the works “echo the tower forms common in Buddhist architecture, in particular the universal spiritual monument, the Stupa.”<sup>16</sup> The diverse shapes, vibrant colours and forms of the salvaged items are elevated into playful architectural structures that address the relationship between the everyday object, the urban environment and associated spaces. Beautifully resolved abstract compositions painted onto glass such as *Ganesh*, *Froggy* and *Day Tripper* from the *Stupa City* series, 2010–11, allude to a Constructivist, industrial

aesthetic and Eastern spiritual philosophies subtly echoing the colours, shapes and forms of these sculptures.

Paramor's most recent assemblages, *Wild Cards*, 2013 are a provocative re-examination and extension of her ongoing concerns that challenge traditional readings of contemporary detritus. Discarded plastic industrial remnants and pieces of domestic furniture sourced from eBay are now embellished with an intriguing menagerie of life-size readymade fibreglass animals. Subverting their original function, Paramor imbues the works with a new vocabulary of associations, the objects forming the basis of these abstract forms. Disparate and incongruous elements are intuitively merged and re-purposed into irreverent sculptural forms — the textured surfaces of the painted fibreglass readymades contrast with the smooth painted, vibrant hues of the plastic. Linked by their synthetic qualities and residual histories, the *Wild Cards* directly engage the viewer. A tiger performs tricks on a plastic retro table, a playful panda bear juggles a pink basketball hoop, a yellow rocking toy with red antennae replaces the head of a seated ape, an upturned poodle is combined with domestic and industrial plastic and an elongated snake balances on a red slide and a white Pantone designer chair purchased on eBay. Although seemingly humorous at first glance, darker unsettling forces prevail, arousing a sense of disquiet and intrigue.

Paramor exploits the rich associations evoked by residual materials in daily life, elevating the humble and exotic into extraordinary works that resonate with allusions to domestic and industrial history and notions of transience. Re-invested with a new aesthetic life, her work provides rich territory in which to investigate the powerful potential and compelling realms of the everyday and beyond.

#### Notes:

- 1 Chris McAuliffe, 'Louise Paramor: A bunch of flowers', exhibition catalogue, Nellie Castan Gallery, South Yarra, 2006, n.p.
- 2 Tony Ellwood, 'Louise Paramor: McClelland Sculpture Survey and Award 2010', <http://www.mcclellandgallery.com/index.php?prfPageld=survey-archive-2010>, viewed 10 June 2013.
- 3 In the 20th century, avant-garde artists radically re-purposed found materials, removing them from their domestic and urban origins, elevating their mundane status into works of art. In 1915, Marcel Duchamp coined the term 'readymade' to describe his provocative transformation of everyday manufactured objects into artworks which challenged traditional notions of art at the time, forging new identities for his works. From the 1950s onwards, mass-produced synthetic polymer products were increasingly utilised in international artistic practice with the emergence of found and ephemeral assemblage works such as Arman's *Accumulations* and Rauschenberg's *Combines*. From the 1960s onwards, Pop artist Claes Oldenburg playfully reinvigorated found objects into witty and extraordinary monumental sculptures, provoking conventions and encouraging audiences to view everyday objects in fresh and unexpected ways.
- 4 Elizabeth Gower, *Regimes of Value*, exhibition catalogue (introduction), Margaret Lawrence Gallery, Victorian College of the Arts, University of Melbourne, 2013, n.p.
- 5 Marco Macon, 'Backward glance', *Art Monthly Australia*, no. 44, October 1991, p. 28.
- 6 Ted Snell, 'Young contemporary artists', *Western Mail*, 25 October 1986.
- 7 Louise Neri, 'Meaning, materials and milieu. Assemblage and the found object', exhibition catalogue, *Third Australian Sculpture Triennial*, Melbourne, 1998, p. 21.
- 8 Stuart Koop, 'Bottle-neck — Louise Paramor', *Eyeline*, autumn, no. 18, 1992, p. 39.
- 9 Louise Paramor, 'India: Seven artists-in-residence', *Artlink*, vol. 18, no. 4, 1998, p. 31.
- 10 Eve Sullivan, 'Louise Paramor (the) love artist', *Art & Australia*, vol. 40, no. 1, 2002, p. 88.
- 11 Benjamin Genocchio, 'Decorations from a garden of delights', *The Australian*, 23 February 2001, p. 12.
- 12 Ted Snell, 'Louise Paramor', *Art & Australia*, vol. 42, no. 3, autumn 2005, p. 435.
- 13 Robert Nelson, 'Deconstructing D-cups', *The Age*, 8 March 2006, p. 22.
- 14 Louise Paramor, *Industrial Jam Session*, exhibition catalogue (artist's statement), *The Helen Lempriere National Sculpture Award* at Werribee Park, 2007, n.p.
- 15 Jane O'Neill, 'Show Court 3', exhibition catalogue, Nellie Castan Gallery, South Yarra, 2009, n.p.
- 16 Louise Paramor, artist's statement, May 2011.

