

p a i n t i n g s

Rama IX Art Museum Foundation

doris hinz-en-roehrig
pinaree sanpitak
judy watson

**Doris Hinzen-Roehrig
Pinaree Sanpitak
Judy Watson**

Rama IX Art Museum Foundation - Paintings -

The National Gallery
4 Chao Fah Road
Bangkok 10200

February 3 - 29, 1996

Living and working as an artist for more than eight years between the two cultural extremes of East and West - Berlin and Bangkok (/Krabi) provides me with strong conscious images expressing my inner feelings - brought into colour paintings.

As an artist I try to keep an open eye and to look inside in my quest to find answers on human life. I prefer to think positive, sometimes in an ironical way in order to keep my (inner-) balance in this 'bad' world.

Living in East and West I feel more and more involved with the impact of global trends in the world, thinking that this century - special at the end of it - has enabled a much greater frequency of Asian and Western cultural exchange.

In the presence of this background of internationalization I mean that there is no matter where and under what conditions we live, beauty is as much a part of our existent as cruelty.

These two sides of a whole shall be present in my work.

Bringing all the forms and colours which build upon the basis of my European art education into use I create my own mystery of 'abstract expressionism'.

Focusing myself on the Spirit of Traditional and Modern Thai Culture I feel my intention in art to express and transform this Spirit into the pureness of colour and rhythm.

Doris Hinzen-Roehrig
Berlin, October 1995

BREASTWORKSII

These "BREASTS" are symbols of
beauty,
sensuality,
power,
responsibility,
hope,
dignity
and nonsense.

Pinaree Sanpitak
November 1995

Rama IX Art Museum Foundation

Being away from my country gives me a sense of who I am at the same time as it dislocates me from physical contact with familiar people, family, culture and land. These works have been made in various locations around the world and are a physical mapping of contemporary and ancient histories.

Judy Watson

Doris Hinzen-Roehrig

Katja von der Bey

The entire world can be reached within seconds via data networks. At home, without taking a step from our computers, we can open windows to the world with a simple click. Undreamt-of possibilities to communicate are revealed, yet often we lack the courage to really look and be amazed.

Courage is also necessary in order to live in a foreign culture, for there is always a danger of not being able to find a form of expression and having to remain misunderstood. Doris Hinzen-Roehrig did take that courageous step and—as her pictures show her life has been enriched through the experience. The German painter has travelled throughout the world on many extended journeys and her perspective as a European broadened as she gained insights into other cultures. Finally, she chose Thailand as her second residence—after Berlin—a contrast that could hardly have been

greater. She divides her time between east and west, partakes in the different lifestyles and ways of thinking, and has made her encounter with that which is foreign the subject of her work.

Her language is abstract painting, which bridges various idioms. Use of color and form beyond concrete portrayal has been a central development in twentieth century European art. Eastern philosophies and aesthetics were essential in that development though the appropriation often bore imperialistic traits.

Hinzen-Roehrig's paintings, however, are very much rooted in representation—as can be seen in her earlier works— and reflect impressions of the environs of Thailand. The painting "Bangkok (1)" of 1993 shows a street scene with a monk in an ochre-colored robe. As if from another world, one can identify the flat facades of houses in the background. Such surfaces become autonomous in later paintings. They influence non-representational compositions consisting of a few, more than picture-filling fields of color. A wealth of square shapes predominate here, although exact mathematical precision is not strived for. The artist nevertheless achieves a remarkable closeness to the aesthetics of modern information structures. The world is perceived through a window—or on a television or computer screen. This presentation of perception has had a tradition in European painting since the Renaissance in which the main perspective is cultivated, thus fixing the view of the world, and therefore foreign cultures—with which Europe was being confronted with for the first time to such a great extent. This way of seeing from a central perspective subordinates all impressions under the ego, which itself remains rigid and captive. The counterpart to the windows with respect to thought are "boxes:" prefabricated patterns that structure thoughts. At the same time, however, these patterns, which are difficult to break out of, make the thoughts all the same. Windows have a special hierarchy; they always show only a segment of the world and they assume a fixed subject. They show what this subject wishes to see, and if they reveal the Other, then from an unambiguous perspective and a safe distance—an imperialistic view. The six-part series "Das Fremde von Gegenüber"



Doris Hinzen-Roehrig "Bangkok (1)", Thailand 1993
Tempera, oil crayon on paper, 36 x 28,5 cm.

