AIR AIR AUSTRALIA

QUARTERLY JOURNAL A\$14.50 US\$12



Stephanie McDonald 'After Chardin' 1993 bronze

STEPHEN KING

June

GEOFF LA GERCHE

July

STEPHANIE McDONALD

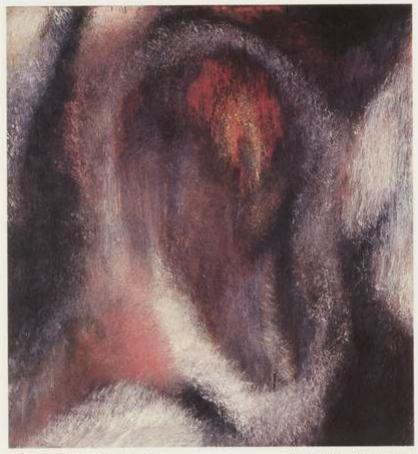
August

COVENTRY

56 Sutherland Street, Paddington, NSW 2021 Telephone (02) 331 4338 Facsimile (02) 360 9687 Tuesday to Saturday 11am – 5pm or by appointment international contemporary graphics in association with dennis hotz fine art limited, london

im dine "" sam francis david hockney howard hodgkin rank stella

HARGRAVE



SUSAN ANDREWS Organ 1994

oil on board 16.5 x 15.2 cm

LEGGE GALLERY

183 Regent Street Redfern Sydney 2016 Tel (02) 319 3340 Fax (02) 319 6821



CHARLES CONDER, Flowers in a vase against a background of the coast of Mustaphal, 1891, oil on canvas, 46 x 55.3 cm, Art Gallery of New South Wales.

WINTER 1994 Volume 31 Number 4

Art Quarterly ISSN 0004-301 X Member Audit Bureau of Circulations

Publisher Dinah Dysart

Fine Arts Press Pty Limited Sydney Australia A member of Gordon + Breach Arts International Limited: Sydney Melbourne London Reading New York Philadelphia Paris Tokyo Singapore Kuala Lumpur Yverdon Amsterdam Moscow Dresden Berlin Brussels New Delhi Basel

Editor Dinah Dysart Managing Editor Hannah Fink Senior Editorial Adviser Leon Paroissien Western Australia Adviser Ted Spell

Advertising and Marketing Director Anne Sanders Advertising and Marketing Co-ordinator Brigid O'Brien Advertising Consultant Anna Bosman

Production Manager Hari Ho Art Director Stephen Smedley Assistant Designer Marian Kyte

Business and Accounts Manager Roslyn Adams Subscriptions Manager Rhonda Fitzsimmons Publication Assistant Janelle Horrigan

Designed and produced in Australia
Printed in Singapore by Toppan. MITA(p) NO.219/12/93

○ Copyright Fine Aris Press 1994
ALL RIGHTS RESERVED

Trade distributors

Australia Network Distribution Co Hong Kong Far East Media Ltd India International Art Books Indonesia Edwins Gallery Japan Yohan Korea da Vinci Art Malaysia Page One The Bookshop New Zealand Propaganda Distributors Ltd Philippines The Crucible Workshop Singapore International Publishers Distributor Taiwan Taiwan English Press Thailand Asia Books Co Ltd UK Central Books USA Bernhard DeBoer Inc NJ; Fine Print Distributors Texas

ART and Australia Fine Arts Press Pty Limited Level 1/20 Barcoo Street, Roseville East 2069 PO Box 480, Roseville Sydney NSW 2069 Australia

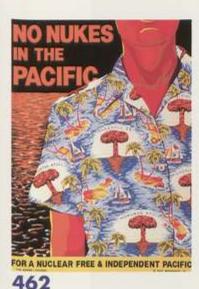
Editorial, Advertising, Administration enquiries (02) 417-1033 Facsimile (02) 417-1045
Subscription enquiries Tollfree 008-224-018
Sydney callers 417-1723
Subscription rates within Australia
A554 (four issues – one year) A598 (eight issues – two years)
Overseas A578 (four issues – one year)

A\$140 (eight issues – two years)

Single copies Recommended retail price A\$14.50 (plus post and packing A\$6)





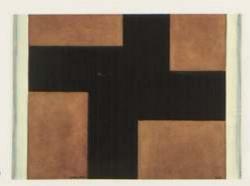


COMMENTARY 462 POLITICAL PICTURE POST Poster art in Australia DEBORAH CLARK SELF EXPRESSION EXPLAINED Performance art in Australia MARTIN THOMAS THE ART OF CLIFFORD POSSUM TJAPALTJARRI Book review BERNICE MURPHY RETHINKING REGIONALISM Art in the Northern Territory TERRY SMITH 472 POET'S CHOICE Sharing a summer ROSEMARY DOBSON 526 TRIBUTES Ivor Francis, Ivor Hele, Michael Shannon

EXHIBITION COMMENTARY

ESSAYS 474 LIGHT AND SURFACE The art of Howard Taylor TED SNELL CRAVEN 'A' Surrealism and the Annandale Imitation Realists COLIN LANCELEY 490 VIRTUAL REALITY IN REAL LIFE Mimesis in new guise MARY EAGLE 500 DREAMING IN MATERIALS The alchemy of Janet Laurence TERENCE MALOON 506 BRENT HARRIS Consistency and contradiction ALAN R. DODGE 512 SIFTING THROUGH THE RUBBLE LOUISE MARTIN-CHEW 516 JACKIE MENZIES

Recent sculpture by Giuseppe Romeo NEVER THE TWAIN SHALL MEET Australian artists and the Orient



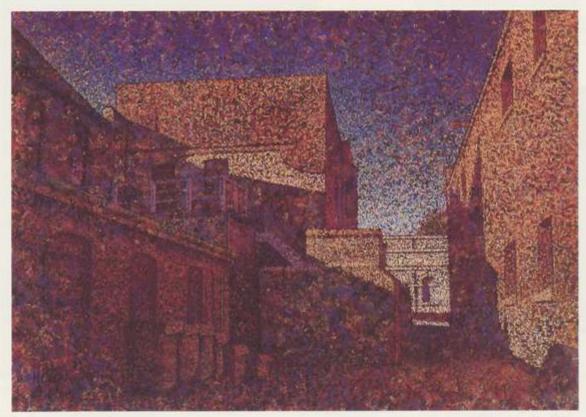
528

ART DIRECTORY

550 GALLERY LISTINGS Current gallery and exhibition details, auction results, classifieds

569 REVIEWS Barrie Kosky's Exile Trilogy; Choosing Stalin; Luminaries and Lux In Situ; Shelley Lasica

MADELEINE CLEAR



Shadowscape - Fremantle

mixed media 72 x 103 cm

22 June to 13 July 1994



37 King Street Perth Western Australia 6000 telephone 09 321 2369 fax 09 321 2360

WIM BOISSEVAIN



Poppies.

oil on board 94 x 121 cm

SELECTED WORKS 17 August to 7 September 1994

greenhill galleries

37 King Street Perth Western Australia 6000 telephone 09 321 2369 fax 09 321 2360



'Untitled 1993, (Cloud)' oil on linen, wood, gold leaf 36 x 38 cm

B M G

A R T

JIM THALASSOUDIS

15 July to 30 July 1994



'Farewell to the Fleet, Sydney Harbour West' 1992 oil on Canvas 183 x 198 cm

KEVIN CONNOR

27 August to 17 September 1994



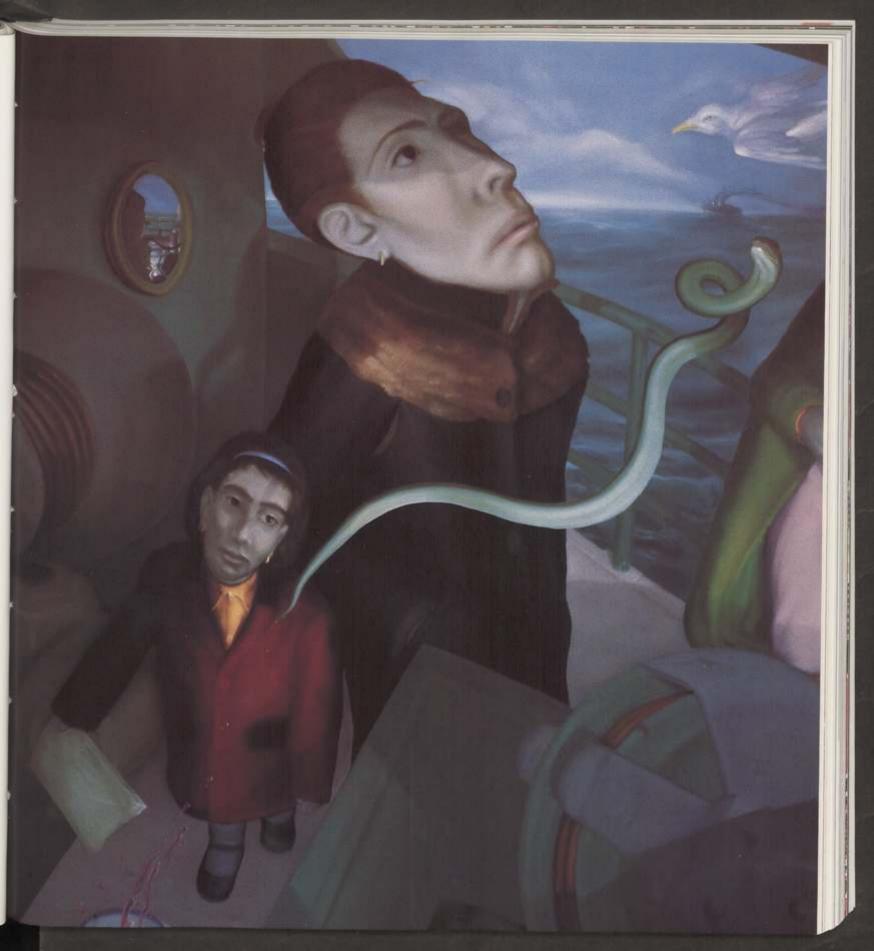
203 MELBOURNE ST. NTH ADELAIDE S.A. 5006 TEL: (08) 267 4449 FAX: (08) 267 3122

ACCESSA

CONTEMPORARY ART GALLERY

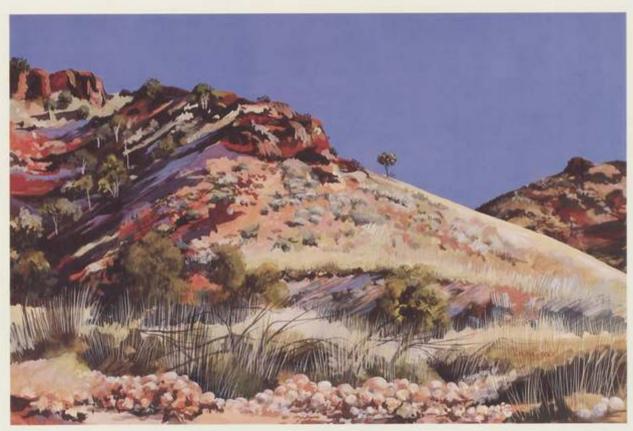
JOHN PAUL

19 JULY - 7 AUGUST 1994 'PANDORA' 1993 OIL ON CANVAS 181 X 168 CMS



LAURA COLE

WESTERN AUSTRALIA



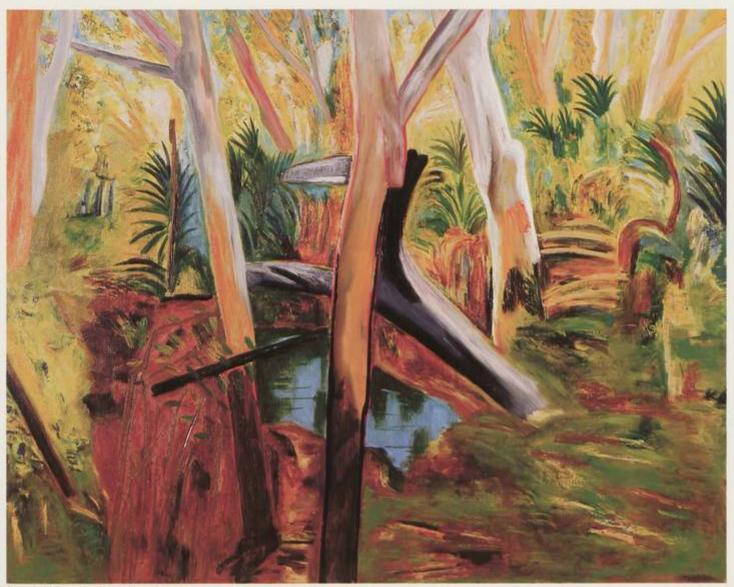
Shothole Canyon IV North-West Cape, Western Australia acrylic on canvas 61 x 91cm

Travelling Throughout 14 August – 4 September 1994

STAFFORD STUDIOS



102 Forrest Street Cottesloe 6011 Telephone: (09) 385 1399 Mobile: 015 197 165 Facsimile: (09) 384 0966 Open Tues-Fri 10-5 Sun 2-5



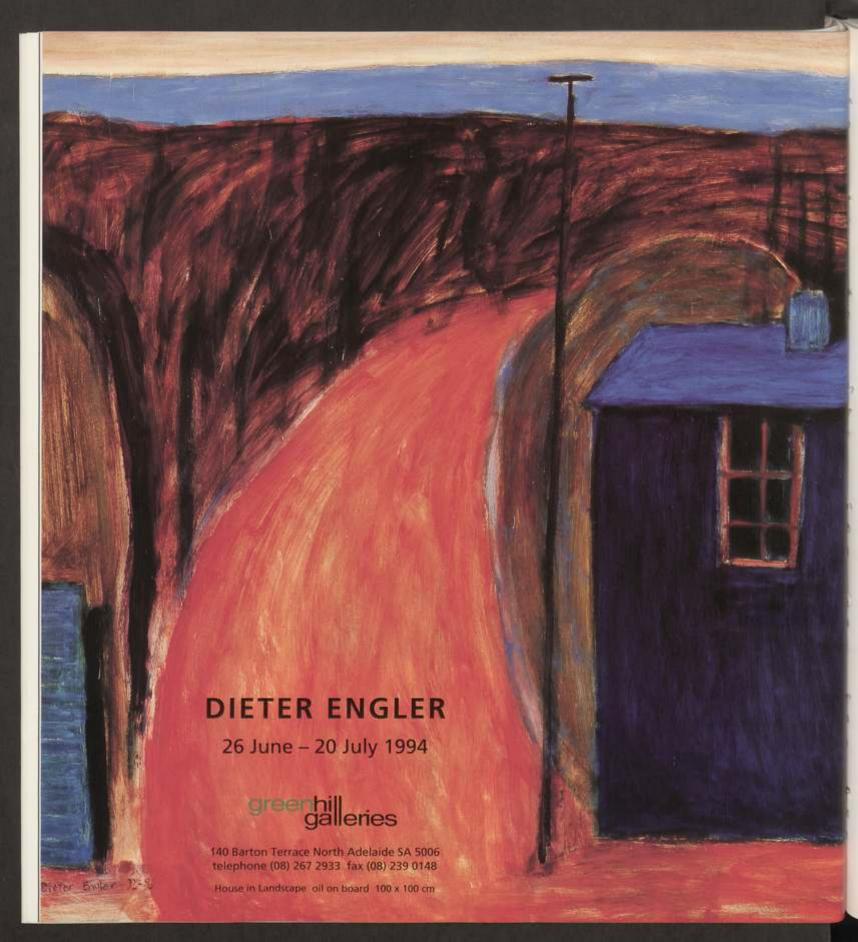
Riversleigh Dreaming 122 x 152cm oil on canvas

JEFFREY MAKIN

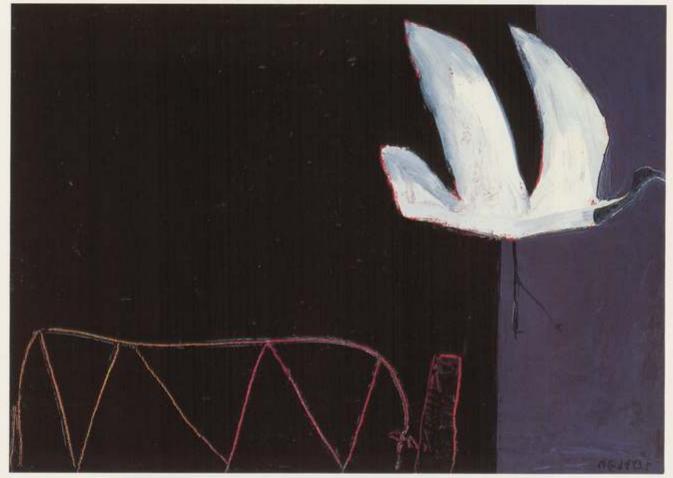
June - July, 1994

PHILIP BACON GALLERIES

2 Arthur Street, New Farm, Brisbane. 10am to 5pm, Tuesday to Saturday. Telephone: (07) 358 3555. Facsimile: (07) 254 1412



RON NYISZTOR



Bird and Gate, 1994

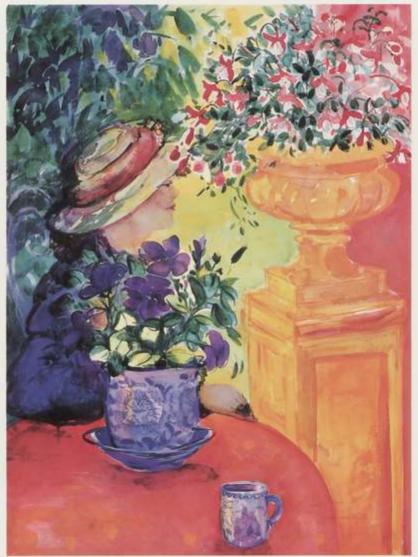
Oil on canvas 45 x 62cm

JUNE 1994



Upstairs Old Theatre Lane 52(i) Bayview Terrace, Claremont WA 6010 Telephone (09) 384 6964 Fax (09) 384 3432 Director Brigitte Braun

MARGARET RINTOUL ZANETTI



Coffee Break

watercolour 115 x 80cm

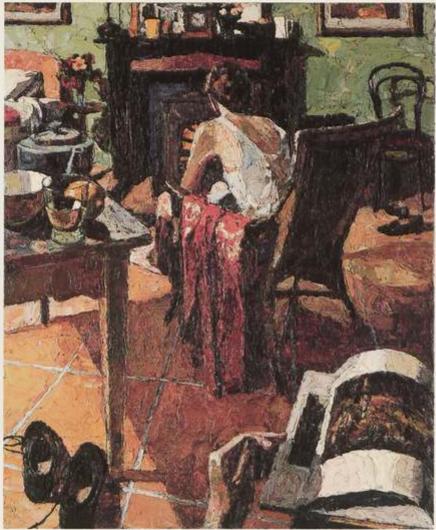
'Leaving Strone Avenue' 19 June – 9 July 1994

LIBBY EDWARDS GALLERIES

10 William Street South Yarra Telephone (03) 826 4035 Facsimile (03) 824 1027 Hours Tuesday - Friday 10am - 4pm, Saturday and Sunday 2pm - 5pm

ROBERT BARNES

Exhibition 17 July - 14 August 1994



Studio Interior

oil on canvas 96 x 79 cm



GALLERY 460

FINE ART CONSULTANTS

460 Avoca Drive, Green Point, Gosford, NSW 2251. Telephone: (043) 69 2111 Facsimile: (043) 69 2359 Directors: Norman Glenn and Roderick Bain Open daily 10 -5

ARTHUR BOYD



'Green Queen of the Night', from 'The Magic Flute' series

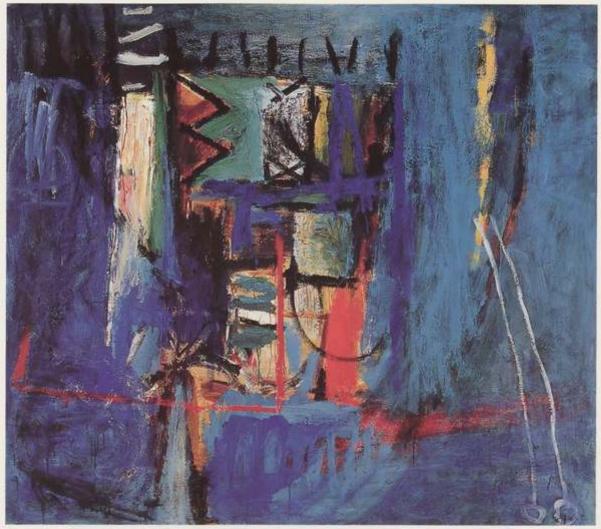
oil on canvas 183 x 259cm

MAJOR PAINTINGS

31 May - 3 July 1994

WAGNER ART GALLERY

39 Gurner Street Paddington 2021 NSW Telephone (02) 360 6069 Facsimile (02) 361 5492 Gallery Hours: Tuesday - Saturday 11-5.30pm Sunday 1-5pm



'Voyager' 1992

oil on canvas 151 x 169.5cm

PETER GRIFFEN 4-26 JUNE 1994

Solander Gallery



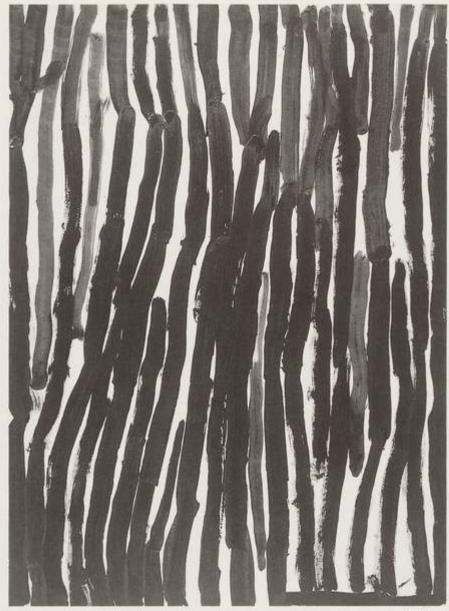
'The Mitukajjirri Warrior' 1993



UTOPIA • ART • SYDNEY PO 80x 881 Darlinghurst 2010 (02) 550 4609

TURKEY TOLSEN

New limited edition prints



'Awelye' 1994

EMILY KAME KNGWARREYE

Forthcoming exhibition



UTOPIA • ART • SYDNEY 50 Parramatta Rd Stannoore 2048 (02) 550 4609

STEVE HARRIS

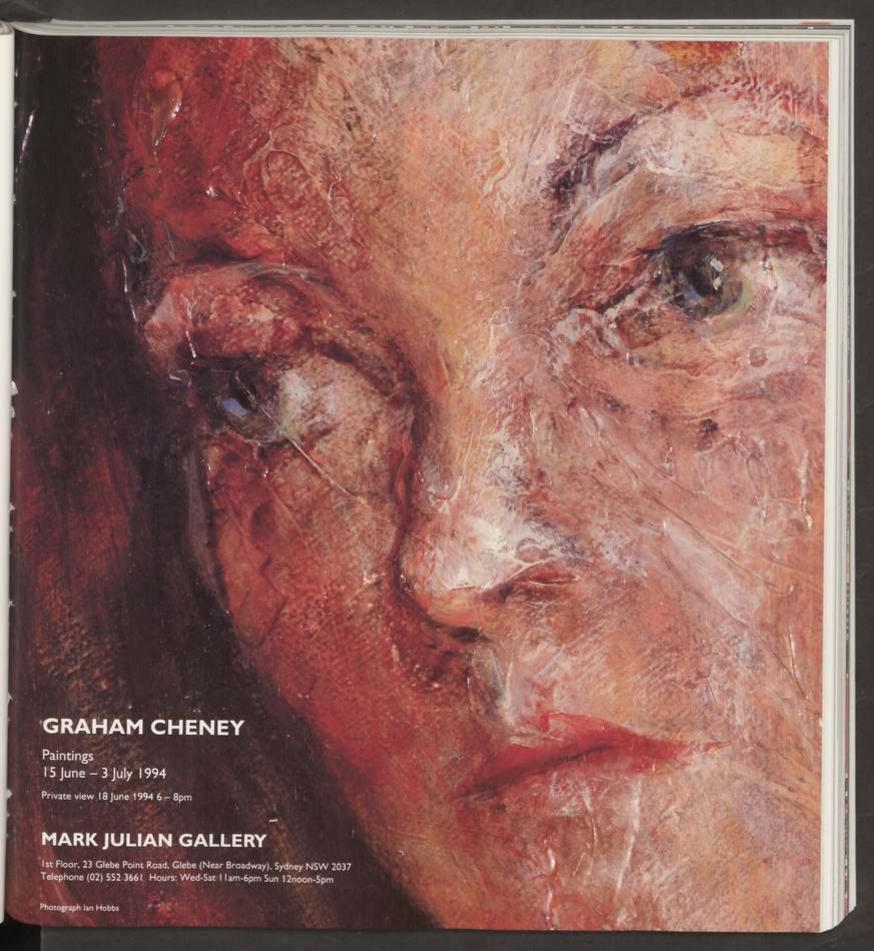


Whistling Swan 1993

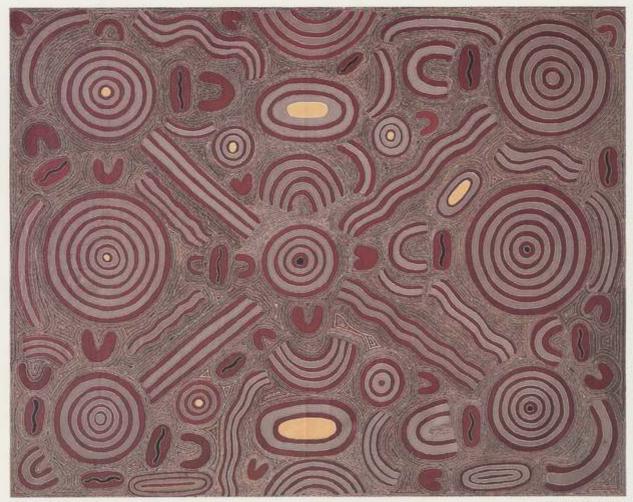
acrylic on board 53 x 70cm

ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst, Sydney NSW 2010. Tel (02) 331 6692 Fax (02) 331 1114. 11am to 6pm Tuesday to Safurday



Cowboy Louie Pwerle



Cowboy Louie Pwerle acrylic on canvas

Meeting Place 1991 120 x 150 cm

UTOPIA

Fine Art at

Delmore Gallery

via Alice Springs, N.T. 0871 Enquiries: Telephone (089) 56 9858 Facsimilie (089) 56 9880 Airstrip available

SALVATORE GERARDI





Bloodline mixed media 67 x 88cm

'TRAVEL DIARY'

Recent Works from Italy and Japan 29 July – 21 August 1994



Melissa Horton Collins - Gallery Director

6th Floor Grace Bros. Cnr. Pitt & Market Streets Sydney 2000. Tel (02) 238 9390 Fax (02) 221 7851 Gallery Hours. Monday to Friday 10am to 6pm. Thursday 10am to 7pm. Saturday 10am to 4pm. Sunday 11am to 5pm.

Marea Gazzard FORM AND CLAY

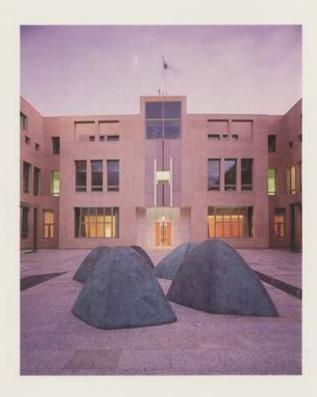
PRE-PUBLICATION OFFER

Announcing an Outstanding Publication from ART and Australia Books

Marea Gazzard: Form and Clay
by Christine France

A s a sculptor and a craftsperson, Marea Gazzard ▲ has been at the forefront of Australian creative achievement for three decades. Her sculpture combines an unerring sense of formal grace with a powerful volumetric impact and displays universal qualities which have established her reputation for excellence. Her commitment to the crafts movement has engendered respect nationally and internationally. In 1971 she became the inaugural President of the Australian Crafts Council and in 1980 was elected President of the World Crafts Council. She studied at East Sydney Technical College then the London Central School of Arts and Crafts. She is acknowledged as one of the most important ceramists to emerge in England during the 1950s. Since her return to Australia in 1960 she has exhibited extensively and is represented in state collections. Her commissions include bronzes for Parliament House, Canberra. Designed by Harry Williamson, the book includes photographs by distinguished photographers such as David Moore.

28 colour plates, 89 black and white photographs, 65 of which are reproduced in duotone, approx. 160 pages, 280 x 270 mm, ISBN 976 8097 90 6, hardcover, Normally \$75 Special Pre-publication Offer \$67.50

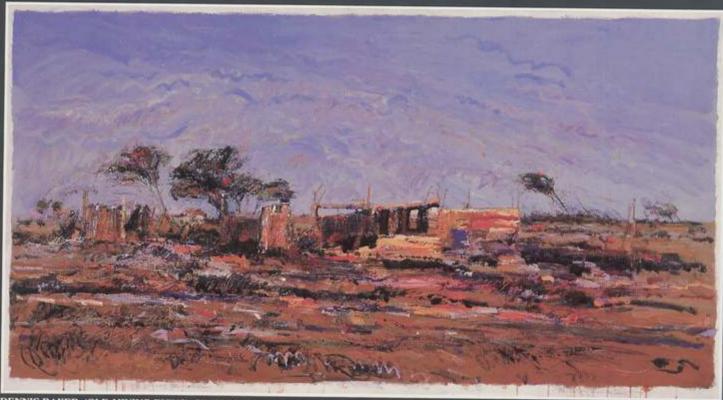


TO ORDER

Telephone: 61 2 417 1033 Facsimile: 61 2 417 1045 or complete the order form inserted at the front of the magazine

DENNIS BAKER

IMAGES OF AUSTRALIA



DENNIS BAKER 'OLD MINING RUINS', SILVERTON

OIL AND ACRYLIC ON BELGIUM LINEN 6' x 3'



ARTISTS REPRESENTATIVES AND DEALERS OF FINE ART

45 ARGYLE STREET, THE ROCKS SYDNEY NSW 2000 AUSTRALIA TEL (02) 241 1954 FAX (02) 241 1956

JUNE STEPHENSON

June Stephenson celebrates her 80th year with an exhibition of FOUR DECADES OF SOLO EXHIBITIONS and recent paintings

Australian Native Flowers and Fruit

oil 91 x 61 cm

MAJOR EXHIBITION

29 JULY 1994

THE VERLIE JUST TOWN GALLERY & JAPAN ROOM

6th Floor Macarthur Chambers Edward/Queen Streets Brisbane 4000 Telephone (07) 229 1981 Owner-director: Verlie Just oam 22 years representing exclusively in Brisbane, established and emerging artists including:

WAN HENDERSON INENE AMOS GARY BAKER VITA ENDELMANIS ANNE GRAHAM ANNELORD DAVID SCHLUNKE BASIL HADLEY JOHN RIGBY SYLVIA DITCHBURN OWEN PIGGOTT GRAEME INSON

SCULPTURE - TONY ALLISON-LEVICK

17TH 20TH CEN JAPANESE PRINTS

ALKIS ASTRAS HENRY BARTLETT

> PHIL SCHNEIDER ROBERT BERRY

PHILIPPA WEBB TERRY SWANN

JOHN TURTON

JUDY CASSAB

GREG MALLYON

Eddie Glastra Gallery

an Australian art resource



Bathers

oil on canvas

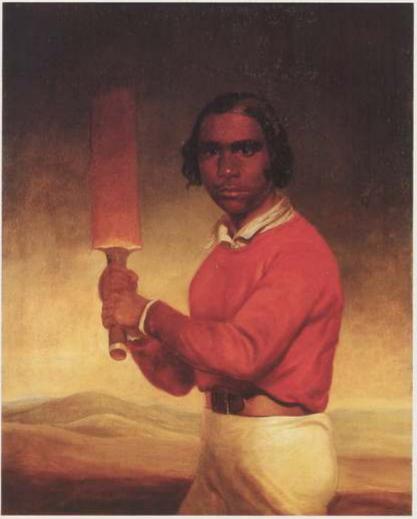
90 x 120cm

JOHN SANTRY

Exhibition: Friday 3rd June - 24th June 1994

44 GURNER STREET, PADDINGTON, NSW 2021 PH: (02) 331 6477 FAX: (02) 331 7322

The New Galleries of Australian Art 11 June – 11 Sept 1994



and Portrait of Namultera, a young Poonindie cricket

First installation of the newly designed Australian Galleries, including 31 paintings from the Rex Nan Kivell Collection, on loan from the National Library of Australia

NATIONAL GALLERY, CANBERRA

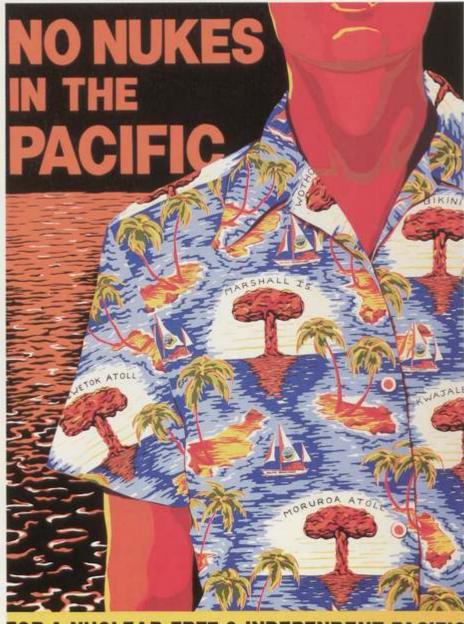
Open 10am - 5pm (06) 271 2502

Political Picture Post

eople make pilgrimages to the National Gallery of Australia to see the big shows. The star turn of 1993, 'Surrealism: Revolution by Night', scored tourist dollars for Canberra and a tourist industry award for the NGA, as well as critical acclaim. The casualties of the exhibition-as-extravaganza syndrome are frequently the things the gallery does best, which are to consistently and thoughtfully display its own collection in ways that allow the works to be discursive. In-house shows come and go, often with little publicity, although they exemplify the gallery's role in making sense of how objects and images work within culture, specifically Australian culture.

'The Streets as Art Galleries - Walls Sometimes Speak: Poster Art in Australia' showed art the historical and cultural context of which was of immediate relevance to much of its audience. These were the times in which we lived. The larger part of the show was of posters from the last thirty years which were produced by alternative media groups (or, in a few cases, privately). The curator, Roger Butler, tracked contemporary campaigns of political protest and social change through the posters which formed their visual rhetoric. Environmentalism, feminist protest and solidarity, union issues and support for Aboriginal and ethnic communities were represented. Included too were posters for music gigs, independent film screenings, fairs and festivals. These also describe a kind of dissent from mainstream culture, and an advocacy of alternative living from 'utopian technology' to the pub music scene.

In Martin Sharp's spectacular screenprinted foil posters from 1968 (Mister Tambourine Man and Sunshine superman) the psychedelic graphics and luminous colours break strikingly with an established clarity of style in Australian posters from the 1930s onwards.



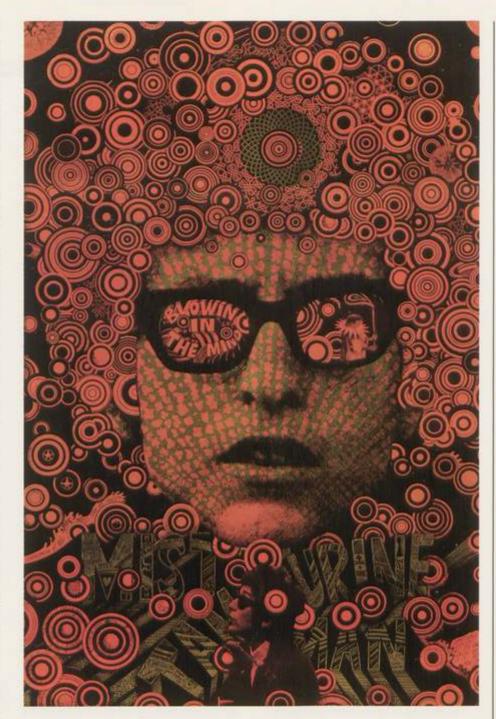
NUCLEAR FREE & INDEPENDE

Sharp's work vividly illustrates 1960s counterculture and demonstrates how influential its style and concerns were for the subcultures of the next decade.

The earlier part of 'Poster Art in Australia' included what Butler describes as 'the most innovative posters of the nineteenth and first half of the twentieth century'. This brief and engaging survey ranged from work inspired by the aesthetic movement at the turn of the century to the bold and exuberant modernism of 1950s travel and transport posters. Patriotic propaganda was represented by some rare and some common images: Norman Lindsay's gruesome and infamous anti-Hun poster from 1918 was counterposed by the only surviving collaborations between Lindsay and his brother Lionel, There when wanted and Giving him a hand (both 1899), which were used to recruit older men for the police force during the Boer War. These two works exemplify the best Australian posters from the period and, in their commanding use of space, text and the relatively new technique of colour lithography, show the influence of innovative European postermakers, in particular the Beggarstaff Brothers (James Pryde and William Nicholson) of Britain.

Rare in its treatment of the recruiting message was a set of three posters for the AIF [Australian Imperial Force] from World War II (c. 1943) by an unknown artist. The posters use snapshots of a soldier casually observed in different poses, and evoke his nearest and dearest through the familiar objects placed around the photographs - the mother's knitting, the father's pipe, and the sweetheart's manicured fingers at the typewriter. The text - 'Make her/him proud to say ... "My son overseas" and 'Make her proud to say ... "We're engaged" '- underscores the familiarity of the images, delivering a message of the approbation and security of family rather than fear of the enemy.

The exhibition exploded into life with the contemporary posters, hung to partially reproduce the pleasures and confusions of the street. Colours and sounds, the chatter and hum of music, rhetoric and conflict, crowded the walls. Sixties psychedelic postering evolved into an eclectic decorative style



MARTIN SHARP, Mister Tambourine Man, 1968, colour screenprint on foil, 76 x 50 cm, National Gallery of Australia.

opposite page. PAM DEBENHAM, No nukes in the Pacific, 1984, colour screenprint on paper, National Gallery of Australia.



JOIN THE A-I-F

Make her proud to say ... 'My son overseas' Join the A.I.F. c. 1943, photolithograph, 75.2 x 49.7 cm, National Gallery of Australia.

which focused on alternative strategies for social change and described the mood of the early 1970s; politically committed but lighthearted. Posters from the influential Earthworks Poster Collective, founded by Colin Little in Sydney in 1971, illustrate how stuff and nonsense were integral to anarchy at this time: in Little's May-day palace revolution ball, 1974 (advertising a gig at Balmain Town Hall). Groucho is arm in arm with Karl, and the dress requirements are 'Come as your favourite faction'. Before the dismissal of the Whitlam government in 1975, Australian leftwing culture was less focused on party political issues: unless you were the enemy you were probably on the same side. Increasingly, specific political issues and audiences in the later 1970s were mirrored by the growing sophistication of graphic style in these posters.

The medium of screenprinting was attractive for alternative media groups because it was cheap, quick to produce and did not require expensive technology or large premises. In line with the decade's move away from art in the gallery, poster workshops flung art



NORMAN LINDSAY and LIONEL LINDSAY, There when wanted, 1899, colour lithograph, 102.6 x 75 cm, National Gallery of Australia.

into the streets and made it part of the urban vernacular. Collective art production and community art were both significant aspects of postermaking, promoting accessibility in the visual arts and an end to the exclusivity of the individual museum object. Many poster groups did not credit the individual artists of posters in the 1970s, but posters were later signed. It became clear that the movement had, almost perversely, produced its own highly skilled practitioners.

These are well represented in Roger Butler's exhibition. Toni Robertson and Chips Mackinolty, both of whom were with Earthworks for some years, individually and collaboratively produced some of the most memorable political posters of the decade, including the subtle and deadly Daddy, what did you do in the nuclear war?, 1977. Michael Callaghan, who also worked with Earthworks, established Redback Graphix in his home town of Wollongong in 1980 and quickly developed a reputation for the bold house style of its posters and the workshop's commitment to community and work-based issues in 'Steel City' Wollongong. The anti-



TONI ROBERTSON and CHIPS MACKINOLTY, Daddy, what did you do in the nuclear war?, 1977. colour screenprint, 73.4 x 48.2 cm, National Gallery of Australia

nuclear movement produced a wealth of posters in the 1980s and included in this survey is Pam Debenham's classic No nukes in the Pacific, 1984, featuring a generic 'Hawaiian' shirt emblazoned with atolls, mushroom clouds and the Pacific peacemaker.

The National Gallery's collection of contemporary Australian posters actually dates back to the early 1970s when James Mollison began buying work directly from poster workshops. It is encouraging to think that, in spite of the ephemeral nature of the poster, twenty years ago its place in Australian cultural history was already being set.

Roger Butler, The Streets as Art Galleries - Walls Sometimes Speak: Poster Art in Australia, exhibition catalogue, National Gallery of Australia, Canberra, 1993, p. 6.

The Streets as Art Galleries - Walls Sometimes Speak: Poster Art in Australia National Gallery of Australia, Canberra 5 November 1993 to 6 February 1994

Deborah Clark

Deborah Clark is completing post-graduate work at the Australian National University on 1960s Australian art.

Self Expression Explained

ow to interpret the diverse spectrum of performance art that has taken place in recent decades? The performances documented in Anne Marsh's book range from the idiosyncratic to the outright bizarre: Mike Parr splashing blood and gore as he pretends to amputate an arm; Jill Orr feeding birds on St Kilda Beach by placing loaves and fishes on her prostrate body; or Peter Tyndall staging a 'shooting gallery' at Mildura where he posed as a sideshow attendant, providing punters with their damaged targets instead of prizes and initiating discussions on the rituals of gun culture.

