ART AND AUSTRALIA

BICENTENARY SPECIAL ISSUE

AUSTRALIAN CONTEMPORARY ART

Contents p.45 *ART and Australia* Quarterly Spring issue 1988 Volume 26 Number 1 $9.95

Charles Blackman

The Family *c.* 1955 oil on board 91 x 122cm

The painting can also be titled *Judith Wright and Family* and was painted when the artist was staying with her at Tambourine Mountain.

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JOHN PERCEVAL *Calling the disciples* 1949 watercolour

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Cecil John Brack Nude with Persian Carpet oil on canvas 114.2 x 145.9cm
signed and dated lower left John Brack '72

1972 Sold at Joseph Brown Gallery for $4,350
1988 Sold at Christie's May Auction for $198,000

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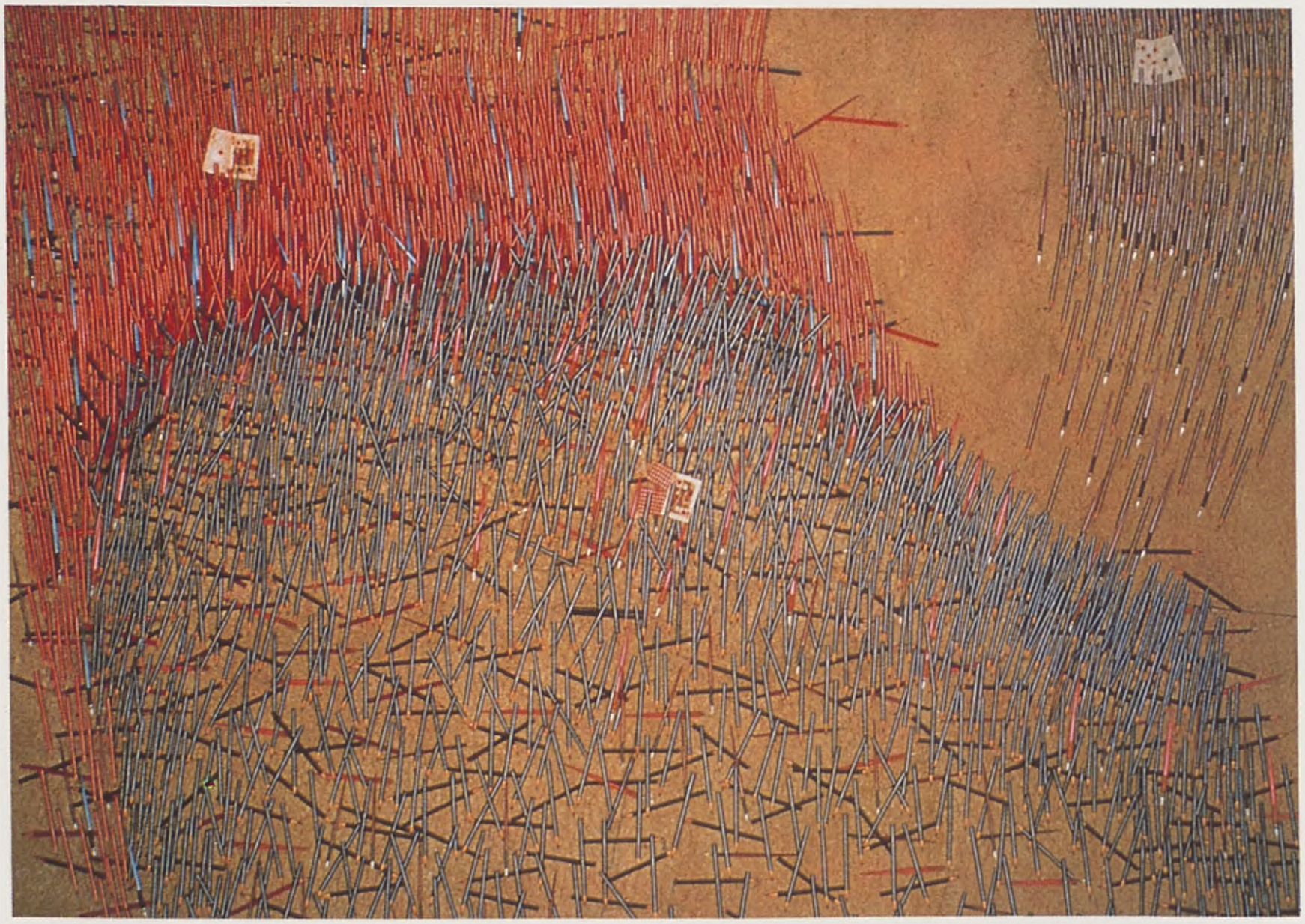

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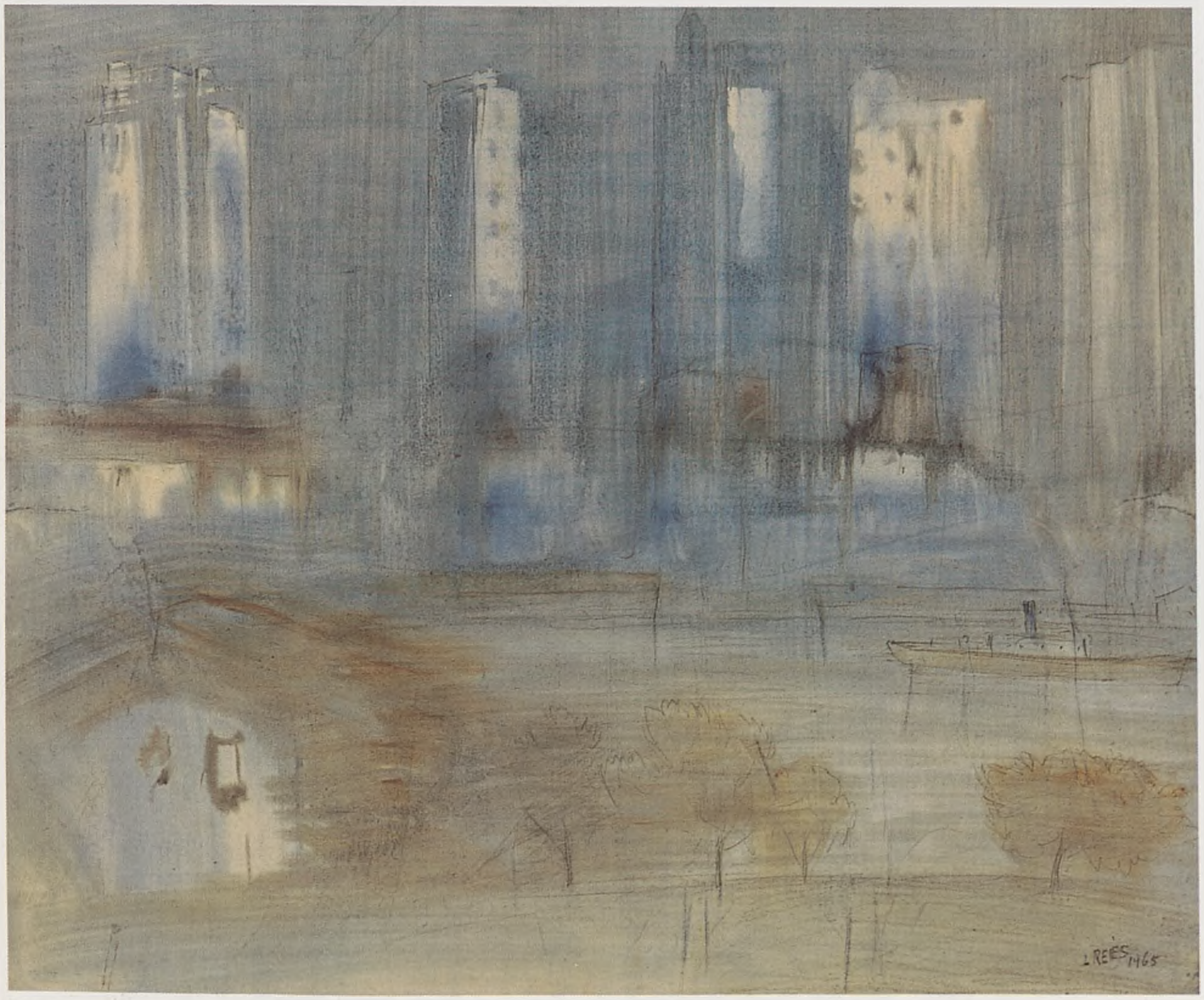

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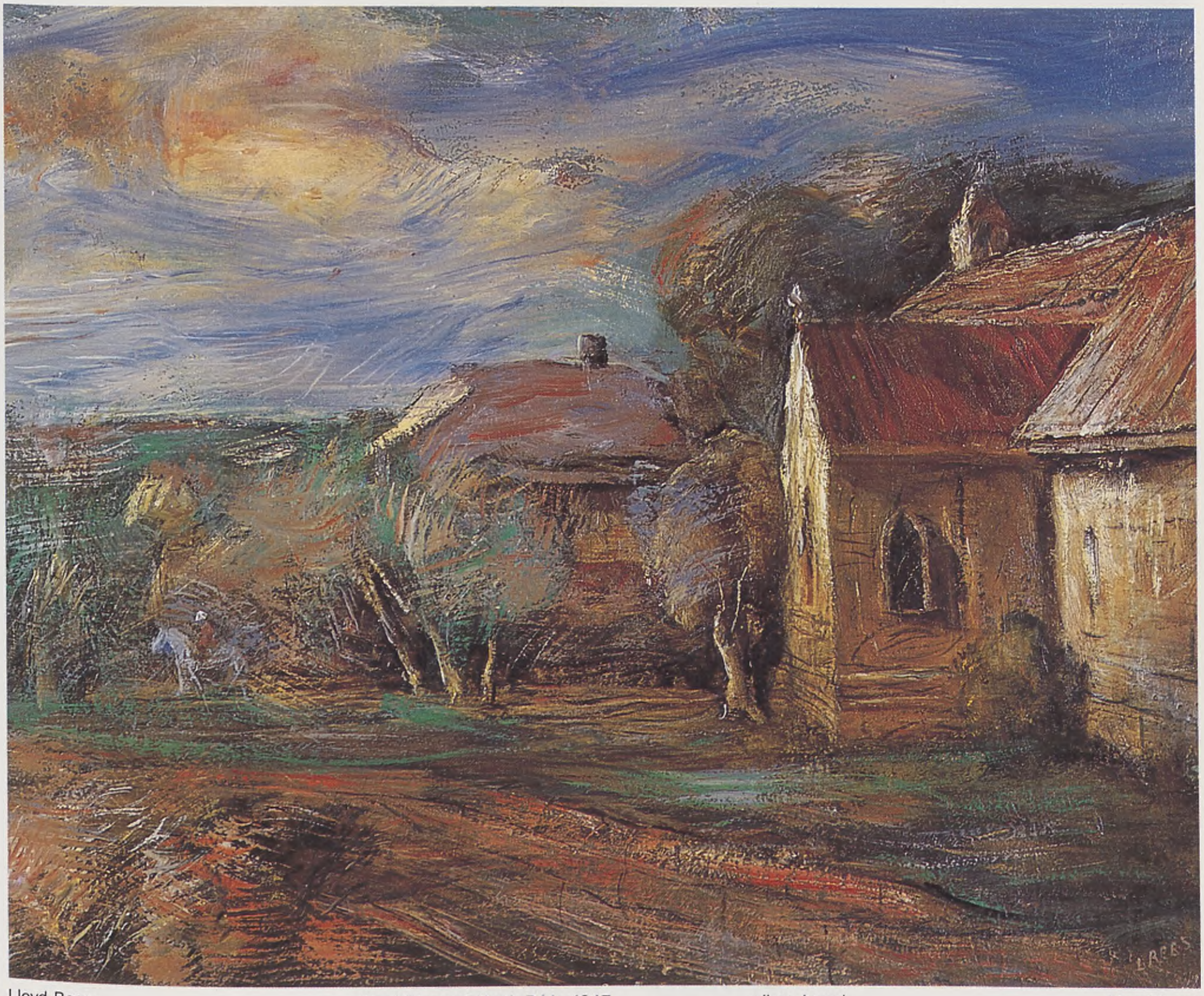

Lloyd Rees — The Village of North Ryde 1947 — oil on board — 41 x 51 cm
Illustrated in *The Australian Artist* 1947

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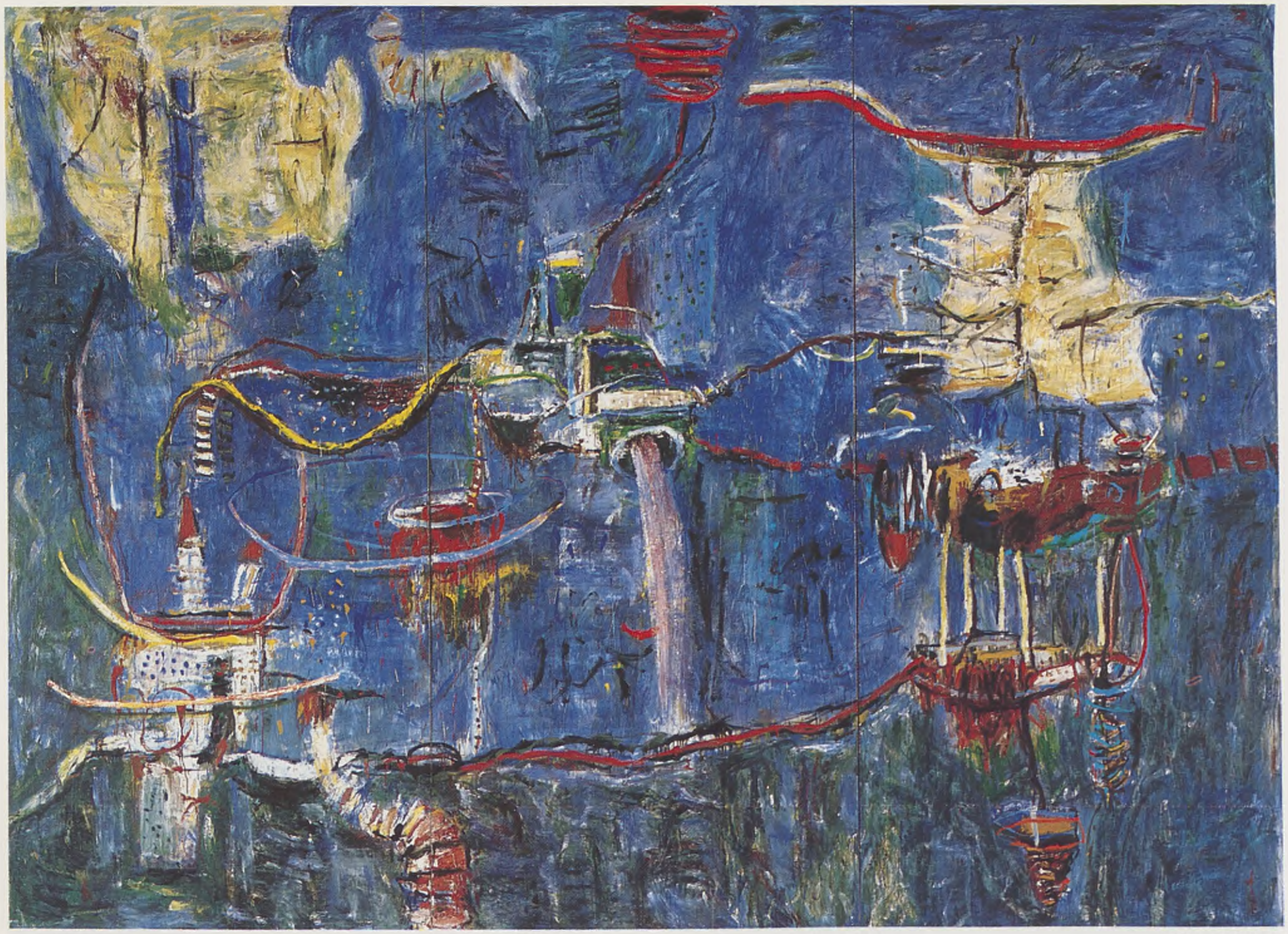

Ann Thomson "Ebb-tide" 1987 oil on canvas 400 x 550cm
Darling Harbour Authority

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27 SEPTEMBER – 15 OCTOBER 1988

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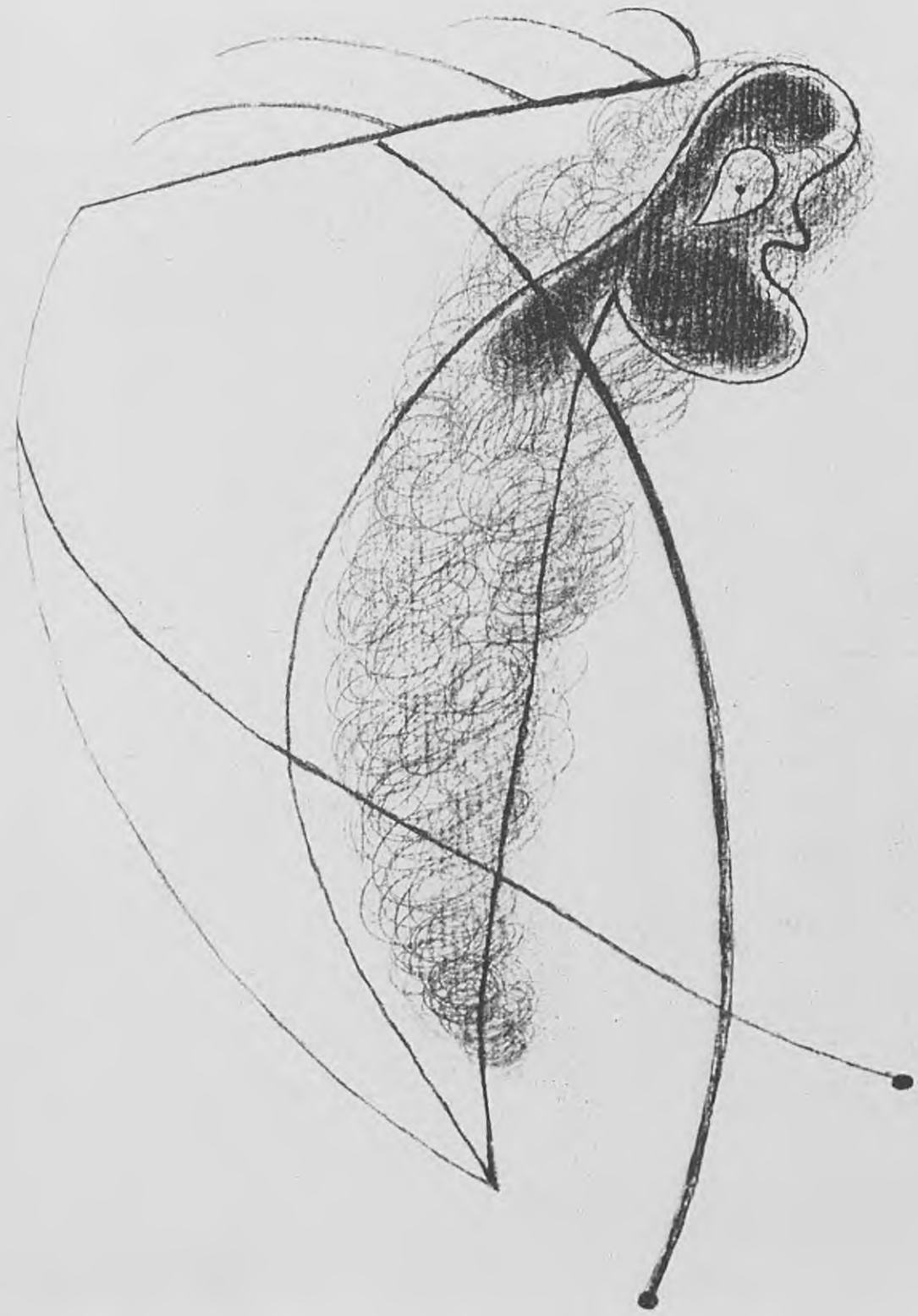

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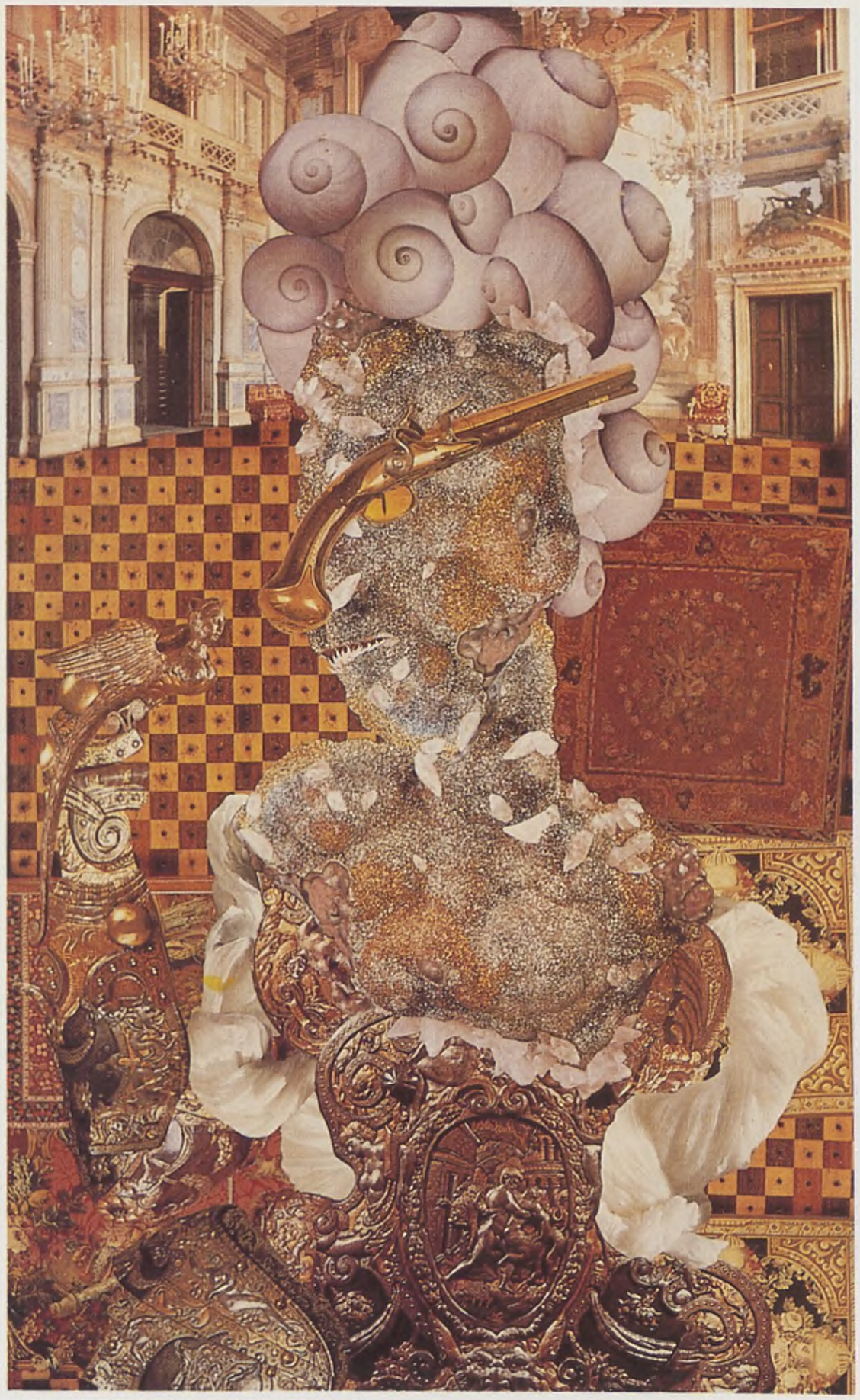

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Fight, 1988 oil on canvas

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Mixed media
153 x 153 cm

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JOHN SANTRY b1910

John Santry Corner Shop – Surry Hills Sydney c. 1948 oil 60 x 80 cm

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Sydney Harbour impression 152.5 x 101.5cm acrylic on paper 1988

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TURKEY TOLSEN TJUPURRULA

Aboriginal Dreamtime Painting of Central Australia

TWO TINGARI WOMEN OF THE DREAMTIME 1987 ACRYLIC ON CANVAS 244 x 183cm

A ground design made by two Tingari women of the Dreamtime is reproduced in this painting. Shortly after their work was completed, women were raped by many Tingari men. No further information could be given due to the esoteric nature of Tingari matters. Generally, the Tingari are a group of mythical characters of the Dreaming who travelled over vast stretches of the country performing rituals, creating, and shaping particular sites. The Tingari men were usually followed by Tingari women and accompanied by novices in their travels and adventures. These mythologies are enshrined in a number of song cycles and form part of the teachings of the post-initiate youths today as well as providing explanations for contemporary customs.

Meg Benwell

YOU YANGS LANDSCAPE WITH CURRAWONGS oil on canvas 122 x 122cm

3 – 16 September, 1988

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432 Burwood Road, Hawthorn, 3122. Telephone (03) 818 2555.

RUTH TUCK

Hanging Garden watercolour 140 x 74cm

Adelaide — October Exhibition

JAMES GLEESON *by courtesy of Watters Gallery.*

JAMES GLEESON
Locale for a submerging self-portrait 1988
oil on canvas
61 x 91 cm.

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SPRING 1988

Art Quarterly
ISSN 0004-301 X

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At the Fine Arts Press Pty Limited
Sydney, Australia
Volume 26 Number 1

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Front cover
ROBERT CAMPBELL, Hands of time, 1987, (Assimilation and integration), (detail), acrylic on canvas, 130 x 232.5 cm, Courtesy Roslyn Oxley9 Gallery, Sydney, Photograph by Greg Weight

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ART AND AUSTRALIA

VOLUME 26 NUMBER 1

JAMES GLEESON by courtesy of Watters Gallery.

COMMENTARY

Editorial

THIS SPECIAL BICENTENNIAL issue, the 101st of *ART and Australia,* takes stock of the present situation in the country's visual culture rather than addressing the past.

Despite the amplification of exhibition activity during 1988, there is no sign that audiences are dwindling. On the contrary, the public's interest in exhibitions of Australian and foreign art appears to be growing. The Bicentennial programme has shown clearly that the country's exhibition funding and facilities are inadequate in a normal year.

What should be of concern to everyone involved in the visual arts is the growing gap between spectacular events, which attract generous government and commercial sponsorship, and the other exhibitions that are wrung out of meagre budgets and special one-off grants. Also of concern is the growing gap between the hectares available for trade and industry exhibitions and the severely limited space for art exhibitions. This year government and commercial sponsorship has been applied liberally. But the mega-exhibitions that benefited most were only marginally concerned with the arts.

Expo in Brisbane and Sydney's Bicentennial exhibition, 'First State 88', are but two of the more dramatic examples of a widespread revival of the exhibition as a means of public communication.

Brisbane's World Expo 88, billed by its organizers as 'the biggest celebration in Australia's history, is a late twentieth-century version of the world exhibitions of the nineteenth-century, such as the Great Exhibition of 1851 at the Crystal Palace and, in Australia, the 1988 Centennial Exhibition in Melbourne. Melbourne's Exhibition Buildings, built for an earlier exhibition in 1880, survive as a monument to this tradition of grand displays in which governments were prepared to spend vast sums of money to boost industry and trade while projecting a spirit of nationalism and political achievement.

This year Sydney asserted its importance to Bicentennial visitors with the exhibition 'First State 88' in the new exhibition halls at Darling Harbour, in which traditional machines and artefacts gave way to the efforts of modelmakers and filmmakers.

These big shows, like their nineteenth-century forbears, do include some art. They may reach a larger public than museums and art galleries. And they certainly represent cultural expression in a wider sense. But they generally lack any critical basis and seldom go beyond euologising aspects of the Australian past or contemporary life.

The use of exhibition halls for showing art is already well established in other countries and Melbourne's Exhibition Buildings have recently housed art exhibitions. But the use of such buildings is dependent on special funding being available for exhibition organization, and for the sometimes very high installation costs incurred in the mounting of any displays within their huge voids.

It may be some time before an Australian city has showing the diversity of exhibitions available at any one time in a city like Paris. In the early months of 1988 the exhibition halls of the Grand Palais, specially built for a nineteenth-century world exposition, were showing simultaneously major exhibitions of Degas and Zurbarán, while Van Gogh and Picasso exhibitions could be seen elsewhere.

The exhibition halls conceived for industry and trade represent a new dimension in our cultural life beyond the Bicentennial year. Will they be places waiting to be hired by the highest bidders? Or will they be spaces for audacious visual arts exhibitions? Only special budgets and imaginative planning could make possible important contributions from the visual arts. *Leon Paroissien*

Alternative Spaces SYDNEY

Anne McDonald

UP UNTIL THE EARLY 1980s an unestablished artist in Sydney interested in exhibiting work had very few choices. He or she could attempt to secure the unlikely support of a commercial gallery or, if the work could be seen to represent a politically engaged aesthetic, approach the Tin Sheds.

Throughout the 1970s this collection of shacks opposite the main campus of the University of Sydney housed virtually the only non-commercial exhibition space in the city and in its halcyon days was a significant support to the Post Object, Political Poster and Women's Art Movements. With its teaching role defined and survival guaranteed by its *de facto* relationship with the university, the Tin Sheds is an anomaly among artist-run spaces, most of whose tenuous existences are prey to the dictates of the real estate market and the volatile nature of the collectives associated with them. Currently the average life span of an artist run initiative is two years.

Apart from isolated exceptions like Central Street, an alternative space opened by a group of conceptual artists in the late 1960s, the first artist-run galleries emerged shortly after the first generations of graduates from the then Sydney College of the Arts and the City Art Institute. Many emerge, dissolve and are rapidly forgotten; others are remembered for their strong and particular presences. Rarely do they attract the support of funding bodies.

First Draft, in its third year as an exhibition space, will have received a total of $8,644 in administrative funding from the Visual Arts / Craft Board by the end of 1988. Collective members have contributed over $12,000 in order to cover running costs and help subsidize exhibitions of new and / or non-commercial

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1. PETER BLAKENEY, Untitled, 1987, 338

2. TONY MANNIX, Untitled, ink and pastel on paper, Kelly Street Kolektiv

artists. Between October 1987 and March 1988 the two co-ordinators of 338, home of the Artists' Agency, spent over $3,000 above accrued artists' fees to maintain their Pitt Street gallery.

Most artist-run spaces are located in buildings marked for demolition or redevelopment: few have the luxury of a secure lease. Nevertheless, they now constitute an integral part of Sydney's art network. Not only do they help foster an invaluable sense of community and provide accessible exhibition space for new artists, their autonomy allows them to take the risks necessary for the continuing development of contemporary art practices. Increasingly, established alternative galleries such as the Performance Space and First Draft are being approached by experienced art workers who for various reasons choose to be aligned with non-commercial spaces.

The diversity of artist-run spaces makes them difficult to categorize. When a recent attempt was made to establish an interstate support network for non-funded organizations, the range and autonomous spirit of the groups involved impossibly complicated the project. However all share a commitment to challenge traditional divisions between artists and their administrators and public.

Currently standing at one end of the spectrum is the Kelly St Kolektiv, steadfastly committed to its democratic principles (membership is open and exhibition space allocated on a roster basis). Refusing to adopt a curatorial policy it rarely, if ever, attracts the attention of critics, despite the fact that approximately half of its current members have shown in commercial galleries. Its staunch egalitarianism also enables it to provide support and a public for art workers who might otherwise remain isolated. The Kolektiv's efforts to arrange exhibitions for, and foster interest in, Sydney Art Brut is noteworthy.

Although no longer in existence Union Street represented an almost antithetical conception of an alternative space. Following a rigorous curatorial line and carefully screening all outsiders wishing to exhibit, it promoted an educated, self-reflexive aesthetic and was viewed with serious interest and critical respects.

First Draft, selective but keen to avoid being associated with any one identifiable set of art practices or forms, stands somewhere in the middle. All artists interested in exhibiting are given interviews and the space is administered by a collective who see their appointment as temporary. It has shown both well-known (for example, Nigel Helyer, Debra Phillips, Jane Barwell, Bonita Ely) and unknown artists.

As the demand for access to the aforementioned, and several other, artist-run spaces in Sydney increases, their relationship to the government funded contemporary art spaces emerges as an issue in need of consideration. While the ongoing support of at least one contemporary art space in each State seems desirable, the discrepancies in funding are incommensurate with the relative significance and extent of work being shown. Many alternative spaces, unprepared to administer themselves along the fixed, bureaucratic lines required in order to be eligible for funding, prefer to remain autonomous and insecure. But given their crucial role in nurturing new art, it is in the interests of a discerning public to ensure that they survive.

Anne McDonald is a freelance writer.

TASMANIA

Jim Logan

CHAMELEON INC. BEGAN in Hobart five and a half years ago as an artist-run studio and gallery. In 1985 it was given funding and its first director was appointed (Dick Bett). Funded by the VACB and the TAAB under the National Infrastructure policy, Chameleon is the Tasmanian CAS (Contemporary Art Space). Chameleon offers two large galleries, a print room and darkroom facilities for members. There are also fourteen studio spaces for rent.

Chameleon Inc. operates artist-in-residence, curator-in-residence programmes and a residency for artists in a colour photo lab in conjunction with a private sponsor. It is envisaged that Chameleon will also become a liason for contemporary art throughout Tasmania, for example hosting lectures by visiting artists and lecturers.

Chameleon brings exhibitions from interstate and overseas to Tasmania as well as fostering local contemporary art. Recent shows have included Robert Mapplethorpe, Waldo Bien, Brad Buckly, Kevin Wilson, Joris Everaets and Anne Zalhalka.

Cockatoo Workshop in Launceston was started by four artists in 1983 and

Interior of Chameleon

despite problems of location and funding has very successfully initiated a vigorous exhibition programme under director Jane Deeth.

Jim Logan is director of Chameleon Inc.

MELBOURNE

Artists Space

150 Park Street, North Fitzroy
Tel: (03) 489 2749
Hours: Wednesday to Saturday: 1 – 5

An artist-run gallery on rental basis. Artists can rent any part of the space which makes up 3 galleries (420 square metres).

Australian Centre for Contemporary Art

Dallas Brooks Drive, The Domain,
Melbourne 3004
Tel: (03) 654 6422 or 654 6687
Hours: Tuesday to Friday: 10.30 – 5
Sat and Sun: 2 – 5

The Australian Centre for Contemporary Art (ACCA) was established in 1984 and is Melbourne's newest public gallery created to present a comprehensive programme of exhibitions and events and services of twentieth-century art, particularly contemporary art. ACCA publishes catalogues and arranges lectures and discussions in connection with the exhibitions it shows.

Ewing and George Paton Galleries

2nd Floor, Union House, University of Melbourne, Parkville 3052
Tel: (03) 344 6961
Hours:
Monday, Tuesday and Thursday: 10 – 6
Wednesday: 12 – 8 Friday: 1 – 6

George Paton was established in 1971 and has played a seminal role in the development of contemporary art in Australia. It has provided a venue for local, national and international emerging art practice. Active discussion is encouraged through lectures, seminars, public forums and talks by artists.

Gertrude Street Artists Spaces Inc.

200 Gertrude Street, Fitzroy 3065
Tel: (03) 419 3406
Hours: Tuesday to Friday: 10 – 5.30
Saturday: 1 – 5

Gertrude Street Artists Spaces Inc. is housed in a large recycled paint warehouse on the edge of the inner city and as well as public exhibition facilities provides studios for artists. The large gallery provides opportunities for the exhibition of individual and group shows, guest-curated exhibitions and special installation and project work. The studios offer low cost non-residential studios to emerging artists.

Gryphon Gallery

Melbourne College of Advanced Education, Carlton Campus,
Corner Grattan Swanston Streets,
Carlton 3053
Tel: (03) 341 8587
Hours: Tuesday to Saturday: 10 – 4
Wednesday until 7.30

Gryphon Gallery shows artists who are not in the mainstream or whose work does not have an immediate prospect of sale in the commercial gallery system. Exhibits contemporary Australian and Asian art.

Linden

26 Ackland Street, St Kilda
Tel: (03) 536 1427 or 534 2396
Hours: Wednesday to Friday: 1 – 6
Sat and Sun: 11 – 6

Linden is funded by St Kilda Council and can be hired for a low rent. Exhibitions are subject to committee selection and potential exhibitors are required to submit a written application. The gallery supports local, emerging and independent artists, group shows, contemporary arts practice and sponsors at least two curated shows every year.

Roar•2

115A Brunswick Street, Fitzroy 3065
Tel: (03) 419 9975
Hours: Tuesday to Sunday: 11 – 6

Roar•2, which has been operating for over five years, offers rental for exhibitions and studios to young and emerging artists in an informal space run by a collective of artists in an upstairs gallery in Fitzroy.

Editors' note: We regret that we were unable to publish a full article on Melbourne's alternative galleries.

Victor Burgin exhibition at the College Gallery, South Australian School of Art, **1988**

ADELAIDE

Helen James

WHEN THE POST-OBJECT art era raged and the photographic image came to the fore, galleries in Adelaide were few and far between. Mainstream commercial galleries relied on established artists; alternative gallery spaces, funded by public grants, became venues for evolving group notions and travelling overseas and interstate exhibitions, very often of an extremely high standard. Most alternative spaces now also house regional or national travelling exhibitions of community or individual artists' works covering a wide variety of mediums, and curated theme group exhibitions. With the current revival of traditional mediums, wall space is becoming once again a scarce commodity. And although it is very easy to start up a new gallery in a town like Adelaide, where space is available with minimum outlay, the problem which has beset galleries is to engage and support a professional director to provide a consistently up-front cluey vision.

This year's Festival produced a massive array of available spaces presented as galleries. It also produced a lot of dissatisfied artists who exhibited both through the Festival programme and through the Fringe; their dissatisfaction lay in the administration of the visual arts

programme. It was particularly poignant as newly graduating students from visual arts colleges are more aware of business management and are used to formulating policies and behaving professionally amongst themselves. More are inclined to establish artist-run collectives, and a need is becoming evident for a large new outlet for their work — a function that the Contemporary Art Society once provided as its predominant role.

The Living Arts Centre might fulfil its promise in this regard under its umbrella of a multi-cultural centre — with accompanying venues for alternate cinemas, theatres, etc., and the Home of the Festival Fringe. I don't suggest it as a farm for commercial galleries, but one to link up with other artist-run professionally directed spaces on a world front.

Well, what is established in Adelaide in the way of alternative gallery spaces?

Listed below are viable professionally run accessible galleries which offer unique services for practising artists and theorists; each is serious about their commitment to the visual arts in South Australia and the promotion of current national and international developments. Each strives for gender balance — and wide medium representation; each fulfils an educational role in the community, and none are run on a commercial basis. All are well versed in applying for grants to assist specific projects and exhibitions.

Vizarts Festival Theatre Foyers

Adelaide Festival Centre Trust, King William Road, Adelaide; phone 216 8758, 216 8740. Open 1 – 5pm daily. Manager, Karin Ostermann.

The Plaza Gallery, with fifty-four metre wallspace, is the largest area of many within the theatre, bar and restaurant complex. Funded by the Adelaide Festival Centre Trust it has access to internal facilities for printing, graphic designers and technicians. 60% of shows are artists' firsts, with more than 50% representing Aboriginal and multicultural artists. The gallery offers to educate and assist artists with these exhibitions. Pays an artist's fee of $100 – $300 for each exhibition. Video interview as overview of the exhibition acts as documentation for the artist and education tool. A commission of 33% is charged on sale of work.

Artzone Gallery

80 Hindley Street, Adelaide; phone 212 4678, 51 4445. Opens Wed – Sun noon – 6pm.

Established in 1986 by local artists and photographers as a low-cost artists-run gallery space. Situated centrally, above Imprints Booksellers, it has been established with financial assistance from the South Australian Department of the Arts, and is administered by a committee of artists. The collective charges a flat fee of $100 per week which covers rent and running costs. The artists assume responsibility for hanging, promoting and maintaining the exhibition. No commission is charged.

Club Foote

26 Blyth Street, Adelaide; phone 212 7998. Director: Rodin Genoff. Gallery hours 9pm – 5am daily.

Centrally located, is part of an established nightclub venue, in the basement cafe. It acts as a public access gallery and is ideal for community organizations and for individual artists to try out small specific projects. The upstairs facilities include sound, lighting and projector facilities and offer progressive space for light shows and performance. Commission of 20% for work sold with an equal share for usual costs.

College Gallery

South Australian School of Art, SACAE, Holbrooks Road, Underdale; phone 354 6479, 354 6477. Open Tues – Sat 11am – 4pm.

Set in Western suburbs, the gallery space measures twenty-one metres x twenty-one metres plus a sculpture courtyard. Funded through the CAE, this gallery has an open view policy with a bias towards technologically based mediums. Based within an institution it acts as a channel for overseas information into the college and as a showcase for recent work from the various visual disciplines. The Forum programme, funded and run by the gallery, provides public lectures and open debate. Artists' and curators' fees are negotiable. Printing costs are paid and 10% commission asked. The gallery is attracting outside sponsorship.

Contemporary Art Centre

14 Porter Street, Parkside; phone 272 2682. Director: Margo Osborne. Open Mon – Fri 11am – 5pm, Sat and Sun 1pm – 5pm.

Situated on the residential city edge, the Contemporary Art Society started in 1942 as a movement away from the conservative establishment, and has ebbed and flowed, defying critics and sceptics for decades. The last few years have seen a new, highly organized success-oriented programme funded by the Visual Arts/Crafts Board and the South Australian Department of the Arts. It publishes *The Broadsheet* — a journal of contemporary art and a free source of information and open debate. Applications for exhibitions required usually six months in advance, through the exhibition committee elected from subscription members. 33% commission on sale of work.