(Strangeness from Across the Way) (1993-94) challenges this way of seeing and thinking. Each picture is comprised of two halves that face each other like reflections in a divided window. The double aspect represents the first conflict, since there is no boundary separating the two twins, and the two images are always different. It depicts a different detail of the world and both must be dealt with equally. Painted structures overlap the fixed borders, referring to information beyond or perhaps even behind the windows. The surface behind the windows imply--by means of the light shining through, a synonym for insight--that the true information lies here, hidden. In this way, the window itself and the resulting fixation of gaze and thought become the subject of the observation. "Skyline of Thailand (2)" (1995) is also a diptych, comprised of various fields of blue and orange, which are a recurrent theme in Hinzen-Roehrig's paintings. In Germany, blue has traditionally been the color of Romanticism and a keen mind; it is a color that is often used in connection with a longing to reach "higher," like the light of the sky. The ochre or orange is the heavy color of the earth. Together, they form a balanced, complementary contrast, and thus at first glance the paintings appear harmonious and complete in themselves. But the confrontation with the Other that is shown in the windows by means of a clear duality is continued here across the entire painting. The opposition of the different-sized colored fields produces a tension-filled, sometimes abrupt contrast. They brace themselves against each other, wrestle, are about to challenge each other for the space, and appear to bend under the pressure. In this manner they express the tendency toward movement, extension of their boundaries. This is where something new is expected to arise out of the joining of foreign, controversial elements. A light field often forms that appears to be expanding to an elastic border zone. The colors mix in this encounter without giving up their own qualities and thereby cause each other to shine. In this way, the paintings offer the fixed and limited view an "and," an extension of the (central) perspective to include a wealth of possible views. The confrontation proves to be a source of new energy.

Light--energy--is of central importance in Hinzen-Roehrig's paintings. This can also be observed in the "Blue Series" (1995), which is even more reduced in form and at first glance sometimes appears almost monochromatic. It suggests a comparison with facades,

reminiscent of the still somewhat representational city scenes of Bangkok, since each colored field has a multi-layered, painted internal structure, behind which a secret, an unknown diversity, can be inferred. At some points, tears or cracks appear with deeper layers of color breaking through the surface like concealed sources of light. Beneath the paint a collage of a postcard of a city scene and a piece of a newspaper can be seen. The contents of this source of information can hardly be perceived, as it is no more than a fading memory. The reference to the former, selective information is covered by a way of seeing that expands the topography of the paintings to an experiential space and decreases the need for the distancing of the windows. The gaze can immerse in these paintings and discover a rich diversity. In this way, these paintings offer a promise that the world will not become monochromatic if various perspectives are allowed to exist side by side. This insight requires courage and trust in one's own ability not to become lost in the diversity. Hinzen-Roehrig's paintings intend to show that such an effort is truly liberating.

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Katja von der Bey studied art history, curated different exhibitions and published articles about feminist art history and contemporary art. She is currently working on concepts of national identity in the reception of abstract art in postwar Germany.

Object for consideration - the body and its reflection, behind the pleasure of the gaze

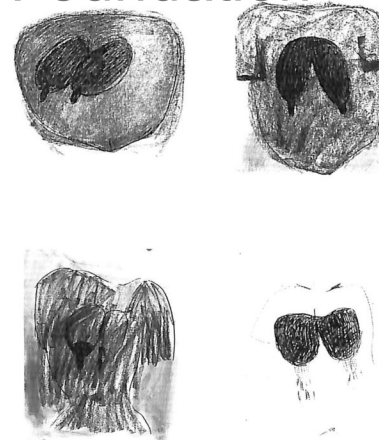
Michael A. O'Ferrall

In the free flowing nature of today's contemporary art scene, artists have been increasingly challenged to find a ground that contains sufficient substance for exploration and sustaining a field of expression beyond the short term. Given the sheer quantity of artists of all persuasions emerging in the last two decades, and the almost instant access available through the growth of the global village, print/electronic media, travel and exhibitions (not to mention the advent of *Internet* and the possibilities of the global exhibition), older models of sustained artistic output and growth have a questionable currency and pose a constant challenge.

