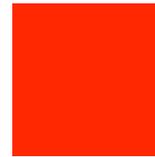
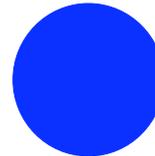


colour + form : art + play

Hilary Sorensen



Bernard Hutting



Sandra Bridie

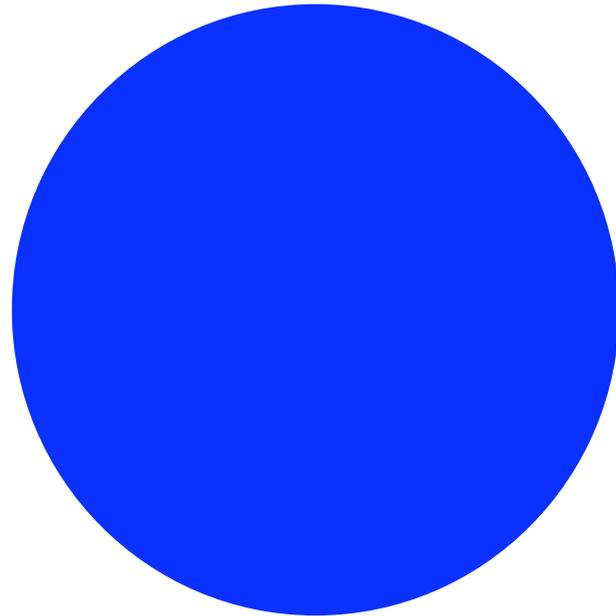


Documentation of 'colour + form : art + play' installation and interaction, during residency by colour and form artists at Adjacent Space, Birmingham, UK 1975



