



MUNDARING  
ARTS CENTRE



# TRANSPOSITIONAL

HANS ARKEVELD AND JOAN JOHNSON

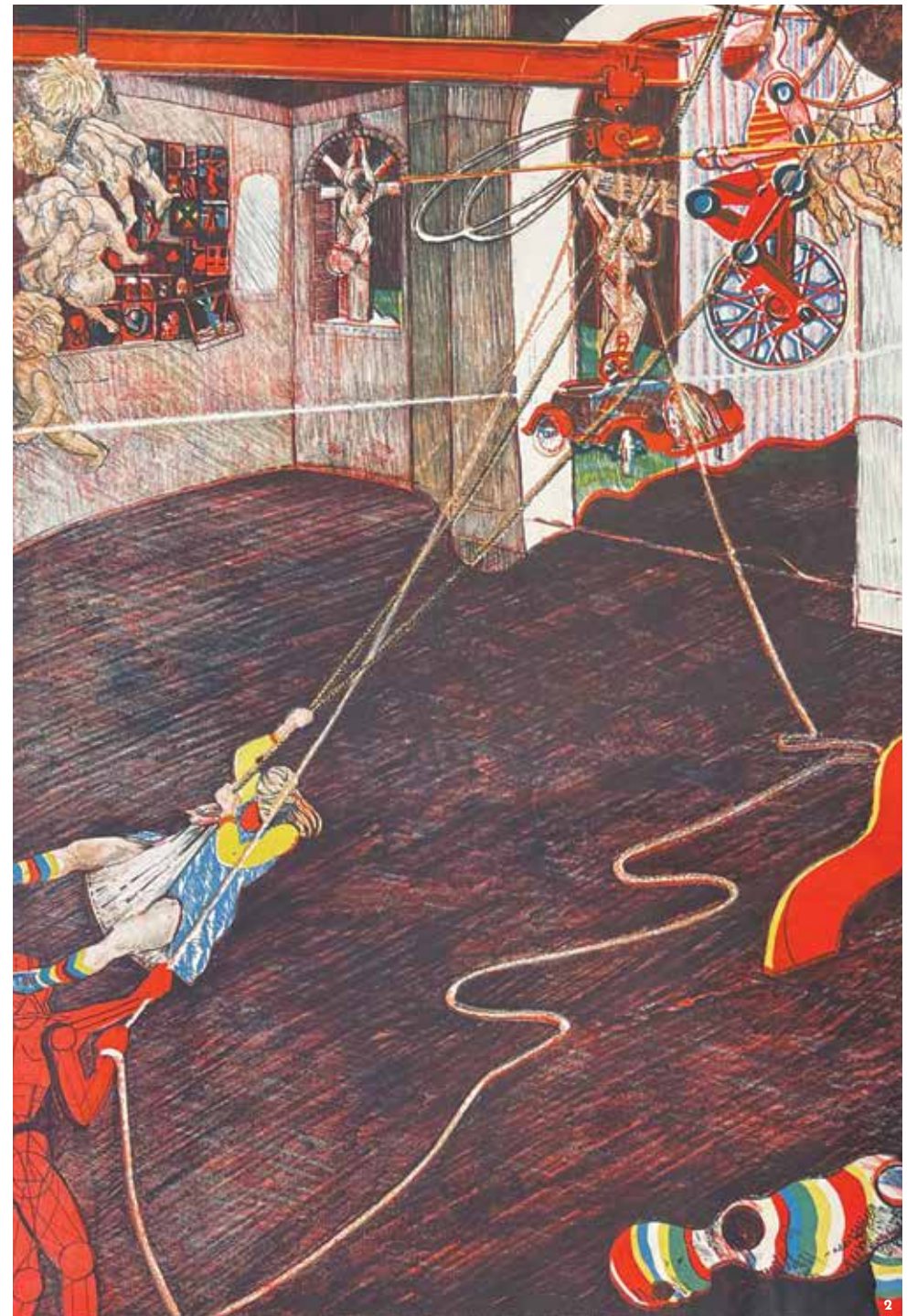
8 October 2022 - 26 February 2023

## FOREWORD

*Transpositional* celebrates the interdisciplinary arts practice of partners in life, artists Hans Arkeveld and Joan Johnson. With arts careers spanning decades and the use of vastly different materials, this presentation features a selection of sculptural and two-dimensional works that highlight poignant recurring personal and societal themes. Significantly, they are linked by their exploration of the iconic, historically loaded symbol – the wheel.