The rapid socio-political transformations experienced at both a local and global level present equal challenges to the artist, threatening at every moment to remove or transform the relevant intellectual and aesthetic ground on which he or she works. The resultant diversity of contemporary practice, (though often perceived with some confusion by the viewing public) offers a rich tapestry of visual and mental stimulation. Responding to this challenge, and as an artist emerging in the flux of the 1980s, Pinaree Sanpitak, since graduating from art school in Japan, has threaded her way through this kaleidoscopic 'post-modern' maze and built up a body of work reflecting a highly personal and considered approach to art making. In turn; highly quizzical, sensuous, humorous, and mystical, the path of Sanpitak's work has consistently mirrored critical points in her own life. Simultaneously, she has now established a highly articulate field of methodology and inspiration from which her most recent works have emerged.

From her earliest exhibitions, Sanpitak's work has fluctuated across the ambiguities of formal art making, material and the challenge of physical immediacy encapsulated in the blend of collage, acrylic, pastel, photography and sa paper which she employs as her principal media. The integration and manipulation of these materials has always given Sanpitak's works a distinctive character and powerful sense of the actual crafting process of art making. Equally distinctive is the manipulation of symbols which the artist has made one of her recognizable trademarks. Often these symbols appear almost as organic forms particularly if they are formed from crumpled and dyed paper overlaid with gold paint or constructed through collage.

The ambivalence between the very visible manipulation of her materials and the apparent hidden nature of these symbols introduces a sense of intrigue and tension in many of her works though they are equally,



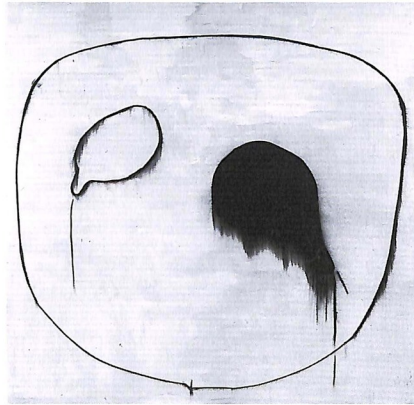
Pinaree Sanpitak "The Breasts", BREAST WORKS II, 1995
Pastel and charcoal on paper, 3 pieces of
43 x 35.5 cm. and 35.5 x 43 cm.

often physically seductive as objects in themselves. After a decade of public exhibitions, it is perhaps easier to perceive not only this process of evolutionary thematic exploration but also, retrospectively, to understand the shifts and turns that have resulted in changing subject matter and treatment.

In this latest exhibition, *Breast Works II*, she extends this multi-faceted nature of works with a series of explorations/artistic meditations around that most emblematic part of the human anatomy, the female breast. As the title suggests, this latest exhibition is a further exploration of a theme first developed last year. While the earlier exhibition included three dimensional works, this current show focuses on the painted image. Her choice of low key tonality purposely de-emphasizes the naturalistic dimensions of the breasts. The variations in outline and projection suggest instead the formal linear qualities. Repetition of imagery is a process often adopted by artists to intensify an image. As used by Sanpitak in this exhibition, the process balances the line between artistic interrogation and playfulness, the individual works fluctuating in their distortions to the point of abstraction.

