

## JUDITH BRUTON

### Biographical Note

2000- 2001 PhD Candidate, Faculty of Art and Design, Monash University, Victoria  
1994 Master of Arts (Visual Arts), Monash University Gippsland, Victoria  
1986-2001 Lecturer, South Australian School of Art, University of South Australia  
1983 Printmaking Study Tour (Visual Arts Board Travel Grant), Kala Studio, Berkley, California and Haystack Mountain School of Art, Maine, USA  
1980 Bachelor of Education (Printmaking), Adelaide CAE  
1974-75 English Teacher, Oxford School of English, Treviso, Italy  
1971-87 Art teacher/lecturer, Adelaide, SA  
1971 Diploma of Teaching (Fine Art), South Australian School of Art

### Selected Solo Exhibitions

2003 *Poetic Simulations - Deep Blue*, Gallery M, Marion Cultural Centre, SA  
1999 *SCENSE*, Main Street Editions Hahndorf, SA  
1995 *Luminescence*, North Adelaide School of Art Gallery, SA  
1994 *Reality and its Shadow*, Switchback Gallery, Monash University, Gippsland, Victoria  
1991 *Coastal Reflections*, Greenhill Galleries, North Adelaide, SA

### Selected Bibliography

By the artist:

*Blue Notes*, Bruton Design, Adelaide, 2003 (artists book)  
*Sea Air*, Bruton Design, Adelaide, 2001 (artists book)  
*Night Swimmer*, Bruton Design, Adelaide, 2001 (artists book)  
*The White Journals*, Adelaide: Bruton Design, 1997 - 1999 (9 artists books)  
*SCENSE*, Bruton Design, Adelaide, 1999 (CD-ROM)  
*Digital Visions*, Flexible Learning Centre, University of SA, 1996 (CD-ROM)  
*Dream Journeys*, Marino Studio, Adelaide 1994 (3 artist books)  
*Journals of Symbols and Archetypes*, Adelaide: Marino Studio, 1994 (7 artists books)

About the artist:

Cameron-Wilson, S. *From Shadow into Light*. Adelaide: Ivory Press, 1988  
Campbell, L. 'Where the Landscape Talks' *Marion City Limits* Issue 3, SA, (Spring 1999)  
Dutkiewicz, A. Catalogue essay, 'Sense and Sensuality: the Art of Judith Bruton', Adelaide 2003  
Grishen, S. *Australian Printmaking in the 1990s*. Roseville, NSW: Craftsman House, 1997



*Deep Blue* 1, archival digital print on canvas, 2003

## JUDITH BRUTON

### **POETIC SIMULATIONS DEEP BLUE**

*paintings, digital prints and artists books*

Gallery M, Marion Cultural Centre  
12 September - 5 October 2003

## LIST OF WORKS

Art works produced 2001 - 2003 using archival materials. POA

### Paintings (acrylic on canvas)

<i>Between Waves and Shadows</i>	120 x 90 cm
<i>Salt Air</i>	120 x 90 cm
<i>Time Sparkles</i>	120 x 90 cm
<i>Cove of Once Dreams</i>	240 x 90 cm
<i>Ancient Rocks</i>	150 x 90 cm

### Digital Prints (on canvas)

<i>Deep Blue</i> 1-6	39 x 28 cm
<i>Archive</i> 1-3	39 x 28 cm

### Digital Prints (on paper)

<i>Night Swimmer</i> 5,10,7	52 x 21 cm
<i>Night Swimmer</i> 9,3,1	52 x 21 cm
<i>Night Swimmer</i> 6 Cove	52 x 21 cm
<i>Sea Air</i> 1-3	52 x 21 cm
<i>Sea Air</i> 4-5	52 x 21 cm
<i>Hypnos</i> 1-4	34 x 24 cm

### Artists Books (digital prints on paper)

<i>Blue Notes</i>	35 x 16 cm
<i>Night Swimmer</i>	35 x 16 cm
<i>Sea Air</i> 2	37 x 28 cm
<i>Sea Air</i> 3	37 x 28 cm



*Night Swimmer* 6 Cove (detail), archival digital print, 2003

***SENSE AND SENSUALITY***

***THE ART OF JUDITH BRUTON***

by Adam Dutkiewicz



## SENSE AND SENSUALITY: THE ART OF JUDITH BRUTON

Adam Dutkiewicz

I first encountered the art of Judith Bruton in her 1995 exhibition, *Luminescence*, at North Adelaide School of Art. She described her work then as "an exploration of archetypes and new print technologies." The new media included photocopies, non-toxic, water-based printing inks and computer-manipulated laser prints, but her output was strongly founded on printmaking in linoblock, serigraph and photographic silkscreen as well as watercolour. Individual series were built upon the interplay of opposites and incorporated into her hand-made artists books.

Back then Bruton was beginning to produce art that invited the viewer to think about how we interpret images, how memory intrudes on our consciousness, the "logic" of the dream and the symbolic nature of language. Over the last decade or so Bruton has become a sophisticated operator of the computer as an artistic tool. Her method in this medium is now often photography-based and involves not only distortion and use of textural filters but also framing regressions and superimposition.

Most recently Bruton has been researching the notion of visual poetics as a doctoral candidate at Monash University. She now regards her work as "an infinite and continually mutating archive of memory and time" that emerges from an exploration of "poetic metaphor, colour and form" in new media.<sup>1</sup> Despite the digital direction into the future, her art maintains its sound foundation in drawing, photography, printmaking and painting.