Experimental Art Foundation

Living Arts Centre, 68 North Terrace, Adelaide; phone 211 7505, 211 8266. Director: Michael Snelling. Open Mon – Fri 11am – 6pm, Sat and Sun 2 – 5pm.

Founded in 1974 by a group of individuals associated with post-object, conceptual and performance art. From the outset its interest has been to establish a national and international network for progressive practice and analytical critical theory. Houses a unique library and archival collection of art of the seventies and eighties. Financed through memberships, the promotion and sale of small scale production and grant funding. Policy is determined by council which is elected from membership annually. The current temporary site is well equipped and expansive. Moving

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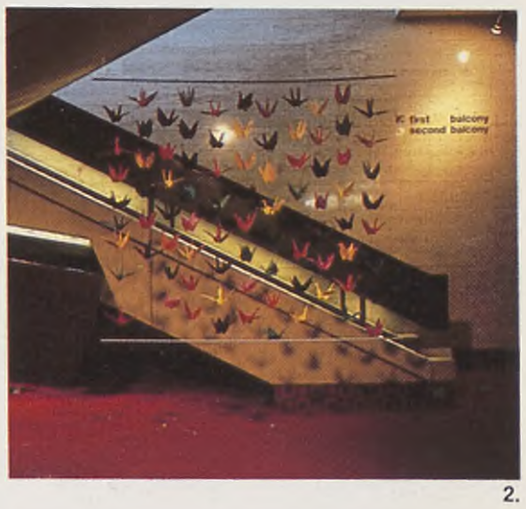

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1. Mixed exhibition 1987 at Union Gallery

2. Festival Theatre foyer, Adelaide Festival Centre, C. Orchard exhibition, **1984**

3. Festival Theatre foyer showing Andrea Fox's **Spirit of Siadako, 1985**

through the eighties, having absorbed more community arts based works, it is now accommodating work of a more traditional medium. Pays artists' and curators' fees and no commission is asked. Runs an Artist-in-Residency programme and a weekly winter lecture programme, 'Art on Tap'. Printing and graphic facilities and audio and visual equipment available. Publishes books on contemporary art, artists, critical art theory, and artists' books. Under the auspices of the EAF are Dark Horsey bookshop and the Australian Network for Art and Technology.

North Adelaide School of Art Gallery

42 Stanley Street, North Adelaide; phone 267 4811. Manager: Trevor Goulding. Opens Mon – Fri 9am – 4.30pm.

A well-equipped gallery of two hundred square metres, it is funded by the School and run by a committee of five, all of whom are on the staff of the school. Being an institutional gallery, its commitment is to offer a programme to bring students face to face with overseas and interstate and local artists of a high degree of excellence. The gallery takes a 25% commission. It pays an exhibition fee, covers most transport costs.

The Union Gallery

Level 6, Union House, University of Adelaide, North Terrace, Adelaide; phone 228 5834. Director: Jenny Jones. Open Mon – Fri 10am – 5pm.

The gallery, ninety feet x one hundred feet, has been run by a paid director since 1981. It is funded by Student Union fees, and has all Union services available. It is conceived as a multi-purpose space and combines new theatre, opera and performance music. It shows young initiative artists' work. The gallery charges 33% commission.

Helen James is an artist who lives and works in Adelaide.

PERTH Ted Snell

WHEN PRAXIS WAS FORMED as an artists' co-operative in 1974 there were few commercial galleries and no public institutions prepared to show what the group described as 'experimental art'. The sense of camaraderie combined with the brick wall of official resistance was a powerful catalyst. Not surprisingly that resistance dissipated very quickly to be followed by a period of grants, other funding options, larger premises, official sanction, increased staff and paradoxically (or not) a more general acceptance of the type of work Praxis was showing.

As more commercial galleries began to show work by artists involved with Praxis, public galleries organized group shows along similar lines to Praxis shows and educational institutions began supporting performance and ephemeral art projects and the more 'experimental' forms of practice previously sponsored by Praxis alone. Over the past six years Praxis has moved into its fifth manifestation, in the old Bag Factory building in Fremantle. Its changing status is perhaps best measured by its adoption of the epithet 'Western Australia's Contemporary Art Space'. Praxis has maintained a high profile during this period sponsoring artists-in-residence (both national and local), touring exhibitions, local exhibitions, performance evenings, forums, discussions and, through its organ *Praxis M*, communication with an ever-increasing national audience. Even accepting inevitable low spots in their exhibition programme, the overall standard of work shown by Praxis has been commendable, and the role it has undertaken as a focus for contemporary visual art practice has been central to the development of a more informed and definitely more rigorous stance by local practitioners.

CATHY CINNANI, Swimming, 1987, mixed media on linoleum, 370 x 220 cm, Beach Gallery

After that level of success, it came as something of a surprise to hear that plans to submerge Praxis within a larger group to be called the Perth Institute of Contemporary Art (PICA) had been evolved between artists, art administrators and the Minister for the Arts (the Hon. David Parker). PICA is a major initiative by the State Government with annual budget figures of $1,300,000 being bandied around. Unfortunately the title of PICA has a silent and bracketed (s) appended to the Art, so that while Praxis with its Australia Council and Ministry of the Arts funding will provide the foundation for the new organization, theatre, dance, experimental music, film, crafts and other disciplines are all included under its well-meaning umbrella.

PICA, to be based in the Old Perth Boys' School building adjacent to the Art Gallery of Western Australia, will soon appoint its director and permanent staff thus enabling it to develop its manifesto and its day-to-day organizational plan based around the premise that the four components of Sound, Movement, Vision and Language encompass all forms of cultural activity. Once in place this programme will in some way investigate the interaction of these four components and promote the interaction of ideas between artforms.

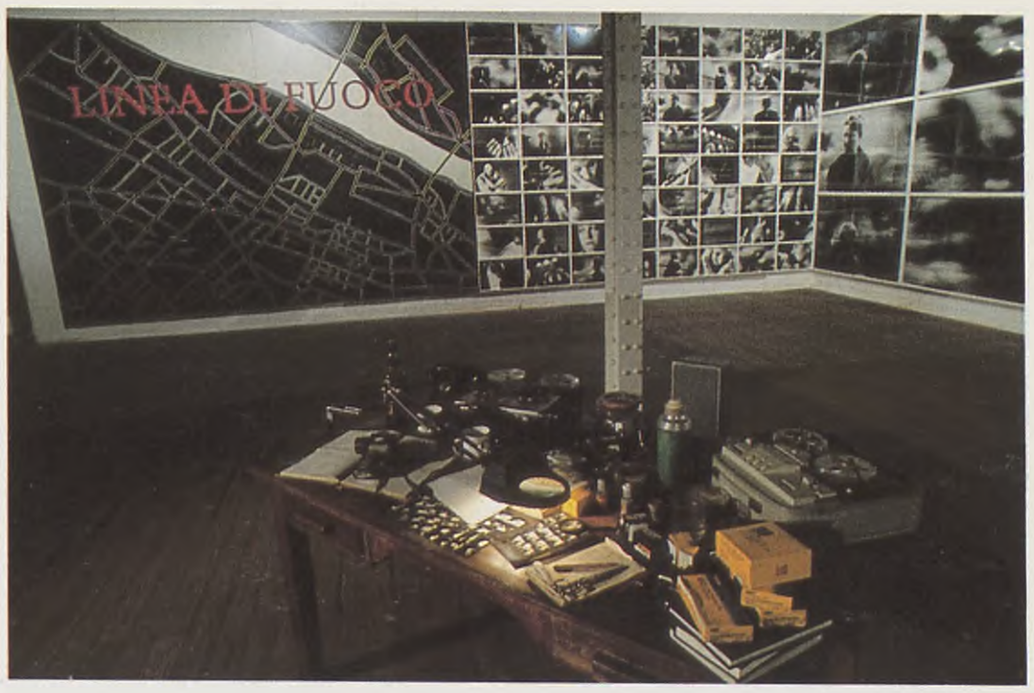
One thing seems clear, PICA will go ahead and it is likely that Praxis will disappear to become the amorphous foundation (amorphous because no single interest-group will exist within the new organizational format); but what will be gained and what will be lost? Certainly a powerful advocacy for contemporary arts practice in this State will be put into place and it is likely that interesting work will be sponsored by PICA; however, local visual artists will have lost their own discrete or-

ganization, there will undoubtedly be strong pressure by the other groups that will make up PICA to make *Praxis M* a 'West Australian Journal of Contemporary Art(s)', local visual artists fear that they will lose their direct access to the organization and be swamped by a large number of national and international exhibitions, visual artists will no longer have direct access to funding bodies and will have to go through a central committee (who will assign their own sets of priorities), and artists whose funding requirements fall outside the orbit of PICA will have to compete against the demands of a $700,000 or more a year allocation to one organization.

Fortunately the existing Praxis Board and the interim board of PICA are aware of the difficulties and are committed to achieving a successful solution. As we wait for these details to be worked out on our behalf another group of young artists have formed themselves into a co-operative gallery called The Beach, also adjacent to the Art Gallery of Western Australia but in rented commercial premises. They have been sponsored by the Robert Holmes a Court Collection and the Curtin University of Technology Student Guild, though they are earnestly resisting long-term government funding. This independent stance is very welcome in an increasingly bureaucratic art world and their exhibitions, while somewhat uneven in quality, have enlivened the local art scene considerably. In tandem with The Upper Beach, on the floor above, they are providing a much needed alternative for younger painters and sculptors.

Despite all this increased activity, it is interesting to note the curatorial ventures of Artemis (a group of local women artists), and independent groups of younger artists, in organizing exhibitions and events in venues all over town. Add this together with the alternative venues and approaches that were spawned by ARX'87 last year and it becomes obvious that numerous forms of visual art practice are all demanding space and time in an already crowded calendar. While the quality of these events is inconsistent it is clear that if PICA is to meet its charter it will have to draw upon the energies and talent of many of these artists. Let us hope that the new director and the Board will examine the practice of this group and make a study of their requirements before they establish a *modus operandi* to take them into the future.

Ted Snell is the Perth art critic for the *Australian* and teaches at Curtin University.



DENNIS DEL FAVERO, Linea di fuoco, Installation, **1988,** Praxis, Photograph by John Austin

DARWIN Malcolm McKinnon

ESTABLISHED SINCE EARLY 1986, the Werehaus Artists' Collective has aimed to fulfil numerous functions. It originally occupied a two-storey building in which the top floor was a co-operatively run studio space accommodating several artists and the downstairs area was a late night café and gallery space. After the café went broke and the meagre incomes of the artists involved could no longer afford to pay the rent even on the upstairs area, we successfully lobbied the relevant department of the Northern Territory government to secure a rent free space in a building designated for eventual demolition. So, since that time the Werehaus has been two things: a space which facilitates for the making of visual art and also a group of Darwin based artists who work within that space on individual and, sometimes, shared projects.

The Werehaus has been concerned to work towards the establishment of a fertile climate in which the visual arts might attain the status of being more than just a misunderstood and occasional novelty. Opposing the local prevalence of pink and blue landscape schmultz which so well services the tourist industry, the bulk of the work produced within the collective has represented a removal from the conservative and salable picturesque landscape tradition. Although the works of various artists has certainly revealed responses to the aesthetics of the local environment it has also reflected a range of other concerns, including a dealing with social and political issues relevant to living in the Northern Territory and also with such issues on a broader scale. So, to a great extent, the Werehaus has established itself as a group of visual artists producing work which is independently conceived, non-commercial, and concerned with projecting an alternative and sometimes provocative view of things.

The ability of different artists within the Werehaus to work in a shared environment is based foremostly on a mutual respect for the work which each person creates. It is a fundamental objective of the collective to provide a constant format for encouragement and criticism. In a place as difficult as Darwin, such a support mechanism serves to place the work of each artist into a more broadly based frame of reference than could hope to be achieved by working alone.

Collectively, the Werehaus is able to own darkroom and screenprinting facilities and an extensive range of other tools and equipment, access to all of which would also be limited for member artists if working alone. The benefits of having a group

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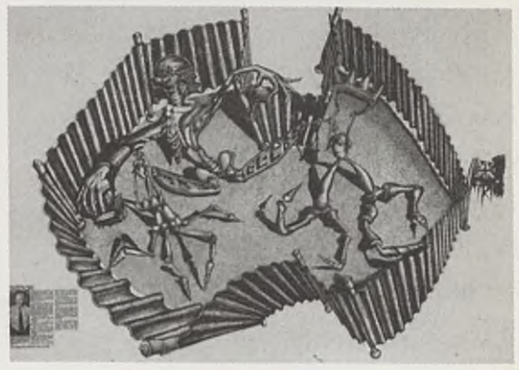

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1. BERENICE CARRINGTON, Icarus, Berenice, 1988, bronze, 20 x 15 x 8 cm, Werehaus Collective

2. THERESE RITCHIE, Celebrating in his own back yard, 1988, pencil on paper, 120 x 90 cm, Werehaus Collective

of people coming together to cover such costs as electricity bills, expendable materials of various sorts, and rental of gallery space to accommodate collective exhibitions are obvious. Certainly the collective has been fortunate in its procuring of a good rent free studio space and also in its receiving of a small Visual Arts Craft Board grant contributing to the refurbishment costs. Beyond this though, the collective bears testimony to the inherent benefits to be derived from artists coming together to work collectively.

As a professionally functioning studio the Werehaus has also engaged itself in interactive projects with and for other groups within the community. Working either collectively or individually, these projects have included the painting of a banner for the Miscellaneous Workers Union (as an Australia Council funded 'Art in Working Life' project), a number of theatre design projects, poster design and printing work, the running of community poster printing workshops, and graphic illustration and design commissions for various publications. These avenues for effective art working have constituted a rewarding counterpoint to the making of our own work and the labouring towards maintaining a regular programme of exhibiting that work to the local public.

Darwin suffers from a substantial lack of accessible and good quality exhibition space. Currently there are only two accessible galleries which are not entirely given over to the selling of blatantly commercial landscape painting. Recent advanced plans for the establishment of a Contemporary Art Space fell through when the Northern Territory government reneged on its commitment towards cofunding. The few graduates who come through the art school of the Darwin Institute of Technology each year tend to either leave town, stop making art altogether, or else reduce their level of output to cope with the geriatric nature of the local art environment. In spite of the considerable difficulties associated with executing an exhibition of non-commercial art in this place the Werehaus Collective has managed to produce four substantial collections of work (alternating across each successive wet and dry season) and is sending an exhibition of specifically anti-Bicentennial work down to Sydney to be shown in the Tin Sheds gallery space at Sydney University during September.

Anyone who is interested in or curious about the state of alternative art (and the political climate to which it is responsive) in the Northern Territory should have a look at this exhibition. Beyond that, anyone interested in contacting the Werehaus Collective in Darwin can write to G.P.O. Box 739, Darwin, Northern Territory, 5794. ■

Malcolm Mckinnon is an artist who lives and works in Darwin.

BRISBANE

Stephen Rainbird

BRISBANE'S FIRST contemporary art space, the Institute of Modern Art, opened in 1975. Subsequently, a further eight venues for alternative and contemporary visual art activity emerged to complement existing public art museums and commercial galleries. Curiously, these additional venues have now closed, indicating perhaps the transitory and experimental nature of such spaces. Their shared objective has been, almost without exception, to develop a programme of activities, disclosing the range, diversity and intensity of various preoccupations with Australian art, particularly through support for innovatory work by young and emerging artists. This has embraced new tendencies in the familiar forms of practice such as painting, sculpture, photography, prints and installations, in addition to multi-media art forms like music, film, video, performance and textual production. The forms of debate surrounding this diverse range of activities have been broadened considerably, contributing to a greater mobility of ideas and feelings, and a more complex strategy for visual art practice in Brisbane.

LINDA MARRINON, 'Paintings', 1981-87 exhibition, at the Institute of Modern Art, Photograph by Richard Stringer

Throughout its thirteen-year operation, the Institute of Modern Art has remained firmly committed to contemporary art, through a varied and enterprising programme of exhibitions, lectures, forums, film and artists-in-residence. The first gallery was conveniently housed in an attractive old two-storey building in Market Street; but, in 1983, the Institute was forced to move to a space on the fourth floor of a commercial building in Edward Street. Its continued success is due largely to its reputation as an established and professionally managed organization, attracting substantial government funds and talented directors: first John Buckley, followed by John Nixon, Peter Cripps and currently Sue Cramer. Buckley is remembered for his entrepreneurial activity, especially in fostering a close tie between Australian and American West Coast art; Nixon, for his particular interest in experimental art; and Cripps, for his curatorial intelligence. Cramer has continued to develop the Institute as a focal point for experimentation and discussion, through a coherent artistic programme comprising local, interstate and overseas artists.

During his term at the Institute, from 1980 to 1981, Nixon also established and directed Q Space and Q Space Annex, two temporary alternative galleries that developed from the artist's cultural isolation in Brisbane. Both instituted specific strategies of display, production and dissemination, with respect to work created and exhibited in relation to industrial and domestic architecture (which is closely allied to dadaist and constructivist notions of exhibition space). Q Space was located

provisionally at a derelict city warehouse; the Annex, in the living room of Nixon's apartment in Spring Hill. Seventy-seven exhibitions were held in these venues over a two-year period, the majority lasting one day. These exhibitions included works by Anti-Music, Hilary Boscott, John Davis, Robert MacPherson, John Nixon, John Smith, Imants Tillers, Peter Tyndall and Jenny Watson. In keeping with Nixon's objective, works were usually small, easily installed, and photographed for archival purposes. The projects had strong links and sympathies with V Space, Art Projects and Art Projects Annex Program in Melbourne.

In 1982, two special initiatives were undertaken to support younger, less established artists and to stimulate local interest in innovatory work. Red Comb House, a disused city warehouse that once served as a grain store, became the first co-rented artist studio space in Brisbane. This enterprise was followed soon after by the opening of One Flat Exhibit, a small residential gallery in the inner-city suburb of West End, principally co-ordinated by Jeanelle Hurst. The prevailing emphasis on performance art, discussions and exhibitions that gave Queenslanders access to new work by both local and interstate artists typified the vitality and excitement generated by this venue.

The genuine desire to develop a sharper critical forum for local art practice was realized in 1985, with the emergence of THAT Contemporary Art Space under the direction of Paul Andrew, followed by The Observatory run by Robyn Gray, Leanne Ramsay and Anna Zsoldos. THAT was a co-operative venture which filled an important and unique role in Brisbane from 1985 to 1987. It provided inexpensive studios and gallery space in the city centre for a number of young Queenslanders whose enthusiasm and energy were reflected in exhibitions of varying quality, often exploratory and sometimes very good. Some of the most interesting visual experiences to eventuate from THAT were presented by Eugene Carchesio, Hollie, and Jay Younger. THAT also became the headquarters for the Queensland Artworkers Alliance, which publishes *Eyeline* magazine. During its brief operation from 1985 to 1986, The Observatory, another loose collective, gave much needed support to younger artists by developing a regional strength and working at the grass-roots level in the community. A Room, an earlier short-lived project, also aspired to meet these goals.

John Mills National, a small and esoteric venture, established by Adam Boyd and Virginia Barratt in 1986, concentrated mainly on performance/installation work and new technology, sometimes conceived collaboratively, at other times, individually. Recent memorable happenings included performances by Virginia Barratt; Jose Macalino; and the French video/installation artist, Dominik Barbier. John Mills closed its Charlotte Street premises at the same time as THAT at the end of 1987.[1]

The apparent demise of Brisbane's alternative art spaces (IMA excepted) coincides with a genuine increased commitment to experimental work by a number of mainstream art institutions. Galleries such as Milburn+Arte and Roz MacAllan Gallery now regularly include the work of emerging artists, and Bellas Gallery's programme is almost entirely new art. The Queensland Art Gallery's experimental space is used occasionally for installations; for example, Wendy Mills, Lyndal Milani, John Lethbridge and Marinka Kordis. The Museum of Contemporary Art, directed by astute local businessman and collector James Baker, comprises a performance/installation studio and a street-side micro-gallery (Mini MOCA), in addition to its three main galleries. The provision of studio facilities for visiting artists enables the presentation in Brisbane of contemporary ideas from other places. Hilary Boscott, Martin Boscott, Adam Boyd, Michael Eather, Diona Georgetti, Colin Reaney, Stelarc, and Fiona Templeton have made good use of MOCA, as have nine artists from THAT in 'Imagine That', an exhibition that dealt with notions of sexuality in the post-modern era. At the time of writing, discussions have been taking place to establish additional art spaces in Brisbane. ■

[1] John Mills National has continued operations under the direction of Virginia Barratt, presenting shows at various locations in Brisbane until a suitable space can be provided.

COLIN REANEY, L'effimero monumentale, 1988, installation at Studio Gallery, M.O.C.A.

Stephen Rainbird is an art history tutor in the School of the Arts, Brisbane College of Advanced Education.

James Clifford

JAMES CLIFFORD DIED in hospital on Christmas Day, 1987, aged fifty-two. As an artist he will be missed — most especially by those few who used to hurry early to his exhibitions because his paintings were among their most cherished possessions and by others who had exceptional admiration for his work. He exhibited for twenty-five years. However, he did not think of himself as a painter by dint of a conscious decision but by way of something innate. Thus is seems odd in this context to distinguish between James Clifford the person and James Clifford the painter. If a distinction can be made surely it is James Clifford the person we mourn? Those who loved James Clifford loved him for a steadfast concern and kindness in his attitude towards them; this steadfastness was made less apparent yet more poignant by his endearing eccentricities under cover of which, by inevitable degrees, he became part of the fabric of one's life.

He was a genuine eccentric and his paintings were imbued with his unique way of viewing the world. Eventually he will become recognized as a special artist. Already he is recognized as a *special person* by those who knew him — of all ages from their teens to those in their eighties.

If I weep as I write it is because the recollection of him comes suddenly upon me; I know others, reading this, will recall him and weep too. These tears are a measure of how special a person James Clifford was, a measure of the deep regard of many people. Soon we will remember his idiosyncratic good nature with nothing but pleasure whilst a growing circle of people, who never knew him, will derive nothing but pleasure from his paintings.

He left behind a son and many friends. ■ ***Geoffrey Legge***

Recent Acquisitions

1.

1.
NIKOLAUS LANG, Dedicated to the vanished Adelaide tribe, (from Imaginary Figurations No. 8), 1987, Maslin Beach, South Australia, sand on canvas, polyvinyl acetate on a framework of sticks, Art Gallery of South Australia, Adelaide

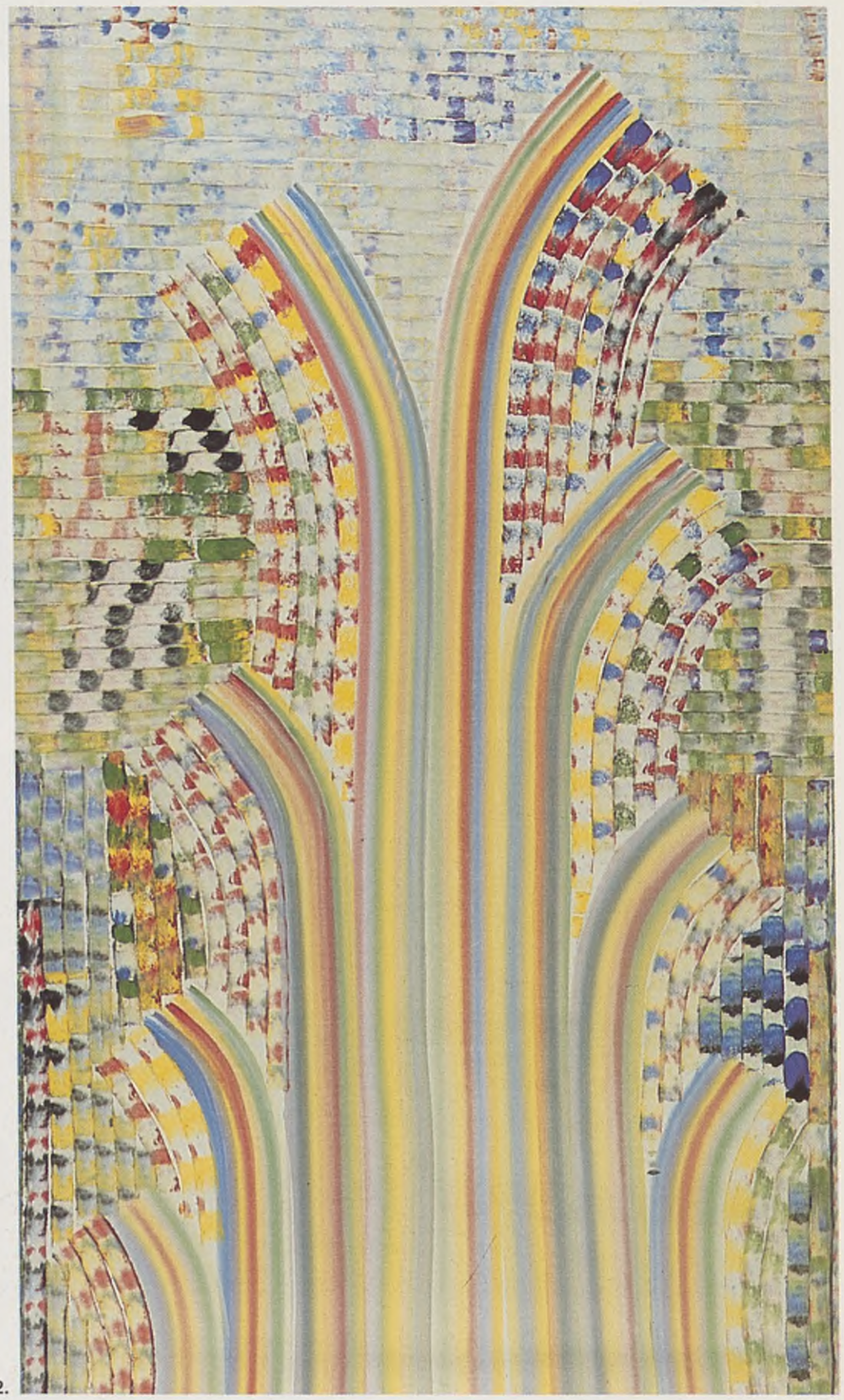
2.
JAMES GLEESON, Nest of premonitions, 1987, oil on canvas, 183 x 274cm, Tasmanian Museum and Art Gallery, Hobart

2.

1.

1.
LES MIDIKURIA, Sacred dilly bags and fish trap, 1987, ochres on stringy bark, 156 x 95cm, Art Gallery of Western Australia, Acquired 1988

2.
RICHARD LARTER, Zobops No. 7, 1986, synthetic polymer paint on canvas, 180 x 105cm, Art Gallery of New South Wales, Purchased 1988



2.

The Face of Australia

Candice Bruce

THE 'FACE OF AUSTRALIA' is an exhibition of nineteenth-and twentieth-century material from regional and metropolitan galleries throughout Australia. Selected and curated by David Hansen, Director of the Riddoch Art Gallery at Mount Gambier, South Australia, the exhibition received financial and organizational assistance from the Australian Bicentennial Authority.

The exhibition attempts to cover an enormous area: images of the land and the people of Australia both past and present, and is based on a selection of works from the smaller public art galleries of which Australia now has about 126. In this Bicentenary year one would imagine it to be impossible to bring to the public so many unfamiliar images; however, by drawing on these little-seen collections, Hansen has succeeded in giving us a view of Australia with many of its regional and cultural differences intact.

There are urban views of towns and cities in their early days and again in their post-gold-rush affluence; there are the rhythmical abstractions of the 1920s and 1930s and the bleaker images of modern urban deserts; similarly with rural views, the exhibition reaches from the sublime landscapes and pastoral idylls of the nineteenth century, through the rolling hills of a Kenneth Macqueen watercolour to the powerful *Black melancholy sits*, 1986, and the witty *An early morning shoot* (showing a film crew zooming in on some Gruner-like cows).

People also are presented with diversity: images of Aboriginals by Dowling, von Guérard and Glover (as well as a lesser known one by Calvert and some extraordinary early photographs) are presented to us with those by Berak, Tommy McCrae and Trevor Nickolls; the unemployed of the Depression era and after (particularly strong is another photograph, *Redfern interior* by David Moore); explorers, workers, leisure-seekers, bathers, Chinese opium-smokers, schoolchildren, convicts, bushrangers, wealthy colonists, suburbanites, the alienated and burnt-out — even some female gymnists painted by Julian Ashton in the 1880s. Notable is the number of historical or narrative paintings by artists in regional centres — the fire in Castlemaine in 1860 and the first Parliamentary election in Bendigo in 1855 are two examples. Notable also is the under-representation of works by women painters of the nineteenth century (there are two works only, *Brick kiln, Lilydale* by Elizabeth Parsons (Ballarat Art Gallery) and *Afternoon tea* by Emma Minnie Boyd (Bendigo Art Gallery). Where are the paintings by Georgiana McCrae, Louisa Ann Meredith, Jane Sutherland and Clara Southern? Women artists of the later period manage better. Dorritt Black, A.M.E. Bale and Cossington Smith are all represented, as well as contemporary women artists such as Kerrie Lester, Christine Simons and Jenny Watson, (although throughout, as ever, women are still in the minority).

Hansen grapples with some of the issues being raised this year: 'Aboriginality' in art (this particular issue receives much attention in the catalogue); the alienation of the individual in modern life; the increasing dominance of materialism; our relationship with the land; as well as presenting some of the artistic attitudes and constructions of the past. The catalogue is fully illustrated and contains a section listing the participating galleries and their locations, although only Ballarat received the exhibition in its entirety, as it has been split into four separate sections after being shown there.

2.

Candice Bruce is senior research assistant for the Dictionary of Australian Artists at the Power Institute of Fine Arts, University of Sydney.

1.

1. JOHN GLOVER, The last muster of Aborigines at Risdon (detail), 1836, oil on canvas on board, 121.8 x 182.6cm, Queen Victoria Museum and Art Gallery, Launceston **2. TIM MAGUIRE, Black melancholy sits, 1986,** oil on canvas, 148.7 x 249.4 cm, City of Ballarat Fine Art Gallery, Victoria **3. GRACE COSSINGTON SMITH, Strike, *c.*1917,** oil on paper on board, 23.2 x 20 cm, Newcastle Region Art Gallery, NSW **4. J.E. TAYLOR, Talbot's Halfway House, Muckleford, *c.*1864,** watercolour, 34 x 39.5 cm, Castelmaine Art Gallery and Historical Museum, Victoria **5. DAVID MOORE, Redfern interior, 1949,** photograph, silver gelatin, 26.5 x 35.5 cm, City of Waverley Art Collection, Victoria **6. EMMA MINNIE BOYD, Afternoon tea, 1885,** oil on canvas, 41.3 x 30.5 cm, Bendigo Art Gallery, Victoria **7. TREVOR NICKOLLS, Dreamtime landscape, 1978,** oil on canvas, 123 x 123 cm, Alice Springs Art Foundation, Araluen Centre, Northern Territory

3.

4.

5.

6.

7.

1.

Exhibition Commentary
Public Galleries

2.

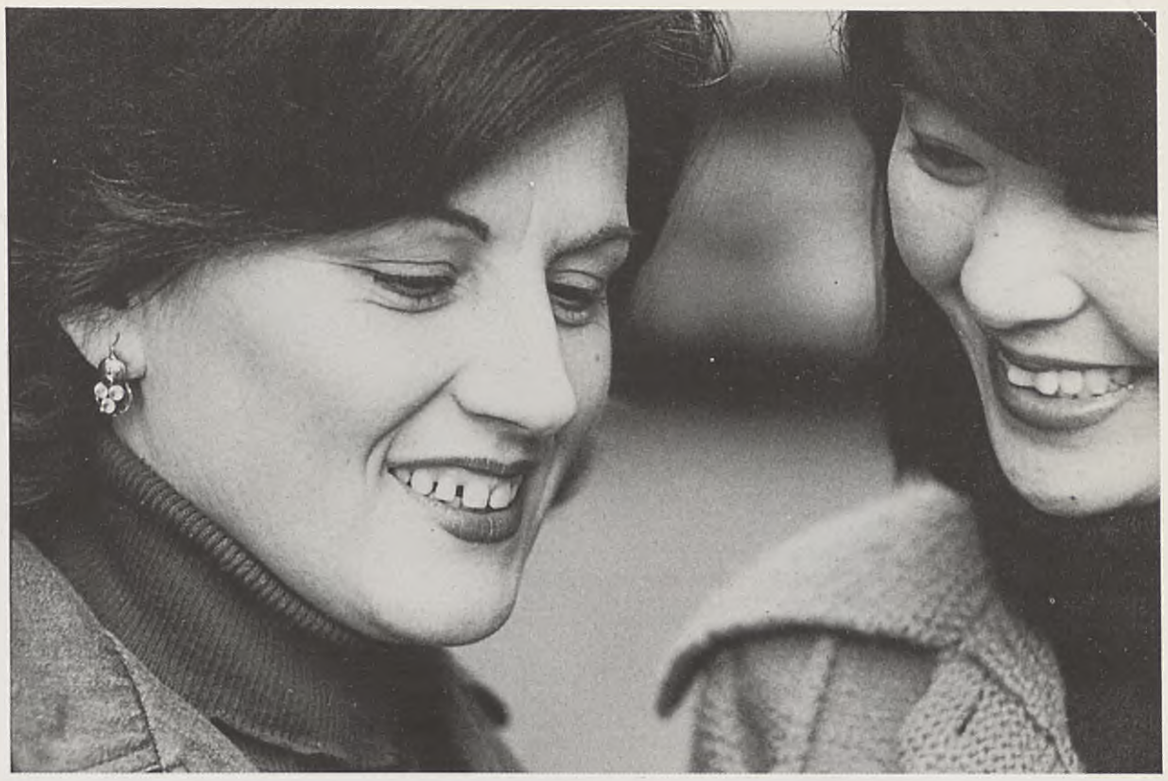
3.

1. **HENRI DE TOULOUSE-LAUTREC, Mlle Marcel Lender, 1895,** colour lithograph, 32.8 x 24cm, 'Lasting Impressions: Lithography as Art', Australian National Gallery, Canberra

2. **PETER PAUL RUBENS, Self-Portrait, 1623,** oil on canvas, 83.5 x 60.4cm, 'Ruben's *Self-Portrait* in Context', Australian National Gallery, Canberra

3. **ANTOINE LOUIS BARYE, Jaguar devouring a hare,** Queensland Art Gallery, Brisbane

1.



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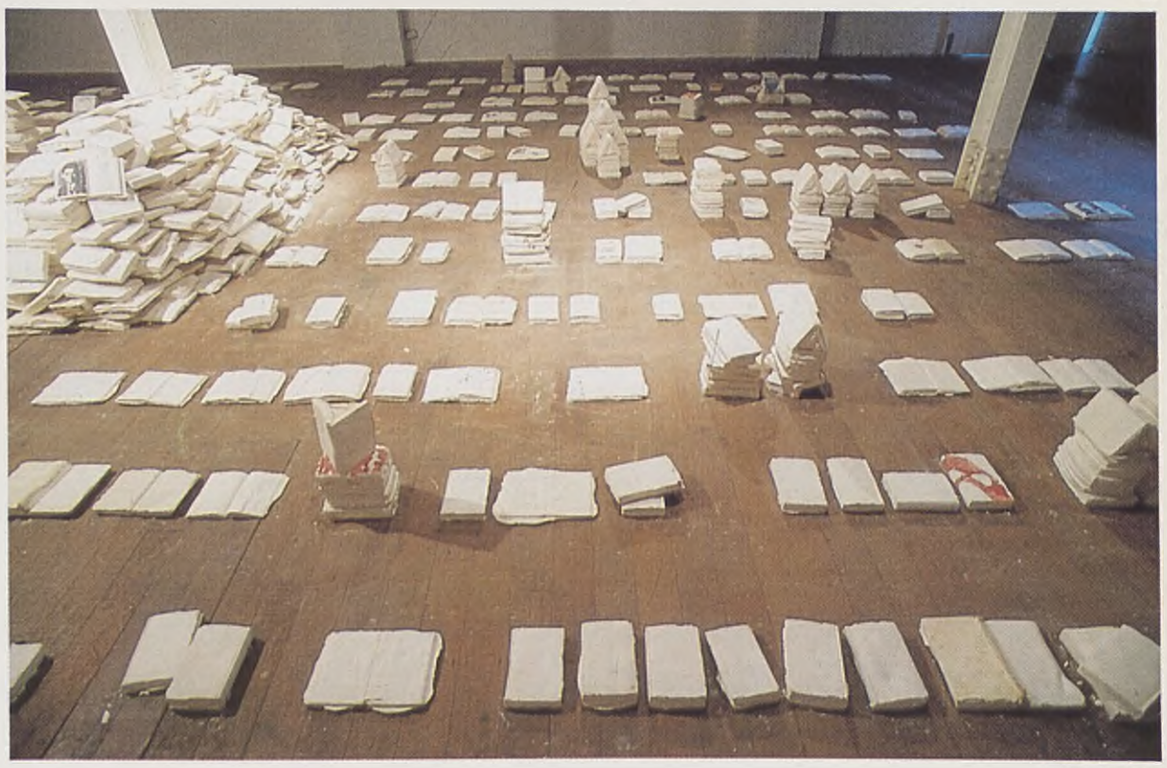


3.

4.

1. ARTHUR WICKS, Organic machine, 1987, work on paper, 65 x 105cm, Wagga Wagga City Art Gallery, New South Wales

2. SANDRA EDWARDS, Kathy is from Yugoslavia, Sook is from Korea, Working and not working (detail), 1978, silver gelatin photograph, From the CSR Photography Project Collection, donated to the Art Gallery of New South Wales 1988

3. JULIET LEA, Unknowing the shadow and fall of the quiet emotions, 1988, mixed media, Praxis, Perth, Photograph by John Austin

4. STEPHEN BUSH, Gabriel's horn, 1987, oil on canvas, 167.5 x 111.7cm, Lewers Bequest and Penrith Regional Art Gallery, Photograph by Terence Bogue

JOHN BRACK, Barry Humphries in the character of Mrs Everage, 1969, oil on canvas, 94.5 x 128.2 cm, Art Gallery of New South Wales, Sydney

THE MARGINS STRIKE BACK

australian art since the sixties

Daniel Thomas

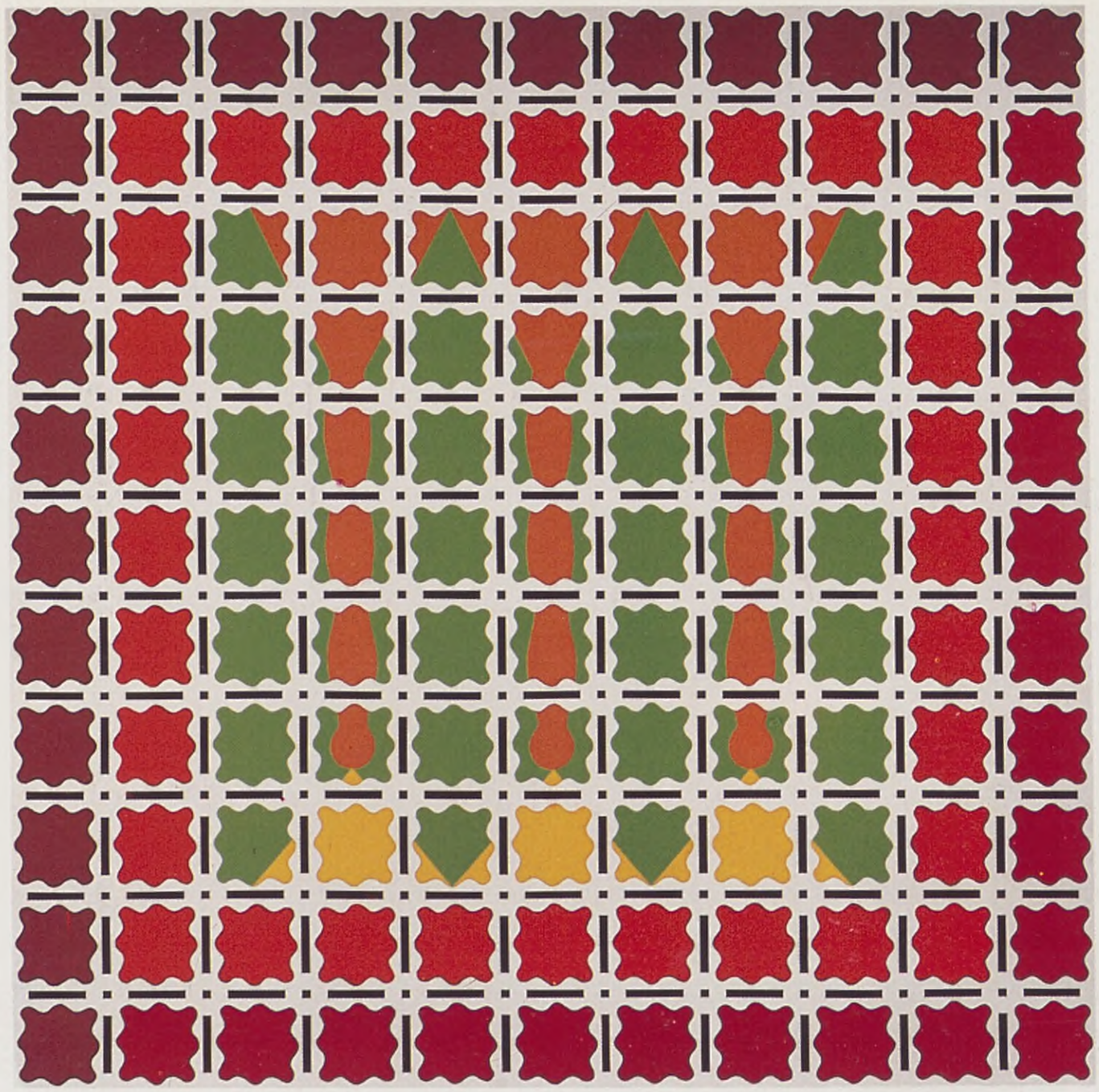
MY BRIEF WAS AUSTRALIAN ART in 'the past twenty years or so' and twenty years ago there was indeed a turning-point: 1968 was the year of 'The Field', an exhibition of Australia's suddenly-new colour field, hard-edge and minimal painting and sculpture, an exhibition to launch the temporary-exhibitions gallery in the National Gallery of Victoria's new building in Melbourne. However, the building in hindsight was more important than the exhibition.