The organic connotations of human and vegetable life have been a consistent subtheme running through Sanpitak's work since her earliest exhibitions. In the subliminal and culturally developed resonances projected by the human body and fruit and vegetables there is a profound dialogue that fluctuates between the two dimensions. At one level the very physical form contains immediate suggestive reactions, at a deeper level, subconscious responses to shapes release a more primeval mental and emotional reaction. The elongation of the breast provides a strong suggestive link between organic forms and are reminiscent of the artist's earlier images based around squash and pumpkin. While the thematic starting point is based around Sanpitak experiences of motherhood, the distortion and formalisation of the paintings avoids the temptation to either flippancy or other traps open to artists dealing with loaded subject matter.

Throughout Pinaree Sanpitak's works the strong autobiographical thread has covered a range of themes that are both highly personal and frequently sexual. The erotic in art is a persistent theme that has remained constant across both time and different cultural contexts and in this artist's hands it projects a distinctive feminine and inwardly responsive dimension. The line



Pinaree Sanpitak
"the black and the white and the body", *BREAST WORKS II*, 1995
Acrylic and charcoal on canvas, 200 x 200 cm.

between the erotic and the external voyeuristic eye is at all times extremely fine, and as manifested in cultural and historical context has been largely a male domination. Since the progressive feminine revolution occurring in recent times, the expansion of women artists into the traditional male dominated art world has transformed both subject matter and its artistic positioning. This process has introduced challenging sensitivities and emotional dimensions that cut across the conventional notions (male) of the artist as hero. In exhibitions containing works such as *Breast Works*, the content and treatment challenges the viewer (or at least the male viewer) to enter an unfamiliar world of sensations and being, in contrast to culturally conditioned notions of 'objective' facts and doing. Although Sanpitak's work is rarely directly or aggressively confrontational in its imagery, it nonetheless projects an implied challenge in its implications. Simultaneously, in its avoidance of rhetoric and ideology, her work contains an inner strength and integrity of motivation that is rarely matched by her peers. Entry into the world of Sanpitak's art becomes both a visually seductive and vaguely uneasy experience, where all is not quite what it seems and where images set off a train of thought buried deep in the subliminal regions of the brain.

Her simple forms and use of pastel and thin washes of acrylic all suggest a slightly defocused view where volume, lines and colours float and intersect in delicate and elusive visual games. There is no sense of time, or, at least, past time distanced from the present. Instead, the images transcend and speak of ever present and inner dimensions struggling to become three-dimensional from the constraints of the flat canvas and paper and manifesting themselves as living organisms.

As an effective and separate path to the objective dimensions of the 'real' world e.g.: social issues of poverty, equality, wealth, violence, landscape degradation and urban pollution etc. these works create a sense of focus more closely aligned with a sense of the self; physical, emotional and above all sensual. The body, in all its parts has long been a perennial subject for artists in all cultures and continued to challenge them with its elusive qualities. Whether in the crude early forms of pre-historic art, through to the monumental creations of deities and power brokers; kings, saints and despots, the human figure remains a perennial mirror for artists and cultural sets. Newer art media such as photography, cinema and performance art have all, in the period of the twentieth century, continued to address the human body in a variety of new and exploratory ways.

Ultimately, in Sanpitak's case, the artist concerns herself with her own sense of self punctuated by the passage of time, different life experiences, insights and meditations tracing the sensations and cycles, as in nature. This alternative to the mechanistic and external approach to subject matter and art making has marked Sanpitak's work out at each critical point in her life and career, and into the future will continue to provide fascinating insights and artistic views of the other side of the mirror.



Pinaree Sanpitak
"the black and the white", *BREAST WORKS II*, 1995
Acrylic, pastel and charcoal on canvas, 200 x 150 cm.

Michael A. O'Farrell Curator of Asian
and Aboriginal Art,
Art Gallery of Western Australia, Perth



Pinaree Sanpitak
"washed out", BREAST WORKS II, 1995
 Acrylic and pastel on paper, 76 x 56 cm.



Pinaree Sanpitak
"purple body", BREAST WORKS II, 1995
 Acrylic and pastel on paper, 81 x 98 cm.

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Doris Hinzen-Roechrig
"Skyline of Thailand (2)", Thailand 1994
 Acrylic, oil crayon on paper, 100 x 140 cm.