Interpreting such phenomena presents formidable challenges, accentuated by the ephemeral quality of the performance medium. Where almost any other fine art history is based on dedicated study of the works themselves, the historical analysis of performance art is totally reliant on documentation, oral testimony, reviews - a disparate collection of secondary sources.

As the first survey of performance art in Australia, Body and Self has been eagerly awaited. Covering the major themes and figures on the Australian scene, the book also attempts to locate this work in an international context. Generously endowed with black and white illustrations, it will, for that reason alone, provide a valuable resource to any student investigating a genre that is marked by a dearth of critical literature.

Body and Self is thus a kind of founding book: one that I felt sure would capture my attention, having read with interest some of Marsh's more recent journal essays on contemporary performance. That it disappointed me in some respects is due to a perennial problem in academic literature. The book started its life as a Master of Arts thesis, and is marked by many of the irritations that characterise this unwieldy genre. These problems are particularly acute in the opening pages of



BARBARA CAMPBELL, Cries from the tower, 1992, The Tower, Queen's College, University of Melbourne, Experimenta, 1992. Photograph Ponch Hawkes.

the text where the line of argument is sketched out in the most pedestrian, synopsis-type manner, and in Chapter 1 where Marsh attempts - rather unsatisfactorily - to provide a definition of performance art. Her explanation fits neatly into a linear account of Western art history. Performance emerged in the 1960s (most conspicuously in the United States) in response to the distrust of art objects and structures that gave rise to the proliferation of conceptualism and minimalism.

Many performance idioms were evoked as sculptors, painters, photographers and filmmakers came forth to produce live performances that usually took place before an audience, but which differed from more traditional time-based media such as theatre or music. Marsh acknowledges the traditions that have informed performance art (Zen Buddhism, dada, shamanism) and competently deals with the implications of the feminist, environmental and anti-nuclear movements that helped shape the social climate of the decades in question.

Yet despite some heavy-handed posturing on what constitutes performance art, the figures chosen for serious analysis are usually visual artists who declare themselves performance practitioners. This imposes a stranglehold on the conceptual formulation of the book. 'Visual' artists such as Joan Grounds, Derek Kreckler or Maria Kozic who are not usually remembered as 'performers' receive detailed attention, but those coming from other traditions are most often ignored.

The definition of performance art thus becomes a boundary, a zone of exclusion or inclusion, that tends to conceal rather than highlight its dynamic influence on contemporary culture. Some consideration of performance poets (the likes of Ania Walwicz or Hazel Smith), the slide and text works of Peter Lyssiotis and William Yang, or the host of practitioners using sound and radio media, would have widened the scope of this study. Even more disturbing is the neglect of those artists coming from a theatrical background whose work has been redefined by influences such as performance art. The Sydney Front, Even Orchestra or some of the dance works of Ariette Taylor are conspicuous examples.

This is not to dispute the impressive amount of research that has gone into Body and Self. It should also be kept in mind that the text becomes more interesting in the later chapters, reflecting. I suspect, the influence of performances that the author has witnessed as events rather than through documentation. Hopefully, the book will prompt more investigation of this undervalued aspect of Aus-

Body and Self: Performance art in Australia 1969-92 by Anne Marsh, Oxford University Press, 1993, \$40.

Martin Thomas

Martin Thomas is a Sydney-based writer.

The Art of Clifford Possum Tjapaltjarri



his wonderful monograph, accompanied by a magnificent compilation of plates and detailed analysis of the cultural and representational systems they involve, provides an intense historicity to the life and accomplishments of one of the most exceptional artists working anywhere in Australia today. Clifford Possum Tjapaltjarri's work is remarkable for its sense of intellectual choice and human agency, in a specific set of circumstances, within the oldest traditions of Australian art.

The treatment of Clifford Possum's background as a stockman, involving but two generations of sharp change with the impact of settler culture, and shaped by a cumulative social memory that recalled first contacts and disturbance to the old ways of Western Desert life, opens up a stimulating awareness of the artist's particular enactments within Australian history. His life and art impinge continually upon crossroads of the most urgent and far-reaching changes to the land, society, communal memory and cultural heritage in Central Australia.

Nuanced by an illuminating analysis of overlapping context and multiple reference, Vivien Johnson's account brings forward sharply the life of this Anmatyerre artist's father (once one of the most famous figures projected as a representative – however artificially, via a ubiquitous postage-stamp engraving – of Centralian Aboriginal life). One Pound Jimmy Tjungurrayi's contacts, as expert topographical and cultural guide for anthropological figures such as Carl



TIM LEURA TJAPALTJARRI, assisted by CLIFFORD POSSUM TJAPALTJARRI, Napperby death spirit dreaming, 1980, acrylic on canvas, 213 x 701 cm; National Gallery of Victoria.

Strehlow, provided important precedents (as Vivien Johnson's research makes clear) of intercultural awareness and bicultural action in the life of the artist's father.

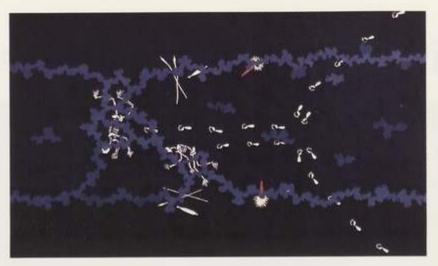
However another example was also crucial from the preceding generation. Clifford Possum's exposure not only to the striking personality and career of Albert Namatjira (from the 1950s onwards) but also to the newly unfolding possibility of an expressive career as an 'artist', bearing a particular cultural vision to the wider world, opens up rich

seams of material that sharpen the sense of specific history, of aesthetic and social challenge configured through this monograph. Clifford Possum's analysis of Namatjira's choices and his own contrasting options which he sought to pursue self-consciously, leading him away from Namatjira's fameaccruing style, medium and example - provide occasion in Vivien Johnson's exposition for precise contrasts and potent insights.

Most importantly, this study yields some of the most closely worked personal, social and

historical material yet published about Western Desert art of the 1970s and 1980s. It provides a compelling sense of the urgency and stringency behind the works, the political and social (as well as economic) goals that powered the emergence of a phenomenon which soon gathered the force of a startling 'movement', flowing out from Papunya and its surrounding lands in the 1970s. This movement had gained specific points of recognition globally by the end of the 1980s.

Deploying the resources of a powerfully



CLIFFORD POSSUM TJAPALTJARRI, Bushfire dreaming, 1988, synthetic polymer on linen, 170 x 287 cm. The Holmes a Court Collection.

traditional, cumulatively inherited art and its specific languages, combined with a sudden and breathtakingly accelerated adaptation to entirely novel materials, the emergent paintings from the Western Desert in the 1970s soon gathered new conceptual and aesthetic resources to support their purposes. The paintings' increase in ambition and complexity, their conquest of the negotiative, conceptually augmenting possibilities of a new cultural engagement - the quixotic combination of conservativism and extreme radicalism must eventually be seen as authorising one of the most dramatic transitions that has occurred within the history of human cultures' expressive achievements. It has indeed proceeded with the speed and historic mission that are normally associated with the recognition of a decisive 'movement' in art.

In Clifford Possum's case, the results may be read 'two ways': first, in terms of his debt to his Aboriginal cultural tradition (and his exceptional 'renovation' of that tradition); second, in terms of his own conceptual refinement of multiple representational systems—the increasing aesthetic complexity realised as his output of durable, portable works has been able to be reviewed (by himself, and gradually by others) through the sifting framework of a growing historical consciousness.

When one comes to understand something of what is accomplished in his major cycle of mythico-cartographic paintings (beginning with Warlugulong, 1976, shown in the first Australian Perspecta exhibition of 1981 and 'concluded' with the large Yuutjutiyungu of 1979), or the shifts successively into quite different phases and stylistic concerns that came afterwards, it becomes clear how prodigious Clifford Possum's achievements have been.

There have been earlier monographic studies of artists (Jenny Isaacs's Thancouple the Potter, Andrew Crocker's book-catalogue accompanying the 1987 retrospective exhibition at Orange Regional Gallery of Charlie Tjaruru Tjungurrayi); and there is the recent monograph by Sandra Le Brun Holmes on Yirawala, together with the small but intensive catalogue compiled by Wally Caruana for the National Gallery of Australia's fascinating two-decade review (in a 1993 exhibition) of the artistic development of George Milpurrurru.

Monographic, researched exhibitions on the work of individuals have come about in museums rather slowly. However they have been spurred in recent times by many oneperson exhibitions in commercial galleries of Aboriginal artists from Arnhem Land, Central Australia and all states elsewhere.

There are now many significant bodies of work by individual Aboriginal artists in museum collections. Other groups of works have been shown in temporary (often commercial) exhibitions and dispersed, but have nevertheless passed into general awareness and record. These compilations – fed by ever more ambitious curatorial work at the art adviser level in Aboriginal communities – have transmitted to the wider world, beyond Aboriginal clan society, a comprehensive sense of the interconnecting iconography and typology of the Dreaming designs as complex representational systems (with accompanying cultural obligations entailed in their continuing production).

The field of understanding surrounding our most important Aboriginal artists is opening in ever greater detail, variety and intensified exposition. This scholarly and vividly immediate study of the career of Clifford Possum by Vivien Johnson is at the same time modulated by a judicious grasp of the irreducible differences between worlds traversed by the artist's life and paintings. It is an exceptional contribution to our evolving field of experience and knowledge about one of the most thrilling territories in contemporary Australian art.

The Art of Clifford Possum Tjapaltjarri by Vivien Johnson, G + B Arts International/ Craftsman House, Australia, 1994 \$80

Bernice Murphy

Bernice Murphy is the Chief Curator, Museum of Contemporary Art, Sydney.

Rethinking Regionalism Art in the Northern Territory

he Northern Territory is a good place to rethink regionalism. It is everyone's first idea of a place with all the qualities one expects a region to have, and it has them in abundance. Geographically remote, economically dependent, culturally distinctive, a unique ecology - all this plus areas of extraordinary natural beauty, a variety of indigenous peoples and a few cities in which daily life combines the struggles of frontier life with the quite different time zones of local, mass and international high tourism. Great for visitors, but not so simple for artists committed to searching through the superficialities.

A few weeks spent in August last year in the Centre and the Top End have probably not got me very far either. But I did meet a number of very impressive people - artists and enablers - associated with the art galleries and museums of Alice Springs and Darwin, and in the art centres within driving and flying distance of these cities. I saw the Northern Territory Art Award exhibition at Araluen in Alice. As well, a few thousand kilometres of driving through the desert and the wetlands is a great aid to reflection.

The first thing that strikes you is that external views of what constitutes this as a region are blindingly simplistic. My 'Sydbourne' presumptions were quickly corrected. The Centre and the Top End are quite different regions. Much muttering about the future state of Centralia goes on in and around Alice. The Northern Territory Museum and Art Gallery, based in Darwin, has a branch in Alice named after the anthropologists Spencer and Gillen. It is unfortunately located inside the upper floors of a rather bare shopping arcade in Todd Street Mall, and shows little sign of close connections with local art communities. A big artworld talking point while I was there was the formal withdrawal of the Central Desert art centres from their membership of ANCAAA (Association of Northern Central Australian Aboriginal Artists) and the creation of their own association, Desart. ANCAAA, meanwhile, has changed its name to ANKAA (Association of Northern and Kimberley Aboriginal Artists).

The public presence of work by Aboriginal artists in Alice and, to a lesser extent, Darwin, is much stronger than that of non-Aboriginal artists. This is largely because Aboriginal arts and crafts have been marketed to tourists for many decades, building a considerable body of expertise both in producing and selling the work. There is also a popular market for views of the area by local white artists - as there is all over Australia (it is the mainstay of downhome regionalism, and the general public perception of what art is for). But, in and around Alice, these artists must compete with the watercolour landscapists of the Hermannsburg School, regionalists par excellence.

More importantly, the recession has not diminished the productivity of Aboriginal artists and craftspeople. Sixteen centres contributed to the 1993 Central Australian Aboriginal Art and Craft Exhibition in June and July, from the oldest, Papunya Tula Artists, established 1972, to the newest, Aputula, set up last year in the community of 250 living by the abandoned Old Ghan railway line 420 kilometres by road south of Alice. Shops selling this kind of work in both Alice and Darwin greatly outnumber galleries selling art and craft by non-Aboriginal artists. Indeed, in downtown Alice Springs, such shops outnumber any other kind of vending, including pubs. As well, these shops-cum-galleries include amongst their wares suitably priced examples of 'high art' by leading Aboriginal

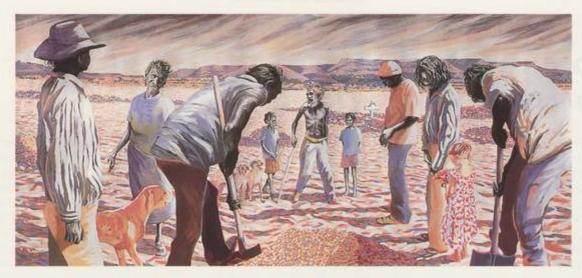
Can any concept of regionalism encompass work by both black and white artists? Each seems to come from quite different cultural

trajectories; each has major internal differences. The basic drives seem fundamentally local, too specific to be thought of in even regional terms. Their arrivals at these regional centres is, perhaps, just coincidental. Maybe we should acknowledge a kind of anythinggoes multiplicity, and learn to love it.

But might there not be distinctive regionalisms present, alongside each other, in the one region? Can we not expect to find the limiting and oppressive effects of regionalism (narrowness of outlook, conventionality of viewpoint, low horizons of experimentality, retreat from demanding content) coexisting with its positive aspects, that is, with valuably different ways of seeing the same place, seeing it as both yours and something other? Further, given the complexity of artistic inspiration, elements of the two sides of regionalism would naturally be present in all forms of local art, however expediently divided black and white, high and low, art and craft, painting and the other arts.

The task for criticism, and for artists interested in self-examination, then becomes one of how to distinguish the operations of this structure in works of art and in the art support structures themselves. How is it working restrictively? Where is it creating new values?

For what it's worth, and based on a brief visit, here are my impressions about how this structure works in the Northern Territory. The restrictive character of regionalism is most strongly present in the dominance of landscape as a genre for nearly all artists. Obviously, the countryside throughout the Territory is hard to avoid; it seems to compose itself into landscapes of stunning beauty, of riveting ordinariness, or of human abuse. It is also all-present: on television, in every printed form, in the expectations of the millions of visitors streaming through each year. Many artists are drawn to the region precisely for



ROD MOSS, Funeral at Santa Theresa, 1993, acrylic and graphite on paper, 123 x 264 cm.

this reason: to get as close as possible to nature, for centuries one of the most celebrated sources of art.

Much accomplished work by white artists seeks new ways of picturing specific places away from the cities. Regionalism as a kind of self-enriching localism is alive and well, particularly in Alice, but also in Darwin. In the Northern Territory Art Award there were a number of straightforward views of attractive spots, but some emphasised the artist's agency, especially the importance of the car, in titles such as No where in particular, The back road and The road outa here. In his Untitled, 1993, the winner Robert Kleinboonschate attempted a tour de force of bravura drawing, using acrylic ochres to picture in larger than actual size a small gully with few features, energetically running it across a fifteen foot expanse. This kind of work reproduces our astonishment at the intensity, the presentness, of common natural phenomena. It is at the heart of landscape regionalism.

Similarly, the picturings by local Aboriginal artists of their land and its inhabitants, both past and present, are at the core of a parallel celebration of the region. We know, from the artists' own accounts, that this is not a take-it-or-leave-it affair on any level. The 'mapping' perspective is not the adoption of one genre among other possibilities: it is of the essence of the point of painting – indeed, representing – at all. Similarly, the decision to paint one's Dreaming place, or an aspect of it, is not really an option: for serious painting, it is mandatory.

Of course, there is a lot of painting and craftwork around, perhaps the majority of that on the market, which has only a general relation to this deep urgency. There is a large amount of tourist art, ranging from the highly competent to the 'quick dollar' kind. These distinctions are fairly easy to see, are usually reflected in the pricing structure, and parallel the range of work by white artists available in galleries and shops. The core of value for this art - embodied in the most serious works. faintly echoed in the least - is its activity as a representation of the physical, spiritual, historical, experiential qualities of place, of specific sites within a culturally determined region. This is a conserving art, a practice of repeating, reclaiming, returning to known knowledges, and of innovating in order to maintain the attractiveness of conservation. Even the self-propelling inventiveness of Emily Kngwarreye remains, mostly, within

However, some art by Aborigines differs, especially that by artists living in more open communities. It does not have the grounds of ancientness, the obligations of tradition. It is

free to critically comment, to move from region to region, to mix in non-Aboriginal art. But it, too, will often recall specific places, and speak about how values were formed in them. Bronwyn Bancroft's recollections of Tenterfield, for example, or Fiona Foley's and Judy Watson's evocations of their families' stories about certain beaches in Hervey Bay and North West Queensland. These artists often comment caustically on the generalities of disrupted, distorted and destroyed Aboriginality. Such an aim unites artists as different in their vocabularies as Gordon Bennett and Harry Wedge. It is interesting that these artists often orient their works towards things that happened in particular places.

So, is there a third sense of regionality, a critical one? Do not artists such as these recognise the powerful, clamping force of a constrained environment, the tyranny of confined circumstance, and seek to break free of it by depicting its excesses? In the process have they not been driven to innovations which make their work accessible beyond its region of origin, not only because they also employ some of the complexities of national and international art languages, but because they surprise us with unexpected combinations, with the cool ferocity of their hybridity?

Among white artists living in the places where regionalism dominates there are some



ROD MOSS, The sorry business of Harold (Wheelchair) and Eileen Ross, 1993, acrylic and graphite on paper, 110 x 277 cm.

who have pushed their art into this critical dimension. Outstanding in Alice Springs is the work of Rod Moss. He typically creates mural-sized drawings on unstretched paper, deriving 'poses' from random photographs and building them into sweeping panoramas of particular Aboriginal peoples living through periods which, although of profound importance to those peoples, are almost invisible to others. These are brilliant studies of how we might be seeing without knowing, erudite displays of what it is to perceive through stereotypes. Against, through and across the graphite drawings of ensembles of figures he paints vibrant broken colours, patches of dazzling, shocking pink and green acrylic.

All of his works are based on a family of camp dwellers living on the outskirts of Alice Springs, the White Gate mob. The funeral at Santa Theresa, 1992, depicts the burial of a young woman, Kwementyaye Johnson, whom the artist had nursed though six years of illness. Courbet's The stonebreakers, and his Burial at Ornans, are important precedents. The sorry business of Harold (Wheelchair) and Eileen Ross, 1993, captures the parents lamenting the death of their daughter. Courbet's The studio is evoked, as are details from Velasquez.

Is the third way of regionalism, then, a return to realism? Perhaps, although the American artist Eric Fischl is just as suggestive for Moss. The point is that these precedents are means to compositional ends: they spin meaning away from the drama directly embedded in front of us, this human agony happening right here. The wildly impressionist Desert Painting dotting, and the highkey pointillist chroma, are likewise diversions on the way in, crutches to help us to be able to see this (bear this?) at all.

Moss takes us on an emotional journey across cultural divides - a slowed, careful and caring journey. We experience the limits of communication when certain fundamentals are not shared. We sense, however, that, for Moss at least, there are communications of feeling because certain other fundamentals of death, mourning, of getting on with life are shared. On a day-to-day basis, this is as unromantic as life in these regions.

There do not seem to be too many other artists working at this pitch; perhaps lain Campbells's loving observations of the banalities of everyday life in Alice Springs itself. In a quite different vein, using the symbolic languages of international installation art, Pamela Lofts evokes aspects of living in the desert. Anne Mosley paralleled Moss's depth of engagement in the installation of their overlapping but very different living spaces which she and Dolly Nampijimpa Daniels exhibited at the 1992-93 Biennale of Sydney.

Similar concerns, and close consultations, have driven Jon Rhodes to photograph and Carol Ruff to paint a set of Aboriginal sacred sites in Alice Springs itself.

Thus there is no given format for critical regionalism, no recognisable style; just a willingness to work between the local cultures, between the centres and the peripheries, between artmaking and the struggles of living - and the ability to transform this kind of take into significant art.

This kind of understanding of regionalism - one which recognises its oppressiveness while trying to see its positivities, within terms specific to the area while recognising its external relations - is, I believe, a more suggestive approach. Otherwise, regionalism is defined by that which is other than itself. That is, by the absence of an internationalist outlook on the part of local artists and their supporters, and by the overwhelming presence of tourist and popular markets for scenes of the area. These factors have an enormous impact, drowning many local artists within reactionary regionalist outlooks. But they can be resisted, as we can see in the work of certain artists, white and black, from the regions.

Terry Smith

Terry Smith lectures in the Department of Fine Arts, University of Sydney.

Sharing a Summer

avourite works of art are numerous. Some can readily be reflected upon if one has access to the National Collection, as I have. My initial thoughts veered between early Australian landscapes (Charles Conder's Bronte Beach and David Davies's Moonrise, Templestowe), Giorgio Morandi's Still life, and a small Cycladic fertility figure, timeless and austere as all such survivors are.

For one reason or another I put these behind me and have chosen instead a painting in a private collection accessible to me: a painting which has not been reproduced hitherto, I understand, but is now excellently revealed in colour reproduction. This is Sunlight and trees – St Jean de Luz, 1924, by Roy de Maistre, who was born in Australia in 1894 and died in England in 1968.

De Maistre drew upon Australian sources and European experience. His early training was in Sydney art schools where he first learnt something of the Post-Impressionist movement overseas. He began experimental work with colour theory, which was always of interest to him, in about 1918, and in 1923 he was awarded the Society of Artists Travelling Scholarship to Europe. He returned from Europe in 1926 after working and exhibiting mainly in London and Paris.

In 1930 de Maistre left Australia permanently to live and work overseas. His friends in London at this time included Francis Bacon, the art critic John Rothenstein, and the then young writer, Patrick White.

As a place of significance in de Maistre's life and work St Jean de Luz should now be identified. It is a small town in the Basque country of south-west France. In *Patrick White, A Life* David Marr writes of it: 'The light is salty and pale, the air blustery. On the spit between the harbour and the beach stands a jumble of pale houses and gravel squares shaded in summer by dense plane-trees.' Paintings of the boat harbour and houses of St Jean de Luz are reproduced in Heather Johnson's book, *Roy de Maistre, The Australian Years* 1894–1930, 1988.

White, twenty years de Maistre's junior, wrote of him as his 'intellectual and aesthetic mentor' (Flaws in the Glass). He spent time in St Jean de Luz, going there in 1937 at de Maistre's suggestion. He later regretted that he had been unable to purchase this particular work, viewing it with perceptible appreciation. Of the many works which White later gave to the Art Gallery of New South Wales this might well have been one to keep for himself, had he owned it. It has an identity of place to which one whose memories of the town and the painter were numerous and keen would readily respond.

De Maistre's works included abstract paintings, experiments with colour/music theory, figure studies, landscapes, portraits and still-lifes. I am not drawn to any of these, focusing my attention on the one painting that appeals so greatly. What are the qualities that draw me back to it again and again?

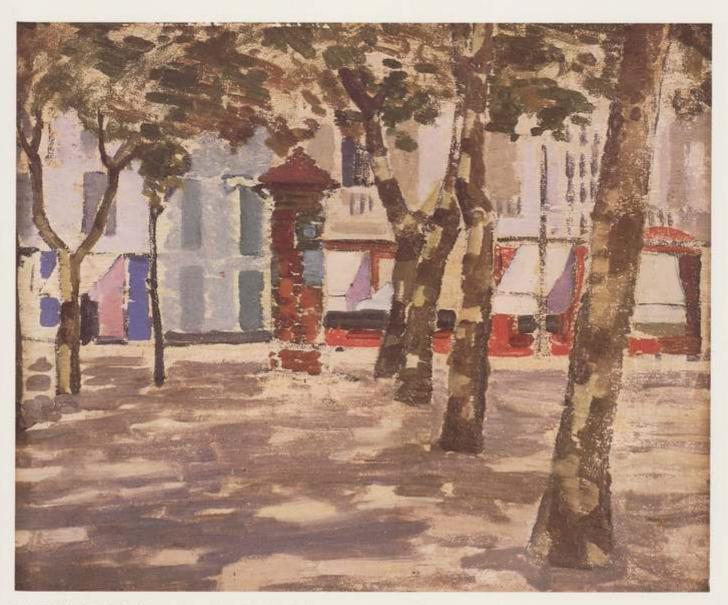
It shares with one of the works I mentioned earlier – Morandi's Still life – a dominating sense of stillness, of expectation. As all Morandi's works do, it expresses much with an economy of means. It simply depicts a square in a small Mediterranean town in summer. It must be the siesta hour. The blinds are drawn down over the shop fronts or kiosks, the shutters are closed. No one is about in the gravelled square under the plane trees, the leaves of which cast their palpable shadows. The eye is directed along the central space to the grey facades of the buildings that define the square – touched with harmonising blues and the grey and red of the kiosks and their awnings.

The mood expressed in this painting is one of relaxation, but also, no less important, expectancy. Who will appear between the trees lining the central space to disturb the calm? A long look, reflection and speculation, and then the viewer begins to enter that space himself – every viewer, but always solitary, for surely it is not so much a drama that will be enacted, but some essential truth that will be revealed. Meanwhile, how still, how calm, how timeless! This is a work that does not exhaust the attention of the viewer.

De Maistre as a person had many faults and frailties and people who knew him have recorded them. But, 'He ... taught me to discipline myself as an artist,' wrote Patrick White. And again: 'His work was what mattered ...' Both these phrases come from White's Flaws in the Glass, and both surely are treasurable judgments. To have created, to have left something worthwhile behind, and to have held firmly to central beliefs — one surely could not ask for a more favourable verdict on one's work and life than that.

Rosemary Dobson

Rosemary Dobson is a widely published and anthologised Australian poet with a very particular interest in art. Her Collected Poems was published in 1991, followed by Untold Lives: A Sequence of Poems in 1992.

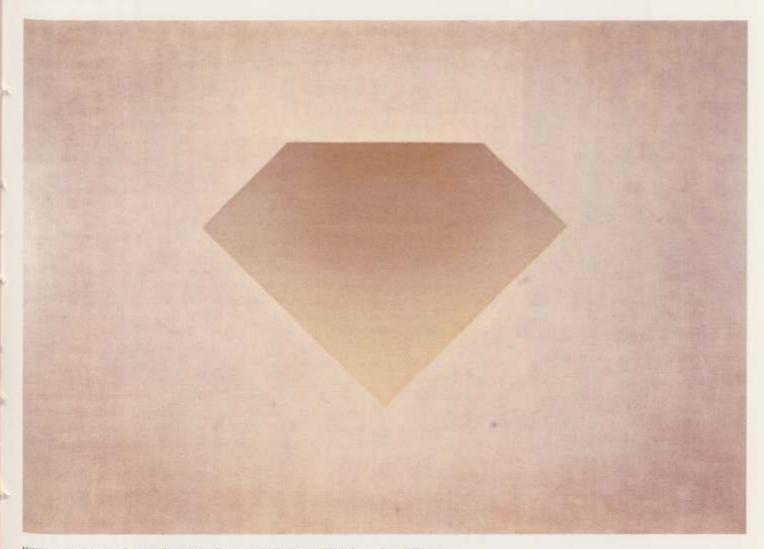


 $ROY\ DE\ MAISTRE,\ Sunlight\ and\ trees-St\ Jean\ de\ Luz,\ 1924,\ oil\ on\ board,\ 35.8\times43.2\ cm,\ private\ collection.$

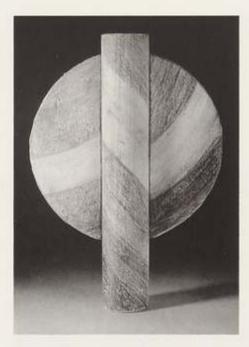
light
and
surface

The Art of Howard Taylor

Ted Snell



HOWARD TAYLOR, Landscape emblem, 1984, oil on canvas, 102 x 144 cm, The Holmes a Court Collection.



HOWARD TAYLOR, Landscape figure, 1982, graphite and acrylic on cardboard, disk and wood dowel, 13.3 x 9.1 x 1.3 cm, collection the artist.

opposite page: HOWARD TAYLOR, Foliage sky figure, 1987, oil on canyas, 91 x 62 cm, private collection.

I oward Taylor lives in Northcliffe, a small mill town in the deep southwest of Western Australia. Cut out of the forest in the late 1920s, it was an ill-fated group settlement scheme whose early inhabitants were urban English migrants lured by the promise of rural yeomanry. Little has changed over the past seventy years and the same rhythm of daily life drives the small community. It is this undisturbed rhythm that drew Taylor to the area and it is the essential ingredient that enables him to keep working. 'I don't believe in weekends,' he states, 'I work seven days a week and I always try to put in an eight hour day.'

The move to the dense forest landscape around Northcliffe, with its abundance of raw materials for making wood sculpture, set the artist on a new course when he arrived there in 1967. For the following decade he was occupied making sculpture and working on numerous public commissions. Despite the demands of working on large projects and the time-consuming activity of working with wood on such a large scale, he drew every day and continued to make paintings and small maquettes in response to the extraordinary variety of visual forms he encountered in the forest surrounding his home and studio.

However, the specific requirements of lighting conditions and presentation of the maquettes were not easily replicated when they were moved and increasingly the artist sought ways of stabilising those relationships. Most obvious was the possibility of fixing the relationships in paint, and the small maquettes he continued to produce in a variety of materials became the models for these paintings.

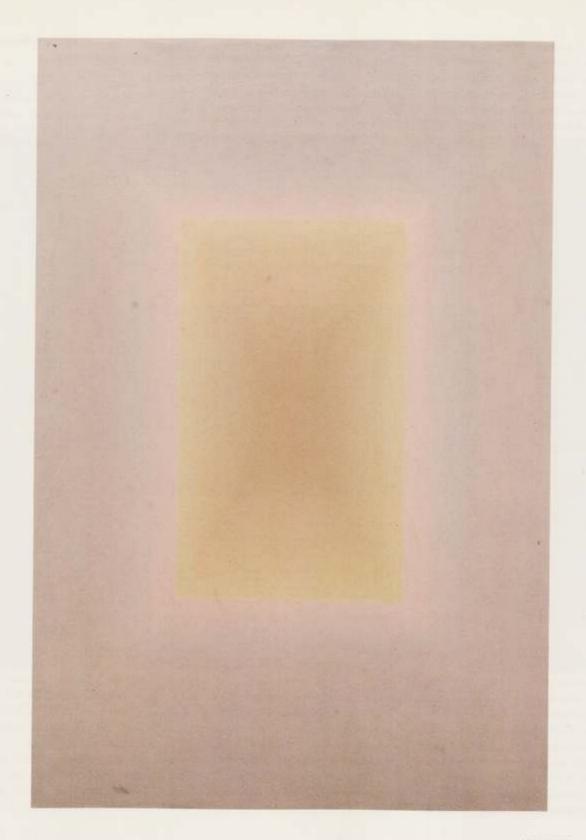
The very specific nature of the source material for these experiments has led several critics to posit Taylor as a uniquely 'Western Australian' artist. It is an understandable but dangerous position which is as limiting as it is liberating. There is no denying the importance of the physical fact of the southwest forest in his work, but to identify Taylor as a regional Western Australian artist would be

as foolish as calling Paul Cezanne a Provençal artist, because so much of his work depended on his interaction with the landscape around Mont Saint Victoire. Even though the Karri forest around Northcliffe continues to be the inspiration for his work, Taylor employs this source material to explore issues that relate to the phenomena of perception and the formal problems of picture-making. Landscape is an essential element of his work, but lack of knowledge of that source does not preclude wider interpretation.

This is evident in the series of works produced for his 1989 exhibition at the Galerie Düsseldorf in Perth. Although the works developed from a particular experience in the forest, they are based on a pictorial strategy previewed in his 1985 retrospective. A variation on a binary composition developed a figure/ground relationship by floating one rectangle of colour inside another. Gary Dufour explained this in his catalogue notes for Taylor's 1985 retrospective at the Art Gallery of Western Australia as an attempt to stabilise the 'perceptual discrepancies uncovered by light'.

Employing this device, Taylor was able to recreate the exhilaration of looking up in the forest and seeing the pulsating blueness of the sky against the green foliage by depicting a floating rectangle of thinly applied blue pigment hovering in a field of soft grey. In Foliage sky figure the artist eloquently describes his experience in a form that is immediately intelligible to a wide audience.

Like the other paintings in the exhibition, Foliage sky figure is a meditative work, the result of long and patient observation of natural phenomenon. That experience is then translated by the slow and methodical working methods for which he is renowned into an impeccably crafted and visually intoxicating set of equivalences. The figure/ground relationship established by the two rectangles carries the description of light observed in the bush as it plays over two or more surfaces. The vaporous quality of each surface and the intangible edges of each form achieve a startling intensity. Rather than describing



1 - 2 1 5 r - - f

objects from the natural world, Taylor communicates the experience of perception itself.

In this way Taylor's work articulates one of the major strands of investigation into abstraction, an approach that has its origins in the works of Kandinsky and Kupka. Within the context of the continuing re-assessment of abstraction in all its forms, Taylor's work, as a synthesis of experiences in nature and the exploration of the sensitive act of perception, provides a fresh Australian insight within that international debate.

In the works exhibited two years later under the subtitle 'Object-Space, Figure-Ground', this concern with the 'very struc-

ture of light' was translated into the paintings as an examination of colour against colour, and of the degree to which that relationship can be further modified by a variation in surface quality. Red against pink is one visual phenomenon, but opaque red against translucent pink is another, just as opaque matte textured red against translucent glossy smooth pink is yet another. This play with colour and surface reveals the ways in which we

perceive forms and the ways in which that perceptual process can be modified. It also actively engages the viewer in physically moving around the paintings to note their changes and in registering subtle shifts in form generated by variations in colour and surface.

His next exhibition, 'Sphere/Disc/Planet/ Sun/Object/Figure: New Works by Howard Taylor' shown in 1990 at the Galerie Düsseldorf, was an extraordinary achievement. The new body of work translated his observed experiences of light refracted and reflected into signs that communicated his discoveries about the process of perception and the structure of the natural environment. The works were essentially nonfigurative, created through a process of abstracting the essence of his experiences of nature and giving them concrete form. This relationship with nature, however, was not formulated as a system. The formal considerations must be read in tandem with his commitment to the landscape around Northcliffe and it is the juxtaposition of these ideas that became the modus operandi for the works in this exhibition. Most importantly, Taylor was situating himself in the landscape and working from his response to the particular conditions of light which he found there. Whether back in the studio working from nonfigurative geometric forms or directly drawing from the source material of the forest, he was recording



a response to the landscape and the conditions under which he encountered it.

In the new works, this orientation in the landscape became the most prominent initiating motivation. The works began with his experiences in the landscape or the studio looking at the sun or a sphere, and document his relationship to that experience as a receiver of visual stimuli. The information was then distilled and presented in a format based on the straightforward presentation of a circle within a rectangular support. Flags and mandalas provide the framework for an initial conditioned response to the works, and certainly the stability and stillness this reading carries is important for the artist. They are quiet works that require a meditative response from the viewer which can induce a

silent reverie that can invoke the viewer's memory of nature.

I consider that my work is the result of practical procedures and when not this, is simply the old fumble, subject to severe critical analysis. The more intangible aspects are not encouraged in making what I make – suspect – known, kept quiet.²

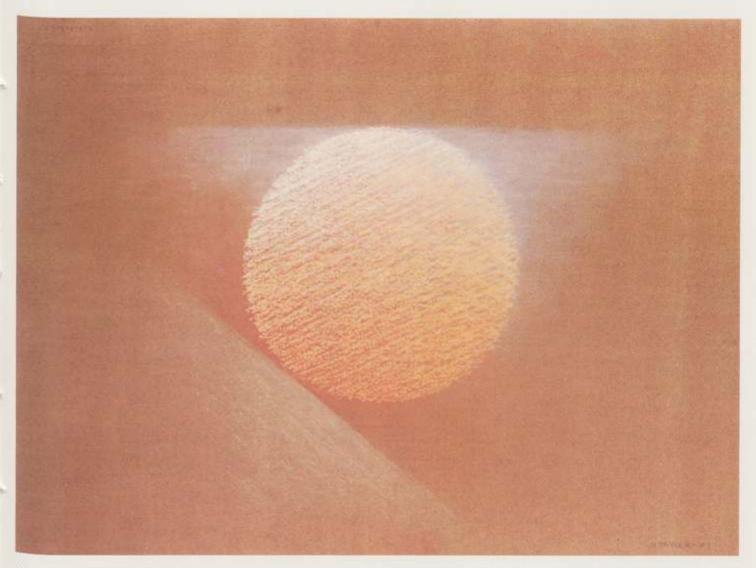
The sonorous colouration and the straightforward presentation of information are, nevertheless, an inducement to meditation. His statement, 'If the viewer wishes to go further than just the visual acceptance there is more to discover', supports such a reading.

> The emotional and intellectual colouring engages the viewer in a quiet but active contemplation of the extraordinary subtlety of colour which the artist uses so originally to reconstruct his experiences in the landscape or in the studio in front of paper maquettes. Colour is used to warp the picture plane, to induce the phenomenon of radiating light or to create an equivalent for an unimpeded implosion. Some colours

form haloes, coronas or orioles. Some spheres are vaporously light, others dense and heavy.

The overwhelming power of the sun in the Australian landscape bleaches out colour, flattens and transforms individual elements. In a similar way Howard Taylor adopts this 'obliterating force of Australian light' and engages it as a strategy in this group of works. Although minimalist in their subdued, almost monotone colouration and simple shapes, the works shown at the Galerie Düsseldorf were surprisingly complex and once again offered rare insights into the structures and patterns of existence.

Since his retrospective in 1985 and the publicity that followed his two highly successful exhibitions which followed that major survey, Taylor was awarded one of the first Emeritus



HOWARD TAYLOR, Planet, 1989, passel on paper, 28 x 48 cm, private collection.

Opposite page: HOWARD TAYLOR, Tree line, 1993, oil on marine ply, 61 x 122 cm, private collection.

Fellowships of the Australia Council, and in 1989 was made a Member of the Order of Australia. This honour was followed by an invitation to become a Fellow of the University from Curtin University of Technology in 1991 and an honorary Doctor of Letters conferred by the University of Western Australia in 1993.

Growing private and public patronage has fuelled an interest in Taylor's work and his recent solo exhibition at the Galerie Düsseldorf to celebrate his seventy-fifth birthday was a major critical and financial success. Typically, it was a show that not only rounded off previously unfinished business but also broke new ground by introducing several new avenues of research.

The theme of this show was, once again, a guide to viewing the natural world; the paintings and drawings becoming an instruction manual for looking. Taylor had documented the forms of the forest with a veracity and precision that comes from decades of patient observation and a deep respect for the subject, and his large painting Tree island describes the strange conical clumps of forest that dot the area around Northcliffe. In the centre the fertile soil promotes the growth of huge Karri trees but, as fertility diminishes. so does the size of the trees until the outer rim is nothing more than an outcrop of low scrub. The artist recorded this natural form as a floating island of trees that rise up out of the land like Arnold Bocklin's Isle of the dead, an arc of a circle set in a field of soft green. In this painting the landscape is reformed and it becomes possible to see it freshly through the artist's eyes. The process of perception continued as the major subtheme of the exhibition and each work involved an examination of the phenomenon of sight.

The 'Tree Line' series, for example, reduces the landscape down to four horizontal bars of colour. Yet while the means may be reduced, the potential for the eye to decode and interpret this information is endlessly stimulated. Through a judicious treatment of the surface and a subtle, diverse choice of colour, the artist recreates the experience of seeing clouds, sky, trees and a green field meet on the horizon. The structural possibilities of this event are fully exploited and our sensory mechanisms for decoding this information are at once engaged and revealed.

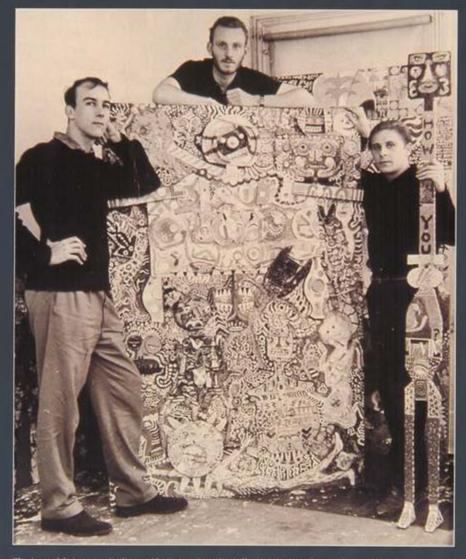
After five decades as an artist, Taylor continues to work quietly and relentlessly at the problem of recording the visual phenomenon he encounters every day as he moves through the Karri forest that surrounds his home and studio. With the engaged, objective focus of a scientist, he isolates specific events and structures that reveal the underlying patterns of the bush and, in the slow, methodical working practice that he has employed over the past fifty years, he then proceeds to document both the extraordinary forms he discovers and the process of perception that reveals them. It is a dual response that seeks to establish the connections between external stimulus and the process of receiving and decoding that visual information.

Through a large body of sculptures, paintings, works on paper and commissioned works, Taylor has succeeded in translating the overwhelming nature of his subject into tangible, intelligible and intimate experiences through his acutely attuned sensitivity to the cyclical nature of the constantly changing rhythms of the forest. In the process he engages us in his project and, like him, we become active participants in charting and exploring the patterns of human interaction with our environment.

- Gary Dulour, Howard Taylor: Sculptures, Paintings, Drawings 1942–1984, Art Gallery of Western Australia, 1984, p. 25.
- 2 Howard Taylor, letter to the author, 12 July 1989.
- 3 Howard Taylor, Sculpture Proposal for the New Parliament House in Canberra, 1988, Artist's File, Art Gallery of Western Australia
- 4 Anna Johnson, 'Howard Taylor', Interior Architecture, Issue 23, 1990, p. 172.