Also in 1968 there was the first intake of students to the University of Sydney's Power Institute of Fine Arts, only the second art-history department in Australia. Unlike Melbourne's, it especially concerned itself, because of Dr John Power's endowment, with 'the most recent contemporary art of the world'. A series of lecture tours, the Power Lectures in Contemporary Art, was launched with Clement Greenberg, a New York star of art criticism. A collection was begun and its first acquisitions were soon exhibited.

Clearly 1968 had considerable significance. But Australian artists had always had a go at being up-to-date, ever since the conscious avant-gardism of the '9 by 5 Impression Exhibition' put on by Conder, Roberts, Streeton and other artists in Melbourne in 1889. The art of 'The Field' was bound to appear, to upset the suddenly displaced avant-garde of 1950s gestural abstract expressionists who thought it cold and inhuman.

However, the new building's visitors had probably not thought much about art at all before and they probably enjoyed the bright colour, the newness, the bigness, the spectacle, in what became a new entertainment centre for the people of Victoria. Hitherto, Australian contemporary art had had its own special-interest public of art-world supporters and its conservative art-world enemies, its exhibitions, dealers, collectors and newspaper critics, but the general public hardly knew or cared that any art-world existed. The dingy art-museum buildings of Australia could not pull in a wider audience until 1968 when Melbourne provided, for the first time, air-conditioning, carpets, escalators, shops and cafés and glossy presentation that could begin to compete with the excitements of a visit to Myer's or David Jones's department stores.

Contemporary art (and all art) now had a chance of shifting from the margins of Australian life to the attention of a larger public. New or upgraded art museums followed in Sydney (1972), Perth (1978), Brisbane (1982) and, the most symbolic of them for the mass public, a National Gallery in Canberra (also 1982). All included contemporary art, both Australian and foreign, within their highly visible, highly glamorous collecting and exhibition programmes.



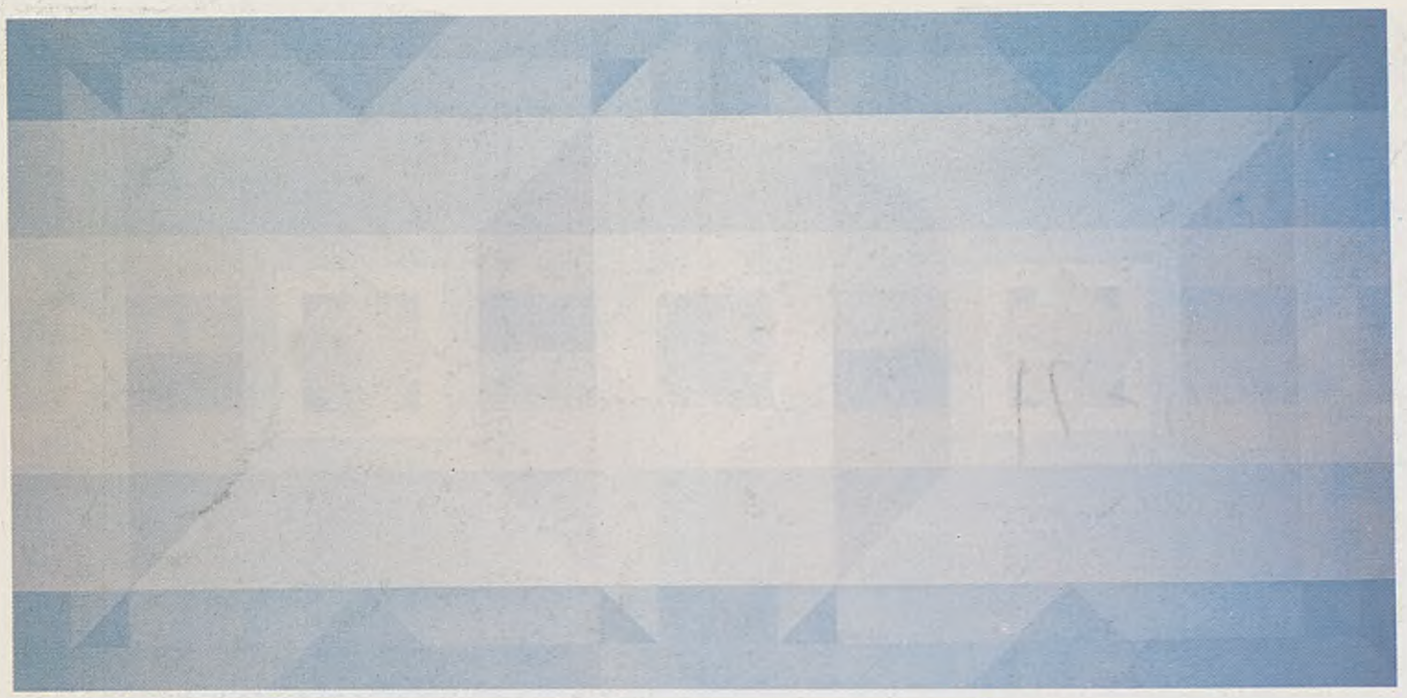
ROBERT ROONEY, Kind-hearted — kitchen-garden 11, 1967, synthetic polymer paint on canvas, 167.9 x 168.1 cm, Australian National Gallery, Canberra

Elsewhere in the world, museums of contemporary art are often separated from those displaying the art of the past, and local art is often separated from foreign art. It is a very happy accident that the people of Australia are still led gently from the easier past to the more difficult present, all in the same art-museum building. And it is better still when the Australian art of the present is displayed, as it now often is (though not in Victoria's collection-displays), intermingled with foreign art of the present.

In the 1950s the phrase 'cultural cringe' was invented to describe Australian attitudes towards cultural production from overseas, but the long-standing phenomenon was named, as so often happens, when it was about to disappear. Not only collection-displays in art museums but also special exhibitions — the Biennales of Sydney, from 1973 — for the first time brought Australian and foreign works of contemporary art together frequently. To the art world it was suddenly clear that the work of the current international stars was little or no better than that of some local artists. Cultural cringe is now dead, largely because local cultural production in the visual arts is visible to a wide public together with much more current foreign art than used to reach our shores. Australian artists no longer feel marginalized within international art; the Australian public does not feel Australian art is less interesting than foreign art.

It was also, for some local artists, a bit of a shock to find that stars of international art magazines, visiting Australia *in person* with exhibitions or as artists-in-residence in art schools, were pretty decent blokes or blokesses, easy to have a beer with. The inward traffic in human bodies as distinct from works of art was an important initiative of the then-new Visual Arts Board of the Australia Council, first exercised conspicuously in 1974 with the various New York artists brought out to accompany the Museum of Modern Art's exhibition 'Some Recent American Art'. From the 1976 Biennale of Sydney onwards there has been a regular visiting contingent of foreign artists (and dealers, critics and curators). Australia has been added to the friendship-and-information network which is the international contemporary art scene.

John Kaldor's Art Projects, beginning in 1969 with Christo's *Wrapped Coast, Little Bay, Sydney*, pioneered the strategy of bringing major contemporary artists on brief visits to Australia, to make works here. The strategy was a very cost-effective reversal of the traditional overseas travel scholarships offered since the 1880s, by colonial then by State governments, to Australian post-graduate art students. One visitor to Australia could stimulate great numbers of young Australian artists. (Imants



ROBERT HUNTER, Painting no. 1, 1986, acrylic on plywood, 122 x 244 cm, Courtesy Yuill Crowley, Sydney

above
IVAN DURRANT, The jockey, acrylic on canvas, University Museum, University of Queensland, Brisbane

right
HOSSEIN VALAMENESH, Untitled temporal installation, 1980, wood, clay, sprouting seeds, burning incense, 40 x 180 cm

Tillers for example regards his work with Christo as the real beginning of his life in art.) Before the Visual Arts Board of the Australia Council existed (1973) and before the Biennale of Sydney got off the ground in 1976 with its second exhibition but its first of sufficient size and credibility to be noticed, John Kaldor's Art Projects were the beginning of Australia's artistic penetration of the 'global village'.

That 1960s phrase, coined chiefly to describe the consequences of instant global communication by radio and television, also expressed the inevitability of what has happened in Australia since jet travel. Artists who previously struggled across the world by ship for long years of overseas study or expatriation could now move to and fro relatively easily, cheaply and frequently. In 1968 I was struck by a young artist (Ron Robertson-Swann) returning to Australia and suggesting that an international career could be operated from an Australian base; there was no longer any need to make a base in France like Rupert Bunny in the 1890s or in England like Sidney Nolan in the 1950s.

Granted that it was probably inevitable in an age of air transport, and inevitable once a Government arts-development agency, the Australia Council, came into existence, the pioneering vision of Dr John Power, John Kaldor and Franco Belgiorno-Nettis (instigator of the Biennale of Sydney) was completely fulfilled by the late 1970s. Some time between the 1976 and 1979 Sydney Biennales, and probably helped in 1978 by Australia's first presence in twenty years at the Venice Biennale, the international world of contemporary art began to take contemporary Australian art for granted; they forgot they had not known about it.

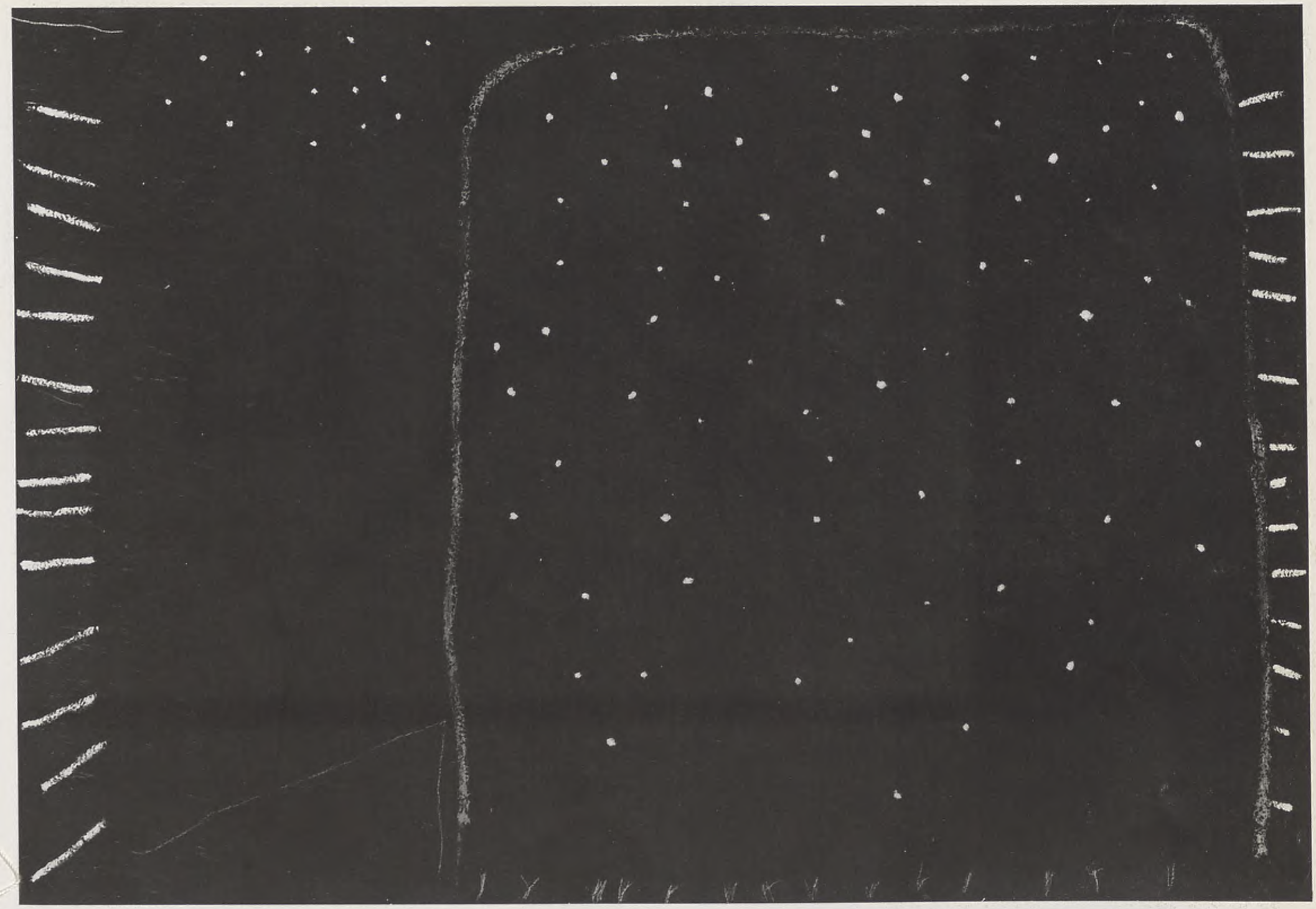
Less easy to pinpoint is the moment when the cultural cringe was abandoned by Australians but it too was probably in the late 1970s; it had quite gone when the Museum of Modern Art, New York reopened its new building in 1984 with an exhibition of the world's contemporary art and included work by half-a-dozen Australians — unthinkable in 1968 when Melbourne's new building had opened.

Australia's new international presence had less to do with any sudden new pinnacle of excellence in Australian art, more to do with ensuring that a steady flow of information about it was reaching the world's few key opinion-formers.

Australian art is probably no better now than in 1968 (or in 1888 or 1858). There have been artists good enough to interest the world since the 1850s but nobody knew they were there. Possibly the new self-confidence will mean greater numbers of good artists in the future. There is no longer the dilemma of choosing between international style (abstract expressionist or colour field) or regional expression. Artists are generally more willing to be themselves.

Information-networking within the specialist world of international contemporary art has virtually eliminated the once continually pressing concern about the quality of current Australian art. That change of climate is the most important development since 1968.

There is also the need for information within Australia. 'The past twenty years or so' could take us back at a pinch to 1963, which is when the journal *ART and Australia* began. Its dependable regularity, its high-quality production, its attention to the art of the past as well as the present, have been crucial to the routine acceptance of Australian art as something of perceived value to Australian society — at least within the well-disposed middle-



BRIAN BLANCHFLOWER, Nocturne 3 (Whale Rock), 1982, oil bitumen, sand and chalk on canvas, 178 x 254 cm, Art Gallery of South Australia, Adelaide, Elder Bequest Fund 1983

class, official institutions, libraries and the general education industry. Without *ART and Australia* many would not know that Australian art existed. It has helped significantly, together with the upgraded art-museum buildings, in bringing art in from the margins of Australian life. But because the craft arts have their own regular and glossy magazine they have little presence in *ART and Australia* and therefore remain marginalized for its readers.

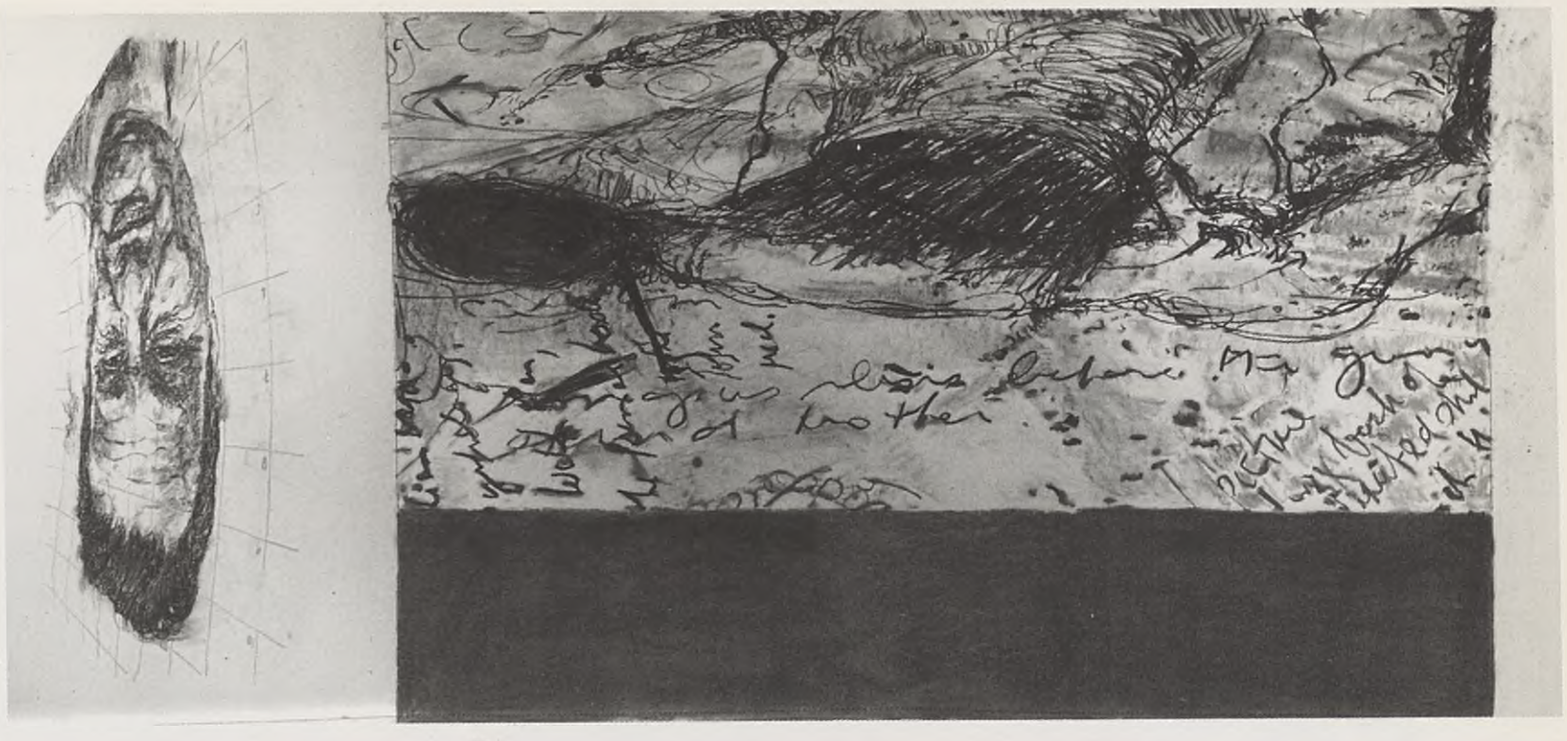
Or, we could go back to 1962, the first appearance of the first widely available art history, Bernard Smith's book *Australian Painting 1788-1960*. Until the 1960s art students and others were taught little about Australian art. Because they had been taught about Michelangelo and Monet but not about Eugene von Guérard or Arthur Streeton or Margaret Preston, for many Australians the work of Australian artists remained invisible even if they visited an art museum: the Perth artist Brian Blanchflower, brought up in England, took ten years to notice an outstanding painting by von Guérard in the Art Gallery of Western Australia. However, this was only a small aspect of a larger problem; Australian studies of any kind, not just Australian art, were scarce within the Australian education systems. Bernard Smith's book was a godsend, so was Robert Hughes's later paperback. Without widely accessible books and teaching resources everything disappears into oblivion after about four years. Short memories are a fact of life. Since the 1960s we have reclaimed our past. Our past is no longer so brutally marginalized by our present.

John Olsen, who would never have heard of John Glover at the beginning of his career, discovered an affinity with his dotted landscapes; in 'The Field' Robert Jacks had a minimal red painting which was an abstract appropriation of Tom Roberts's *Bailed up*. Only Roberts and Streeton and their generation had retained a place in the nation's minds.

However, the reclaimed history was a history only of painting. Other art media have always felt marginalized by the prestige of painting. A Print Council of Australia was established in 1966, an Australian Centre for Photography in 1974, a Crafts Council of Australia in 1971. The histories of Australian photography, drawing, printmaking and decorative arts (i.e. the crafts) are arriving in 1988-89, developed from exhibitions at the Australian National Gallery. Australian folk arts, despite some excellent research projects into colonial crafts,

right
ARTHUR BOYD, Paintings in the studio: 'Figure supporting back legs' and Interior with black rabbit', 1973, oil on canvas, 316.2 x 431.3 cm, Australian National Gallery, Canberra

below
PETER BOOTH, Painting 1977, 1977, oil on canvas, 182.5 x 304.5 cm, National Gallery of Victoria, Melbourne, Presented by the artist in memory of Les Hawkins, 1978



above
MIKE PARR, Absderge self-portrait, Luridities Series, no. 3, Megel & Co come back for a heart transplant, 1985, charcoal, pastel on paper, 127.5 x 186.7 cm, Art Gallery of South Australia, Adelaide

left
KEN UNSWORTH, Secular settings and burial pieces (detail), Photograph courtesy Australian National Gallery, Canberra

funded by the Crafts Councils, remain the last frontier for reclamation into our visual consciousness.

It has been sculpture, however, which has dominated much of our past twenty years. Graeme Sturgeon's book *Australian Sculpture 1788-1975* remains the standard, widely available text. Throughout the 1970s the triennial surveys of Australian (and New Zealand) sculpture at Mildura seemed the most interesting art exhibitions in Australia. It was not so much for their object-sculptures as for their ephemeral installations, environments and performances. Following international fashions for Art Povera made from humble materials, that is for art that might not require, say, the luxury material of bronze or the difficult craft skills of oil painting, there was a democratic hope that 'art for all' might be embodied in art made from the materials of everyday life — including 'happenings' or 'events' or (later) 'performance art' whose materials included the live human body. Besides his Christo project of 1969, John Kaldor's Gilbert & George project in 1973, his Charlotte Moorman and Nam June Paik project in 1976, and the Sydney Biennale of 1976 with Stuart Brisley and 1979 with Marina & Ulay and Jurgen Klauke, gave us foreign visitors at the cutting edge of the world's newest art. Australian performance art by Mike Parr, Kevin Mortensen and Ken Unsworth in 1974 and 1975 seemed as good.

The Mildura Sculpturscape 1973 especially emphasized temporary outdoor installations and thereby made a point about ecological and environmental awareness as well as a point about accessibility for artists to low-tech 'non-élitist' craft skills, and about accessibility for viewers to an everyday world to which they could relate.

Starting in 1975 with the Experimental Art Foundation in Adelaide and progressing to the Canberra Contemporary Art Space in 1987, each capital city except Darwin was equipped with a subsidized exhibition space, intended largely for the display of non-commercial forms like installation, performance or video. (The first such alternative space was Inhibodress, an artist-run co-operative in Sydney, maintained for two years from 1970 by Mike Parr

and Peter Kennedy.) Non-commodity art became less marginalized in relation to paintings.

Related but different, and again following overseas precedents, was the development of 'Community Arts', which were wholly a matter of collective art practice, necessarily low-skilled, within local communities, the aim being to heighten each local community's sense of identity and self-esteem. Such programmes are now called not Community Arts but Community Cultural Development. Some of the contemporary art spaces were actively sympathetic and participated in Community Arts programmes though their own aim remained professional development of professional artists. Screenprint poster workshops, starting in 1971 with Sydney's Earthworks Poster Collective, and still going strong elsewhere, were another characteristic way of using art for social action. Paradoxically, the posters for anti-nuclear demonstrations, Aboriginal health awareness or ethnic community festivals also quickly found themselves embraced by art-museum collecting programmes. Non-professional art-practice, often oppressed by professionalism, fought back from its marginal position.

The anti-élitist, anti-painting decade of the 1970s was also, as indicated, an anti-commodity decade. Art objects made for sale to a few presumably wealthy art-collectors were less desirable than the experience of creativity within the process of making, and that was an experience available to all, not to the few. The process of making art could lead to ephemeral or throwaway objects, like those traditionally made in tribal cultures for their ceremonies. Professional artists sympathetic to this view would however also make objects whose subject-matter was the process of making art and the term Process Art had a brief life.

That well-meaning Art and Society movement, an international tendency with Joseph Beuys as its role-model in high art, was perhaps strengthened by the 1972 arrival of the Whitlam Labor Government, the first in a generation. The intense thinking about the social purpose and the community uses of art, the anti-commodity, anti-élitist attitudes which led to ephemeral sculptures and performance, photographs, videos and posters, developed into a movement which for a while in Australia was generally called post-object art. It also coincided with intense thinking about art itself. Art about art has always been around but 1970s conceptual art was the first to proclaim that the idea could be more important than the object, and could even be presented as a text (like poetry?).

Such austere, intellectual art, along with its grey-and-white soul-mate minimal painting, was scarcely popular. Indeed art of this kind in the 1974 touring exhibition 'Some Recent American Art' outraged the art-for-all, art-and-life push and it attacked the exhibition, rather off-target, as American 'cultural imperialism'. So the populist tendencies of the time oppressed the contemplative and the scholarly, pushed it to the margins and perhaps stimulated it to excellence in its withdrawn isolation: for example the paintings of Robert Hunter, Robert MacPherson, John Nixon or Peter Tyndall.

Any current movement inevitably rubs off on some senior artists and art-about-art perhaps strengthened Arthur Boyd's extraordinary 'artist-in-extremis' series of 1972–73. It led obviously to the mannerist flaunting of quoted imagery which was defined for Australia in Paul Taylor's 1982 exhibition 'POPism' and which by 1984 had acquired the name appropriation art. By the 1980s painting was

JOHN DAVIS, Installation of wrapped trees at Mildura (detail), Photograph courtesy Australian National Gallery, Canberra

JUAN DAVILA, Ratman, 1980, acrylic on canvas, 200 x 263 cm, National Gallery of Victoria, Melbourne, Purchased with the assistance of the Visual Arts Board of the Australia Council, 1984

PETER TYNDALL, A person looks at a work of art/someone looks at something, 1979, acrylic on canvas, 114 x 124 cm, Courtesy Yuill Crowley, Sydney

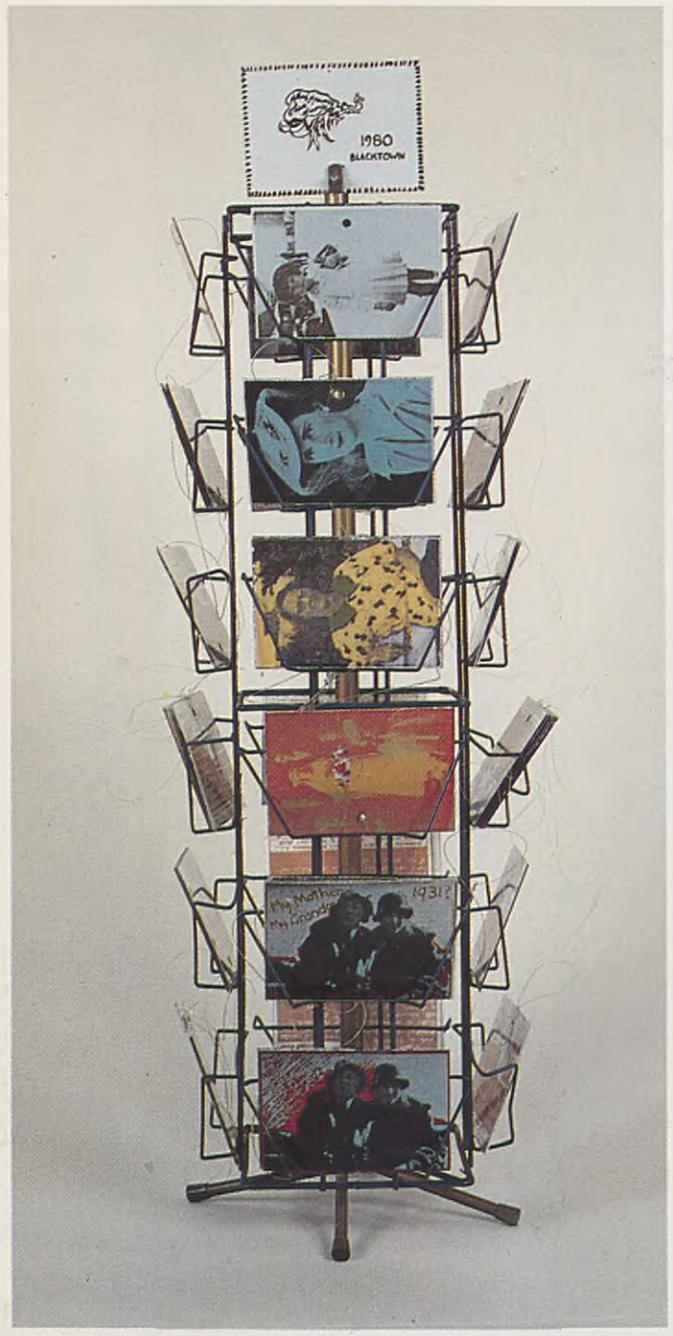
back, encouraged by the European (not so much American) new painting, a Neo-Expressionism which was often as much an appropriation of historical Expressionism as POPism had appropriated Pop Art and popular imagery.

But painting had never gone away, it had only been pushed from centre stage. Genuine expressionists (not neo-X) like Peter Booth and Davida Allen gained high visibility. The expressionism inherent in Performance Art matured into large expressionist drawings by Mike Parr and Ken Unsworth.

If the 1960s were largely concerned artistically with formalist style, with the decorative, and with colour, and if the 1970s were largely concerned with the broad role of art in society, perhaps we can hazard for the 1980s not so much the mannerism of art-about-art but an emphasis on the individual — an artist's individuality which of course gains value if it speaks to something in the viewer's inner life.

With the passing of time the issues and concerns of the day become less interesting. Often the off-centre works of art turn out to have been the best: the large-scale colour-decorations shown in 1968 by Robert Rooney and Dale Hickey in 'The Field' turn out not to be about international formalist style but about specifically regional banalities of building-trade design and supermarket packaging, an abstract variant of Pop Art. Bea Maddock's very individual inward etchings and paintings, or Ivan Durrant's animal-loving realism have never had much visible connection with any mainstream, though Maddock shows an awareness of political chaos and Durrant shows environmental concern.

Other outstanding works made in the past twenty years were by senior artists usually associated with earlier periods; Arthur Boyd and Sidney Nolan made some of their best works in the early 1970s; Fred Williams and Lloyd Rees produced masterpieces of landscape at a time when landscape was of lit-



far left
VIVIENNE BINNS, Mother's memories, others memories: postcard rack, 1980 (detail), enamel on steel, nylon line, 90.4 x 27 cm, Australian National Gallery, Canberra

left
ANN NEWMARCH, Women hold up half the sky, 1978, colour screenprint on paper, 80 x 53 cm, Art Gallery of South Australia, Adelaide

tle general interest to artists; Tony Tuckson's abstract expressionist paintings of the early 1970s climaxed that movement well after its hey-day; Richard Larter and Ken Whisson never missed a beat from the early sixties to today, nor Roger Kemp, Robert Klippel and John Brack from the fifties.

(In passing it should be noted that Australian landscape has interested foreign artists more than it has interested our own new artists. In the late 1970s Mark Boyle and Hamish Fulton made characteristic earth samples and photo-pieces in Central Australia and Tasmania respectively. Nikolaus Lang, a German visitor in 1979 and again in 1986-88, brought himself to Adelaide largely to work with the coloured earths prized since antiquity by the Aboriginal people.)

Outside the mainstream can also mean outside the centres of high visibility, Sydney and Melbourne (and from the mid-1980s also Brisbane). Brian Blanchflower, a middle-generation artist, and Howard Taylor, a senior artist, were probably disadvantaged by working in Perth, Hossein Valamanesh by living in Adelaide. The dangers of marginalization by regional residence have produced some positive discrimination from those with a national role and a national viewpoint, the Australia Council in its grant programmes, the Australian National Gallery in its collecting and its touring exhibitions. The Art Gallery of New South Wales's 1981 initiative of large survey exhibitions, the biennial Australian Perspectas, has been the most visible form of assistance to Brisbane, Adelaide, Perth and Hobart.

Such large survey exhibitions and indeed any art project with Federal government funding from the Australia Council has had to consider positive discrimination not only for the outlying States but also for 'multi-culturalism' (which means artists from non-Anglo-Celtic ethnic background) and for women artists. These three pressures on Australian art have done nothing but good.

'Multi-cultural' artists from Greece and Italy have a visible presence in high art, so have artists from Chile, Lebanon and Iran, but the Vietnamese and Chinese communities have not yet produced much. Multi-cultural funding programmes concentrate less on professional artists' development than on community cultural development. (Chinese and Japanese art have always been an influence on some of the best professional artists, most notably Ian Fairweather, who was still working in the early 1970s, and Fred Williams. Ken Unsworth has recently been influenced by Japanese medieval scrolls. Tim Johnson brings together Chinese motifs and Papunya techniques.)

Women artists have always been outstanding in Australia, a country which gave political suffrage early and was prosperous enough to let most people follow their professicnal inclinations. The professional art world since the 1850s had always taken its women members for granted. Yet women artists were marginalized in the public consciousness; there was, as mentioned, little awareness of any-

left
NICHOLAS NEDELKOPOULOS, The distance between smiles: Image 1, 1982, etching, aquatint on paper, 50.4 x 188.8 cm, Australian National Gallery, Canberra

below
IMANTS TILLERS, The island of the dead, 1982, charcoal on canvas board, 250 x 380 cm, Australian National Gallery, Canberra

BILL HENSON, Untitled (young woman), 1980-81, type C photograph, Australian National Gallery, Canberra

thing from Australia's past, let alone its art and its many women artists. And even if you noticed, say, that the Art Gallery of New South Wales had since the 1940s always displayed many works by Margaret Preston and Grace Cossington Smith and others, their works were still a distinct minority. The United Nations International Women's Year 1974 reclaimed Australian women artists' past, from the 1840s to the 1940s, with a touring exhibition and a subsequent book. Despite the presence of painters and sculptors the visibility of women artists in art-museum displays suffered by their strength in the less easily displayed media of watercolour, printmaking, textiles and other craft arts. Their strength in the as-yet ill-researched areas of non-professional folk arts, for example needlework, is another disadvantage which awaits further attention and recognition. In 1984 a woman curator at the Guggenheim Museum, New York, had no trouble selecting fifty per cent women artists for an exhibition of new Australian art. Much has been achieved.

Finally there is the advance of Australian Aboriginal art from the ethnographic margins of our art to its very centre. There was already, since Margaret Preston's paintings in the 1940s (and in the decorative arts from the 1920s), an eagerness for Euro-Australian artists to pay Aboriginal art the flattery of imitation if nationalism was required. Tony Tuckson's abstract paintings from the 1950s drew upon the general delicacy, refinement and directness of Aboriginal art, and as an art-museum worker he was the first to liberate it from anthropology museums and, in the late 1950s, give it high visibility in the collections of at least one art museum, the Art Gallery of New South Wales. He also organized an Australia-wide touring-exhibition of bark paintings in 1960.

Although a new movement of acrylic painting on

board or canvas began in 1971 at the Aboriginal community of Papunya, west of Alice Springs, the first significant move from the margins was the inclusion of bark paintings from Ramingining, Arnhem Land, in the 1979 Biennale of Sydney. There the work of David Malangi and George Milpurrurru kept company with Europeans Joseph Beuys, Giulio Paolini, Marlo Merz and Gerhard Richter, Australians Rosalie Gascoigne, Bea Maddock, Peter Booth and Imants Tillers, and many others. In the 1980s, new Aboriginal art is everywhere: in 1988, for example, in Manhattan in a major exhibition at Asia House Gallery.

The minefields involved in appropriation of Aboriginal imagery have become apparent but are being resolved: homage from a white artist can be perceived by a black artist as theft of spiritual identity. Some Euro-Australian artists would like to be 'white Aborigines', acknowledging not only aspects

of Aboriginal style but also its rich content, as complex as the mythologies and metamorphoses of ancient Greece. The 'traditional' media of ochres on bark have no monopoly on spiritual use; acrylic paintings on canvas are just as effective for maintaining the Dreaming as the 'traditional' drawings on sand from which the new kind of paintings derive. Aboriginal artists withhold certain images from works made for sale in the Australian and international art market but are eager to increase appreciation and knowledge of their culture by means of works of art. The white Australian art world has long admired the style of Aboriginal art but it is now beginning also to appreciate its creativity and its content: sex, politics, religion and nature.

Aboriginal works of art become potent and sophisticated weapons in present-day land-rights tribunals. More important, their beauty, their power and their economic value have combined to make them a conspicuous reason for the wider (non-art) white community's new respect for Aboriginal culture generally. The Aboriginal people are re-conquering the minds of their invaders, as the Greeks re-conquered the ancient Romans.

Daniel Thomas is director of the Art Gallery of South Australia, Adelaide.

above
YALA YALA GIPPS TJUNGURRARJI, Snake dreaming, 1971-72, acrylic on board, Australian Museum, Sydney

above left
TIM JOHNSON, Illustory city 1, 1985, acrylic on canvas, 186 x 54 cm, Collection of New Parliament House, Canberra

MARCANTONIO RAIMONDI, etching after Raphael's Judgement of Paris

Untimely Meditations

Mark Titmarsh and Lindy Lee

ARTIST-PHILOSOPHER Whenever an aspect of culture becomes vital to us then internationalism in that discipline also becomes vital and acceptable. Consider Kenneth Clark's examples of the eleventh-century church and twentieth-century scientific circles. In those places and times the national origins of practitioners did not matter, only the potency and effectiveness of their work. Today a new kind of internationalism functions in the visual art world, but more often than not it is referred to cynically as a function of ephemeral fashion and transnational marketing. However, should we free ourselves from this false sense of moralism that would make us hate most of the art around us then perhaps we could propose a goodwill to appearances and introduce the role of the artist as Artist-Philosopher.

Just as the name infers, such a person would need to have at least two types of expertise at their command, one in the field of *action* (a virtuosity of the forearm, a touch, directive expertise) and the other in the field of *ideas* (philosophy, history, science).

ACTION In the world of action the first consideration is always in terms of the materials to be used. No material can be said to be more suited to the attainment of artistic aims than others. Consider the difference between Van Eyck's handmade oil paint and Marcel Duchamp's bicycle wheel. The value of the material lies only in the fact that it has been selected. If some are selected more than others then it may be the unspoken power of tradition rather than the intrinsic qualities of that material. As with Duchamp's bicycle wheel the materials chosen for a work of art may not be in their original state. Indeed an artist usually makes use of artificial material and industrial products like glass, cement, mass produced tubes of paint or even other works of art, such as the jeweller who uses an antique gem or a miniature painting in a piece of goldsmithing or a painter who reworks the paintings of another artist. The diversity of available materials is matched by the types of action that can be brought to bear through the virtuosity of the forearm, the *manner* of touch or directive expertise. The latter might involve action at a distance via the hands and skills of others as with Joshua Reynolds and his apprentices or even Andy Warhol and his assistants.

Consequently the artist's manner may demonstrate capacity to produce sensory effect through, say, the expressionist's agitated brushstroke or exhibit the skill of the draughtsman's hand whose obvious virtue is the conquest of graphic difficulty or furthermore be the culmination of action at a distance whereby the director of several skills and

many hands has produced an artwork without their own hands coming directly into play.

IDEA The contemporary meaning of the word 'art' varies greatly with earlier definitions when it indicated simply a 'trade' or 'practical activity'. Nowadays it has expanded in scope to be closer to the double barrel definition of 'knowledge-ability'.

In this respect the German word for art, *kunst*, is prophetic of the way the meaning of 'art' would develop through time in the English language. *Kunst* originally meant 'shrewdness' and eventually absorbed both the Latin medieval terms of ars (art) and scientia (science) and consequently referred to both an activity of productive skill and an activity of the mind — idea skills. Paralleling that change has been the evolution of the social condition of the artist from one who served the church or State to today's relatively independent observer and commentator on self and society. As might be expected radical changes in the nature of art and artist has also produced significant effects on the role of the viewer, the person to whom the artist appeals for sympathetic spirit. For the viewer, contemporary visual experience is no simple passive act of sensory perception but is conditioned and expanded by new areas of knowledge (in this century — psychoanalysis, phenomenology of perception, relativity, structuralism etc.), each of which are in turn conditioned and extended by new forms of media, colour printing, television, satellite, computer and so on. One presumes and ultimately demands from both artist and audience alike that they match the expansion of their times with a certain inner conceptual expansion that would make of them *seekers of knowledge* exploring both past and present in a spirit of goodwill toward the new.

THE UNHISTORICAL The contemporary media oriented world seems filled to oversaturation with images and ideas and yet everyday art historical knowledge *continues* to stream in from inexhaustible wells. We labour in an effort to receive, arrange and honour these various guests but they themselves are in conflict and unless we can develop a strategy with which to direct them then we too shall perish in their conflict. One strategy is to become a walking encyclopedia which leads, as any avid reader of encyclopedias and dictionaries knows, to the transportation of large quantities of indigestible stones of knowledge. Another is to become, in part, *unhistorical*, to be a pupil of the past, a child of the present and to live wilfully for future

GIORGIONE, Fête champêtre

EDOUARD MANET, Dejeuner sur l'herbe

action; to seek out, historically, the principles and causes within the history of art yet be free of them should action require it.