1



2



## ABOUT HANS

Hans Arkeveld is a sculptor, painter, draughtsman and printer. He works from his studio in Hovea, and from his famous lab in the Anatomy building at UWA's School of Human Sciences.

Born in Scheveningen, Holland, Arkeveld migrated to Australia with his family in 1952, living in migrant camps in Victoria and Western Australia before settling in Collie, WA. At age 13, he left school and worked as a builder's apprentice and then as a beekeeper. Later studying ticket writing and typewriting at Perth Technical College and in 1963 enrolling in Commercial Art, he ended up with a Diploma in Fine Art (Painting). This was followed in 1968 by an Associateship in Fine Art (Sculpture) and in 1980, a Bachelor of Arts (Fine Arts) majoring in Printmaking at WAIT (now Curtin University, WA).

A few years after graduating from Perth Technical College, Arkeveld's interest in African woodcarving led

him and friend David Hughes, to spend time in Papua New Guinea. There, mainly at the Sepik River, he became influenced by traditional wood carving.

Fascinated with the WA Museum's collection of bones and fossils, Arkeveld was introduced by lecturer Nola Farman to UWA's Department of Anatomy, where he has been artist-in-residence for several decades.

"Art and science were once inseparable and have now become very separate disciplines. There have been token gestures to bring them closer together again, in mostly superficial ways – focusing on high tech imaging, devoid of actual drawing and modelling. I believe that my contribution from what I have seen, will be discussions with students of both disciplines about basic drawing and modelling skills, to be able to create these elusive subtleties.

I became interested in ways of looking at the body: one was the visual architecture, the structure and

composition of parts... each seemed to suggest some deliberate design, as one might use a blueprint or golden mean. Patterns in cross sections, 3D forms relating to each other, fine linear structures to solid 3D forms...question consciousness, self-awareness, good and evil.

Which is where I am still at.

Somehow this relates to Australia's immigration policy and human rights issues."

Since the 1960's, Arkeveld has taught drawing and sculpture in art schools, including UWA's Department of Architecture and Fine Art and their workshops held in India and Sri Lanka. He has exhibited extensively both nationally and internationally, with five major solo exhibitions and over 200 group shows to date. Solo presentations include 'Images of a Cage Maker' (1980), Art Gallery of Western Australia; 'Transmigrant' (1992), Lawrence Wilson Art Gallery, UWA; 'Transient' (2004) Gallery

Central, North Metropolitan TAFE, which toured nationally; 'Mie Ayam' (2016), Darlington Arts Festival; and 'Homo Eclectic' (2020) Mundaring Arts Centre.

Having undertaken numerous public and private commissions, Arkeveld has received prizes, awards and recognition for his contributions to society; including the WA Chancellor's Medal; the Commonwealth Centenary Medal; the Artsource Lifetime Achievement Award; and Honorary Life Membership of Mundaring Art Centre.

Arkeveld is represented in significant art collections including the Australian National Gallery; Art Gallery of WA; WA State Library; Holmes à Court; UWA, Curtin, Murdoch and ECU universities (WA); North Metropolitan TAFE; St John of God hospitals; New Norcia Monastery; numerous shire and city councils; and multiple private collections across Australia.