Small studio and performance space at Adjacent Space, Birmingham, UK

Bernard Hutting



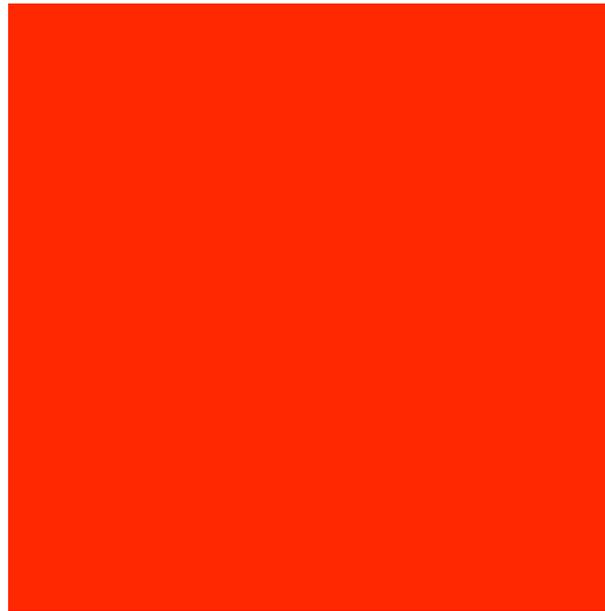


Bernard Hutting at Adjacent Space



Bernard Hutting at Adjacent Space

Hilary Sorensen



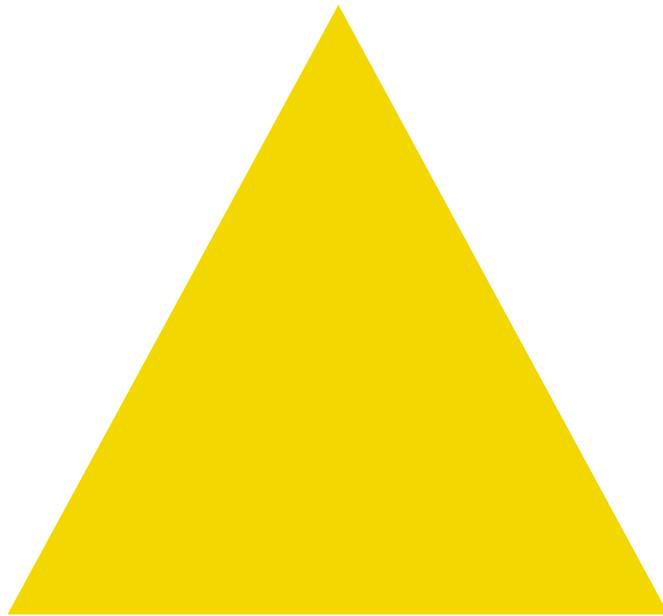


Hilary Sorensen and daughter Hazel at Adjacent Space



Hilary Sorensen and daughter Hazel at Adjacent Space

Sandra Bridie





Sandra Bridie and Hazel Sorensen at Adjacent Space



Sandra Bridie and Hazel Sorensen at Adjacent Space

Sandra Bridie colour + form : compendium (a fiction)

After a period of internment in England during the Second World War, the Bauhaus master Ludwig Hirschfeld Mack was deported from England to Australia on the *Dunera*. On arrival in Australia Hirschfeld Mack experienced another period of internment, living in various camps in regional Australia, eventually being released due to the intervention of Dr James Darling, principal of Geelong Grammar School. Hirschfeld Mack taught as Art Master at Geelong Grammar from 1942-1957. After retiring from this position, Hirschfeld Mack taught Fine Arts students at the University of Melbourne and also gave lectures at Kew Kindergarten College.

The premise for this fiction, **colour + form**, is that through his inspirational presence as a teacher, Ludwig Hirschfeld Mack spawned a small artists group in Melbourne in the early 1960s. Bernard Hutting was a student of Hirschfeld Mack's at Geelong Grammar in the mid-late 1950s, meeting kindergarten student teachers Hilary Sorensen and Sandra Bridie at Kew Kindergarten College in the late 1950s.

Inspired by their lecturer Hirschfeld Mack, his background in the Bauhaus, its aesthetic of formalism and the pedagogical possibilities that this art introduced them to, this small band of students decided to embark on a series of art projects outside of college hours, using simple colours and forms based on the geometric forms of infants toys such as blocks, balls and educational wooden objects.

In 1960, after leaving college, Hutting, Sorensen and Bridie distilled their ideas for their project further. They formulated a series of conceptual constraints and wrote a brief manifesto – and an artists group was born. The group was called **colour + form** and the parameters they set themselves were minimal: a basic geometric form attached to a primary colour was allocated to each member, and they would produce work purely from that form and in that colour. The allocations were as follows:

BERNARD HUTTING: BLUE CIRCLE

HILARY SORENSEN: RED SQUARE

SANDRA BRIDIE: YELLOW TRIANGLE

From this seemingly straitened premise, a surprising array of both serious and playful possibilities emerged that generated an extensive collection of artworks, events and publications that the group continue to produce to this day.

Now in their mid-seventies and laying claim to being the longest running abstract art movement in Australia, **c+f** has an extensive exhibiting history as a group and as individuals within Australia, Europe and South America. These include numerous collaborations or 'intersections' with international groups such as GRAV (Groupe de Recherche d'Art Visuel, Paris (1960-68) and the Neo-Concret movement in Brazil (1959-61).

The exhibition, **colour + form : compendium**, re-enacts a series of works including; **art + play**, an interactive play-premised installation, **coloured light plays**, a light projection installation based on descriptions of light installation projects by their master under that same title, and selected hanging banner works, that were first presented by the group in a series of international art residencies in the mid 1970s, the first being at Adjacent Space in Birmingham, UK. During these residencies, visitors to the art spaces were invited to participate in the making of the works, playing on the wooden geometric play equipment as they pleased and use it 'as a child would', moving shaped frames of cellophane in front of projected light and mirrors and painting banners with the artists as part of the exhibitions. Extensive documentation of the project was taken, with each participant being posted photographs of their engagement once the group **colour + form** had returned to Australia.

Sandra Bridie is a Melbourne-based artist-curator. Her solo practice involves the invention of fictional artists who sometimes bear her own name, imagined into the Melbourne art landscape of the 20th and 21st centuries. This ongoing conceit allows Bridie to play out numerous possibilities for the artist within a familiar locale.

colour + form : compendium
(a fiction)

presented at
TECHNO PARK STUDIOS, 16 February - 3 MARCH 2013

www.sandrabridie.com