In her series of hardcover artists books titled *White Journals* Bruton interleaves digitally enhanced photographs with her own poems. With clear literary and visual themes, such as *Seasons*, *Skin*, *Surroundings* and *Silk*, she develops works of considerable elegance and complexity that stream into a sensual, emotional and intellectual pool in which the viewer or reader can immerse.

*Scense* is a CD-ROM devised from nine series of computer-generated prints, including five more of the *White Journals*.<sup>2</sup> Two of the books are in large, elongated formats, stipulated by the panoramic shape of the images and almost a metre wide. *Script* and *Storm* were laid out, in the exhibition at Main Street Editions at Hahndorf in the Adelaide Hills in 1999, on plexiglass mounting blocks suspended from the ceiling in the centre of the room. The viewer was able to read the books, with their juxtapositions of prose-poetry in carefully chosen, clean and graceful fonts and layered images, while glancing up to see individual works in isolation on the wall behind.

In *Script* Bruton adopts some of Molly Bloom's erotic monologue in James Joyce's *Ulysses* to develop her investigation of the visual integration of text and imagery. It is a playful routine in which desire is a toy boat, a woman's body the land and the blue sheets the sea. *Storm* is more sublime, concerned with location, specifically the Marino Conservation Park, near where she lives on the south coast of Adelaide. The images and text draws one through a passing storm to the blue stillness of a new day.

In her new exhibition, *Poetic Simulations – Deep Blue*, a selection of photographs and digital images provides a basis for a series of paintings. In *Ancient Rocks* Bruton returns to classical culture for her motif of *Hypnos*, the god of sleep, perchance to dream. Each is saturated in the intensity of ultramarine blue. Its association with a cloudless sky, and its capacities of endless space and stillness, are crucial to the mood and mindset with which the artist identifies. In nature, the darker extremes of this colour intrude upon our consciousness briefly in the pre-dawn and twilight, times of day that connect the hunter-gatherer and the dreamer.

Others images have been integrated with dense, personal poetry in new artists books. In one, *Sea Air*, the minimalist design revolves around ellipses and an emphasis on emptiness and blueness. But there are also cloudy skies lit up by low, wintry sun as dazzling, soft golds. In *Night Swimmer* photographs of the shoreline from Victor Harbor provide the basis for a more superimpositional play. *Archive* resurrects the image of the shadow of a swimmer in water in an interplay of light and texture, for the first time printed in small formats onto canvas rather than paper.

In her new work Bruton continues to extend her creative process, a confluence of images from her immediate, coastal environment and aphoristic excerpts of literature, with greater emphasis on the hard work and hard-won experience of painting feeding back into the cycle.

Bruton immerses herself in the natural environment to gather sensual data of the world. The expansive space, colours and lack of clutter in her open, natural environment inform her artistic aesthetic. Through her art, she is able to construct an imaginative means of conveying a personal view. It synthesises her memory of physical experience, sensibility and observation, and wider knowledge of visual art, myth and literature, into a coherent expression that delves deeply into the processes and products of creative action.

Adam Dutkiewicz received a PhD in 2001 for his thesis "Raising ghosts: Post-WWII émigré & migrants artists and the evolution of abstract painting in Australia, ca.1950-65". Since 1992 he has worked as an art critic for *The Advertiser*, *Business Review Weekly* and *Art Monthly Online*, and was a contributing author for *Franz Kempf: Thinking on paper* (Wakefield Press, 2002).

<sup>1</sup> Exhibition preview text, *Imprint* (July 2003), p.17.

<sup>2</sup> Judith Bruton, *Scense: a selection of poems and images from the White Journal series*. CD Rom. (Marino, SA: Bruton Design, 1999).



Deep Blue 1-6, archival digital prints on canvas, 2003



Ancient Rocks (detail), acrylic painting on canvas, 2003

### ARTIST'S STATEMENT

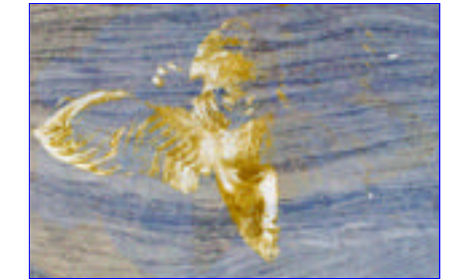
In *Poetic Simulations - Deep Blue I* interrelate poetry with digital prints and paintings to reflect my experience of living by the South Australian coast. I use a range of new and traditional media to reconfigure a visual vocabulary of archetypal figures and coastal textures to form a personal mutating archive of time and memory.

Just as memory can blur the boundaries between the observed and the imagined, the malleable digital and paint mediums allow me to manipulate and meld my original experiences with literary ideas of being. I often include poetic text as a visual element that alludes to the literary content of many of the works.

A selection of my poetry and computer manipulated prints have provided references for my paintings, while others have been bound into artists books titled *Blue Notes*, *Night Swimmer* and *Sea Air*.

Some of the works, in particular *Cove of Once Dreams*, are like a palimpsest, a manuscript written over a partly erased older manuscript in such a way that the old words and images can be read beneath the new. The layering processes in my digital prints and paintings suggest the overlays of time and memory, and the sometimes unpredictable emergence of past images and ideas.

Judith Bruton is currently a PhD candidate in the Department of Fine Art at the Faculty of Art & Design, Monash University.




Hypnos 1, archival digital print, 2003

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Dutkiewicz, Adam; Bruton, Dean (ed) 01 Sep 2003

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