



**A**fter her husband's death she inherited a garden as an expanded room of ones own.

'Ann once said that the monumental works had been in her mind since she was 18 years old but without a place or home for these ideas they would not have been realised.' ● Both Norton's sculpture garden in downtown West Palm Beach and Soleri's prototype urban laboratory in the Arizona desert play with the notion of producing or usurping space that was previously non-existent. They are imagined, idealised spaces that have been manifested by building onto and into them.

All of this is known by Turnbull purely through documentation. The flattening of spatial works. The timeless, placeless nature of experiencing art, objects and architecture through imagery. She acknowledges this source through collages of these influences writ large. Wanting you to see the subtle curl of the paper picked up by the scan. These are cut and pasted with scissors and glue. Constructed in a non-virtual world, they are pages from an artist book made for the artist. There is a looseness of hand here that we all aspire to. The same mindless mindfulness I wrestle to teach architecture students through unlearning to draw.

An intentionally degraded image of Frank Lloyd Wright's Taliesin West 1937-59 that suggests Pre-Columbian ruins is shown with a printer line running through it, acknowledging every stage of production. Wright's wall panels created for Price Tower in 1956 are placed next to pillows from *Strip patchwork* published in 1980, which is in turn based on Seminole Indian techniques. Turnbull is playing with time and its signifiers within art and design movements. These images are thrown up together like an art theory lecture condensing history into an hour. We are time travelling with her.

She projects herself into these flattened spaces and asks us to do the same. The Casa section of Italian Vogue, 1970s copies of Architecture Review, craft books and research images are all there. They become interior design swatches where the viewer is asked to conjure the space they allude to. Spaces for art to be lived in. Turnbull's studio has a symbiotic relationship with her lounge room. She is living 'Soleri's Arcology Concept, which integrates living, recreational and working conditions within a single structure.' ■

So what happens when an artist is influenced by design movements or the craft happenings on the periphery of the major art movements of the 20<sup>th</sup> century? The main revelation is the women involved. They were there after all; they were just doing other things. Few managed anything more than the title of wife/partner/mistress of some more celebrated male artist, but when it came to craft they had the potential to 'claim a role in the formation of a radical cultural enterprise, one that redefined traditional aesthetic values and remapped age-old divisions between art and life.' // Limitations can inspire ingenious solutions.

Her scale confounding, propositional objects are photographed with the ubiquitous mid grey background used in documentation for craft objects from fifty, (or was it eighty?) years ago, oppositional to the stark white background of an art object. Through this simple mechanism Turnbull is acknowledging her multi-temporal references and claiming her lineage. The works are hung within a fine art gallery context installed with sculptural tableaux so she alludes to both disciplines simultaneously. She has admitted to finding this dance between the genres of art and craft vexing. And so her work is aiming to produce its own space, an inclusive space that allows for an interdisciplinary practice.

A place where art and craft take on a social role. A utopian society where the Brancusi is equal to the pottery cup, where art is not more equal than craft. 'Rarely are we able to see (such) an idyllic completed picture of an artist's vision in its true and intended surrounds.' ■ This for Turnbull is a place where meaning is manifest through decoration. Decoration being what we surround our lives with: furnishings, fashion, architectural facades. The appropriation of history hidden in plain sight. We have granted decoration a powerful place in our lives. This is what *Co-Workers* is acknowledging as influential to us all, not just the hallowed, cloistered artworks of the Canon.

Bridie Lunney, May 2012 Melbourne.

● <http://www.ansg.org/page/story-of-ann-weaver-norton>

■ *Paolo Soleri: What if?: Collected Writings 1986-2000* Berkeley Hills Books, July 2002

// *Amazons of the Avant-Garde* ed John E. Abrams, Guggenheim Museum Publications, June 2000

■ <http://www.ansg.org/>

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