## ABOUT JOAN

Born in South Africa, Joan Johnson migrated to Australia in the early 1980's. Her studies at Carine TAFE and Claremont School of Art taught her the craftsmanship that she required to make art. Then, further studies at Curtin University gave her the perception of 'concept' in art, and Art Therapy Studies at Edith Cowan University gave her introspection. She began looking back at life in South Africa and rationalising things from another perspective – mainly the discourse of black versus white. In turn, she used and united different physical and psychological dichotomies – e.g. light/shadow; male/female; good/evil; static/mobile; figure/ground; compassion/intolerance etc. Her drawings are often monochromatic and her sculptures

employ the use of light with the transparency of clear acrylic or resin, and aluminium.

"During my studies at university, I researched the art of Christian Boltanski, who worked with light and shadow; and also became influenced by Matthew Ngui, who was a visiting lecturer from Singapore, who worked with changing perspectives at the time. I realised that both influences fitted in well with my concepts, which were based on having come from South Africa – thus working with opposites (black/white, light/shadow etc.) and now seeing things from a different perspective."

Identifying as an interdisciplinary artist, Johnson examines relationships and human impact on the world around us, mostly through

installations that employ moving parts, complex visual tricks and lighting.

"Using a computer for my work in the first place was quite paradoxical. I had worked as an analyst/programmer in the computer industry for about 15 years before doing art. The use of computers or anything to do with the sciences in creating art (a more humanistic path, in my mind) was inconceivable to me. Yet, here I was, scanning and calculating; bringing images down to a pureness of black and white and allowing the computer to allocate the greys to either black or white, with me then delighting in finding form in this pureness... both its simplicity and complexity."

Johnson utilises sculpture to explore her emotional and intellectual response to complex issues that are

often presented as a play between light and dark.

"My use of layers and 'seeing through things' led me to working with clear acrylic."

She often uses word play and text in her artworks and is known for her innovative use of materials with clear acrylic and aluminium, causing the viewer to alter their perspective, thereby eliciting unexpected and intangible memories.

Johnson has taught art at North Metropolitan TAFE and Graylands Hospital; has exhibited in numerous group shows; undertaken public and private commissions; received awards and prizes and is represented in many collections, locally and internationally.



It feels like I have known Hans forever, with his gentle wit and endearing deep chuckle. And then along came Joan in a blaze of red hair and the mouth-watering waft of freshly baked Portuguese tarts!

But that was 20 years ago – and it has taken this long for these unique artists / life partners to decide to exhibit together. It has been a joy to discover how different and yet how similar they are in practice, style, and intention.

Whilst Hans' figures and materials are mostly classic and solid, Joan's are contemporary, light and translucent – but both are interlaced with a quirky sense of humour and a wry questioning of personal and societal values.

In this exhibition their differences are united in the common usage of an iconic, historically loaded symbol – the wheel – the vehicle by which their ideas have been transposed from one to the other, enabling subtle shifts in their resultant artistic output.

Whether crafted from stone, wood, metal or ink on paper, Hans' works reveal a strong sense of transition from one state to another – from life to death (*Vigil*), balance to chaos

(*Studio Images*), freedom to captivity (*Sacrificial Lamb*), law to illegality (*Trafficking, Studio Guardians*), knowledge to ignorance (*The Great Australian Ignorance No. 5*), boyhood to manhood (*Aquinas Maquette*), solidity to fluidity (*Organic Wheel*).

His more recent works, executed mostly in wood, revisit themes of sacrificial animals and foetuses / crouching figures awaiting transposition to another state via their accompanying wheels.