Doris Hinzen-Roechrig
"Untitled (1)", Thailand 1994
 Mixed media on paper, 50 x 60 cm.

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Doris Hinzen-Rochrig
Strangeness from Across the Way (2)", Thailand 1993
 Acrylic, oil crayon on paper, Diptych, 80 x 60 cm. each

FROM THE GROUND UP The art of Judy Watson

Hannab Fink

While artist-in-residence in Bhopal, India, Judy Watson made a lithograph of an unusual flower that had fallen into the courtyard in which she was working. Underneath the flower delicately veined, fragile - she drew a panel of hands miming 'Women Be Strong'. The overtly political nature of this work is uncharacteristic; nevertheless, while Watson's work is rarely didactic, it is almost always political, whether in terms of Aboriginal land rights, indigenous identity, environmental issues or feminism. Beauty, in the paintings, prints and installations of Judy Watson, is not antithetical to 'message', the political: it is its exact mode of address. Very little contemporary non-Aboriginal Australian art is political. In contrast, one could say that all Aboriginal art is innately political, as Aboriginality itself is intrinsically about country - and for a people dispossessed of their land, about land rights. Country is, as Hetti Perkins and Victoria Lynn have written, 'simultaneously concept and place':¹ denoting at once the place where one lives, or the land of one's ancestors, and a cosmology, a world view. In some Aboriginal languages, country is synonymous with painting itself.² As the Chairman of the Northern Land Council Galarrwuy Yunupingu has written:

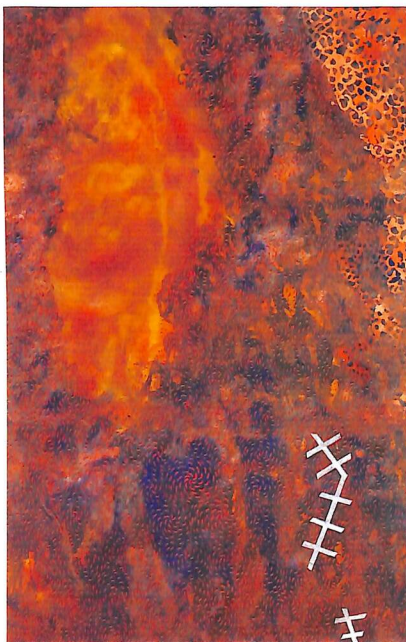
When we paint - whether it is on our bodies for ceremony or on bark or canvas for the market - we are not just painting for fun or profit. We are painting as we have always done to demonstrate our continuing link with our country and the rights and responsibilities we have to it. Furthermore, we paint to show the rest of the world that we own this country, and that the land owns us. Our painting is a political act.³

The notion of country is central to any understanding of Aboriginality, whether in presence or, as for the many Aboriginal people separated from their ancestral land, in absence. Much of Judy Watson's work is characterised precisely by a dynamic of presence and absence, whether through use of relief and resist methods of print or mark-making, depiction of the motifs of fossils, shells, vessels and islands, or allusion to the relation of past and present, remembrance and



Judy Watson *'beconfetti of empire'*, 1995
 Pigment, acrylic, pastel and oil-stick on canvas, 240 x 150 cm.

forgetting, erasure and renaissance. It is a principle of draughtsmanship that one measures objects with ones eyes by looking not at the objects themselves but at the spaces that separate them and it is in these reverberant 'spaces between' - between the figurative and the abstract, the literal and the conceptual, the organic and the intellectual, the random and the intentional - that Watson's work operates.⁴



Judy Watson "suture", 1995
Ink, pastel, acrylic and pigment on canvas, 187 x 120 cm.
Collection of the St. Louis Art Museum, USA



Judy Watson
"the water boiled and turned white", 1995
Pigment, ink, pastel and acrylic on linen,
222 x 133.5 cm.

Judy is a descendant of the Waanyi people in North-West Queensland. Her grandmother was one of the many people separated from their families as children as a consequence of the assimilationist policy of the Australian government of the time. In 1990 Judy travelled with members of her family to the birthplace of her grandmother and her great-grandmother, a profound experience which has become the touchstone of her work. Of this experience of country Judy says, 'It was learning from the ground up.'