Ted Snell is Head of Visual Cultural Studies, School of Art, Curtin University. His book Howard Taylor: Forest Figure will be published by Fremantle Arts Centre Press in October 1994.

CRAVEN 'A'



The Annandale Imitation Realists -- Mike Brown, Ross Crothall and Colin Lanceley -- with Byzantium, 1962.

Surrealism and the Annandale Imitation Realists

Colin Lanceley edited by Sue-Anne Wallace hen it was suggested that I should speak about surrealism in the context of 'being there', I replied by saying that it could be a little difficult to substantiate, since I wasn't there. And it's only in hindsight that I and my close friends were able to perceive, I think, any relationship between surrealism and the work we were doing in Australia in the late 1950s and early 1960s. Now, for instance, I see parallels in Mike Brown's very splendid decorations, which are based on primitive art, and surrealist automatism.

In my own case, I'd only had a very piecemeal association with any surrealist work and that, I suppose, through art books in the library of East Sydney Technical College, for that was an era when art communication in Sydney was embryonic. It wasn't until the 1970s that I first saw a big surrealist exhibition in London, at the Hayward Gallery. It was a huge cornucopia of surrealist objects, including those wonderful wooden assemblages of Hans Arp and Marcel Duchamp and other such things, all making incredible puns. Just the feel, not the objects themselves, the feel and the atmosphere that was created by those things reminded me of the huge 'Imitation Realist' exhibition which we had in Melbourne at the Museum of Modern Art in 1962.

Sometime in the late 1950s, I took my closest friend, Michael Brown, to Blackheath in the Blue Mountains, where my parents had a weatherboard cottage. With me I had a copy of Kandinsky's Concerning the Spiritual in Art, for I was trying to turn Mike into an abstract artist. We were like a bible study group with Kandinsky's book. All the way up there we read it on the train - a steam train. Once there, we had terrible self-cooked food for the weekend, still acting like a bible study group and still reading from Kandinsky. But on the way back we took objects out of our pockets and put them on the little fold-out table they had in those trains. We thought of the table as a canvas and the objects, though they had their own individual reality, as formal parts of an abstract design. We began to

place and move these things around on the table and have arguments and fights about whether the design was being improved by a particular move or whether it had gone flat; whether it had sort of 'gone up' or given a 'blaze' to the thing; or whether it had 'died'—and so on. So we had these arguments and we became very practised in working together.

We later began to inhabit a coffee shop just near Taylor Square and we used to play the same game on the tables in the shop. The coffee shop very soon went broke because we were always occupying at least one table, and other art students would also join us. It was there that Mike and I met Ross Crothall, who began to be always there when we were there. We didn't know who he was. He'd come off the ship from New Zealand and it turned out that he had fallen in love with the girl who was pulling the handles on the espresso machine, and whose café it was. So he joined in our games. Those games really laid the ground rules for many of the joint works we began to do together.

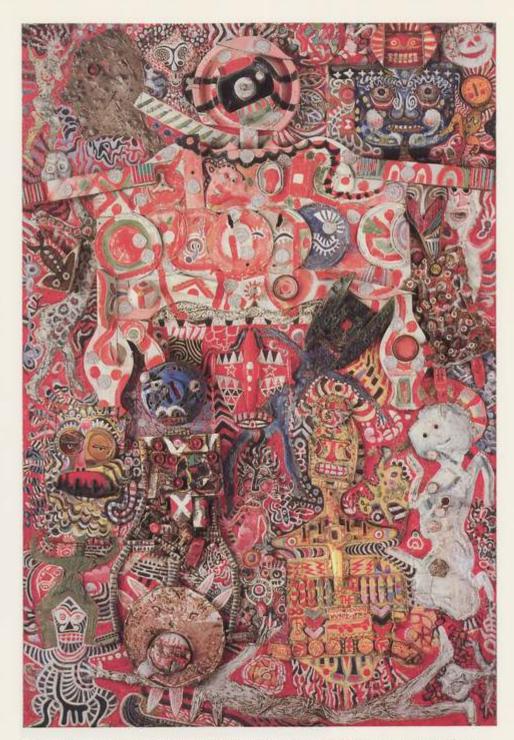
We all lived very close to the street. I had a little studio in Darlinghurst Road, near Kings Cross, really quite a rough place. Ross Crothall had a room in Annandale and Mike Brown was somewhere in Forest Lodge. We used to gravitate between each other's studios, taking our materials from the street, in true ignorance actually of surrealism and dada, if you can possibly believe it. However, Yeats and people like him - the poets - were amongst our pantheon of heroes. I suppose our main influence, apart from the spirit of playing games and sparking off each other. was that we were terribly close - I have to say. we lived in each other's pockets and in each other's rooms, and often worked very closely together. For each of us, our work was something immensely important.

Frequently the germ of a work would happen just as we were sitting at some cramped kitchen table with a newspaper on it, or with an open book or magazine. One of us would start embellishing something that was in front of him, usually with non-art and found materials, like biros. We used a lot of fugitive materials which, of course, have become a conservator's nightmare. Smoking was a big theme amongst the Imitation Realists. There were always celebrations of smoking, quite ideologically unsound nowadays. We had jobs all over the place when things got tight and Ross Crothall had a job in a cigarette factory for a while. This is why one of his collages was made of Craven A cigarettes.

In a more or less hostile world in Sydney, where the residue of the 'Charm School' had infected a wan, very weak kind of decorative abstract painting, we felt like a little band. 'Radio-free Annandale' was something we imagined because we were feeling rather besieged by the world around us. We didn't want anything to do with the art world for a start, so that rather set us apart. It seems to me that working in isolation in a completely localised context we actually covered quite a lot of aesthetic ground.

We didn't know anybody, that is until we got together a huge body of work, of which the painting Byzantium was our most significant joint work. I remember Byzantium began as a painting of mine in my studio. I'd got to a certain point with it and didn't know what to do next - as always happens. Someone, perhaps Mike, perhaps Ross, said, 'Can I do something?' We had rudimentary rules that had been established as a result of our game in the cafe and on the train - which, by the way, we called 'Aesthetic Chess' - and that was where you couldn't obliterate what somebody else had done without prior discussion. All you could do was add embellishment. So what became known as 'Imitation Realism' was very much a baroque art - an art of accretion, of building up, very rarely taking anything away.

I met John Olsen when I was an art student; he was really the only artist I knew. I brought him around to see our body of work. He got very excited and he then brought Elwyn Lynn, who immediately got in touch with John Reid. John Reid came to Sydney and offered us our first exhibition at his Museum of Modern Art and Design in Melbourne. There were over 200 works in the



COLIN LANCELEY, Byzantium, 1961, oil, synthetic polymer paint, collage of found objects on wood on composition board, 183 x 122 cm, National Gallery of Australia.

Smoking was a big theme amongst the Imitation Realists. Ross Crothall had a job in a cigarette factory for a while. This is why one of his collages was made of Craven 'A' cigarettes.

first exhibition. It was a huge thing. Interestingly enough, looking back, I think it was also an exceptional thing, in that John Reid didn't know how he could possibly arrange this exhibition. If you could imagine, it was all made of found materials, embellished with various kinds of paint and other materials. These were not orthodox pictures. They were strange-shaped – irregular-shaped – items. Some of them were so fragile that they hardly survived the journey.

John Reid had got in a commercial exhibition designer to arrange a series of screens inside the Museum, like a tunnel walk. We couldn't stand that at all. We didn't quite know how to deal with it. We were not terribly brave I suppose and we were a bit out of depth already, dealing with these people in museums and galleries. We didn't have any accommodation, so we asked John Reid if we could sleep on the floor of the Museum of Modern Art and he allowed us to do that.

So when they had all gone home, we went out into the streets of Melbourne and pirated all sorts of things from the Council's road diggings, bits of stuff from building sites and so on, including lots of those reinforcing steel meshes. How we didn't get arrested by the Melbourne police I don't know, but we carted all this stuff back to the Museum of Modern Art. We took down the exhibition screens that the designer had put there. We knew we had to have this done to win the argument which was certainly going to ensue the next morning. We also knew we had to do it and have the exhibition there, installed by the time everyone, particularly the designer of course, came in. But we did think John Reid might be sympathetic.

We made a strange maze of structures, some of them inspired by, and very much in the spirit of, the works themselves. Mike's message' was written across the top of the entrance to the exhibition and was seen as you came up the stairs. We had a huge argument – it was inevitable – and the designer went off in a huff.

We were feeling much better by the afternoon and John Reid was beginning to like the exhibition. We continued to make certain refinements. We felt that we were making things up as we were going along. I think that such influences that might have been on us weren't very profound. We were working very close to the street and very close to each other. We did know a little bit about Dubuffet for we'd seen a couple of photographs of his work in *Time* magazine of all places.

The whole Museum took on a kind of accretion, in much the same way some of the works had taken on accretions of gestures and marks and private meaning. Our works themselves became accretions of various found materials and they extended out beyond the canvas. One, which had a tail, was even hanging from the ceiling. I was asked by a woman why my painting had a tail. I remember that I wrote a statement in the first catalogue asking, well, why does a dog have a tail? or a cat? or a bird? It's just that they have tails—they were made like that.

I thought no images existed of the 'Imitation Realist' exhibition because none of us owned a camera, we were just too poor and it was in the days before there was elaborate documentation of exhibitions, so I was delighted to find photographs existed in the Power Institute of Fine Arts at the University of Sydney.3 If such an exhibition happened now, there would be curators crawling out of the woodwork; there would be learned papers written about it and so on. All that we got was an instant notoriety within the art community. We upset a lot of people - a lot of very conservative art critics - but we made some wonderful friends too, people like Robert Hughes, who wrote very perceptively about what we were doing and he's been a friend ever since.

I find views of the exhibition personally very exciting because they bring back such incredible memories for me – and I thought such images didn't exist. The constructions that we put together in the Museum used all the steel reinforcing we stole from the Melbourne Council. We wanted the 'Imitation Realist' exhibition to do everything that other exhibitions didn't do, to give a total caco-

phony of experience but also to focus people's attention and give them surprises. You'd come around a corner and see a part of something and then you'd go into a kind of maze and have another experience. So we were building it together like a piece of art. We were absolutely exhausted and slept the whole of the next day, I think. But it did look fabulous.

We made a huge construction at the end of the exhibition, which we called, Scow, for John Reid. He wanted to have a memento of the exhibition, so we made a structure, like the prow of a boat. I don't know where it is now. I don't know whether Heide has it — because they have most of the Reid collection — or whether it is at the National Gallery of Victoria. On a pedestal was a piece by Mike called Bush carpenter's girlfriend. It was one of my favourite things, festooned with bottle tops:

A piece called Mad woman was Ross Crothall's work. It was a piece of found masonite with a tear in it and the tear became a flower. I don't know whether the flower was the genesis of the whole thing or not. It could well have been, because we did tend to work like that. The suggestibility of materials was very important to us and after a while it was their very suggestibility that I, in particular, got very interested in and it has influenced my whole life.

Stink pipe Orpheus was a stink pipe – I don't know whether they still call them that; they probably have a more polite name now – but that's what we always called them. There were two bent pipes at the bottom for legs. I poured cement into a tin and when the cement dried it became the base on which it just stood, but only just. Stink pipe Orpheus was something of a talisman, as was Orpheus of course, in various forms. It was decorated very elaborately from top to bottom in Dulux and Winsor & Newton.

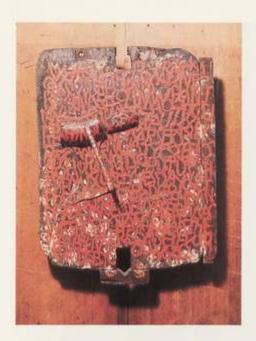
Self portrait, an 'autobiographical' selfportrait, was originally exhibited on a small wooden coffee table, with the artist on the underside instead of where most artists like to see themselves, which is the other, upper,





Entrance to the first Imitation Realist exhibition, Museum of Modern Art. Melbourne, 1962.

top: Installation (detail), Museum of Modern Art, Melbourne, 1962.





MIKE BROWN, The little king, 1962, mixed media. top: COLIN LANCELEY, Self portrait, 1962, mixed media.

side. Self portrait was decorated in Massey-Fergusson red, a colour which I made at work to go on tractors. I had been working at Dulux Paints making colours and I used to spend a lot of time mixing colours for myself in little quarter pint tins, which I'd take home each day and mix with the Winsor & Newton, and so on, to stretch my budget a bit.

To explain Self portrait, I need to go back to an awful, dull methodology for painting pictures which was taught at East Sydney Tech. 'Post-Impressionism' it was called. (I'd distrust post-anything actually if I were you. It really means a bankruptcy of thought.) At that time, there at East Sydney, Cézanne was thought to be the grandfather of modern art which he undoubtedly is - but it was also thought a bit impolite to go much further than Cézanne. They never talked about cubism or anything like that because that was uncontrollable, a little too wild. That was how Sydney painting got to be the way it was, after years and years of that kind of thinking. So I wrote a rude poem about the way Paul Cézanne painted and then jumbled the letters and incorporated them into Self portrait.

We also did a portrait (The little king) of Haile Selassie, the Lion of Judah, one of those people who seemed to be ageless. I think he was revered as someone who was going to live forever. He didn't of course, but he was around long enough to become one of our heroes. We 'did' other people too, including Robert Menzies. He was a bit of an anti-hero. Menzies used to be called 'Ming' by the scurrilous press and 'Ming' became a bit of a hero. But 'Ming' turned into Murg's migration into heaven which we felt was more original and more us. I remember this happening. We invented a story one night, around a kitchen table, and illustrated it. So there was a bit of all of us in that [Murg].

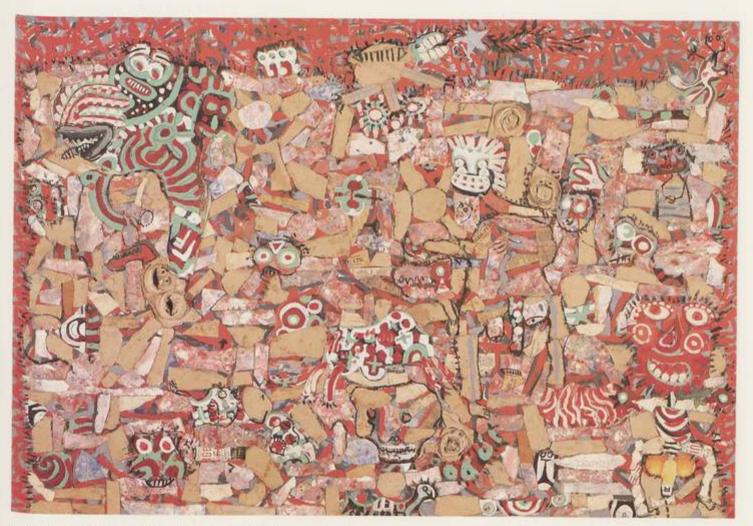
Sailing to Byzantium was, I think, by Mike and Ross, and it's now in the National Gallery of Australia. There was one work, I can't remember what it was called but it was a lovely thing, one of those windshield pieces that go on car side windows. Materials like that would suggest to us the whole personality of the work we were making.

A big piece, which was partly a joint work but mostly done by Mike Brown, was called Mary Lou. It actually became something of a 'cause célébre' because it later got Mike into trouble with the law. I think it's just ridiculous that any kind of censorship should be applied to works of art. However, because things were the way they were with attendances at the 'Imitation Realist' exhibition flagging, Mike would go and ring the police, pretending to be a little old lady or an affronted person and say, 'You've got to do something about this outrageous exhibition on at the Museum of Modern Art, open from 10 until 6'. It was a dangerous tactic.

Coming over cloudy was a thing of mine; an egg carton cow on the wall was almost certainly by Ross Crothall. The green footballer playing the field - I think that is what it's called - is now in the Art Gallery of South Australia, while Glad family picnic was left by Lucy Swanton to the Art Gallery of New South Wales. It was a great thrill for me when Lucy Swanton, who had the most superb collection of paintings by Ian Fairweather and Rupert Bunny and John Passmore, bought our work because it must have been such a leap of faith on her part. It made me feel as though I was being seriously thought about. All the ingredients were there - the influence of the glowering primitive mask, primitive decoration, bits of torn poster from under the railway arches that I used to walk through on my way to work at Dulux, squashed tin lids plus some new tin lids, courtesy of Dulux.

Narcissus in curlers was made from crushed egg cartons and glue, using paper clips as hair curlers. It was a rather fetishistic object. Things like altars and reliquaries and in a general sense primitive fetishistic objects, where people bring things to something else, were of immense interest to us.

You can imagine the kind of primitive power we were working to achieve and we would always try to leave a work when it seemed to be full of its own presence. One of the things we shared in our love of primitive



COLIN LANCELEY, The green footballer playing the field, 1961–62, oil, enamel, synthetic polymer, paper, cardboard and other collage on composition board, 85 x 122 cm, Art Gallery of South Australia.



COLIN LANCELEY, Glad family picnic, 1961-62, mixed media, oil on plywood, 122 x 183 cm, Art Gallery of New South Wales.

art was that incredible glowering presence that primitive objects seem to have in the space around them. We, too, always wanted to make things that weren't flat on the wall, things that didn't know their place, things that were disturbing, which leapt into the space around them and were obtrusive, rather than retiring.

Having come from New Zealand, Ross knew a lot about Maori art. At this time too, Mike was doing the most fabulous, elaborate drawings, very much influenced by Maori and Melanesian decoration. Mike had been to New Guinea. He had got tired of art school and worked in New Guinea briefly. He found out there was a shortage of cowrie shells and that the natives of Port Moresby had begun replacing the cowrie shells in their work with bottle tops. When crushed on the ground or run over by cars, Coke bottle tops and beer bottle tops, with their crimped edges, look very like cowrie shells. Mike found that the natives were applying them in their work with the same dedication and the same freshness of spirit as if they were really cowrie shells. We seized on this of course. There were a lot of bottle tops in Imitation Realist Pictures. One of the critics called it 'bottle top art' which didn't really amuse us very much.

In Mike's work, you'll always see the influence of primitive art, particularly Melanesian art, which was very prominent in the community at that time. I don't seem to be as aware of it now as I was then, when there were little shops all over Sydney, where, for instance, you could buy quite fabulous pieces from New Guinea and for not very much money. I remember, I owned a fabulous sculpture for which I paid 15 pounds and it was museum quality. I don't know whether these things had been honestly acquired or not, but they were available for sale in Sydney. We all had items of primitive art and we loved it very much.

In my works of the early 1960s, the glowering presence of primitive art was still guiding me in pieces like *The piano player* [AGWA] or an autobiographical *Icarus* [NGA], which was too heavy to get off the ground. In my later work, the Imitation Realist language became more refined and more purposeful, but it was still very much based on the chance happenings between materials and images, which goes all the way back to the Imitation Realists.

The Imitation Realists just seized on everything that was at hand. Because we all lived in the inner city (which is still a terrific place to live and pick up materials), we were always out and about picking things up, bringing things home and sharing things. It was a very brief moment but I think it was such an important formative period for all of us. It released our creative energies. In my case, it established the direction that my art was to take.

It was never our consideration for a minute to make something which would last. But art history — local art history anyway — has caught up with the Imitation Realists. As far as we were concerned, we never had any idea that people in the future would want to be looking at what we were doing then.

For me the Imitation Realist period was the richest formative period 1 could imagine. Fascination with the life that accrues to found and battered objects became the basis for everything that 1 did, and collage became a philosophy, not just a way of working.

This paper was given as an address at the conference Breath of Balsam. Reorienting Surrealism', at the Museum of Contemporary Art, Sydney, coinciding with the exhibition curated by the National Gallery of Australia, 'Surrealism: Revolution by Night'. The talk has been co-edited by Colin Lanceley and Sue-Anne Wallace (Museum of Contemporary Art) from a transcript prepared by Helen Ivory (University of Sydney). The conference was held at the MCA and the Art Gallery of New South Wales on 31 July and 1 August 1993.

- 1 "Since the time I came here none of us can think what happened, all I can see now is what we did still not knowing why we made the journey."
- 2 The photographs were taken by Clive Evatt and reproduced in his research dissertation on the Imitation Realists, which is housed in the Power Library at the University of Sydney.
- 3 The location of Scow is not known.

Sue-Anne Wallace, formerly Senior Curator of Exhibitions and Museum Education at the Museum of Contemporary Art, Sydney, is Head of Education and Cultural Action, National Gallery of Australia, Canberra.

It's attitude they look for ...

VIRTUAL REALITY IN REAL LIFE Mary Eagle

'Like the Renaissance artists who thought they were painting religious pictures but in fact were making works of art, are our modern artists, who think they are making art, actually doing something else?'

Jean Baudrillard, 'The Aesthetic Illusion'.1



into life. For one hundred years art's habit of referring to itself obscured its major function of mirroring society until eventually that function was largely taken over by the popular arts. The extent of the loss was realised only recently, when the art of imitation (or mimesis) found its latest reincarnation outside the realm of art, in computer-generated virtual reality. The wholesale acceptance and development of virtual reality indicates the extent to which art flourishes in society at large.²

In kitchens and cafés, streets and parks, the idea of virtual reality is most happily

Art is suffering a loss of identity ... the idea of nature has so collapsed into everyday virtual realities that art is now bereft of its defining opposite, and so, perhaps of a place in society.

discussed. Its cyberspace technology, too, is hazily appreciated. Without having partaken of a virtual reality experience, most people are enchanted by the possibilities. They talk in the usual Australian way, with irony and affection. I don't know how many times I was told during a recent trip abroad that virtual reality with its purity and essence would redeem the multitude of discomforts of present-day travel: the waiting around in airports, those delaying queues, the discomfort of travel queasiness, the twenty body-drugging hours in flight across the world. Then, on cold marble floors, the gallery visitor hops from one foot to the other while waiting to glimpse through crowds of other tourists a great work of art (behind glass), and, with crooked neck bared to blasts of icy wind in narrow streets, scans some well-known work of architecture which is three-quarters

obscured by scaffolding. (Last year the Madeleine in Paris offered a full-scale picture of itself over the scaffolding – a street-front of virtual reality.) And, of course, in downright fashion. Australians conjecture about the saving in dollars promised by the stay-athome's indulgence in virtual tourism.

The technology of virtual reality may be clumsy but its first realisations open worlds to the imagination – a promised land in every hand. Prospects already in view:

-For art as myth (an art activity of all cultures in all times) there will be reconstructions of the past in almost real life. The Greeks' history plays and the Aborigines' ancestor-dreamings are equivalent expressions. Virtual reality as history offers new grounds for testing interpretations of the past. For these re-enactments to have validity, the programmer and players have to mesh what is known with the possibilities of the game plan.

-For art as political commitment. Virtual reality offers zealots and optimists safe opportunities for creative adjustments of society and history, as, for example, the chance to replay, correctively, the eras of the Soviet Union and the British Empire, or to plan a safe physical environment for human survival in the next century.

—For art as a mirror of life. The global communications network offers the prospect of jacking-in at any moment to events in exotic locations and to expert, up-to-date reports on every subject under the sun. In our time newspapers and television have given such stereotypical interpretations that their reportage has lost some of the authority it once had. People of the late twentieth century envisage real knowledge as being in the hands of experts — each of whom, like us, specialises in a particular facet of knowledge. The future telecomputer is imagined as an unmediated, dauntingly complete virtual world of expert reportage.

-For art as Utopia. People in management, or employees who fancy themselves as improvers, are offered the realisation of a personal Utopia. Imagine the National

 $\label{eq:HANS-HAACKE} \textbf{HAACKE}, \textbf{The freedom fighters were here, 1988}, \textbf{mixed media installation}, 303.75 \times 301.25 \times 35 \text{ cm deep, National Gallery of Australia.} \\ \textbf{Photograph courtesy John Webber Gallery, New York.}$

Gallery of Australia as it would be variously virtually lived by one of the workshop staff, a senior curator, a security guard, or one of the finance team. Or, even more Kafkaesque, a mutual virtual gallery lived by all the staff in 'real time'!

-For the arts of architecture, interior design and gardening, there is the possibility of designing in artificial reality. The virtual reality gardener can plant a garden in a specific site and watch it grow, tending, pruning and reorganising it over a projected five, fifty or five hundred years, traversing many natural cycles in the compressed space of one computer session.

—For art as sensuality, Masturbators may have virtually close encounters with a programmed computer doll, and mutual masturbation with another player through the medium of plastic sexual personae. For the cost of a telephone call, 'cyberspace' (the globally connected computer network) allows you, in Alaska, and Bert, in Dublin, to have a regular Saturday night of sex.

-For the army generals, there is now physically stimulating virtual war in place of the war strategies that used to be plotted, toy-like, with tin soldiers, maps and flags.

In general terms, not merely sexual, virtual reality — like art itself — has the advantage of being a condom against physical threats.

Among the many possibilities some are decidedly unpleasant. The traditional, now real-life scenarios of science fiction – manipulations of genes and personality, implants of sensors that transmit from one brain to another, political surveillance, a runaway environment – are given sensational new forms in virtual reality.

The idea of virtual reality is infinitely more exciting than its present realisations. What has been engendered is a renewal of an old, old hope. Mimesis – the convincing imitation of reality in art – has been a persistent desire of Western civilisation since as far back as the Greeks, if not further. The Greeks fantasised about a virtual reality image so convincing that the birds would fly down to peck the painted grapes and the sculpted woman

would step down from her pedestal into the arms of her creator. The Renaissance spawned the same hope of a man-controlled artificial reality to fool the senses. Perhaps the most telling comparison is in the late eighteenth century when people flocked to huge outdoor sound and light displays: imitation reality viewed through coloured silk transparencies. Most popular were spectacles of nature: volcanoes erupting, storms, beach scenes in which the waves and clouds moved, the light changed and people promenaded on the beach - an effect achieved by moving lights and stage machinery. But the eighteenth century did not achieve the ideal of active participation; rather, the sense of reality was achieved only through the mind's imagination. The era's new art form - and the most successful in achieving imaginative realism - was the novel, which specialised in the written word: least sensual of all mediums. Note that the novel was not at first admitted as 'Art'.

If virtual reality is grounded in what comes naturally and is geared to average human functioning, the technology so far has not allowed it to achieve that goal of naturalism. Whereas a convincing parallel to real life is wanted, the realisation is more likely to be a convincing illusion of something outside everyday experience. Says Eric Enderton, one of the computer-creators of the dinosaurs in the film Jurassic Park, 'The Holy Grail is to do a believable human in clothes - a human with cloth and hair. This is hard because you know exactly how a human moves, reflects light, and behaves. You've never seen a live dinosaur, which was an advantage for Jurassic'.3

Jurassic Park is no more than an eighteenthcentury tableau vivant revisited. Its dinosaurs were modelled by the computer graphics team at George Lucas's Industrial Light & Magic in California. They first measured dinosaur sculptures (created especially for the film) and then transferred the resulting numbers to computer. At this stage the computed dinosaurs were beast-shaped meshes of mathematical triangles in virtual space.



SYLVIE FLEURY, Poison, 1992, shopping bags and their contents, 91.4 x 91.4 x 117.8 cm. Photograph courtesy Tom Powel, courtesy Postmasters Gallery, New York.

The next, and crucial, problem was to write programs to move the 'dinosaurs' realistically: achieving this made computer realisations the way-to-go in film. To make the skin of the beast appear realistic the computer-graphics team utilised an array of 'real world' textures and colours. 'As a final touch, the skin textures were lightly toughened with computer-generated chaos to give them the indefinable... [appearance] that characterises real-world images.' A mixture of matte and transparent painted overlays, cutting, pasting, and re-filming, produced the finished film spectacular.

Artificial worlds have been created by humankind since the beginning of time. The

Sexual personae in virtual reality are about as erotic as an infant's bath toys, or the Aztec-shaped humans built from Lego blocks.

vital aspect of the new computer technology is the opportunity for the viewer/player to play an active role.

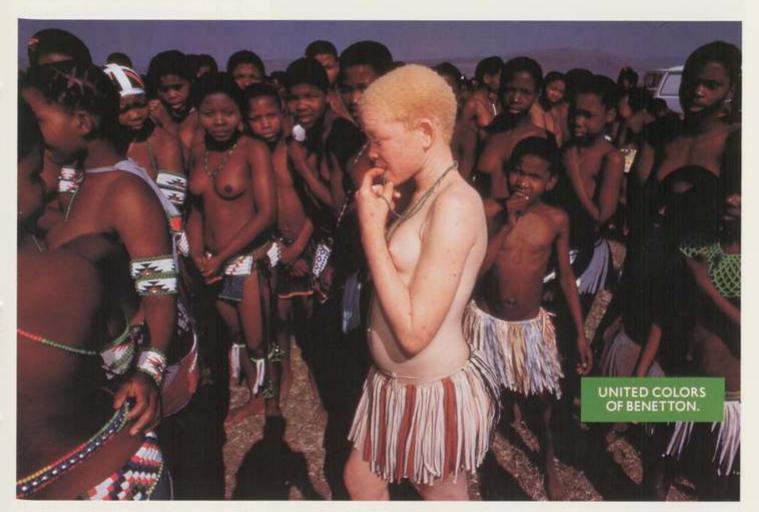
Being inside the virtual world is to move about, look, talk, interact with others and with objects in the computed environment. The player engages with this world through the senses. Virtuality is not so different from real life in having only so many choices, though Big Brother, in this case, is the gamesmaster who constructs the environments and the possibilities for player-intervention.

Some games seem overly constrictive to the participant while other virtual worlds are open to seemingly endless manipulation. The player 'in real space and time' is clothed with sense-monitors over the eyes, head, hands and possibly other parts of the body, which permit looking (the image adjusts to where one looks), jumping (one perceives one's virtual persona jumping, the image jerks in dizzy motion, one feels the sensation of jumping), touching (but are the textures of brick and foliage those of real life? does the flame burn one's fingers? is the sex doll warm to touch? Yes, No, and I don't know!).

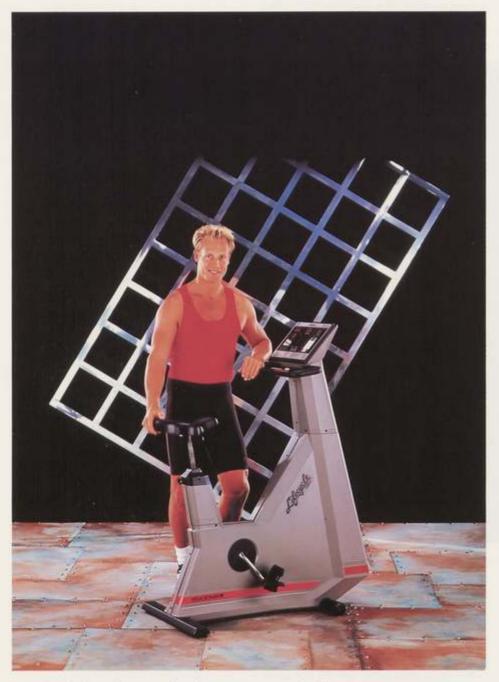
The goals of computed reality have been those of convincing realism and player interactivity. But, to be natural in our terms is to be quite artificial in terms of the medium. Vertical-horizontal gridding and constraints on movement (to reflect the limits of gravity) have been imported into a computer world where no such constraint exists, purely to enable the player to feel secure in artificial space. Symbolic action is frowned upon and specialist knowledge ruled out by the designers of virtual worlds (though they are factors of the most exciting group computer games).

The infant technology is one reason why virtual reality as it stands is so childlike: dinosaurs, dragons, dungeons, outsize bears; creaky movements, pixellation, flaring colours. For reasons of morality and I don't know what - taste perhaps - the latter visual features have persisted even though they are not necessary to the technology (which has outsmarted the past when pixellation, etcetera, were unavoidable). Perhaps they are used to enhance the sci-fi content. Moral censorship also plays a part. Virtual reality sex games, I'm told, are notably plastic: cartoon sex directed by two players whose limbs and sexual parts are 'wired' to the computer. Since the technology is not responsible for the fact that the sexual personae in virtual reality are about as erotic as an infant's bath toys, or the Aztec-shaped humans built from Lego blocks, the toy appearance must be sufficiently important to the manufacturers for them to censor the sensory. It goes right against the 'Holy Grail' of a reality mirroring

An anthropological reading of contemporary society (as distinct from an art-institutional reading) would judge the virtual reality of Jurassic Park and Sega computer games a major development in art today. Within the art world itself, some influential writers, who admit doubts about the relevance of professional art in society, would agree. A big



Tribe advertisement for United Colors of Benetton, Photograph courtesy Benetton Group Spa, Venice, Italy.



Exercise bicycle. Photograph courtesy Body Mechanics, Artarmon, New South Wales.

change is underway whereby people insist on making their own art. Art is suffering a loss of identity. Where once upon a time art was posed against nature, now the idea of nature has so collapsed into everyday virtual realities that art is now bereft of its defining opposite and so, perhaps, of a place in society.

The crisis for the art community is perceived by many writers though they have various diagnoses about what is at stake. Five examples:

-Jean Baudrillard feels able to write 'we no longer believe in art, but only in the idea of art', which is why, he claims, art has departed from itself, and 'has taken to working out ideas'. 'Duchamp's bottle-rack ... Warhol's Campbell's Soup can ... Yves Klein selling air in a gallery for a blank check ... All these are ideas'."

-'[I]nnovative art forms have recently found their own support systems outside of either the art market or the academy', writes Christine Tamblyn. And again: 'The constant visual stimulation offered by advertising and the mass media has rendered art somewhat superfluous... it is not so much that mass culture has engulfed the inventions of avant-garde art ... [rather] it fulfils the social function art once served'.

One critic compares art with glossy magazines, those 'where all the stories seem to be about sex and sexiness, until you realise that they're actually about clothes and film stars'. Another, writing about the Benetton advertising campaign, speculates: 'By stripping news images of their context, Benetton wants to render them icons of universal suffering... The car bomb, the refugees, the dying man become the occasion to consider not the social and political relations that have caused the detonation, the flight, the death, but the social and esthetic relations that make updated fashion a necessity and a consolation in contemporary life."

—Another critic mentions that 'Gran Fury the artists' collective comprising members of ACT Up (New York) — has appropriated the look of [Oliviero] Toscani's Benetton campaign to convey a revolutionary message'." Nicolas Bourriaud says of Jeff Koons that he is 'interesting insofar as he retrieves the elements of exterior methods [i.e. exterior to art] just as a dog retrieves a bone'. In this retrieval nothing is changed except the shift from one context to another: 'you can only understand Koons's work from the domain of art'. Yet in the next breath Bourriaud announces that 'the principle of art is to escape by whatever means it can', an image of desertion that was taken up by his interviewer Eric Troncy: 'Personally, the only artist figure of interest to me nowadays is the traitor'."

There is irony in the sophisticates' realisation that art has lost its identity. A great deal of the most persuasive exposition of this century has been devoted to showing that nature is mostly culture. In our country, for instance, pine and other regimented tree plantations replace the old forests; roads and fences have reorganised the landscape into 'unnatural' geometric configurations changes that took place aeons ago in Asia and Europe. From Nefertiti to the tattooed Maori chieftain Otegoowgoow, people have constructed themselves around a succession of fashions in clothes, body language and personality-types (such as in our day are described by Myer-Briggs, the star-signs, and television evangelists). The virtual world we live in includes a matter-of-fact acceptance of artificial devices such as exercise bicycles. cosmetics and the artificial faces and bodies that result. But as a consequence of the widespread acceptance of 'hyperreality', art has lost face.

Recent professional art has spilled into, or been overcome by, art as it is expressed and practised in society at large. Within current art practice the refusal to subscribe to the verities of form, finish, and permanence, the use of installation for dispersing form, the adulation of tattooing (which represents a commitment to a work of art which the art world studiously refuses to make), the use of commercial billboards and advertisements, the moves into film, text, fashion, gardens, indicate the extent to which art has set out to destroy old boundaries and blend into the world outside. The only barrier remaining is the line – the interface – between the privileged institution of art and society. Depending on one's point of view, the spectacle of art turning to society seems typically brave or suicidal.

One might say the achievement is a revolution akin to the French Revolution, although the Italian Renaissance would be a happier comparison – a heady intellectual threshold rather than a political bloodbath.

- Jean Baudrillard, 'The Aesthetic Illusion', Editions for Parkett, No. 37, 1993, p. 13.
- 2 Computer art, typically, has been more rarefied in its high art expressions. Throughout a forty-year history. artists as a rule have wanted to show the technology in its programmatic structures. The technology, and the artists' personal interpretations, have been more important than the goal of realism. Traditionally moralist, artists have instructed their audiences. Performance artists have invited participation in a meaningful situation, poets have created poetry, visionaries their visions, and almost every artist has revelled in the artistic possibilities of digitalised imagery and the underlying patterns of the computer 'brain'. They have been creating art and their output, locked within the expectations and traditions of a small echelon of society - the art community - has had the recognisable mark of specialisation.
- 3 Rudy Rucker, 'Use your illusion: Kit-bashing the Cosmic Matte', Wired, September-October 1993, pp. 72-6, 89.
- 4 Ibid.
- 5 Jean Baudrillard, op. cit.
- 6 Christine Tamblyn, 'Boy's Club, Craft Club, Carnival or Cyberspace?, High Performance, Summer 1993, pp. 56–63.
- 7 Carol Squiers, 'Violence in Benetton', Artforum, Vol. 30, May 1992, pp. 17–19.
- 8 David Deitcher, writing about The United Colours of Benetton, Artforum, Vol. 28, January 1990, pp. 19–21.
- 9 Eric Troncy and Nicolas Bourriaud, 'The Social Makers – a Cameo Appearance', Flash Art, Vol. 165, Summer 1992, pp. 147–8.

For the research behind this article I am indebted to the assistance of Samantha Comte, Martin Gascoigne, Tim Fisher, Christopher Chapman and Gael Newton.

Mary Eagle is Senior Curator of Australian Art, National Gallery of Australia. She is curating an exhibition exploring the relationship between virtual reality and art, to open at the National Gallery of Australia in December 1994.

The Alchemy of Janet Laurence

Terence Maloon

'The dreamer no longer dreams images, he dreams materials.'

Gaston Bachelard 1







JANET LAURENCE, Quill/Fire, 1991, rusted steel, photocopy, oil paint, charred wood, 192 x 132 cm, courtesy Anna Schwartz Gallery, Melbourne.

opposite page: JANET LAURENCE, Trace efface, 1991, (details), treated photographs, 65 x 55 cm.

previous page: JANET LAURENCE, Forensic, (site-specific installation, Pier 3, Walsh Bay, Sydney), photograph, ash, lead, straw, x-ray, fluorescent light, perspex, wood, thermometers, approximately 700 x 600 cm.

Photograph Tim Marshall.

hen the English landscapepainter John Constable mentioned his dissatisfaction with the state of contemporary art in 1802, he observed that 'There is room enough for a natural painter'. He could hardly have foreseen the scope for a 'natural painter' in the late twentieth century, particularly in terms of the role that natural processes play in Janet Laurence's art.

In Laurence's works, the force of gravity, evaporation, sedimentation, crystallisation, combustion, patination, abrasion and erosion sometimes operate quite independently of the artist's guiding hand. In addition, the resources she exploits often incorporate the given physical character of materials and substances, which are sometimes modified or are left in a more or less 'raw' state.

If he came back to life, what would Constable think of the liberties that Laurence has taken with the painter's traditional palette? After all, her materials and techniques are usually not so much the rudiments of painting as metaphors for painting, or a means of meta-painting.

I am sure he would be sympathetic and intrigued. He himself painted hundreds of small studies of clouds in oils and water-colours, mimicking their serene condensation and dissipation, their wind-streaked trajectories and unleashed downpour, their accumulation into an intangible, mutable architecture. The delicacy and lyricism of Laurence's series of works made on zinc and aluminium plates, in which various substances and techniques produce exquisite, cloud-like events, would surely have delighted him.

He would recognise, also, an affinity in Laurence's attention to the physical 'stuff of the surface – her textures that are often no less dense and sumptuous than the aggregation of gestures, the residuum of events and processes, that make up a painting. A crust of salt on a metallic tile and the sinewy grain of a wooden plank may have a sensuous fascination, an ambiguity or illusionism, in their overall effect, and expressive implications

that are little less compelling than the deliberately wrought surface of a painting. At least, a viewer might be persuaded of this because of the context Laurence creates for them: it is the context of meta-painting.

In making us reconsider what we understand of 'painting', Laurence's work makes us reconsider what we understand of 'technique'. The art historian Henri Focillon once observed that the question of an artist's technique could be interpreted in various ways -'as a vital force, as a theory of mechanics or as a mere convenience'. But Focillon, like the viewer of Janet Laurence's work, was forced to disregard or diminish the importance of the last two options. I never regarded technique as the automatism of a "craft", nor as the curiosities, the recipes of a "cuisine"," Focillon explained. Instead, he defined technique as 'a whole poetry of action and ... as the means for the achievement of metamorphosis',2

'Metamorphosis' is a key term for Laurence's art. It bridges her interest in science (chemistry in particular) and her interest in painting. It also accounts for her fascination with alchemy, situated somewhere between art and science, and her intoxication with ideas of transmutation and metamorphosis. The pseudo-science of alchemy was closely connected with the development of modern chemistry. Its theories provide a wealth of metaphors - particularly for the action of psychological transference and 'irradiation' of materials that underlies and inaugurates a work of art. 'Under such stress,' the poet Wallace Stevens observed, 'reality changes from substance to subtlety."3

In alchemical parlance, there is a rich language for the feats of subtlisation. One of the terms – 'sublimation' – is a word that medieval alchemists and modern psychoanalysts share. In alchemy, 'sublimation' refers to an induced chemical change – to the transformation of base metals into silver and gold, for example. For psychoanalysts, 'sublimation' denotes a psychological transformation: an impulse of desire, which psychoanalysts usually understand to be purely erotic in

origin, is diverted to non-erotic objectives. Neither of these concepts is without interest for students of the psychology of art, and both definitions of the word actually prove to be compatible: the 'First Agent', or motivating impulse, of the achemists is a striking metaphor for mental energy, for desire or eros - it is a 'secret natural fire (ignis innaturalis) that burns without flames, or a dry water that does not wet the hands'.*

Alchemy conceives all matter to be an interplay of opposing, antagonistic forces. The skills of the alchemist are directed towards bringing these forces to 'perfection' by supervising their 'healing'. In a like manner, Laurence has consistently involved antagonistic and far-flung contraries in her work: she transmutes opposites by reconciling them.