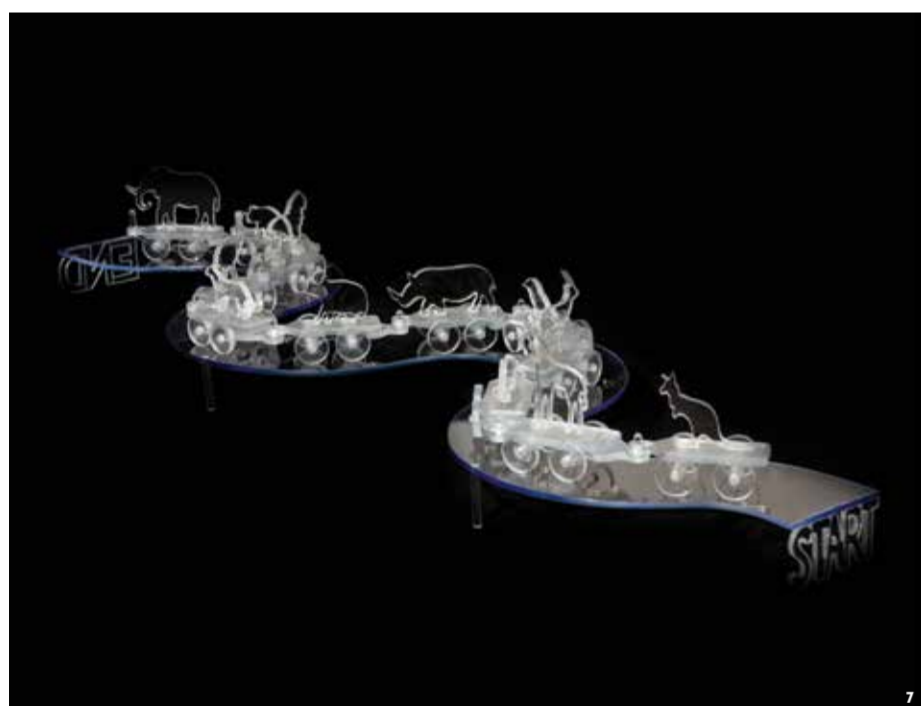
Joan's works, revelling in the translucent medium of clear acrylic and recycled aluminium, also reflect transience from one state to another – life to death (*Pushing Up Daisies, Wheel of Life, Guardian Angel, This Little Piggie...*), political certainty to flight and resettlement (*Exodus, The Long Journey*), decline from a healthy to a wasteful / destroyed environment (*Waste Can Be Beautiful, Will We Ever Learn?*)

Her earlier photographic work, *Horse Drawn Tanga, Varanasi, India*, taken during a trip to India with Hans and transposed onto layered transparencies, also alludes to the inevitable passage of life to death – but the balance is righted again by her small life-affirming ink drawing of Hans' heroic sculpture outside UWA's Lawrence Wilson Art Gallery...

In this small work their artistic partnership is crystallised – and the wheel trundles on towards more life experiences together.

Judith Hugo  
Curator

Exhibitions Coordinator at Claremont School of Art, 1991-1996; Curator of the TAFE Art Collection until 2020; Art Gallery of Western Australia Guide for over 30 years and a passionate advocate for Australian arts practice.



*Transpositional* represents the very first joint exhibition by artists Joan Johnson and Hans Arkeveld, partners for more than 20 years. Why did it take so long I hear you ask?

When they met nearly three decades ago, Arkeveld was already one of WA's foremost artists and sculptors, the maker of much-admired public artworks, exquisitely rendered prints and drawings and fastidiously produced sculptural works produced while also "squatting" (his words) in a disused lab at the University of WA's School of Human Sciences (Anatomy) since the 1970s. Here he focussed intently on the figure, in particular the embryo, his works distinct by the inclusion of wings and wheels to add movement. In comparison, Johnson had been a student for six years, having made Curtin University's Vice Chancellors' list of the top one per cent of students, and a string of awards followed, yet Johnson felt her practice had far to go. "I think I always felt like the shadow because he was well known. Now I realise I'm not inferior, I'm just different," she says.

Different indeed. Arkeveld draws and then starts creating, perhaps using the same cast in different ways, instinctively

allowing a work to evolve over time. Johnson, in contrast, with a background in maths, measures and calculates exactness, flying into a frenzy of activity before an idea is lost. Tying their work together is a stance against what humans do to each other and the world. In Arkeveld's work it is social injustice, and in Johnson's, environmental injustice. Interactive elements are common in both their practices, as is a quirky sense of humour, but the pinnacle of parallels is an appreciation and dedication to artistry and craft, and the immense satisfaction of knowing a work has been made well.