PREVIOUS PAGE

Installation detail of *Outback Heat* exhibition at Kunstverein Langenhagen, Germany, 2001

*Black and Blue Lantern* 2001  
Paper, particleboard, adhesive  
215 x 130 x 130cm  
Collection of the artist



**Up She Goes** 2005

Video still  
4 minutes

Filming — Jeroen Eisinga, editing — Anne Scott Wilson,  
soundtrack — Astrobingo by Geoff Newton  
Collection of the artist

RIGHT

**Takeover Man** 2004

Gloss enamel painted paper collage  
209 × 179cm

Collection of the artist

OPPOSITE PAGE

**Doraemon** 2006

Gloss enamel painted paper collage  
204 × 132cm (sheet)

Heide Museum of Modern Art, Melbourne  
Gift of Louise Paramor 2013  
Photo: John Brash





CLOCKWISE FROM ABOVE  
 The artist in *Show Court 3* 2007,  
 Rod Laver Arena, Olympic Park, Melbourne.  
 Photo: John Brash  
 Detail of *Show Court 3* 2007  
*Jam Session # 19* 2006  
 Plastic  
 Dimensions variable  
 Private collection  
 Photo: John Brash  
 Installation view *Show Court 3*,  
 Rod Laver Arena, Olympic Park, 2007  
 Plastic  
 Dimensions variable  
 Photo: John Brash  
 Installation detail of solo exhibition  
*A Bunch of Flowers* at Nellie Castan Gallery,  
 Melbourne, 2006



*Square # 12* 2007  
 Oil and acrylic on canvas  
 60 x 60cm  
 Collection of the artist



*Lovers* 2008  
Oil enamel on glass  
60 x 60cm  
Heide Museum of Modern Art, Melbourne  
Purchased 2009



*Green Eyed Monster* 2009  
Oil enamel on glass  
100 x 100cm  
Collection: Artbank



**Panorama Station** 2012  
Painted aluminium, steel  
interior structure  
1700 x 400 x 1,000cm  
Collection: Southern Way  
Location: Peninsula Link  
Freeway (Eastlink interchange)  
Photo: John Brash

## Louise Paramor: New Order

Jason Smith

*We need new social and aesthetic practices, new practices of the self in relation to the other, to the foreign, the strange — a whole programme that seems far removed from current concerns. And yet, ultimately, we will only escape the major crises of our era through the articulation of: a nascent subjectivity; a constantly mutating socius; and an environment in the process of being reinvented.*

*Félix Guattari<sup>1</sup>*

In 2013 Louise Paramor exhibited works from her *Stupa City* series in *Regimes of Value*, an exhibition curated by Elizabeth Gower that surveyed “collection, appropriation and re-purpose of ephemera and urban detritus as a contemporary art strategy” by numerous contemporary artists.<sup>2</sup> In an essay accompanying Gower’s project, the artist, writer and curator Gillian Whitely reflected on her own and other theorists’ and thinkers’ interests in and attitudes to “the discarded stuff of everyday life.” Whitely’s reference to Guattari’s *The Three Ecologies*, 1986, focused on his promotion of an understanding of the biodiverse and transcultural interconnectedness of all aspects of our existence as a strategy to counter the totalising effects of capitalism and on the intersection of aesthetics and ecological/environmental politics as they pertain to a potentially more progressive social and intellectual engagement with the world at large. Whitely extends Guattari’s ‘ecosophy’ to contemporary artists’ re-imagining and reconfiguration of the trash and treasure of material culture. Her evaluation of Guattari’s world view is apt for this essay examining recent large-scale public sculptures by Louise Paramor that expand on her gleaning and re-use of everyday materials. “Guattari’s ecosophy enables us to encounter the world not as an idealised place of categories, harmony and balance. Instead, it allows us to start to imagine matter differently — as a complex interplay of social relations and new subjectivities, porous stuff and entangled objects.”<sup>3</sup>

Since 2007 Louise Paramor has created numerous large-scale public sculptures, culminating in 2012 with the permanent installation of her *Panorama Station*, which reaches 17 metres in height on the Peninsula Link Freeway at the interchange of EastLink with Peninsula Link in south-eastern Melbourne.

*Panorama Station* traces its origins to Paramor’s breakthrough 2006 series of *Jam Session* sculptures assembled from collected domestic-scale utilitarian, mechanical and non-functional plastic objects. Through considered play and intuition, Paramor literally jammed seemingly incongruous objects together to become

sculptures. Isolated from their original contexts and often just a residual constituent part of a composite object, Paramor’s found objects motivate her to “combine them in a way that produces eccentric and poetic structures that tend to break the aesthetic rules of the day.”<sup>4</sup>

Paramor’s healthy disregard for aesthetics, which rules across her career, but especially in relation to the *Jam Sessions* and the monumental public works that have evolved out of them, does not mean a loss of focus on the aesthetic pleasure her assemblages generate. The success of Paramor’s assemblages and their monumental interpretations and versions rests on an uncanny simultaneity in her works — they at once retain familiarity, a truth to materials but *transcend* their materiality to inspire meditation on new, allusive forms.