One such practitioner was Edouard Manet. His paintings prefigured the impressionist revolution and ushered in a new epoch in the history of art, one which we are only just coming to understand and one which according to several reports has recently expired! Manet's most celebrated painting, *Déjeuner sur l'herbe* was rejected by the Paris Salon of 1863 because it did not satisfy the academic standards of the time as well as being in subject matter an insult to Second Empire propriety. Specifically Manet had not conformed to academic conventions of painterly illusion in that he had failed to represent his subjects as fully modelled forms in receding space. The painting seems quite conventional to us now but at that time and place the naked figure of the woman at the left was peculiar in its disregard for middle tones that would have given her flesh the fuller illusion of volume in space. Instead Manet accented her flatness by painting her in high contrast with great shorthand leaps from white flesh to dark shadows. Similarly the background of the painting did not satisfy the illusionistic requirements of depth. Rather, the back of the painting moves towards us, crowding over the top of the foreground figures such that the wading background figure appears to reach down and touch the outstretched hand in the foreground.

In spite of Manet's apparent delinquency, the painting is, in another sense, steeped in art historical tradition. On closer inspection *Déjeuner* is seen to be based on two previous Italian Renaissance masterpieces, Giorgione's *Fête champêtre* and and an etching after Raphael's *Judgement of Paris*. Having placed himself squarely between a pupil of the past and a child of the present Manet is able

right
Untimely fragment No. 2

left
Untimely fragment No. 1

to open up a rich series of presences and interpretations. For instance, some have argued that Manet here initiated the process of freeing painting from its mimetic chores culminating in the twentieth century with abstract art. That for him the subject matter was incidental, serving as a convenient vehicle for aesthetic flourishes in light-dark contrasts and the placement of restrained areas of exquisitely refined colour. Other Manet scholars point out his power of allegory and symbolism, for example, the bullfinch hovering over the foreground figures is said to symbolise both lewdness and the presence of the Holy Ghost and that *Déjeuner* refers through Raphael to a new 'Judgement of Paris' but on this occasion Paris is the city and the victor is Victorine, Manet's favourite model who appears as the only naked figure in the scene. Thus Manet's untimely painting is now rich in varied aesthetic pleasures, submerged analogies and correspondences. Manet has appreciated art history almost to the point of imitation: his three foreground figures are formally identical to Raphael's, yet at some point it has become distorted, unhistorical, beautified! — and begins to approach a freer poetic invention.

THE UNTIMELY A painting from the past when known clearly and completely can become resolved into a phenomenon of knowledge, a settled account with history, resulting in the death of the power of that image and often followed by an ascension to inert prominence on museum walls or in the pages of textbooks. But should the work become subject to untimely forces and once more be pressed into the service of life and action then its destiny might be propelled *onwards* and into fuller meaning. Yet this is no argument to discard or even question the value of the study of art history since history provides great models and comforters when they cannot be found among our contemporaries. Rather it is to grant the *historical* only its proportional dues in relation to that other great force, the *unhistorical*. Thus, once having learned some of the lessons of art history, its principles and causes, we are empowered to see the images history leaves washed up around us in a new light, unhistorically. Imperceptibly a *history in the shadows* begins to reveal colour, enigma and an unexpected richness of significance.

When confronting a Renaissance or medieval religious painting we might at first glance see something that seems fully determined by specific historical and cultural meanings rooted in a distant almost alien past. Yet at certain moments these same scenes of a crucified Christ, a Madonna and child and so on, become fascinating and transfiguring whether we are believers or deeply antagonistic to the practices of Christianity. By allowing ourselves to enter a medieval past we catch a glimpse of how an artist or citizen of that time ordered the universe, that is, in terms of rising degrees

of sacredness, rich in interconnected symbolism, sacred powers and influences, all becoming so intense that it governs your way of thinking about space, time, society, the cosmos and an individual's life story. Flipping back out of this untimely reverie we notice, in stark comparison, how we today see the world in terms of mechanisms and structures. Even if we can no longer live or act like medieval man we can still identify their passion and necessity to believe.

Similar untimely shifts are aroused by portraiture as it occurs through the successive ages of art history. In the portrait we confront a face that gazes at us, unblinkingly, down the long corridors of time. We stand before men and women who inspire us with the feeling that in earlier times and in different cultures someone else has passed through *this existence*. One face is infused with pride and strength, another sinks in profound thoughtfulness, a third shows signs of mercy and helpfulness and yet another displays the haughty appearance of no respect for existence at all!

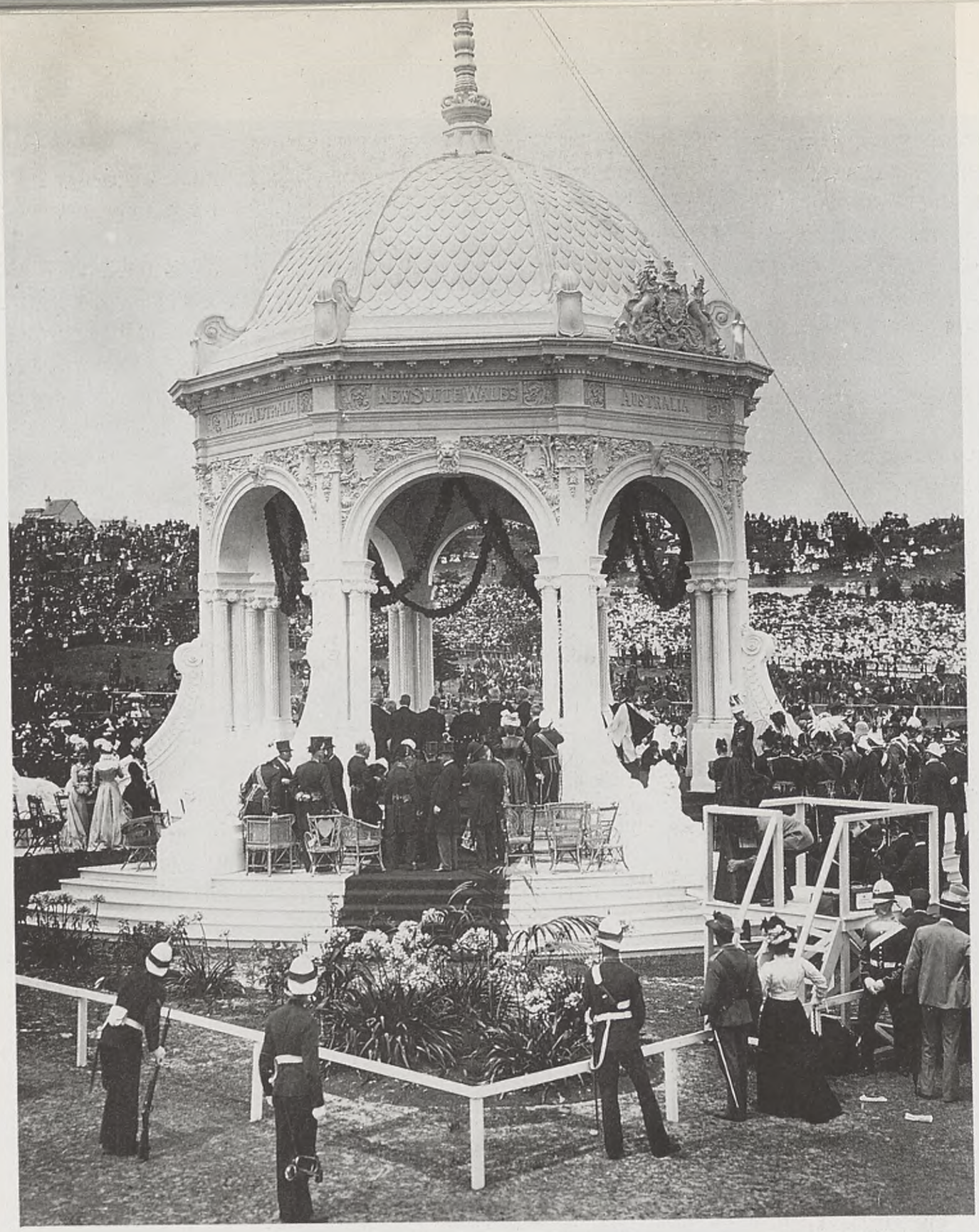
right
EL GRECO, Christ bearing the cross, *c.* 1603-05, *Unhistorical fragment No. 1*

above
ANTONELLO DA MESSINA, Portrait of a condottiero, *c.* 1475, *Unhistorical fragment No. 2*

UNTIMELY FRAGMENTS Having gained a feel for the untimely we find ourselves hovering above the established genres of painting. Beneath us we see a great multitude and with our eagle eyes we penetrate everywhere, without fear, scorning nothing, wasting nothing, savouring every fragment regardless of pedigree or reproductive cast. So much has been lamented recently about the *diminution* of the aura of an original when subjected to the degenerative power of modern reproduction techniques. Yet for us a reproduction when looked at from above is simply a *fragment* of the original! — just as the shattered remains of Roman frescoes are fragments of a once larger piece partially consumed by volcano or war. These very rich parts of an unknowable whole continue to function. They invite profound speculation and ultimately grant us *the power of imagining*. The aura of the original whole work has been replaced or even augmented by the aura of *something still to be said*. We imbue the fragment or copy with our own will; it draws out of us our own desires and secret hurting, rendering the experience of the fragment a *whole* one unto itself entirely separate from any linkage back to an original. From this vantage point the past remains mostly undiscovered with thousands of fragments awaiting their destiny in our midday light.

Unhistorical Fragment No. 1, El Greco, *Christ Bearing the Cross, c.* 1603-5, Unhistorical Fragment No. 2, Antonello da Messina, *Portrait of a Condottiero, c.* 1475, Untimely Fragment No. 1, Lindy Lee, *All Spirit in the End becomes Bodily Visible*, 1987, Courtesy of Roslyn Oxley9 Gallery, Sydney, Untimely Fragment No. 2, Mark Titmarsh, *Velleda and the Golden Sickle*, 1987, Courtesy of Bellas Gallery, Brisbane. Special thanks and apologies to the following whose work has become unhistorically fused in the text: Friedrich Nietzsche, 'On the Uses and Disadvantages of History for Life', *Untimely Meditations*, translated by R.J. Hollingdale, Cambridge University Press, London, 1986; Robert Rosenblum and H.W. Janson, *Art of the Nineteenth Century*, Thames and Hudson, London, 1984; Kenneth Clark, *Civilisation*, BBC Publications, London, 1980; Guilio Carlo Argan, 'Art', *Encyclopedia of World Art*; Paul Crowther, 'Merleau Ponty: Perception into Art', *British Journal of Aesthetics*, Vol. 22, No. 2, 1982; Gianni Vattimo, 'Nihilism and the Postmodern in Philosophy', *Substance* No. 53, Vol. 16, No. 2, 1987; Don Cupitt, *Sea of Faith*, BBC Publications, London, 1984.

Lindy Lee and Mark Titmarsh are artists who live and work in Sydney.



FEDERATION PAVILION, 1901. Centennial Park, Sydney (no longer in existence)

Learning from the Dreamtime

Nicholas Baume

When it was proposed last year to celebrate the centenary by a series of public rejoicings it was pointed out — I, myself, pointed out — that it was by no such evanescent performance that such an event should be marked, and that an enduring monument should be erected.

Mr Garrett, Legislative Assembly Centenary Celebration Bill, 30 June, 1887

THE 'ENDURING MONUMENT' in question was conceived by then Colonial Secretary, Sir Henry Parkes. He proposed that a 'national palace' be erected in the newly proclaimed Centennial Park. It took until 1901 for a monument to be built in the park, by which time Parkes's palatial plans were a faded memory. When the Federation of Australia was celebrated in Centennial Park, a pavilion constructed specially for the occasion was the focus of attention. Set into the floor of this temporary structure was a hexagonal granite block — the 'Commonwealth Stone'. It was placed on a sandstone pedestal at the pavilion site in 1904. The pavilion itself (of which there is only photographic documentation) was a lavishly decorated high-Victorian folly. Its moulded plaster embellishments soon melted into the surrounding swampland.

The roughly hewn, engraved facets of this gatepost-like stone and plinth suffered exposure to the elements for three generations. Made from sterner stuff than moulded plaster, the Commonwealth Stone has been aged, but not overtaken, by nature. Nature has rusticated it, leaving lichenous blotches on its more exposed sides. Since the completion this year of a new Federation Pavilion, a stop has been put to the weathering of our historic rock.

above
FEDERATION PAVILION, 1988, Centennial Park, designed by Alexander Tzannes

right
Interior of pavilion with Commonwealth Stone and ceiling by Imants Tillers

It is protected, once more, beneath a dome. This dome, however, is itself part of an enduring monument, built to last a millennium.

Our new, permanent, Federation Pavilion is a more modest structure than the national palace dreamed up a century ago, although it too has been strongly resisted. Most critical opposition has not concerned the question of whether or not there should be a monument to Federation, but of the form it should, or rather should not, take. Critics of the pavilion have been noticeably reticent to offer an alternative solution that would not replay their own objections.

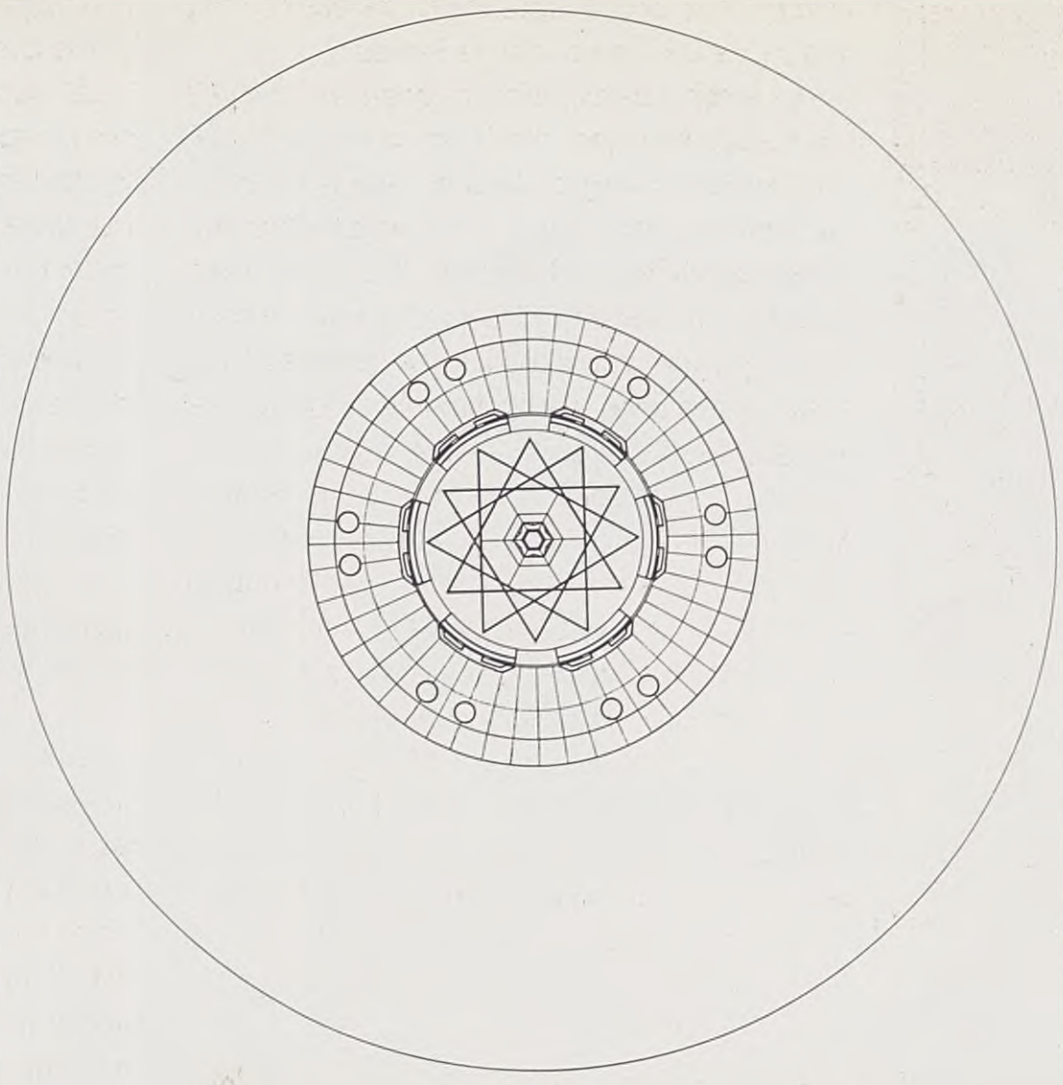
In 1984 an invitational competition was held for the design of a new monument on the spot where Australia officially became a nation. Alexander Tzannes's winning proposal is sharply distinguished from other submissions in two ways. First, Tzannes's design is consciously related to the specific history and character of the site. This historical concern explains his choice of a pavilion (more correctly a rotunda), echoing the plaster confection of 1901. Secondly, in its ambition to define a place rather than impose a monolithic monument, Tzannes's design encompasses an entire landscape. The project is also unique in its combination of three areas of creativity — architecture, landscape and art. Even more unusual is the fact that the architect (Alexander Tzannes), landscape designer (Wally Barda) and artist (Imants Tillers) are all under forty.

What strikes one forcefully about the project is its clear intelligence. The landscape, architecture and art are all imbued with thoughtful reflections on history, culture and the spirit of place. In Australian society the value of a philosophical ('intellectual') approach to our existence has been largely ignored, derided and even considered dangerous. A certain poverty of spirit seems to have denied, until recently, the affirmation of our society through the creation of symbolically rich places. Such may be the attitude of a people whose material poverty once necessitated frugality and saw 'high culture' as an unaffordable excess. Monuments have been erected — most often of a memorial type, the type which mourns a loss, which remembers a violent death. Monuments in a broader cultural sense have flourished in recent years. Grandiose national structures have provided Canberra with an abundance of monuments to the power of our social institutions and the legitimacy of our cultural heritage. Nevertheless, structures of a more purely symbolic character are missing from all of our cities.

Beyond the lavish, if evanescent, bread and circuses of 1988, we have finally afforded ourselves a monument that acknowledges its function as purely contemplative. It represents, and indeed embodies, a generosity rarely seen in Australia. The popular distrust of history and its representation is exemplified by the comments of Prime Minister Bob Hawke on 1 January this year. Before opening the Federation Pavilion he opened the Bicentennial Park at Homebush saying, 'The Bicentenary is not a celebration of the past or an excuse to build

monuments'.[1]

Perhaps the problem of creating culturally symbolic places in Australia is that a country as tentative in its gestures towards national mythology is a difficult one to represent. A recurrent theme among critics of the pavilion is the objection of un-Australianess. The pavilion, it has been suggested, does not relate to the forms of the Australian landscape. 'Australianess' is not easy to pin down, but has often been expressed in the myth of a very particular Australian landscape. Despite, or perhaps because of, Australia's being among the most highly urbanized of all societies, we traditionally look to representations of a largely uninhabited, if not uninhabitable, vast interior landscape for our mythology. The landscape myth fundamentally implies a denial of civilized life; the yearning for a state of nature before man brought about its destruction. Interpreted thus, the empty landscape is opposed to culture, to history and, ultimately, to human life.



Floor plan of the Pavilion

Anybody familiar with Imants Tillers's work in recent years will be aware of his critique of the 'landscape as truth' theme as one that has all but paralyzed Australian art. As collaborators on the pavilion project, Tillers, Barda and Tzannes are all concerned with a historically richer and culturally affirmative notion of landscape. There is some irony in the fact that although the pavilion project is accused of ignoring 'the Australian landscape' its concern with the landscape forms in which it is situated is paramount. On closer inspection it becomes clear that 'the' Australian landscape is itself something of a myth.

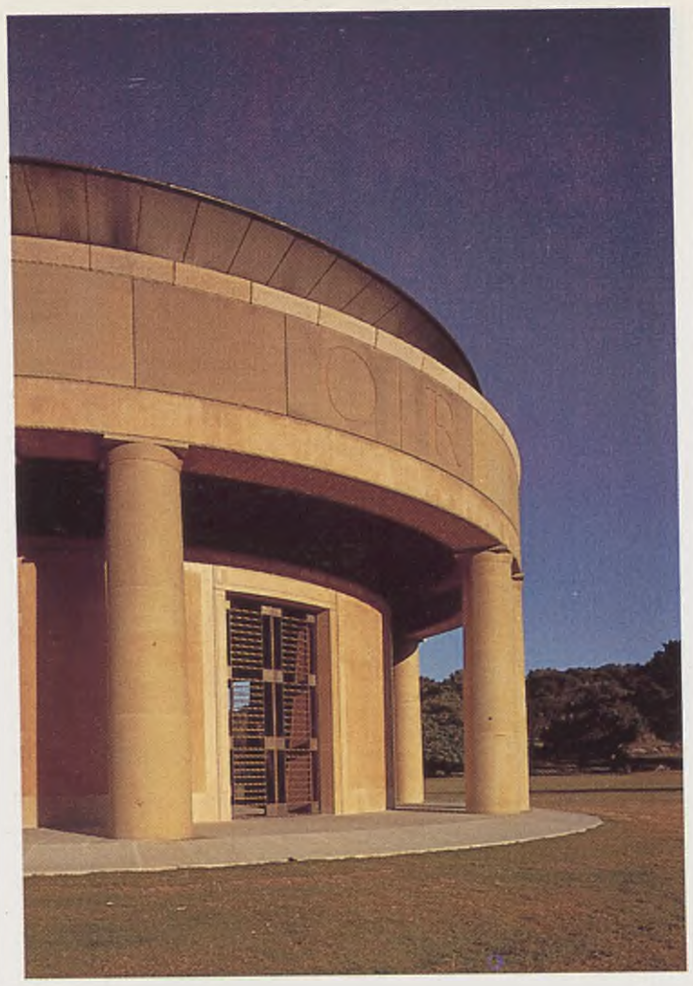
Unlike the myth of a place that negates humanity, the pavilion creates a place in which, essentially, culture is nature. This idea is at the historical heart of a Romanticism where, 'Art belongs to Nature and is, so to speak, self-reflecting, self-imitating, self-shaping Nature'.[2] In stylistic terms the pavilion has been frequently referred to not as romantic but as neo-classical, largely because its rotunda form is distantly related to that used in Roman architecture. The intrinsic form of the pavilion's architecture is, perhaps, its least crucial aspect (doubtless an attitude seen by old guard modernists as heretical). Most crucial are its extrinsic qualities; the associations and impressions for which it is a vehicle. Classical forms are not the repository of absolute values they once were. In Tzannes's pavilion they are juxtaposed with echoes of other historical styles which, together with the landscape and art, serve to trigger diverse feelings, connections and responses. It is precisely — as American architectural historian James S. Ackerman has argued — because of its polyvalence that a Romantic/Picturesque idea of architecture is so appropriate today, just as it was in the late eighteenth century when 'a new free spirit expressed itself as a reaction against the weight of tradition and the constrictions of the prevailing orthodoxy'.[3]

The tradition reacted against in the case of the 1988 pavilion is the largely failed attempt this century to express the essential values of Classicism in another language, that of industrial technology, known as Modernism. The modernist principle of reduction has, applied indiscriminately, impoverished our cities, purging from them all traces of myth and memory. Skyscraping feats in prestressed concrete are not generally known for their symbolic richness.

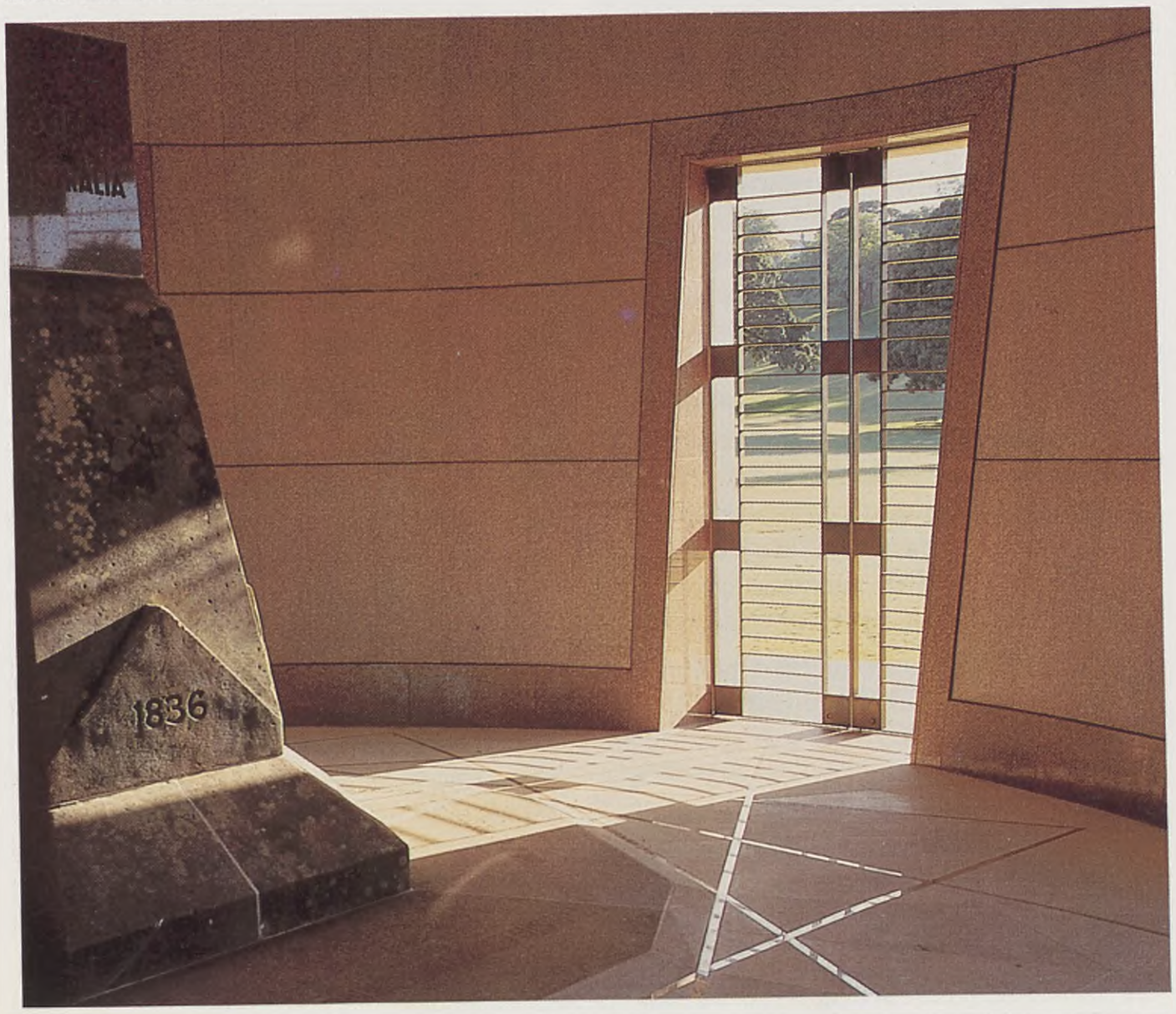
When one drives, walks, cycles, jogs or rides through Sydney's Centennial Park it is hard to imagine that only a century ago this land was described in parliament as the most unsightly place in the vicinity of Sydney.[4] All who enjoy the park today might give thanks that this former wilderness was not preserved. Rather, its swamps and sandhills have been transformed into a beautiful park of principally Victorian design. The nineteenth-century intellectual and statesman, Carlo Cattaneo, wrote that 'every region is distinguished from the wilderness in this respect: that it is an immense repository of labour. . . This land is not a work of nature; it is the work of our hands, our artificial homeland.'[5] The pavilion project recognizes and celebrates an immense repository of labour that the processes of time have naturalized.

All physical trace of that event has vanished, save a single sign — the severe, rather ill-proportioned Commonwealth Stone. In this unlikely object, however, is invested a memory — its quality is that of artefact, above and beyond its formal attributes. The proportions of this stone and the photographic record of the original pavilion are the historical traces from which Tzannes has taken formal inspiration — in the use of a dome structure and in the radiating geometry of the floor plan.

Sensitivity to both site and history extends to the subtly conceived surrounding landscape. Wally Barda, the landscape designer (also a painter and professional architect) wrote of the project, 'The landscape design should be on a broad, sweeping scale of movement — not fidgety and stilted, but assuming an elegant motion that grows out of the existing generous contours.'[6] These existing contours form a valley, one side of which is established, mown parkland dotted with mature Moreton Bay figs and Norfolk Island pines. The other side is 'rougher' in character, covered by tall grasses and dense, medium profile trees. On the 'rough' side of the valley horizontal sandstone ledges protrude intermittently, providing an immediate reference for elements of Barda's design. An amphitheatre has been constructed with steps that



Detail of exterior, Pavilion



Detail of interior, Pavilion

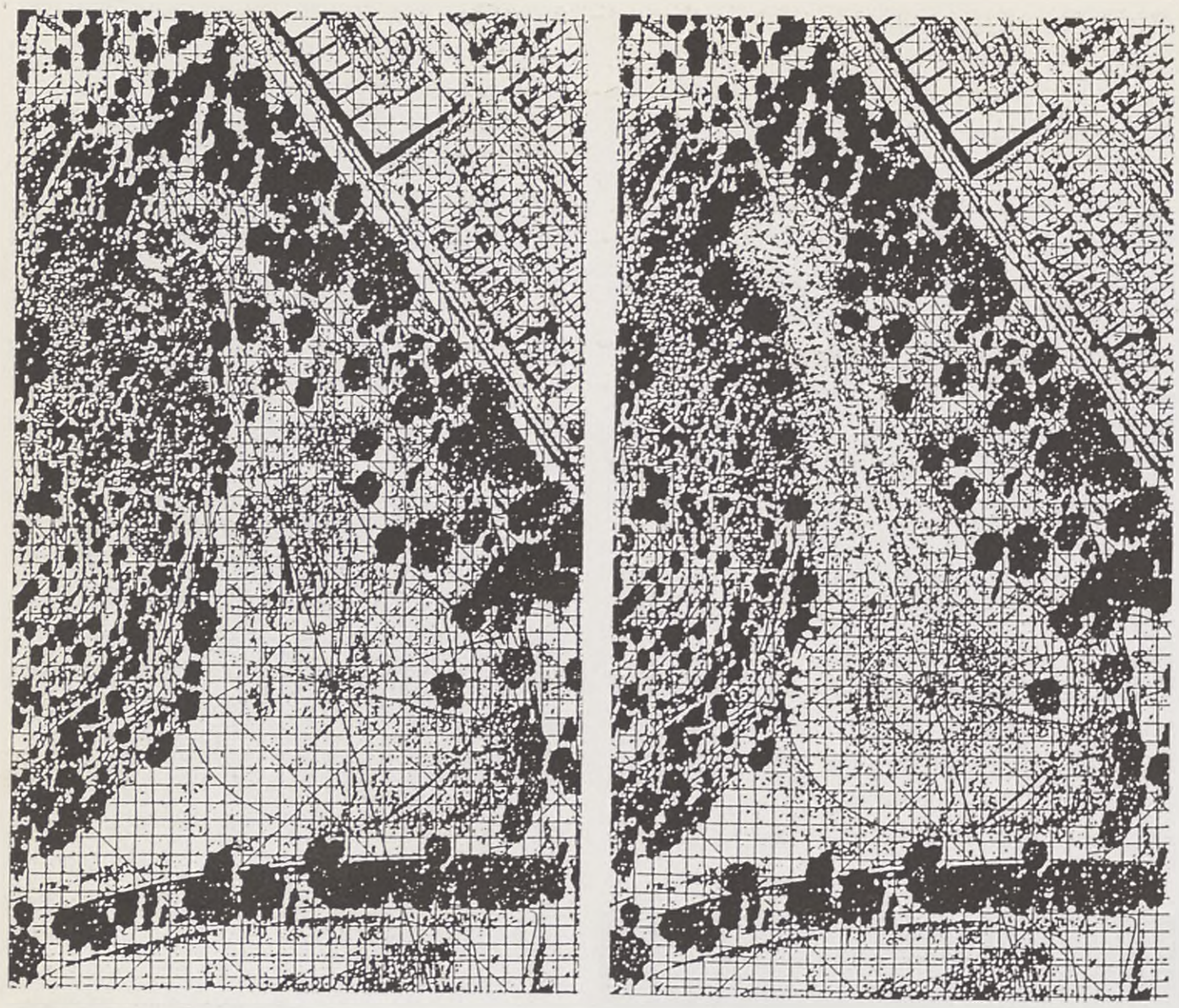
emerge from and disappear into the surrounding hillside, as do the sandstone ledges.

The amphitheatre design is simple and refined. It is Barda's strongest, albeit economical intervention into the existing landscape. It forms an elliptical, arena-like open space that is an attractive and independently focused element. Yet, it also works superbly as a belvedere from which may be seen the valley below and its pavilion, the continuing landscape of the park, the suburbs and industry beyond that beckon to Botany Bay, and the undulating horizon. The amphitheatre has been created through a simple process of earth movement. A built up, flat area has been defined by shifting earth from the upper side of the slope to the lower — as if the slope had been bisected by a horizontal level (much like hillsides terraced for agriculture). In both the form and location of the belvedere a kind of harmony is achieved through a balance of polarities — a recurring theme in the project. In this case, the polarity between the contemplative, focused world of the monument/landscape and the miasma of urban sprawl that lies beyond it is acknowledged and, literally, put into perspective.

The overall design subtly redefines the existing landscape, as can be clearly seen in a comparison of figures X and Y. This design approach brings to mind the signature style of Mr Brown, the famous nineteenth-century landscaper whose primary interest always lay in the capabilities of the grounds he set out. Barda has formalized the landscape — by defining its axis, emphasizing perspectival effects, opening up vistas, contrasting textures, and creating an amphitheatre/belvedere — but only insofar as the landforms already suggested such features.[7]

In subtly transforming landforms into landscape Barda has learnt from aspects of the rich European landscape tradition. This historical consciousness, shared with Tzannes and Tillers, is far from imitative subservience to precedent. Imants Tillers's aesthetic of borrowed imagery (in the case of the pavilion dome, particularly from recent German, American and Aboriginal art) has, perhaps ironically, made his style among the most unmistakably original of any artist working today. The pavilion does not strive to recreate a particular past — such an attempt is *a priori* impossible. Tzannes's pavilion/rotunda/lantern is a structure whose rich, contrasting finishes and innovative use of materials make it unmistakably contemporary. Nevertheless, the typology of the building alludes to — among other forms — the Roman rotunda, the massive proportions of Egyptian architecture, the elegant detailing of secessionist Vienna. For all its literary/architectural wit, the pavilion and its landscape are far from intimidating. The typological familiarity of the rotunda form and its location in an attractive, arcadian landscape make it easily accessible to those with little overt interest in architectural history or theory. Some visitors to the pavilion experience a more local association. On entering the dome one is drawn out to its sloping walls as if by the same centrifugal force that made the 'Rotor' one of Luna Park's most popular rides.

The pavilion has been conceived of as democratic. It is a modest building that casts itself as one part of a larger landscape. It may be surveyed from a belvedere as one focus in a sweeping panorama. It may be approached from any angle and has not aggrandized itself with monumental steps or other devices typical of state monuments. Welcoming as it is, the place created by the pavilion is not a neutral one. In its combination of landscape, architecture and art, this valley in Centennial Park has become 'literally and figuratively, a place to stand'.[8]



Wally Barda landscape concept, before and after image

That is to say, in the creation of this place certain values — such as those of democracy — have been inscribed in its forms, images and symbols. The competition brief and the very nature of a monument circumscribe to some extent the critical content possible in such a project. Italian architect Aldo Rossi has written, 'There is no such thing as buildings that are politically "opposed", since the ones that are realized are always those of the dominant class. . .'[9] Rossi's observation may lack subtlety, but as a general insight, has force.

The most extraordinary feature of the pavilion design is the dynamic it creates between lightness and weight. Like a static loadstone, the Commonwealth rock, glimpsed from the landscape through the doorways that frame it, draws the visitor closer. The pavilion's exterior is austere and solid; thick sandstone columns support a heavy frieze that acts as a horizontal axis — a mid-section supported by columns below, surmounted by the dome. In addition to their typological references, the forms of the pavilion echo the surrounding flora. The stocky columns evoke the solid trunks of nearby avenues of phoenix palms, and the dome itself rises and falls with the same graceful arch as the tops of surrounding Moreton Bay figs. The pavilion sits in a circle of mown grass (like an island continent) that is subtly but exactly graded to incline one's entry. The exterior detailing is elegant and restrained, relying more on the richness of the materials used (local sandstone, acid washed concrete, polished granite) than on any decorative design. The overall impression of density and mass give the building a sense of strength and a feeling of timeless solidity.

Enter through any one of six doors, however, and the impact of the structure is reversed. The weight of the exterior is exchanged for a dynamically light interior. The transformation of opposing forms — lightness and weight — takes up the theme of balanced polarities echoed throughout the project. The interior sloping walls and floor create an uplifting space, the focus of which is the mosaic dome. The solid exterior section of frieze is not expressed, the internal red granite wall sloping all the way up to the dome. The dome is raised on fine stainless steel clad supports, creating a lantern effect when viewed from the exterior. From the interior, the dome appears to hover above the internal drum — floating above massive walls like the decorated ceilings of Egyptian temples. The lustrous enamel tiles are further highlighted by an influx of light from the central oculus and the 'lantern' section above the frieze. The effect is ingeniously enhanced by the creation of an invisible water channel set into the top of the wall, to reflect and refract light onto the mosaic's brilliant tesserae.

Imants Tillers's work has engaged itself in a highly critical, if often ironic, relation to many established values and beliefs. In his pavilion commission, he faced the challenge of creating a work in sympathy with a basically optimistic and harmonious building, without compromising his artistic concerns. As he put it, 'A criterion for my concept was to complement the architectural elements (rather than dominate or conflict with them) and to do a work which would fit within the overall optimistic concept of the architect's design.'[10] The project brief, which offered the architect unaccustomed freedom to create without the limitations of more strictly functional buildings, offered the artist unusual restrictions in his working method. Much of the conceptual content of Tillers's paintings — composed of any number of individual canvasboards — depends on their ability to be seen as monumental images when installed, and, when dismantled, as economical stacks of painted canvasboards. The solution to the technical problem of how to execute the dome painting is quite ingenious, and has permitted a degree of continuity with Tillers's usual method.

The underside of the dome is comprised of 1440 individual steel plates, on to which Tillers has painted his design in vitreous enamel. The successive layers of enamel have been baked at high temperatures to create a lustrous, durable finish. The metal plates — or mosaic tesserae — have been assembled into a grid and, to form the dome's exterior finish, covered with copper. The artwork is, then, an integral component of the architecture. The use of vitreous enamel is itself an innovation, and the delicate shifts of colour achieved, particularly in the colour spectrum, are unprecedented on such a scale.

Although it uses patterning to great effect, Tillers's ceiling resists becoming decoration. The artist has treated the dome much the same as he would any other of his paintings. Many of the visual elements combined here — a hulking figure from the work of German painter Georg Baselitz; Australian

Aboriginal Michael Nelson Tjakamarra's design for the forecourt of Canberra's new Parliament House; a colour spectrum — have featured in other works by Tillers. Both the political/historical content of the commission and the circular, concave form of the dome have, however, precipitated a very particular response and a new reading of these familiar elements.

The use of a figure from recent German art begs the question of its relevance to an Australian mythology. Adapting Tjakamarra' image of 'a meeting place' highlights problems related to the telling of sacred Aboriginal stories in a non-Aboriginal context, and to the broader question of the devastation of Australia's indigenous people and culture over two hundred years of European settlement. To this people the Federation monument is hardly the celebration of two hundred years of progress. To most of us, Australia prior to 1788 is unthinkable; it exists as a kind of blank pre-history waiting for real history to begin. This is the brick wall up against which those who seek to locate a specific Australian cultural mythology find themselves. The point, of course, is not that our youth precludes our having a real history, for we too are descended from ancient cultures. The worship of 'the' landscape — original, authentic, native — is surely something of a displaced identification with Australia's original inhabitants, a people whose culture is rich with mythological and symbolic significance.

The Federation Pavilion — its landscape, architecture and art, all evoke pre-existing forms and images. It is absurd, however, to interpret such references as trans-historical indicators through which we can find true nationhood. The appropriation of a German artist's image does not suggest we are especially Germanic, nor does the classical reference of the pavilion require us to feel like ancient Romans. The use of precedent does not, as American architect John Hancock has argued, depend on 'any overall intention to connect new work to previous works or to a particular geographical or cultural continuity'.[11] Rather, it is the ability of such images and forms to be reinvested with meaning that signals their effectiveness. Thus, Baselitz's figure reads in the context given it by Tillers on a variety of levels. Some identify this male figure with that of a transported convict, or, with a plough at his side, with the growth of our country through agricultural labour. There is, too, a scent of death about this hulking figure, or, more accurately, of resurrection.

Barefoot and dishevelled the figure seems to emerge from a landscape of rubble, stepping precariously towards us. It brings to mind a favourite theme of public art in the old churches and cathedrals of Christian Europe, the Last Judgement. Has Tillers's figure been exhumed from a charred earth to face his day of reckoning? The words 'faith', 'hope' and 'charity' imposed on his torso add a kind of pathetic desperation to this tortured, if resilient figure.[12] 1988 is, for many, a year of reckoning. That the new monument to Federation should express themes of pain, death and resurrection is appropriate. The settlement of Australia was a violent, bloody experience for Aboriginal and white men alike.

Detail of ceiling by Imants Tillers, Photography by Tim Williams

Tillers's mosaic is, however, far from morbid. The impact, once inside the dome, is of light and colour. Like Barda's landscape, Tillers's images turn around a strong axis. At the pole opposite to the earth-bound man is a colour spectrum, precisely graduated from deep to paler hues. It runs into a large area, mirrored on its opposite side, of glassy white tesserae. This 'blank' area has been read as symbolic of Australia's empty interior, and its empty pre-history. Yet it is also a perfect projective space; a blank screen. In colours that contrast with the bright tones of the spectrum, Tillers has adapted Tjakamarra's forecourt image. The earthy colours and strong use of abstracted pattern makes this image unmistakably Aboriginal, although its symbolic origins are without doubt more removed from non-Aboriginals than either those of modern Germany or ancient Rome. This image is mirrored along the line that bisects the dome. It is reflected, however, as a shadow, a ghostly after-image that is barely perceptible. Tillers has depicted, quite beautifully, a pale reflection of the original. It pales in colour, just as the originally symbolic content of Aboriginal art pales with its dissemination among non-Aboriginals.