This exhibition follows separate solos by both artists at Mundaring Arts Centre in recent years. *Homo Eclectic* by Arkeveld in 2020 celebrated his long practice and *Hold On!* by Johnson in 2019 explored dementia with great sensitivity and grace. In *Transpositional* the two join forces to focus on the concept of movement through the wheel. While the wheel has featured prominently

in Arkeveld's work over decades, it is a reasonably new exploration for Johnson, here pulled with great force, delicately transporting daisies or seen ferrying animals of South Africa - her birthplace - and animals of Australia. For Arkeveld there is an endless fascination with "perfect" embryos, helped on their forward journey by wheels, and the very personal concept of transference through his own migration to Australia as a 10-year-old, following the Second World War.

Is it possible the works represent an analogy of a relationship too? They may well, but within these works you will also find the essence of humanness, together with all its complex foibles and potency.

Lyn Di Ciero

Visual arts writer, curator and filmmaker; Publisher of the Artist's Chronicle, established in 1991.

*For me, the formation of the thought is already sculpture. The thought is sculpture.*

– Joseph Beuys

As multidisciplinary artists, Hans Arkeveld and Joan Johnson enjoy a fascinating, wide, and diverse visual vocabulary with which to explore the ideas and issues that are important to them. Unlike many contemporary artists today, their interest lies not in the formal interrogation of the notion of art itself, nor the self-referential use of their chosen mediums. Whether they be carved, constructed, recycled and hand painted or clinically cut, assembled, embellished and polished, their artworks live in the same world as we do. Rather than autonomous objects in space speaking purely to the history of art and its 'isms,' their artworks are unmistakably the result of the artists' hands, hearts and heads. Alive with thought and imagination, both in their subject matter and their materials, Johnson and Arkeveld's artworks are clearly in and of our time. They challenge us to stop, listen

and consider that which defines and shapes our shared humanity. Some themes are timeless and universal – birth, death, love and loss - while others draw our attention to the often-confronting realities of our present lives – injustice, sacrifice, rights and freedoms, or lack thereof, to move, live and just be. But regardless of their subject or their means of production, each artwork is a response to the artists' careful, considered attention to the external world. Every artwork invites us, in turn, to listen, to think and to be open to the challenge of checking our fallible understanding and fugitive certainty of what it means to be human.

To experience the art of Arkeveld and Johnson is to step not into a world but into their world, of thoughts and ideas. Theoretical understandings of art and knowledge of art history need not be rejected, but they are

certainly not required in this world. We are free... free to form our own thoughts, make our own connections and enjoy our own pleasures from their artworks. But make no mistake – theirs is a seriously authentic world defined by consideration, care and communication. To enter, be prepared for conversation, for provocation and even re-evaluation of the world you have constructed to make sense of yourself and others. Much like the ground-breaking and often challenging art of artist Joseph Beuys, the transpositional art of Arkeveld and Johnson is a timely reminder of our undeniable interconnectedness to each other and the world around us.

Catherine Czerw

Independent Curator, Writer and Collection Manager; Mundaring Arts Centre Curator, 2005 – 2009





## IMAGES

Cover: Hans Arkeveld, *Tightrope Walker*, 1982, ed. 2 of 7, screenprint, 55 x 35.5 cm.