The opposites she conjures are quite wideranging, and they tend to vary from work to work, but one dualism has preoccupied her over the last five or six years involving a strictly predetermined geometric format - a grid or a serial arrangement of regular modules. The modules contradict the inorganic regularity and logic of their composite form, because their own constitution is variable, unpredictable and 'organic'.

One of the earliest, memorably successful embodiments of this contradiction was a feature of a solo exhibition at Canberra School of Art Gallery in 1988, in which Laurence managed to dominate and bring to life a difficult, usually overwhelmingly large and chillingly impersonal exhibition space by laying out long lines of ash and charcoal across the parquet floor, counterpointing these with large gridded arrangements on the walls made up of various 'families' of works on paper. One such 'family' was painted with metallic pigments and oxides; another featured a gamut of earth-reds and blacks inscribed with mysterious abstract motifs; another consisted of imageless blurs and swipes of charcoal (or other forms of carbon dust) impregnating small rectangles of paper.

The grid-works posed a multitude of paradoxes. They were simultaneously intimate







JANET LAURENCE, Solids by weight, liquids by measure – alchemical plates from the periodic table series, 1992, zinc, steel, aluminium, lead, brass, copper, nickel, silver, oil, wax, oxides, acids, shellac and miscellaneous elements including sulphur, salt, carbon and gold, 300 x 408 cm. Queensland Art Gallery.

and monumental, tactile and visual, ordered and chaotic. They could be regarded as wholes (like a single painting or drawing), or they could be scanned up, down and across like a calendar or diary. Without seeming to hanker after exotic effects, they evoked a pan-Pacific ambience, subtending something 'Japanese' as well as 'Aboriginal'.

In their surface and scale, they also evoked the imageless materiality of minimal art - but whereas a Carl Andre sculpture or an Agnes Martin painting usually seems ascetic or 'pure' in its simplicity of means, Laurence's works can seem excessively lavish in their surface variety and profusion of parts.

A credo of minimal art expounded by Carl Andre emphasised truth to materials: 'You can't impose properties on materials, you have to reveal the properties of the material," he wrote. For alchemists, however, the Materia Prima is chaos itself.3

Some of the works on paper in the Canberra exhibition were reconfigured for Laurence's next exhibition entitled 'Blindspot' at the Ivan Dougherty Gallery in Sydney. In this exhibition, alchemical metaphors became explicit for the first time. The alchemical reference was reinforced by other important influences which had long-term consequences for Laurence's work: the impact of a six-month residency in a Visual Art/Crafts Board studio in Tokyo in the first half of 1988, when she was deeply impressed by Japanese architecture and gardens; her reading of James Gleick's book Chaos, which was published in 1988; and her interest in the feminist critiques of instrumental reason and solid mechanics - critiques which identified these factors as the prime means of physical and psychological dominance in Western patriarchal systems. The title of Laurence's exhibition derived from a section of a book by the feminist writer Luce Irigaray, 'The Blind Spot of an Old Dream of Symmetry'.

Janet Laurence's paradoxical collision of science, art and alchemy, her strategic confusions of culture and nature, and her ingenious and often extraordinarily beautiful reconciliations of chaos and order have a deliberately contentious edge. Her works compel viewers to see and think holistically, and to accommodate 'nature' and 'the feminine' into their consideration.

A recent (1993) installation in Gallery 14 at the Queensland Art Gallery was virtually a manifesto of holistic thinking. The floor was strewn with what, at first sight, resembled one of the minimalist sculptor Robert Morris's 'anti-form' experiments of the 1960s. On closer examination, the clumps of litter scattered across the darkened room were discovered to consist of metal plates, x-rays, small fluorescent tubes and miscellaneous together visually. She makes a common denominator of the materiality of her media and responds to their surface qualities of colour, texture and functions of light-absorption, light-reflection and light-generation.

Laurence's multipanelled works, such as Quill/Fire, are closer to conventional paintings in their compactness and in the broad, sensuous treatment of their surfaces. The vertical panels were obviously made separately from one another, so their relationship seems precarious, adventitious and 'edgy'. At the same time, a superb harmony unifies them. These works give us pause to wonder:

In its artfully irregular arrangement, the installation suggested a Zen garden and, more spectacularly, an aerial view of an island-dotted nocturnal sea.

mineral-encrusted, broken and abandoned crucibles, flasks and other apparatus of the chemistry lab. In its artfully irregular arrangement, the installation suggested a Zen garden and, more spectacularly, an aerial view of an island-dotted nocturnal sea. But the viewer was unwittingly looking inwards at a microcosm, as well as outwards at a macrocosm: the substances featured in this installation were the chemicals that make up the human body.

It is the aim of Laurence's work to communicate a sense of the interconnectedness of experience. The extraordinary range of materials she incorporates into single works may seem utterly incompatible, but she finds ways of uniting them time and again. The media of her site-specific installation Forensic, 1991, included ash, lead, straw, photographs, an x-ray, perspex, wood and neon lights. How could these things be reconciled - not only with one another, but also with the robust gestalt of its architectural setting?

It is the 'context of meta-painting' that enables Laurence to pull this and other works

what is the nature of the affinity and attraction that makes a whole out of so much disparity? Could this force be, as the alchemists thought, love?

- Gaston Bachelard, L'Eau et les Réves, José Corti, Paris, 1991, p. 90.
- 2. Henri Focillon, The Life of Forms in Art, Zone Books, New York, 1992, p. 103.
- 3 Wallace Stevens, 'The Relations between Poetry and Painting', in The Necessary Angel, Vintage Books, New York, 1951, p. 174.
- 4 My information about alchemy comes from the Micropædia of the Encyclopædia Brittannica and from Stanisłas Klossowski de Rola, Alchemy - The Secret Art, Thames and Hudson, London, 1991.
- 5 It is interesting to note that Carl Andre used a schematic version of the Periodic Table of Elements on a poster for an exhibition at the Dwan Gallery in New York in 1967. Laurence's installation in the 1992-93 Sydney Biennale was based on the Periodic Table, as are subsequent series of her works.
- 6 Luce Irigaray, Speculum of the Other Woman, Cornell University Press, Ithaca, New York, 1985. Irigaray's influence on Janet Laurence's thought has been discussed by many writers on her work.

Terence Maloon works in Public Programs at the Art Gallery of New South Wales.

BRENT HARRIS

CONSISTENCY AND CONTRADICTION

Alan R Dodge

ne artist who has continually hovered outside the mainstream concerns of contemporary art in Australia is Brent Harris. At a time when history, the history of art and social conditions had been recycled and represented with all the irony and kitsch that post-modernism could supply, Harris looked back to how artists who preceded him found meaning. In his evolution as a practising artist, he exploited what this history had to offer while at the same time exposing its forms to the scrutiny provided by contemporary vision.

Brent Harris was born in 1956 and raised in Palmerston North, New Zealand. He moved to Melbourne in 1981 and while studying at the Victorian College of the Arts in the mid-1980s worked with the Melbourne artist Peter Booth. Booth's influence was most apparent in landscapes founded on drawings made in Melbourne's Botanical Gardens in Booth's company. Many of these works, both paintings and pastels, are executed on a black ground and employ surreal devices seen in Booth's work of the same period. However, in these works are also forms that reflect Harris's background and other interests; for example, the spiral of a

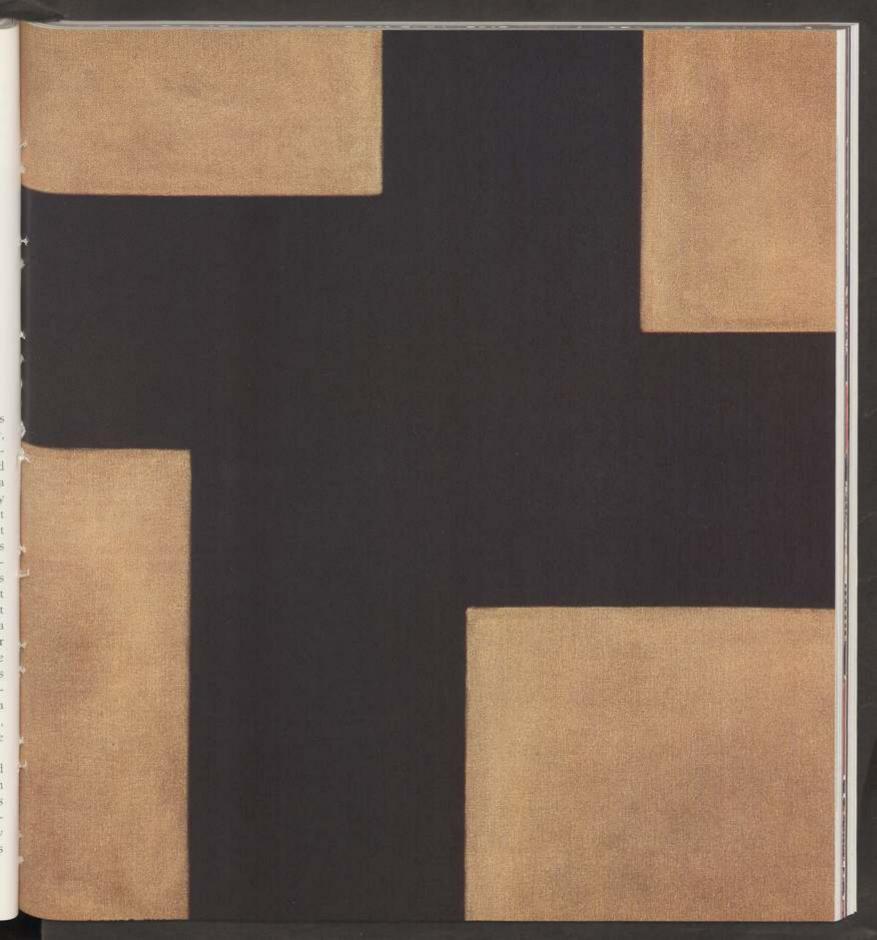
furled fern from Maori art is a repeated motif, and the use of strong outlining in black reflects interest in early drawings by Jackson Pollock and paintings by Marsden Hartley.

House, 1987, painted entirely in black and white, marked the emergence of the use of a limited palette and of reductive form. Impinging on a panoply of the familiar semi-botanical forms is a series of dense black rectangles entering the canvas from top and bottom edges. The design is complex but hints at things to come. The black forms invading the composition introduce cancellation and surface tension in the painting.

In his 1988 exhibition at 13 Verity Street Gallery in Melbourne, Harris was searching for meanings conveyable through painting, or the way in which paintings can mean things. The suffering done: Gone the body, 1988, dedicated to a friend who had died from an AIDS-related illness, was one of the most enigmatic images in the exhibition. The cloud form in this painting evolved from Harris's interpretation of a painting by Hartley, which was dedicated to Hartley's dead lover. A large number of visual devices are employed in these paintings, but the underlying influence is the work of the New Zealand artist Colin McCahon.

The 'Stations' series, first shown in his 1989 exhibition at 13 Verity Street Gallery, displayed a marriage of important early influences. Like McCahon, Harris was attracted by the idea of attempting his own version of a series with a spiritual underpinning already interpreted with great conviction by Barnett Newman, Harris's 'Stations' combined what he knew of both McCahon's and Newman's work, but used a different means of expression. Also incorporated in the 'Stations' was his understanding of how the American artist Ellsworth Kelly would distil forms from what he saw around him. The supporting arch of a Parisian bridge and its reflection in the river Seine would become for Kelly a double white form in shaped canvas; a series of shadows from a railing on a stairway would be interpreted as a series of black broken forms on a white canvas. While painting the 'Stations', Harris similarly found haunting forms in the chance viewing of shapes around him.

Leading up to the 'Stations', Harris had produced a small series of paintings, all with the title Land's end. The first of these, Land's End 1, 1988, employs an off-centre cross contained at the sides by a strangely painterly white framing device. Harris stated he was





THE ALIFERN DONE I GONE AL DIGGY

top: BRENT HARRIS, Portrait of a dream with sound curtain, 1988, oil on linen, 152.5 x 112 cm, collection Michael Wardell.

right: BRENT HARRIS, House, 1987, oil on linen, 111.7 x 182.6 cm, private collection.

previous page: BRENT HARRIS, Land's End I, 1988, (detail) oil on linen, 137 x 183 cm, private collection. looking not so much at the cross shape but at the way squares moved into the composition, leaving the black shape as a negative space. The Land's End paintings broach the whole concern of positive and negative space used as a metaphor for contradiction in the location of form. The ambivalence between negative and positive space collapses, a play of forms that reflects the doubts Harris was experiencing about form at this time.

The provision for the void reflects what Harris derived from both McCahon's and Newman's use of space. The resulting compositions and Harris's engagement with emptiness puts aside any grand claim to spiritual significance. Harris considers this their most positive element. It is the way that these forms don't signify that interests Harris.

The result in the Land's End paintings owes as much to Ad Reinhardt's late paintings as it does to McCahon. Like Reinhardt, Harris in his Land's End paintings and his 'Stations' series was looking at the formal balance of properties within his compositions. With Reinhardt's reduction of form in mind, Harris used Kelly's method of looking upon all he saw as potential visual armatures upon which he could build his own vision. Here we give thanks to Kelly, 1988, employs black and white forms derived from Kelly's work. The title also refers back to Harris's interest in McCahon, McCahon produced a painting in 1961 entitled Here I give thanks to Mondrian, one of his few acknowledgments of the direct influence of any other artist.

What Harris had learned from these artists culminated in the 'Stations' series. From McCahon he developed the role of space in the picture plane and the use of words as a visual device. From Newman he evolved an intense understanding of the manipulation of values in a field. From Kelly he derived his interest in finding potential shapes in nature and from Reinhardt the profound use of black. Perhaps, most importantly, Harris learned from both Kelly and Reinhardt that a paucity of forms could invite a complexity of response.

Harris's 1992 exhibition at Karyn Love-

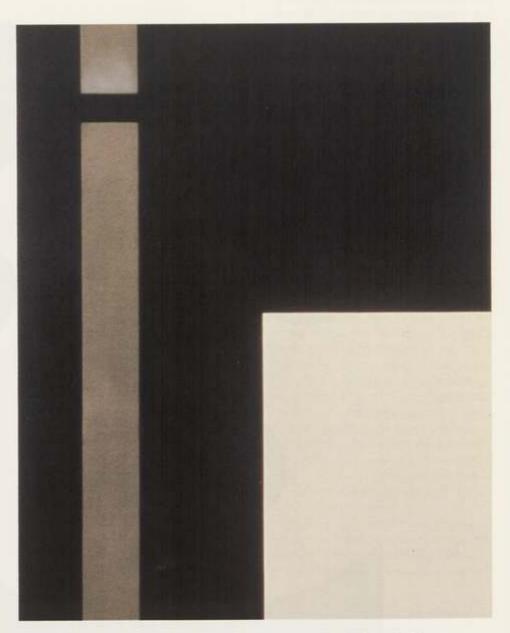
grove Gallery featured large black and white paintings which the artist described as having a sense of 'trying to locate a space that one returns to in the body'. Harris wanted to produce paintings that could be 'sensed as body space through a means as conventional as pictorial space. Reference to the body and particularly to the face was a new development. The hovering balance between the subjective body and formal arrangements of uncommitted shapes provided the tension required to open new possibilities for the artist's work.

His exhibition the following year marked the emergence of a new palette; the predominantly black and white (or yellowish-white) of the earlier works gave way to an alluring blue coupled with white and black. The blue hue was accomplished by building up several layers of rabbit skin glue on raw canvas, then applying the blue diluted with turpentine.

Compared to the 'Stations' series, the blue, black and white works look eccentric with their wide repertoire of shapes. Moon boy too, 1993, is a comical wig shape that outlines an implied head, a homage to Sidney Nolan's stark composition Boy and the moon, 1939 (also known as Moon boy); but Harris places the Nolan subject in negative space. All of a sudden, 1993, depicts a white square, a black circle and a horizontal white sausage form placed in that order from the top down. The composition tends to look like a clown-face, and a tension results as the viewer fights against accepting the forms as a face. A sense of almost sinister uneasiness is created by the blank white 'screen' where the eyes should be.

Each painting deals with or evokes a different space: some conceptual, others more bodily and fluid; other paintings push out into the viewer's space. The added element of the 'face' and subjective form invoke a sense of contradiction, Harris's main concern at this time.

Double dead bunny, 1992, marked a further departure in Harris's approach to composition. In the past the artist had continually looked for the ways that painting has meaning in the work of other artists, or for forms



BRENT HARRIS, Painting No. XIV (The entombment from the 'Stations'), 1989, oil on linen, 198×152 cm, private collection.



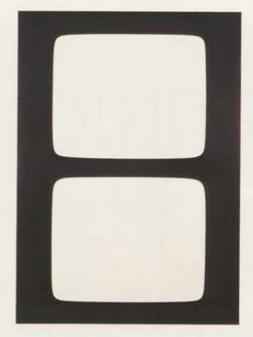
BRENT HARRIS, Painting spot (Here we give thanks to Kelley), 1993, oil on linen, 152 x 122 cm, private collection.

abstracted from incidental visual experience or dream images. The dead bunnies, in contrast, are directly lifted from the outline form of a crocheted bunny in a work by the contemporary American artist Mike Kelley. The choice and the method could be interpreted as a weakening of perceptual rigour on the part of the artist. Harris has chosen an eccentric form from another artist's work and appropriated it wholesale. It would seem that he has relinquished his tough process of finding and using forms for the irony provided by snitching a kitschy device and reproducing it in silhouette. However, this is not merely caprice; rather, such use heralds Harris's slow progress away from form as a timeless universal symbol toward the realm of subjective form.

In Kelley's original composition, Almost white, 1990, the bunny is only one part of a larger sculptural group of crocheted animals. Kelley's bunny lies outside a tightly knit group of other animals. The subject is ostracism — rejection. When the silhouette of the same form is taken up by Harris and multiplied in Double dead bunny, 1992, the bunny becomes for Harris a symbol of loss from AIDS and its multiple presentation to the viewer conjures up a sense of statistics. The two dead bunnies look like integers in a counting exercise of multiple deaths.

Two important elements have emerged in Harris's work in the last few years. He has attempted to distance himself both from claiming the spiritual impact of form and from heroic, masculine scale and monumentality of form. As Harris himself states: 'I was making an attempt to distance myself from a position that seemed to be refining a form from a pure source, because the source is less and less pure. They [the forms] are often stolen and reworked ... when doing Ellsworth Kelly or McCahon I saw it as appropriation, but with Mike Kelley I think of it as simply "stolen".' 1

To take on reductive forms as Harris did with the 'Stations' is to work in a manner that provides a distancing from personal involvement. One could see this distancing as a





BRENT HARRIS, Double dead bunny, 1992, oil on linen, 137 x 96 cm, couriesy Karyn Lovegrove Gallery. top: BRENT HARRIS, Painting no. 1, 1991, oil on linen,

213 x 152 cm, courtesy Karyn Lovegrove Gallery.

particularly male characteristic while its feminine binary would be involvement. Both sides have been in play in the artist's work, and more recently the subjective and the personally committed attachment to form have been cogent concerns.

The title of Painting spot (Here we give thanks to Kelley), 1993, refers to Mike Kelley, not Ellsworth Kelly, the reference of the earlier painting with the same sub title. Painting spot provides the best example of the marriage of particular, eccentric form (as that derived from Kelley and others) and the monumentality and reductive features of nonspecific, universal form.

Harris reproduced Painting spot in smaller format and repeated the image as a diptych now titled The uncanny rehearsal, 1993. Doubling of forms is not new in Harris's work. He had already produced multiple bunnies and more recently a double stylised urinal. Harris was reading essays by the art theorist Rosalind Krauss in The Optical Unconscious. In one essay Krauss quotes Sigmund Freud concerning the symbolism of the doubling of form." Freud postulates that the impulse for the multiplication of forms is driven by the desire for an assurance of immortality, but the result produces an underside which 'becomes the ghastly harbinger of death'.3 In Harris's work the ambivalence between cogent forms and symbols of death has always been present.

If Harris's work to date succeeds, it does so because, no matter what means are used to develop it, there is an underlying consistency in the concerns that underpin his artistic evolution.

- Brent Harris in conversation with the author, by telephone, Paris, 18 January 1994.
- 2 Ibid.
- 3 Brent Harris in conversation with the author, Melbourne, 10 October 1993.
- 4 Rosalind E. Krauss, The Optical Unconscious, MIT Press, Cambridge, Massachusetts, 1993, p. 177.
- 3 Ibid.

Alan R. Dodge is Manager, Special Exhibitions, National Gallery of Australia.

SIFTING THROUGH THE RUBBLE

Recent sculpture by Giuseppe Romeo

Louise Martin-Chew

iuseppe Romeo is known for expressive, exuberant, and at times angstridden sculpture – emotive, occasionally schmaltzy, and referenced to 'popular' motifs. His work can be both celebratory and concerned.

Romeo's last major work in extravagant vein, The hidden hand, 1992, depicts an imaginary or futuristic world gone mad. Iconic emotional objects such as throbbing hearts and vaguely malevolent creatures from another place and time inhabit the Romeo sculptural landscape.

His expressive flamboyance, however, can contain an austere seam. This austerity is evident in earlier works, such as *The first act*, 1989, which conveys formal stillness and dignity consistent with the subject matter.

In his most recent sculpture Romeo returns to this austerity, for the first time explored in large scale. Landscape (delusions of grandeur), exhibited at the Queensland Art Gallery's Asia-Pacific Triennial of Contemporary Art in 1993, saw Romeo in less celebratory mode, reflecting concerns which have always underlaid his rococo overstatement. The painted matt black assemblage might also describe the difficulties of an artist in the recessionary 1990s, as exuberance is replaced by severity, and excess by restraint.

Although Romeo's work is referential and conceptually complex, his raison d'être is clearly visual. His work involves an instinctive selection process, based on his personal visual language and his interest in making things. The physicality of the artwork is overt and, in a medium in which many artists drift into conceptual backwaters, Romeo gives priority to the integrity of the art object.

Born in 1958, Romeo graduated from the Victorian College of the Arts in 1981. His work was characterised by a strength of vision unusual for so young an artist, and he







top: GIUSEPPE ROMEO, The first act, 1989, painted wood, 32 cm diameter, collection the arrist.

GIUSEPPE ROMEO, Natuzza di Paravati, 1992, books, wood, bitumen, 70 x 25 x 35 cm, collection the artist.

previous page: GIUSEPPE ROMEO, The hidden hand, 1992, polychromed wood, 6 m diameter. Courtesy Luba Bilu Gallery, Melbourne. was included in the First Australian Sculpture Triennial in the same year. His work continued to receive attention. He was included in numerous group sculpture exhibitions in the following years, and in the Second Australian Sculpture Triennial in 1984. In 1986 he had his first solo exhibition at the United Artists Gallery, and from 1989 has showed regularly at the Luba Bilu Gallery, while continuing to participate in group exhibitions throughout Australia and New Zealand.

Romeo finds inspiration in the popular and unacknowledged arts. A preoccupation with his own Calabrian origins is evident but never laboured. There is no simplistic idealisation of 'life in the village', although his work is informed by an appreciation of the timeless concerns of rural life.

Romeo's work also reveals a sense of humour and the insights of an outsider who dwells between two cultures, fitting neither. John Buckley writes: 'For Romeo, the creative process involves ongoing cross-referencing and dialogue between the universal, the particularities and commonalities of ordinary life, and the intuitive psychological connections he makes between them."

Italy is a pervasive presence in Romeo's visual notetaking. Extensive travel has garnered experiences which are explored, doubted, affirmed. Natuzza di Paravati, for example, refers to an intriguing spiritual phenomenon. Natuzza is a Calabrian woman who lives near Romeo's Calabrian relatives, who stoically suffers receipt of the stigmata, a phenomenon in which naive drawings of Christ appear on her body.

Natuzza di Paravati is awash with red, signifying blood, emotion, strength. A church structure and towering cross are tangled with strings, which are controlled, puppet-like, by a hidden presence. The scene is assembled on a stacked, shellacked, and precariously balanced pile of books. These icons of 'civilisation' may support or undermine the tableau. Black spheres represent the constituent molecular matter of material objects.

Romeo says: 'Psychological comforts, symbols we can delude ourselves with, exist across every spectrum. Taking on the burden of who's right and who's wrong creates an arrogant mindset.' His disbelief when confronted with the incidence of stigmata is counterbalanced by a belief in his own cultural fallibility.

Priceless plunder explores the artificial creation of a language of codes. A map of the world, scrunched to the shape of a sphere and balanced on a stack of books, mocks the artificial construction created from ideologies which justify the plundering of natural resources. A shrinking natural world is overtaken and destroyed by the man-made in a process legitimated by artifice.

In Landscape (delusions of grandeur), Romeo's stylistic shift extends these themes further. An artificial existence is implied through an artificial aesthetic; as Romeo describes it, a landscape of fears and false aspirations'. The shape of the mirror invokes baroque/rococo references - the pretensions of our times coupled with the economic aspirations which are destroying the natural environment. 'The mirror is a portrait of the viewer within the whole situation,' says Romeo. Self-implicated, we are all guilty of delusion, seduced by material wealth and lifestyle. A key denotes ownership, industrial surfaces evoke technology. Holes in the component elements read like a computer printout language. A production line process creates industrial icons within a technological landscape.

Landscape (delusions of grandeur) sprawls over the floor and up the wall. The 'upright' components - the mirror shape, the cross,



GIUSEPPE ROMEO, Landscape (delusions of grandeur), 1993, customwood, chipboard, bitumen paint, $2.5 \times 3.5 \times 3$ m, collection the artist. Photograph Andrew Hurst.

and church or house construction tilt precariously – our iconic cultural institutions are supported by the rubble of a corrupt and corrupting industrial system. The realities of the industrial and economic landscapes meet in this work resulting in implied destruction and chaos.

Romeo's next major work, Restructure, further questions the nature of artificial intelligence, expressing concerns about the 'colonisation' of humans by machines. In this work, the mixer, a Madonna-like shape, cradles a bowl full of 'molecules' in constant agitation, the basis of our existence. Elevation of the Madonna on the cross may imply protection, or domination by the church. The machine is both malevolent and caring, an intriguing ambiguity that recognises a conflicting human attitude to machines. Romeo inverts our relationship with machines and upsets our complacent acceptance of the world around us. At the same time his instinctive use of materials and forms also reflects his solitary studio environment, where his own visual rubble is flanked by the breadmaking machines serviced by his father, a baker.

Romeo's machine-driven landscapes question the future. Technology has sophisticated the lifestyle of the developed world in the late twentieth century, but has human nature changed? Romeo states, 'The hardware can be increasingly sophisticated, but the software remains the same.' His questions are at once complex and simple, and offer no comfort of easy answers.

Giuseppe Romeo is exhibiting at the Auckland City Gallery in June 1994.

 The First Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, 1993, p. 108.

Louise Martin-Chew is a freelance writer.

Never the twain shall meet ...

Australian artists and the Orient

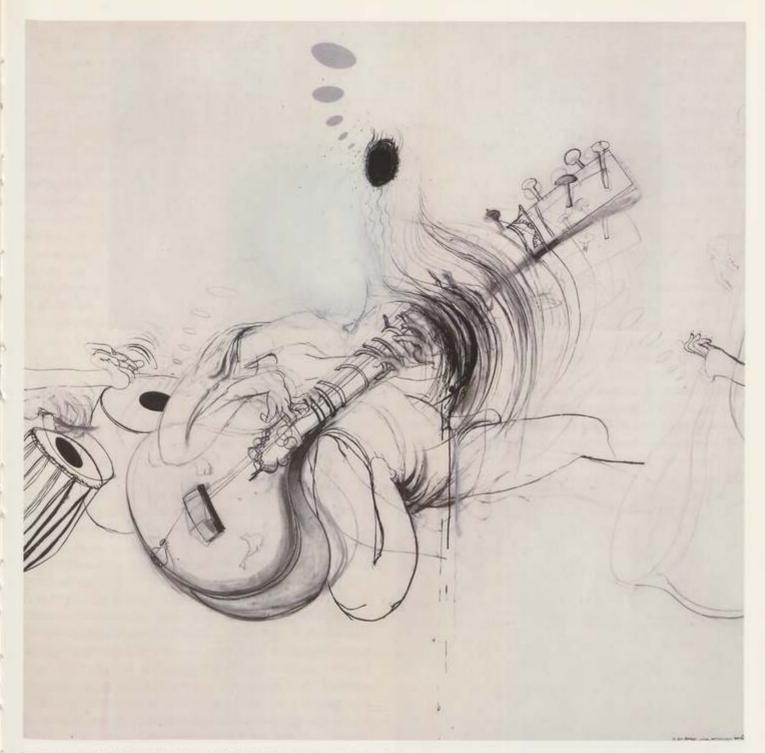
Iackie Menzies

he dialogue of settler Australia with Asia¹ can be traced back to the early nineteenth-century travel artists – ethnographic and topographic draughtsmen – whose meticulously delineated scenes and narratives capture the fascination of Europe with the Antipodes. For example, Augustus Earle (1793–1838), probably the first professionally trained freelance artist to travel the world, might be claimed as the first Australian artist to visit Asia. Earle arrived in Hobart in 1825 after fortuitously being saved when shipwrecked between Rio de Janeiro and Calcutta, and then went to Sydney, where he established himself as the first painter in the colony, before travelling to the South Pacific and on to India.¹

Another early travel artist traditionally claimed as an Australian is the Swiss artist Nicholas Chevalier (1828–1901) who lived in Melbourne for fifteen years between 1854 and 1869, and painted some monumentally exotic paintings after he joined the Duke of Edinburgh's suite and travelled to New Zealand, Tahiti, Hawaii, Japan, China, Manila, India and Ceylon. The Art Gallery of New South Wales's Race to the market, Tahiti, 1880, and the Art Gallery of Western Australia's Japanese musicians, 1873, are fine examples of his work.

The Australian-born artist Robert Dowling (1827–86) set the pattern for many Australian colonial artists by leaving Australia to study in London after the good citizens of Launceston raised the necessary funds that enabled him to depart in 1856. He exhibited sixteen pictures at the Royal Academy between 1859 and 1882, including A Sheikh and his son entering Cairo on their return from a pilgrimage to Mecca in 1875, a splendid representation of the imaginary Orient. This painting was acquired by the National Gallery of Victoria in 1878 and of the many grand paintings such as this that were acquired directly in Britain for Australian public collections or toured Australia in exhibitions, this became the most famous image.

Dowling had visited Cairo in 1873, following the prevalent European fascination with the exotic Orient as a place of magical opulence, beauty and mystery. Dowling's imagery, like that of the Orientalist painters, was prescribed by a framework of European cultural, political and aesthetic concepts. They painted their magical realms with traditional Western materials within approved academic categories and had no interest in the styles, materials or techniques of the countries which inspired their creations. Sometimes they painted lightfilled, realistic scenes of the contemporary Middle East, and the two approaches of the imaginary and realistic coexisted among the Orientalists. It was in fact the experience of the light in this part of the world that many Australian artists were to remember and incorporate into their own renderings of the Australian landscape with its comparable light.



 $\textbf{BRETT WHITELEY, Shankar, 1966, mixed media, 202.5 \times 203.5 cm, Art Gallery of New South Wales.}$



ROBERT DOWLING, A Sheikh and his son entering Cairo on their return from a pilgrimage to Mecca, 1874, cil on canvas, 137 x 244 cm, National Gallery of Victoria.

Other Australian artists who visited this 'Orient' include C.H. Hunt in the 1880s, Dattilo Rubbo in the 1900s, Ethel Carrick and Emanuel Phillips Fox, Hilda Rix Nicholas, and Anne Dangar (1887–1951), the noted modernist ceramist, who took a break from working in France to spend six months in Morocco working with local artisans. They were all part of the exodus from Australia in search of success at the Paris Salon and the Royal Academy in London, including in their experience, if possible, a trip to the Orient.

Heidelberg school artists who visited this part of the world included Charles Conder whose painting Flowers in a vase against a background of the coastline of Mustaphal, 1891 (Art Gallery of New South Wales), was painted one year after he left Australia to experience Algiers, a place of his fantasies, the land of the Arabian nights. He was followed by Arthur Streeton who reiterated the fantasies in his letters home:

Tis a wonderful land this Egypt, I've been time after time through the slipper, brass and bronze, jewellery, perfume, silks, ring, curio bazaars – and yesterday with another artist I did a quick sketch of a spice bazaar, and the alley was choc-a-block all the time ... ⁷

Australian artists adopted the succeeding European movement of Japonisme in much the same way they had Orientalism – that is, a diluted version of the mainstream prototype. At least Japonisme was inspired by the art of Japan: European artists had the chance to see Japanese art through the various international exhibitions held in Paris

and London, as well as in dealers' shops. Few European artists, as few Australian artists, actually went to Japan, although the style of Japonisme impacted on Impressionism, Aestheticism, Art Nouveau and other subsequent schools.

The influence of Japonisme, with its narrow, vertical formats, truncated forms, silhouettes and flat colours, on artists of the Heidelberg school has been well acknowledged. While this debt to Japanese art is undeniable, such influence was mediated through European and English models, and was unacknowledged by the artists, none of whom visited Japan."

Early Australian artists who went to Japan include E.L. Montefiore (1820–94), an etcher, art patron, connoisseur and the first director of the Art Gallery of New South Wales who visited in 1872; John Peter Russell who visited briefly in 1974–75, but destroyed the few water-colours he made on that trip; John Smedley, an architect who worked in Yokohama in the 1870s where he collected Japanese objects (sending many to the Intercolonial Exhibition in Sydney in 1877) and exhibited his paintings in Sydney in 1881 and in the Melbourne International Exhibition in 1888–89; Mortimer Menpes (1859–1938), the celebrated etcher and expatriate, devoted follower of Whistler and promoter of Japan who visited Japan in 1887 and 1896 (as well as India in 1902–03), and produced numerous paintings, prints and books on his travels, many of them engraved and printed at his own press in London; and Edward Hornell (1864–1933) the

Australian-born Glasgow artist who visited Japan for eighteen months in 1893 and 1894.

The impact of Japanese art on our printmakers and craftsmen was significant. The topic of the first lecture organised by the Society of Arts and Crafts of New South Wales (founded in 1906) was 'Japanese Art' delivered by Eirene Mort in 1908, while the Society's library owned a complete set of Samuel Bing's influential periodical Le Japon artistique (founded 1888). The enthusiasm for Japanese art affected not only the designs of our china painters, weavers, embroiderers and potters, but continued to impact on interior design, a fashion that lasted from the Aesthetic craze of the 1880s right through until the outbreak of World War II. The enthusiasm for the Orient and Oriental art was reflected through the advertisements and articles appearing in magazines from the 1910s to the 1940s: Japanese prints, Oriental fans, and Chinese artefacts were offered for sale, while the allure and magic of the Orient was used to sell everything from perfume to pianos, and cruises to the exotic parts of Asia. 'The Chinese Exhibition', held at Burlington House in London in 1935, had repercussions in Australia in a vogue for Chinese furnishings and fashion.

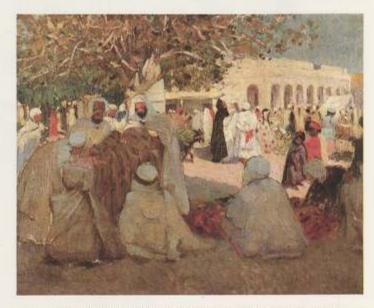
Interest in the Japanese woodcut, both technically and stylistically, grew in Europe, England and Australia from the 1890s, culminating in an international movement throughout the 1920s and 1930s (*The Studio* magazine devoted two special issues to the woodcut – 'Modern Woodcuts and Lithographs', 1919, and 'The New Woodcut', 1930). In Australia the interest was consolidated by the first exhibition devoted entirely to woodcuts. Organised in 1923 by Lionel Lindsay at Tyrell's bookshop in Sydney, it included prints by Lionel Lindsay and Margaret Preston, as well as Japanese prints lent by Professor A.L. Sadler, the esteemed Japan scholar.

While Lindsay had a great admiration for Chinese and Japanese art, even experimenting with traditional Chinese brush painting (examples of which are in the collection of Ballarat Fine Art Gallery), he never visited those countries. He did however visit Algiers, ¹⁰ Tunisia and India in 1930, producing etchings of the scenes he saw.

The most distinguished of the print artists to visit Japan (and other parts of Asia) was Margaret Preston (1875–1963) who visited Bali, Bangkok and Angkor in 1924–25 and Peking, Korea and Japan in 1934. She had a large library on Oriental art books and collected Oriental ceramics and Japanese woodcut illustrated books, the annotated pages of which attest to the impact of their designs on her own work. Her enthusiasm for the Japanese woodcut was perhaps exceeded only by that of Paul Haefliger (1914–82), artist, connoisseur, collector and critic for the Sydney Morning Herald from 1942 to 1957. He visited Japan in 1932 specifically to study the art of the colour woodcut and his few extant images reveal a debt to Hiroshige.

In a 1942 article 'The Orientation of Art in the Post-War Pacific' (in the Society of Artists Book) Preston saw Australia as one point of a triangle, with America, representing the West, and China, representing the East, as the other two. Interestingly, the architect Hardy Wilson (1881–1955) saw a similar triangle. He had spent three months in China in 1922, a cataclysmic experience from which evolved his concept of uniting East and West – a theme reiterated constantly in his writings, his architectural drawings and even his designs for furniture. The cover of his book Atomic Civilization, 1949, encapsulated his vision of Australia's unique future: a lyre bird, the symbol of Australia, standing midway between the phoenix, symbol of the East, and the hawk, symbol of the West (America).

China was similarly important in the development of the art of Ian Fairweather (1891–1974), who first arrived in Shanghai in 1929, not departing until 1933 when he spent nine months in Bali before arriving in Melbourne. The influence of Chinese art, particularly calligraphy, was profound: 'In Peking he stood for hours before China's great calligraphies. The Chinese masters could make a few strokes of the brush dramatic, delicate, and with a tremendous power of suggestion and imagination', 'I and Fairweather followed their example. He could speak and write Chinese, having studied in London before his departure to Shanghai. He is significant in an overview of Australian artists and Asia, for he is the first artist whose work has been not only inspired, but transmuted and enriched by the style and aesthetics of an Asian art form. Transcending the influence of technique, style or



ETHEL CARRICK FOX, Arabs bargaining, c. 1910, oil on canvas, 64.6 x 81.2 cm, Foster's Brewing Group Ltd.



above: MARGARET PRESTON, Begonia, c. 1935, linocut, 30 x 30 cm, Art Gallery of New South Wales.

opposite page top: CHARLES CONDER, Flowers in a vase against a background of the coast of Mustaphal, 1891, oil on canvas, 46×55.3 cm, Art Gallery of New South Wales.

opposite page below: KANYOSAI (1719-74), A book of drawings by Kanyosai, 1762, woodcut illustrated book formerly owned by Margaret Preston.

borrowed motifs, which had fashioned the art of earlier artists reacting to Asian art, Fairweather succeeded in creating a unique, compelling statement of his own, and is the first example of the art practice of absorption, subconscious transformation and personal growth that distinguishes more recent interactions between artists and an Asian culture.

European artists who, like Fairweather, stopped in Bali on their way to Australia included the figurative sculptors Tina Wentcher (1887 -1974) and Arthur Fleischmann (1896-1990). Tina and her husband

Julius left Germany in 1931, arriving in Melbourne in 1940, having spent the intervening years in various Asian countries.

Fleischmann arrived in Sydney 1939, bringing with him twenty-five finely modelled terracotta studies of Balinese dancers, priests and children that he had done in Bali on his way to Sydney. His Bali period was one of his most prolific and the elegant terracottas of this period reflect the spell Bali had cast over him, like many other Europeans of the 1930s for whom Bali epitomised a South Seas paradise.

The most famous Australian artist to live in Bali was Donald Friend (1915-89), who lived there more or less continuously for thirteen years from 1966. While still a boy Friend had dreamed of the exotic, first visiting Africa before the war, and then spending the years 1957 to 1961 in Sri Lanka. The legend of Friend in Bali, his retinue of houseboys, and his fantastic parties, attracted many from Australia to partake of the exotic lifestyle. Friend steeped himself in Balinese culture,

collecting Balinese art and fusing his paintings with Balinese motifs and pictorial conventions.

World War II created a hiatus - for some a schism - in Australia's evolving relations with Asia. While it took artists to Asia (some, such as Sali Herman, Eric Thake and Murray Griffin as Official War Artists), their compulsory sojourns in these various countries had little impact on their artistic development. Official war artists and others, like Albert Tucker who went to Japan for three



months in 1947, completed descriptive, documentary depictions of their Asian posts; but there was no long term effect on their work, and no apparent genuine interest in the art and culture of the countries they visited.

The 1960s saw the seeds of our contemporary artistic relationship with Asia: in 1962 the first large exhibition of Australian art specifically assembled for display in South-East Asia toured to Kuala Lumpur, Penang, Bangkok, Vientiane, Singapore and Jakarta with paintings, sculptures, ceramics and prints by

artists such as Charles Blackman, Noel Counihan, Fred Williams and Harold Hughan. In 1965, the first exhibition of contemporary Australian art to be held in Japan was organised by Hal Missingham who included the work of Fred Williams, John Olsen, Brett Whiteley, and Leonard French amongst the ninety-four works by forty young artists under forty years of age. (These exhibitions coincided with the more publicised ones held at the Whitechapel Art Gallery in 1961 and the Tate Gallery in 1963.) Such exhibitions symbolised an awareness of our geographical location and possible future, although they admitted no dialogue or exchange. It was not until more recently that artists themselves were included in such cultural ventures.