In the lead-up to *Panorama Station*, Paramor has increasingly incorporated into her large-scale public works industrial materials from the worlds of commerce and building construction. In *Heavy Metal Jam Session*, 2009, commonplace items are made majestic: a shipping pallet, stools, chairs, balls, light fittings, a washing line, a hoop, tables, buckets, lampshades, washing machine parts, a plant pot, bowls and bins jammed together in a spirit of play, but with explicit reference to Costco’s mind-boggling wholesaling activities. Other works like *Industrial Jam Session*, 2007, *Monumental Jam Session*, 2008 and *Tritonic Jam Session*, 2008, enabled Paramor’s assemblages to continue to speculate on the form, colour and spatial redefinitions of modernism, but also to powerfully comment on some of the pressing issues of our time — uncontrollable consumption, easy obsolescence, environmental degradation and desensitisation to the beauty in some ordinary things. On that last point, it is interesting to note that Paramor regards her role as an artist as being able to see anew “elements that I could not have set out to find — these elements presented themselves to me. My expertise is to channel these sources and trust in my own instincts to make the ‘right’ choices ... I love looking for things/objects/pictures that,



Detail of *Heavy Metal Jam Session* 2009  
Painted steel, aluminium and bronze  
Dimensions variable  
From the suite of six permanent public sculptures commissioned for  
COSTCO Wholesale Australia, Docklands, Melbourne, 2009  
Photo: Alex Lyne



*Top Shelf* 2010  
Plastics, steel  
560 x 230 x 230cm  
*McClelland Award* 2010  
Collection: McClelland Sculpture Park + Gallery,  
Melbourne  
Photo: John Gollings

once plucked from the bland context of the normal working world, are, quite unwittingly, extraordinary or odd or beautiful in an ugly sort of way, or indeed ugly in a beautiful sort of way.<sup>15</sup>

In 2010 Paramor was the recipient of the *McClelland Award* for her assemblage *Top Shelf*. This work operates as an instructive evolutionary phase in Paramor's sculpture by incorporating large-scale found industrial objects that, when stacked and rearranged atop an enormous table tantalisingly out of reach of the viewer, propose bizarre, rarefied forms. In contrast to the processes of monstrous enlargement in her early honeycomb paper works and the faux architecture of *Panorama Station*, *Top Shelf* elevates the super-reality of gargantuan industrial plastic products to a disconcerting level of supremacy.

The model for *Panorama Station* (titled *Hotel Panorama*) appeared in Paramor's 2011 exhibition *Stupa City* in which she presented smaller-scale assemblages of found plastic objects in a series of strangely familiar but slightly surreal, futuristic architectural proposals inspired by travel to India and the monumental architectural towers of votive Stupas. Her variations on the tower as a form were underscored by an ambition for forms of purity and simplicity despite their component parts. The original model for *Panorama Station* is an assemblage of food containers, spice rack, 1970s cassette towers, lampshades and toy fragments.

The monumental *Panorama Station* was commissioned by Southern Way for the Peninsula Link Freeway and designed by architects Ashton Raggatt McDougall. Two other major commissions now installed on Peninsula Link are the works of Phillip Price and Dean Coll. The precursor to Southern Way's commitment to public artworks for this new transit zone is the program initiated by ConnectEast for the EastLink Tollway, in which commissions for major public sculptures were fundamental to the vision of EastLink architects Wood Marsh and their articulation of that transit zone as an experiential, sculptural urban space.<sup>6</sup> This vision now attends the future art program for Peninsula Link.

The histories of public sculptures and the relevance and appropriateness of their contexts and site specificities are haunted by 'square peg, round hole' syndrome. The subjectivities and vagaries of critical and popular opinion perhaps are never writ so large as when a public place is occupied by a sculptural object or installation. The challenge for the object is for it to transcend mere occupation to redefine its site — to make it 'more ambitious' as a landscape and extend that redefinition to our thinking about the material and conceptual foundations of contemporary art and the unspecified, potential values of it in our shared public spaces. *Panorama Station* is less Claes Oldenburg Pop than tongue-in-cheek space station, à la *The Jetsons* or *Futura*. Ultimately it is the product of a critical mind focused on humanity, its material culture and its always unstable position in a contemporary world of insane flux. *Panorama Station* is the right work for a burgeoning urban growth corridor in which art of this kind and scale can function to productively blur the lines between architecture, industry and sculpture.

#### Notes:

- 1 Felix Guattari, *The Three Ecologies*, 1986, quoted in Gillian Whitely, 'Regimes of Value: Sensuous stuff, entangled objects. Undoing the order of things', in Elizabeth Gower, ed., *Regimes of Value*, exhibition catalogue, Margaret Lawrence Gallery, Victorian College of the Arts/University of Melbourne, 2013, n.p.
- 2 *ibid.*, Gower, 'Introduction', n.p.
- 3 *ibid.*, Whitely, n.p.
- 4 *ibid.*, Louise Paramor, 'Artist's statement', n.p.
- 5 Ashley Crawford, 'Louise Paramor's beautiful ugly, ugly beautiful' (includes an interview with Louise Paramor), in *Australian Art Collector*, issue 37, July–September 2006, pp. 137, 139 and online at <http://www.artcollector.net.au/LouiseParamorBeautifulUglyUglyBeautiful>
- 6 Major sculptural commissions for EastLink were undertaken by James Angus, Emily Floyd, Callum Morton and Simeon Nelson.



*Wild Card # 1 (Snake)* 2013  
Plastic, fibreglass  
122 x 230 x 48cm  
Collection of the artist  
Photo: John Brash

RIGHT

*Wild Card # 5 (Panda)* 2013  
Plastic, fibreglass  
246 x 75 x 115cm  
Collection of the artist  
Photo: John Brash





Artist in Richmond studio, Melbourne, 1990  
— bottle assemblage series in progress. Photo: Jan Parker.