*I listen and hear those works a hundred years away
That is my Grandmother's Country: it seeps down through blood and memory and soaks into the ground.*⁵

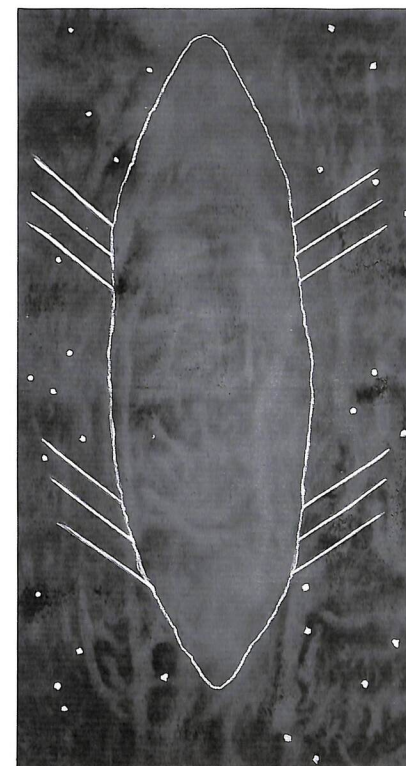
Watson's works often not only represent the place from which they come but literally comprise it. As the sentimental traveller collects riverstones or dried leaves to pocket an experience of place, so Watson incorporates into her work fragments or elements of the landscape. Some of these natural souvenirs are unintentional: one sometimes sees tiny dried leaves or tufts of grass stuck to the front or back of the canvases, poignant reminders in the modern art gallery's pristine environment of the messy messiness of the land which the images describe. Her paintings are sometimes made outside the studio *in situ*, the organic inflections of the picture surface made by laying the canvas on the ground and rubbing ochres and oxides into its corrugated surface with her hands, or by floating washes of pigment over the canvas which dry in a moulded impression of the ground beneath.

maradalen, 1993, a work Watson made at an artists' camp in the Maradalen Glacial Valley in Norway, is made from yellow pigment and charcoal the artist brought with her, and mud, red oxide and fish blood found at the site. The cracked and coagulated skin of the painting's surface was formed partly in reaction to the cold and wet elements of the valley. One could say that not only is the work made from elements of the environment which it describes but the land itself, through a kind of glacial-resist method, has collaborated in the making of the image. The four broken oars which form a totemic companion piece to the painting - man made objects worn by time and weather, and painted by the artist with found oxide-were found in the same valley: tokens of place that contrast starkly with the souvenirs of place and people manufactured for tourists.

The figure of the boat and of oars appears in *pacific vessel*, 1995, a work made in direct response to the French government's recent nuclear testing in the Pacific. Here, as in *the water boiled and turned white*, 1995, the familiar motifs of Watson's symbology - the trail of pale dots, the numinous areas of condensed matter, the fluid stains and washes - assume new references and meanings. The signature archipelagic formations of Watson's images, in which forms emerge and retreat within a layered environment, become the coral reefs and land formations of the Pacific islands; the areas of Yves Klein blue pigment can be read as the body of the Pacific ocean; the 'dots' which are associated with the western desert art of Central Australia become bubbles of oxygen underwater, or perhaps the navigator's map of stars. Metaphor in Watson's work is faceted, connotative. The work entitled *suture*, 1995, was initially called 'open cut' in reference to mining, the white stitches or sutures referencing the subterranean levels or tunnels of underground mining. Mining in Australia is an often fraught issue, at the centre of legal battles over native title and crown land. Many members of Watson's mother's family are employed in the mining industry in Mount Isa, Queensland, and Watson says she is not opposed to development of the natural environment 'as long as it is done with sensitivity and respect.'