In the 1960s Australians had the wealth and confidence to travel, whether back-packing overland through Asia to Europe or exploring Japan, which was then the most accessible of our Asian neighbours. Many of those who first went to Japan stayed and immersed them-

selves in one aspect of traditional Japanese culture. Particularly for potters, it had great appeal due to the international folk art (mingei) movement which, through its two main protagonists, Soetsu Yanagi and the Englishman Bernard Leach, advocated the simplicity, understatement and functional aptness of the work of the unknown craftsman, working, unselfconsciously but skilfully, within a tradition. Leach had lectured in Sydney in 1956, while Shoji Hamada, one of the greatest Japanese mingei









JOHN OLSEN, Golden summer, Clarendon, 1983, oil on hardboard, 183 x 245 cm, Art Gallery of New South Wales.

top: DONALD FRIEND, A dream, early 1970s, pen and ink, watercolour, gouache, gold leaf, 47×61 cm, private collection.

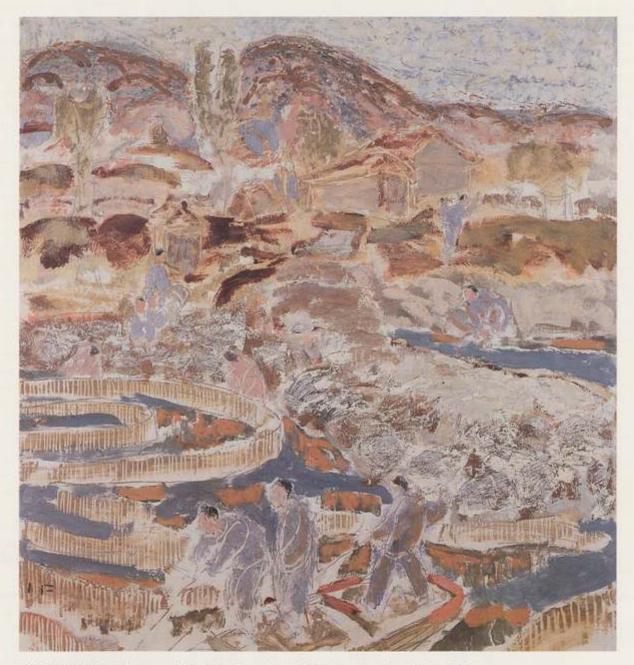
potters, visited in 1965, followed by several others, including Hiroe Swen and Mitsuo Shoji, who have made Australia their home. Peter Rushforth, the noted potter and teacher, first visited Japan in 1963, as did Les Blakebrough.

They were followed by many of our leading potters whose work is indebted to the Japanese tradition. Col Levy, Milton Moon and Andrew Halford are among the many who have worked in Japan. Potters were working within Asia and staying for extended periods, long before painters were. Returning potters brought with them Japanese concepts of art — not for them were there divisions between 'fine art' and 'applied art': an artist was only as good as his mastery of a specific medium, whether it be clay, acrylic or metal.

The Japan experience succeeded in expanding the Australian parameters for the definition of fine art. Mostly these artists were developing their own art within the prescribed framework of an ancient tradition, immersing themselves in venerated philosophies and techniques. A painter who similarly spent time in Japan within a tradition-based school was Royston Harpur, who spent 1972 in Kyoto studying a particular style of calligraphy and becoming a virtuoso practitioner of minimal, pure gestural abstractions.

A grandmaster of the esteemed art of *ikebana* who returned in 1959 after fourteen years in Japan was Norman Sparnon, now eighty. Acclaimed internationally for his outstanding flower arrangements, on his return Sparnon sought to combine the ancient understated beauty of Australia's flora with imaginative contemporary Japanese ceramics. A domestic vogue for *ikebana* in Sydney was catered to by the McCredie Pottery of Sydney which produced low-fired ceramics of Japanese shapes for local *ikebana* enthusiasts throughout the 1960s. A more contemporary Australian connection with *ikebana* is through the work of artist John Davis who has developed a strong following in Japan including *ikebana* enthusiasts who empathise with his delicate arrangements of natural materials, his feeling for spatial arrangements, and his emotive, universal evocations of a particular place.

An artist whose work has long been underpinned by Oriental philosophies, whether the intuition of Zen Buddhism or the yin and yang of Daoism, is John Olsen. As early as the late 1950s when he was inspired by his reading of books such as D.T. Suzuki's Zen and Japanese Culture, he empathised with the underlying concepts of the great Chinese and Japanese paintings. His own writings reveal his preoccupation with Zen Buddhism as a key to expressing the spiritual in nature, and his admiration for Basho, the Japanese master of haiku. His affinity with Oriental philosophies was particularly realised in his work of the 1970s: his spirited, minimal, Basho-inspired renderings of frogs, and his various paintings of Lake Eyre in which he was stimulated by Oriental art where 'the creator plays a daring game in which



 $IAN\ FAIRWEATHER,\ Landscape\ near\ Peking,\ 1935,\ oil\ on\ cardboard,\ 51.5\times48.5\ cm,\ Art\ Gallery\ of\ New\ South\ Wales.$

MARTIN SHARP, Collage for Ginger in Japan, 1980, mixed media, 52×36 cm, private collection.

opposite page: GEOFF LOWE, A constructed world II (Bay Gio) (Now), 1992, oil, acrylic, mixed media on linen, 187×187 cm, courtesy Sutton Gallery, Melbourne.

emptiness is stretched to the limits'.11

More maverick artists borrowing from Japanese culture were Brett Whiteley and Martin Sharp. Whiteley's first exposure to Asia was a ten-day stop in Calcutta in 1967 on his way to London. The experience simultaneously captivated and horrified him as evidenced in some of the resultant work: the brilliant drawing of a frenzied Ravi Shankar transported by the music of his own sitar, and a tormented collage of photos of famine victims.

Although Whiteley did not visit Japan until 1988, he, like many others in the 1960s and 1970s, was fascinated in general by the intuitive skill of the

great artists. In 1971 at the Yellow House in Sydney's Potts Point, then a centre of the contemporary art scene, he organised a 'Bonsai Show', inviting other artists to participate, and himself contributing a monochromatic minimal representation of a bonsai.

Sharp was more attracted to the poster colours and popular nature of Japanese prints, creating such gems as the humorous print of Ginger Meggs afloat in a Hiroshige sea and the now classic 1987 Nimrod Theatre poster of Mo in the style of a Japanese actor print.

Other Australian artists were attracted to Japan because of its contemporary art scene: for example, Stelarc who has lived there since 1970 and video artist Peter Callas. Many Japanese artists visited Australia – not only potters, but printmakers, sculptors and participants in exhibitions such as the 1976 Sydney Biennale. The network of personal exchanges that evolved resulted in the 'Continuum 83', a benchmark exhibition of contemporary Australian art to Japan that also involved the participating artists going to Japan as part of an ongoing dialogue between individual artists of the two countries.

By the 1980s the individual exchanges between artists, critics, art schools and galleries had become prolific. Residencies and exhibition tours have ensured that artists themselves benefit from cultural exchange. For instance, since the Seventh India Triennale the participating Australian artist has spent time living and working in Delhi prior to the exhibition. Joan Grounds and Noelene Lucas have both had residences at Silpakorn University in Bangkok. Rozalind Drummond and Geoff Lowe worked in Vietnam in late 1991, travelling to Hanoi and Ho Chi Minh City to meet Vietnamese artists, and then returning with an exhibition in 1992. In his own work Geoff Lowe moved from 1985 works about Australian perceptions of Vietnam to



paintings such as Bay Gio (Now) created jointly with Vietnamese artists, to his own lacquer paintings, made after he had studied the techniques of lacquer painting at a private school in Hanoi. The breadth of such exchanges today is exemplified by events such as the Queensland Art Gallery Asia-Pacific Triennial of Contemporary Art and ARX, established in Perth in 1986.

In this general overview of Australian artists who have travelled to Asia, there is one group I have omitted but who warrant a separate article of their own. These are the many artists of Asian background living in Australia, whether long-term residents or recent immi-

grants who, often with a different cultural perspective, are also going to Asia, sometimes for the first time, sometimes for a return visit. All these individuals are catalysts in the evolving new culture of Australia where, extrapolating from the historical trajectory outlined in this article, East and West will meet in unanticipated new ways.

- 1 The meaningless of this word is now generally realised. 'Asia' is a purely Western notion referring to a large number of disparate geographical and cultural entities.
- 2 J. Hackforth-Jones, Augustus Earle, Canberra, National Library, 1980.
- 3 B. Smith, Australian Painting, Melbourne, OUP, 1971, p. 69.
- 4 A. Carroll, East and West, The Meeting of Asian and European Art, Adelaide, Art Gallery of South Australia, 1985, p. 47.
- 5 See J. Pigot, Capturing the Orient, Hilda Rix Nicholas and Ethel Carrich in the East, Waverley City Gallery, 1993, for a discussion of the way women painters experienced the Orient.
- 6 G. Cochrane, The Craft Movement in Australia: A History, Sydney, New South Wales University Press, 1992, p. 49.
- 7 A. Galbally, Arthur Streeton, Melbourne, Lansdowne, 1969, p. 65.
- 8 M. Eagle, 'The Mikado Syndrome', Australian Journal of Art, Art Association of Australia, 1987. Eagle argues that the Japanese influence was not acknowledged because it was not part of the fine arts debate in Australia when the Heidelberg artists, intent on forging a uniquely Australian school of art, aligned themselves with the modern French school, rather than an earlier generation's style of traditional academic finish.
- 9 Ibid, footnote 30.
- 10 At Algiers, Lindsay visited the painter Dinet, whose 'Snake Charmer' in the Art Gallery of New South Wales he had always admired (J. Mendelssohn, The Art of Lindsay, Brookvale, New South Wales, Copperfield, 1987, p. 156).
- 11 M. Bail, Ian Fairweather, Sydney, Bay Books, 1981, p. 52.
- 12 D. Hart, John Olsen, Sydney, Craftsman House, 1991, p. 137 (see elsewhere in text for Olsen's preoccupation with Oriental philosophies).

Jackie Menzies is Curator of Asian Art, Art Gallery of New South Wales

Ivor Francis

Rather than dwelling on the death of Ivor Francis with sadness 1 find myself recalling his paintings with joy and gratitude. He was a unique figure in Australian art – so normal and un-Bohemian in manner and appearance, but so way-out in his particular brand of surrealism. Elegance was not his concern and he had little regard for tradition. His conceptions sprang directly from his own brain, unaffected by European models. This, plus the fact that he was a natural cartoonist and made no attempt to keep this element out of his paintings, gave his work a poignant and at times almost brutal vigour.

Ivor Pengelly Francis was born on 13 March 1906 in Uckfield, Sussex. He arrived in Adelaide in February 1924, aged eighteen years. In 1931 he married Ethel. They had no children but they had each other until Ethel's death shortly before Ivor's retrospective exhibition in the Art Gallery of South Australia in 1987. Ivor died in Adelaide on 6 November 1993, aged eighty-seven.

In 1925 he trained as a teacher at the

Adelaide Teachers College, This involved some instruction at the South Australian School of Arts and Crafts — his first formal art training although he had been drawing and painting since he was a child. At the art school he came under the influence of Mary P. Harris, a fellow-mystic whose passionate love of art, particularly from pre-Renaissance to modern times, did much to fan the flame which already burned strongly in his breast.

And it was at Mary P. Harris's History of Art class, held in the evenings, that I first met Ivor, probably in about 1940. We must have invited him and Ethel to a party at our place because he recalled entering the open front door in great trepidation, the strident sounds of the jazz band playing in the drawing room and the house full of strange people proving somewhat unnerving. But he loved jazz, and from that moment he was firmly entrenched in my world—the dual world of painting and jazz. He played the piano quite well—not jazz, but light classical and musical comedy excerpts.

When we first saw Ivor's surrealist paint-

ings we were dumbfounded and hardly knew what to think. They weren't anything like Dali, Ernst, Miro, Magritte or Delvaux. I soon learned to love them and today I still marvel at their uniqueness and at the telling employment of his cartooning ability, which was so much part of him that to curtail it would have been betrayal.

In 1942, along with Max Harris, Doug Roberts, myself and a few other rebels, Ivor helped to form the South Australian branch of the Contemporary Art Society. As well as working as a teacher and a painter, Ivor was an art critic for three Adelaide newspapers for thirty-five years. From 1956 to 1960 he wrote and published his own art magazine, Ivor's Art Review. In November 1989 he was awarded Member of the Order of Australia for service to art as a painter, critic and teacher. But it is in his paintings that he lives – paintings reflecting his reaction to the turmoil and enigma of modern society, transformed into images which will never fail to shock and delight.

David Dallwitz

Ivor Hele

ith the death of Sir Ivor Hele in December 1993, Australia lost one of its most talented yet least appreciated and understood painters. One of only a handful of 'artist knights', his work received great official recognition yet he was ignored almost completely by Australia's academic and commercial art world. That this happened is perhaps not surprising, for he lived the last forty years as a recluse, never venturing far from his Aldinga home and shunning completely the dealers and art marketers on whom so many reputations rest.

Born into a middle-class Adelaide family in 1912, Hele's prodigious talent was recognised early and with the encouragement of Marie



Tuck he took the bold step of taking himself to Paris at the age of sixteen to pursue academic study. He exhibited in Adelaide on his return, the first of only two commercial exhibitions he was to hold in a career of more than sixty years.

From 1931 onwards he worked only to commission, using major art competitions to further his career. It was his grand Sturt's reluctant decision to return, winner of the 1938 Sesquicentennial Art Prize, which acted as a spur to his official career, the work having a profound effect on General Blamey, who was later to pluck Hele from the ranks and commission him as Australia's first Official War Artist of World War II.

Hele worked on official war art commissions throughout the second war and was still completing paintings for the Australian War Memorial at the outbreak of the Korean War. a conflict which again saw him on the front line depicting the Australian servicemen he admired so much. More than any of the sixty plus artists commissioned by Australia to depict conflict from Gallipoli to the Gulf, Hele established a mode of representation of the ordinary fighting man which touches both veterans and the public alike. His works are by far the most popular in the Australian War Memorial's vast collection, mainly because of the honesty and directness of his renderings which concentrate on the weary and exhausted men whose task is done. They are sympathetic explanations of the horrors of war as inflicted upon ordinary Australians. His senior officers invariably express the burden of responsibility thrust upon them and Hele's portraits of Generals Blamey, McKay and Morshead, all painted under incredibly trying conditions in wartime Cairo, are probably the finest 'official' portraits painted by an Australian this century.

In the years after the war Hele went on to a spectacular 'assault' upon the Archibald Prize, taking the coveted award five times in the 1950s before withdrawing to Aldinga, South Australia, and a virtual 'disappearance' from the art scene. For the next thirty years he worked only to privately negotiated commissions for a small but eager group of patrons who were prepared to wait years for the small trickle of works which came from his carefully protected studio. From the late 1950s Hele would only paint in his own studio, so even Prime Minister Menzies had to travel to the hamlet of Aldinga for sittings.

His works have pride of place in the Australian War Memorial and Parliament House but the value of his contribution to the art of this country is yet to be realised.

Gavin Fry

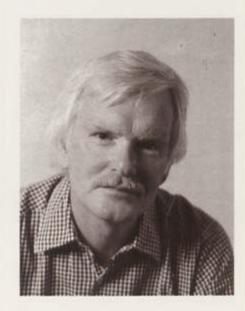
Michael Shannon

ichael Shannon, who died in Melbourne on 17 October 1993, was an artist who brought an intense and personally poetic observation to landscapes, urbanscapes, still-lifes and interiors. Not only was his approach sustained throughout by a devotion to painting - he held his first one-person exhibition at Melbourne's Peter Bray Gallery in 1952, his last at the Macquarie Galleries, Sydney, in 1993 every painting was pervaded by an even, judicious spirit. That did not mean he did not take risks, but his concerns with precise balance did not conceal a rebel about to break forth with flambovant gesture or disturbing subject matter. His suburban scenes saw no posters calling for action and his landscapes no feral creatures or carcasses. Subdued peace with dispersed stimuli characterised his work.

Occasional studies in Paris at Fernand Leger's studio, 1949-50, seem to have inclined him to rely on a few basic colours as in his railyard and tightly packed suburban house scenes. With interiors, light was the main dazzling ingredient; he painted not just objects but objects in the Balzacian sense of conveying human presences. Occasionally he was attracted to still-life, not redeeming the humble object like Chardin but giving it an aura as though it had been just discovered - a sudden self-revelation, as it were.

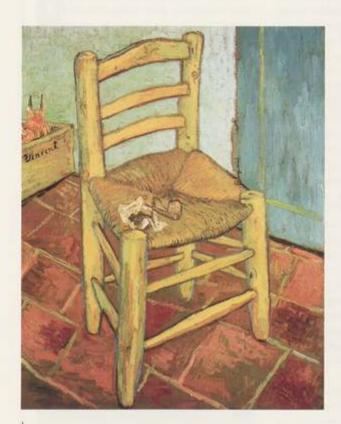
Michael's quarry scenes were in the small but significant tradition of sculptural monumentality; his landscapes of the bush, on the contrary, were light and aerial with trees just touching down briefly. He was master of the winding, lost track appearing and fading in the foliage, carrying with it a nostalgia for the bush as refuge. The way he allowed trees to form their own aesthetically lyrical association was unique for he was one of the few who saw the bush not as enemy but as a humanising force.

I did not know Michael throughout most of his career, which included teaching and some art criticism, but I appreciated his attitudes acutely when he was Deputy Chairman of the Visual Arts Board, Australia Council, when I was Chairman. His main concern was with what we called public art and he prepared material on submission for grants. He called murals, 'muriels'; 'Here is a school that wants a muriel'. He was judicious and ethical. He would outline an artist's achievements, list his support, say (at times) that he thought the work horrible, but never tried to over-influence the Board. He chose his words with delicate precision: when a Board Member proposed that she accompany an exhibition that she had curated to travel abroad, all he would say, but firmly, was that the suggestion was 'unbecoming'. At times he was a gentleman



from another world; just, considerate, devoted to art, he never pleaded doubtful causes or exhibited an axe to grind. There were others like him on the Board, but his thoughtful, fair judgments were uniquely Shannonesque. If only one could wait upon his judgments once again; but his spirit inhabits the paintings, well represented in collections and journals and books.

Elwyn Lynn

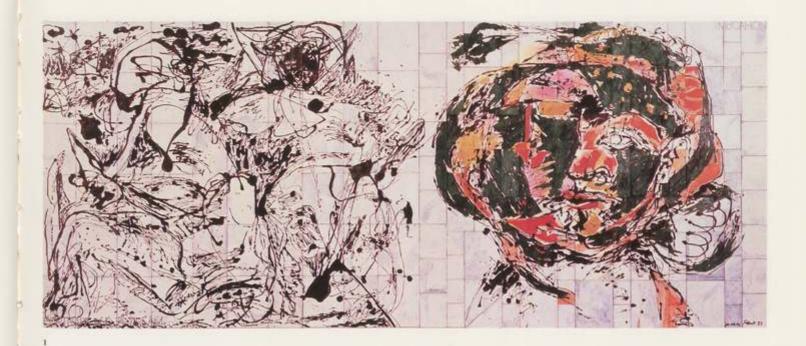




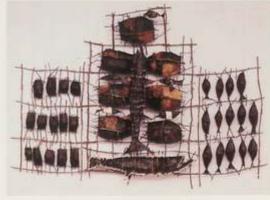
2



 VINCENT VAN GOGH, The chair and the pipe, 1888–89, oil on carryas, 91.8 x 73 cm, from the exhibition 'Van Gogh: His sources, genius and influence', Queensland Art Gallery.
 PAUL SERUSIER, Thatched cottage with three ponds, c. 1890, oil on carvas, 72 x 92 cm, from the exhibition 'Gauguin and the Pont-Aven School', Art Gallery of New South Wales, Sydney.
 ARTHUR BOYD, Shearers playing for a bride, 1957, oil, tempera on carvas, 149.9 x 175.3 cm, from the 'Arthur Boyd Retrospective' exhibition, collection National Gallery of Victoria.







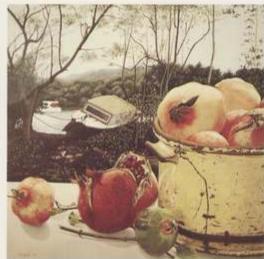
1. IMANTS TILLERS, Portrait and a dream, 1991, oilstick, gouache, acrylic on canvasboard panels, 229 x 536 cm, winner of the Grand Prize at the Osaka Triennial Competition of Painting, Osaka, 1993, Sherman Galleries, Sydney. 2. GUY WARREN, Pacific Odyssey, 1992/93, acrylic on canvas, 170.5 x 305 cm, from the exhibition 'Identities: Art from Australia', Taipei Fine Arts Museum, Taiwan. 3. JOHN DAVIS, Some thoughts on a miracle, 1993, eucalyptus twigs, paper, ;alico, bondcrete, bituminous paint, 137 x 185 x 24 cm, vinner of the 1993 Blake Prize, Blaxland Gallery, Sydney.





-





1. ADAM DERUMS, Cover, custom colour, 122 x 2+4 cm, Delaney Gallery, Perth. 2. JOHN RIGBY, Suburb, Red Hill, oil on canvas, 107 x 128 cm, Verlie Just Town Gallery, Bresbane 3. INGEBORG TYSSEN, The voice of silence, 1992, silver gelatin print, 111 x +4.5 cm, Centre for Contemporary Photography, Melbourne. 4. JANET GREEN, Still life with pomegranates, 1993, acrylic on composition board, 31 x 31 cm, Perth Galleries, Perth.

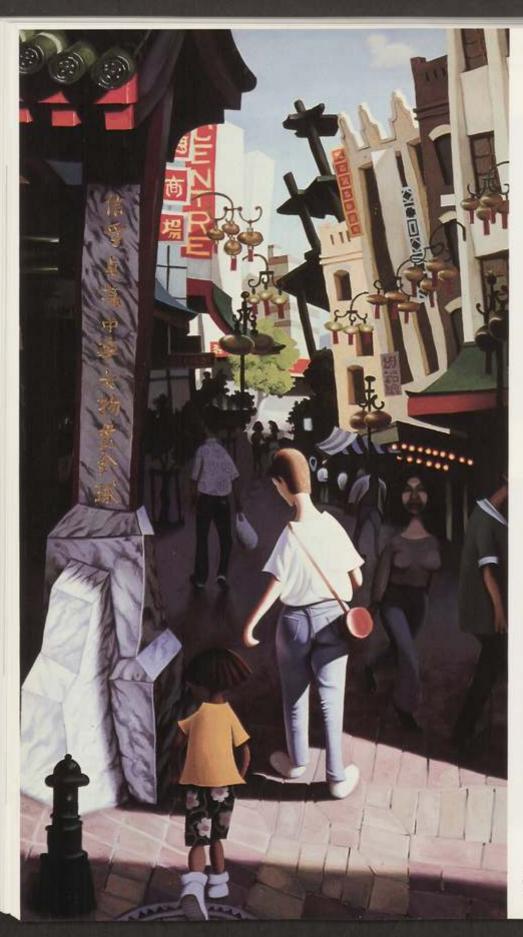








 ROBERT MACPHERSON, 20 frog poems: Distant thunder (a memorial) for D.M, 1987-89, Art Gallery of New South Wales, Sydney. 2. DAVID SERISIER, Byng, 1993, oil and wax on linen, 240 x 210 cm, Anima Gallery, Adelaide. 3. BEN HALL, The red wall, 1993, oil on canvas, timber on board, 180 x 122 cm, Access Contemporary Art Gallery, Sydney. 4. MICKY ALLAN, From the 'Gardens' series, 1993, water colour, gouache, acrylic and pencil on draftsman film and paper, 38×57 cm, Watters Gallery, Sydney.





GOMBOC GALLERY SCULPTURE PARK

29 May to 19 June 1994 JUDE TAYLOR Hand Coloured Linocuts

29 May to 19 June 1994 LAURISE LORNE Sculpture

26 June to 17 July 1994 BJORN DOLVA Oil Paintings

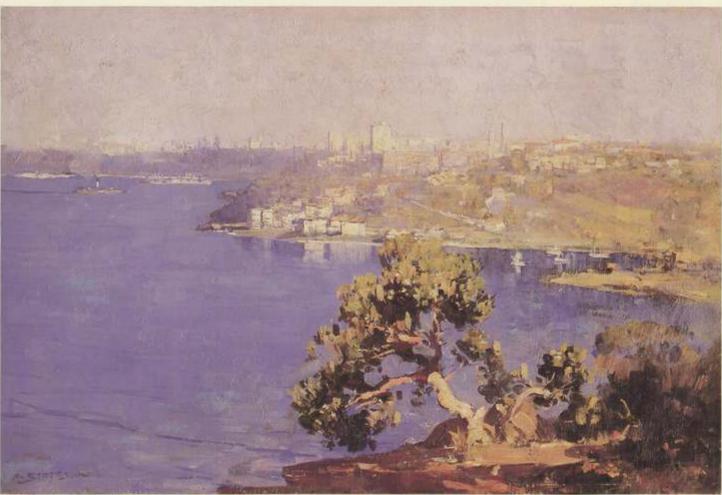
24 July to 14 August 1994 IRWIN CROWE Paintings

24 July to 14 August 1994
MICHELLE WHITEHEAD
Paintings and Sculpture

21 August to 11 September 1994 PHILIPPA O'BRIEN Paintings

James Road, Middle Swan, WA 6056 Tel (09) 274 3996 Fax (09) 274 2665 Hours: Wednesday to Sunday 10 am to 5 pm

Bjorn Dolva 'China Town' oil on canvas 172 x 92cm Photograph by Victor France



The Harbour from Kurraba 1926/27

PRE-PUBLICATION BOOK OFFER

The Oil Paintings of Arthur Streeton

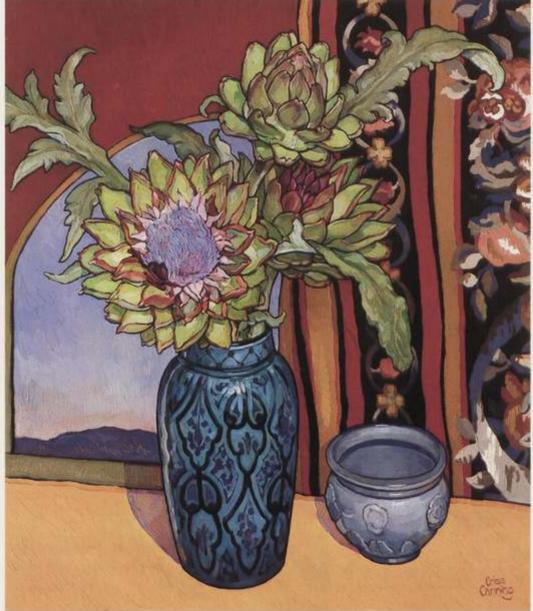
The Oil Paintings of Arthur Streeton in the National Gallery of Australia is the first comprehensive account to follow the artist's life and career through his paintings. Curator and author Mary Eagle examines Streeton's paintings in careful detail, studying the application of paint, reading the letters and critiques, and researching the circumstances of the artist's life.

256 superbly illustrated pages in full colour. RRP \$79.95

Special Offer: Pre-publication price until 9 June 1994 \$64.95

Telephone National Gallery of Australia on 008 808 337 and quote Order No. 18678 Postage and handling \$8.00

CRISS CANNING



A and other Discussion at the Hance 71 at 21 at 21



Represented exclusively in Victoria by

GOULD GALLERIES

270 Toorak Road South Yarra VIC. 3141 Telephone (03) 827 4701 Fax (03) 824 0860





LARISSA LINNELL, Untitled, charcoal on paper. (Honours Student in Painting)

Department of Design

Industrial Design - City Campus Graphic Design - City Campus

Undergraduate Degrees, Honours Degree in Industrial Design, Graduate Diploma in Graphic Design, Masters Degrees and PhD Degrees are offered.

Department of Fashion and Textile Design

Fashion (course streams in Design and Design with Merchandising) - City Campus Textile Design - City Campus

Undergraduate and Honours Degrees, Masters Degrees and PhD Degrees are offered.

Department of Fine Art

Major studies in Painting, Printmaking, Sculpture (City and Bundoora Campuses) and Ceramics, Gold & Silversmithing - City Campus

Undergraduate and Honours Degrees, Masters Degrees and PhD Degrees are offered.

Department of Visual Communication

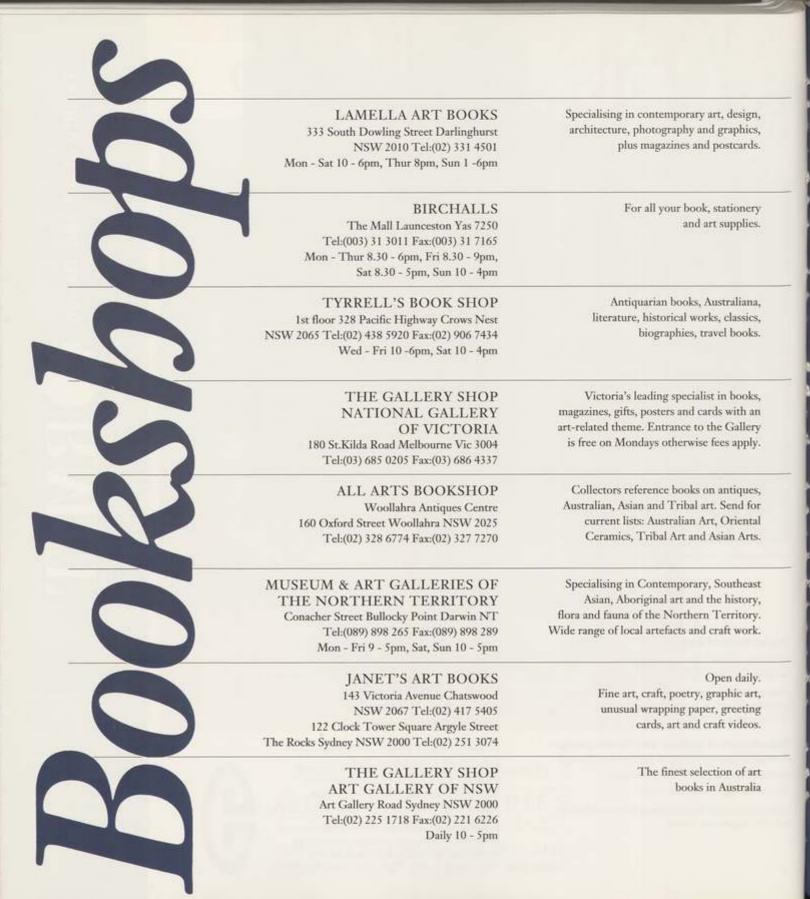
Advertising (Creative) - City Campus Illustrative Photography - City Campus Scientific Photography - City Campus Media Arts - Bundoora Campus (City Campus 1995)

Undergraduate Degrees are offered in all the above disciplines, Honours Years, Masters Degrees and PhD Degrees are offered in all disciplines.

Further information please contact the Faculty of Art and Design Office, RMIT, 124 LaTrobe Street, Melbourne, Victoria 3000, Australia.

City Tel 61 3 660 2180 Fax 61 3 660 3728 Bundoora Tel 61 3 468 2215

Fax 61 3 467 8987



THE BOOKSHOP ART GALLERY OF SOUTH AUSTRALIA

North Terrace Adelaide SA 5000 Tel:(08) 2077029 Fax:(08) 207 7070 South Australia's finest art bookshop specialising in all areas of the visual arts. Special orders welcome.

MUSEUM OF CONTEMPORARY ART (MCA)

140 George Street Circular Quay West The Rocks Sydney NSW 2000 Tel:(02) 252 4033 Open daily 10 - 6pm Specialising in books on contemporary art, theory, film, design, architecture, graphics and photography.

FOLIO BOOKS

80 Albert Street Brisbane QLD 4000 Tel:(07) 221 1368 Fax:(07) 220 0098 Mon - Thur 8.30 - 5.30pm, Fri 8.30 -9pm, Sat 8.30 - 4pm Particular interest areas include art, architecture, film, graphic design and photography.

PENTIMENTO BOOKSHOP

275 Darling Street Balmain NSW 2041 Tel:(02) 810 0707 Fax: (02) 810 3094 Mon - Wed 9 - 7pm, Thur -Sat 9 - 10pm, Sun 10 - 10pm Enjoy the latest art and design releases in relaxed surroundings! A range of local, imported and academic art books and magazines. Mail order and special orders welcome. Student discount.

FREMANTLE ART BOOKSHOP

7 Mouat Street Fremantle WA 6160 Tel:(09) 430 6811 Fax:(09) 430 6844 Open daily and most holidays 11 - 5.30pm Comprehensive range of books on contemporary art, architecture, design, theory, craft, drama, film, television, photography and art practice. Mail and phone orders are welcome.

FINN'S FINE BOOKS

478 Argyle Street Moss Vale NSW 2577 Tel:(048) 68 2776 Fax:(048) 68 3376 Thur - Mon 10 - 5pm Large selection of books on the arts, antiques and collectables. Catalogues available - mail order a speciality.

READINGS

338 Lygon Street Carlton Vic 3053 Tel:(03) 347 6633 Fax:(03) 347 1641 Open daily to 11pm Art monographs, art criticism, cultural studies, performing arts, literature, psychoanalysis and psychotherapy. Special orders service. Mailing list available for our literary events.

NEW EDITION BOOKSHOP

328 Oxford Street Paddington NSW 2021 Tel:(02) 360 6913 Fax:(02) 331 2061 Open daily to 9pm Special orders and personal service. Specialising in the visual arts.



Photo: Sonia Van de Haar, Bachelor of Arts (Visual) CSA Painting Workshop, *Vista* pigment, binders on silk 1993



The Canberra School of Art
offers Associate Diploma of Art,
Bachelor of Arts (Visual),
Bachelor of Arts (Visual) Hons,
Graduate Diploma of Art
Master of Arts (Visual Arts)
Master of Arts (Research) and
PhD courses of study in the
following disciplines of the
visual arts:

Ceramics, Gold and
Silversmithing, Glass, Graphic
Investigation, Photomedia,
Printmaking, Painting,
Sculpture, Textiles and Wood.
The School also offers a
Graduate Diploma of Art in
Computer Animation at the
Australian Centre for the Arts
and Technology.

For further information please telephone (06)249 5810 or write to ITA Student Administration, GPO Box 804, Canberra 2601

ANU OPEN DAY Saturday 10 September 1994

KEN DONE



Christmas Painting II, 1993, acrylic on canvas, 213 x 198cm.

THE ART AND DESIGN CENTRE

5 HICKSON ROAD, THE ROCKS, NSW 2000 TELEPHONE (02) 247 2740, HOURS 10 AM TO 6 PM.

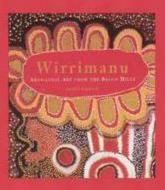


Special Offer to ART and Australia Readers

Wirrimanu

Aboriginal Art from the Balgo Hills

by James Cowan

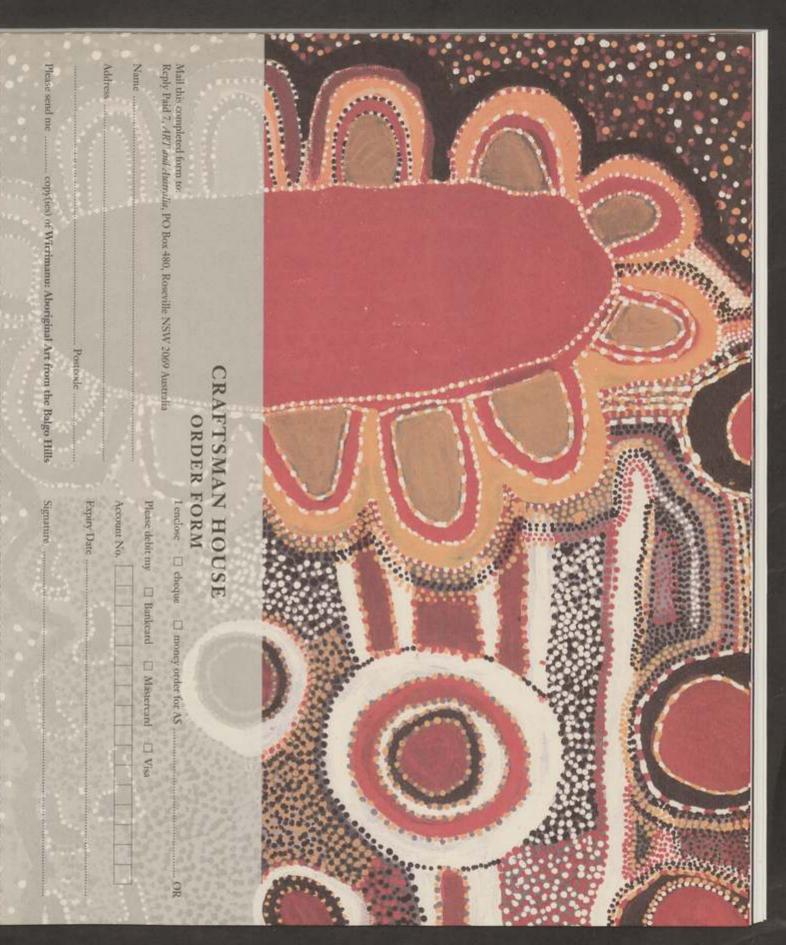


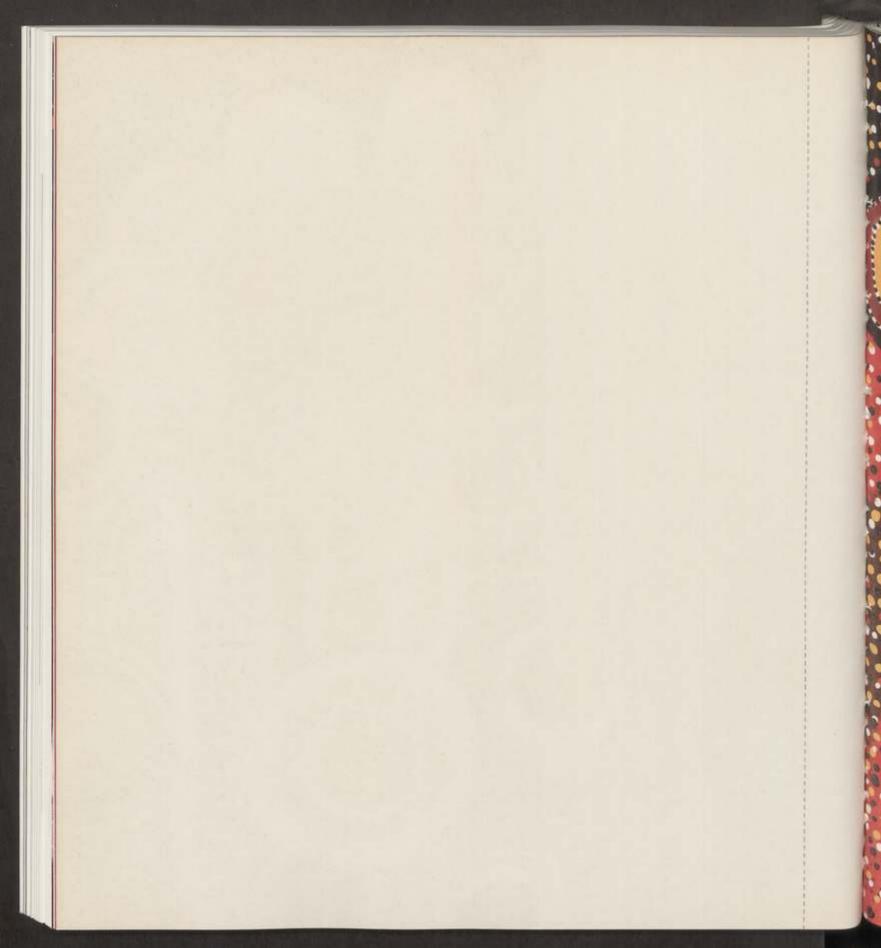
The Balgo Community of Aboriginal artists lies 300 km west of Halls Creek in Western Australia where the vast expanses of the Western Desert to the south meet the rugged, sub-tropical region to the north.