Artist in Footscray studio, Melbourne, 2006  
— *Jam Session* assemblage sculptures in progress.



Artist in Australia Council Fellowship Studio  
at Künstlerhaus Bethanien, Berlin, Germany 1999  
*Lustgarten* works in progress.



Artist in Australia Council Greene Street Studio, New York, USA, 2011  
— collage work in progress. Photo: Kathy Morano.

## Louise Paramor

Born 1964, Sydney

### Education

- 1987–1988 Postgraduate Diploma (Sculpture), Victorian College of the Arts, Melbourne
- 1983–1985 Bachelor of Fine Art (Painting), Western Australian Institute of Technology, Perth

### Selected solo exhibitions

- 2011 *Stupa City*, Nellie Castan Gallery, Melbourne
- 2009 *Mood Bomb*, Nellie Castan Gallery, Melbourne
- 2008 *Square*, Turner Galleries, Perth
- 2007 *Show Court 3*, (curated by Jane O'Neill) Rod Laver Arena, Melbourne
- 2006 *A Bunch of Flowers*, Nellie Castan Gallery, Melbourne and Perth Institute of Contemporary Arts
- 2005 *Classic Shazzy*, Stichting Duende Aktiviteiten, Rotterdam, Netherlands  
*Up She Goes*, Linden, St Kilda Centre for Contemporary Arts, Melbourne
- 2004 *FOREVEROURS*, Project Room, The Ian Potter Museum of Art, Melbourne Art Fair and The Church Gallery, Perth
- 2003 *immer dein*, Breitengraser-room for contemporary sculpture, Berlin, Germany  
*Heart-On*, Project Space, RMIT, Melbourne
- 2002 *The Love Artist*, Breitengraser-room for contemporary sculpture, Berlin, Germany
- 2001 *Outback Heat*, Kunstverein Langenhagen, Germany  
*Heart-On*, International Art Space Kellerberrin Australia (IASKA)  
*Lustgarten*, Australian Centre for Contemporary Art, Melbourne and Artspace, Sydney
- 2000 *Lustgarten*, Künstlerhaus Bethanien, Berlin and Schloss Pillnitz, Dresden, Germany  
*foam-born*, Breitengraser-room for contemporary sculpture, Berlin, Germany
- 1998 *Laguna*, Noosa Regional Gallery, Queensland
- 1996 *1964*, William Mora Galleries, Melbourne
- 1995 *Two intoxicating eyes*, Aakar Gallery, Bhopal, India  
*India*, First Floor, Melbourne

- 1994 *1001 Nights*, Lawrence Wilson Art Gallery, University of Western Australia  
*Millionaire's Playground*, 200 Gertrude Street, Melbourne
- 1993 *Mirror Phase*, Gallery Rhumbarallas, Melbourne
- 1991 *Bottleneck*, 200 Gertrude Street, Melbourne
- 1989 *Untitled*, Ray Hughes Gallery, Sydney
- 1988 *Untitled*, Ray Hughes Gallery, Brisbane

### Selected group exhibitions

- 2013 *Onside*, Casula Power House Arts Centre, Sydney  
*Regimes of Value*, The Substation, Melbourne
- 2012 *Inspiring Artists*, Maitland Regional Art Gallery, New South Wales  
*Kindness/Udarta Australia India Cultural Exchange*, India Habitat Centre, New Delhi, India and RMIT Gallery, Melbourne
- 2011 *Forever Young: Thirty Years of the Heide Collection*, Heide Museum of Modern Art, Melbourne  
*Found*, Glen Eira City Council Gallery, Melbourne  
*Buddha Enlightened 2BE*, Bodhgaya, Bihar, India  
*Arthur Guy Memorial Painting Prize Exhibition*, Bendigo Art Gallery, Victoria
- 2010 *McClelland Sculpture Survey & Award*, McClelland Gallery + Sculpture Park, Langwarrin, Victoria  
*Monumental Effect*, Death Be Kind, Upstairs@The Alderman, Melbourne
- 2009 *+/-*, Monash University, Faculty Gallery, Faculty of Art and Design, Caulfield  
*Arthur Guy Memorial Painting Prize Exhibition*, Bendigo Art Gallery, Victoria
- 2008 *Helen Lempriere National Sculpture Award Exhibition*, Werribee Park, Victoria  
*Melbourne Prize for Urban Sculpture*, Federation Square, Melbourne (winner *Vic Urban Award*)  
*National Works On Paper Award Exhibition*, Mornington Peninsula Regional Gallery, Victoria  
*Under My Skin*, Ateneo Art Gallery, Manila, Philippines; Nanyang Academy of Fine Arts, Singapore; and Samuso: Space for Contemporary Art, Seoul, Korea
- 2007 *Helen Lempriere National Sculpture Award Exhibition*, Werribee Park, Victoria  
*Oomph*, Canberra Contemporary Art Space
- 2006 *Supercharged*, Institute of Modern Art, Brisbane (then touring in 2007)