On the pavilion's exterior frieze, in perfectly chiselled 'perpetual modern' script, one may read the phrase, MAMMON OR MILLENNIAL EDEN. In a crudely romanticized way, these words offer the choice between Western and Aboriginal culture. There is little question of our relinquishing mammon, just as there is little prospect that the few remaining Australian Aboriginals would ever care to 'return' to white man's oft fantasized state of nature. What the Federation Pavilion learns from Aboriginal culture is not the particular symbolic significance of its artistic expression, but man's need for a richly symbolic life. Mythology and symbolism are painfully absent from our lives, on all levels of culture. If we are more sensitive to our history and our future, we may yet learn something from the Dreamtime.

[1] Reported by Christopher Zinn, *Daily Telegraph*, London, 2 January 1988.

[2] Novalis, quoted in *Romanticism and Realism — The Mythology of Nineteenth-Century Art*, Charles Rosen and Henri Zerner, Faber & Faber, London, 1984, p.74.

[3] *Harvard Architectural Review #5 — Precedent and Invention*, Joanne Gaines *et al.*, (eds.), Rizzoli, 1986, p.79.

[4] J.P. Abbott, Legislative Assembly, Centenary Celebration Bill, 30 June 1887, p.2455.

[5] Quoted by Aldo Rossi in *The Architecture of the City*, trans. P. Ghirardo and J. Ockman, M.I.T. Press, Cambridge, Massachusetts & London, 1982, p.34.

[6] Wally Barda, notes on the pavilion (unpublished).

[7] The landscape will take time to mature, some of the trees planted needing thirty years' growth to fulfil their design purpose. In this case art truly is, as Novalis remarked, self-shaping nature.

[8] Maynard Mack quoted by Stephen Bann in reference to eighteenth-century poet-gardeners such as Alexander Pope. *The British Show*, W. Wright & A. Bond (eds.), Art Gallery of NSW, Sydney, 1985, p.59.

[9] Rossi, p.113.

[10] Tillers, 'Some notes on the Dome of the Federation Pavilion' (unpublished), 19 February 1986.

[11] *Harvard Architectural Review #5*, p.71.

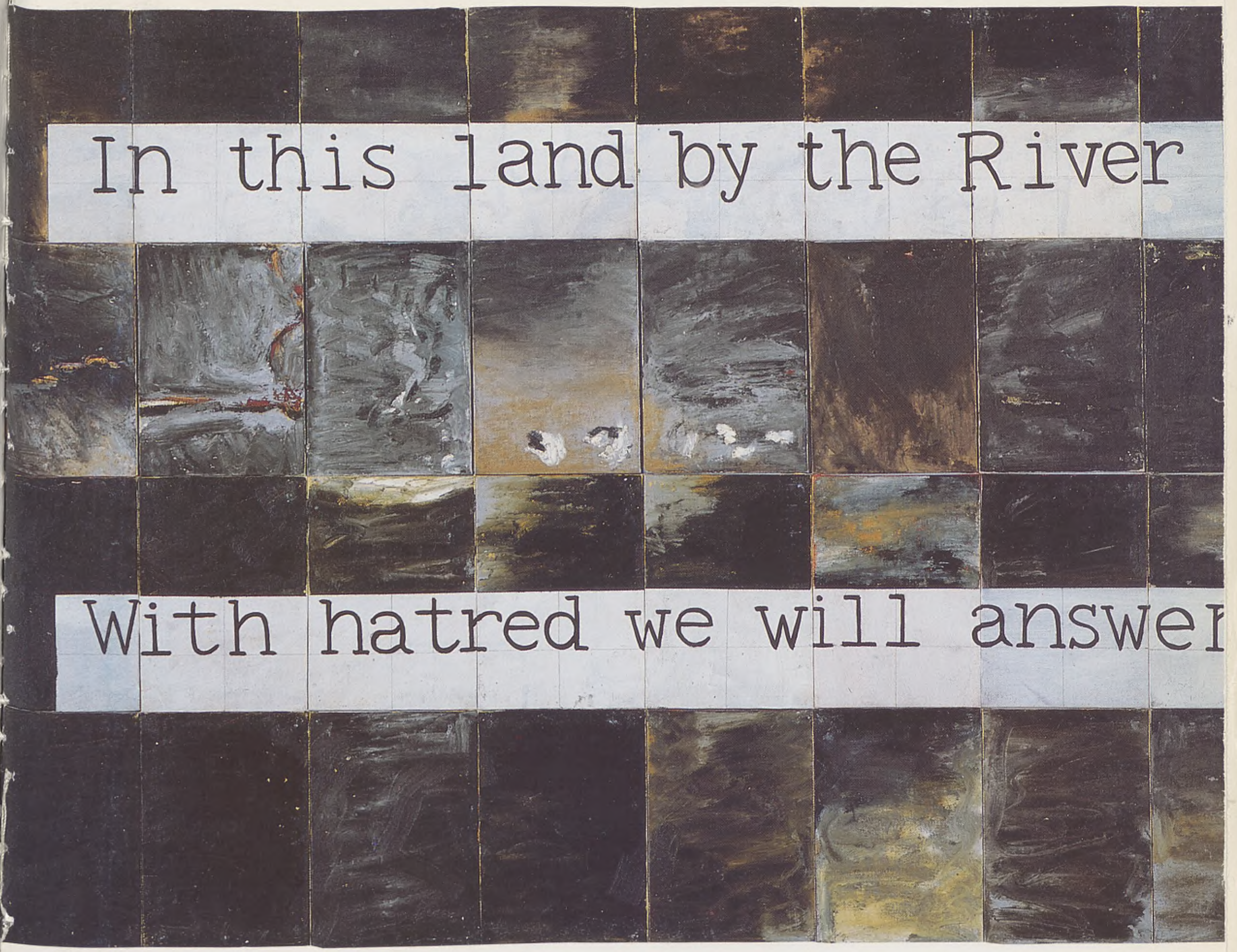
[12] These words (in German) form the title of a painting by another German, Anselm Kiefer, in the collection of the Art Gallery of New South Wales.

Nicholas Baume is an art historian and critic.

WORDS OF WISDOM

A special project
by Imants Tillers for *ART and Australia*

opposite gatefold **IMANTS TILLERS, *Words of Wisdom,* 1988,** acrylic, gouache, oil stick on 88 canvas boards, (No. 17099-17186), 71 x 279 cm. The words are paraphrased from a poem *Hatred* by the Latvian poetess Zinaida Lazda.


In this land by the River
With hatred we will answer

ISSUES IN CONTEMPORARY AUSTRALIAN ART

John McDonald

ROBERT CAMPBELL, Hands of time, 1987, (Assimilation and integration), acrylic on canvas, 130 x 232.5 cm, Courtesy Roslyn Oxley9 Gallery, Sydney

AT THE END OF THE 1980s, contemporary Australian art has entered a period of rampant pluralism. Questions of identity have never been more important nor more difficult to negotiate, but it may be impossible for the Australian art community to call itself culturally mature without confronting such issues since a national cultural identity is as dependent upon our self-perceptions as it is upon the observations of the rest of the world. In art, as in other spheres, identity is becoming more and more tied to the projection of a certain image, but in order to be able to project an image one has to be sure about what it is. We first have to be able to see ourselves before submitting to the gaze of others.

This creates questions about who has the responsibility of 'seeing' Australian art and deciding what image it should cultivate. Where does the greatest power lie? With the artists? The dealers? The curators and gallery directors? The critics or the funding bodies? To what extent are we masters of our own destinies and to what extent are we guided and shaped by the values of a multinational art network, as our corporations and governments are influenced by the priorities of multinational capital?

When, in May 1963, James Gleeson wrote a survey of Australian post-war paintings in the first issue of *ART and Australia*, he noted that with recent art there seemed to have been a change 'initiated by forces within our own national awareness rather than by pressures from outside'. He contrasted this with experience prior to the 1940s, where local artists 'struggled to adapt alien idioms to a startlingly different environment'. The conflict Gleeson was identifying was that of nationalism vs internationalism or regionalism vs provincialism. Twenty-five years on, this confrontation is even further from being resolved. With the upsurge in the sheer quantity and diversity of work being produced it has become much harder to identify the potential uniqueness of Australian art, yet to ignore this question is to shirk the most fundamental issue of all.

ART AND TEXT:

The state of contemporary art is quite closely linked to the state of contemporary art writing, so while art has never been so plentiful, art writing has un-

JACK WUNUWUN, Morning star, 1981, ochres on bark, Garry Anderson Collection

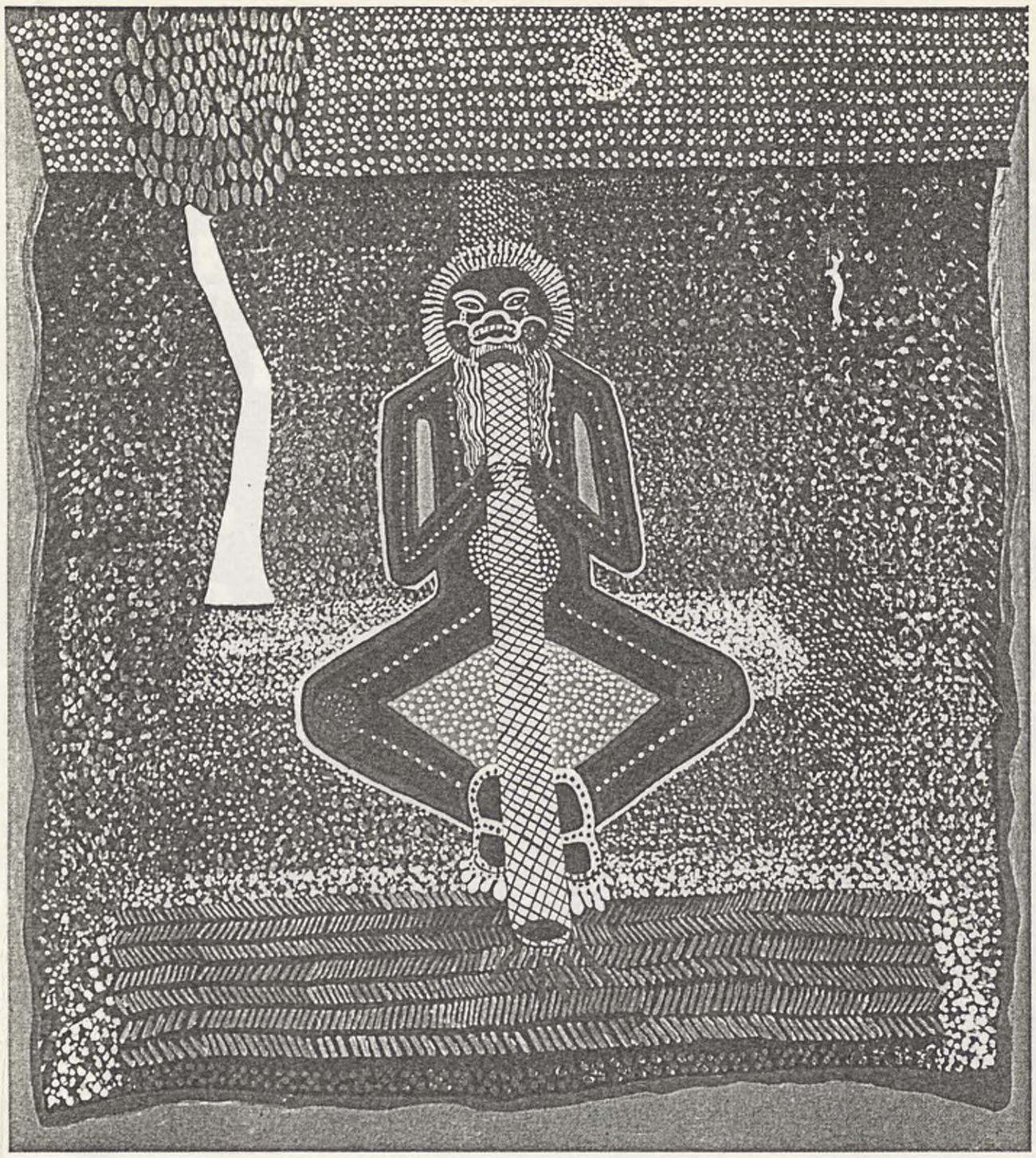
dergone a similar growth in quantity and complexity. There are a bewildering variety of topics all vying for the limelight in forum discussions and journal articles nowadays, although what is a main concern with one interest group is entirely marginal to another. One learns to distrust hyperbole and the liberal sprinkling of capital-letter claims about how 'crucial' or 'central' or 'important' one artist's practice is as opposed to the next. Catalogue statements and journal articles are gradually losing their information value, although they remain a good index of the position from which a writer or an artist speaks, and what is at stake in their assertions.

What is at stake, more than anything else, is visibility. Just like McDonalds or Coca-Cola, many artists obviously favour saturation advertising as the key to success. If a name recurs with enough regularity, if a signature style is shown and reproduced with monotonous frequency, there will be a growing belief that an artist *must* be good. Even better than being good is being 'important', with questions of quality seen as largely irrelevant.

Art is becoming equivalent to communications, to the transmission of information and the gathering of appropriate documentation. It is more important to be able to say that you had your word *included* in a major show like Perspecta or the Biennale, than to note that the work was well received or even noticed. Increasingly, art is more a matter of sign than substance, with *ad hoc* theoretical references being worn as a badge of high status.

So prominent is the inflation of artspeak, ill-written jargon and half-baked theory that it deserves to be seen as a major issue in contemporary art. Exhibitions like the 1987 Perspecta or the show 'Sighting References', put on simultaneously by the Art Gallery of New South Wales, were short on artists but long on verbiage. Much art writing in the catalogues for such shows and in journals bears a highly arbitrary relation to the work on display. This highlights a lack of confidence or ability on behalf of curators and editors who are prepared to publish essays that either don't make sense or are impacted with gratuitous stylistic difficulties covering up a dearth of ideas. Most pathetic of all is the attitude that accepts anything with the veneer of 'theory' as highly significant without subjecting it to a sceptical reading.

Whereas art may often be convoluted, the bulk of critical writing should probably aim at clarity before anything else. There will always be aberrations of the poetic or poseur-ish variety, but when ex-



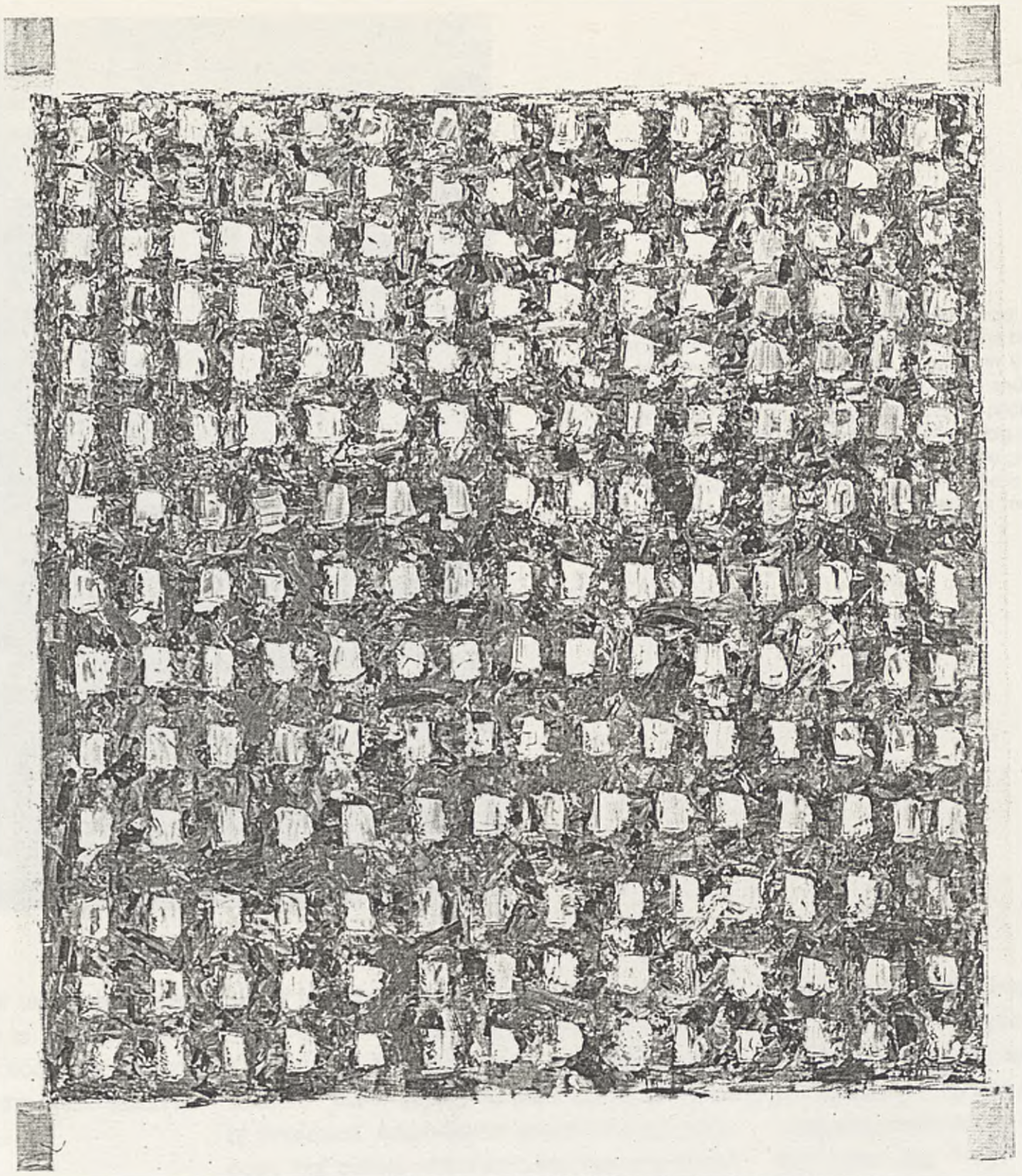
TREVOR NICKOLLS, Man with didgeridoo, 1987, oil on canvas, 180 x 80 cm, Courtesy Holdsworth Galleries, Sydney

ceptions become the rule we have to reasses our preconceptions about what is mainstream and what is marginal. The inundation of artspeak and its uncritical acceptance by influential tastemakers threatens to make contemporary art a more elite and mysterious game than ever before. It is not so much a corrupt game as it is a confusing and hypocritical one, where those who are capable of making the rules prefer to act as doormats for highly secretarian taste.

MULTIPLE WORLDS

In the 1980s, contemporary art is far less cohesive than in the early 1960s. The most avant-garde Australian artists discussed in James Gleeson's article were also those who exhibited their work in competitions such as the Archibald, Wynne and Sulman Prize or the Blake Prize for religious art. Abstract artists like Eric Smith, Stan Rapotec or Tom Gleghorn had followings among private buyers and did not depend upon museums or funding bodies for support. Among dealers, the young Barry Stern was considered one of Sydney's most daring supporters of radical new art.

With the birth of the Australia Council in 1973 and the steady growth of private galleries in all our major cities, there has been an increasing polarization of decorative art from vanguard art, with many leading artists of the 1950s and 1960s looking like the court artists of a comfortable middle-class today. Rightly or wrongly, there has been a belief that artists producing work with no obvious commercial potential have required government support to allow them to create and develop freely. A disturbing side-effect of this well-intentioned policy is the installation of a new élite group of artists who are included automatically in major shows as a kind of officially sanctioned avant-garde. There are, for instance, a large number of exhibitions in recent years which have featured the work of such artists as Imants Tillers, Mike Parr, Ken Unsworth, Richard Dunn, John Nixon, Jenny Watson, Julie Brown-Rrap, Juan Davila, Peter Tyndall or Bill Henson. They are generally thought of as serious artists as opposed to the ones who contribute entries to the Archibald Prize or who have large private followings in more commercially oriented galleries. They also seem to be placed on a higher plane than artists of the previous generation who have remained intractable abstractionists, such as Michael Johnson, John Firth-Smith, Paul Partos,



PAUL PARTOS, Calendar Day, 1988, oil on canvas, 198 x 173 cm, Courtesy Realities, Melbourne

Denise Green, John Peart, David Aspden and others.

Yet such art world hierarchies are mere curatorial fantasies, since by far the largest part of art activity deals with the resale of historical works and domestic traffic in bland, decorative pictures and sentimental Australiana. Criticism, in its very nature, is commited to dealing with artworks which do more than tread the well-worn stylistic pathways, but it only ever deals with a small percentage of Australia's total art activity. Any critical overview of contemporary Australian art must recognize the minoritarian nature of vanguard interests and ask in what way are such artists distinct from more avowedly mainstream ones. Is it, for instance, a criterion for serious art, that it must be difficult to comprehend and confronting in appearance? Conversely, can a piece be difficult to understand and just be a badly-conceived artwork?

It is interesting that today's most prominent vanguard artists are so stylistically diverse, yet can still be roughly identified as a group. It seems that when pluralism is to the fore stylistically, it is the monopolization of institutional space and funding which unites incompatible tendencies. It is, in brief, a shared interest in power and visibility that emerges as the unifying concern.

One thing that happens in all the multiple worlds of Australian art, from the auction houses to the Biennale, is that artists are valued more for their reputations than for their ongoing achievements. Being a 'name' is more important than producing a work of merit, as we saw most dramatically with Sir Sidney Nolan's last show at the Holdsworth Contemporary Galleries last January, when unframed, spray-painted works on bent and twisted stretchers were selling for $75,000 each.

Australians, for all our idolization of rebels and larrikins, also seem to evince a cringing respect for authority which turns successful figures into local heroes. The pecking order is taken for granted; the defects perceived by the eye being rationalised away by nepotism, sycophancy and insecurity. Not all vanguard art is above criticism, and not all decorative art can be classed automatically as garbage, so the avowed or perceived intentions of the artist should play a distant second to their material achievements. The fluctuating standards of judge-

JLL for pgs 87-88 requested 14.11.95

My mother and father are doing something special. The little girl is praying so beautifully. That is the church in the back. Why are they watching her? Why are they standing in that way? My mother's head looks interested but her arms and hands don't care. Her shoes are pretty, they must feel the prickly grass. My father is well protected, his pants are dark and big and his hands are in his pocket. He is a better admirer. The little girl's bow looks like one of those Greek bread rings. I think she is the one they said was deaf and dumb. Why don't they ask me to pray like that and then stand next to me?

ment exercised by many of our tastemakers and the exaggerated attention paid to intentions over achievements still remain to be recognized and addressed as major problems in the presentation of Australian art.

ABORIGINALITY AND MULTICULTURALISM:
With overseas visitors to Australia, one of the most common requests is to see the Museum of Aboriginal Art. To the best of my knowledge, in our major cities, there is no such place. In Sydney, there is now the lurid spectacle of the Powerhouse Museum, celebrating a couple of hundred years of cultural importation and there is the Art Gallery of New South Wales, which is usually preoccupied with an overseas blockbuster exhibition. Yet while Aboriginal art has little more than a toehold in our public institutions, it is becoming far more prominent in the commercial galleries, even as it grows more diverse in its expressions and more alienated from its tribal sources.

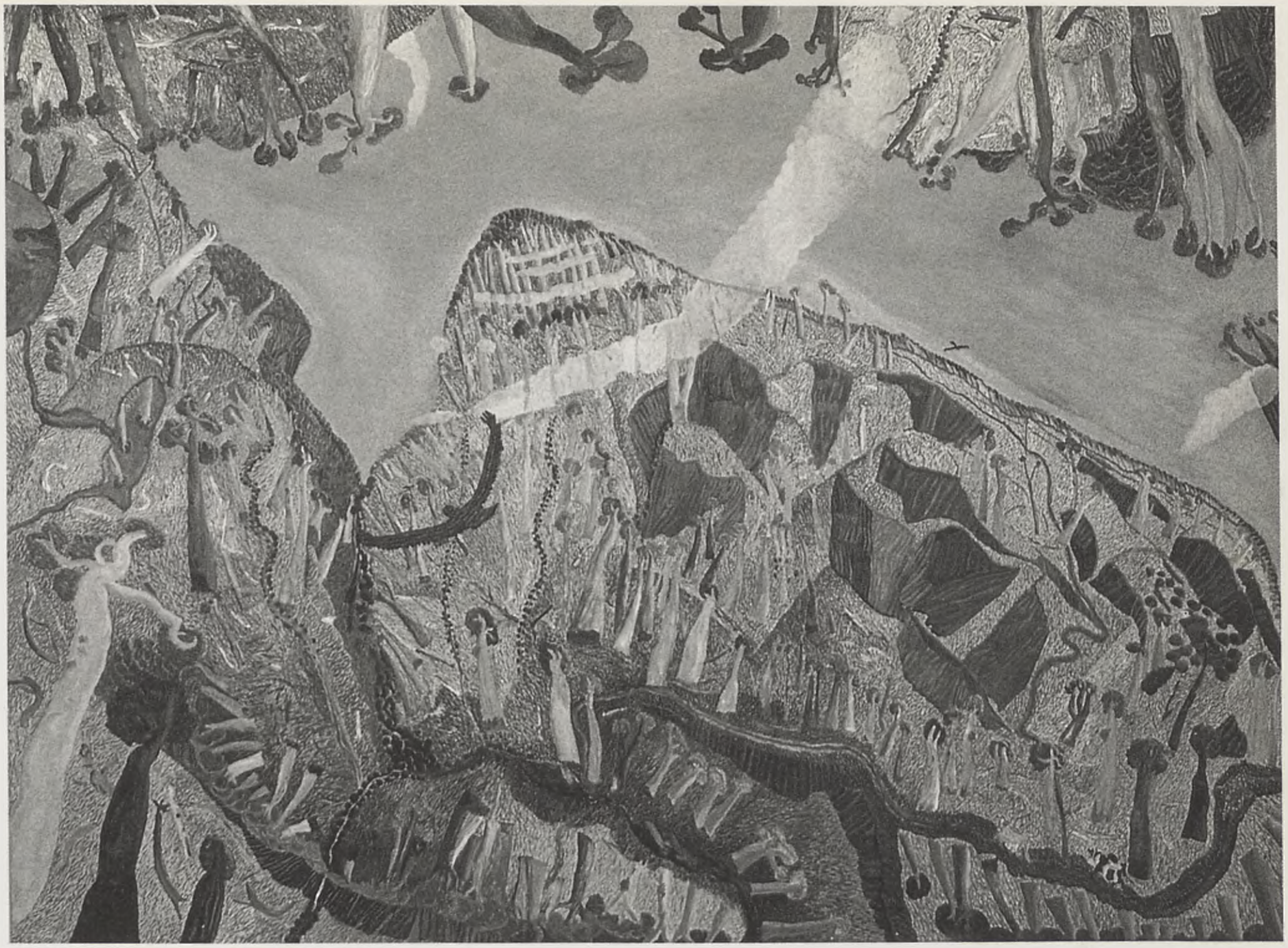
It is no accident that the Aboriginal art boom coincides with the growth of the land rights movement and the resurgent interest in racial identity on behalf of both tribal and urban Aborigines. Traditional Aboriginal society, as Levi-Strauss would put it, was a 'cool' culture which changed little for thousands of years, putting no premium on progress or innovation. Anglo-Saxon society is a conspicuously 'hot' culture which devours ideas and materials at a furious rate, continually needing new materials to feed its ambitions. When a cool culture meets a hot culture, by the most basic law of thermodynamics, the cool culture must warm up.

Rightly or wrongly, there has been a belief that artists producing work with no obvious commercial potential have required government support to allow them to create and develop freely.

We are presently witnessing the rapid warming of Aboriginal art as it adapts to the demands of an international marketplace. This has resulted in many new hybrid forms emerging, making innovative syntheses of Western and Aboriginal styles and materials. For anthropological purists the game is up. Never again can Aboriginal art be considered 'authentic' only if it appears in sand designs, on rock or bark paintings. The new forms, on archivally stable canvas, are no less authentic responses to the changing conditions of Aboriginal experience. Urban artists like Trevor Nickolls, Sally Morgan or James Simon have learnt to incorporate tribal motifs into their work and met with a lot of support and interest. There is also a complementary movement, with surprising funk references appearing in the bark paintings of tribal artists such as Billy Yalwanka.

Along with the development of these hybrid styles, Aboriginal art is gradually becoming more individualized as it is assimilated into the Western art market. Communal ideals and stories are giving way to personal expressions, and will implicitly become more prone to the same kinds of criticism as are directed to the work of non-Aboriginal artists.

Since Australia, by dint of official government policy, is now a multicultural society, rather than one which requires the assimilation of all races to an Anglo-Saxon ethos, this sense of ethnic diversity is also being reflected in recent art. Probably the



above
WILLIAM ROBINSON, Eagle landscape, 1987, oil on canvas, 192 x 141 cm, Courtesy Ray Hughes Gallery, Brisbane and Sydney
left
SUSAN NORRIE, Les Romans de Cape et d'epree III, 1987, oil on canvas, 240 x 190 cm, Courtesy Mori Gallery, Sydney

most copybook exercises in multicultural art have been Dennis Del Favero's multimedia installations *Quegli ultimi momenti* and *Linea de fuoco*, created in collaboration with migrant worker groups and dealing with large themes such as nuclear holocaust and international terrorism. On the individual plane, for the last few years Chilean-born Juan Davila has been Australia's most controversial artist, dealing boldly with sexual and political issues, both inside and outside the art world. In his direct assault on our aesthetic sacred cows in such works as *Fable of Australian painting*, Davila has turned the satirical, critical eye of an outsider on to the icons which we complacently take for granted.

Adelaide's Hossein Valamanesh is of Iranian descent and manifests a very different kind of sensibility in his meditative sculptures and installations. Although Valamanesh's pieces may find occasional affinities in earthworks, minimalism or arte povera, his intense focus on spiritual and metaphysical concerns has no close parallel in the work of any other Australian artist.

Perhaps the artform which has most broadly echoed multicultural policy is photography, particularly with the community portraits of photographers like Seham Abi-Elias and the personal history photographs of Elizabeth Gerstakis. Both these forms of community documentation and the reconstruction of personal, cross-cultural experience have multiplied in recent years, as was made clear in the Australian National Gallery's 1988 set of intensive survey exhibitions of Australian photography.

TOWN AND COUNTRY:

Closely allied to the reconsideration of Aboriginal art and multicultural experience is a new emphasis on the dissemination of art to regional centres and the revaluing of the work of specific regional artists. On the one hand this may be linked with a growing disenchantment with the apparent decadence and homogeneity of international cosmopolitan art. All over the world, regional forms are being freshly sought out, as a means of spiritually revitalizing an art world which seems ever more closely allied to the realms of advertising, marketing and public relations.

A key figure in reassessment is the late Fred Williams, presently being canonized by the gigantic retrospective of his work being sent around ev-

JOAN BRASSIL, Time mirages, video installation, Courtesy Roslyn Oxley9 Gallery, Sydney

ery major public gallery in Australia. In his obsessive depiction of the Australian landscape and his inventive adaptation of modernist devices to a local context, Williams created a unique body of work that defies simple emulation. Nevertheless, his work emphasized the specificity of Australian experience like no other landscape painter had done before him, stressing the importance of the relationship between the artist and his environment.

Many of the artists that Ray Hughes shows, such as Bill Robinson, Tom Risley, Davida Allen, Joe Furlonger or Bill Yaxley, are identifiably regional in their Queensland origins, their distinctive choice of materials or their subject matter. The recent work of abstract or semi-abstract artists such as Brian Blanchflower, John Beard, Colin Lanceley, Rosalie Gascoigne, John Firth-Smith and Michael Johnson has also responded in a direct way to their environment. Firth-Smith and Johnson, in particular, have relinquished their previous interests with hard-edged, international abstraction in favour of more expressive and personalized styles.

Post-Williams, the bush has been transmuted into a more flexible influence in much contemporary art. While pieces of sentimental Australiana and the Antipodean, metaphysical interiors of Nolan, Boyd or Drysdale retain all their popularity, artists like Janet Laurence, Ian Gentle, John Peart, Idris Murphy, Merrick Fry and many others have produced abstracted bush images, synthesized with influences from sources as diverse as Eastern calligraphy and recent feminist theory. In his paintings of the last two or three years, Tim Maguire has drawn on the outback images of artists like Drysdale, and reworked them into simple but conceptually rich iconic forms.

These works, which find a broad basis in the natural world, are complemented by a continuing tradition of urban and suburban image-making, including the funk styles represented by artists such as Frank Littler, Ken Searle or Mike Brown. The unclassifiable Gareth Sansom is painting the major works of his career, and the prolific Victor Rubin is emerging as an artist of increasing stature, as he gradually refines his crammed and overworked canvases into less conceptually diffuse statements.

THE ART OF COMMUNICATIONS:

It seems inevitable that, in the coming decades, art everywhere will become more and more bound up with the communications industry and its values. Indeed, one of the reasons that regionalism is receiving so much attention today is that, because of advances in communications technology, the world is a considerably smaller place than ever before. It is no longer so easy to be isolationist in our attitudes to the rest of the world, especially to our near neighbours in New Zealand, South-East Asia and the Pacific. Art from all these areas is beginning to make an appearance on the local scene, while there has been a rapid increase in the number of solo exhibitions by British and European artists finding space in Australian commercial galleries.

With the shrinking of the world and the rapid global turnover of information, art is becoming more accessible and desirable to everyone. Media overkill on high auction prices, allied with the uncertainties of the stock exchange and the burgeoning industry in lifestyles, means that art is being marketed to an ever-larger constituency. The expanding market for prints and drawings reflects a far broader audience of art buyers, looking for original but relatively inexpensive images.

One of the results of such a broad audience for the visual arts is that the private delights of culture,

TIM MAGUIRE, Untitled, 1988, oil on canvas, 60.9 x 91 cm, Courtesy Mori Gallery, Sydney

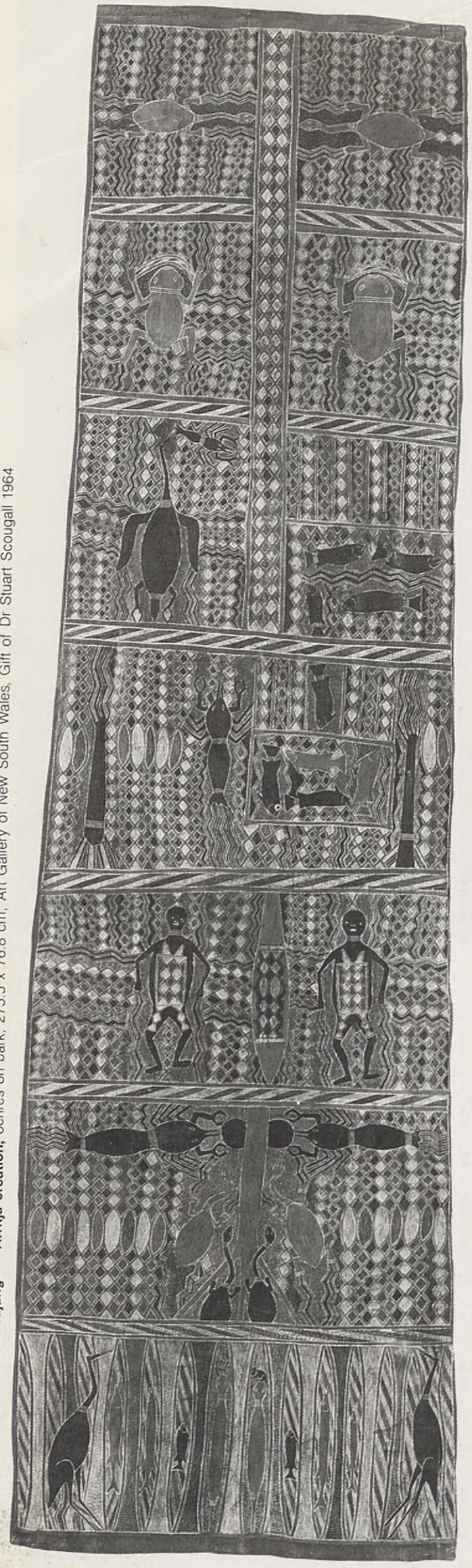
such as scholarly or dilettantish connoiseurship, are giving way to a more strident public dimension. There is more corporate sponsorship and art collecting than every before, an apparently endless succession of art prizes and competitions, and an eager public response to touring blockbuster exhibitions such as 'The Phillips Collection', 'Masterpieces from the Hermitage' or the patriotic favourite, 'Golden Summers'. In visiting such an exhibition at the Australian National Gallery or a major State gallery, the public treat themselves to a shopping expedition, eagerly consuming the posters, postcards, badges, catalogues, tea towels and other souvenir material.

As public interest and spending power increases, exhibitions are put under pressure to be massively popular and to make a profit. Art is increasingly identified as the same kind of spectacle as sport, to be consumed rapidly and vicariously with the same thirst for sensation and the same mass appeal. It is also safe to assume that the status of art criticism will continue to diminish, being replaced with forms of hype and prepackaged promotional material. There will be much more art on TV, both in news and documentary form, and woven into soap operas and movies, as is currently happening in the United States.

Contemporary art in general is becoming more impregnated with new communications technology in the form of video and computer works. The Australian Video Festival has been running for two years now and has been a big success, both with corporate sponsors and with the public, while the works of video artists such as Jill Scott, Peter Callas, Randelli, Carol Rudyard, Joan Brassil and Simon Biggs have received wide acceptance.

Video artists have a certain edge on many more traditional artists, inasmuch as they can look to the proliferation of video art in Japan and Europe, and confidently predict: 'we are the future'. However, in the widening net of the communications industry, contemporary painters and sculptors may find that, in the future, they are all video artists, for at least fifteen minutes.

John McDonald is art critic for the *Sydney Morning Herald*.



YANGGARING, Barama and Laindjang — Yirritja creation, ochres on bark, 275.5 x 76.8 cm, Art Gallery of New South Wales, Gift of Dr Stuart Scougall 1964

Aboriginal Art

Art Gallery of N.S.W.

John Mundine

ABORIGINAL ART IN THE 1980s has now come of age in the Australian art world. Aboriginal art had toured overseas in the 1970s to much acclaim, but recognition in this country has been slow in coming. Pieces in various mediums appear in all State galleries, the Australian National Gallery, institutions such as the Power Gallery in Sydney and private collections. It has been included in the Biennale of Sydney on three occasions and figured prominently in the 1988 exhibition. Several Aboriginal artists were included in the 1983 Perspecta survey show at the Art Gallery of New South Wales and in the last few years selling exhibitions have occurred in commercial galleries, for example, Garry Anderson and Roslyn Oxley galleries in Sydney and the Christine Abrahams Gallery in Melbourne. These are venues not normally associated with Aboriginal art.

In February this year the Art Gallery of New South Wales, somewhat of a pioneer in this field, reopened its expanded, redesigned and rehung Aboriginal and Melanesian art sections. It is one of the largest concentrated displays in Australia today. Over two hundred bark paintings and around fifty other pieces of sculpture, weapons, utensils and jewellery are exhibited. Aboriginal art today is recog-

nized as being diverse, expanding and changing and in many ways refuses to be defined. The hanging of the display illustrates this diversity and growth.

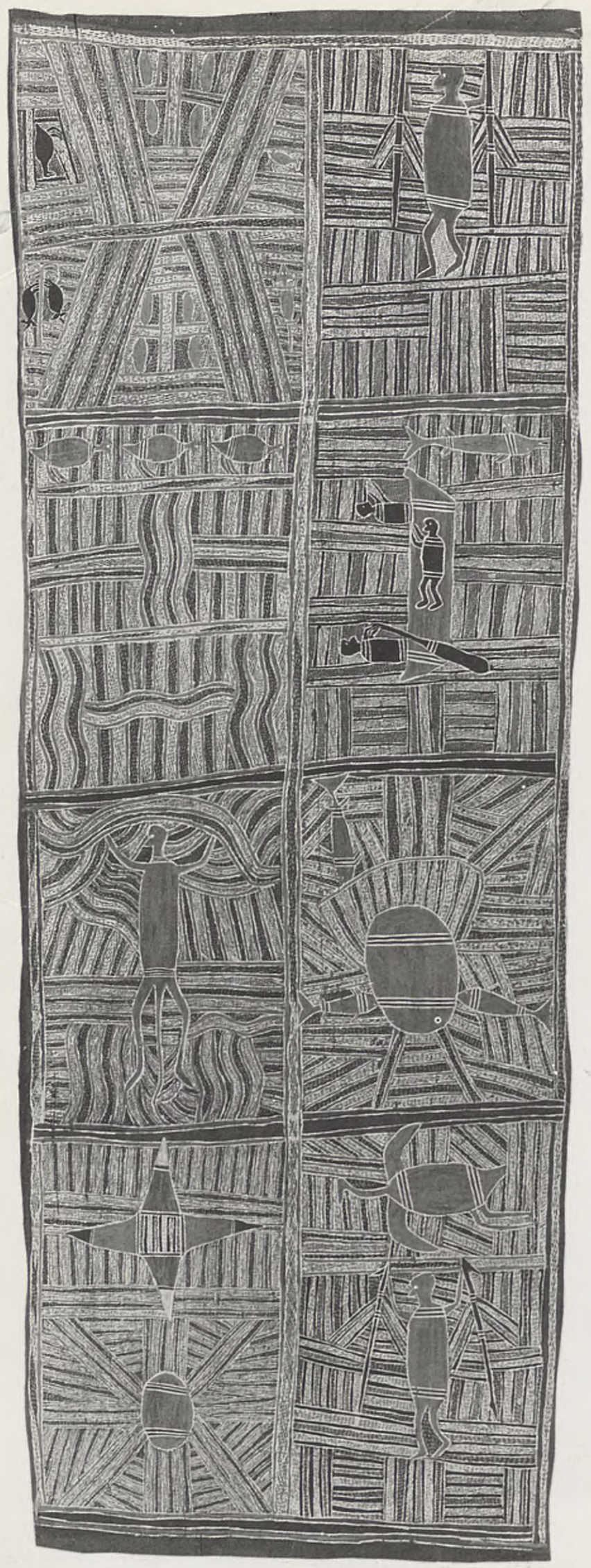
In 1956 the Gallery received (along with a number of other public institutions) a gift from the Commonwealth Government of paintings on cardboard collected by Charles Mountford during the 1948 American and Australian expedition to Arnhem Land. The then deputy director Tony Tuckson, with the practical and financial support of Dr Stuart Scougall, commissioned a set of seventeen Pukumani Poles (grave posts) from the Tiwi people of Melville Island in 1959. Now the centrepiece of the present sculpture collection, they are installed in the entrance foyer of the Gallery: the first art pieces visitors see as they enter the Gallery. Tony Tuckson believed that Aboriginal art belonged in the Gallery and that it should be viewed as art rather than as ethnography. The bulk of the present day bark painting collection was acquired under his guidance from 1950–62.