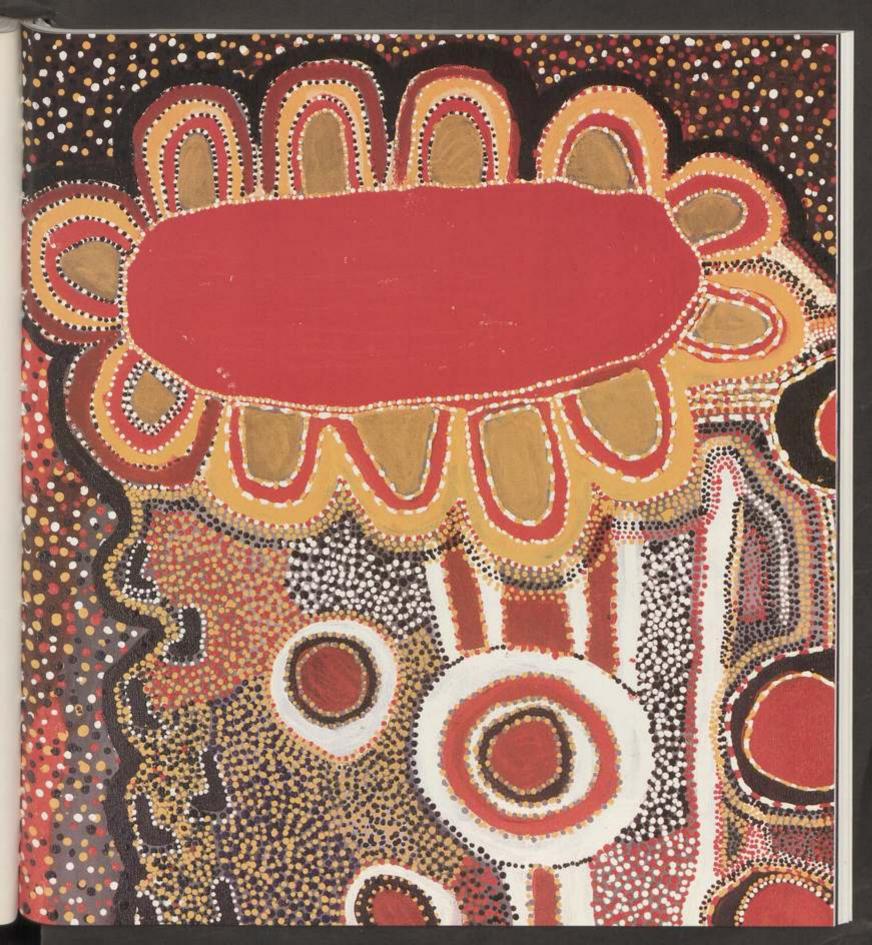
The original Balgo community was established by the Catholic church in the 1930s as a centre for the desert Aborigines who were drifting north into the pastoral stations of the Kimberley. The current art activity began in the 1970s using whatever materials were available. Since funding in the 1980s, the art has developed steadily.

Though the first Balgo art works were painted with earth pigments, in common with ceremonial and ground designs, the works have now been freed from ritual constraints by the use of non-traditional materials. The acrylic paintings reproduced here reflect both a secular range of themes and the diversity of artistic approaches and experimentation characteristic of current Balgo art.

62 plates in colour, 286 x 254 mm (11" x 10"), ISBN 976 8097 752, hardcover, Normally \$75.00, Special Offer to ART and Australia readers \$67.50









TRESORS

THE 2ND INTERNATIONAL FINE ART & ANTIQUES FAIR FOR ASIA

Asia's most important international fair for paintings, antiques, silver, textile arts, jewellery, sculpture, modern & contemporary paintings and oriental works of art.

With a full lecture programme.

WORLD TRADE CENTRE SINGAPORE

28 OCTOBER - 2 NOVEMBER 1994

FRIDAY - TUESDAY 11.00 - 21.30 WEDNESDAY 11.00 - 19.00

For further information contact:

BRADBURY (INTERNATIONAL) LIMITED
Estate House • 4 & 6 High Street
Sutton Coldfield B72 1XD • England
Telephone (44-021) 354 5805 • Facsimile (44-021) 355 3455



SAM FULLBROOK MARGARET OLLEY **GEOFFREY PROUD** ALISON REHFISCH DAVIDA ALLEN ROLAND WAKELIN DOUGLAS DUNDAS DONALD FRIEND ROBERT JOHNSON VIOLET McINNES

ROBERT JUNIPER VIDA LAHEY JOHN BRACK JUDY CASSAB GEORGE BELL

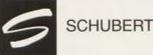
SIDNEY NOLAN ELLIS ROWAN DESI ORBAN ALLAN BAKER RAY CROOKE

ADRIAN FEINT

TIM STORRIER TOM GARRETT JOHN COBURN **BRIAN DUNLOP** CHARLES BLACKMAN FRANCIS JONES ALBERT SHERMAN ROBERT DICKERSON ALAN BERNALDO

COSSINGTON-SMITH ERIC LANGKER FRANCIS LYMBURNER CHRIS CAPPER DAVID STRACHAN RHONDA JAMES **ECUMMINGS** M WOODWARD LEONARD BROWN SALLY McCLYMONT

ART GALLERIES



PETER O'HAGAN



The day began with smoked salmon ...

720 x 790 mm

Showing a collection of paintings in watercolour and gouache at

MICHAEL NAGY FINE ART

From 4th May 1994 'IN OUT OF THE COLD'

BEAVER GALLERIES

From 14th July 1994 'THE FOUR SEASONS OF VERSAILLES'

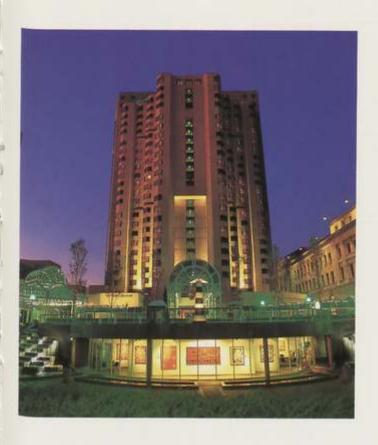
MICHAEL NAGY FINE ART

159 Victoria Street Potts Point Sydney NSW 2011 Telephone (02) 368 1152



81 Denison Street Deakin Canberra ACT 2600 Telephone (06) 282 5294







GALLERIE AUSTRALIS

Ethnographic and Contemporary Art Specialists

Forecourt Plaza, Hyatt Regency Adelaide, North Terrace, Adelaide, South Australia, 5000 Telephone (08) 231 4111 Facsimile (08) 231 6616 Gallery Hours: Mon – Fri 10am - 6pm Sat – Sun 10am to 4pm A · C · A · F · 4

FOURTH AUSTRALIAN
CONTEMPORARY

ART · FAIR

29 SEPTEMBER - 2 OCTOBER 1994
M E L B O U R N E

CONTEMPORARY ART GALLERIES FROM

ASIA AND THE PACIFIC, EUROPE AND NORTH AMERICA

WILL ATTEND THE FOURTH

AUSTRALIAN CONTEMPORARY ART FAIR

MELBOURNE • SEPTEMBER / OCTOBER 1994

ENQUIRIES FROM GALLERIES AND COLLECTORS

JONAH JONES DIRECTOR ACAF • 4

P O BOX 5004 CARLTON 3053 AUSTRALIA

TELEPHONE 61-3-347 5177

FACSIMILE 61-3-347 7370

BRISBANE CITY GALLERIES

BRISBANE CITY HALL ART GALLERY AND MUSEUM

King George Square Brisbane Qld 4000 Tel: (07) 225 4355 Daily 10am – 5pm Admission free 14 April – 30 June Inkahoots Special Edition. Political posters and illustrations. 14 May – 30 June Contemporary Wearables.

FUSIONS GALLERY

(previously The Potters Gallery)

Cnr Malt & Brunswick Streets Fortitude Valley QLD 4006
Tel: (07) 358 5121 Fax: (07) 358 4540
Range of functional and decorative ceramic and glass arts.
Changing exhibition program featuring contemporary Australian artists.

EXHIBIT 912 GALLERY

Gallery 912 Stanley Street East Brisbane QLD 4169
Tel: (07) 891 6614 Fax: (07) 891 6651 Monday to Friday 10am – 5pm or by appointment Contemporary paintings, ceramics, tables.

CRAFTS COUNCIL OF QUEENSLAND

1st Floor, School of Arts 166 Ann Street Brisbane Qld 4000 Tel: (07) 229 2661 Fax: (07) 229 2243 11 July – 5 August Leathercraft Exhibition as part of Dimensions in Leather Brisbane '94 Conference.

VICTORIA STREET GALLERY

12 Victoria Street Spring Hill Brisbane Qld 4000 Tel: (07) 832 3311 Hours flexible by appointment Oil paintings by Rick Everingham.

ARTS COUNCIL GALLERY

242 Gladstone Road Dutton Park (entrance via Lochaber Street) Brisbane Qld 4102
Tel: (07) 846 7500 Fax: (07) 846 7744
Ongoing exhibitions featuring works by regional artists from throughout Queensland.

DAVID JONES GALLERY ON FIVE

David Jones Store Queen Street Mall Brisbane Qld 4000
Tel: (07) 227 1274 Gallery open during store hours
Changing exhibitions of paintings, ceramics, furniture, sculpture and photography.
Please call to confirm current display.

HANG UPS GALLERY

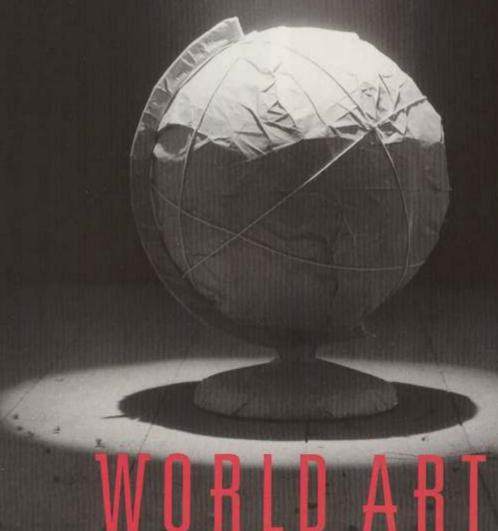
43 Musgrave Road Red Hill Brisbane Qld 4059
Tel: (07) 832 1762 Fax: (07) 832 6771 Monday to Friday 9am – 5pm, Saturday 9.30 am – 4 pm
Specialists in original art, screenprints, etchings and hand finished frames.

Why Wait? Subscribe Now



Photograph by Sandy Edwards

We've got it covered!



FROM STUDIOS IN NEW YORK TO GALLERIES IN SINGAPORE, FROM THE AUSTRALIAN OUTBACK TO TOKYO ARTLAB.

World Art is a truly global magazine of contemporary visual arts. For subscription information contact: Reply Paid 7, World Art, PO Box 480, Roseville, NSW 2069, Australia. Telephone: (612) 417 1723. Fax: (612) 417 1045.

Art Directory

What's On

550	Queensland			
552	New South Wales			
559	ACT			
561	Victoria			
565	South Australia			
566	Western Australia			
567	Tasmania			
567	Northern Territory			

567 Classified Advertising

567 Art Auctions

569 Reviews

QUEENSLAND

ADRIAN SLINGER GALLERIES

500 Brunswick St, NEW FARM 4005 Tel. (07) 221 7938 Fax (07) 229 5771 Changing program of modern and contemporary Australian artists. Rankin, Makin, Majzner, La Gerche, Seidel, Borrack, Hodgkinson, Gleghorn, Pugh, and Tucker. Monday to Friday 9 - 5

ART GALLERIES SCHUBERT

Marina Mirage, Seaworld Drive, MAIN BEACH 4217 Tel. (075) 71 0077 2797 Gold Coast Highway, BROADBEACH 4218 Tel. (075) 38 2121 Featuring selected paintings by prominent Queensland and interstate artists. Daily 10 - 5 30

BRISBANE CITY HALL ART GALLERY AND MUSEUM

City Hall, Ground Floor, King George Square, BRISBANE 4000 Tel. (07) 225 4355 Fax (07) 225 5325 To 4 July: 1994 Political Poster Project – in conjunction with Inkahoots Poster Collective 1 June to 4 July: Contemporary Wearables Jewellery Exhibition.

Daily 10 - 5, closed public holidays

CINTRA GALLERIES

40 Park Road, MILTON 4064
Tel. (07) 369 1322 Fax (07) 368 2638
Regular exhibitions of modern and
contemporary Australian artists.
Monday to Saturday 10 - 5

CRAFTS COUNCIL OF QUEENSLAND GALLERY

1st Floor, School of Arts, 166 Ann Street, BRISBANE 4000 Tel. (07) 229 2661 Fax (07) 229 2243 Changing displays of high quality contemporary craft objects and furniture including ceramics, glass, metal, textiles, wood and leather. Monday to Friday 10 - 4

EXHIBIT 912 GALLERY

912 Stanley Street, EAST BRISBANE 4169 Tel. (07) 891 6614 Fax (07) 891 6651 Featuring exhibitions of contemporary paintings, sculpture and furniture. Monday to Friday 10 - 5

GLADSTONE REGIONAL ART GALLERY AND MUSEUM

cnr Goondoon and Bramston Streets, GLADSTONE 4680 Tel. (079) 72 2022 Fax (079) 72 3381 Presenting a diverse program of travelling, local and collection based exhibitions of Australian art, history, and craft.

Monday to Friday 10 - 5, Saturday and public holidays 10 - 4

GOLD COAST CITY ART GALLERY

135 Bundall Road, SURFERS PARADISE 4217 Tel. (075) 81 6517 Fax (075) 81 6701 Exciting and engaging exhibitions covering all media. Come and see for yourself – it's free, and parking is no problem. Tuesday to Friday 10 – 5.

GRAHAME GALLERIES & EDITIONS

Saturday and Sunday 1 - 5

1 Fernberg Road, MILTON 4064
Tel. (07) 369 3288
Modern and contemporary works on paper. Prints and artists' books.
Tuesday to Saturday 11 - 5

INSTITUTE OF MODERN ART

4th Floor, 106 Edward Street, BRISBANE 4005 Tel. (07) 229 5666 Tuesday to Friday 10 - 5

THE KEN DONE GALLERY

Shop 6, Village Lane, Lake Street, CAIRNS 4870 Tel. (070) 41 2232 Fax (070) 33 1975 Representing Ken Done. Changing exhibitions of paintings and drawings. Limited edition prints and posters on selected themes. Monday to Saturday 10 - 7, Sunday 12 - 7

THE KEN DONE GALLERY

34 Orchid Avenue, SURFERS PARADISE 4217 Tel. (075) 92 1282 Fax (075) 92 5072 Representing Ken Done. Changing exhibitions of paintings and drawings. Limited edition prints and posters on selected themes. Monday to Saturday 9 - 6.30, Sunday 10 - 6

MCWHIRTERS ARTSPACE

Level 4, McWhirters Market Place, enr Brunswick and Wickham Streets, FORTITUDE VALLEY 4006 Tel. (07) 852 1866 Fax (07) 257 1452. Two exhibition galleries and decorative arts retail. Exhibiting a variety of work by contemporary and emerging artists. Monday to Sunday 9 - 5.30

MONTVILLE ART GALLERY

The Village Green, MONTVILLE 4560 Tel. (074) 42 9309 Fax (074) 42 9309 Changing displays of more than 600 paintings by over 100 important Australian artists. Panoramic views from gallery windows. Daily 10 - 5

MONTVILLE ART GALLERY ON HASTINGS

Sheraton Resort, Hastings Street, NOOSA 4567 Tel. (074) 74 9140 Fax (074) 42 9309 Over 100 paintings by important Australian artists. Interesting selection of sculpture. Exclusive range of opal jewellery. Bi-monthly exhibitions. Daily 10 - 5.30

MUSEUM OF CONTEMPORARY ART

8 Petrie Terrace, BRISBANE 4000 Tel. (07) 368 3228 Fax (07) 368 3224 Monday to Saturday 12 - 6

PHILIP BACON GALLERIES

2 Arthur Street, NEW FARM 4005
Tel. (07) 358 3993 Fax (07) 254 1412
Regular exhibitions by leading
Australian artists. Also a large collection
of nineteenth-century and early modern
paintings and drawings.
Tuesday to Saturday 10 - 5

PORT DOUGLAS GALLERIES MOWBRAY GALLERY

Mowbray River Road, PORT DOUGLAS 4871 Tel. (070) 98 5580 Tuesday to Sunday 10 - 5

PORT DOUGLAS GALLERIES CHUCK KEHOE SCULPTURE GALLERY

Daintree Road, ROCKY POINT 4871
Tel. (070) 98 7524
You are invited to view varied and affordable works of excellence in relaxed tropical rainforest and Coral Sea settings.
Sunday to Thursday 10 - 4

QUEENSLAND ART GALLERY

Queensland Cultural Centre, South Bank, SOUTH BRISBANE 4101 Tel. (07) 840 7303 Fax (07) 844 8865 To 17 July: 'Linearcading' – Joe Felber installation To 31 July: 'Jaime la France' 30 July to 11 September: Renoir 3 August to 10 October: Geoff Weary installation. Monday to Sunday 10 – 5, Wednesday 10 – 8

RIVERHOUSE GALLERIES

NVERHOUSE GALLERIES

1 Oxlade Drive on Brunswick Street,
NEW FARM 4005

Tel. (07) 358 4986 Fax (07) 254 0124
Regular exhibitions by contemporary
and traditional Australian artists and
an interesting collection of early
Queensland paintings. Government
approved valuer.
Tuesday to Saturday 10 - 5

ROCKHAMPTON CITY ART GALLERY

62 Victoria Parade, ROCKHAMPTON 4700 Tel. (079) 27 7129

Victor Mace

Fine Art Gallery Est. 1975

35 McDOUGALL STREET MILTON QUEENSLAND 4064 GALLERY HOURS: SATURDAY TO WEDNESDAY 11 AM - 5 PM TELEPHONE (07) 369 9305

Solander Gallery

Representing major Australian and overseas artists Two separate exhibitions every four weeks

36 Grey Street Deakin ACT 2600. Director: Joy Warren Gallery Hours: 10am–5pm Wednesday – Sunday Telephone (06) 273 1780. Fax (06) 282 5145

SAVODE

60 KHARTOUM STREET GORDON PARK BRISBANE 4031 TELEPHONE/FAX (07) 357 6064 DIRECTORS: JULIE SIM: LANCE BLUNDELL WEDNESDAY TO FRIDAY 1 – 5PM SATURDAY 1–6 PM AND BY REQUEST

BROKEN HILL CITY ART GALLERY

ART TRAIL EXHIBITION 3 – 17 June

JIM PATERSON RECENT WORKS 30 June – 28 July

ARCHIBALD PRIZE 1993 18 August – 10 September

CNR BLENDE AND CHLORIDE STREETS
PO BOX 448, BROKEN HILL NSW 2880
TELEPHONE (080) 889 252 FAX: (080) 871 411
A MEMBER OF THE REGIONAL GALLERIES ASSOCIATION
OF NEW SOUTH WALES

1994 MARTIN HANSON MEMORIAL ART AWARDS

Entries are invited for these annual art awards from artists working in a wide variety of fields including oils, acrylic, watercolours, clay, fibre, print-making and photography. Entries close 29 October, 1994.

Entry forms available from Gladstone Regional Art Gallery & Museum, PO Box 29, Gladstone Old 4680. Telephone: (079) 722 022.



THE JULIAN ASHTON ART SCHOOL Founded 1890

PAUL DELPRAT - Principal

Write or telephone for prospectus 117 George Street, The Rocks NSW 2000 Telephone (02) 241 1641 at any time

Kay Singleton Keller

Exhibition of Recent Work September 1994



Tree of Knowledge Series, Journey crylic and oil on carvas 92 x 92 cm

MICHAEL NAGY FINE ART

159 Victoria Street Potts Point NSW 2011 Tel (02) 368 1152 Fax (02) 357 2596 The permanent collection of paintings, works on paper and ceramics by leading Australian artists is on continuous display.

Monday to Friday 10 = 4.

Monday to Friday 10 - 4, Saturday and Sunday 1.30 - 4.30, public holidays 10 - 4, closed Good Friday

SAVODE GALLERY

60 Khartoum Street, GORDON PARK 4031 Tel. (07) 357 6064 Fax (07) 357 6064 Featuring premium quality contemporary and aboriginal art including James Meldrum, Sally L'Estrange, Daniel Mafe, Emily Kngwarreye, John Nelson, Monday to Friday 1 – 5, Saturday 1 – 6

STANTHORPE ART GALLERY

Weerona Park, Lock Street, STANTHORPE 4380 Tel. (076) 81 1874 Fax (076) 81 2053 A varied monthly program of touring exhibitions and displays from permanent collection, including paintings, sculpture, fibre and ceramics. Monday to Friday 10 - 4, Saturday and Sunday 1 - 4

VERLIE JUST TOWN GALLERY AND JAPAN ROOM

6th Floor, MacArthur Chambets, Edward/Queen Streets, BRISBANE 4000 Tel. (07) 229 1981

Twenty-one years representing exclusively in Brisbane prize winning Australian artists of tonal-realism to total-abstraction. Solo-shows and stockroom, Japanese woodcuts. Sunday to Friday 10 - 4, or by appointment

VICTOR MACE FINE ART GALLERY

35 McDougall Street, MILTON 4064 Tel. (07) 369 9305 Exhibitions by major Australian artists, tribal art. Saturday to Wednesday 11 - 5

NEW SOUTH WALES

ACCESS CONTEMPORARY ART GALLERY

38 Boronia Street, REDFERN 2016
Tel. (02) 318 1122 Fax (02) 318 1007
7 June to 26 June: John Kelly, Stephen Trethewey
28 June to 17 July: Dianne Beevers, Brenda Humble
19 July to 7 August: John Paul, Maureen Clack
9 August to 28 August: Leslie Oliver, Liz Bassett.
Tuesday to Sunday 11 - 6
or by appointment



ANNA VERTES, Watering the horses in Megalong Valley, NSW, oil on timber panel, 30 x 40 cm, Anna Art Studio and Gallery.

ALBURY REGIONAL ART CENTRE

546 Dean Street, ALBURY 2640
Tel. (060) 23 8187 Fax (060) 41 2482
Albury City collection, Drysdale
collection, photographic collection,
touring exhibitions, music program,
Saturday celebrations.
Admission free.
Daily 10.30 - 5

ANNA ART STUDIO AND GALLERY

5/4 Birriga Road, BELLEVUE HILL 2023 Tel. (02) 365-3532 Permanent collection of traditional art. Australian and European paintings, drawings, sculptures. Selected works by Anna Veries. By appointment

ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, SYDNEY 2000
Tel. (02) 225 1700 Fax (02) 221 6226
Permanent collections of Aboriginal and Melanesian, Australian, European,
Asian, contemporary, and photography
To 12 June: '1994 Moet and Chandon
Touring Exhibition'
To 17 July: 'The Floating World –
Ukiyo-e' – an exhibition of Japanese
prints
To 24 July: 'Gauguin and the
Pont-Aven School'
22 June to 31 July: Fiona Hall –
'Garden of Earthy Delights'
Daily 10 - 5

ART INCORPORATE

15-17 Buckingham Street, SURRY HILLS 2010 Tel. (02) 318 0155 Fax (03) 698 1083 Art showroom stocking hundreds of artworks by contemporary artists including paintings, sculpture, ceramics and glass Consulting and valuation service. Monday to Friday 9 - 5.30

ARTIQUE FINE ART GALLERY

318b Military Road, CREMORNE 2090 Tel. (02) 933 5874 Selection of fine paintings by prominent Australian artists. Regularly changing exhibitions. Monday to Friday 9 - 6. Saturday 9 - 4

AUSTRALIAN GALLERIES

15 Roylston Street, PADDINGTON 2021 Tel. (02) 360 5177 Fax (02) 360 2361 To 25 June: Peter D. Cole - sculpture and paintings. 4 July to 30 July: Kerrie Lester paintings 8 August to 3 September: Inge King sculpture Monday to Friday 10 - 6

AVOCA GALLERY

Lot 3, Avoca Drive, KINCUMBER Central Coast 2251 Tel. (043) 68 2017 AH (043) 82 1412 Changing exhibitions featuring important Australian artists. Friday to Monday 11 - 5

BAKER GALLERIES

45 Argyle Street, The Rocks, SYDNEY 2000 Tel. (02) 241 1954 Fax (02) 241 1956 Artist's representatives and dealers in fine art. Changing exhibitions. We buy and sell nineteenth- and twentiethcentury Australian paintings. Daily 11 - 6

BARRY STERN GALLERY

19 Glenmore Road, PADDINGTON 2021 Tel. (02) 331 4676 Fine Australian art and monthly exhibitions. Tuesday to Saturday 11 - 5.30. Sunday 1 - 5

BATHURST REGIONAL ART GALLERY

70-78 Keppel Street, BATHURST 2795

Tel. (063) 31 6066 Fax (063) 32 2991 Selections from the permanent collections of Australian art, Ceramics and Lloyd Rees Collection. Temporary exhibitions include: To 12 June: Nyungar landscapes and North Coast woodfire ceramics 17 June to 24 July: 'Colours of Black' paintings by John Caldwell and photographs by Len Davenport; Diversionary Tactics - Experimentatia Tour 3' - experimental film, video and computer art 29 July to 4 September: 'Four Regional Artists' - Tim Miller, David Wilson, Lyn Denman, Peter Day. Monday to Friday 10 - 4, Saturday 11 - 3, Sunday and public holidays 1 - 4, closed Good Friday

THE BELL GALLERY

Jellore Street, BERRIMA 2577 Tel. (048) 77 1267 Fax (048) 77 1185 Continuing display of quality Australian paintings, oils and watercolours. Also regular exhibitions of established contemporary artists. Friday to Tuesday 10 - 4. Wednesday and Thursday by appointment

THE BLAXLAND GALLERY

6th Floor, Grace Bros City Store, enr Pitt and Market Streets, SYDNEY 2000 Tel. (02) 238 9390 Fax (02) 221 7851 3 June to 26 June: 'Fragments of Origin' - Asian womens artists group (both galleries) 30 June to 24 July: 'Cultural Identities' an exchange exhibition between The Sydney Printmakers and 50 Chinese printmakers (main gallery), Denise Oates - new works in metal (gallery annexe) 28 July to 21 August: Salvatore Gerardi, 'Travel Diary' - mixed media (main gallery); Rachel Newling - linocut prints (gallery annexe) Monday to Friday 10 - 6, Thursday 10 - 7, Saturday 10 - 4, Sunday 11 - 5, closed public holidays

BLOOMFIELD GALLERIES

118 Sutherland Street, PADDINGTON 2021 Tel. (02) 326 2122 Fax (02) 327 8148 To 2 July: Norman Lindsay 16 August to 21 September: Frank and Margel Hinder Tuesday to Saturday 1 - 6, mornings by appointment

BOOMALLI ABORIGINAL ARTISTS CO-OPERATIVE

Ground Floor, 27 Abercrombie St, CHIPPENDALE 2008 Tel. (02) 698 2047 Fax (02) 698 8031 A wholly Aboriginal initiative for self-management in the visual arts. Enquiries welcome. Monday to Friday 10 - 5, Saturday 11 - 5

BOYD GALLERY

Struggletown Fine Arts Complex. 4 Sharman Close, NARELLAN 2567 Tel. (046) 46 2424 Fax (046) 47 1911 Continuous exhibitions of established artists and investment works. Six galleries and restaurant in complex. Pottery and antiques exhibition gallery. Daily 10 - 5

BRAEMAR GALLERY

104 Macquarie Road, SPRINGWOOD 2777 Tel. (047) 51 0746 New exhibitions each month, please write for calendar. Friday to Sunday 10 - 4

EXPRESSING AUSTRALIA



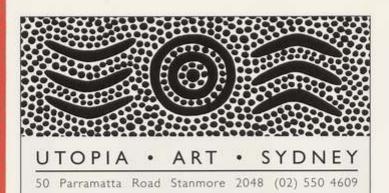
ART IN PARLIAMENT HOUSE

THE NEW CATALOGUE OF THE PARLIAMENT HOUSE ART COLLECTION

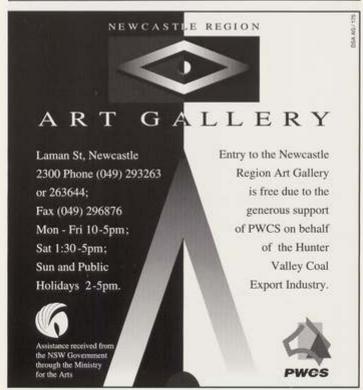
The catalogue contains 145 full-colour illustrations in its 82 pages and the text is supported by comprehensive catalogue lists.

Sold exclusively by the Parliament shop (\$25.00 plus \$6.50 postage and packaging), Parliament House Canberra, Australia, 2600.

TELEPHONE (06) 277 5050.







BRIDGE STREET GALLERY

124 Jersey Road, WOOLLAHRA 2025 Tel. (02) 327 2390 Fax (02) 327 7801 Exhibitions by contemporary Australian artists. Extensive selection of original prints. Consulting to private and corporate collectors. Tuesday to Saturday 11 - 5

CAMPBELLTOWN CITY ART GALLERY

cnr Camden and Appin Roads,
CAMPBELLTOWN 2560
Tel. (046) 28 0066
Changing exhibitions of national and
local significance. Also featuring
Japanese garden, art and craft workshopcentre and bookshop.
Wednesday to Saturday 10 - 4,
Sunday 12 - 4,
Monday and Tuesday by appointment

CHRISTOPHER DAY GALLERY

cnr Paddington and Elizabeth Streets, PADDINGTON 2021 Tel. (02) 326 1952 Fax (02) 327 5826 Changing exhibitions of quality traditional nineteenth- and twentieth-century Australian and European oil paintings and watercolours, all for sale. After hours telephone (02) 327 8538, mobile (018) 40 3928. Monday to Friday 12 - 6, Saturday 2 - 6

COVENTRY GALLERY

56 Sutherland Street, PADDINGTON 2021 Tel. (02) 331 4338 Fax (02) 360 9687 Contemporary works of art by prominent and emerging Australian artists. Exhibitions change every three weeks. Tuesday to Saturday 11 - 5, or by appointment.

DUBBO REGIONAL ART GALLERY

165 Darling Street, DUBBO 2830
Tel. (068) 81 4342 Fax (068) 84 2675
To 19 June: Tim Storrier – A Survey';
Drawings by George Lambert'
24 June to 10 July: Orana Community
College Art Students' show
15 July to 28 August: The Old Man
Who Loved to Sing' – John Winch,
sculpture and children's book making.
Wednesday to Monday 11 - 4.30,
closed Tuesday, Christmas season
and Good Friday

EDDIE GLASTRA GALLERY

44 Gurner Street, PADDINGTON 2021 Tel. (02) 331 6477 Fax (02) 331 7322 3 June to 24 June: World on Paper and Canvas' – John Suntry 5 August to 26 August: Milan Todd – acrylic on canvas. Tuesday to Saturday 11 - 5

ELLENBOROUGH FALLS GALLERY

Main Road, ELANDS 2429
Tel. (065) 50 4587
A world of arr beyond sealed roads. Art from the edge ... of the Bulga Plateau. Living arrists.
Wednesday to Sunday 11 - 5

FALLS GALLERY

161 Falls Road, WENTWORTH FALLS 2782 Tel. (047) 57 1139 Etchings by Boyd, Blackman, Pugh, Friend, Olsen, Miller, Rankin. Comemporary ceramics by Brooks, Barrow, Rushforth and many others. Wednesday to Sunday 10 - 5

FIRE STATION GALLERY

749 Darling Street, ROZELLE 2039 Tel. (02) 555 9162 Fax. (02) 818 4738 Traditional and contemporary monthly exhibitions, with a focus on Asian art. Tuesday to Saturday 12 - 6, Sunday 2 - 5

GALLERY 460

460 Avoca Drive, Green Point, GOSFORD 2251 Tel. (043) 69 2111 Fax (043) 69 2359 Fine art dealer in nineteenth and twentieth century paintings. Eiglu-hectare sculpture park. Woolloomooloo office by appointment. Daily 10 - 5 or by appointment.

GALLERY 483

483 Crown Street, SURRY HILLS 2010 Tel. (02) 690 1256 Gallery 483 is an intimate gallery specialising in the work of young contemporary artists. Saturday 10 - 6, Sunday 2 - 6, or by appointment

GOULBURN REGIONAL ART GALLERY

Goulburn Civic Centre, cnr Bourke and Church Streets, GOULBURN 2580 Tel. (048) 23 0443 Fax (048) 230 456 Program of exhibitions and related activities covering wide range of ant/craft media and of contemporary issues. Tuesday to Friday 10 - 4-30, Saturday and public holidays 1 - 4

HARRINGTON STREET GALLERY

17 Meagher Street, CHIPPENDALE 2008 Tel. (02) 319 7378 Artists' co-operative established 1973. A new exhibition is mounted every three weeks from February to December. Tuesday to Sunday 10 - 4

HEART OF AUSTRALIA ART GALLERY

Shop 201 Skygarden, 77 Castlereagh Street, SYDNEY 2000 Tel. (02) 223 7592 Fax (02) 223 7591 Aboriginal art and artefacts. Continuous exhibition of contemporary Western Desert 'dot' paintings. Well-known artists. Many quality investment pieces Monday to Wednesday 10 - 5.30, Thursday 10 - 9, Friday 10 - 5.30, Saturday 10 - 4.30, appointments out of hours by arrangement

HOGARTH GALLERIES

ABORIGINAL ART CENTRE
7 Walker Lane, PADDINGTON 2021
Tel. (02) 360 6839 Fax (02) 247 4391
Changing monthly exhibitions and
permanent collection of Aboriginal art
including leading bark painters, and
desert and urban artists.
Tuesday to Saturday 11 - 5

HOLDSWORTH GALLERIES

86 Holdsworth Street, WOOLLAHRA 2025 Tel. (02) 363 1364 Fax (02) 328 7989 Changing exhibitions every three weeks by well-known Australian artists. Monday to Saturday 10 - 5, Sunday 12 - 5

IVAN DOUGHERTY GALLERY

cnr Selwyn Street and Albion Avenue, PADDINGTON 2021
Tel. (02) 339 9526 Fax (02) 339 9506
UNSW College of Fine Arts. Exhibitions of contemporary Australian and international art, changing monthly. Free forums, floor-talks, performances.
4 June to 16 July: Twenty-five years of performance art in Australia 23 July to 20 August: College of Fine Arts Faculty exhibition 27 August to 24 September: Nancy Borlase survey exhibition.
Monday to Friday 10 - 5.
Saturday 1 - 5, closed public holidays

KEN DONE GALLERY

21 Nurses Walk, THE ROCKS 2000 Tel. (02) 247 2740 Fax (02) 235 2153 Representing Ken Done: Changing exhibitions of paintings and drawings Limited edition prints and posters on selected themes. Monday to Sunday 10 - 5

KENTHURST GALLERIES

39 Kenthurst Road, KENTHURST 2156
Tel. (02) 654 2258 Fax (02) 654 2258
Collector's gallery featuring monthly changing exhibitions of prominent and emerging artists, reflecting pool and sculpture garden.
Wednesday to Friday 10 – 5,
Saturday and Sunday 12 – 5
or by appointment

LARS KNUDSEN STUDIO

Jenolan Caves Road, HAMPTON 2790 Tel. (063) 59 3359 Fax (063) 59 3229 Elegant gallery overlooking the Blue Mountains. Sole outlet for the artist's celebrated images of birds. Director: Julie Knudsen. Thursday to Monday 11 - 5

LAVENDER BAY GALLERY

25–27 Walker Street, NORTH SYDNEY 2060 Tel. (02) 955 5752 Landscapes in oils and watercolours. Royal Art Society: Monday to Friday 10 - 4, Saturday and Sunday 2 - 5

LEGGE GALLERY 183 Regent Street, REDFERN 2016 Tel. (02) 319 3340

To 11 June: Evan Salmon – painting; Vivienne Ferguson and Emma Jones – painting 14 June to 2 July: Bruce Howlett – painting: Brian Doar – ceramic sculpture 5 July to 23 July: Ingo Kleinert – assemblages; Catherine Hearse – collages, works on paper 26 July to 13 August: Shelage Morgan – painting; John Smith – painting 16 August to 3 September: Kathryn Otton – installation; Steve Harrison – ceramics.

LEWERS BEQUEST & PENRITH REGIONAL ART GALLERY

Tuesday to Saturday 11 - 6

86 River Road, EMU PLAINS 2750 Tel. (047) 35 1100 Fax (047) 35 5663 Gallery 1

To 12 June: Jumma Millatumth – Our Weapon/Our Sheild' – a collection of works by NSW Aboriginal students 17 June to 31 July: Contemporary Australian ceramics

5 August to 18 September: 'Once Upon A Time' – children's book illustrations Gallery 2

To June 12: 'Capturing Penrith: A Year of Looking Back'

17 June to 14 August: 'Knit One-Par One-Pearl One' 19 August to 2 October: 'Design For

Living' Gallery 3

To 14 August: The Expressionistic Aesthetic – Peter Upward, Carl Plate, Stanislaus Rapotec. 19 August to 23 October: Alister Brass

19 August to 23 October: Alister Brass Foundation – New South Wales Society of Sculptors 1951-1971. Tuesday to Sunday 11 - 5

MAITLAND CITY ART GALLERY

Brough House, Church Street, MAITLAND 2320 Tel. (049) 33 6725 and 33 3269 Permanent collection and new exhibitions monthly. Admission free. Thursday and Friday 1 - 4, Saturday 1.30 - 5, Sunday 10.30 - 5 or by appointment

AUSTRALIAN FOLK ART

Simple Honest Objects of the 19th and 20th Centuries



23rd July to 20 August 1994

JOSEF LEBOVIC GALLERY

MARK JULIAN GALLERY

1st Floor, 23 Glebe Point Road, GLEBE 2037 (near Broadway) Tel. (02) 552 3661 Changing exhibitions of contemporary works every three weeks. Wednesday to Saturday 11 - 6, Sunday 12 - 5

MARK WIDDUP'S COOKS HILL GALLERIES

67 Bull Street, Cook's Hill, NEWCASTLE 2300 Tel. (049) 26 3899 Fax (049) 26 5529 Monthly changing exhibitions. Dealer stock available upon request. Monday, Friday and Saturday 11 - 6, Sunday 2 - 6

MARY PLACE GALLERY

12 Mary Place, PADDINGTON 2021 Tel. (02) 361 4107 Fax (02) 361 4108 Changing and curated exhibitions of fine arts. Tuesday to Saturday 11 - 5.30

MARY REIBEY GALLERY

224 Emmore Road, ENMORE 2042 Tel. (02) 516 4902 Fax (02) 953 5293 Changing exhibitions of contemporary Australian artists. Opening first Tuesday of every month. Wednesday and Sunday 11 - 4, Thursday and Friday 11 - 7, closed Monday and Tuesday

MICHAEL NAGY GALLERY

159 Victoria Street, POTTS POINT 2011 Tel. (02) 368 1152 Exhibiting contemporary Australian art, Wednesday to Sunday 11 - 6

THE MONAD GALLERY

169b Avenue Road, MOSMAN 2088 Tel. (02) 969 3025 Original works of art in all mediums. Decorative and traditional exhibitions. Custom framing. Tuesday to Friday 10.30 - 5, Saturday 10 - 4, Sunday 1 - 4, closed Monday

THE MOORE PARK GALLERY

17 Thurlow Street, REDFERN 2016
Tel. (02) 698 8555 Fax (02) 319 3374
Representing Ken Done. Changing
exhibitions of paintings and drawings.
Limited edition prints and posters
on selected themes.
Monday to Saturday 10 – 4,
or by appointment,
closed public holidays

MUSEUM OF CONTEMPORARY ART

140 George Street, Circular Quay, THE ROCKS 2000 Tel. (02) 252 4033 Fax (02) 252 4361 Permanent collection of Australian and international art and touring exhibitions from all over the world. MCA store and MCA cafe. Daily 11 - 6

NEW ENGLAND REGIONAL ART MUSEUM

Kentucky Street, PO Box 508, ARMIDALE 2350 Tel. (067) 72 5255 and 72 5148 Fax (067) 71 2397 Home of the Howard Hinton, Chandler Coventry, Armidale City and Neram collections. Monday to Saturday 10 - 5, Sunday 1 - 5

NEWCASTLE REGION ART GALLERY

Laman Street, NEWCASTLE 2300 Tel. (049) 29 3263 Fax (049) 29 6876 Exhibitions from the permanent collection of Australian art and Japanese ceramics. Touring and local artists' exhibitions. Monday to Friday 10 - 5, Saturday 1.30 - 5, Sunday and public holidays 2 - 5

OLSEN CARR, ART DEALERS

72a Windsor Street,
PADDINGTON 2021
Tel. (02) 360 9854 Fax (02) 360 9672
Specialising in outstanding examples of
contemporary Australian painting and
sculpture. In stock Cress, Storrier,
Olsen, Firth-Smith, Whiteley, O'Brien,
Tuesday to Saturday 11 – 6

ORANGE REGIONAL GALLERY

Civic Square, Byng Street,
ORANGE 2800
Tel. (063) 61 5136 Fax (063) 61 5100
Changing exhibitions of international,
national and regional art. A specialist
collection of contemporary ceramics,
costume and jewellery.
Tuesday to Saturday 11 – 5,
Sunday and public holidays 2 – 5,
closed Christmas Day and
Good Friday

PAINTERS GALLERY AUSTRALIA

Level 1, 17 O'Connell Street, SYDNEY 2000 Tel. (02) 221 4321 Fax (02) 221 4334 Regularly changing exhibitions specialising in contemporary

AUSTRALIA'S NORTHERN TERRITORY

EXPERIENCE WHAT LIFE WAS LIKE IN AUSTRALIA 60,000 YEARS AGO

As part of your holiday experience in the Territory, you and your family can learn first hand about painting, hunting and gathering, corroborees, tools and weapons, Dreamtime stories and so gain a rare insight into the rhythms of life 60,000 years ago.

Please fill in the coupon for a copy of our illustrated brochure or for bookings phone 13 16 88 for your nearest Northern Territory Travel Station.