- 2005 *Arthur Guy Memorial Painting Prize Exhibition*, Bendigo Art Gallery, Victoria  
*Made in Rotterdam*, Cokkie Snoei Gallery, Rotterdam, Netherlands  
*Tales of the City*, Australian Galleries, Melbourne  
*Mix Tape*, Art Gallery of Western Australia, Perth
- 2004 STASH, TENT, Rotterdam, Netherlands  
*Cutting Edges*, Gow Langsford Gallery, Sydney  
*The Spirit of Football*, The Ian Potter Centre: National Gallery of Victoria, Melbourne
- 2003 *Papercuts*, Monash University, Melbourne  
*The future in every direction: Celebrating the Joan Clemenger Endowment for Contemporary Australian Art*, The Ian Potter Centre: National Gallery of Victoria, Melbourne
- 2002 *Elvis Has Just Left the Building*, Perth Institute of Contemporary Arts, and Künstlerhaus Bethanien, Berlin, Germany  
*Gulliver's Travels*, CAST, Hobart, Monash University Art Museum, Melbourne, Perth Institute of Contemporary Arts, Contemporary Art Centre of South Australia, Adelaide, Ivan Dougherty Gallery, Sydney and Institute of Modern Art, Brisbane
- 2001 *National Sculpture Prize Exhibition*, National Gallery of Australia, Canberra
- 2000 *Satellit (Z2000)*, Berliner Pavillion, Berlin, Germany  
*Oblique Shadows*, Sculpture Square, Singapore  
*Mengenbüro*, Gallery Skuc, Ljubljana, Slovenia
- 1999 *Deacons, Graham & James/Arts 21 Award*, The Ian Potter Museum of Art, University of Melbourne, Melbourne
- 1998 *Primavera*, Museum of Contemporary Art, Sydney  
*Deacons, Graham & James/Arts 21 Award*, The Ian Potter Museum of Art, University of Melbourne, Melbourne
- 1997 *World Without End*, St Patricks Cathedral, Melbourne
- 1996 *Möet and Chandon Touring Exhibition*, National Gallery of Victoria, Melbourne  
*A Sculpture Walk in the Royal Botanic Gardens*, Melbourne  
*Brand New*, Contemporary Art Centre of South Australia, Adelaide
- 1994 *john doe*, 200 Gertrude Street, Melbourne  
*Aussemblage*, Auckland Art Gallery, then touring New Zealand
- 1992 *Above the Lake, Below the Sky*, Benalla Art Gallery, Victoria
- 1991 *Backward Glance*, Perth Institute of Contemporary Arts
- 1988 *Site of Execution*, Australian Centre for Contemporary Art, Melbourne
- 1987 *Meanings, Material and Milieu*, Third Australian Sculpture Triennial, 200 Gertrude Street, Melbourne  
*Among the Souvenirs*, Art Gallery of Western Australia, Perth
- 1986 *Young Contemporary Artists*, Fremantle Art Gallery, Western Australia  
*An Incongruous Marriage*, Praxis, Fremantle, Western Australia

### Selected art grants/awards/residencies

- 2013 Arts Victoria Project Grant
- 2011 Australia Council Studio Residency, Greene Street, New York, USA
- 2010 Winner, *McClelland Award*, McClelland Gallery + Sculpture Park
- 2008 Australia Council, Visual Arts Board, New Work Grant
- 2005 Artist-in-Residence, Stichting Duende Aktiviteiten, Rotterdam, Netherlands (Funded by Arts Victoria International Export and Touring Fund)
- 2003 Asialink Artist-in-Residence, La Salle-Sia College of the Arts, Singapore
- 2001 Pollock-Krasner Foundation Grant  
 Artist-in-Residence, International Art Space Kellerberrin Australia (IASKA)
- 1999/2000 Australia Council Fellowship, Künstlerhaus Bethanien, Berlin, Germany
- 1995 Asialink Artist-in-Residence, Bharat Bhavan Multi Arts Complex, Bhopal, India
- 1993–5 200 Gertrude Street Artists' Spaces Studio Residency, Melbourne
- 1992 Australia Council Studio Residency, Barcelona, Spain

### Selected commissions

- 2012 *Panorama Station*, permanent public sculpture commission, Peninsula Link Freeway, Melbourne
- 2009 *Heavy Metal Jam Session*, permanent public sculpture commission, COSTCO Wholesale, Docklands, Melbourne
- 2001 Sculpture for stage production 'Carmen Miranda Revue Pavilion', Director Holgar Friedrich, Haus der Berliner Festspiele, Berlin, Germany
- 1994 *Maypole*, permanent public sculpture commission, Box Hill City Council, Melbourne

### Collections

- Artbank, Sydney
- Art Gallery of Western Australia, Perth
- Curtin University, Perth
- Heide Museum of Modern Art, Melbourne
- Lawrence Wilson Art Gallery, University of Western Australia, Perth
- McClelland Gallery + Sculpture Park, Langwarrin, Victoria
- Monash University Collection, Monash University Museum of Art, Melbourne
- National Gallery of Victoria, Melbourne
- South Melbourne City Council, Melbourne
- Private collections in Australia