Aboriginal art, as with many of the major works in history, is in the main religiously inspired. At the Art Gallery of New South Wales the array of bark paintings, sculpture and other items are linked by major religious creation stories. Central to these is a series of monumental bark paintings with some related sculpture depicting the origins of the world of both Dhuwa and Yirritja moieties. The paintings of this period, style, subject matter have recently been referred to as 'classic' Aboriginal art in an analogy to the Renaissance period in Western European art. Another series of paintings and sculpture from this period follows the journey of the Wagilag Sisters and their demise by the python Wititj.

Though the x-ray figure type of bark paintings from Western Arnhem Land is even now thought by many to be 'the' bark painting style many different characteristic fashions of painting exist depending on the area of origin. The core collection gathered in the early 1960s covers a wide spectrum: from the refined fragile figures on velvet black manganese of Groote Eylandt in the Gulf of Carpentaria to the west coast at Port Keats where bark painting had recently been introduced. Their spotted landscape paintings on bark are similar to early attempts to paint on board and canvas at Papunya in the Western Desert ten years later.

One of the features of the present Aboriginal art world is the recognition of individual artists and their styles. This is a development from the earlier times of generic art exhibitions. To explore developments

DAWUDI, Wititj — Olive Python, ochres on bark, 81.2 x 40.6 cm, Art Gallery of New South Wales, Sydney, Gift of Dr Stuart Scougall 1961



MAWALAN, Djang'kawu story, ochres on bark, 187 x 64 cm, Art Gallery of New South Wales, Sydney, Gift of Dr Stuart Scougall 1959

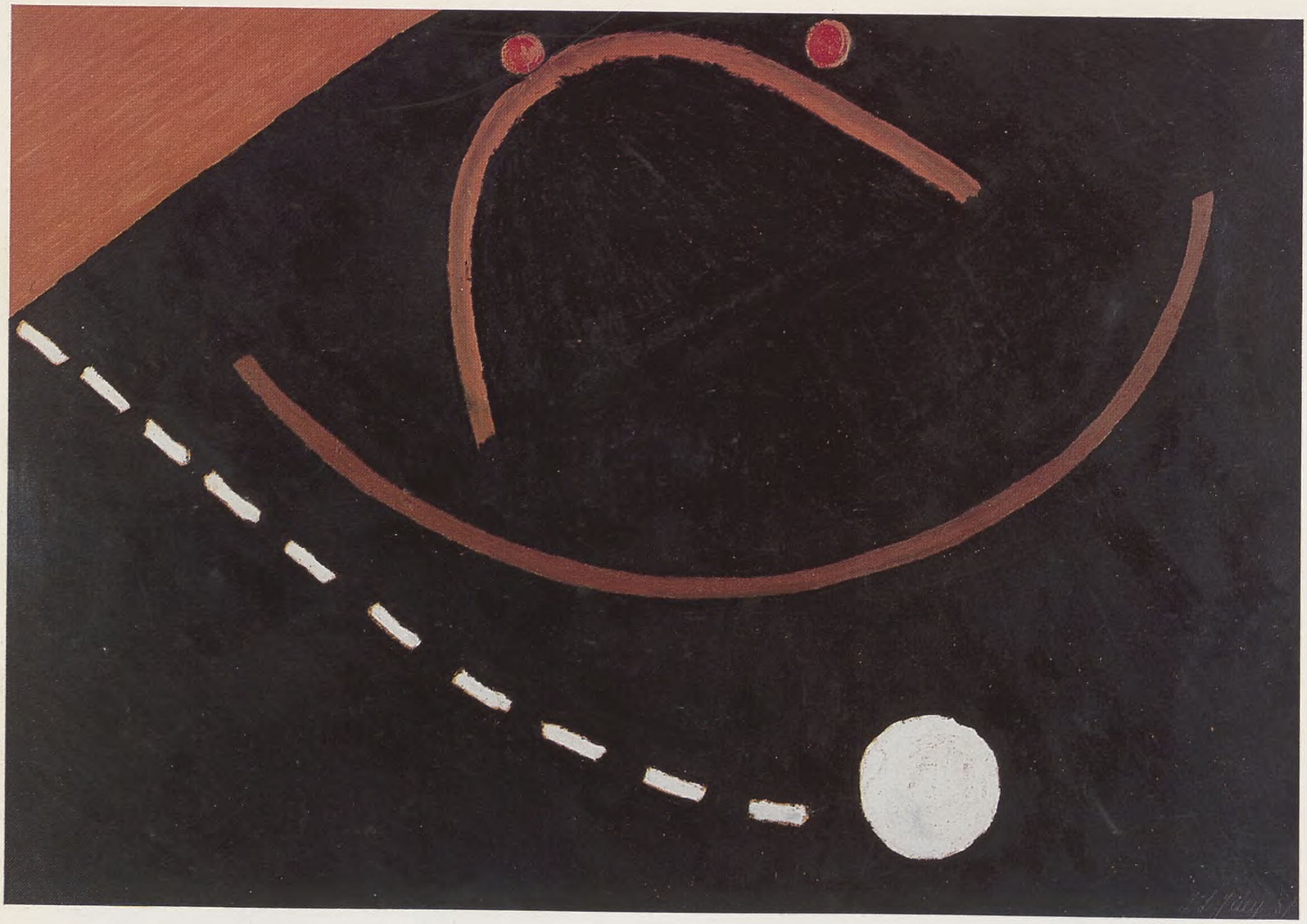
from the time of the original collection, bark paintings by contemporary living painters have been added. This is also to recognize that in the current sea of Western Desert dot paintings the bark painting tradition is still very much alive. Two fine examples of this is the monumental painting of Gantjambal the *Kangaroo* by George Milpururru and the tight emblematic *Sacret waterholes* of England Bangala from Maningrida. Milpurrurru has been recognized as a major artist for quite some time. His work was included in the 1979 Biennale of Sydney and at the 1986 Biennale he led the Ramingining Performance Group in a cleansing ceremony to open the exhibition. His 'action' work (1985) contrasts with a more static painting on the same subject matter by Bilinyarra collected in the 1960s and now hung alongside in the Gallery.

Though England Bangala had been thought of as an artist of merit by collectors as long as ten years ago it was really only last year (1987) that he achieved proper recognition. A number of his works were acquired by the Robert Holmes à Court Collection from his exhibition in Darwin. A singer, dancer and ceremonial leader of great importance, his works are generally of exaggerated figures that fill the entire area of the bark. The painting in the collection of the Gallery is of a series of 'Sacred Waterholes' synonymous with 'special' dilly bags and represented as such.

In 1983 David Malangi from Ramingining had a series of nine paintings and a woven conical mat included in Perspecta at the Art Gallery of New South Wales. The display illustrated how Aboriginal art not only contained creation stories but out of these stories became deeds of ownership for particular tracts of land by the artist. Each work directly related to, if not depicted sacred sites defining the boundaries of Malangi's land. A political statement of land rights. The collection was exhibited later that year at the XVII Bienal de São Paulo in Brazil and acquired by the Gallery upon its return. Since that time more paintings and a life-size sculpture of an original creative being called Gurrmirringu (which because all things are made in the creator's image is also a self-portrait) have been added and the entire array is now exhibited in the new gallery space. This is one of the most completely integrated series exhibited in Australia.

Aboriginal art is both personal, temporary and event orientated, many designs painted on bark being body designs or taken from sand sculptures for ceremonies (in the collection), which are either worn or employed in ritual dances are made of bark

ENGLAND BANGALA, Sacred waterholes/dillybags, ochres on bark, 108 x 44 cm, Art Gallery of New South Wales, Sydney



bound with string and fixed with feathers and resin or wax representing animal or human spirits.

Each painting whether on bark, sculpture or utilitarian item is more than a painting: it represents a ceremony, a song, a dance, a place, a time, a person. It is interesting to note that two appearances (performances) in the Gallery at the Biennale of Sydney have illustrated this origin of painting and the following associated art forms coming from it. In 1982 the artists of Lajamanu created a full-size sand painting with accompanying songs and ritual. In 1986 artists from Ramingining performed a cleansing ceremony; creating a 'sand sculpture' for the ritual, with paintings hung nearby mirroring the ceremonial image.

A series of human and human-like spirit figure sculptures exist in the collection, many acquired in the early sixties. Carved from types of soft wood the figures like the short Yirrkala sculptures, the Malangi carving mentioned earlier and two tall peg-like figures from England Bangala represent original creative beings and are derived from if not directly similar to pieces used in ceremonies. More recent additions have been the spectacular, thin Mimi figures from Western Arnhem Land by Gurdal. These are also used in certain ceremonies. Several small figures from Melville Island are decorated representing real people prepared for a Pukumani ceremony.

Another group of sculptures are Hollow Log Bone Coffins similar to the Pukumani Poles but hollow and from Arnhem Land where a post death and funeral ceremony called Hollow Log ceremony is held. In this ritual the bones of deceased people are cleaned, sung over, and placed in an especially decorated Hollow Log. The Log is painted with clan designs much the same as the body of the living and dead Aboriginals are painted at times of special revelation. It is placed upright in the public camp and then left. Artists from Ramingining, Milingimbi, Maningrida and the Katherine area have put together two hundred such poles as a memorial to all the Aboriginals who have died since 1788. This group installation was exhibited at this year's Biennale of Sydney, and will then be permanently displayed in sympathetic surroundings in the Australian National Gallery in Canberra.

The bulk of the collection in the Art Gallery of New South Wales was acquired prior to the 1970s, before the advent of Western Desert painting on canvas. However, two spectacular examples of this

FIONA FOLEY, Men's business 1987, oil crayon on paper, 55.2 x 79 cm each, Art Gallery of New South Wales, Sydney

inspiring new genre of Aboriginal art, one by Clifford Possum Tjapiltjarri and Tim Leura Tjapiltjarri, the other by Jack Pulipus Tjakamarra have been acquired in the last five years. This movement started when Aboriginal artists from Papunya were taught to transfer their traditional 'sand painting' designs on to canvas with acrylic paints. This has now spread across the Western Desert and other centres such as Yuendumu, Kintore and Lajamru are also thriving as art colonies. Many women paint now and this year works by Jeannie Nungarrayi Egan, Gracie Green and Biddy Rockman Napaljarri were added to the collection.

With the movement of Aboriginal people to the urban centres of Australia yet another source of inspiration has been added. In the last decade or so many 'urban' Aboriginals have been moved to seek inspiration in their traditional arts, but have expressed that inspiration in a style and manner that reflects their now non-traditional lifestyle. Jeffrey Samuels's *A changing continent* is an example of this new direction in Aboriginal art. Late last year (1987) the Boomali Aboriginal-Artists Residential Kooperative was formed in Sydney and their first exhibition held. Fiona Foley hung ten 'paintings' of oil crayons on board two of which related to a ceremony she attended in Ramingining in 1986. They are two of a three-part series using symbols like those of the Western Desert but using Arnhem Land colours. The pieces describe the ground plan of the ceremonial ground and its participants and the ceremony going on through the night until dawn.

Because a solid core of classic bark paintings has already been established the policy now, with the limited resources available, is to fill gaps in the in the collection with more contemporary pieces in various mediums including bark paintings. It is hoped that some of these new developments will be taken on if only in part by other curatorial departments in the Gallery in the way that Aboriginal prints have been incorporated into the print department's collection. The biggest gap (to be remedied soon) is that of the art of Western Australia and certainly it is planned to add to the New South Wales pieces in the collection so that eventually a representative number of these will be an adequate slice of the collection.

The present exhibit is one of the largest on show in this integrated way anywhere in Australia.

John Mundine is curator of Aboriginal art at the Art Gallery of New South Wales, Sydney.

A Bicentennial Look At
Australian Sculpture

Graeme Sturgeon

WHEN THE FROTH AND BUBBLE of the Bicentennial celebrations has blown away, what will there be to mark its passage; in sculpture, one or two ugly bronzes, and a few memorials to forgotten notables and unremarkable events. Modest gains certainly, but perhaps appropriate since the reason for all the fuss, two centuries of European occupation, is hardly a matter for much self-congratulation, especially when balanced against the millennia of Aboriginal tenure, or against the two centuries of Aboriginal misery delivered by European man — but that's another debate.

To sculpture, the importance of the Bicentennial does not lie in monuments raised, or commissions given, but in its prompting us to review what we have achieved to date, and perhaps to a consideration of where we should go from here.

Paradoxically, in the two hundred years so far behind us we have achieved both a great deal, and very little. Starting from the earliest years of settlement, when there were no sculptors, no demand (apart from the occasional tombstone), and no public interest, we have advanced to the situation where we now have a substantial number of practising sculptors, ample opportunity for training and exhibition, occasional commissions for public sculptures, a small but interested public, and even a few private patrons. This much improved situation shows that we have come a long way in that time, but a colder eyed assessment indicates that all we have actually done is to claw our way up from nowhere to approximately the same levels of skill, achievement, and public acceptance as any other Western country.

The social role of sculpture remains problematical, and the sculptor continues to be a tolerated artistic clown, a divine fool, continually pissing into the wind. Architects, as agents capable of offering an integrating role, ignore the contribution which sculpture might make in humanizing the built environment. But even when given the opportunity to contribute to a new building, the sculptors rarely get a chance to do more than supply an aesthetic object conceived as entirely self-sufficient. Relationship to site, or relevance to the community audience hardly gets a look in.

How could it be otherwise. Architects and sculptors wave to each other across what seems to be an unbridgeable gulf, both victims of those real villains, economic pressures and social attitude. The result of this schism is a sterile architecture, and a public sculpture which while equally sterile lacks even the justification of social utility.

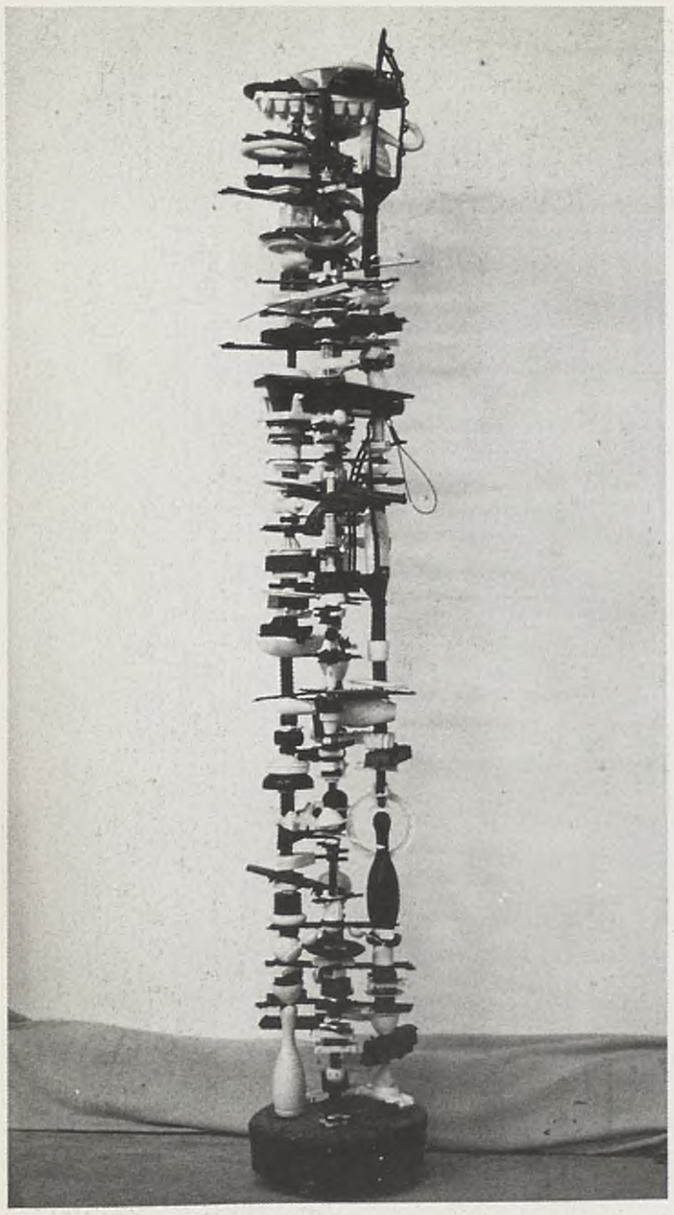
Despite the problems that go with being a sculptor, I could, without stretching, list a hundred of them working today who continue to sacrifice comfort, financial security, family, even health, in their dedicated pursuit of the demon muse, sculpture.

For the first one hundred and fifty years, sculpture in this country crawled, stumbled, and staggered forward, relying on the monomania of its adherents and a minimum of patronage — the first exhibition of sculpture, and then only of portrait busts, did not happen until more than fifty-seven years after first settlement. Within Australia sculpture did not really get under way until after the turn of the century, and only began to breathe easily after 1945.

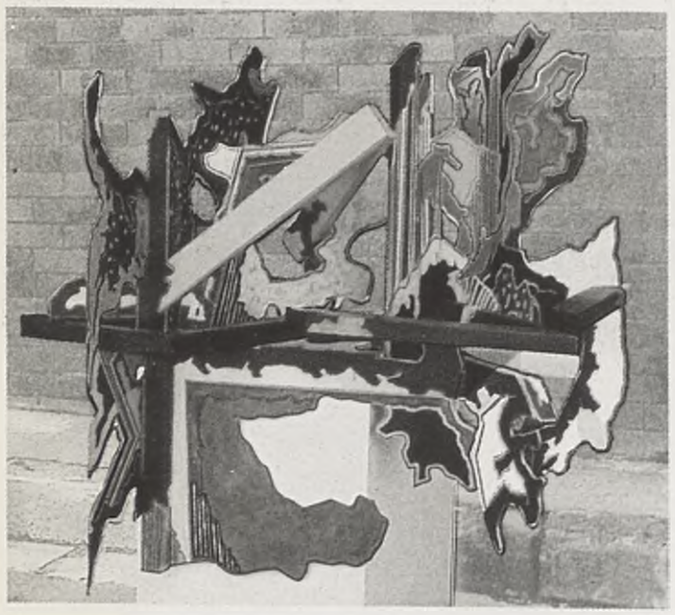
The sixties brought us the first of the Mildura Sculpture exhibitions and, through it, almost the first public recognition that Modernism in sculpture was not something confined to Britain and a decadent Europe. The main event, Cubism, was fifty years

above
JOHN DAVIS, Traveller, 1987, twigs, paper, calico, bondcrete, bitumen, 117 x 130 x 56 cm, Courtesy The Art Gallery, Melbourne

left
STEPHEN KILLICK, Untitled, 1987, painted wood, 164 x 35.5 cm (with stand), Courtesy Ray Hughes Gallery, Sydney and Brisbane



MICK WARD, Black and white 1, plastic, 213 cm, Courtesy Ray Hughes Gallery, Sydney and Brisbane



ROBERT MORRIS, Edge No 14, 1986, paint and wood, 80 x 120 x 95 cm, Courtesy Ray Hughes Gallery, Sydney and Brisbane

in the past of course, but still the struggle here was epic, or so it seemed. If the concealing/revealing nude, rendered in chaste, white marble, and the self-important worthy, splendid in imperishable bronze were subjected to challenge, then other of the established truths might be challenged too; clearly, anarchy, or at least unwanted social change, lay in that direction.

By the seventies we had caught up with the rest of the sculptural world and were eagerly jumping through the hoops provided. A formal, mechanistic abstraction in welded steel, which came out of the work of David Smith and Anthony Caro, became entrenched as the dominant style. This aesthetic reign of terror continued into the early eighties but, internationally, a succession of other styles swirled about it; kinetic sculpture, Minimalism, Earth Art, performance, video, sound sculpture, conceptual art, Arte Povera, junk sculpture, and so on; each one demanding and being given, serious attention. In Australia it was just a matter of naming the new style or, better, supplying a picture, and a passable parody of it would spring into being, if not from the head of Zeus, then certainly fully formed.

During the last decade developments in Australian sculpture have been recorded in the big national exhibitions, the three sculpture triennials in Melbourne (1981, 1984, 1988), the Mildura Sculpturscape (1978, 1982, 1984, 1986, 1988), and the Perspecta exhibitions staged at the Art Gallery of New South Wales (1981, 1983, 1985, 1987–88). Examples of recent European sculpture have been seen in the Sydney Biennale exhibitions and, in 1984, 'The British Show', a large mixed exhibition shown in Perth, Sydney and Brisbane. In addition to these large, inclusive shows, there have been a great many solo exhibitions in private galleries, and non-commercial art spaces, which have shown what was going on.

In the First Australian Sculpture Triennial in 1981, the emphasis was still very much on inter-media art, with installations, performance, video, earth art, and sound sculpture; it was a résumé of the seventies, and as such was a dying flourish for styles whose moment had passed. Some of these forms have, however, survived their fashionable moment and established their validity as alternative means of artistic expression, but some, such as the more extreme forms of Conceptualism have found their place as footnotes in the history of art. The Third Australian Sculpture Triennial, 1988, showed that there had been a wholesale turn in the direction of some kind of figuration and toward the use of 'natural', as against industrially produced materials — carved and painted wood was particularly important. Technique, too, has shifted from an anonymous fabrication, with no evidence of the artist's involvement to a less mechanistic approach. Even such a seemingly hard-line adherent of welded steel as David Wilson has in his recent work abandoned mechanical precision for a more organic, modelled treatment.

Mildura has always given an account of what was in the air at the moment, and, with its 'off Broadway' location, and unlimited display space, encouraged sculptors to be just that much more expansive in approach and more adventurous in their thinking. It has been the place for sculptors to challenge traditional forms and categories, and has given them the freedom to make odd-ball experiments, such as Tim Burns, *Minefield* (a tract of land mined with actual, and dangerous, explosives), or Kevin Mortensen's installation/performance, *Delicatessen* (an actor posing as the proprietor of a shop, empty except for some legs of 'meat' constructed by the artist).

In terms of recent history sculptors of the generation of Inge King, Lenton Parr, Vincas Jomantas, Robert Klippel, Clifford Last and Margel Hinder are living reminders of the struggle it was in Australia to break with the conceptual attitudes of the nineteenth century, and to establish a modern idiom. Their contribution to Australian sculpture is undeniable but, though they all continue to produce fine work, they have inevitably been overtaken by more recent developments, and now find themselves as the elders of the tribe. Their achievement is acknowledged by the young, but not seen as providing models for their own practice. The wheel turns; the present becomes the past, and the past returns tricked out as the present. Like the Grim Reaper, the spectre of one day finding oneself unfashionable, and so ignored by the art establishment, lies in wait for every artist, and the only honourable response is to accept the situation and remain true to one's own vision.

In comparison with the seventies, the eighties seem to be less frantic, with the prevailing attitude being a generous, but carefully considered, acceptance of different approaches, rather than an indiscriminate all-in-together. The desperate pluralism of the seventies has been replaced by a degree of calm, perhaps as a result of more discrimination and the death of an all pervasive ideology.

VICTOR MEERTENS, Untitled, 1987, karakia, bitumen, coroza, korero, galila, Courtesy The Art Gallery, Melbourne

TOM RISLEY, Totem VII, recycled wood, 467 x 165 x 80 cm, detail of installation shot taken at the sculpture triennial at the National Gallery of Victoria, 1987 by Richard Stringer

To say that there is now no dominant 'mainstream' style in sculpture is probably to state the obvious. It is doubtful if, outside the tunnel vision of the curators and the critics, there ever has been. Now, however, there is a preparedness to let everyone follow their own noses, rather than be led around by them.

Standing aside from the struggles of fashion and experiment, the old guard continues to keep the faith, while last season's young turks hold resolutely to the styles which earned them their aesthetic spurs; but always and for ever the bumptious young ignore yesterday, and the day before, and with implacable, if lighthearted, determination, go in search of today, and their own aesthetic adventure.

And who are these new talents storming the ramparts? Well, at the certain risk of unjustly overlooking someone, or overvaluing someone else, and probably offending everyone, the people listed below seem to me to be the ones whom we can expect to change the face of Australian sculpture. Each of them has already established a strong individual style, although it is possible to show that there are common features. For instance, in making their sculpture they all lean well away from purely formal considerations, and toward a subjective, even a romantic, and usually figurative, approach. Difficult as it is to summarize in a sentence the work of these emerging sculptors I have attempted to give some idea of what they are doing.

Lise Floistad creates strange, ritual objects, enriching them with layer upon layer of gold leaf, through which oozes something very like congealed blood. Daggers, winged hearts, crosses, disguised phallic symbols — all quasi religious paraphernalia, overlaid with hints of ritual violence, and the dark strivings of the soul. Stephen Killick produces what are effectively painted, low-relief sculptures, all of which are used to illustrate strong, if not easily deciphered, narratives. The sculpture of Bruce Armstrong belongs to a primitive, but benign world in which great creatures, half lion, half cat stand watch over mankind. Rough hewn from enormous red gum logs, they manage to project an aura of quiet and contained power. In the wake of the stolen Picasso, the National Gallery of Victoria now has a pair of Armstrong's docile beasts standing guard on either side of the main entrance. Tom Risley and Victor Meertens both use found material, Risley whatever comes to hand, from metal panels from wrecked cars, to rubber thongs collected along the beaches of north Queensland, Meertens, re-cycled

LISE FLOISTAD, There is a sign on the wall, 1987, boxboard, plaster, wood, gold leaf, oil paint, 30 x 9.5 x 32 cm, Courtesy Macquarie Galleries, Sydney

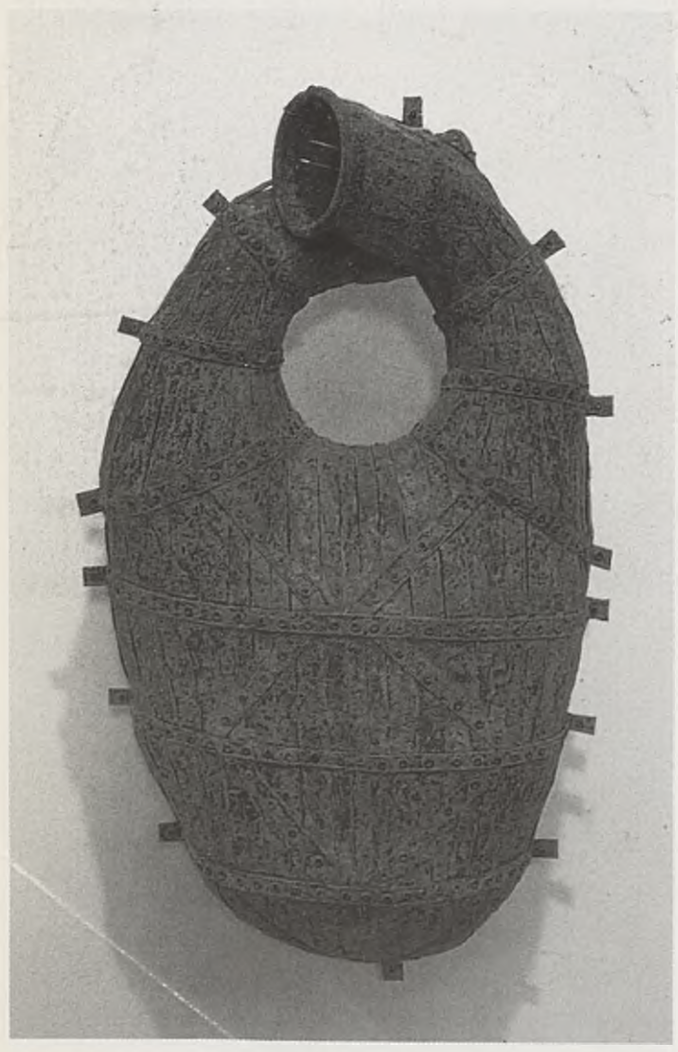
corrugated iron. Both are capable of transforming this unwanted and unremarkable junk into powerful sculptures, in the one case, of great elegance and, in the other, of great psychological potency. Andrew Wright-Smith uses *papier mâché* to mould oversize images of objects usually encountered on a much smaller scale: a hand gun, a fish. This transformation in size gives his subjects a new and imposing presence, which immediately commands attention in a way that the original object could not. The same might be said of the work of Paul Juraszek, who first appeared at this year's Third Australian Sculpture Triennale. His contribution was tableau of larger-than-life-size animals — horses, bull, tigers, plus one or two human figures all arranged around the image of a black Christ. Highly imaginative, technically accomplished and stylishly presented, it was a major achievement.

Of all the new techniques now in use that of Richard Goodwin is probably the strangest. His life size figures of human beings and rearing horses are made by an elaborate process of binding strips of cloth around a steel armature. This curious procedure serves to detach the subject from the matrix of reality and award it a new reality as symbol. Bronwyn Oliver bases her sculptures on the intricate structures of natural and hand crafted objects, seeking to replicate their delicacy of form through her own craft skills. At the same time she seems intent on intensifying our awareness of their beauty and their fragility.

That Cubism, even after seventy years, is still a powerful energizing force is apparent in the sculpture of Robert Morris. A painter/sculptor, he takes

TONY BISHOP, Obe . . . obelisk, obelize, obedience, obese, obey, 1988, wood and mixed media, ht 183 cm, Contemporary Art Centre of South Australia

ALEXIS McKEAN, Reunion, 1987-88, stone, steel and aluminium, Courtesy The Art Gallery, Melbourne



BRONWYN OLIVER, Heart, 1988, Copper, 56 x 35 x 19 cm, Courtesy Roslyn Oxley9 Gallery, Sydney

the content of his paintings — colour, shape, degree of abstraction — and 'explodes' it into three dimensions. Giuseppe Romeo, Richard Stringer and Mick Ward all construct their sculpture by a process of accumulation. Whether found or made object is piled on object to achieve an astonishing sense of Rococo richness and elaboration. The formality, and chilly austerity, of minimalism is not so much as a distant memory for these three. On the evidence of a single work, Craig Andrae is a maker of anti-monuments. Giant sculptures such as his *Social studies*, shown recently at the Contemporary Art Centre in Adelaide, parody the portentous self-importance of such public celebrations of the organized brutality called war. Michael Snape and Alexis McKean are both off-shoots of the tradition of welded steel, but both approach material and technique without any preconceptions as to what the result should be. Snape has a curiously anarchic attitude to his subject matter, combining figurative and abstract elements in entirely unpredictable ways. McKean struggles to combine stone and steel, abstract and figurative, in what looks like an effort to obtain for her own work the visual power and symbolic potency of tribal sculpture. She doesn't always manage to bring it off, but one can only admire her high seriousness and her determination to strike out in an untried direction.

Not interested in any of the things normally associated with sculpture, Luanne Noble seems to be a cultural guerilla, who simultaneously attacks and celebrates her chosen subject. With all its glitz and ostentatious vulgarity her work seems to be so deliberately unpleasant, and so far from anything my instinct tells me is worthwhile that it is difficult to make a fair assessment. In her favour, for all the crudity of her approach, there is a latent power in her imagery which commands attention. Louise Paramor edges her work closer and closer toward total chaos, producing ramshackle agglomerations of junk which might be meant to suggest the anarchy of domestic life but, then again, they might not signify anything at all.

This round-up of new faces and new ideas, leaves aside a great many established sculptors, people who have already made a mark and will go on to further significant achievement — Peter Cole, Ann Ferguson, Rosalie Gascoigne, Wendy Mills, Ian Gentle, Akio Makigawa, Jo Steele, Howard Taylor, Peter Taylor, Lutz Presser, Jan King, Hossein Valamanesh, Nigel Helyer, Ari Purhonen, Jill Peck, Judy Silver, Peter Rosman, Michael Berry, Hilary Mais, Paul Hopmeier, Lyn Moore, Geoffrey Bartlett, Tony Pryor, Rodney Broad, Jock Clutterbuck and Michael Legrand. Each one is an accomplished singer of new songs, but for today they must stand aside and allow attention to go to the young and the unknown. My list also leaves out the many strugglers who have yet to make it, and the treaders in well-worn paths; they have a place in the scheme of things but it's not here and it is not now. Also set aside are those, who, for the time being at least, have lost the words to the song: one day they will remember them, but for the moment they too are obliged to stand aside.

Outlined above are some of the immediate concerns of today's young sculptors, but where should we be aiming for in the long term? Obviously, the answer to that can only be supplied by the sculptors through their work, but perhaps it is possible to provide some directional markers.

In the decades to come Australia's Eurocentric focus will fade even further and her attention, in such matters as trade, migration and tourism, will shift to the Asian Pacific region. Not totally, since the ethnic background of the population will, for the time being, remain predominantly European, but sufficiently for the sculptural traditions of the Asian and Pacific cultures to impinge on what is being done here. The results of such cross fertilization will be two-way, since contemporary artists in these countries largely ignore their own traditions and look to twentieth century European art for direction.

It may also be that the sculptural forms and traditions of the Australian Aborigines, which are unique to this continent, but which so far have had almost no influence on our artists, will be reconsidered seriously as a source, not so much of imagery, but of attitude and profound meaning.

Graeme Sturgeon is director of Artbank.

BRUCE ARMSTRONG, Untitled figures, entrance of the National Gallery of Victoria, Melbourne

still moving

RECENT AUSTRALIAN PHOTOGRAPHY

Since 1980 photography has become an independent, diverse and sophisticated area of activity throughout Australia.

Helen Grace

JUDITH AHERN, Untitled, 1986, from the Series 'Social Functions', type C photograph, 183 x 122 cm each. Kodak (Australasia) Pty Ltd Fund 1987

AT THE BEGINNING of the 1980s, Australian photography was marked by the presence of two very different approaches to the medium, each competing for space within the field of art photography. In one direction, photography was being made respectable by the discovery of local modern masters (for example the 1980 Max Dupain retrospective at the Art Gallery of New South Wales); this process of making the medium worthy of consideration as art had been focused within the establishment of the Australian Centre for Photography in 1975. By 1979, photography had entered the Sydney Biennale — but only in a section entitled 'The Uses of Photography'; photography *per se* was *de facto* art but its position remained unsecured.

In another direction, some divergent opinions were being expressed, most notably in *Working Papers on Photography*. Art photography's assumption of the right to speak for all photography was challenged within a more critical approach to the medium, one which did not have a commitment to the same respectability. These other voices were focused to some extent at the 1980 *WOPOP* conference, held in Melbourne. This conference still remains the most significant meeting of many of the more critically engaged groups in Australian photography to have taken place in the last decade.

Since 1980, the lines between these two different approaches have become blurred a good deal. If art's emphasis on straight realist photography was challenged at first by certain critical practices which chose to deal explicitly with social and political issues and included text with images, another challenge came from the practice of younger photographers, who wanted to (seriously) 'play' with the medium in response to the seriousness of their fathers' practices. This tendency was represented in the 'Re-constructed Vision' show (Art Gallery of New South Wales, July–August 1981) which horrified Max Dupain, reviewing in the *Sydney Morning Herald*.

> It is self-indulgence, making a mockery of photographic life, and in terms of art history, this exhibition must surely be classified trivia.
>
> *Sydney Morning Herald*, 4 August 1981[1]

By the end of the 1980s, however, the shock of 'the new' no longer occurs.

A major factor which has contributed to this shift has been the expansion of photography education in art schools since the mid-1970s. At different times, Prahran College and the South Australian and Tasmanian Schools of Art, for example, have each been prominent. Until this institutionalization, the art photographer worked commercially to support his or her art practice. Now, he or she is more likely to be a teacher in an art school – full-time tenured, if male, or part-time untenured if female.

Clearly, this situation has an enormous influence on the kind of photography which is produced or considered worthy of attention within the nexus (or virtual closed shop) of public eduation-public funding-public gallery.

By 1979, photography had entered the Sydney Biennale — but only in a section entitled 'The uses of Photography'; photography *per se* was *de facto* art but its position remained unsecured.

Within this framework then, certain images circulate and recirculate. Australia, as seen by photography, has been represented over the last decade by two key icons; Dupain's 1937 classic picture, *The sunbaker*, and Carol Jerrems's equally classic, *Vale Street*, 1975. New icons which picture the edges of a changed Australia are now emerging. In three major exhibitions prepared by the Australian National Gallery and on show this year, it is possible to consider some of these changes, as they have been recorded, or produced by, photography. I want to use 'Australian Photography — The 1980s', curated by Helen Ennis to consider contemporary work, but this work cannot be seen separately from the overall picture which is presented in the book and exhibition 'Shades of Light — Photography and Australia 1839–1988', curated by Gael Newton.

Ahearn's portraits, larger than life, are discomforting in their immediacy.

Two images from 'Shades of Light' suggest themselves as new icons: David Moore's 1966 picture of European migrants arriving in Australia and Gerrit Fokkema's *Christmas Day, Sydney*, 1980. The power of the Moore photograph, already present within its tight composition and its narrative content, has been intensified by the passing of time and by the presence within Australian photography in the 1980s of a different perspective on the experience which Moore depicts, as an outsider, in his remarkable image — the experience of immigration. Moore's subjects speak, in the faces presented to the camera, of hope and apprehension at the first sight of a new world, and the meaning of this response has become clearer in the light of a changed Australian social landscape brought about precisely by a multicultural presence of far greater proportion than existed at the time the photograph was taken. The strength of Moore's work increases with time, and will undoubtedly become even more prominent in the next few years.

Gerrit Fokkema's picture, on the other hand, is a metaphor, evocative of a stillness, a kind of deathly quiet which, I would suggest, pervades recent Australian photography. If we were to imagine what the subjects of Moore's picture might have been looking at, Fokkema's light-filled, sleepy urban scene, complete with Hills hoist (in an incongruous spot) could have been the object of their gaze. A lonely child plays with a Christmas present in the quiet of a hot summer day. The absence, the emptiness at the heart of this picture of the city is a striking contrast to Fokkema's more recent work set in Wilcannia, which are life-filled, moving images.

The city, on the edge of the continent and supposedly full of excitement is here the site of emptiness, while the interior has become action-packed. This shift in the representation of Australia is perhaps more pronounced in feature films (*Crocodile Dundee*) but begins to emerge in photography in works like Lynn Silverman's 1979 Central Australian work (National Gallery of Victoria, 1981). Wesley Stacey's *The road*, 1973–74, uses the snapshot to portray the rich detail of the everyday in a technique which is conceptually, though not technically, reminiscent of Robert Frank and the road movie. In Robyn Stacey's series, 'Queensland — out west', 1982, an active rural life is presented, with a vibrancy overlaid by a subtle handcolouring.

However, in the work of some photographers, the landscape is seen to be already an ordered social space rather than a neutral, natural one; in particular, in Jon Rhodes's *Just another sunrise?*, 1974–75, which deals with the impact of bauxite mining on the Aboriginal community at Yirrkala on the Gove Peninsula, Virginia Coventry's *Whyalla — not a document*, 1981, which considers the effect of corporate decisions on land use and Michael Gallagher's, *Noonkanbah, Western Australia*, 1980, a

DAVID MOORE, European migrants arriving in Sydney, 1960, gelatin silver photograph, 20.2 x 30.7 cm, Australian National Gallery, Canberra

documentation of the resistance by the Noonkanbah Aboriginal community to the mining of their land.