1. Joan Johnson, *Waste Can Be Beautiful*, 2022, aluminium cans, wood, paint, 23 x 43 x 20 cm. Photograph by Churchill Imaging.
2. Hans Arkeveld, *Studio Images* (detail), 1982, lithograph, screenprint, 63 x 53 cm.
3. Hans Arkeveld, *Aquinas Maquette*, 1982, cement fondue, 42 x 92 x 6 cm. Photograph by Churchill Imaging.
4. Joan Johnson, *The Beloveds*, 2022, plastic, wood, resin, transparency, paint, 21 x 18 x 11 cm.
5. Joan Johnson, *Pushing Up Daisies*, 2022, hand cut polished clear acrylic, resin, chocolate box, artificial flowers, 17.5 x 27.5 x 16.5 cm.
6. Hans Arkeveld, *Foetal Carrier*, c. 1973, mixed media, 57 x 38 x 30 cm. Photograph by Churchill Imaging.
7. Joan Johnson, *The Long Journey*, 2022, hand cut polished clear acrylic, 14 x 100 x 27 cm. Photograph by Churchill Imaging.
8. Joan Johnson, *The Wheel of Life*, 2022, wood, clear acrylic, print, 26.5 x 37.5 x 6.5 cm. Photograph courtesy of the artist.
9. Hans Arkeveld, *Studio Guardians*, 2022, wood, clay, paint, 28 x 27 x 12.5 cm.



7190 Great Eastern Highway Mundaring WA 6073

T: 08 9295 3991 | [info@mundaringartscentre.com.au](mailto:info@mundaringartscentre.com.au)

Open Tue - Fri 10am - 5pm, Sat - Sun 11am - 3pm | Closed Mon & Public Holidays

Mundaring Arts Centre will be temporarily closed Tue until 25 October 2022

**[MUNDARINGARTSCENTRE.COM.AU](http://MUNDARINGARTSCENTRE.COM.AU)**



Department of  
**Local Government, Sport  
and Cultural Industries**

Mundaring Arts Centre respectfully acknowledges the traditional owners and custodians of the land on which we operate, the Whadjuk people, as well as other First Australians connected with this land. We pay our respects to Elders both past and present.



# TRANSPOSITIONAL

Hans Arkeveld and Joan Johnson

Mundaring Arts Centre | 8 October 2022 - 26 February 2023

Supported by Department of Local Government, Sport and Cultural Industries

Curated by Judith Hugo

*Transpose (verb): transfer to a different place or context*

Partners in life, artists Hans Arkeveld and Joan Johnson are quite disparate in their work practices and use of materials. Whilst Hans' figures and materials are classic and solid, Joan's are contemporary, light and translucent - but both are interlaced with a quirky sense of humour and wry questioning of personal and societal values.

In this exhibition, their differences are united in the common usage of an iconic, historically loaded symbol - the wheel - the vehicle by which their ideas have been transposed from one to the other, enabling subtle shifts in their artistic output.

- |    |  |    |  |
|----|--|----|--|
| 1. | Joan Johnson<br><i>Wheel of Life Poem</i> , 2022<br>digital projection   | 6. | Joan Johnson<br><i>Beach Chandelier</i> , 2013<br>bicycle wheels, plastic bottle bases,<br>wire, solar lights<br>240 x 65 x 65 cm<br>\$4,200 |
| 2. | Joan Johnson<br><i>Outside Lawrence Wilson Gallery</i> , UWA, 2011<br>pen, ink on paper<br>15 x 21 cm<br>On loan from J Hugo | 7. | Joan Johnson<br><i>Will We Ever Learn?</i> , 2022<br>mixed media<br>31 x 62 x 27.5 cm<br>\$2,800   |
| 3. | Joan Johnson<br><i>Old Harvester, Lowlands, WA</i> , 2020<br>pen, ink on paper<br>15 x 21 cm<br>\$420                        | 8. | Joan Johnson<br><i>Waste Can Be Beautiful</i> , 2022<br>aluminium cans, wood, paint<br>23 x 43 x 20 cm<br>\$2,400                            |
| 4. | Joan Johnson<br><i>The Beloveds</i> , 2022<br>plastic, wood, resin, transparency, paint<br>21 x 18 x 11 cm<br>\$480          | 9. | Joan Johnson<br><i>Guardian Angel</i> , 2006<br>mixed media<br>21 x 19 x 7 cm<br>On loan from Dr BK Tan                                      |
| 5. | Hans Arkeveld<br><i>Migration</i> , 1988<br>wood, clay, metal<br>52 x 57 x 18.5 cm<br>\$5,200                                |    |  |