Name	
Address	
	Postcode
Phone (H) ()	(W) ()
	Northern Territory Tourist Commission 1155, Darwin NT 0801.
	\n

Magnus Numberels & Card NTT 2019

AUSTRALIA'S NORTHERN TERRITORY

Australian paintings and prints. Monday to Friday 11 - 5

PHOEBUS FINE ART

14 Transvaal Avenue,
DOUBLE BAY 2028
Tel. (02) 363 9888
Phoebus specialises in original works on
paper from the eighteenth to early
twentieth century. The gallery also holds
a range of unusual Art Nouveau photograph frames and antique boxes together
with rare collectables of quality.
Reframing is done to conservation
standards.
Daily 10 - 6, Thursday 10 - 8

PRINTFOLIO

Westpac Plaza, 60 Margaret Street, SYDNEY 2000 Tel. (02) 247 6690 Fax (02) 247 6690 Wide range of contemporary and antique original prints, Australian and overseas artists, handmade ceramics and glass by Australians. Monday to Friday 8.15 - 5.45, Saturdays by appointment

PROUDS ART GALLERY

cnr Pitt and King Streets, SYDNEY 2000 Tel. (02) 233 4488 Fax (02) 221 2825 Sydney's most central gallery representing Australia's leading artists. Investment paintings available, sculpture, expert framing. Monday to Friday 9.15 - 5.25, Thursday 9.15 - 9, Saturday 9.15 - 3.45

REX IRWIN ART DEALER

1st Floor, 38 Queen Street, WOOLLAHRA 2025 Tel. (02) 363 3212 Fax (02) 363 0556 Paintings by important Australian and English artists including Brack, Booth, Cressida Campbell, Auerbach, Freud, Thornton Walker, Picasso, Kossoff, Williams and Wolseley, Tuesday to Saturday 11 - 5.30, or by appointment

RIVERINA GALLERIES

24 The Esplanade, WAGGA 2650 Tel. (069) 21 5274 Barrett, Bell, Byard, Caldwell, Frawley, Hansell, Hart, Kautzner, Lupp, Parker, Paterson, Scherger, Schlunke, Smith, Voigt, Woodward, Winch, Wynne. Friday to Sunday 11 - 6

ROBIN GIBSON GALLERY

278 Liverpool Street, DARLINGHURST 2010 Tel. (02) 331 6692 Fax (02) 331 1114 3 June to 22 June: Sculpture 6' – sixth annual sculpture survey 24 June to 13 July: Anne Graham – paintings

15 July to 3 August: Roger Byrt – paintings

5 August to 24 August: William Salmon – paintings.

Tuesday to Saturday 11 - 6

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021 Tel. (02) 331 1919 Fax (02) 331 5609 Changing exhibitions of innovative contemporary art, mid year shows include Jenny Watson, Bill Henson, Tony Clark and Kathy Temin. Tuesday to Saturday 11 - 6

SAVILL GALLERIES

156 Hargrave Street,
PADDINGTON 2021
Tel. (02) 327 8311 Fax (02) 327 7981
Quality paintings by well-known nineteenth and twentieth-century
Australian artists bought and sold.
Regularly changing exhibitions.
Extensive stockroom.
Tuesday to Friday 10 - 6;
Saturday 11 - 5

S.H. ERVIN GALLERY

National Trust Centre, Watson Road,
Observatory Hill, THE ROCKS 2000
Tel. (02) 258 0123 and 258 0173
Fax (02) 251 1110
3 June to 3 July: Tresh Art II' – twenty
young Sydney artists
8 July to 7 August: Marea Gazzard –
survey of this major Australian sculptor
12 August to 11 September: Portia
Geach Memorial Award – annual
portraiture prize for women.
Tuesday to Friday 11 – 5,
Saturday and Sunday 12 – 5,
closed Monday and during exhibition
changeover

SHERMAN GALLERIES GOODHOPE

16-18 Goodhope Street, PADDINGTON 2021 Tel. (02) 331 1112 Fax (02) 331 1051 To 11 June: Imants Tillers 15 June to 9 July: Dale Frank. Tuesday to Sunday 11 - 6

SHERMAN GALLERIES HARGRAVE

1 Hargrave Street, PADDINGTON 2021 Tel. (02) 360 5566 Fax (02) 360 5935 24 June to 30 July: Philip Wolfhagen Tuesday to Saturday 11 - 6

GREENPEACE

presents the release of

ARTHUR BOYD 'PULPIT ROCK' limited edition lithographs

Greenpeace is proud to present the release of these beautiful Original Prints of Pulpit Rock from Arthur Boyd's famous Shoalhaven series.

127 lithographs were generously donated to Greenpeace by Jill Wran with the permission of Arthur Boyd, as a fundraising opportunity. Each lithograph is numbered and signed by the artist. Printed in England, these are high quality Original Prints with investment return. Overall dimensions are 80 x 100cm.

All proceeds will be used by Greenpeace to further our campaigns against environmental abuse.



To order by credit card, call (02) 211 4066, or mail your requirements to 'Arthur Boyd Pulpit Rock Lithographs', Greenpeace Australia, P.O.Box 800, Surry Hills						
NSW 2010. Please send me litl	nographs at \$960 each (unframe	ed). Price includes \$10 postage and packing. I enclose my cheque for \$	or please debit my			
Bankcard Visa Mastercar	rd No	Signature	Expiry date /			

THE UNIVERSITY OF NEW SOUTH WALES



Courses for 1995

- · Bachelor of Fine Arts
- · Bachelor of Art Education
- · Bachelor of Art Theory
- · Bachelor of Design
- Master of Art Administration by Coursework
- · Master of Art by Coursework
- Master of Art Education by Coursework
- · Master of Fine Arts
- Master of Art Education (Honours)
- · Master of Art Theory
- · Doctor of Philosophy

For further Information contact: COLLEGE OF FINE ARTS, PO Box 259, Paddington NSW 2021 Tel: (02) 339 9555, Street Address: Selwyn Street, Paddington

91401

CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent, Manuka A.C.T. 2603

Monthly exhibitions of sculpture, prints and paintings, by major Australian artists. Aboriginal art always in stock.

> Hours: 11am – 6pm Wednesday – Sunday Telephone: (06) 295 2550

> > Director: Judith Behan



STRUGGLETOWN FINE ARTS COMPLEX

Sharman Close, NARELLAN 2567 Tel. (046) 46 2424 Fax (046) 47 1911 Six galleries plus restaurant. Changing exhibitions monthly. Fine craft gallery, Harrington House, exhibition gallery, Boyd Gallery, Struggletown Pottery. Daily 10 - 5

T.A.P GALLERY (TEN TAYLOR AT PALMER)

Level 1, 278 Palmer Street,
DARLINGHURST 2010
Tel. (02) 361 0440 Fax (02) 361 0440
Two large exhibition spaces changing shows weekly. An open policy artist-run initiative close to major art institutions.
Tuesday to Sunday 12 - 6

TIM MCCORMICK

53 Queen Street, WOOLLAHRA 2025 Tel. (02) 363 5383 Fax (02) 326 2752 Golonial prints and paintings, rare Australian books, manuscripts and photographs. Monday to Friday 10 - 5

TIN SHEDS GALLERY 154 City Road, University of Sydney,

SYDNEY 2006
Tel. (02) 692 3115 Fax (02) 692 4184
The Tin Sheds Gallery has an ongoing calendar of exhibitions specialising in innovative and challenging contemporary art.
28 June to 16 July: 'Barbara Zerbini Retrospective'
22 July to 13 August: 'Elemental Journeys' Installations – Amanda Hart, Wayne Snowdon, Olga Grouis.
Monday to Saturday 11 - 5,
Saturday and Sunday 1 - 5

TRINITY DELMAR GALLERY

144 Victoria Street, ASHFIELD 2131
Tel. (02) 581 6070 Fax (02) 799 9449
Changing exhibitions of established and emerging artists featuring annual pastel and watercolour exhibitions and smaller group exhibitions.
Saturday and Sunday 12 - 5, closed during school vacations

UTOPIA ART SYDNEY

50 Parramatta Road, STANMORE 2048
Tel. (02) 550 4609 Fax (02) 516 2496
Contemporary art representing.
Aboriginal art from Utopia and Papunya
Tula NT, and John R. Walker, Robert
Cole, Christopher Hodges.
Wednesday to Friday 11 - 3,
Saturday 12 - 5,
or by appointment

VON BERTOUCH GALLERIES

61 Laman Street, NEWCASTLE 2300 Tel. (049) 29 3584 Fax (049) 26 4195 To 12 June: John Winch – oil paintings and terracotta sculptures; Cassandra Boyd – paintings and drawings 17 June to 3 July: Madeleine Tuckfield-Carrano – mixed media paintings; Glenn Henderson – sculpture and drawings

8 July to 31 July: Jamie Boyd – paintings and drawings

5 August to 28 August: Joshua Smith – paintings; Yve Close – paintings; and School of Portrait and Still Life painting will be held during the exhibitions 2 September to 25 September: Louis James survey.

39 Gurner Street, PADDINGTON 2021

Friday to Monday 11 - 6, or by appointment

WAGNER ART GALLERY

Tel. (02) 360 6069 Fax (02) 361 5492
Specialising in fine Australian investment and corporate paintings – both traditional and comtemporary.

To 3 July: Arthur Boyd – 'Magic Flute' and other works
5 July to 31 July: Emesto Arrisueno – modern realist painter
2 August to 28 August: David Boyd – new series of oil paintings.
Tuesday to Saturday 11 – 5.30,
Sunday 1 – 5

WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010 Tel. (02) 331 2556 Fax (02) 361 6871 To 11 June: Jon Plapp – paintings 15 June to 2 July: James Clifford and Ruth Waller – paintings 6 July to 23 July: Vivienne Binns – new works 27 July to 13 August: Ian Bettinson – paintings and sculpture 17 August to 3 September: Richard Latter – pxintings Tuesday to Saturday 10 – 5

WESWAL GALLERY

192 Brisbane Street, TAMWORTH 2340 Tel. (067) 66 5847 Regularly changing exhibitions presenting a wide range of quality work by local and other Australian artists and craftspeople. Daily 9 - 5

WOLLONGONG CITY GALLERY cnr Burelli and Kembla Streets,

WOLLONGONG 2520
Tel. (042) 28 7500 Fax (042) 26 5530
Wollongong City Gallery offers a constantly changing program with a broad range of local, national and international exhibitions.
To 5 June: Taiwan contemporary exchange – Australian component 10 June to 10 July: The Abstract Show – educational exploration of collection 17 June to 31 July: Diversionary Tactics' – experimental film and video; Jill

Chism – 'Reflections from Pool of Peace' – paintings

5 August to 4 September: 'Artexpress' – mixed media.

Tuesday to Friday 10 - 5, Saturday, Sunday and public holidays 12 - 4, closed Good Friday, Christmas Day and Boxing Day

WOOLLOOMOOLOO GALLERY

84–86 Nicholson Street, WOOLLOOMOOLOO 2011 Tel. (02) 356 4220 Fax (02) 356 4220 Specialising in traditional and abstract twentieth-century Australian artists of promise and renown. Wednesday to Sunday 11 - 5

YUILL/CROWLEY

Level 1/30 Boronia Street, REDFERN 2016 Tel. (02) 698 3877 Wednesday to Saturday 11 - 6, or by appointment

ACT

BEAVER GALLERIES

81 Denison Street, DEAKIN 2600
Tel. (06) 282 5294 Fax (06) 281 1315
Camberra's largest private gallery.
Contemporary paintings, sculpture, furniture, glass, ceramics and jewellery from Australia's leading artists and designer/makers.
To 9 June: Graham Lupp — paintings,

To 9 June: Graham Lupp – paintings; Willi Michalski – ceramics. 14 July to 11 August: Peter O'Hagan, "Four Seasons of Versailles" – paintings. Wednesday to Sunday 10.30 - 5

CANBERRA CONTEMPORARY ART SPACE

Galleries 1 and 2, Gorman House, Ainslie Avenue, BRADDON 2601 Gallery 3, 19 Furneaux St, MANUKA 2603 Tel. (06) 247 0188 Fax (06) 247 7739 Exhibition program with emphasis placed on exhibiting works of an experimental and innovative nature. Tuesday to Saturday 11 - 5

CHAPMAN GALLERY

31 Captain Cook Crescent, MANUKA 2603 Tel. (06) 295 2550 Changing exhibitions by major Australian artists. Paintings by Aboriginal artists always in stock, including Emily Kngwarreye and Ginger Riley. Wednesday to Sunday 11 – 6

GALLERY HUNTLY CANBERRA

11 Savige Street, CAMPBELL 2601 Tel. (06) 247 7019 Paintings, original graphics and sculpture from Australian and overseas artists. By appointment

NAREK GALLERIES

Cuppacumbalong, Naas Road, THARWA 2620 Tel. (06) 237 5116 Fax (06) 237 5153 Contemporary Australian ceramics, glass, wood, metal and libre. Please phone for current exhibition details. Wednesday to Sunday 11 - 5, closed Monday and Tuesday

NATIONAL GALLERY OF AUSTRALIA

Parkes Place, PARKES 2600
Tel. (06) 271 2502 Fax (06) 273 1321
To 7 August: 'Taken to Heart' – recent documentary photography
11 June to 25 September (part one) and
3 October (part two): Re-hang of the new Australian art galleries – Rex Nan Kivell, Charles Conder, Arthur Streeton (permanent collection)
25 June to 3 October: From Titian to Goya: Master European Paintings from the National Gallery of Ireland'
1 July to 14 August: Moét and Chandon. Dally 10 – 5, closed Good Friday and Christmas Day

NOLAN GALLERY

Lanyon, Tharwa Drive, THARWA 2620 Tel. (06) 237 5192 Fax (06) 237 5192 Works by Sidney Nolan and changing exhibitions of contemporary Australian art. Tuesday to Sunday and public holidays 10 - 4

SOLANDER GALLERY

36 Grey Street, DEAKIN 2600
Tel. (06) 273 1780 Fax (06) 282 5145
Canberra's leading gallery, situated close to Parliament House. Two new exhibitions monthly of Australia's outstanding painters and sculptors.
Wednesday to Sunday 10 + 5

SPIRAL ARM GALLERY

Leichhardt Street Studios, 71 Leichhardt Street, KINGSTON 2604 Tel. (06) 295 9438 An artist-run space exhibiting contemporary work by local and interstate artists. Wednesday to Sunday 11 - 5

STUDIO ONE PRINTMAKING WORKSHOP

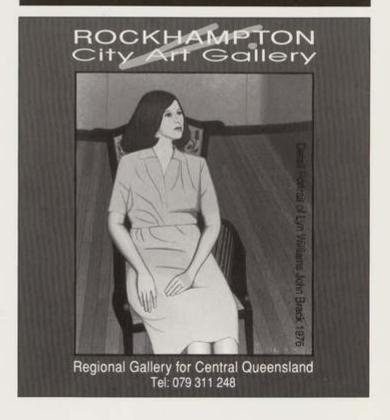
71 Leichhardt Street, KINGSTON 2604
Tel. (06) 295 2781 Fax (06) 285 2738
Limited edition prints and works on
paper by Australian artists. Continuous
exhibitions and stock prints for viewing,
Monday to Friday 9 - 5,
weekends during exhibitions

THE ARTS BOOKSHOP

Specialists in the visual arts

1067 High Street, Armadale 3143 Telephone (03) 822 2645 Fax (03) 822 5157 Monday – Saturday 9am to 5.30pm

GREYTHORN GALLERIES FINE ART Private and Corporate Advisors 462 Toorak Road Toorak Victoria 3142 Tel: (03) 826 8637 Fax: (03) 826 8657 Mon - Sat 10 - 5.30pm Sun 2 - 5pm



Symmetry: the crafts meet kindred trades and n

curated by Kevin Murray

Neville Assac

Rost Barmore

Susan Cohn

Martin Corom

Catherine K

Helmut Lueckenhausen

Lisa Pittar

Neil Roberts

Sue Rosembal

Maureen Williams

what are the links between crafts and their kindred trades and professions?

ceramics: breadmaking

glass blowing: jazz trumpet

jewellery: dentistry

weaving: journalism

woodcraft: surgery

The University of Melbourne Museum of Art, Ian Potter Gallery Port Pirie Regional Gallery, South Australia University of South Australia Art Museum, Adelaide Canberra School of Art Gallery and further venues in 1995

30 June - 30 July 1994 August 1994 September - October 1994 October - November 1994

a project managed by the Australian Exhibitions Touring Agency (AETA) on behalf of Scatt Victoria











this project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body

AETA 259 Ceventry Street South Mellinians Vic 3205 Australia Tal., 61 3 890 2777 Fax + 61 4 895 2785

VICTORIA

ALCASTON HOUSE GALLERY

Suite 4, 2 Collins Street (Spring Street entrance), MELBOURNE 3000 Tel. (03) 654 7279 Fax (03) 650 3199 Representing Ginger Riley Munduwalawala, Willi Gudipi, Sambo Burra Burra, Ngukurr, Jilmara Milikapiti, Melville Island; David Mperyane, Hermannsburg Potters, Alice Springs. Monday to Friday 9 - 5, or by appointment

ALLYN FISHER FINE ARTS (AFFA GALLERY)

75 View Street, BENDIGO 3550 Tel. (054) 43 5989 Contemporary Australian paintings, prints, pottery, glass and jewellery. Sole Australian importer of English graphic artist Graham Clarke's hand-coloured etchings

Thursday to Sunday 10 - 5

ANDREW IVANYI GALLERIES

262 Toorak Road, SOUTH YARRA 3141 Tel. (03) 827 8366 Fax (03) 827 7454 Special mixed exhibition including works by Arthur Boyd, Ray Crooke, Robert Dickerson, Clifton Pugh, Russell Drysdale, John Perceval, Sali Herman, Sidney Nolan and other prominent

Monday to Saturday 10 - 5.30, Sunday 2 - 5

ANNA SCHWARTZ GALLERY

185 Flinders Lane, MELBOURNE 3000 Tel. (03) 654 6131 Fax (03) 650 5418 June: Mutlu Cerkez, Melinda Harper July: Kathy Temin, Jenny Watson -Japanese prints August: Peter Tyndall. Tuesday to Saturday 12 - 6

ART AT LINDEN GATE

Healesville to Yarra Glen Road, YARRA GLEN 3775 Tel. (03) 730 1861 Changing exhibitions of contemporary painting, sculpture and prints by young graduates and established artists. Selected craft. Tea Rooms open on weekends. Thursday to Monday 11 - 6

ARTS PROJECT AUSTRALIA

114-116 High Street. NORTHCOTE 3070 Tel. (03) 482 4484 Fax (03) 482 1852 Changing exhibitions of contemporary art specialising in painting and works Monday to Friday 9 - 4.30, Saturday 9.30 - 12, or by appointment



GRAHAM CLARKE, Tournesols Vincent, hand coloured etching, Allyn Fisher Fine Art (AFFA Gallery).

ARTSPOST ARTISTS GALLERY

21-27 Main Road, BALLARAT 3350 Tel. (053) 33 3822 Fax (053) 33 3277 A unique artist-owned initiative, a forum for contemporary art and ideas. One hundred kilometers from Melbourne, in an historic 1860s post office. Daily 10 - 5

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Dallas Brooks Drive, The Domain, SOUTH YARRA 3141 Tel. (03) 654 6422 Fax (03) 650 3438 The ACCA is a public, non-commercial gallery which provides an annual program of exhibitions and events focusing on recent and current developments in Australian and international visual and performing arts practices. The broad purpose of the Centre is to foster new development in the visual arts and to expand public understanding and awareness of contemporary art. Tuesday to Friday 11 - 5, Saturday and Sunday 2 - 5, closed Monday, Good Friday, Christmas Day and between exhibitions

AUSTRALIAN GALLERIES

35 & 41 Derby Street COLLINGWOOD 3066 Tel. (03) 417 4303 Fax (03) 419 7769 35 Derby Street To 18 June: Leonard French - paintings 27 June to 23 July: Gus Dall'ava sculpture

I August to 27 August: Jan Senbergs paintings 41 Derby Street

20 June to 16 July: Kevin Mortensen painting and prints 25 July to 20 August: Graham Peebles -

etchings. Monday to Saturday 10 - 6

THE AUSTRALIAN PRINT WORKSHOP INC.

210-216 Gertrude Street, FITZROY 3065 Tel. (03) 419 5466 Fax (03) 417 5325 Gallery exhibits contemporary artists' prints. An extensive stock of etchings and lithographs by leading Australian

Monday to Friday 9 - 6, Sunday 11 - 5

BALLARAT FINE ART GALLERY

40 Lydiard Street North, BALLARAT 3350 Tel. (053) 31 5622 Fax (053) 31 6361 The oldest provincial gallery in Australia. A major collection of Australian art. Tuesday to Friday 10.30 - 4.30, Saturday, Sunday and public holidays 12.30 - 4.30

BENALLA ART GALLERY

'By the Lake', Bridge Street, BENALLA 3672 Tel. (057) 62 3027 Fax (057) 62 5640 Daily 10 - 5, closed Good Friday

THE BLAXLAND GALLERY

3rd Floor, Myer Melbourne, 295 Lonsdale Street. MELBOURNE 3000 Tel. (03) 661 2547 Fax (03) 661 3267 Contemporary Australian artists. Monday to Wednesday 9 - 5.45, Thursday and Friday 9 - 9, Saturday 9 - 5

BRIDGET MCDONNELL GALLERY

130 Faraday Street, CARLTON 3053 Tel. (03) 347 1700 Fax (03) 347 3314 Regular exhibitions of nineteenth- and twentieth-century Australian paintings, watercolours and drawings. Monday to Saturday 11 - 6, Sunday during exhibitions 2 - 5

CAMPASPE GALLERY

Calder Highway, CARLSRUHE 3442 Tel. (054) 22 3773 Fax (054) 22 3773 A superb and unique gallery featuring quality works of Australian wildlife, landscape and seascape art by Gayle Russell and others. Friday to Monday 10 - 5

CENTRE FOR CONTEMPORARY **PHOTOGRAPHY**

205 Johnston Street, FITZROY 3065 Tel. (03) 417 1549 Fax (03) 417 1605 To 12 June: Terraurbanism/The Concrete Body' - Patricia Piccinnini, Peter Hennessey, 'Apprenticeship of Silence - Nicola Loder, Journeys of a Space Cadet' - Raymond Ras 17 June to 16 July: Geoff Kleem untitled; Hiram To - performance; Emma Scally - photographs

22 July to 20 August: 'Primate Visions' -Lynne Roberts-Goodwin; 'Naked and Unashamed' - Rod McLeish; 'In the Van' - Guy Benfield Wednesday to Friday 11 - 5, Saturday 2 - 5

CHARLES NODRUM GALLERY

267 Church Street, RICHMOND 3121 Tel. (03) 427 0140 Fax (03) 428 7350 Modern and contemporary Australian

Tuesday to Saturday 11 - 6

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121 Tel. (03) 428 6099 Fax (03) 428 0809 Contemporary Australian and international painting, sculpture, photography, ceramics and prints. Please telephone for details of current exhibition. Tuesday to Friday 10.30 - 5, Saturday 11 - 4

CONTEMPORARY ART SOCIETY OF VICTORIA INCORPORATED

P.O. Box 283, RICHMOND 3121 Tel. (03) 428 0568 Two to four exhibitions yearly. Monthly artists' nights, talks/slides, gallery walks, displays (members' works). Next exhibition: 18 to 30 July, The Malthouse. 113 Sturt Street, South Melbourne.

DELSHAN GALLERY

1185 High Street, ARMADALE 3143 Tel. (03) 822 9440 Fax (03) 822 9425 Featuring selected paintings by prominent Australian artists. Regularly changing exhibitions. Daily 11 - 6

DEMPSTERS GALLERY

181 Canterbury Road, CANTERBURY 3126 Tel. (03) 830 4464 Fax (03) 888 5171 Exhibiting fine paintings, works on paper and sculpture by contemporary Australian artists. Monday to Saturday 10.30 - 4.30

DISTELFINK GALLERY

432 Burwood Road, HAWTHORN 3122 Tel. (03) 818 2555 Changing exhibitions of ceramics, leather, wood, glass, furniture, jewellery, paintings, prints and sculpture by prominent Australian artists. Tuesday to Saturday 10 - 5

DONCASTER ARTS COMPLEX

Rear Municipal Offices, 699 Doncaster Road, DONCASTER 3108 Tel. (03) 848 9735 Fine gallery space available for hire exhibiting lively mix of fine and applied arts throughout the year. Tuesday to Friday 10 - 5, Saturday and Sunday 2 - 5

FIRESTATION GALLERY

Cnr Robinson and Walker Streets, DANDENONG 3175 Tel. (03) 706 8441 Fax (03) 212 1005 The gallery is part of the Dandenong Community Arts Centre, Program details available. Phone (03) 706 8441. Limited space available 1994. Monday to Friday 11 - 4, some exhibitions open weekends

FLINDERS LANE GALLERY

137 Flinders Lane, MELBOURNE 3000 Tel. (03) 654 3332 Fax (03) 816 9184 Changing exhibition of contemporary Australian painting, sculpture and photography. An consultants for corporate and private collections. Tuesday 10 - 5, Saturday 11 - 4

GALLERY GABRIELLE PIZZI

141 Flinders Lane, MELBOURNE 3000 Tel. (03) 654 2944 Fax (03) 650 7087 Gallery Gabrielle Pizzi representing urban and tribal Aboriginal artists lan W. Abdulla, Karen Casey, John Mawandjul, Jimmy Norrimah, Lin Onus, Leah King-Smith, Mick Namarari Tjapaltjarri, Judy Watson, Trevor Nickolls, England Bangala and Ronnie Tjampitjinpa. To 11 June: Recent paintings by Maxie Tjampitjinpa. Tuesday to Friday 10 - 5.30, Saturday 11 - 5

GEELONG ART GALLERY

Little Malop Street, GEELONG 3220
Tel. (052) 29 3645 and 29 3444
Fax (052) 21 6441
Australian paintings, prints and drawings, colonial to present day.
Contemporary sculpture and decorative arts. Exhibitions changing monthly.
Tuesday to Friday 10 - 5,
Saturday, Sunday and public holidays 1 - 5

GOULD GALLERIES

270 Toorak Road, SOUTH YARRA 3141
Tel. (03) 827 4701 Fax (03) 824 0860
We buy and sell nineteenth- and
twentieth-century Australian art, and
hold continuous exhibitions and
one-man shows.
Monday to Friday 11 - 6,
Saturday and Sunday 2 - 5

GREYTHORN GALLERIES

462 Toorak Road, TOORAK 3142 Tel. (03) 826 8637 Fax (03) 826 8657 Major paintings by Charles Blackman. Monday to Saturday 9:30 - 5:30, Sunday 2 - 5

JAMES EGAN GALLERY

7 Lesters Road, BUNGAREE 3352 Tel. (053) 34 0376 Featuring the unique canvas, timber and hide paintings of James Egan. Daily 9 - 6

JOAN GOUGH STUDIO GALLERY

326-328 Punt Road, SOUTH YARRA 3141 Tel. (03) 866-1956 Contemporary Art Australia in association with Jennifer Tegel, L.A., U.S.A. Group and solo shows monthly. MacLennan, Gough, Landt-Isley. First Friday monthly 8pm., Mondays 3 - 8, or by appointment

JOSHUA MCCLELLAND PRINT ROOM

2nd Floor, 15 Collins Street, MELBOURNE 3000 Tel. (03) 654 5835 Early topographical prints, linocuts, lithographs etc. of the 1930s. Chinese and Japanese works of art. Monday to Friday 10 - 5

KINGLAKE GALLERY

Main Road, KINGLAKE 3763 Tel. (057) 861 742 Paintings, ceramics, woodwork, glassware, sculpture and jewellery. Contemporary and traditional exhibitions featuring Australian artists. Friendly fiteside atmosphere. Friday to Monday 10 - 6, or by appointment

LATROBE REGIONAL GALLERY

P.O Box 708, MORWELL 3870
Tel. (051) 34 1364 and 34 2275
Fax (051) 34 3368
10 June to 17 July: Robert Jacks survey:
Krakow' – Polish works on paper
22 July to 28 August: Rodney Forbes
survey 4 – children's book illustrators.
Tuesday to Friday 10 – 4,
Sunday 1 30 – 4,30

LIBBY EDWARDS GALLERIES

10 William Street, SOUTH YARRA 3141
Tel. (03) 826 4035 Fax (03) 824 1027
Exhibiting contemporary Australian
paintings, drawings, pastels and
ceramics, with an emphasis on still life,
realist and impressionist works.
Monthly exhibitions.
Tuesday to Friday 10 - 4,
Saturday and Sunday 2 - 5

LUBA BILU GALLERY

142 Greville St, PRAHRAN 3181 Tel. (03) 529 2433 Fax (03) 521 3442 June: Kim Donaldson and Kent Morris

3 June - 3 July

AGFA - GEVAERT

INVITATION PHOTOGRAPHIC AWARD

10 June - 10 July 'DISCERNING TEXTILES'

8 July - 7 August NORTH COAST WOODFIRE CERAMICS

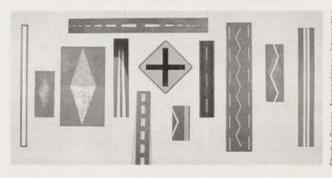
> 12 August - 10 September ALBURY ART PRIZE

ALBURY REGIONAL ART CENTRE

546 Dean Street, Albury NSW 2640 Telephone (060) 23 8187 Facsimile (060) 41 2482 Open 7 days per week 10 30am - 5pm Free Admission Access for disabled



ORANGE REGIONAL GALLERY



From inside the Observatory 4 June - 4 July
Tom Arthur, Charles Cooper, Janet Laurence, Bronwyn Oliver,
Laurens Tan and Noelene Lucas.

The Black Show 8 July - 7 August

An exhibition examining the use of the restricted 'Black' palette.

Festival of Student Art 12 August - 11 September Sojurn Temples - Tim Rowston - black and white photography.



Civic Square, Byng Street, PO Box 35 Orange, NSW 2800
Tel (063) 615 136 Fax (063) 615 100 Gallery Hours: 11am - 5pm
Tuesday to Saturday, 2pm - 5pm Sundays and Public Holidays.
Closed Mondays, Christmas Day and Good Friday.

July: Neil Dawson. Tuesday to Friday 10 - 5. Saturday 11 - 5

LYALL BURTON GALLERY

309 Gore Street, FITZROY 3065 Tel. (03) 417 3716 Fax (03) 416 1239 Tuesday to Friday 10 - 6, Saturday 2 - 5.30

LYTTLETON GALLERY

2a Curran Street, NORTH MELBOURNE 3051 Tel. (03) 328 1508 Fax (03) 328 1508 Nineteenth- and twentieth-century Australian fine art including traditional Aboriginal work. By appointment only

MEAT MARKET CRAFT CENTRE

42 Courtney Street. NORTH MELBOURNE 3051 Tel. (03) 329 9966 Fax (03) 329 2272 Tuesday to Sunday 10 - 5

MELALEUCA GALLERY

121 Ocean Road, ANGLESEA 3230 Tel. (052) 631 230 Fax (052) 631 230 Changing exhibitions by new and established artists. Saturday and Sunday 11 - 5.30, or by appointment

MELBOURNE CONTEMPORARY ART GALLERY

163 Gertrude Street, FITZROY 3065 Tel. (03) 417 1527 Changing exhibitions of contemporary Australian painting, sculpture and photography. Tuesday to Saturday 10 - 5

MELBOURNE FINE ART GALLERY

46-48 Rathdowne Street. CARLTON 3053 Tel. (03) 629 6853 Fax (03) 614 1586 16 June to 26 June: Steve Harris super-realist works 28 July to 7 August: Gregory Alexander - exotic works in watercolour and oil from the artist who illustrated Rudyard Kipling's Jungle Book. Tuesday to Friday 10 - 6, Saturday and Sunday 1 - 5

MERIDIAN GALLERY

Saturday and Sunday 1 - 5

10 Spring Street, FITZROY 3065 Tel. (03) 417 2977 Fax (03) 416 2772 Specialising in contemporary sculpture, we collaborate with architects in the commission of sculpture for public Tuesday to Friday 11 - 6,

MONASH UNIVERSITY GALLERY

Ground Floor, Gallery Building, Wellington Road, CLAYTON 3168 Tel. (03) 905 4217 Fax (03) 905 3279 The Monash University Gallery is a public art space which aims to perform an informational and educational role within the campus and public communities. It provides an annual program, with related catalogues and events, which critically interpret and document recent Australian visual art practice. To 25 June: 'Looking at Seeing and Reading', 'Passage: Spatial Interventions' I July to 8 July: Peter Smith -Statistical Text 5 July to 27 August: 'A Proposition to Draw - Robert McPherson 1973-78' 14 July to 27 August: 'Faciality' Tuesday to Friday 10 - 5, Saturday 1 - 5, closed Monday, Good Friday, Christmas Day and between exhibitions

MORNINGTON PENINSULA ARTS CENTRE

Civic Reserve, Dunns Road, MORNINGTON 3931 Tel. (059) 75 4395 10 June to 31 July: The MPAC Permanent Collection - paintings, drawings and prints 10 July to 14 August: Nancy Borlase Retrospective c. 1930 - 1980. Tuesday to Friday 10 - 4.30, Saturday and Sunday 12 - 4.30

NATIONAL GALLERY OF VICTORIA

180 St Kilda Road, MELBOURNE 3000 Tel. (03) 685 0222 Fax (03) 686 4337 Mondays free, ground and first floor open only To 4 July: Colour photography 1 June to 18 July: Wedgwood 3 June to 11 July: Prenzel 15 June to 18 July: Mike Parr 15 July to 22 August: Sue Ford 20 July to 22 August: Colin and Cecily Rigg Craft Award 22 July to 5 October: Durer 27 July to 1 September: Tasmanian Lights' 27 August to 12 September: Contemporary Australian art. Daily 10 - 5, closed Christmas day, Good Friday & Anzac Day (am)

NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121 Tel.(03) 429 3666 Fax (03) 428 3571 To 4 June: Jan Davis, Lesley Duxbury, Helen Wright



CAMPBELLTOWN CITY ART GALLERY AND JAPANESE TEA-HOUSE GARDEN



Newspaper advertisement 'Vote for the Franklin' Courtesy Ian Burn

Art Gallery Rd, cnr Camden & Appin Rds, Campbelltown 2560 Telephone: (046) 28 0066 Hours: Wednesday to Saturday 10am - 4pm. Sunday and public holidays 12noon - 4pm. Open on Monday and Tuesday by appointment.

3 June - 10 July Friends of the Gallery Annual Selling Exhibition. Featuring artworks by local artists.

3 June - 10 July The Lie of the Land

An exhibition which considers how concepts of the Australian landscape have been shaped by mass media and popular culture. Curated by Monash University and the Powerhouse Museum.

15 July - 21 August The Urban Bonsai

An opportunity to explore the diversity and innovation of contemporary printmaking in Japan. Curated by the Art Gallery of NSW.



TWEED RIVER REGIONAL ART GALLERY



The place to see work by the many artists and craftspeople who have come to live in the beautiful Northern Rivers region of NSW.

The Tweed Valley Art Prize 18 August to 18 September 1994

Tumbulgum Road Murwillumbah NSW Telephone/Fax (066) 720 409 Wednesday to Sunday 10am to 5pm ADMISSION FREE

Two for the price of one

A special limited offer for Art and Australia readers

Take out one new subscription to
Art Monthly Australia
before 30 September
and receive a gift subscription for a
friend absolutely free.

But hurry, this special offer must end 30 September

For just \$35, both you and a friend can get Australia's liveliest and most popular journal of visual arts news and reviews delivered to your door every month.

Name, address, phone number, card type, card number, expiry date. This offer is limited to Art and Australia readers living within Australia. Overseas subscription rates on application. Card holders may fax to (06) 249 5722 Send your name and address (mentioning this ad) to Art Monthly Australia, PO Box 804, Canberra, ACT, 2601 and enclose the name and address of your friend for a free gift subscription. Enclose a cheque for just \$35 or send us your Bankcard, Mastercard, or Visa details.

7 June to 25 June: Jeffrey Harris 28 June to 16 July: Patrick Henigan 19 July to 6 August: Sam Fullbrook 9 August to 28 August: Vicki Varvaressos 30 August to 17 September: Noel McKenna Tuesday to Friday 11 - 6, Saturday 11 - 5

PETER R. WALKER FINE ART

P.O Box 648, SOUTH YARRA 3141
Tel. (03) 820 0437 Fax (03) 867-6652
Early Australian artworks and items of historical interest. Pre 1840 British and European decorative paintings. Photographs on request.
By appointment

PRINT GUILD GALLERY

227 Brunswick Street, FITZROY 3065
Tel. (03) 419 5666 Fax (03) 419 6292
Limited edition prints by Australian,
European and Japanese printmakers,
including Neil, Ricardo, Van Otterloo,
Hartill, Orr, Whittle, Ryohei and Satoh,
Monday to Friday 9.30 - 5.30,
Saturday 10 - 3

QDOS FINE CONTEMPORARY ARTS

60 Mountjoy Parade, LORNE 3232
Tel. (052) 89-1989 Fax (052) 89-1185
Contemporary gallery space representing the best innovators and progressive artists, both established and emerging. Regularly changing exhibitions of all disciplines.
Monday to Friday 10.30 - 5.30, weekends and holiday periods by appointment

RMIT, FACULTY OF ART AND DESIGN GALLERY

Building 2, City Campus, 124 La Trobe Street MELBOURNE 3000 Tel. (03) 660 2218 Fax (03) 660 3728 8 June to 17 June: Ceramics



JOHN BOTTERILL, Australian portrait miniature, 1853, Peter R. Walker Fine Arts.

22 June to 1 July: Masters Fine Art 6 July to 15 July: Bundoora Graduate Show

20 July to 29 July: Printmaking 3 August to 8 August: International fax exhibition

11 August to 19 August: 'Dean's Show' 24 August to 2 September: Fashion. Please ring (03) 660 2218 for exhibition information.

Monday to Friday 9.30 - 4.30

SALE REGIONAL ART GALLERY

288 Raymond Street, SALE 3850
Tel. (051) 44 2829 Fax (051) 44 5130
Features permanent Annemieke Mein.
Gallery changing exhibitions of
contemporary art and selected
exhibitions of the collection.
Monday to Friday 10 - 5,
Saturday and Sunday 10 - 4,
public holidays 10 - 4

STUDIO ROEST GALLERY AND RESTAURANT

50–52 Emily Street, (Old Hume Highway) SEYMOUR 3660 Tel. (057) 92 3170 Fine arts. Good food: Exhibitions featuring paintings, sculpture, ceramics, glassware and woodwork. Openings first Sunday of every month. Monday to Sunday 10 - 6, evenings by appointment

TOLARNO GALLERIES

Annexe Building

121 Victoria Street, FITZROY 3065 Tel. (03) 419 2121 Fax (03) 416 3785 Director Jan Minchin. Changing exhibitions of contemporary art. Tuesday to Saturday 11 - 6

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: THE IAN POTTER GALLERY

The University of Melbourne, Physics

Swanston Street, PARKVILLE 3052

Tel. (03) 344-5148 and 344-7158
Fax (03) 344-4484
To 18 June: The Artist and the Museum
#1 – Aleks Danko, Zen Made in
Australia!
29 June to 30 July: Symmetry – the
crafts meet kindred trades and
professions
10 August to 3 September: The Artist
and the Museum #2 – Elizabeth
Gertsakis, 'Beyond Missolonghi',
Wednesday to Saturday 12 - 5

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: UNIVERSITY GALLERY

The University of Melbourne, Old Physics Building, Swanston Street, PARKVILLE 3052 Tel. (03) 344 5148 and 344 7158 Fax (03) 344 4484 Gallery one

June: Comemporary works on paper July to August: Lina Bryans – portraits Gallery two

22 June to 22 July: James Gleeson – 'Signals from the Perimeter' July to August: Colonial works on paper from the Grimwade Bequest. Monday to Friday 10 - 5

TRIBAL ART GALLERY

103 Finders Lane, MELBOURNE 3000 Tel. (03) 650 4186 Fax (03) 650 4186 Selected ethnographic art by Aboriginal artists, Original tribal artefacts from Papua New Guinea and the Pacific region.

Monday to Saturday 11 - 6

WARRNAMBOOL ART GALLERY

165 Timor Street, WARRNAMBOOL 3280 Tel. (055) 64 7832 Fax (055) 62 6670 One of Victoria's most attractive galleries. A fine collection of Australian art and contemporary prints. Regularly changing exhibitions. Tuesday to Friday 10 - 4, Weekends 12 - 5

WAVERLEY CITY GALLERY

170 Jells Road, WHEELERS HILL 3150 Tel. (03) 562 1609 Fax (03) 562 2433 Temporary exhibitions from historical to contemporary, local to international, art, craft, and design. Permanent collection of Australian photography. Tuesday to Sunday 10 - 5

WILLIAM MORA GALLERIES

31 Flinders Lane, MELBOURNE 3000 Tel. (03) 654 4655 Fax (03) 650 7949 Adsett, Anderson, Eager, Fairskye, Ferguson, Daw, Hattam, Hayman, Howson, Jose, Morgan, Mora, Russell, Singleton, Smeaton, Trembath and others.

Tuesday to Friday 10 - 5.30, Saturday 12 - 5

SOUTH AUSTRALIA

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000 Tel. (08) 207 7000 Fax (08) 207 7070 17 June to 31 July: Martha Berkeley and Theresa Walker July: 'John Glover's Dirty Picture – Cleaned'. Daily 10 - 5

BMG ART

203 Melbourne St, NORTH ADELAIDE 5006 Tel. (08) 267 4449 Fax (08) 267 3122



Dining room at Carrick Hill

To 18 June: John Beard – paintings and works on paper 24 June to 9 July: William Ferguson – paintings: Julie Edgar – bronze sculpture. African series 15 July to 30 July: Jim Thalassoudis – paintings 26 August to 17 September: Kevin Connor – paintings and inks on paper. Tuesday to Saturday 11 - 6, or by appointment

CARRICK HILL

46 Carrick Hill Drive, SPRINGFIELD 5062 Tel. (08) 379 3886 Fax (08) 379 7588 Permanent display of French, British and Australian paintings. Old oak furniture, sculpture garden and landscaped walks. Sweeping views. Wednesday to Sunday and public holidays 10 - 5

EXPERIMENTAL ART FOUNDATION

North Terrace and Morphett Street, ADELAIDE 5000 Tel. (08) 211 7505 Fax (08) 211 7323 Wednesday to Friday 11 - 5, Saturday and Sunday 2 - 5

GALLERIE AUSTRALIS

Forecourt Plaza, Hyatt Regency, North Terrace, ADELAIDE 5000 Tel. (08) 231 4111 Fax (08) 231 6616 Changing exhibitions of Aboriginal and contemporary artists. Exclusive Aboriginal works on paper. Possum, Stockman, Kngwarreye, Olsen. Monday to Friday 10 - 6; Saturday and Sunday 10 - 4

GREENAWAY ART GALLERY

Tuesday to Sunday 11 - 6

39 Rundle St, KENT TOWN 5067 Tel. (08) 362 6354 Fax (08) 267 3147 June: Hanna Kay, Siamak Fallah, Rob Daru July: Charlie Sheerd, Ian Abdulla, Sally Robinson, Deborah Paatwe August: Bob Boynes, Karen Genoff.