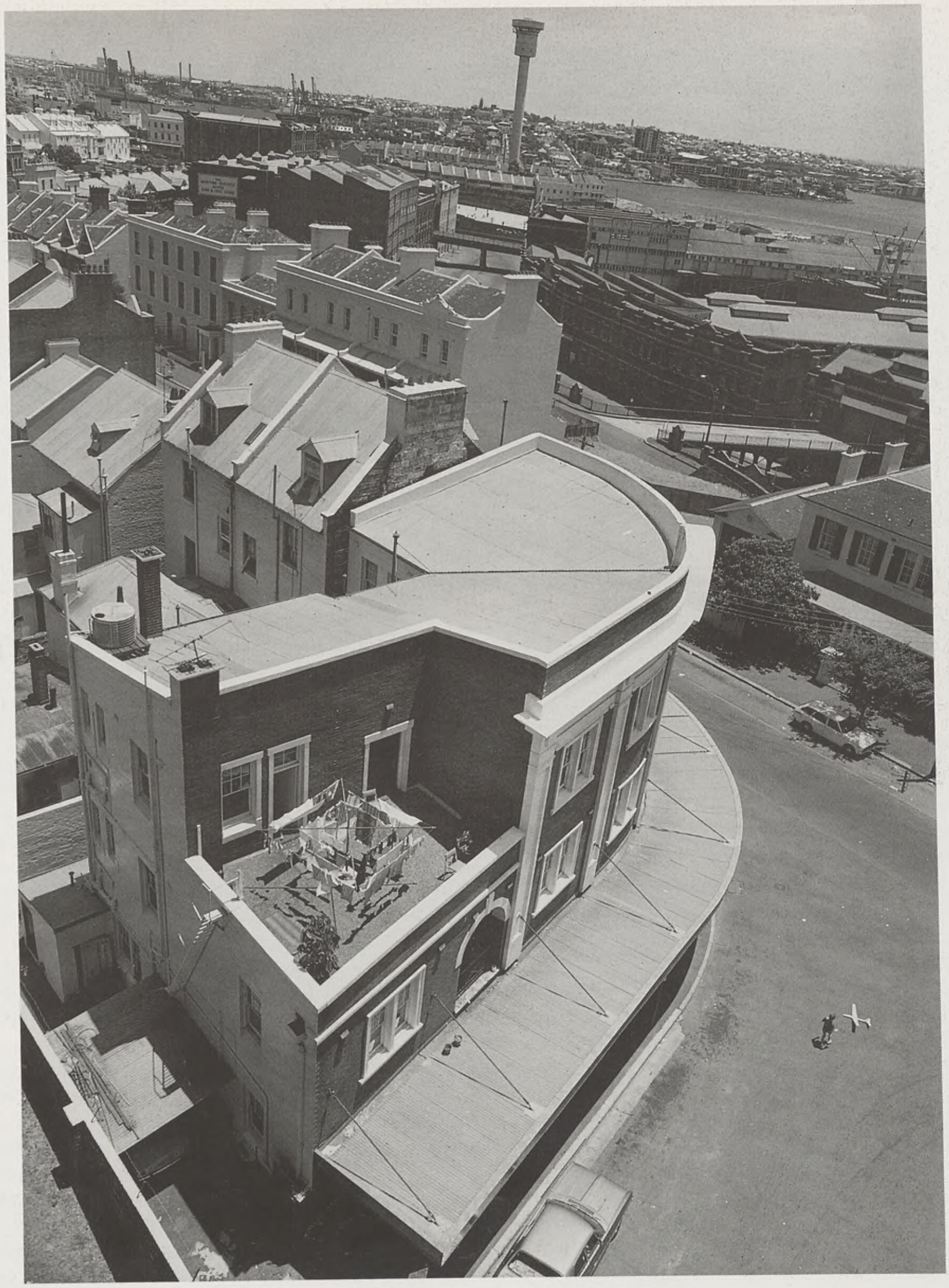
More recently, work of this kind has been seen as belonging to that aberrant period known as the seventies, and photography's treatment of the landscape has been to depict the grandeur of a social space rendered meaningful by environmental movements. In the fine work of Ian Lobb, Peter Elliston and David Stephenson, the landscape takes on epic proportions, reminiscent of nineteenth-century American photographers like Jackson and O'Sullivan, indicating the extent of photographic history's influences on local work.

To return to the city and its interests, Judith Ahearn's society pictures (1986) join the David Moore and Gerrit Fokkema pictures as new icons of contemporary social experience. Taken at a charity ball and depicting highly respectable members of society, Ahearn successfully transforms the society picture into a powerful social statement. The apparent innocence of upper-middle-class charity is rendered transparent in the garish colour and consuming smiles of the subjects. Ahearn's portraits, larger than life, are discomforting in their immediacy.

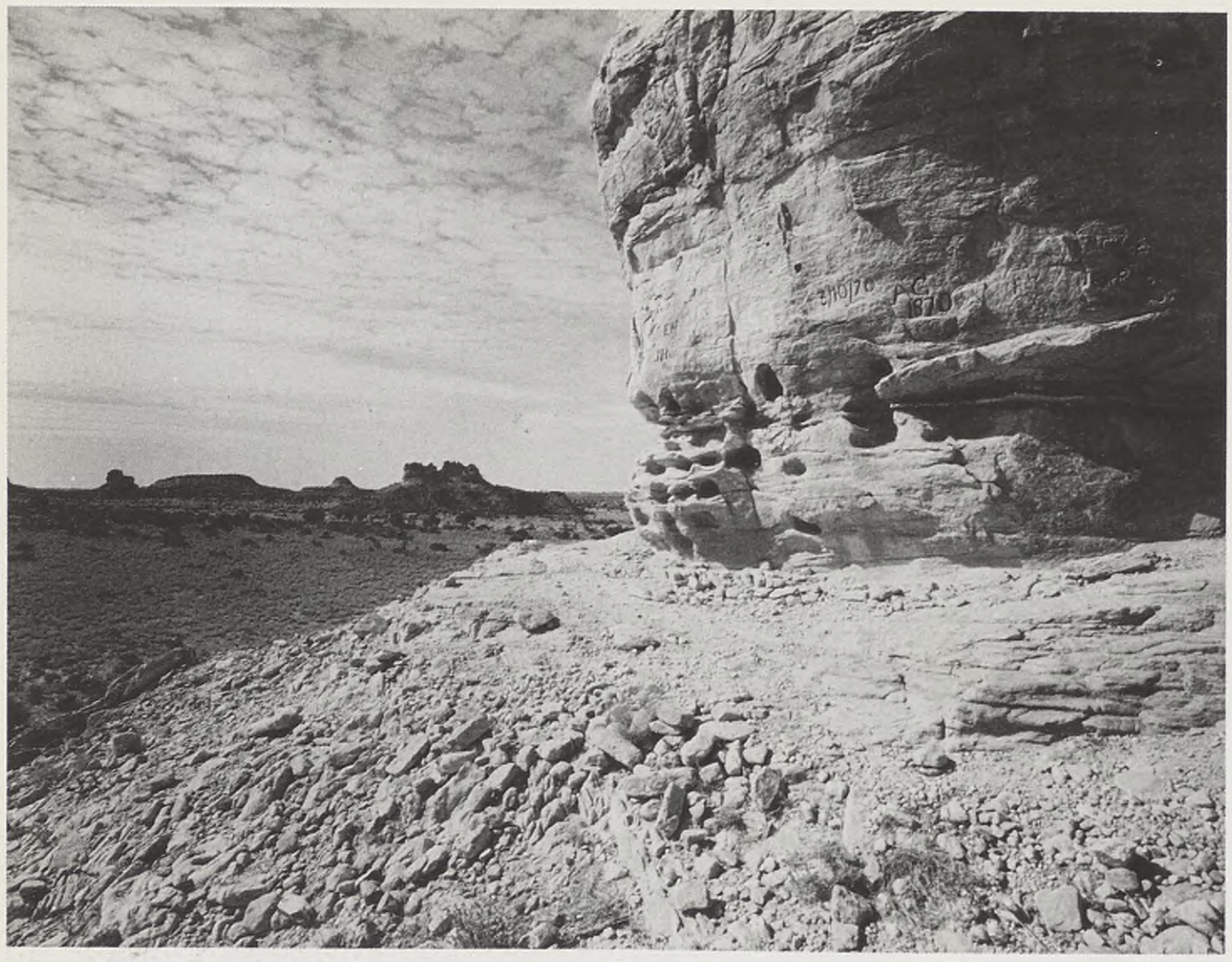
The mood of Steven Lojeski's pictures of an uninhabited city (1983) returns us to the scene of the Fokkema icon; the city is deserted, a desert, in spite of its imposing man-made architecture. At another edge of this desert experience, on the beach, Fiona Hall's beach pictures (1984-85) disturb in their candour, their tight composition within an apparently lazy gaze.

The langour of the beach scene reappears in other work, situated a long way from the beach. Anne Ferran's *Scenes on the death of nature*, 1986, refers to a long history of classical representation, which has only recently been superseded in local art schools. The work, monumental in scale, overlaps bodies, surfaces, gestures in the repetition of classical conventions of feminine beauty. Within the images there are reference points to a theoretical framework which is also shamelessly plundered — for example, a foot, poised in the manner of *Gradiva*, Wilhelm Jensen's 'Pompeian fantasy' which Freud analyzes. *Scenes* does not eschew the pleasures of the conventional, but, rather, appropriates them, teasing out the possibilities with a certain humour — young girls, worn out by the weight of a history of femininity on their bodies.

Julie Brown-Rrap's *Persona and shadow*, 1984, is also concerned with the weight of tradition which the feminine body is made to bear. In particular, her concerns are with the demands of art history, as she places herself within an expressionist frame, replacing the idealized feminine of Munch, Gauguin etc. The larger-than-life cibachrome prints which



GERRIT FOKKEMA, Christmas Day, Sydney, 1979, Australian National Gallery, Canberra



PETER ELLISTON, Chambers Pillar, Northern Territory, 1984, 40.6 x 52.4 cm, gelatin silver photograph, Kodak (Australasia) Pty Ltd Fund 1987, Australian National Gallery Canberra

Brown-Rrap uses are fragmented and reassembled in the centre of the shroud-like frames, the body surrounded by heavy paint, expressionistically applied.

In Bill Henson's *Untitled*, 1983-84, images of abject youth, sometimes covered in a white, pasty make-up, lie sandwiched between images of baroque interiors. The incongruity of the suggestion of excess in the central images and the excess of restraint of the interiors sets up a disquieting feeling, which is contained by the richness of surface, the depth of tone which Henson manages to achieve in all his work. The use of muted colour, and white image, a reversal of the handcolouring process of earlier years, heightens the emptiness of the salon, or of any landscape which Henson depicts in this way. In recent work, the colour has become more saturated, although still highly selective, with both the suburban and the classical treated alike.

Rozalind Drummond's work, in its restaging of a classical theatricality, is poised on the edge of fashion photography, although still owing more to a tradition of artistic representation. In her use of classical allusion, Drummond manages to succeed where many others have failed because of the strength of her compositional sense.

Jay Younger's work *You hold me tight*, 1986, provides a flash of energy amidst the cool of much Australian photography; in this dreamlike work, a horse is restrained, its shadow forming a suggestive double which shows less restraint.

An earlier European art tradition is the reference point for the works of Anna Zahalka and Jacky Redgate. Zahalka's series, 'Resemblances', restages scenes which might be from seventeenth-century Dutch painting, but imperceptibly adding contemporary details; LP records scattered on the floor, a 'Dutch painter' wearing a wristwatch, a woman with headphones round her neck. The power of representation means that any detail, any reality can be accommodated within the image; the impossible becomes naturalized. The viewer is seduced by a sumptuous spectacle, lulled into a sense of mastery of the image, recognizing in it a tradition of sovereign order. But already this order has changed, fragmented by another temporal space; there is no going back, no possibility of a return to a golden age of painting or photography. There is still an edge to this work, an uneasiness, and no certainty that a critical comment has been achieved.

Zahalka's work refers to a European past, which is also the experience of a number of the photographers whose work is beginning to emerge, or maturing now.

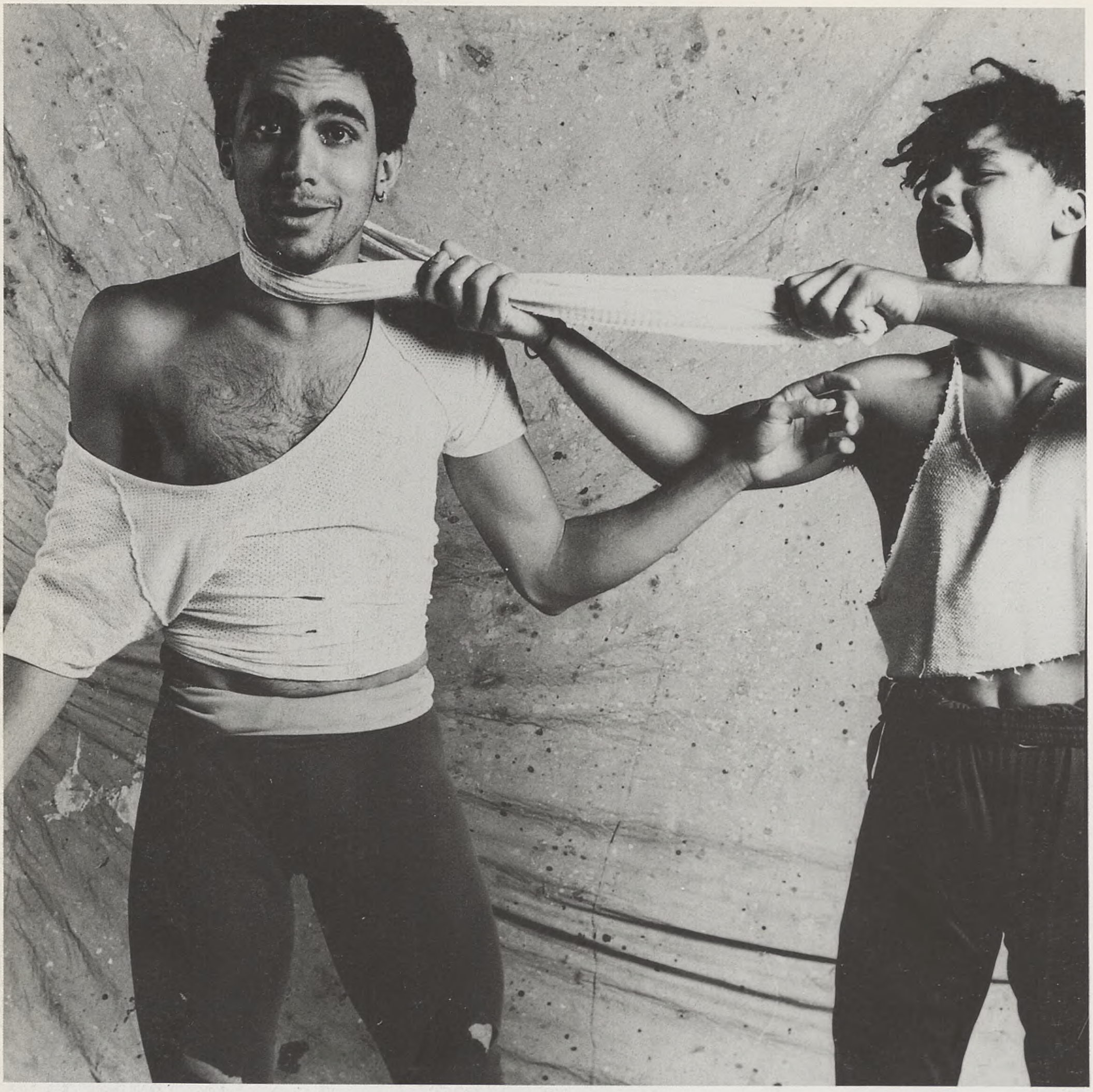
Amongst the most refreshing material in 'Australian Photography — The 1980s' is the work of Christine Barry, Seham Abi-Elias and Takis Christodoulou. It is of note that they are all graduates of the Photography Studies College in Melbourne, a private photographic college; given that the numbers of non-Anglo students in State-run art schools is very low, because of selection criteria which discriminate in favour of middle-class Anglo students, it is not surprising that we are now beginning to see the emergence of very different work, outside of these art schools.

Christine Barry's rich collages (1986) depict dislocation and loss; the experience of the subjects of David Moore's picture. Isolated in time, the subjects of these fragmented narratives look blankly at us, their lives torn by events beyond their control; these are traumatic pictures, entirely devoid of sentiment; a double image of a costumed girl holding flowers evokes the memory of a cultural past which is not forgotten but recreated in an alien landscape; a man with a bandaged hand in a makeshift sling — a refugee or simply another statistic of industrial injury? A child looks tentatively forward, his back to an industrial landscape, high-rise public housing; the details on the edge of the frame are hidden behind red paint. In another image, the surface of the collage itself is reproduced in the rephotography, as torn paper casts its own shadow on the work, creating a three-dimensional effect. Work of this kind stands out amidst all the self-consciously artistic photography.

Seham Abi-Elias uses flash in an image of a man holding a child, a woman hidden in the background, protected by the man's shadow. In another striking portrait, a child sits formally in a brocade-covered chair, piercing eyes transfixing the viewer; the subject — and the image — seem out of time, out of place.

Tracey Moffatt's 'Some Lads' series, 1986, takes as her starting point the studio portrait of the ethnographic subject; in the tradition of this portraiture, the Aboriginal subject does not move, but stares blankly at the camera, ordered into position by the assumed sovereign power of the all-seeing, all-

right
SEHAM ABI-ELIAS, Untitled, gelatin silver photograph, 50.7 x 48.2 cm, Kodak (Australasia) Pty Ltd Fund 1986, Australian National Gallery



TRACY MOFFAT, Some lads II, gelatin silver photograph, 45.7 x 45.7 cm, Kodak (Australasia) Pty Ltd Fund 1987

knowing photographer/explorer. In this series, however, the subjects move or are captured in movement; as dancers they transcend the Aboriginal stereotype and their activity is celebrated in these lively, boisterous pictures. In one of the portraits, a savage irony is at work, in the games being played; a piece of cloth is placed, noose-like, around the neck of one of the dancers; a harmless gesture, a game, but replete with reference to a reality beyond the image.

My body, my labour, 1987, produced by Annie Jacobs and Huw Davies for the ACT Trades and Labour Council and funded under the Australia Council's controversial and innovative Art and Working Life Program and Ruth Maddison's portraits taken at the Vehicle Builders' Ball in Melbourne (1981) present a condensed history of work in this area. Maddison's work belongs to an earlier documentary style and the Jacobs/Davies work reflects the impact of recent theories of the image. In a show that is 'representative' of recent Australian photography, work of this kind is inevitably placed out of context, since its audience is elsewhere, and few opportunities exist for seriously considering it.

'Australian Photography — The 1980s' contained many gaps, inevitable in any attempt to represent the contemporary; however, there was an order here, or at least an ordering of photography according to the logic of an art photography as it has been established elsewhere. To this extent, there is no 'Australian' photography, only photography which might be placed anywhere.[2] Within this circulation of images — this 'traffic in photographs' as Allan Sekula has called it — certain practices become privileged, gain respectability, put on their best clothes and go to the art gallery, leaving another whole range of practices to get on with their work, oblivious of what is happening in those hallowed halls.

[1] See my discussion of Dupain's review-writing, *Art Network*, No. 9, Autumn 1983.

[2] Australian photography can be placed easily into an American context, as can be seen from the series of articles in *Afterimage*, Vol. 14, No. 2, September 1986.

Helen Grace is a photographer, writer and filmmaker.

CHRISTINE BARRY, Untitled, direct positive colour photograph, 50.8 x 50.7 cm, Kodak (Australasia) Pty Ltd Fund 1986

THE CORPSE O
AND THE BLOOD OF J

Philip Brophy

THE DEATH OF THE BODY

Picture Modern Art/Modernism as a body — complex but connected. In a sense, alive. Reflect upon it as having once lived, during a period of creation which was later to be perceived as 'history in the making'. Relive the energy and lifeforce of the Modern Masters; plug into that mythical dynamo, that collective body of creativity. Now witness that same body as a cadaver: a shell, a hull; evidence of what was once alive, fertile, creative. Time for the autopsy: enter the Pop artists. They are the forensic division. Observe their two basic methodologies: (i) analyzing the scene of the death, and (ii) analyzing the body as corpse.

THE SCENE OF THE DEATH

I can gladly accept the death of Modernism (so-called) but I want better reportage of the event. That's why we need the forensic division. At the scene of the death they collect data to be transformed into exhibits which we group together as examples of modernists whose abstractions and expressions prepare us for the Pop 'explosion'. Witness the bodily violence of Bacon's Christs and De Kooning's women.[1] *Images of, respectively, the dead and the deadly. Their lineage includes Picasso — that great cubist, now renamed the Rambo of form in recognition of his violence toward form. There is no angst here: no Munchian screams or Scheilian spasms, just plain, raw violence. A portrayal of the violence inherent in the act of representation, in the translation of form. If Picasso, Bacon and De Kooning are theatrical directors (constructing 'scenes' which depict the distortion of form) then Pollock is a performer portraying those scenes. They give us acts — Pollock gives us action; they give us images of violence — Pollock gives us the violence of image.*

This violence of/against form culminates in Pollock's prostrate canvases — true precursors to Splatter movies 'and their intense abstraction of bodily violence into a state of action', Pollock paints with the still-warm blood of Modernism. His paintings are evidence of death. None of this has much to do with expression because we're looking for ulterior motives. Thus we trace the consequences and ramifications of Pollock's violence across a set of 'representations of acts of violence 'that diffuse the art/society nexus: from Roger Corman's camp comedy 'Bucket of Blood', 1959, to Herschell Gordon Lewis's gore film 'Color me Blood Red', 1965, to the Manson Family painting 'Pig' in the fresh foetal blood from Sharon Tate's womb, 1969.

Both 'Bucket of Blood' and 'Color me Blood Red' concern mad artists who use the actual blood and/or bodies of their models to make their artworks. 'Bucket of Blood' involves sychophantic beat artist Walter Paisley covering his models with plaster and then exhibiting them. Two years later George Segal reworks the process as metaphorical murder with his life-casts. Both Walter Paisley and George Segal seem to ponder: 'if only mummification were a legal art practice, then we could really talk about 'realistic expression' and 'capturing life'. 'Color me Blood Red' involves crazed bohemian Adam Sorg discovering that the effect of real red can only be achieved by using real blood. His 'models' are required not for their external form but their internal fluid. Interestingly the 'mad artist' subgenre of films often deals with this confusion (psychotic and artistic) between internal and external form where realism is displaced by the real, and expression by the express.

But Charles Manson is the true heir to Pollock's violence. Once again, I'm not talking about the social stereotype of the mad artist, or the literality of Pollock's aggression toward the canvas, but the so-called 'madness' itself — its purpose and its intensity as directed energy. Linking Pollock to Manson, we conject that art is 'the action of working materials against form'. Manson unwittingly gives us Body Art by transforming the metaphorical status of the canvas into the metonymical status of the body: the innocent body as the blank canvas, the body cuts as painterly marks. Intention, statement, execution. The scene is thus set for Herman Nitsch, Joseph Beuys, Vito Acconi, Iggy Pop, Chris Burden 'et al', each attacking themselves with all the violence of Pollock's surfaces and Manson's slashes.

Before we move on, let us reconsider the critical notion of action painting in direct relation to Pollock. His paintings (initially horizontal victims in the studio, now hung as vertical spectacles in public) are true acts of violence. In particular, consider those works which involve the application of paint on the canvas 'while the primer was still wet'. The result is an actual incision 'into the painted surface'. The primed surface causes the applied splatterings to chemically react, producing an effect which evokes welts upon flesh. Just as Pollock's dripping paint is the 'lifeblood' of a decaying Modernism, so are his canvasses 'material depictions of acts of violence'. He worked while the primer was still wet: and while the blood was still warm.

A retrial is called: Pollock is no longer an undisputed seminal figure in Abstract Expressionism, but a salaciously morbid figure for Pop Art. He is a progenitor of material violence, marking the commencement of a new phase of 'graphic violence' (pictorial, formal and textural) which we generally relate to Pop Art. The point is that Pollock is a million times closer

F MODERNISM-
JACKSON POLLOCK

to Warhol and Lichtenstein than he is to Motherwell and Rothko. These are just some of the reasons that start to account for two tendencies peculiar to Pop Art, namely: (i) the iconic reworking of recognized Abstract Expressionist identities, and (ii) the hypermaterial abstraction that constitutes the surfaces of Pop's representational base.

THE LIFE OF THE CORPSE

Thus we come to analyzing the body itself — the cadaver or corpse of Modernism. The forensic material has been digested, tabulated, assembled and exhibited. The summation: Modernism 'died of' Abstract Expressionism. To put it another way, Pop didn't 'react against' Abstract Expressionism as the textbooks say. While Abstract Expressionism drew thé lifeblood of Modernism in general, Pop Art drew the lifeforce of Abstract Expressionism in particular. It both 'subsumed and exhumed' the energy of Abstract Expressionism, harnessing it for different means, playing with and displaying that lifeforce so as to reveal the Pop artist not as a murderer but as a mortician. In this case, we're not looking at necrophilia or a 'death aesthetic', but more so appreciating the 'arrangement' of the cadaver, the 'stylization' of representations of the material depiction of acts of violence.

In order to follow through this flow (accepting that I will not attempt to account for the total bulk of Abstract Expressionism and Pop Art) let us look briefly at two members of the mortician's guild: Andy Warhol and Roy Lichtenstein. In particular, let's look at what they did with Pollock and how they identified with the thrust of his work. It is here that we must recognize that thrust as a legacy, in that Pollock martyred himself for his cause: to destroy the very manner in which Modernism was attempting to break down plastic and mimetic form. This legacy is in a form of cultural terrorism with which Warhol and (to a lesser degree) Lichtenstein approached their role in the presentation of form and image. While Pollock's site for terrorism was the neutralized ground of the framed canvas (the conventional space for the occurrence of formal reality in Modernism), the Pop Art 'explosion' shifted the frame to picture those spaces which constituted the social reality Modernism tended to ignore: popular/mass culture.

Warhol's early comic paintings (1960-61) are an ambiguous (or multiple) take on Abstract Expressionism's penchant for the messy, the fluid, the unfixed. Works like 'Dick Tracy', 'PopEye' and 'Nancy' seem to playback Abstract Expressionism's original rhetorical question: is it the canvas that tells the artist to finish, or vice versa? Thus the 'comics' aren't finished, but the 'paintings' are. The gestural status of such works, though, is later replaced by the material status of (most noticeably) Warhol's 'Portraits Of The Seventies'. Here, the very concept of separating form from content is played with, deliberately overlaying/underlining the photographic screenprint with the abstract texturing of paint so that the two are simultaneously fused yet fissured.

These two periods or sections of Warhol's 'oeuvre' further provide us with a complex analogy of how modes of depiction (representation/content) and modes of rendition (non-representation/form) can eat into each other. Their 'interaction' generates Pop's lifeforce, for while Warhol endlessly professed a predilection toward the utter and abject plasticity of the world, his work often tended to lean toward the fluidity of Pollock and (more so) Rauschenberg. The central material connection between Warhol and Abstract Expressionism lies in Warhol's (and not Rauschenberg's) employment of the silkscreen. Warhol simply restated Pollock's focus on the 'arm' (i.e. not the hand, which Duchamp had already proposed forgetting) as a primary kinetic force in 'executing the surface of an image': both are involved in the aleatory texturing resultant from a varied intensity of application. The thickness/thinness of Pollock's splatter is thus restated as the density/sparseness of Warhol's screening.

Lichtenstein is more involved with capturing the frozen fluidity of Abstract Expressionism. His work collectively attends formalism perhaps more than any other Pop artist whereas Warhol plays with abstraction to a similar extent. Lichtenstein presents the graphic (restricted to dot, line and a limited palette) as a supreme and total mode of abstraction. Even though his benday-cataloguing of Modernism's greatest hits views Abstract Expressionism as no more than one of many prescribed sites for restyled quotation, the central figure in his later work (post 1972) is the 'severed brushstroke' — a figure whose meaning and effect is the result of Abstract Expressionism's isolation of the brushstroke as a prime means of expression.

This 'severed brushstroke' (or 'frozen brushstroke' as it has also been called)[2] first appears with Lichtenstein's 'Brushstrokes', 1965-67. It hovers in and on the void of the canvas as a two-dimensional rendering of the three-dimensional status of painting's two-dimensional nature. Brushstrokes aren't as flat as the op-abstract crossovers (of the 'hard edge' schools) would have us believe: they are just as much of an event, an action, a gesture and an object as each and every splatter Pollock ever made. Lichtenstein's 'severed brushstrokes' deny, belie and decry painting's 'illusion of flatness'.

From those 'brushstrokes' to a body of early eighties works like 'Sailboats', 'Two apples' and 'Portrait', to his most recent works which incorporate 'actual' brushstrokes, one realizes that Lichtenstein doesn't paint brushstrokes as much as he paints 'with them', marking his paintings more as displays of visual syntax than mere comments on formal illusion.

THE CHILDREN OF THE DEAD

Both Warhol and Lichtenstein were photographers at the scene of Modernism's death. They took pictures and compared them with their forensic findings from which they concluded Pollock's 'modus operandi' upon the 'corpus delecti'. As Pop artists, they drew the chalk outline around the corpse; they performed the post-mortem; they prepared the cadaver for display. As such, Pop Art is the first and most wonderfully anti-humanist art of the twentieth century. It is an approach to artmaking based on decay, destruction, death and deconstruction 'as both a means and an end'. Not surprisingly, these morbid perspectives have continued to generate Pop's lifeforce in work being produced today. The most interesting contemporary (post 1980) Pop Art in this light is that which fully acknowledges, openly embraces and textually reworks the molecular flows cited above.[3]

From Pollock to Warhol and Lichtenstein, we arrive at Juan Davila and Maria Kozic. These two contemporary Pop artists are, again, both connected and disconnected: both have violently dealt with Pollock, Warhol and Lichtenstein in differing ways which nonetheless constitute a clear reinvigoration of Pop's continuing lifeforce. They, too, are wonderfully anti-humanist in their dealings with art; they are the children of the dead whose heritage and lineage is pronounced in their work in no uncertain terms.

Before looking at certain works by Juan Davila and Maria Kozic, some further connections need to be outlined in terms of how their contemporary form of cultural terrorism (upon the institution and history of art) relates to the aforementioned Pollock legacy. Pop initiated the 'gesture' of shifting its frame directly onto societal (i.e. non-gallery) forces and objects. However, with this being the initial thrust of such a move, one must recognize such a gesture primarily as 'movement': that is, it is the act and effect of 'shifting' or 'moving across into' popular/mass culture that typifies Pop's relation to society. Two decades on, such an act and effect becomes — respectively — theatrical and conventional. Davila and Kozic are not concerned with moving into popular/mass culture as a radical gesture — that would amount to no more than a political farce. Rather, they have accumulated the cultural ingraining of two decades worth of such theatre, leaving them to deal with popular/mass culture not in terms of a movement into it, but as a 'habitation of its spaces'.

... slashing, slicing and carving the canvas to produce lacerations and scars; oozing, seeping and squirting the paint to produce stains and spurts.

For Davila, this means looking back across/into the discourses of art from a perspective that necessitates his specific political readings through his 'citation' of spaces (i.e. he exists 'simultaneously' within and without the academy, the museum, the press, etc.). In a sense, the same applies to Kozic but under different political terms: her look back across/into art discourse is the result of a 'directed reflection' as her readings are essentially aimed toward the cultural multiplicity that both informs and energizes her work (she exists within the social and cultural histories of her subjects).

Just as Warhol did 'snuff portraits' and Pollock 'committed suicide' with paint, Davila — in 'Stupid as a painter', 1981 — delivers an intensely masochistic exhibition that verges on self-annihilation. Quivering with its impressive and oppressive stature, this work is a panorama of 'perfectly' executed brushstrokes, reminding us that Davila is a superb craftsman whose rewriting of the history of art hangs on his skilful simulation of styles and effects. The point is that this contradiction is central to the power of Davila's work: his 'power' as a displaced voice (the other, the colonized, the repressed, etc.) is painfully tied to the power of art history not only as an institution but as a machine of material effects.

This deathly relationship recalls that of the parasite and the host, where each end up keeping one another alive through living off each other's life substance and energy (echoing Pollock's tie to Modernism and Pop Art's tie to Abstract Expressionism). Consider this in relation to Davila's 'Painting', 1984, where a set of collisions are fused into a 'molecular explosion' within the frame, within the proscenium arch of the spectacle: noun/verb, necrophilia/sex, love/rape, Davila/Lichtenstein, oppression/repression, etc. Here the life of painting is expressed as the death of the painted, as Davila openly accepts the necrophiliac aspects of playing and working with art history.

While Davila refutes the role of illusion in painting in order to wield the phantom/phantasmic power of simulation, he ends up 'abstracting the codings of simulation' in one of his most recent works titled 'Nothing', 1987. While this work is primarily concerned with its status as a framing device (hence the title referring to the territorialized blank gallery wall in the centre, defined by the 'multi-lingual' and trans-historical boundaries which frame it), it is the seven overtly 'abstract' panels which are of concern here.

The result of Davila's 'abstraction of the codes of simulation' here is hard to describe, because essentially the depiction of the textural is rendered 'sensual', imbuing these abstract panels with an intense pornographic effect akin to photographic pornography where the body's textures and surfaces are unrecognizable. Granted that this pornographic effect is somewhat inevitable considering the sexual content of the work (being symptomatic of Davila's 'oeuvre') these seven panels nonetheless contain brushstrokes which foreground the sexual energy latent even in Pollock's macho splatterings. These panels thus 'literally' treat the canvas as body and flesh by accenting the 'symbolic' status of such brush work: slashing, slicing and carving the canvas to produce lacerations and scars; oozing, seeping and squirting the paint to produce stains and spurts. If we can have Slasher movies (a contemporary set within the Splatter

sub-genre) we can also have 'Slash Art'.[3]

If Davila writes by swiping, smearing, stroking and smoothing paint on canvas, Kozic writes with dots, lines, grids and blanks[4]*; Davila produces and reproduces frames upon/within frames while Kozic interlaces and superimposes matrices. Such would be the textual and formal differences in how they encode effects into their surfaces. In fact, the 'vibration' between Warhol and Lichtenstein is very similar in feel and rhythm to that between Davila and Kozic (although this would require further definition beyond the scope of this article).*

Perhaps the first clear (or most perverse) example of Kozic's matricular approach can be found in the 'Godzilla' triptych, 1983, where each panel depicts a tighter framing of (or further zoom-in on) the famous iconic still of Godzilla chewing a train. All three panels highly articulate the benday dots of their original reproduction, but the weird thing is that, even though the image looms larger in each panel, the dots remain the same size. Upon perceiving this, one realizes that the object of sequencing and enlarging is not the 'image' of Godzilla (the mechanically reproduced cultural artifact: the film still) but the 'abstracted iconic status' of Godzilla: Godzilla as cultural icon, mythical figure, cinematic star, etc. All this is the result of 'not enlarging' the dots while simultaneously employing them to 'convey the distortion of scale' (from tiny screened-photo to monstrous canvas).

But the physical surface of the painting is even more telling. Each dot is an actual daub of paint — a sole event, a single action, a 'severed brushstroke'. Kozic thus uses the mechanics of the paintbrush to simulate the process of the benday dot screen, providing a commentary on the culture's continual transference of processes, just as Pollock critiqued Modernism's methodical translation of form. In this transfer from depiction to rendition, the dots literally become spots before your eyes. Extending this further, Kozic gives us 'Lichtenstein dots', 1985, which promiscuously yet profoundly declare artistic identity within a single benday dot, blowing up (violently) Lichtenstein's simulation of the benday process so as to project his dot as a spot, as a microscopic container of artistic staining.

We finish with Kozic's 'Master pieces', 1987, although this whole tale of violence is far from either its catharsis or its climax. In 'Master pieces' it is vandalism that 'returns with a vengeance'.[5] *Kozic singles out Cubism (Picasso), Expressionism (Munch), Constructivism (Mondrian), Pop (Warhol) and Abstract Expressionism (Pollock) and identifies them not as styles 'per se', but as edifices: imposing, architectural figureheads, awaiting the scrawling, searing and scratching of the present. They have more likely than not also been chosen for their gestural action, their formal violence, and their outward projection (hence other 'softer' modes of the Impressionist lineage are excluded) — modes of address suited more to the cultural and social workings of the mass media than the self-reflexive/self-referential exclusive workings of the museum.*

Just as Warhol did 'snuff portraits' and Pollock 'committed suicide' with paint, Davila — in *Stupid as a painter*, 1981 — delivers an intensely masochistic exhibition that verges on self-annihilation.

In particular, the Pollock 'Master piece' fully acknowledges his legacy of formal violence and its latent cultural terrorism. In this work, depiction is incredibly confused with rendition as it speaks with an impossible density of codes, processes, effects and simulations. Recalling the previously cited effect of molecular explosion in Davila's 'Stupid as a painter', the Pollock 'Master piece' collides Pop Art back into Abstract Expressionism, giving us a cartoon explosion whose fragmented surfaces are hopelessly realistic. Here the fragments are thus 'severed' and 'frozen' (naming Pollock and Lichtenstein at once) as the sculptural shards of 'paintingness' cornily project outward like a 3-D movie. A total blur between cultural, social and historical processes of reproduction and expression — a blur whose deliberate dissolution of focus is traced back to Pollock and his manner of execution. Caught up in the regeneration of Pop's lifeforce, Kozic executes her brushstrokes through a 'serialization' of processes (in comparison to Davila's modulation of styles); turning the dot into the spot, the splatter into the shatter.

Children of the dead, Davila and Kozic live with their deathly inheritance, with blood-stained hands and necrophiliac desire. This is neither nihilistic, pessimistic nor solipsistic, for Davila and Kozic are positively interested in the 'action' of painting (the heritage of 'action painting'): not only its gestural status (which in the theatre of contemporary art is only a means to an end) but its material status, coded by and communicated through the brushstroke — 'the language of execution'. In ending this article's molecular flow, there is only one thing we need to remember: when Pollock laid his canvas down, he laid Modernism to rest.

[1] I pick these two artists as examples only. They are obviously quite different to one another, but are nonetheless linked by virtue of their *disrecognition* of the human body. I say 'body' rather than 'form' because their nude and figure studies test the limits of our own bodily identification. Collectively, their works (particularly Bacon's *Crucifixion* studies, 1960-63, and De Kooning's *Woman* series, 1950-53, evoke various documents and depictions: the Scotland Yard photograph of Jack The Ripper's mutilation of the body of Marie Kelly; withheld newspaper photographs of Jayne Mansfield's decapitated body; etc. (to be found in any standard compendium of the history of 'bizarre' crime, murder and death).

[2] I view the brushstroke as already being 'frozen' when Lichtenstein came to it. Pollock 'froze' the brushstroke by replacing it with his splatters, having them remain as constant evidence of fluidity: flattened onto the picture *plane-sans-frame* by the gravitational pull on liquid, rather than the kinetic push of matter typified by the craft-orientated concept (so popular in art colleges) of 'pushing paint around'.

[3] Davila *modulates* Modernism by continually cataloguing and rewriting its effects (techniques) in his executions and orchestrations. *Nothing* directly refers to historical techniques of abstraction, particularly those of the Surrealists and the Abstract Expressionists, reworking a concept Davila initiated in a 1985 work titled *Painting signature*, where the left half is in the form of a collaged charting of modernist styles while the right half is a display of corresponding modernist techniques.

[4] As outlined in *Pages From Maria Kozic's Book* (edited by Paul Foss and Juan Davila), Artspace, 1987. From the same text: 'Maria disturbs the rhythm of stylistic evolution and thins out the painted word. She corrodes the history of paint.' Consider this in relation to Davila's stylistic revolution in *Stupid as a painter* where even the background photographic wallpaper (upon which the painting is painted) is *made painterly*.

[5] 'The brushstroke . . . has now returned with a vengeance', *ibid.*

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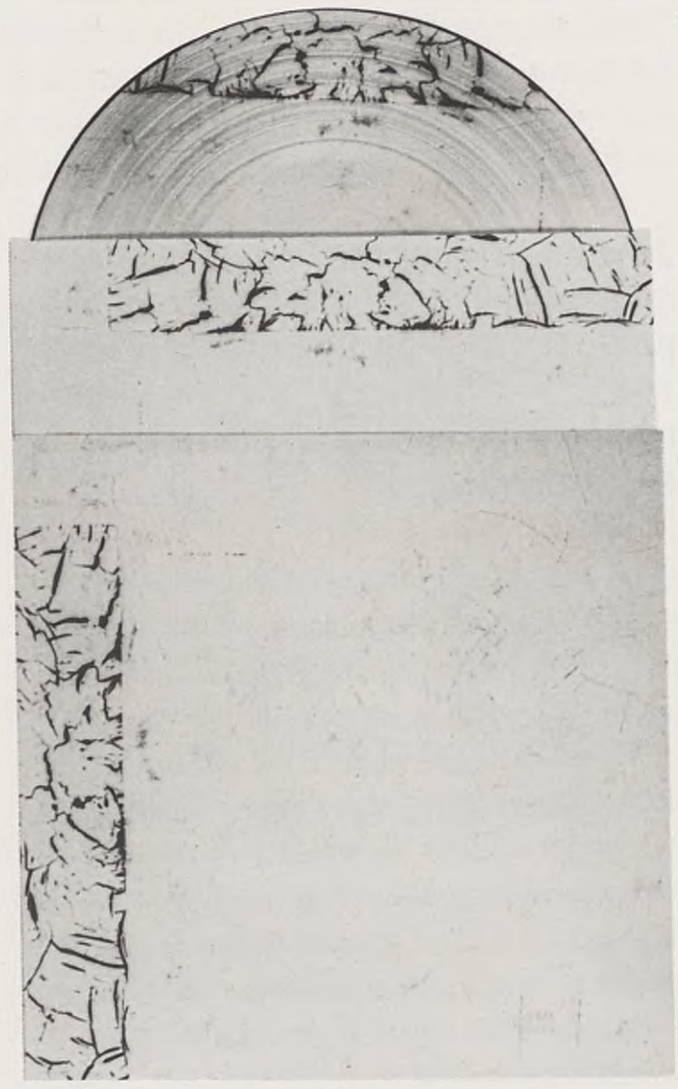
NEW DIRECTIONS IN NOISE & COLLAGE

Jonathan Walker

WHILE THE PRINCIPLES OF COLLAGE have been for a long time acknowledged in virtually every field of the arts, during the 1980s, there have been some interesting developments in the use of collage in underground experimental music and related arts which have gone virtually undocumented save for a few articles in ephemeral publications. In spite of the lack of official endorsement it continues to flourish, mainly because there appear to be a growing number of individuals who react to post-industrial civilization in a similar way. Often isolated geographically, contact and interaction through the mail allows this music to survive and has indeed formed part of its aesthetic.