### Selected bibliography

- 2011 Rule, Dan, 'Monumental in proportion alone', *The Age*, 20 May  
 Cramer, Sue, 'Contemporary art in the Heide collection 1981–2011', 'The Heide Collection', catalogue accompanying the *Forever Young* exhibition
- 2010 Cormack, Bridget, 'Altar made of plastic stuff', *The Australian*, 22 November  
 Power, Liza, 'Top-shelf sculptures elevate art form', *The Age*, 22 November  
 Paramor, Louise, 'My Voice', *Melbourne Times Weekly*, 15 December  
 Lindsay, Robert, *Art and Nature/Nature and Art*, (cat. essay), *McClelland Sculpture Survey and Award*, Langwarrin, Victoria
- 2009 Nelson, Robert, 'Aesthetic appetite for eating their art out', *The Age*, 11 March
- 2008 Scarlett, Ken, 'Melbourne: Alive with Sculpture', *Sculpture magazine* (Washington, USA), vol. 27, no. 7, September  
 Bond, Sarah and Sedgwick, Georgia, 'Under My Skin' (cat. essay), Ateneo Art Gallery, Manila, Philippines; Nanyang Academy of Fine Arts, Singapore; and Samuso: Space for Contemporary Art, Seoul, Korea
- 2007 Clemens, Justin, 'Show Court 3', *The Monthly Magazine*, July issue
- 2006 McAuliffe, Chris, 'A Bunch of Flowers' (cat. essay), Nellie Castan Gallery, Melbourne  
 Crawford, Ashley, 'Louise Paramor: A Bunch of Flowers', *Sunday Age*, 19 March  
 Nelson, Robert, 'Deconstructing D-cups', *The Age*, 8 March  
 O'Neill, Jane, 'A Bunch of Flowers' (cat. essay), Perth Institute of Contemporary Arts  
 Crawford, Ashley, 'beautiful ugly, ugly beautiful', *Australian Art Collector*, issue 37
- 2005 Snell, Ted, 'Louise Paramor', *Art & Australia*, vol. 42, no. 3, autumn
- 2004 Nelson, Robert, 'Paramor puts the boot in', *The Age*, 25 August  
 Blond, Simon, 'Unbridled Passion', *The West Australian*, 4 September  
 Mania, Astrid, 'Non-Stop' (cat. essay), Project Space, RMIT University, Melbourne  
 Cook, Robert, 'Louise Paramor at the Church Gallery', *Art Collector Magazine*
- 2003 Dahl, Karee, 'Louise Paramor in Singapore and Berlin', *Art Monthly Australia*, no. 165  
 Bullock, Natasha, 'Paper mates', *State of the Arts* magazine, October–December  
 Crawford, Ashley, 'Paramor's sexy shock tactics', *The Age*, 19 March
- 2002 Sullivan, Eve, 'The Love Artist', *Art & Australia*, September issue  
 Kremer, Boris, 'Such Lush Femininity' (cat. essay), *Out of Site*, John Curtin Gallery, Perth, then touring  
 Lintl, Manuela, 'Außereuropäische Künstler in Berlin', *Artery Berlin*, Berlin, Germany, March/April
- 2001 Ida/Rör, 'Ästhetik und Präzision aus Papier', *Hannoversche Allgemeine Zeitung*, Hanover, Germany, 31 August

- Artist profile, ABC TV (Australian National TV), *The Arts Show*, 24 August
- Genocchio, Ben, 'Decorations from a garden of delights', *The Australian*, 23 February
- Magner, B.L, 'Lustgarten', (cat. essay), Australian Centre for Contemporary Art
- 2000 Eichler, Manfred, ZDF (German National TV), documentary, 'Hot Spot Berlin-Künstler aus aller Welt an der Spree', Berlin, Germany, 16 September  
 Wünschmann, Anita, 'Aphrodite aus Papier', *Berliner Zeitung*, Berlin, Germany, 19 September  
 Flechtner, Installation, 'Lustgarten im Schloss Pillnitz', *Dresdener Neueste Nachrichten*, Dresden, Germany, 5 July  
 Lange, Rudiger, 'Satellit', (cat. essay), *Exhibizion, Z2000, Positionen junger Kunst und Kultur*, Berlin, Germany  
 Müller, Katrin Bettina, 'Überfluss und Askese', *Der Tagesspiegel*, 7 January  
 Eichler, Dominic, 'Fancy — the recent sculptures of Louise Paramor' (cat. essay), *Lustgarten*, Künstlerhaus Bethanien, Berlin, Germany  
 Ebeling, Knut, 'substancelessness', (cat. essay), *Lustgarten*, Künstlerhaus Bethanien, Berlin, Germany
- 1998 Curnow, Ben, 'Primavera 1998' (cat. essay), Museum of Contemporary Art, Sydney  
 Paramor, Louise, 'India' (seven artists-in-residence), *Artlink*, vol. 18, no. 4
- 1997 Crumlin, Rosemary, 'World Without End' (cat. essay), St Patricks Cathedral, Melbourne
- 1996 Koop, Stuart, 'Loophole', (cat. essay), *Brand New*, Contemporary Art Centre of South Australia  
 King, Natalie, 'Alluring' (cat. essay), Project Space, RMIT, Melbourne  
 Nichols, Jonathon; McQualter, Andrew; Sinha, Sanjeev, 'Louise Paramor' *Ist Floor A495* (annual gallery publication), First Floor, Melbourne  
 McQualter, Andrew, 'Louise Paramor 1963', *Like* magazine, October issue
- 1993 Schembri, Jim, 'A Serious Sort of Happiness', *The Age*, 10 September
- 1992 Boyd, Adam, 'Bottleneck', (cat. essay), 200 Gertrude Street, Melbourne  
 Koop, Stuart, 'Bottleneck — Louise Paramor', *Eyeline*, autumn, no. 18
- 1991 Marcon, Marco, 'Backward Glance', *Art Monthly Australia*, October, no. 44  
 Watt, David, 'Backward Glance', (cat. essay), Perth Institute of Contemporary Art, Perth
- 1988 Sturgeon, Graeme, 'A Bicentennial Look at Australian Sculpture', *Art & Australia*, spring  
 Neri, Louise, 'Meanings, Material and Milieu', (cat. essay), *Third Australian Sculpture Triennial*, Melbourne
- 1987 Bromfield, David, 'Among the Souvenirs', (cat. essay), Art Gallery of Western Australia, Perth
- 1986 Snell, Ted, 'Young Contemporary Artists', *Western Mail*, Perth, 5 October