- |  |  |
|--|--|
| <p>10. Hans Arkeveld<br/><i>Penultimate</i>, 2022<br/>wood, polyester resin, paint<br/>32 x 15 x 12 cm<br/>\$650</p>                         | <p>18. Joan Johnson<br/><i>Exodus</i>, 2022<br/>hand cut polished clear acrylic<br/>26 x 115 x 24.5 cm<br/>\$3,600</p>   |
| <p>11. Hans Arkeveld<br/><i>Valkyrie</i>, 2022<br/>wood, polyester resin, paint<br/>39 x 26.5 x 15.5 cm<br/>\$1,200</p>                      | <p>19. Joan Johnson<br/><i>Pushing Up Daisies</i>, 2022<br/>clear acrylic, resin, chocolate box,<br/>artificial flowers<br/>17.5 x 27.5 x 16.5 cm<br/>\$450</p>                            |
| <p>12. Hans Arkeveld<br/><i>Flight of the Valkyrie</i>, 2011<br/>wood, polyester resin, metal, paint<br/>34 x 26.5 x 39.5 cm<br/>\$3,200</p> | <p>20. Joan Johnson<br/><i>Deliverance of the Glassed Immortelle</i>,<br/>2022<br/>hand cut polished clear acrylic, glass,<br/>artificial flowers, paint<br/>20 x 30 x 20 cm<br/>\$450</p> |
| <p>13. Hans Arkeveld<br/><i>Mourning Son</i>, 2011<br/>wood, polyester resin, metal, paint<br/>33 x 56 x 27 cm<br/>\$3,400</p>               | <p>21. Hans Arkeveld<br/><i>Water Wheel</i>, 1987<br/>sandstone<br/>46 x 68 x 20 cm<br/>\$4,200</p>  |
| <p>14. Hans Arkeveld<br/><i>Totem</i>, late 1970s<br/>wood<br/>43 x 14 x 7 cm<br/>\$1,200</p>  | <p>22. Hans Arkeveld<br/><i>Aquinas Maquette</i>, 1982<br/>cement fondue<br/>42 x 92 x 6 cm<br/>NFS</p>  |
| <p>15. Hans Arkeveld<br/><i>Transit Twins</i>, 1995<br/>bronze<br/>16 x 12 x 10 cm<br/>\$5,200</p>   | <p>23. Joan Johnson<br/><i>Wheel of Wheels</i>, 2022<br/>clear acrylic, wood<br/>35.5 x 31 x 20.5 cm<br/>\$3,200</p>   |
| <p>16. Hans Arkeveld<br/><i>Innominate</i>, 1985<br/>wood, metal<br/>81 x 112 x 200 cm<br/>\$12,600</p>                                      | <p>24. Hans Arkeveld<br/><i>Guide</i>, 2022<br/>wood, metal, paint<br/>17 x 42 x 24 cm<br/>\$1,800</p>   |
| <p>17. Hans Arkeveld<br/><i>Serpent in Flight</i>, c. 1990<br/>wood<br/>83 x 65 x 36 cm<br/>\$5,500</p>                                      | <p>25. Hans Arkeveld<br/><i>Studio Guardians</i>, 2022<br/>wood, clay, paint<br/>28 x 27 x 12.5 cm<br/>\$2,600</p>   |

