



and tortured female byzantii.

Lillian Carland is a Yugoslav Australian whose artistic career spans two decades as does her intermittent contact with Australia. In 1986 she became a permanent resident. Her history of group and individual exhibitions in major cities of Europe, her representation in international exhibitions and collections is continuous and she is obviously respected as an international artist. Educated in Yugoslavia in

both Science (Chemistry) and Linguistics and Literature she has maintained an intense professional career while producing as an artist. She is prolific in output, with over seventy exhibitions in Europe and is currently completing post-graduate art studies in Art and Design at Phillip Institute of Technology. She experiments with materials to produce multi-media, panelled installations.

The  
appe'

draws on the figurative tradition of woodcuts used to illustrate Turkish books and magazines, especially as used in popular cartoon and comic illustration. The tradition of 'karagoc', (Punch and Judy type comic characters) is an acceptable and popular ancient figuration within a culture that is reserved about representation in the light of Moslem religious prohibitions. Jabber works in a small scale and uses monochromatic coloring together with a minimal and iconic cutting style to create figures of brooding



loss, angels of the fall, held to the ground with only vestiges of their previous divinity. He too speaks in the 'visionary' language and "believes that a new country and a new culture will certainly change an artist and his work. But how long does that period take?"<sup>16</sup>.

Kalliroe Tsiatis trained in Greece in the studios of Panos Serafianos and Yiannis Moralis and has been recognized as one of Greece's significant younger artists. Her work is semi-figurative, dealing with introverted moods and states of mind. Her paintings on stones are evocative of ancient fragments while her figurative canvases are confronting

to produce and sell work that is Western in style. Australians encourage him to maintain his orientalism in the face of his experimentation with modernism which they find less satisfactory. Again, his desire for a new 'vision' is beyond matters of 'Aesthetic Taste', and more to do with what kind of work the 'new identity' should produce.

Guler and Bulent Yontem, graduated from the Faculty of Fine Arts, Marmara University, Istanbul both specializing in mural techniques which involved the study of both traditional materials and contemporary graphic skills.

Soon after emigrating to Australia in 1986, Guler became involved in the Evimiz project of the Turkish Women's Association as project leader working with textiles in ways that combined both traditional and non-traditional techniques and materials. Her drawing style in pastels is clearly derived from a particular kind of graphics training that lays flat color on a ground and then uses a sgraffito method of linear contrast in silhouettes of decorative detail layered over the surface. When Guler does not use the sgraffito method her watercolors when placed on a light background still appear like stains and shadows of ground color in relation to line as a separate element. Due to the technique that is used and the type of space that this method produces, the mosaic-like



drawings seem to float in webs and organic drifts, perception now focussing on foreground, now on background; the subject shifts and figuration dissolves into abstraction.

Bulent Yontem similarly draws on this technique but takes it to more dramatic proportions by using large panels covered in foil, and marked out in large masses of colored pastel which are then painted over in black paint. He uses this graphic technique as a relief method peeling back into the surface to create depths. The effect is highly abstract producing a sophisticated sense of abstract