The etymological root of the word suture is the Latin *suere*, meaning to sew, and as much as Watson's work is closely tied to the land - and ocean - it is also intimately connected with women's work: with gathering, dying, weaving, sewing, decorating. One remembers here that canvas is a fabric, the material from which clothes, furnishings and shelter are made, and that pigment is used not only for painting but for dying cloth; also that pigment determines the colour of one's skin. The colours Watson uses often - brown coupled with pure blue; blood red with yellow ochre - are similar to the colours used respectively for the warp and weft of the shot silks and cottons of India or Thailand. The thin washes of colour that layer her canvases shift and shimmer like shot organza; the finely etched or drawn spirals that pattern their surfaces resemble at once the circular motifs used by western desert painters and the dressmaker's or quilter's neat stitches.

A 'suture' also appears in the 1994 work *loss of memory*, made while Watson was artist-in-residence in



Judy Watson
"pacific vessel", 1995
Pigment, oil-stick and acrylic on linen, 222 x 118 cm.

Western Australia. This work refers to the largely unacknowledged physical resistance of Aboriginal people to European invasion: the ochre-coloured stain in the centre resembles a club, and the red, oval stains on either side shields - or blood stains. Here, the suture refers not only to the defacement of the land but to the historical wounds and scars of a brutally colonised people. (They could also refer to the cicatrices of scarification in Aboriginal initiation ceremony.)

Just as the frayed, unframed edges of Watson's canvases imply a kind of edgelessness, as though they were pieces torn or cut from the land itself, so Watson uses lower case letters for her titles, suggesting both an avoidance of the authorisation of capitalisation and that the titles are fragments, phrases overheard from a greater narrative. In a sense Watson's images *are* parts of a larger narrative. For the extraordinary large-scale floor installation she made last year for the Casula Powerhouse regional arts centre, a converted power station in a satellite suburb of Sydney, Watson worked in consultation with various community groups - reading, talking, listening, looking, exploring. With four other Aboriginal artists, she conducted workshops with local Koori elders and children, visited the Aboriginal sites of the environs, and carried out research with the local land councils, and in the Australian Museum and the State Library. Some of this information informed the work directly, but much of it indirectly: the many voices, stories and histories now hover in an animate silence about the building, remapped by the artist in terms of its Aboriginal history.

As Hetti Perkins has written:

The hidden histories of the Australian colonial experience are subtly revealed in Watson's work, drawing on oral histories passed down through generations: tales of massacres, despair and survival. This legacy is carried in the hearts and minds of Aboriginal people today, long after time has reduced physical evidence to dust. As shells may be held to the ear to listen to the ocean, here they are receptors to the listening country. Watson immerses herself in this land: listening, looking and contemplating.⁶

A peripatetic is one who travels in connection with their vocation, and since 1990 Judy has been artist-in-residence in Italy, Norway, Canada, India, Western Australia and currently, as the recipient of Australia's most prestigious art prize, the Moët & Chandon Fellowship, France. During the last nine months she has travelled to the US twice - once to work with the Native American/Hawaiian artist Harry Fonseca, the second time for two exhibitions of her work, including 'Currents 64' at the Saint Louis Art Museum, and to attend a conference on Pacific culture at Berkeley; and to Köln where her work was being exhibited at the art fair. This peripeteia could be read as nomadism, or perhaps as a perpetual re-enactment of a displacement from home; it could also be understood as a sign of self-possession - that home has been incorporated into one's own, transportable body. The 'body' is usually present in

Watson's work only in absence, whether shrouded or veiled, as in her guardian figures, or drawn in hollow outline, as in the superimposed figure in *the confetti of empire*⁷ - perhaps a woman in nineteenth-century (colonial) dress, or a figure of Classical statuary. In Watson's work the body or self is insistently subjective, depicted as if from inside the skin - at once a comment on the 'invisibility' of Aboriginal people within Australian society and a reclamation of the historical pathologising of the Black body (which, one could argue, persists in the present day as Aboriginal people are measured not by anthropologists but by doctors in terms of health statistics).