26. Joan Johnson  
*Horse-drawn Tanga, Varanasi, India, 2009*  
wood, clear acrylic, transparencies  
20 x 15 x 14 cm  
\$450
27. Hans Arkeveld  
*Grinding Wheel, c. 1996*  
clay bricks, wood, pigment  
50 x 106 x 58 cm  
\$5,600
28. Joan Johnson  
*The Long Journey, 2022*  
hand cut polished clear acrylic  
14 x 100 x 27 cm  
\$3,500
29. Joan Johnson  
*This Little Piggy Went To Market, 2022*  
wood, natural materials  
9 x 18.5 x 13.5 cm  
\$380
30. Hans Arkeveld  
*Caged Vision, 2004*  
wood, polyester resin, metal, paint  
33 x 22 x 11 cm  
\$2,800
31. Hans Arkeveld  
*Foetal Carrier, c. 1973*  
mixed media  
57 x 38 x 30 cm  
\$4,200
32. Hans Arkeveld  
*Celestian Maquette, 1998*  
wood, polyester resin, paint  
153 x 48.5 x 28.5 cm  
\$7,200
33. Hans Arkeveld  
*Gemini, 1998*  
metal, paint  
187 x 147.5 x 80 cm  
\$6,200
34. Hans Arkeveld  
*Sacrificial Lamb, 2008*  
wood, metal, paint  
39 x 65 x 19.5 cm  
\$4,800
35. Hans Arkeveld  
*The Great Australian Ignorance No.5, 1981*  
lithograph, ed. 1 of 5  
62 x 50 cm  
\$5,200
36. Hans Arkeveld  
*Mt Magnet, c.1970s*  
watercolour, charcoal  
75 x 55 cm  
\$4,600
37. Hans Arkeveld  
*Studio Images, 1982*  
screenprint, lithograph, ed. 9 of 10  
63 x 53 cm  
\$4,200
38. Hans Arkeveld  
*Tightrope Walker, 1982*  
screenprint, ed. 2 of 7  
63.5 x 47 cm  
\$2,200
39. Hans Arkeveld  
*The Great Australian Ignorance, 1981*  
lithograph, ed. 6 of 10 unframed  
57 x 38 cm  
\$2,500
40. Hans Arkeveld  
*The Great Australian Ignorance, 1981*  
etching, ed. 5 of 5 unframed  
50.5 x 38.5 cm  
\$1,800
41. Joan Johnson  
*The Wheel of Life, 2022*  
wood, clear acrylic, print  
26.5 x 37.5 x 6.5 cm  
\$1,600



42. Joan Johnson  
*Pretty Useless*, 2022  
yarn, hand cut polished clear acrylic  
43.5 x 36 x 18 cm  
\$2,200

44. Joan Johnson  
*Wheel of Life Poem*, 2022  
glass, transparency  
31 x 22 cm  
\$280

43. Joan Johnson  
*Taking the Helm*, 2022  
resin, transparencies, hand cut  
polished clear acrylic  
60 x 50 x 30 cm  
\$3,600

## PUBLIC PROGRAM

### Drawing on the Interface with Ben Joel | Sat 26 Nov | 11am - 3pm

Join renowned WA artist Ben Joel and discover the sculptural works on show in the *Transpositional* exhibition. Ben will guide participants to draw inspiration from the works and the interface between machine and human form. The workshop will investigate *objective* and *subjective* drawing strategies for capturing form, expressing ideas utilising traditional drawing materials and /or digital media.

### Artist and Curator Talks | Sat 3 Dec 2022 or Sat 5 Feb 2023 | 1.30pm - 3pm

Join exhibiting artists Hans Arkeveld and Joan Johnson, and curator Judith Hugo for an afternoon of storytelling set to the backdrop of *Transpositional*.

### Gallery Tours

Tactile Tours for people with disabilities, and Gallery Tours for schools, tertiary and arts groups available. Schedule and content can be tailored to suit groups of more than 6.

For more information and to book

[MUNDARINGARTSCENTRE.COM.AU](http://MUNDARINGARTSCENTRE.COM.AU) | 08 9295 3991



7190 Great Eastern Highway Mundaring WA 6073 | T: 08 9295 3991 | [info@mundaringartscentre.com.au](mailto:info@mundaringartscentre.com.au)

Open Tue - Fri 10am - 5pm, Sat - Sun 11am - 3pm | Closed Mon & Public Holidays

Mundaring Arts Centre will be temporarily closed Tuesdays until 25 October 2022

[MUNDARINGARTSCENTRE.COM.AU](http://MUNDARINGARTSCENTRE.COM.AU)



Department of  
**Local Government, Sport  
and Cultural Industries**