CRATING, PACKING, SHIPPING
STORAGE OF FINE ART
AND DELICATE OBJECTS WITHIN
AUSTRALIA AND OVERSEAS.

- Exhibition co-ordination and installation
 - Pre-selection and judging facilities
 - Comprehensive insurance available

Tel (02) 669 2089 Fax (02) 667 2760

SYDNEY: Kim Thomas - 247 King St, Mascot NSW 2020. Ph (02) 669 2089 Fax (02) 667 2760 MELBOURNE: Fiona Piper - 47-57 Wedgewood Rd,

Hallam VIC 3830, Ph (03) 796 5155
BRISBANE: Brian Stevens - 10-14 Lexington Rd, Springwood

QLD 4127. Ph (07) 341 8888 PERTH: Norm Stoney - 16-20 Valentine St, Kewdale WA 6195. Ph (09) 353 3022

ADELAIDE: Joe Farrell - 523 South Rd, Regency Park SA 5010. Ph (08) 268 5322

HOBART: Dick Binning - Macquarie No.1 Warehouse, Hunter St, Hobart TAS 7088. (002) 349 499 CANBERRA: Ian Godfrey -Sheppard St, Hume ACT 2620.

Ph (062) 601 344

A DIVISION OF BRAMBLES AUSTRALIA LIMITED A.C.N. 000 164 938

ACTIVE PARTNER CONTEMPORARY ART GALLERY - SYDNEY

Person with Gallery Management experience to assume responsibility of Gallery operation. Terms negotiable.

Write or telephone enquiries to Bruno Tucci

MARK JULIAN GALLERY

1st Floor, 23 Glebe Point Road, Glebe (near Broadway), Sydney NSW 2037 Telephone (02) 552 3661 Hours: Wed-Sat Ham-6pm Sun 12noon-5pm

Fine rag papers for printmaking, drawing & painting made in Tuscany by ENRICO MAGNANI

sold by mail order in Australia by Robert Jones. 123 Drayton Street. Bowden, South Australia 5007

Write for a packet of samples and a price list

PERC • TUCKER REGIONAL • GALLERY

Contemporary and historical art of tropical Queensland.

Profile collections of Aboriginal and Torres Strait Islander art and the contemporary art of Papua New Guinea.

> A regional gallery of tropical Queensland.



Flinders Mall, Townsville (Corner of Denham Street) Telephone: (077) 72 2560

HILL-SMITH FINE ART GALLERY

113 Pirie Street, ADELAIDE 5000
Tel. (08) 223 6558
Continually changing exhibitions of traditional and contemporary Australian paintings, drawings and prints: Heysen, Power, Ashton, Lindsay, Rees and Whiteley.
Monday to Friday 10 - 5.30

KENSINGTON GALLERY

39 Kensington Road, NORWOOD 5067 Tel. (08) 332 5752 Fax (08) 332 5066 Monthly exhibitions of leading South Australian and Australian artists. Prints, paintings, ceramics and glass. Tuesday to Friday 10 - 5, Saturday and Sunday 2 - 5

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS

Institute Building, 122 Kintore Avenue, ADELAIDE 5000 Tel. (08) 223 5671 To 19 June: Ano Agalidis, Karen Howser, Arthur Karagiannidis, Tom Loveday. Members group exhibition 15 July to 31 July: Cynthia Dowler, Colin Dudley, Stephen Trebilcock, Victor Zhang, Members group exhibition

5 August to 28 August: Doug Moran. National Portrait Prize exhibition. Weekdays 11 - 5, Saturday and Sunday 2 - 5

UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM

Holbrooks Road, UNDERDALE 5032 Tel. (08) 302 6477 Fax (08) 302 6822 Wednesday to Saturday 11 - 4

WESTERN AUSTRALIA

ART GALLERY OF WESTERN AUSTRALIA

Perth Cultural Centre; James Street, PERTH 6000 Tel. (09) 328 7233 Fax (09) 328 6353 To 26 June: Karl Wiebke survey 6 June to 6 July: Reading prints 25 June to 28 August: 'Interstices' – works by Margaret West 1981-1992 14 July to 4 September: Art of the Himilayas – treasures from Nepal and Tibet. Daily 10 – 5

ARTPLACE

Upstairs Old Theatre Lane, 52 Bayview Terrace, CLAREMONT 6010 Tel, (09) 384 6964 Fax (09) 384 3432 Perth's most exciting gallery. Regular mixed exhibitions of Western Australian artists on two levels of the gallery. Monthly solo exhibition. Monday to Saturday 10 - 5, Sunday 2 - 5, or by appointment

BUNBURY REGIONAL ART GALLERIES

Tel. (097) 21 8616 Fax (097) 21 7423 To 26 June: George Deurdem retrospective 9 July to 14 August: South West survey 20 August to 18 September: City collection 20 August to 25 September: Project folder 22 August to 19 September: Inquisitive eye. Daily 10 - 4

64 Wittenoom Street, BUNBURY 6230

GALLERY EAST

3/57a Bayview Terrace, CLAREMONT 6010 Tel. (09) 383 4435 Regular exhibitions principally in the oriental arts. Specialising in original Japanese woodblock prints. Tuesday to Saturday 10 - 5, Sunday 2.30 - 5

GOREPANI GALLERY

Moonlight Road, LOWER KALGAN via ALBANY 6330 Tel. (098) 46 4242 Only four hours drive from Perth. Mountain, beach and wine country! Director: Ann Gray. Daily 10 - 5

GREENHILL GALLERIES

37 King Street, PERTH 6000
Tel. (09) 321 2369 Fax (09) 321 2360
23 June to 13 July: Madeleine Clear –
paintings
21 July to 10 August: Pro Hart –
new works
17 August to 7 September: West
Australian William Boissevain – major
exhibition of paintings.
Monday to Friday 10 – 5.
Saturday 11 – 4. Sunday 2 – 5

GUNYULGUP GALLERIES

cnr Caves and Walker Roads, YALLINGUP 6282 Tel. (097) 55 2177 Fax (097) 55 2258 Changing display of furniture, fine art and craft by established and emerging artists from throughout the state. Daily 10 - 5

STAFFORD STUDIOS

102 Forrest Street, COTTESLOE 6011
Tel. (09) 385 1399 Fax (09) 384 0966
Regular exhibitions of contemporary
artists – Olsen, Dickerson, Gleghorn,
Juniper, Waters, Borrack, Boissevain,
Drydan, Moon, Greenaway, Linton
and Pro Hart.
Tuesday to Friday 10 - 5,
Sunday 2 - 5

TASMANIA

DEVONPORT GALLERY AND ARTS CENTRE

45-47 Stewart Street, DEVONPORT 7510 Tel. (004) 24 8296 Fax (004) 24 9649 Program of exhibitions by local, national and international artists. Contemporary Tasmanian paintings, ceramics and glass.

Monday to Friday 9 - 5, Sunday 2 - 5

DICK BETT GALLERY

1st Floor, 41 Salamanca Place, HOBART 7004 Tel. (002) 234 324 Fax (002) 231 279 Changing exhibitions specialising in contemporary Australian painting, sculpture, printmaking and photography. Collection establishment and management. Monday to Sunday 9.30 - 5.30

FOSCAN FINE ART

354 Davey Street, HOBART 7000 Tel. (002) 233 957 Fine paintings, graphics, old master drawings. By appointment only

THE FREEMAN GALLERY

119 Sandy Bay Road, HOBART 7005
Tel. (002) 23 3379 Fax (002) 23 3379
Monthly exhibitions of fine art including paintings, sculpture, glass and ceramics by Australia's leading artists and Tasmania's finest.
Monday to Saturday 11 - 5.30, closed Sundays and public holidays

HANDMARK GALLERY

77 Salamanca Place, HOBART 7004
Tel. (002) 23 7895 Fax (002) 24 0393
Exhibiting artists include Richard
Clements – glass, Les Blakebrough –
ceramics; Jenny Turner – weaving, and
selections of works on paper by
Tasmanian artists.
Daily 10 - 6

THE SALAMANCA COLLECTION

65 Salamanca Place, HOBART 7004
Tel. (002) 24 1341 Fax (002) 24 1341
In historic Salamanca Place, specialising
in nineteenth- and twentieth-century
Australian art and works with a
Tasmanian connection.
Daily 10 - 5

SIDEWALK GALLERY

19-21 Castray Esplanade, HOBART 7004 Tel. (002) 24 0331 Fax (002) 24 0331 Works on paper, textiles, tribal African artefacts, Shona sculpture, tribal jewellery. Daily 10 - 5

NORTHERN TERRITORY

DELMORE GALLERY

Delinore Downs Station, via Alice Springs, NORTHERN TERRITORY 0871 Tel. (089) 56 9858 Fax (089) 56 9880 Eastern Desert Art – 'Utopia and Beyond' – All major artists including Emily Kngwarreye. By appointment

CLASSIFIEDS

FOR SALE: Private collection of signed and numbered serigraphs including: Andy Warhol's Oranguatan, Committee 2000; Keith Haring's Silence equals death; Leroy Neiman's Giraffe family, Baby tiger, International foursome (Greg Norman, Seve Ballesterous, Sandy Lyle, Nick Faldo), The Clubhouse at St Andrews, April in Augusta (Jack Nicklaus and Nick Faldo); Mark King's Amens corner (Augusta), Spyglass Golf Course. All original certificates of authenticity. Expressions of interest to: Rod Jadach, 38 Discovery Drive HELENSVALE OLD 4210. Fax 61-75-30 8070.

ART AUCTIONS

LAWSONS

Australian and European Paintings, Furniture and Decorative Arts, Sydney, 23–24 November 1993

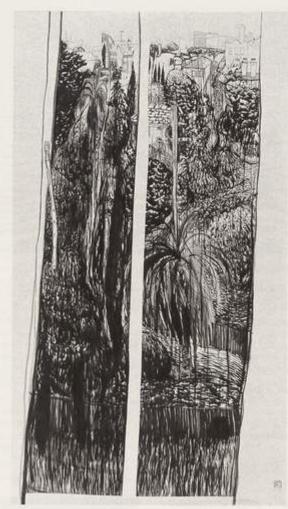
AUSTRALIAN SCHOOL, possibly J.

Lawson Balfour: The patchwork quilt, oil on canvas, 114 x 80 cm, \$6,600 DUPAIN, Maxwell: Helene, Kirsova Ballet, 1938, silver gelatin photograph, 38 x 48 cm, \$770

FRIEND, Donald: Toy canoes, Bali, watercolour and gold leaf on board, 61.5 x 47.5 cm, \$8,800



WILLIAM DOBELL, Tea for one, oil on canvas on cardboard, 40 x 55 cm, Lawsons, sold for \$17,600.



Brett Whiteley 'Rainy Day, All Day' Ink brush and collage 163 x 90 cm Sold \$8.800

Lawsons conduct three major Australian and European painting sales each year. On a monthly basis, we have catalogue auctions of antique furniture, decorative arts, silver, jewellery, books and tribal art. For further information concerning valuations for auction or insurance purposes or to receive our auction calendar please call (02) 241 3411.

LAWSONS

FINE ART AUCTIONEERS AND VALUERS

212 Cumberland Street Sydney 2000



ROY DAVIES, Ripples, 1924, woodcut, 10 x 13 cm, Lawsons, sold for \$770

HEYSEN, Hans: Cows grazing amongst the gums, 1960, watercolour, 32 x 39 cm, \$7,260

NICHOLAS, Hilda Rix: Cottage garden, Etaples, France, oil on canvas, 61 x 50 cm, \$22,550

LINDSAY, Norman: The lace mantilla, 1941, oil on canvas board, 50 x 38 cm, \$12,650

SHERMAN, Albert J: Still life, Ranunculus, oil on board, 25 x 41 cm, \$3,190

Works on Paper, Sydney, 12 December 1993

BOYD, Arthur: 'Murrumbeena' family home, Victoria, 1903, watercolour, 25 x 35 cm, \$1,870

URE SMITH, Sydney: The old Herald building, 1934, pencil, 23 x 33 cm, \$1,320

WHITELEY, Brett: Rainy day, all day, 1975, ink brush and collage, 163 x 90 cm, \$8,800

CHRISTIE'S

Australian and European Paintings, Drawings and Prints, Melbourne, 24 November 1993

ASHTON, Julian: Paddle steamer on the Lane Cove River, 1895, oil on panel, 11 x 33.5 cm, \$26,000

BENNETT, William Rubery: Burragorang Valley, 1929, oil on canvas, 64.5 x 76 cm, \$22,000

BLACK, Dorrit: Macquarie Street at noon, oil on canvas on board, 29.5 x 22 cm, \$4,000

BLACKMAN, Charles: Schoolgirl,

charcoal and wash, 82 x 47.5 cm, \$6,000

BOYD, Arthur: Kneeling figure with canvas, 1973, oil on canvas, 118.5 x 113 cm, \$31,000

BRACK, John: Green nude, 1971, oil on canvas, 116.5 x 89.5 cm, \$30,000 BUNNY, Rupert: Botanic Gardens, Melbourne, oil on canvas on board, 43 x 59 cm, \$18,000

BURN, Henry: Richmond Park, between Melbourne and Richmond Cricket Grounds, 1869, watercolour, 22.6 x 32 cm, \$29,000

CONDER, Charles: Lady Ottoline Morrell, 1893, oil on board, 39 x 48.6 cm, \$15,000

COSSINGTON-SMITH, Grace: Bush, c. 1940, 41 x 48 cm; \$7,000

DE MAISTRE, Roy: Studio interior with figures, 1934, 3 panels, pastel, 50 x 49.5 cm, \$17,000

DUNLOP, Brion: The letter, 1989, oil on canvas, 76 x 89 cm, \$5,200 LINDSAY, Norman: The terrace, watercolour, 57 x 39.5 cm, \$20,000 LYCETT, Joseph: Views in Australia or New South Wales and Van Diemen's Land, 1824-1825, 2 engraved maps, one folding and laid down linen, and 48 fine hand-coloured aquatint views after drawings by Lycett; nineteenth-century olive half culf with contemporary marbled boards, spine tooled in gilt and red Morocco label, \$26,000 LYMBURNER, Francis: Ships and

LYMBURNER, Francis: Ships and flowers, 1950, oil on canvas, 59.5 x 49 cm, \$4,000

MUNTZ ADAMS, Josephine: A stitch in time, oil on canvas, 35.8 x 25.2 cm, \$11,000

NERLI, Girolomo Piero: Beach scene, 5andringham, Victoria, 1888–1889, oil on canvas, 29.5 x 22 cm, \$60,000 O'CONNOR, Kathleen: Fruit and flowers, oil on board, 76 x 64 cm, \$25,000

OUTHWAITE, Ida Rentoul: The first of the fairies, 1907, ink and wash, 25,5 x 31 cm, \$6,500

PASSMORE, John: Portrait of Margery Jenkins, c. 1944, oil on canvas, 42.5 x 42 cm, \$6,000

PERCEVAL, John: Blackout train, 1943, oil on card on board, 70.3 x 65.2 cm, \$55,000

PRESTON, Margaret: The green curtain, c. 1921, oil on board, 53 x 44 cm, \$45,000

PROCTOR, Thea: Summer, 1930, hand coloured woodcut, 17.3 x 22.8 cm, \$2.800

RODWAY, Florence: Debutante, gouache, 42.5 x 32 cm, \$2,800 ROWAN, Ellis: Western Australian Flowering Gum (Eucalyptus ficifolia), gouache, 51.3 x 3+ cm, \$4,000 RUSSELL, John: South Head, Sydney, oll on canvas, 56 x 73 cm, \$160,000 STORRIER, Tim: Point to point, 1989, acrylic on canvas, 60 x 350 cm, \$10,000

SOTHEBY'S

Fine Australian Paintings and Books, Sydney, 29–30 November 1993

BECKETT, Clarice: Cliffs at Beaumaris, oil on canvas on board, 34 x 44 cm, \$2,600

BOOTH, Peter: Untitled, 1983, 111.5 x 182.5 cm, \$10,500

BOYD, Arthur: Wimmera landscape with two White Cockatoos, c. 1960, oil on board, 84 x 119 cm, \$42,000

CONNOR, Kevin: Wynyard peak hour, 1962, oil on hardboard, 135 x 181 cm, \$26,000

COOK, William Delofield: Seating arrangement, 1972, charcoal on paper



MARGARET PRESTON, Still life, camellias, oil on board, 51 x 51 cm, Lawsons, sold for \$49,500.

on canvas, 105 x 131 cm, \$6000 COSSINGTON-SMITH, Grace:

COSSINGTON-SMITH, Grace: Interior with figure, 1947, oil on board, 43.5 x 35.5 cm, \$11,500

DE MAISTRE, Roy: Flower piece, oil on carivas, 90.5 x 60 cm, \$33,000 DOBELL, William: London boy, 1930, oil on panel, 40 x 32.5 cm, \$26,000 EVANS, George William: A view of the west side of Sydney Cove, c. 1804, watercolour and pencil, 17 x 57 cm, \$115,000

FEINT, Adrian: Summer at Pittwater, 1951, oil on board, 51 x 43.5 cm, \$9,250

FRIEND, Donald: Sleeping boy on couch, oil and gold leaf on board, 27 x 37.5 cm, \$13,000

GRUNER, Elioth: Botanical Gardens, Sydney, 1915, oil on board, 28 x 21.5 cm, \$5,500

HERMAN, Sali: Manly Street scene, 1957, oil on canvas, 50 x 80,5 cm, \$28,000

KUPPEL, Robert: Untitled, 1986, ink and collage on paper, 59 x 41.5 cm.

MCCUBBIN, Frederick: (A gleam of light), c. 1910, oil on canvas, 49.5 x 74.5 cm, \$97.500

MILLER, Emily: Sunny Bank, the seat of R. B. Miller Esq, both watercolour over pencil with pen and grey ink, 18 x 28 cm, \$3,400

NOLAN, Sidney: Kelly and tent, 1964, oil on board, 121 x 151.5 cm, \$25,000

O'BRIEN, Justin: Harlequins, oil on board, 46 x 46 cm, \$25,000 OLSEN, John: Journey through the scaport, 1961, oil on board, 89 x 119

cm, \$20,000

PARTOS, Paul Untitled, 1981–82, oil on canvas, 197 x 166 cm, \$9,500 PUGH, Clifton: Summer solstice, oil on board, 121 x 182 cm, \$20,000 REES, Lloyd: Hydrangeas, c. 1936, oil on canvas on board, 26.5 x 34 cm, \$8,000

SMART, Jeffrey: Nun's picnic, 1957, oil on board, 34.5 x 43 cm, \$12,000 STRACHAN, Dovid: Pears and everlastings on a dark ground, oil on board, 39 x 49 cm, \$2,900

STREETON, Arthur: Kelso Castle, 1911, oil on canvas, 83 x 108.5 cm, \$36,000

WAKELIN, Roland: Getting the sailing boats ready, Double Bay, oil on board, 50 x 63 cm, \$12,500

WHITELEY, Brett: The waves, Port Villa, 1984, ink and watercolour on paper, 55 x 76 cm, \$11,500

WILLIAMS, Fred: Landscape with acacias, 1974, oil on canvas, 190 x 242 cm, \$100,000

YOUNG, Blomire: Portrait of the artist's daughter, Lalage Hall, watercolour, 46 x 60 cm, \$7,000

NECROPOLIS ART

Barrie Kosky's theatre and opera direction is extreme: it reflects an absolute commitment to history that comments implicitly on other contemporary art. His productions are relentlessly, urgently spectacular. Kosky has claimed that the German playwright Bertolt Brecht was a considerable student influence but the works of his small lewish troupe. Gilgul, have the very different charismatic intensity of post-war Polish theatre, Butoh or Antonin Artaud. Kosky's operas and plays coalesce into wildly heterogeneous set-piece tableaux: the last hour of Goethe's Faust was a necrophiliac adaptation of The Merry Widow. The Australian Opera production of Larry Sitsky's The Golem was like a lewish version of Parsifal, featuring an enormous cast and a pit of mud.

Kosky and his Melbourne-based company, Gilgul, have presented The Exile Trilogy in the draughty space of a huge old Melbourne garage. Town Hall Motors, and in a disused factory space at Redfern for Sydney's Belvoir Street Theatre, Architect Peter Corrigan's austere sets, crucial to each production, are like decrepit gymnasiums. The first play, The Dybbuk, is a combination of high-volume Holocaust vaudeville, Kabbalist ritual, German expressionist cinema, and visions from the Book of Ezekial. In The Dybbuk, Kosky's four actors are forced to move around ceaselessly: they parade in chorus-lines, tumble across the concrete floor, endure hosing down with freezing water and enact an exorcism. The drenched actors also represent the ghosts of the pre-war Vilna Theatre Company in Warsaw. Holocaust memories are never far away in Kosky's productions: the privations, turmoil and constant movement he imposes on his players reminds the audience of the probable fate of the communities he memorialises.

Es Brent (It Burns) was Gilgul's second production, and is even more eclectic than The Dybbuh: Elie Wiesel's The Trial of God, the eighteenth-century mystic Rabbi Nahman's fairy tales, the Book of Job and the masked

carnival of Purim are condensed into a highly stylised narrative broken by songs about pogrom sung in Yiddish with raucous piano accompaniment from Kosky himself. Fire is central to the production, representing both the obscenity of annihilation and mystical distillation (Kosky's work is saturated by references to Kabbalistic mysticism).

In a tiny Polish village a group of minstrels arrive at an inn owned by the only survivors of a massacre the previous year. The players and innkeeper conduct a trial of God; the innkeeper is the prosecutor, the players are the judges and a mysterious stranger is the defence. Outside, a mob is poised to begin a final assault. Facing the audience, a large wooden box with a curtained front serves at various times as a bar, an altar, a tabernacle and the base for shaky constructivist scaffolding onto which the actors climb. The many moments of stasis in Es Brent are almost unbearably poignant as, for example, when conical-hatted judges pose like puppets in a shooting-gallery. Then, the gap between plans (divine and human) and results (the massacre about to occur) is clearly obvious. Kosky images this gap repeatedly: actors are suspended in mid-air; the jury's verdict is postponed. At the end of the performance the troupe all crouch within the open-sided wooden box, calling out softly through a mesh screen. The box is at the same

time the boat on which souls travel after death, an underground cell and an oven.

Levad (Alone) is a play-length soliloguy broken by long resonant silences. Streams of milk, blood and water successively flow across the salt-covered stage and back into darkness. Levad narrows the focus of The Exile Trilogy still further. You Prior replays the experiences of a travelling Jewish actress's life: emigration, endless rehearsals and the constantly repeated loss of friends and family. In a projection of intensely Jewish themes, Kosky has spoken of these as a concern with the continuum of history, of knowledge and books. and of angst and mutual community dependence. Prior's highly abstracted. stylised soliloquy is, in its sombre elegance, not unlike the spiritualised female reincarnation of a Kabbalistic Sandy Stone.

In all Kosky's productions, the sense of static history colludes with constant action. Words are shouted or chanted and actors' movements are either frenetic or frozen in dramatically lit tableaux for considerable lengths of time. Rear projections appear behind these tableaux, as in The Golem, to enormous effect. His actors continually appear and disappear into darkness. This regard for blackness marks him as a quintessential Melbourne intellectual; once, in a speech, Kosky spoke fondly of flying

into the storm-covered, darkening southern capital, referring to the city as Australia's necropolis. Repeatedly halting narrative in all his work, Kosky forces his audience into an open-sided magician's theatre in which characters swap roles or disappear into the darkness of history.

The Exile Trilogy, Belvoir Street Theatre, Sydney, 3 November – 23 December 1993.

Charles Green

CHOOSING STALIN

Adolf Hitler once declared Mussolini 'a fathead' where art was concerned. While the Führer's personal predilection for Alpine landscapes and classical architecture is well known, Josef Stalin's aesthetic interests have warranted little comment until now. 'Stalin's Choice', a collection of over one hundred works of Soviet Socialist Realism from 1932 to 1956, addresses this task. Curated by P.S.1 executive director Alanna Heiss, Joseph Bakshtein, Kathrin Becker and Zdenka Gabalova with Komar & Melamid as artistic advisers, this is the first significant American exhibition of such art since the New York World Fair of 1939. In addition to paintings, many of which have not been shown since Stalin's death, the exhibition includes porcelain, films and music plus a selection of work from contemporary Russian artists Ilva Kabakov, Erik Bulatov, Afrika and Komar & Melamid.

Giving emphasis to works awarded the Stalin Prize, the curatorial team has put together an exhibition under the conceit of being curated by Stalin himself. Stalin's approval of prizewinners was historically the final part of the selection process in which laureates received cash as well as official honours. The exhibition indicates the favoured themes to have been portraits of leaders, heroic battlefields, work scenes and genre paintings affirming collectivity. Images of Stalin, banned from 1956 to 1990. comprise almost half the works in the exhibition.



GILGUL THEATRE COMPANY, Es Brent (it Burns), 1993, Louise Fox, Rosalie Zycher, Thomas Wright, (foreground) Yoni Prior.

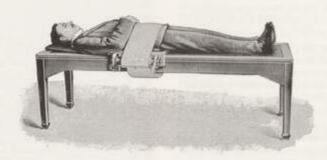
As defined at the first All-Union Congress of Soviet Writers in 1934, Socialist Realism combined the 'depiction of reality in its revolutionary development' with 'ideological refashioning'. The policy of Socialist Realism was never simply one of visual style but the complete scrutiny of every aspect of artistic activity from the control of materials and commissions, the muzzling of criticism and the rewriting of art history, to the closure of museums with holdings of post-impressionist European art. Depicting the Soviet utopia required control of the

past as well as the present.

The general stylistic consistency of 'Stalin's Choice' comes as no surprise. P.P. Konchalovski's very large The Red Cavalry bathing, 1928, is notable for both the looseness of paint handling and its atypical nudity. Portraiture dominates. Within the hagiographic representations of Lenin and Stalin, the gradual disappearance of the former can be noted as Stalin, legitimised as Lenin's rightful heir, comes to replace him both ideologically and iconographically and a number of revisionist history paintings present Stalin, contrary to fact, as a key player in the October Revolution. The Romantic legacy of a solitary figure in a tumultuous landscape, so important for representations of Hitler, is largely absent from portraits of Stalin. F.S. Shurpin's widely reproduced Morning of our motherland, 1948, places a beneficent Stalin, bathed in a warm dawn light, against a cleared horizon line in which power lines are clearly visible. Socialist Realism scarcely tolerated landscape except to show its human transformation. Here mother Russia is given her rightful lord, Stalin and electrification.

Organised into groupings such as 'The Military', 'The Gorky Room', 'The Aviation Room', 'Rural Russia: Communists on Holiday', and 'Women at Work', the exhibition traces the hierarchy of genres downwards from politburo leaders, to heroes and the workers. Outside of the portraits, one finds naiveté and sentimentality as well as otiose detail. F.P. Reshetnikov's image of a young cadet returned home for the holidays.

DEPARTMENT OF ACTINOLOGY



TONY TREMBATH, from artist's statement in 'Lux: In Situ' catalogue (detail), Australian Centre for Contemporary Art, Melbourne, 1993.

was popularly reproduced on chocolate boxes and mirrors Norman Rockwell in its mawkishness. (Much of the work in the exhibition is far less technically competent than that of the American illustrator.) Y.M. Chepstov's naively painted V.I. Lenin and A.M. Gorky fishing on Capri in 1908, 1932, recalling the Christian concept of the apostolic 'fishers of men', looks like the work of an untrained artist while historical events immortalised in oil point such as V.P. Efanov's Prominent Muscovites in the Kremlin, 1949, recording the award of the Lenin Order to the city of Moscow in a ceremony attended by a host of dignitaries, swim in meticulousness. Other works are, with hindsight, simply sad, E.S. Zernova's 1937 optimistic depiction of farmers greeting a Red Army tank with flowers obscures the fact that images of harmonious rural plenty were most prominent during the period of forced collectivisation and famine.

Socialist Realism is now a reference point for a younger generation of Russian-born artists who treat it with no small degree of irony. (Its potential for kitsch is such that it requires very little effort to be rendered ironic.) This contemporary context first prompted curator Alana Heiss's interest in mounting 'Stalin's Choice'. In the five years it has taken to realise the exhibition, American debates about the nature and relationship between the state and the art it supports have given another dimension to Soviet Socialist Realism. As Jesse

Helms seeks the dismantling of the National Endowment for the Arts, arts activists decry censorship and repression. While this exhibition cannot answer these more recent questions, Stalin's legacy does provide a wider framework through which to view the present.

Stalin's Choice: Soviet Socialist Realism 1932–1956

The Institute for Contemporary Art, P.S.1 Museum, New York 21 November 1993 – 27 February 1994

Ingrid Periz

FALLING AURAS

In an essay in the Luminaries catalogue Kevin Murray writes a 'constructed'. 'armchair' history of a fictional 'Institute of Light', a virtual Bauhaus.1 Its founder would have been, and, in the virtual world, is, the Bauhaus master Laszlo Moholy-Nagy. As Murray notes, Moholy-Nagy stated in 1946 his 'astonishment' that 'after one hundred years of photography and fifty years of films, after the establishments of great industrial concerns in which billions have been invested an Institute of Light did not exist.2 Here the founder declares photography, film, and expensive technology as the bases and types, prophetic simulitudes, of the Institute's program. When read through Murray's essay the two exhibitions 'Luminaries' and

'Lux: In Situ' work as an Open Day for the Institute.

The pictorial and sculptural pieces at Monash and the three installations at the Australian Centre for Contemporary Art are exemplary: they are artefacts from, and results of, what would be the research and teaching of certain departments. These are the departments concerned with the practice of light in configuration, that is, light located as or in objects, machinic assemblages, exhibiting the means, sources, and places of light's production, emission, containment and occlusion. The small dimensions of the gallery spaces, the larger number of works on display at Monash, and the nature of the installations at ACCA exclude projection works umbient light, perhaps the practice of the Institute's 'Department of Light Dramaturgy',1 (At Monash the re-enactment on video - seen in an object - of Tim Johnson's Light event (Flying lights) shows an environment flaring momentarily with light but more forcibly expresses the movement of objects: the light source and, hearing it, the artist. Also at Monash Peter Kennedy's Floor piece casts a chlorotic pallor over much of the room in which it is placed. When Floor Piece is switched off Stanislaus Ostoja-Kotkowski's Sonix's rosy emanations are revealed, as are the tiny brilliant interlacings - as of crystal threads, icy, prismatic - projected by Martha Boto's Labyrinths diagonal onto its wall. Yet these three works light up only local, limited volumes: they project aurorally, and their auras soon fade in the contiguous darkness.)

As Murray proposes, the Institute of Light would be for and of 'the postobject age'.4 Its work would be a meta-practice, post-photography, post-film, post-technology, an afterimage. Not much, however, in the two shows is 'post-object' art, that is, art expressing, and expressed in, not an object (picture, sculpture, text) but, in space and duration, an environment. Only two works induce environment: Domencio de Clario's The trees (invisible: visible: indivisible) and Tony Trembath's The department of actinology. They are works expressed in configurations of objects, but in both strategies of representation and

Visual and Design Arts leading to:

Bachelor of Visual Arts
Graduate Diploma
in Visual Arts
Master of Visual Arts

CERAMICS,
ELECTRONIC &
TEMPORAL ARTS
GLASS,
JEWELLERY &
OBJECT DESIGN,
PAINTING,
PHOTOGRAPHY,
PRINTMAKING,
SCULPTURE
PERFORMANCE
INSTALLATION



Sydney College of the Arts The University of Sydney P.O. Box 226 Glebe NSW 2037 Tel:(02) 692 0266 Fax: (02) 692 9235

ART AND AUSTRALIA

IS NOW ON SALE AT THESE GOOD BOOKSHOPS AND ART GALLERIES

New South Wales

Access Art Gallery • All Arts Bookshop • Ariel Booksellers
Art Gallery of New South Wales • Artarmon Galleries
Artspace • Blaxland Gallery • Bloomfield Galleries • Bondi
Road Art Supplies • Breewood Galleries • Baker Galleries
Done Art and Design • Dubbo Regional Art Gallery • Fosters
Newsagency • Gleebooks • Janet's Art Supplies • Lamella Art
Books • Lesley Mackay Bookshop • Manly Art Gallery and
Museum • Museum of Contemporary Art • New Edition
Bookshop • North Shore Art Supplies • Orange Regional Art
Gallery • Pentimento Bookshop • Peters Bookshop • Roslyn
Oxley9 Gallery • S.H. Ervin Gallery • Tamworth City Gallery
The Rocks Newsagency • Tyrrell's Book Shop • University
Bookshop • Wollongong • University Co-op - Lismore
Wollongong City Gallery

Australian Capital Territory

National Gallery of Australia

Victoria

Art Salon • Atelier • Australian Centre for Contemporary Art
Brunswick Street Bookstore • Cosmos Books and Music • Craft
Victoria • Dempsters Gallery and Book Barn • Greville Street
Bookstore • Hill of Content Bookshop • Melbourne Etching
Supplies • National Gallery of Victoria • Readings - Lygon
Street • Readings - Hawthorn • Readings - Maivern • The Arts
Bookshop • The Avenue Book Store • Waverley City Gallery

Queensland

Brian Burke Gallery • Coaldrake's Bookshop • Folio Books
Philip Bacon Gallery • Queensland Art Gallery • University
of Queensland Bookshop • Victor Mace Gallery

Western Australia

Art Gallery of Western Australia • Bunbury Art Gallery
Fremantle Art Bookshop • Fremantle Arts Centre
Gunyulgup Galleries • Inkspot Art Supplies • New Edition
Bookshop • Stafford Studios

South Australia

Art Gallery of South Australia • Experimental Art Foundation
Gallerie Australis

Tasmania

Birchalls Bookshop . Fullers Bookshop

Northern Territory

Northern Territory Museum of Arts and Sciences

New Zealand

Auckland City Art Gallery

ALSO AVAILABLE AT ALL MAJOR NEWSAGENTS

disfiguring are so employed that the spaces in which the configurations are placed become present and palpable. But they are not stable: they deform float, cloud, and empty. They work as afterimages playing over - disfiguring - configuration and representation. This disfiguring is designed, not accidental: in both The trees and The department representation in art and space is disfigurement.

De Clario aggregates trees out of agreeable and disagreeable objects of domestic suburbia: lamps, extension cords, a plastic globe of the world lit from within. His forest forces reveries. Representation by arboreality, or arborealism, is a dominant metaphorical patterning or overcoding into tree-like shapes and tree-like behaviours of the provisional, accidental formings and vicissitudes of being. As if in a preternatural light, this powerful organicist representation is shown here as gimcrack, improvised, a kleptomania snatching and hoarding partial objects, things anorganic and dead. Futile and derelict, the trees have no roots. Nor does the metaphor: so often superposed, it is in The trees only an imposition, an installation.

The department of actinology is an astonishing and unsettling work. In the light of The department the other light works pale. Most of them pale into significance, that is, they are revealed as signage. Indeed, Trembath's piece combines and also confounds not only the armatures and strategies of the genre of light works (again, light as ambience and/or in configuration) but also the 'concerns' and impulses of what Kandinsky saw as 'the spiritual in art' of all genres (in which ambience and configuration are physical surfaces for metaphysical illumination).

In the middle of the room is a large long table or case across the width of which parallel glass tubes are mounted at regular intervals. In each tube a blue filament flickers and crackles. Grey portraits are framed on the walls. It is as if the walkers of John Brack's Collins Street are undergoing treatment by exposure to rays, actinotherapy. The portraits take rays as at spas the sick take the waters. But the Department does Actinology, not just therapy: it examines and exhibits

the history and study of rays, radiation, irradiation, even rayonism. In its configuration in its room, and in the impresa for it in the catalogue, Trembath's installation insists on a reading and critique of art as cure, and as cure only. Art has often represented numinous inner light and the nimbus of a transfigured world both inducements to a radiant ethics. The department exposes all of that as a salutary, remedial procedure, a metered dose. Loosed from immanence to the work are the forces and fates of those art objects and 'post-object' art works that attempt, intimate, reinforce revelation and transfiguration. They are afterimages induced by the work: they sear and fade. The ambience is thick with falling auras. The Department of Actinology is where, in the Institute of Light, they vivisect.

- 1 Kevin D. S. Murray, The Institute of Light', in Zara Stanthorpe and Jenepher Duncan (eds.), Luminaries, Monash University Gallery, Melbourne, 1993, pp. 4-8.
- 2 Murray, p. 4. He cites Laszlo Moholy-Nagy, Vision in Motion, Theobald, Chicago, 1956, p. 284.
- 3 Murray, p. 5.
- 4 Murray, p. 4

Luminaries, Monash University Gallery, 3 September - 23 October 1993, Lux: In Situ, Australian Centre for Contemporary Art, 10 September - 17 October 1993.

Peter King

BEHAVIOUR **PATTERNS**

November 1992, 7 p.m.

Thirty people stand against the walls of a room. The oblong floor is dark chocolate brown, the white walls are taller than they are wide. One of the longer walls has an opening facing west. Doors open inwards, and the opening is dissected by a bar at chair rail height. Light streams in from the westering sun, marking a diagonal band across the room. The view from the room is over a carpark and onwards to a horizon of industrial roofs. The light is hazy with a mois-



SHELLEY LASICA, Behaviour 1, 1993, Store 5, Melbourne, courtesy Anna Schwartz Gallery

ture that reveals a proximity to the sea that no other part of the view depicts.

The people talk to each other quietly in coagulations of acquaintance. Shelley enters the room and talks to some of the people. Suddenly she moves into an altered state, stiffening and making moves across the room. Sometimes she moves slowly, sometimes she flicks into widely cast motions that barely avoid grazing the viewers. The movements are structured to the size of the virtual space created by the perimeter of people. At one point, Shelley reaches through the wall of people and presses against the wall, snapping the real room into

The movements are interrupted by moments when Shelley quivers with an internal prefiguring of movements to come. We are close enough to hear the intake of breath after a circuit of wide spiralling limbs. We hear also the squeak of her feet on the boards. The corners are marked by curtsies, and Shelley leaves the room. We applaud. The sun has dropped lower and the haze enters the room. Slowly we revert into chatting groups. I remark at her Medusa head and the sense of constrained power.

November 1993, 7 p.m.

A dog has barked. There have been no other sounds. I have been reading a history of Black Mountain College. At the first happening a dog chased Merce Cunningham around the aisles while Cage (or was it Rauschenberg? No one remembers) read from a ladder.

The dance is inscribed into the space of the room, the body reaches out to the boundaries, flows after its extremities, retreats into itself to counterpoise itself as object to the space it has carved out in movement.

The floor has a scattering of small raised bumps scuffed white in zonal reflections of the dance. The movements emphasise the long axis of the room and its diagonal slice of sunlight.

Shelley wears a white and red striped shirt, white trousers and Chipies. The shirt bars bend and outline movements.

The movements carve a social space

Is this a social occasion? Chats with dance interposed? What if Shelley simply stopped and carried on talking to the person she last spoke to?

But one must remark on the latent terror in the movements that she seems to generate from an inversion of the usual triggers of movement.

These performances have become a calendar marker, every year at this time in the suspended time of the evening in a suspended room.

For ten years Shelley Lasica has worked in space, here and abroad. At Store 5 there is an almost seasonal inevitability in the work. Here it is at its most intimate and confined, and vet as close as it is, it is also at its most austere.

Shelley Lasica, Behaviour 1, Store 5, Melbourne, courtesy Anna Schwartz Gallery, 28 November 1993.

Leon van Schaik



Robert PRENZEL

'connoisseurs will one day look at a magnificent wood carving and say with conviction "That's a Prenzel", just as they say now "That's a Rembrandt" - JJ Simons 1934.

This retrospective exhibition of Robert Prenzel (1866 - 1941) features all phases of his fifty year working life in Victoria. His unique idea of merging Australian floral and fauna motifs onto the flowing lines of the international Art Nouveau style captured the mood and aspirations of a newly Federated Australia.

This stunning exhibition draws on the Gallery's rich collections as well as important loans from interstate and overseas.

3 June - 11 July 1994

Sponsored by



Supported by



:::VIC

National Gallery of Victoria

180 St Kilda Road Melbourne 3004 Telephone (03) 685 0222

SOTHEBY'S

FOUNDED 1744



Sir Arthur Streeton 'Sunny South - Coogee Bay, 1890' Sold August for \$418,000

WINTER AND SPRING AUCTIONS

Fine Australian and European Paintings – Monday 22 and Tuesday 23 August 1994

Contemporary Paintings – Monday 19 September 1994

Antiques, Decorative Arts and Jewellery – Monday 17 October 1994

Sotheby's forthcoming auctions will be held at Sotheby's Gallery, 926 High Street, Armadale, Melbourne



ENTRIES ARE INVITED FOR THESE IMPORTANT AUCTIONS

For catalogues and further information, please contact Sotheby's offices

SYDNEY: 13 Gurner Street, Paddington, NSW 2021. Tel: (02) 332 3500 Fax: (02) 332 2409
MELBOURNE: 926 High Street, Armadale, VIC 3143. Tel: (03) 509 2900 Fax: (03) 563 5067
ADELAIDE: (08) 332 6889 BRISBANE: (074) 45 2171 PERTH: (09) 321 6057
ACN 004-742 509

155N 0004-301X