That Watson's imagery offers multiple readings does not mean that these readings or meanings are interchangeable or arbitrary: to the contrary, the artist is very specific about her references. However, just as shapes that at first sight seem solid on further looking float to the surface, modulating between density and transparency, near and far, there is an insistence in Judy Watson's images on complexity, in which 'meaning' is understood as protean, and identity as a state of becoming. Wholeness is achieved only in deference to brokenness, communality in acknowledgement of difference - an acknowledgement of the plurality of the Aboriginal nation and also of the nature of cross-cultural exchange. Watson's project is not only the redemptive one of repatriation - a ritual somatic learning through the eyes and hands but part of the creative process of becoming that is 'Aboriginality'

1. Hetti Perkins and Victoria Lynn, 'Black Artists, Cultural Activists', *Perspecta 93* (exhibition catalogue), Art Gallery of New South Wales, Sydney, 1993, p.xi.

2. Margo Neale, *Yiribana* (exhibition catalogue), Art Gallery of New South Wales, Sydney, 1995, p.61.

3. Galarway Yunupingu, 'The Black/White Conflict in *Aratjima: Art of the First Australians*' (exhibition catalogue), Dusseldorf, 1993, p.65.

4. The Bahasa Indonesia word for archipelago, *musinterak*, is understood also as meaning 'the spaces between' - a resonant metaphor of connection and distance, visible separation and subterranean unity.

5. Judy Watson, artist's statement in *Wijana/Persifera* (exhibition catalogue), The Performance Space, Sydney, 1993.

6. Hetti Perkins, 'Judy Watson', *Perspecta 93*, p.90.

7. This charming but insidious phrase was used by Giscard d'Estaing to describe France's colonial relationship with the Pacific Islands.

Hannah Pinkiss is Australian writer and editor of *Art Asia Pacific* magazine.

Doris Hinzen-Roehrig



photo: Caroline Maunoir

Solo Exhibitions

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|---------|--|
| 1977 | Gallery Weinand-Bessoth, Saarbruecken |
| 1982 | Gallery Osterthor, Bremen |
| 1983 | Elly's Gallery, Bielefeld |
| 1984 | Gallery Behnke, Dortmund |
| 1985 | Gallery 'O Cavalete', Salvador da Bahia Gallery 'Andere Zeichen', Berlin |
| 1987 | Gallery Elitzer, Saarbruecken |
| 1989 | 'The Landmark' - Gallery, Bangkok |
| 1990 | Premises at 'Thai-German Cultural Foundation', Bangkok |
| 1991 | 'Die Pumpe', Berlin Exhibition with Wei-Jane Chir and Sonia Witte |
| 1992 | 'Rotunda Gallery' at Neilson Hays Library, Bangkok |
| 1994 | 'Berliner Stadtbibliothek', Berlin |
| 1995 | Gallery Marlies Hanstein, Saarbruecken Group Exhibitions |
| 1980 | Salon des femmes peintres et sculpteurs, Palais du Luxembourg, Paris |
| 1981 | Gallery 'Andere Zeichen', Berlin |
| 1985-87 | Freie Berliner Kunstausstellung, Berlin |
| 1988 | Centre de Congres, peintres et sculpteur Europeens, Monte Carlo |
| 1995 | 'European Union', Chulalongkorn University, Exhibition Hall, Bangkok |

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|------------|---|
| 1951 | born in Saarbruecken, Germany (W-) |
| 1970-74 | studied Graphic-Design at the "Fachhochschule Saarbruecken", State University |
| 1974-76 | studied History of Art and Sociology, State University |
| since 1976 | lives in Berlin (W-), travels in Europe as a free-lance artist |
| 1978 | travelled in South-America (four months) |
| 1978-82 | lived in Bielefeld and Berlin, Germany |
| 1983-84 | painted in Brazil (one year) |
| 1985 | three months in Salvador da Bahia, Brazil (Exhibition) |
| 1986 | painted in Tunisia, North Africa (two months) |
| 1987 | travelled and painted in India, Norway, New York, Singapore |
| 1988 | travelled one month in Taiwan, R.O.C. |
| 1988-89 | painted in Thailand (one year) |
| since 1988 | lives in Berlin and Bangkok/Krabi |