# List of works

## **Bottle sculptures 1990–92**

### **Tale Bearer** 1990

Glass bottles, ribbon, silicon  
152 x 85 x 85cm  
John McBride Collection

### **Real Thing** 1990 (recreated in 1991)

Glass bottles, glass marble, silicon  
178.5 x 43 x 86cm  
Collection of the artist

### **Estrella** 1992

Collage  
210 x 500cm  
Collection of the artist

## **Mirror Phase 1993–94**

### **Festoon** 1993–2013 (recreated for exhibition)

Perspex (originally glass), glass bottles,  
coloured liquid  
Dimensions variable  
Collection of the artist

### **Orphan** 1993–2013 (recreated for exhibition)

Perspex (originally glass), sand, light globe  
82 x 39 x 33.5cm  
Recreation of **Orphan** produced with  
permission from Lawrence Wilson Art  
Gallery, The University of Western Australia

## **1964 1996**

### **Untitled** 1996

Plastic sheet, wrapping foil, ribbon  
106 x 50 x 50cm  
David Jolly Collection

### **Untitled** 1996

Plastic sheet, wrapping foil  
137 x 75 x 75cm  
Collection of the artist

### **Untitled** 1996

Plastic sheet, wrapping foil, ribbon  
80cm diameter  
Dimensions variable  
Collection of the artist

### **Untitled** 1996–2013 (recreated for exhibition)

Cellophane, paper  
Dimensions variable  
Collection of the artist

## **Lustgarten 1999–2000**

### **Red Fan** 2000

Paper, particleboard, adhesive  
260 x 524 x 78.5cm  
National Gallery of Victoria, Melbourne  
Purchased through the NGV Foundation  
with the assistance of the Joan Clemenger  
Endowment, Governor, 2001

### **Black Snake** 2000

Paper, particleboard, adhesive  
Dimensions variable  
Monash University Collection  
Courtesy of Monash University Museum  
of Art

### **White Figure** 1999

Paper, particleboard, adhesive  
175 x 160 x 160cm  
Collection of the artist

## **Outback Heat (Germany 2001)/ Heart-On (Melbourne 2003)**

### **Outback Heat/Heart-On (Black and Blue Lantern)** 2001

Paper, particleboard, adhesive  
215 x 130 x 130cm  
Collection of the artist

## **FOREVERYOURS 2003–04**

### **Knight to the Rescue** 2003

Gloss enamel painted paper collage  
206 x 174cm  
Collection of the artist

### **Takeover Man** 2004

Gloss enamel painted paper collage  
209 x 179cm  
Collection of the artist

### **Up She Goes** 2005

Video  
4 mins (Filming — Jeroen Eisinga,  
editing — Anne Scott Wilson, soundtrack —  
Astrobingo by Geoff Newton)  
Collection of the artist

## **Off-Cuts 2004–06**

### **Doraemon** 2006

Gloss enamel painted paper collage  
204 x 132cm (sheet)  
Heide Museum of Modern Art, Melbourne  
Gift of Louise Paramor 2013

## **A Bunch of Flowers 2006 (Assemblages) Show Court 3 2007**

### **Jam Session # 6** 2006

Plastic  
Dimensions variable  
Collection of the artist

### **Jam Session # 10** 2006

Plastic  
Dimensions variable  
Collection of the artist

### **Jam Session # 13** 2006

Plastic  
Dimensions variable  
Collection of the artist

### **Jam Session # 15** 2006

Plastic assemblage sculpture  
Dimensions variable  
Collection of the artist

### **Jam Session # 19** 2006

Plastic  
Dimensions variable  
Private collection

### **Jam Session # 28** 2007

Plastic  
Dimensions variable  
Collection of the artist

### **Jam Session # 49** 2007

Plastic  
Dimensions variable  
Collection of the artist

### **Jam Session # 50** 2007

Plastic  
Dimensions variable  
Collection of the artist

### **Jam Session # 76** 2007

Plastic  
Dimensions variable  
Collection of the artist  
Note: numbers 15, 19 and 50 are the  
maquettes for three of the suite of six from  
the **Heavy Metal Jam Session** commission for  
COSTCO, Docklands, Melbourne

## **Show Court 3 2007**

### **Show Court 3** 2007

Digital photographic print  
120 x 146cm  
Collection of the artist

### **Show Court 3** 2007

Video  
18.42 mins  
(Filming and editing — Anne Scott Wilson)  
Collection of the artist

## **Square 2007–2008**

### **Square # 12** 2007

Oil and acrylic on canvas  
60 x 60cm  
Collection of the artist

### **Square # 14** 2007

Oil and acrylic on canvas  
60 x 60cm  
Collection of the artist

### **Square # 27** 2008

Oil and acrylic on canvas  
100 x 100cm  
Collection of the artist

## **Mood Bomb 2008–2009**

### **Lovers** 2008

Oil enamel on glass  
60 x 60cm  
Heide Museum of Modern Art, Melbourne  
Purchased 2009

### **Green Eyed Monster** 2009

Oil enamel on glass  
100 x 100cm  
Collection: Artbank

### **Space Monk** 2009

Oil enamel on glass  
100 x 100cm  
Collection of the artist

### **Curious Orange** 2009

Oil enamel on glass  
100 x 100cm  
Collection of the artist

### **Emerald God** 2009

Oil enamel on glass  
60 x 60cm  
Collection of the artist

### **Girl with Flowers** 2009

Oil enamel on glass  
60 x 60cm  
Collection of the artist

## **Stupa City 2011 (Paintings)**

### **Man About Town** 2011

Oil enamel on glass  
85 x 60cm  
Collection of the artist

### **Young Gun** 2011

Oil enamel on glass  
85 x 60cm  
Collection of the artist

### **High Horse** 2011

Oil enamel on glass  
85 x 60cm  
Collection of the artist

### **Ganesha** 2011

Oil enamel on glass  
85 x 60cm  
Collection of the artist

### **Day Tripper** 2011

Oil enamel on glass  
85 x 60cm  
Collection of the artist

### **Froggy** 2011

Oil enamel on glass  
85 x 60cm  
Collection of the artist

## **Stupa City 2010–2011 (Assemblages)**

### **Hotel Panorama** 2010

Plastic  
130 x 80 x 35cm  
Collection: Southern Way  
Promised gift to McClelland Sculpture Park  
+ Gallery  
This work is the maquette for **Panorama  
Station**, a major permanent public sculpture,  
commissioned in 2012 by Southern Way.  
Location: Peninsula Link Freeway (Eastlink  
interchange)

### **Dee Empressa Casino** 2011

Plastic  
112 x 50 x 50cm  
Collection of the artist

### **Cineplex Elite** 2011

Plastic  
145 x 68 x 40cm  
Collection of the artist

### **Yellow Fort United Bank** 2011

Plastic  
123 x 52 x 52cm  
Collection of the artist

## **Wild Cards 2013**

### **Wild Card # 1 (Snake)** 2013

Plastic, fibreglass  
122 x 230 x 48cm  
Collection of the artist

### **Wild Card # 2 (Ape)** 2013

Plastic, fibreglass  
180 x 88 x 60cm  
Collection of the artist

### **Wild Card # 3 (Poodle)** 2013

Plastic, fibreglass  
160 x 66 x 87cm  
Collection of the artist

### **Wild Card # 4 (Tiger)** 2013

Plastic, fibreglass  
176 x 70 x 70cm  
Collection of the artist

### **Wild Card # 5 (Panda)** 2013

Plastic, fibreglass  
246 x 75 x 115cm  
Collection of the artist



*Froggy* 2011  
Oil enamel on glass  
85 x 60cm  
Collection of the artist  
Photo: John Brash

## Acknowledgements

**Curator:**

Diane Soumilas

**Essays:**

Diane Soumilas

Guest writer: Heide Museum of Modern Art Director and CEO Jason Smith

Essays edited by Dianne Waite

**The curator Diane Soumilas would like to thank the following:**

The artist Louise Paramor

Heide Museum of Modern Art Director and CEO Jason Smith

National Gallery of Victoria Senior Curator of Contemporary Art Max Delany

Glen Eira City Council Manager Arts and Culture Alex Francis

Dianne Waite

McClelland Sculpture Park + Gallery Director Robert Lindsay

Southern Way Pty Ltd Project Manager Chris Dunstone

**The directors and staff of the following public institutions:**

Artbank

Heide Museum of Modern Art

Lawrence Wilson Art Gallery, University of Western Australia

Monash University Museum of Art | MUMA

National Gallery of Victoria

**Private collections:**

The private collectors who generously loaned works for inclusion in the exhibition.

**Installation team:**

Enrique Tochez Anderson, Kieran Champion, David Huang, Melissa Whiting

**Gallery volunteers:**

Elizabeth Hunt, Benita Viapree

GLEN EIRA CITY COUNCIL  
PO Box 42 Caulfield South, Victoria 3162  
Phone: 9524 3333 Fax 9523 0339  
[www.gleneira.vic.gov.au](http://www.gleneira.vic.gov.au)  
National Relay Service: TTY dial 133 677 or  
Speak and Listen 1300 555 727 or  
[www.iprelay.com.au](http://www.iprelay.com.au) then enter 03 9524 3333

GLEN EIRA CITY COUNCIL GALLERY  
Glen Eira Town Hall  
Corner Glen Eira and Hawthorn Roads,  
Caulfield Victoria

Open Monday–Friday, 10am–5pm  
Saturday and Sunday, 1pm–5pm  
Closed public holidays