Before discussing some of the individuals, it is useful to note how the traditional aspects of collage have survived in recent tape music. From the earliest text collages by Japanese calligraphers in the twelfth century to the greeting cards and family scrapbooks of the Victorian era, the medium has been essentially a private one to be enjoyed in a quiet room where contemplation and free-association can flourish. A musical composition like *La Ronde* by Michel Chion,[1] recalls images from various stages of one's life dissolving into one another in dreamlike fashion, rather like browsing through an old family photograph album. This mechanism works similarly in certain folk art, such as the one-time use of newspapers as wallpaper by isolated communities like the pre-1940 Appalachians. Favourite, often coloured, images were placed near the fire so that at night the occupant could enjoy the flickering, mutating effects of light over them.

The surrealists' interest in collage was often quite different. Their obsession with extremely disordered states of mind lent itself to a more disturbing use



S.B.O.T.H.I. 'and'. Picture disc and packaging designed to work as an aleatoric mechanism. Cover motif: T. Markowic. Published by Selektion, 1987

of collage and, not surprisingly, became closely allied with the earliest tape music in France. Though, like the Chion, a recent work in the genre, Francis Dhomont's *Sous Le Regard De Le Soleil Noir*[2] shows the survival of this tradition, mapping the breakdown of the individual's consciousness into schizophrenia. In spite of the linear narrative which has a taming effect (the text being excerpts from the work of R.D. Laing), this work is convincing through the peculiar alienation that can only be achieved by cutup.

A more lighthearted approach to derangement would be *What's Whot* by Rik Rue, a Sydney artist, who has been involved in a variety of solo and collaborative ventures including environmental soundscapes, international tape networking, and recently a sound installation co-ordinated by Artspace, Sydney. *What's Whot*, an improvisation on radio in 1983 for live mixed tapes with saxophone and flute by Jim Denley, achieves its zanyism through the accidental collisions between sounds that can only be achieved through live performance. Moving constantly between irony and noiseplay, this work illustrates well the seductive hinge between recognition and ambiguity so important to collage.

It should of course be no surprise that home-made tape music has mushroomed. Through advertising and the information explosion, collage in all forms infiltrates our lives as never before. In 1981, Australian group SPK released an LP *Information Overload Unit* which makes a comment on this phenomenon. A member of the group, Mike Wilkins, said of their music at the time: 'We overload conscious mental processes by an intensity of information which is strengthened by unexpectedness or inappropriateness.' A positive form of nihilism, it was both an attack on the linear thinking of the conscious by appealing to the subconscious which is 'capable of accepting high speed, multidimensional images' and 'a distorted reflection of the mass of information and images with which we are constantly bombarded'.[3] This was an influential work and Merzbow of Japan was to develop this 'overloading' in a singular way.

One must keep in mind, however, that while this is an expanding activity, it is still relatively unusual. While collage principles are inherent in the very technique of recording via overdubbing and editing, most sound recording chooses to simulate the flowing, seamless quality of 'traditional' music, yet

MERZBOW, Porncise 1 kg, 1985, Five cassettes in hand-made package

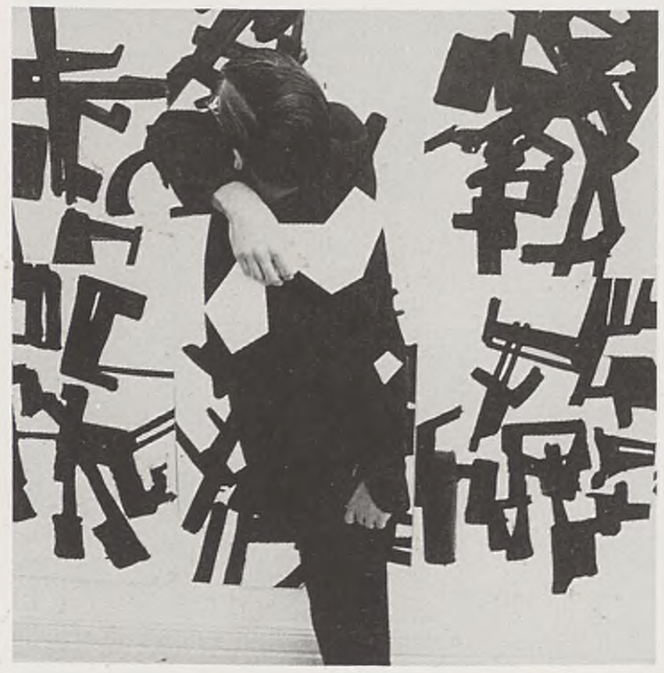
collage has been mostly associated with disruption. Indeed, most sound recording could be called 'the collage of deception', a term used by the British painter, David Hockney to describe acts where the nature of collage is hidden in order to give the impression of truth. With new computer cameras used by police, suspects' heads can be stuck over other people bodies without any join showing in the photo. So while the practices of today's music collagists is definitely related to Dadaism it is far more than a cosy derivation. The very mentality the original Dadaists revolted against still exists.

Certainly, there have been isolated examples, even trends, in earlier contemporary music where collage has been used in a disruptive way, and in the 1960s became indelibly entwined with psychedelia and rock. Not surprisingly, because collage with its irrational juxtapositions is the ideal technique to affect a process of perceptual arousal similar to rock. More recently, the Australian group, Severed Heads, has used found sound montaged with an essentially disco music with popular success, for example, *Since the Accident*. While the effect is that of irony towards the mass media, it is never violent to the point of nihilism, and in fact shows a quaint fondness for the images it satirizes.

Although conventionally played music is one of the elements used by the artists who will take up the remainder of this article, it is only one of a vast number of raw materials to be used in a concrete approach. This would have developed, in part, from the few opportunities for concerts at the time so that the tape machine came to be used as an instrument rather than as a mere device producing works to be repeated live. The mail art movement since Fluxus, combined with the International Industrial Network established by British group Throbbing Gristle, were important precursors for a strategy that bypassed reliance on the record industry for distribution.

Merzbow, an organization of activities centred around Masami Akita of Tokyo, has been involved with mail art activities and music (both his own and that of others) since 1980. Deriving the name from the *merz-bau* of Kurt Schwitters, his 'basic idea is to present a mixing of cultural noises, consisting of any gadgets or information for changing the context of their established symbolism.'[4] In a letter to the writer he has stated: 'As for method of composition, I function basically as a mixer of materials. A composition is full of holes. In principle, it can have traffic with other compositions and be replaced by another composition'. The LP *Batz-toutai* exemplifies this idea using many fragments from Merzbow's own record collection so that the work becomes a sort of archive. Dealing therefore with memory, like Chion's *La Ronde*, it does so on another level. More directly intimate in its use of materials, it thereby achieves a more oblique and complex ambiguity than the cinematic vignettes of Chion which are largely illustrative.

The above quotation was writen about his music but his visual art functions along similar lines. Often his cassettes will be packaged in handmade booklets made from pages of magazines printed



S.B.O.T.H.I. promotion photograph by Markus Caspers

over with his own marks and mass media images. Because one scans all layers simultaneously, it is impossible to read a single image, except in a highly fragmented way. The experience is memorable through its sheer sensuality, not only from highly active surfaces, but also due to the gut level associations of the images — often of eroticism, death and capture gleefully combined, though never in a pedantic way. So rather than being concerned with conceptions and their communication, his work is more to do with the density of the experience and the notion of 'limit'.

This overloading is reminiscent of SPK in theory but, in practice, the music of Merzbow often has a more formalist approach. Especially is this the case for both his first LP *Material Action 2*, 1982 and the most recent *Ecobondage*, 1987. The latter came about, he says, 'because of my interest in the network of various sounds, that is, the interlocking of the mass of those sounds, and the discipline of their interaction'. This parallels his interest in recent philosophical and scientific thought, such as Mandelbrot's 'fractal structure' and Michel Serres's concept of 'fuzzy logic'. Serres's descriptions of matter and events being in a state of constant flux in a multiplicity of directions, allowing for versatility of development would naturally hold a strong interest for Merzbow. The massing of sounds, often high pitched, granular and shimmering, gives his work an unnerving mystical quality. One is reminded, too, of some of Stockhausen's theories 'about the universe's different vibrational levels being different tempi of the same "thing"'.[5]

Parallel to these essentially solo works, Merzbow also works on collaborations through the mail in which his interest in the interpretation of materials is worked out on another level.

An organization which develops the principle of exchange and interpretation in different ways is Selektion, of Mainz, West Germany. The main group, P16D4, began as an industrial rock group in 1981 but, by the time *Masse Mensch* was released in 1982, the concrete aspects of their music were beginning to take over, and while working on their first LP *Kühe in ½ Trauer*, the members were assembling material for the 'Destruct' project. An idea suggested by a member of the American group, Smegma, raw sound material on tape was submitted by different individuals and groups from all over the world to be structured into musical form by P16 D4. Such a heterogeneous mixture produced a highly animated mosaic of compositions with an engaging mixture of recognizable and unrecognizable sounds. But the most notable aspect of this record in light of subsequent releases was its compact sense of abbreviation.

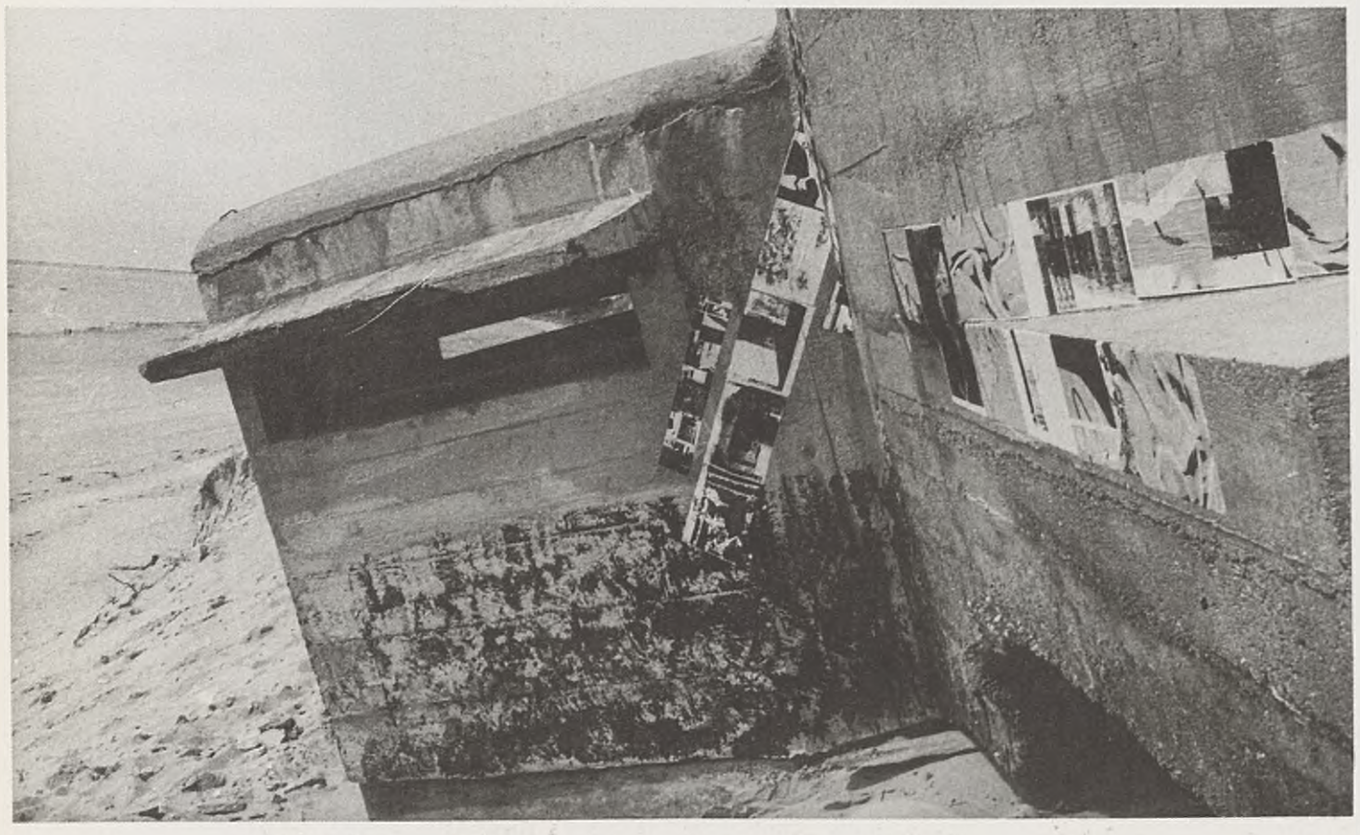
Begun in 1984 and released in 1986, was a complementary project to 'Destruct', the Mixed Band Philanthropist LP *The Impossible Humane* (U.K.). On this record, more groups were involved (35), and the collage effects bear a strong resemblance to John Cage's tape compositions such as *Fontana Mix*. However, the unrelenting Monty Pythonesque humour at breakneck speed makes this work transcend its influences. In contrast to the sparseness of 'Destruct', this music is an endless stream of often split-second sound fragments that are maddening to differentiate so that sound sensuality takes over completely.

However, while both LPs dissolve into the area of noise, the recognizable elements of found sound impart a pop art humour to the proceedings. In fact,

MERZBOW LIFE PERFORMANCE NO 1, cassette and booklet with objects

one could argue that most collage music never goes beyond this. And now that collage has been recognized in contemporary life on so many levels, one could say that most of this music never goes beyond the 'slice-of-life' attitude of Impressionism. This aspect has disappeared from P16 D4's recent work, and appears to have coincided with the arrival of Achim Wollscheid (alias S.B.O.T.H.I.) who, together with a number of other individuals, has formed a companion-piece, Selektion Optik, who co-operate with the Akustik division.

Since 1985, Selektion sees itself as 'an organization and creative pool of people who combine their activities in different art forms especially to explore similar techniques of working between these genres.'[6] The Optik division's activities have included videos, super 8-film and installations in West Germany, Holland and France.



Selektion Optik installation, La Rochelle, France, 9/85

The collage element in the installations is mainly in the form of xeroxes. Because of the cheapness of the material, chances can be taken that would not usually be the case. Seeing one's images not only torn and rearranged in relation to each other, but additionally destroyed by a foreign environment, for example, that of bunkers in the La Rochelle installation, one can achieve a sense of disorientation through misplacement that could never be achieved in the sanctity of the studio or gallery. Many of these works are collaborative efforts, so that individual marks and style are subjected to and destroyed by the concept mutually agreed upon, a factor that appears to be of increasing importance in Selektion activities.

A recent example of collaborative collage in a different medium was at a Festival in Frankfurt called 'Polytexte' on 8 November, 1987. The date being the seventieth anniversary of the Russian Revolution, both Achim Wollscheid and Reinhold Grether decided to use a Lenin text as a matrix. One sentence of the text became the source, being cut into twenty-four possible combinations, concrete sounds being placed between the words on tape. This was played parallel to a live recitation by Reinhold Grether of another text based on the original, plus some others. The short concrete sounds, being very loud, erased part of the semantic structure of the recited text in ways that could not have possibly been foreseen, yet arising from a thoroughly systematic method (which has been extremely abbreviated here).

In recent records by P16 D4 and S.B.O.T.H.I. the same concern for the syntactical qualities of collage is apparent. The sparseness of 'Destruct' has grown to the point where the sounds rarely have a recognizable source and are combined with often long disruptive silences, thereby producing a music which is simultaneously dramatic and enigmatic. This is in marked contrast to most collage music which usually relies on a continuous 'anything-goes' type of kinetics for its effect. While recent Selektion music is more reminiscent than before of Cage, it should be pointed out that the compositions, while being partly determined by chance methods, never have Cage's randomness. The sounds are far more savoured and definitively placed.

In two essays, one of them published with the P16 D4/S.B.O.T.H.I. LP *Nichts Niemand Nirgends Nie!*, Markus Caspers, another Selektion member, in fact shows a distrust of Cage's *Zen — allüren* and the 'anything-goes' attitude now even accepted by officialdom. The idea of the finished work of art being continually transformed by interchange, as a possible alternative to this and other dilemmas of contemporary music, is put forward and, though the argument moves along different routes, acknowledges a similar need to that of Masami Akita in his article 'NOISE★BEING★NOW'[7] — a revised practique of noise.

The word 'noise', of course, does not always refer merely to sound. It can also refer to the concept of ground, or else, the sum of all possible information undifferentiated. Its value is its permanent instability and, as a fluctuating field of energy, it will show different signs at different times. Both René Thom and Iannis Xenakis have both rightly declared that there is no such entity as chaos. Non-classical science has shown how stochastic processes can be creative as well as destructive. So while some recent results in the arts may appear to make a mockery of multidisciplinary and esoteric activities, this should not blind us to the fact that correlations can appear among distant events which cannot be explained by classical codes, both scientific and aesthetic. In this context, the 'distant structures' of P16 D4 and the catastrophe theory of René Thom, for example, lose their exoticism and become aligned to reality through necessity in ways which may prove difficult to ignore.

However, the exchange of theory and work processes on an international scale has been going on for too short a time by the artists here to discuss the results in any more than a handful of works, so any attempts at fixed signification would be futile at this stage.

[1,2] Published by INA/GRM, Paris, 1983 and 1982 respectively.
[3] All Mike Wilkins's quotes from p.26 SPK interview by Gordon Alien, Flowmotion magazine No. 2, Summer 1981, U.K.
[4] Interview with Paul Lemos, Option magazine No. 1, U.S.
[5] P.105 Jonathan Harvey, 'The Music of Stockhausen', published London, Faber and Faber, 1975.
[6] Unspecified interview, February 1987.
[7] Silver-star Club magazine, 7th July, 1987, Japan.

Translation of Japanese texts by Alison Tokita is gratefully acknowledged.

Jonathan Walker is a Melbourne painter who has collaborated with several composers in Europe.

MERZBOW LIFE PERFORMANCE NO 3, 1985, cassette and booklet

CENTREWAY ARCADE, Collins Street, Melbourne

Fat Cats WOO Arty Types

The Revival of Commercial City Architecture

Ian McDougall

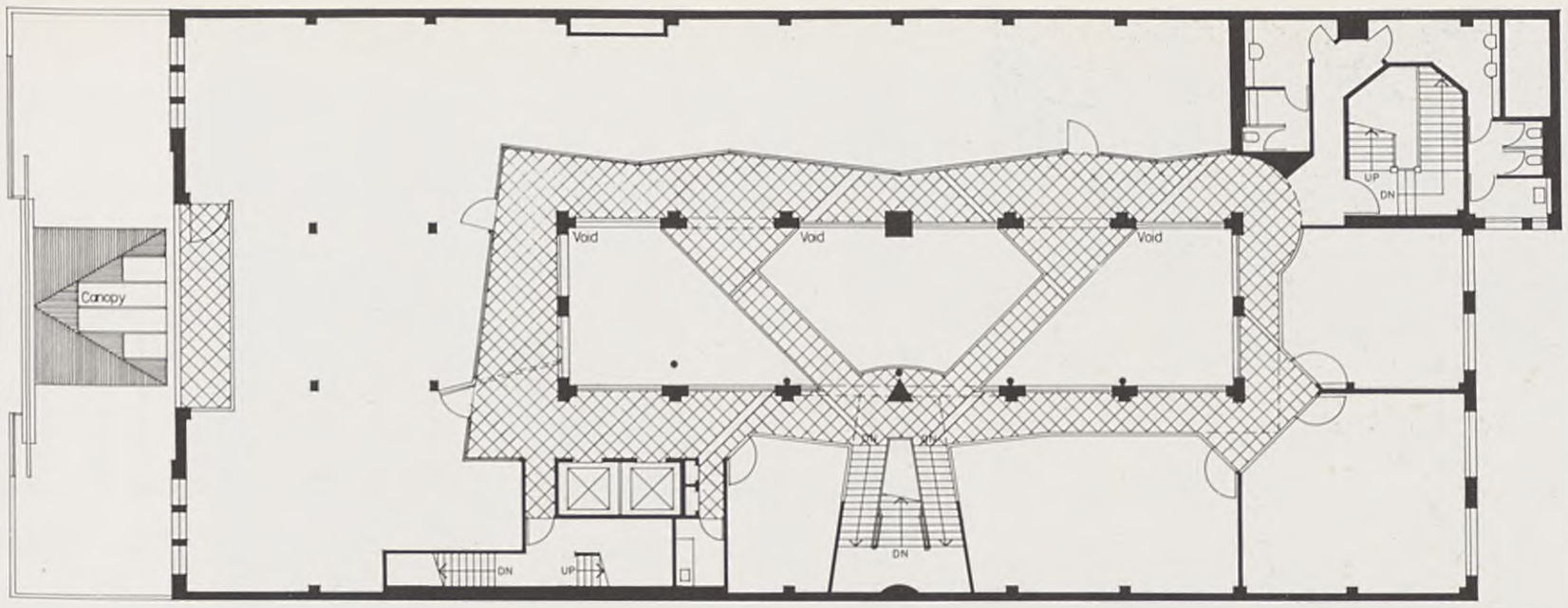
THIS COULD BE JUST PROPAGANDA. In the past few years we have seen a boom in the construction of commercial buildings causing a complete change in the architect's rhetoric both from the avant-garde and from the mainstream.

If one looks back at the architectural scene of the seventies, the beliefs of the American New Left, as filtered through the Fabianist principles of the Australian Left, pervaded the image, practice and aesthetics of local architects. These principles manifested themselves in so-called good deeds for benevolent and enlightened institutional clients; the State, the church or local governments. They also focused in the strident anti-commercialist stance of the avant-garde of designers. Architectural criticism, such as it was in the 1970s, bestowed credit on the blockwork libraries and community centres of the time, while publicly damming the commercial machinery which redeveloped the city for being 'destructive', 'inhuman' and 'undemocratic'. The self-image of the architect was antithetic to all commercial activity. It was unthinkable of a talented and conscientious graduate to go off and work for Peddle, Thorp.

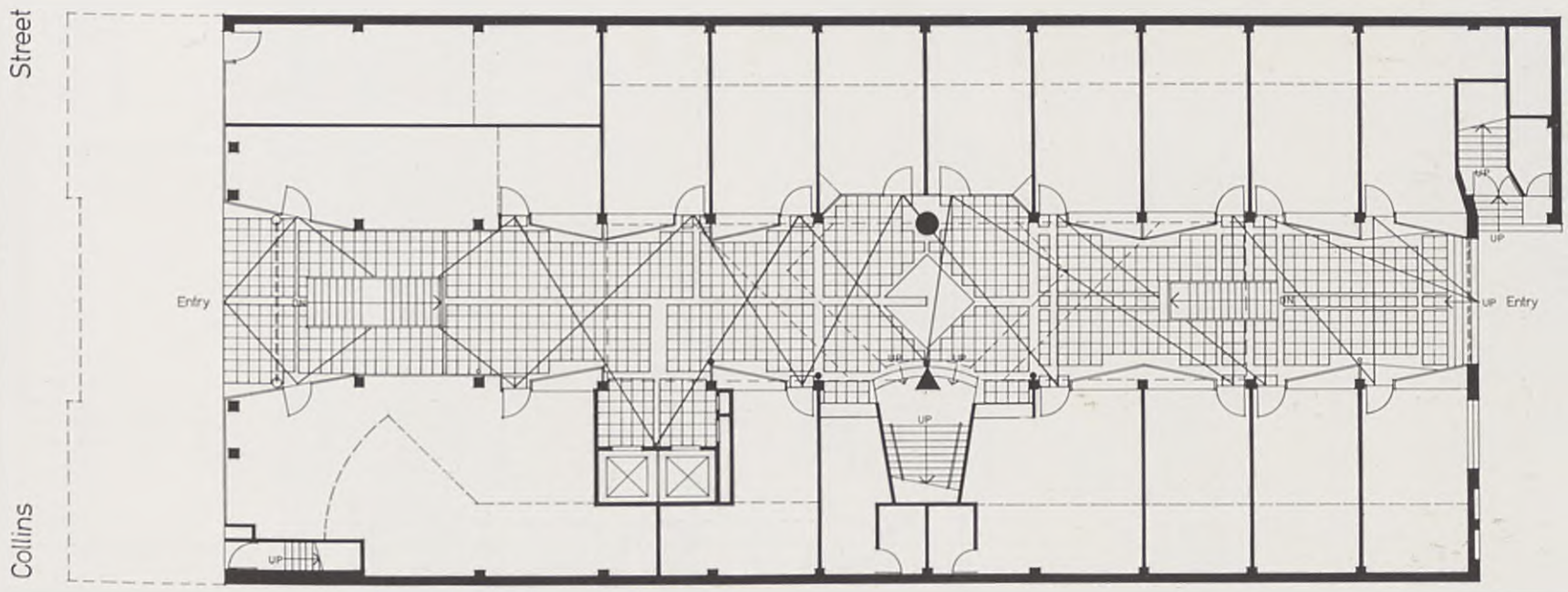
This reformist zeal could be found in the Collins Street Defence Movement and in the Save The Rocks Campaign.

Within ten years the emphasis has dramatically changed. The current avant-garde have some trouble with the term 'avant garde'. They have embraced the commercial patron and, with a wry smile, are beginning to enjoy the ironies of working in this contradictory position, a tightrope walk of historical prevalence.

The architectural thrust of the 1970s, by denying commercial patronage, not only denied a 'slice of the market' but also denied the participation of the best architects in the development of the Australian city. By adopting this hectoring stance, the architects of the 1970s denied the moral dilemmas of the radical in the employ of the Medici. This evasion left the field open to practices which were either remnants of the once greats or the most cynical and under-educated.



Level 1
Retail



Cocks Carmichael Whitford
ARCHITECTS

Arcade Level
Retail

CENTREWAY ARCADE

If one looks at the current stock of commercial works in Australia, it has been a flourishing time for these practices, but not perhaps for the city. To be fair, some of the larger corporate offices have reassessed their directions and tried hard to inject a stronger design emphasis into their work.

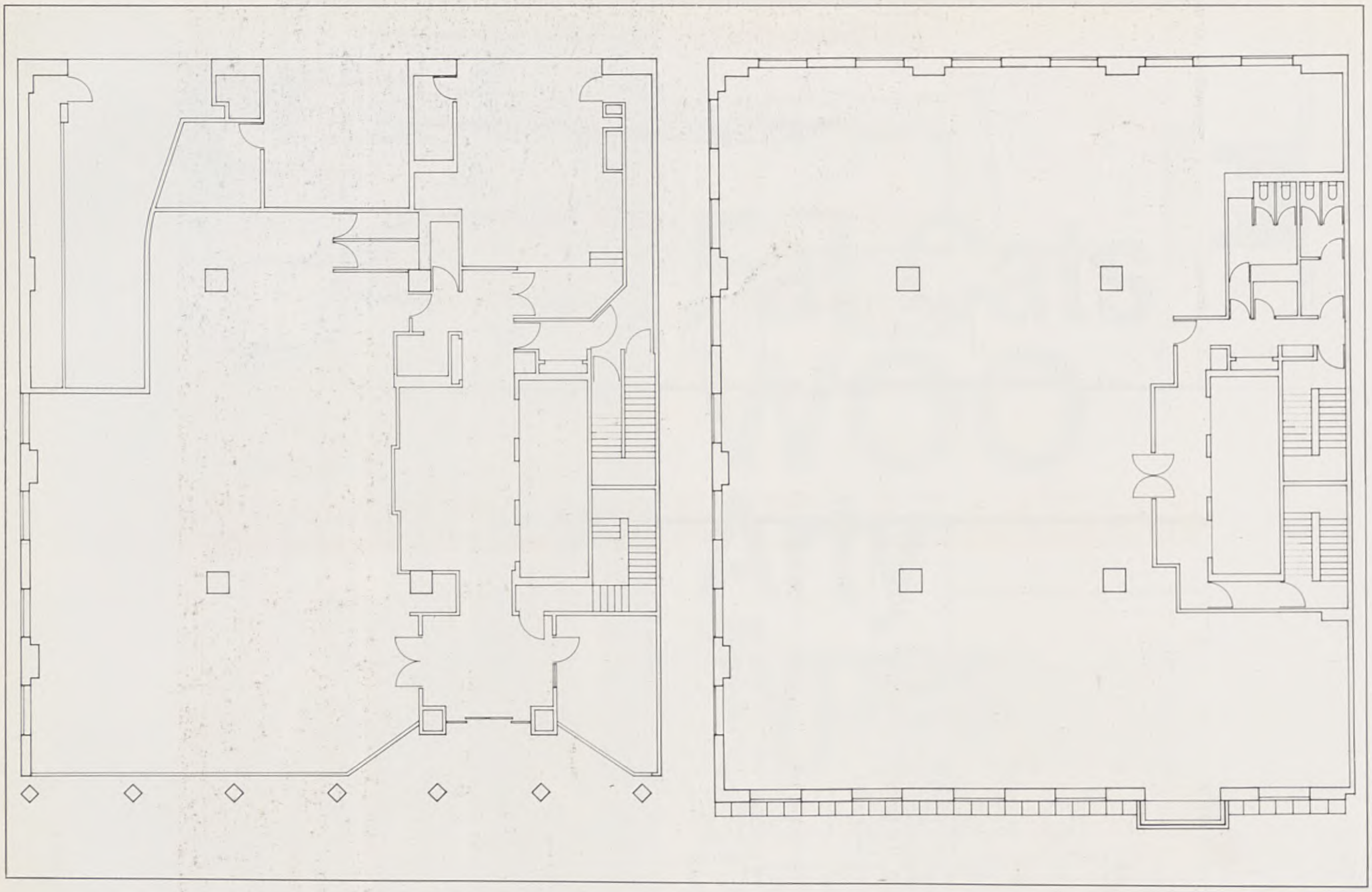
But it is the newer and younger firms who have donned suits, flannel or linen, and confronted the pall of mediocre urban design which has marred our cities since the late 1960s. So while the majority of work is still being left in the dubious hands of the older names, more significant work, of some intellectual power, is being hammered out in offices like Decton Corker and Marshall (DCM) or Cocks, Carmichael, Whitford (CCW) or Ashton & Raggatt.

All of these practices are less than twenty years old, having principals between thirty-three and forty-five years old. Each has a reputation through a commitment to design experimentation and intellect. These are not offices of extensive experience, not large corporations. Nor do they fit into the image of 'floppy arty types', the image sometimes summoned up by commercial opponents.

DCM's recently completed office building at 91 William Street, Melbourne stands as a treatise on contemporary city planning thought. It articulates the key issues of the archetypal office tower and its component necessities both internally, in lobby, lift well *et al.*, and externally, as part of a streetscape. Consider this modest programme against the latest Seidler or Rice Daubney. The building is a box; the genre of the office tower is not quizzed, but taken as given. The notion of façade is clearly articulated by detaching itself from the box.

There is no pining for the simple dogma of the heroic modernist gesture, set in its own space and articulated as a 'system' for the whole building, even all buildings. This project is fabricated by an accretion of box, façade cornice and iconic 'tower'. The ironies of the texturing (Is the planar façade traditional or new? Is the tower a stairwell?) and the craft and consideration given to the refinement of the elements makes the building by far the best commercial project in the CBD.

It is a complicated assemblage of elements



91-97 William Street, Ground Floor

91-97 William Street, Typical Floor

right
91 William St., Melbourne

which, through a stylish transformation, is reunited into a lesson in contextual fabrication. The building is a proposition, a critique, about conservation and the contradictions of the new and the existing fabric of the city.

Inside the building appears to be a simple speculative office building. The internality of the lift lobby, not an open space but enclosed and set into the body of the building, further distances this design from modernist space.

The impaction of the city building, not the modern age of the open space, moulds the skin and space of this project into a tight, closed and protective box.

This culture of accretion and impaction is even more clearly expressed in the redevelopment of the Centreway Arcade in Collins Street, Melbourne by Cocks, Carmichael and Whitford.

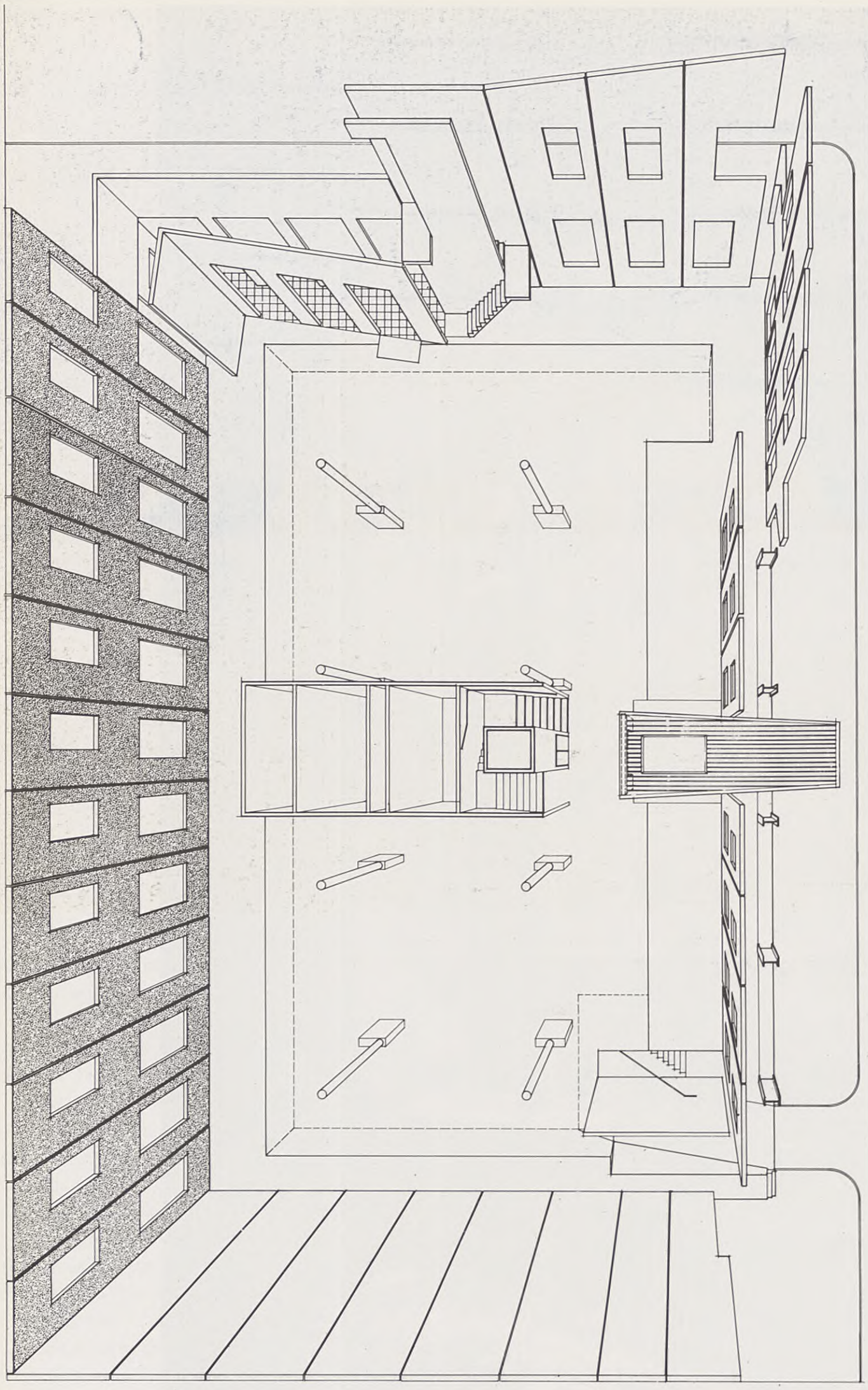
As with DCM, the economies of this commercial project refuse a re-examination of the pseudo philosophy of retailing while demanding the luxury of that most bourgeois activity, shopping. The architects have created an event, entertainment for the passersby. Unlike the flock and brass dross we usually see passing as design in shopping centres and 'great spaces' of city towers, the architects here have composed an action space. This is not cynical flattery for the shopper. It is no doubt stylish and derived from the international interest in collision and anti gravitation. But it is not populist pastiche.

It is our elaboration of the typological arcade. Centreway uses the constraints of type as manifested in the existing shell of the building and injects an energetic colloid of elements normally seen on the outside of buildings. This creates a space which, while plush, retains its street-like atmosphere, an essential element of the traditional arcade.

Both DCM and CCW have taken design vocabularies from the international scene. But they have transformed these to produce designs which are rich, clever and passionate. There is no Houston, hack copying here.

Perhaps the most challenging evidence of the return to the commercial city building of intellectual designers is Ashton & Raggatt's office building at 221 Drummond Street, Carlton.

Built within an area of highly restrictive planning controls, the building displays a masterful control façade composition and collage. Like DCM's project it is an accretion of material onto the unquestioned footprint of a speculative office block. Through the compression of various thicknesses of iconographic elements producing an ambiguous-



ly thin/thick skin, the architects have produced an enigmatic landmark.

Unlike the previous buildings, however, it is deliberately unrefined. Perhaps because of the programme, which required a low cost 'suburban' speculative office, there is a rawness to the fabrication — but perhaps this is deliberate. Ashton & Raggatt have cleverly woven a fineness and grain across the building's skin, using a number of elements which allude to historical and contextual precedent. This is then forged into a single proposition. The building, hopefully, finally, puts to rest the cries of the proponents of the 'simple-single-idea' of commercial tract development we see blighting our cities. It proves the richness of texture and memory possible in buildings where the architects are concerned to invigorate standard projects with the complexity of existence.

The building, as I have said, does not challenge its type. On the other hand, it is not unheroic, preferring to propose an heroic stance within the humble programme of the tawdry speculative office.

This proposition is shared to some extent by the Williams Street project of DCM. The buildings share a commercial patronage. And it is interesting that these projects represent a new and fruitful area of investigation for architects. In the late nineteenth-century commercial projects represented the most significant body of works within our cities. In the 1950s and the early 1960s, too, the tower block maintained an energy and slickness. But since then the architects have carried out their best work in housing and institutional buildings.

The current scene has lost interest in the egocentricity of the single house. The problems of design remain critical to housing in general, but the rejuvenation of the commercial type, being the main offender in the poverty of city design, is a more important battle at the moment. These three projects indicate the possibilities of a city of collective design propositions, a dialectic of critical statements about living and working within our culture.

Ian McDougall is an architect who lives in Melbourne.

Plan perspective, 221 Drummond Street, Carlton

Ashton & Raggatt's office building at 221 Drummond Street, Carlton, Melbourne

1.

2.

Exhibition Commentary

3.

4.

1. RICHARD KILLEEN, Another bigger school of fish, 1987, 73 x 113 cm, Ray Hughes Gallery, Sydney **2. W.E. PIDGEON, Interior, transport plane evacuating wounded, 1943,** oil on board, 45 x 59.5 cm, Bloomfield Galleries, Sydney **3. NOELA HJORTH, Metamorphic celebration of the goddess,** painted silk, 91 x 19 cm, Greenhill Galleries, Adelaide **4. MICHAEL JOHNSON, Untitled, 1988,** oil on linen, 213 x 152 cm, Macquarie Galleries, Sydney, Photograph by Victoria Fernandez

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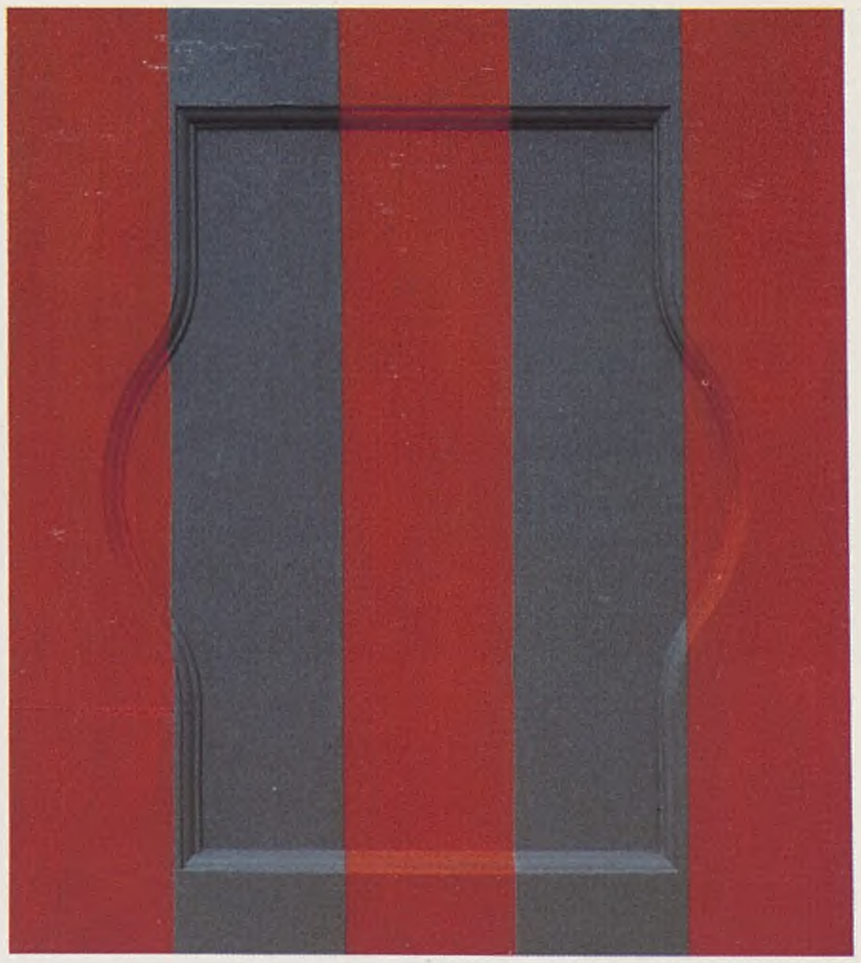

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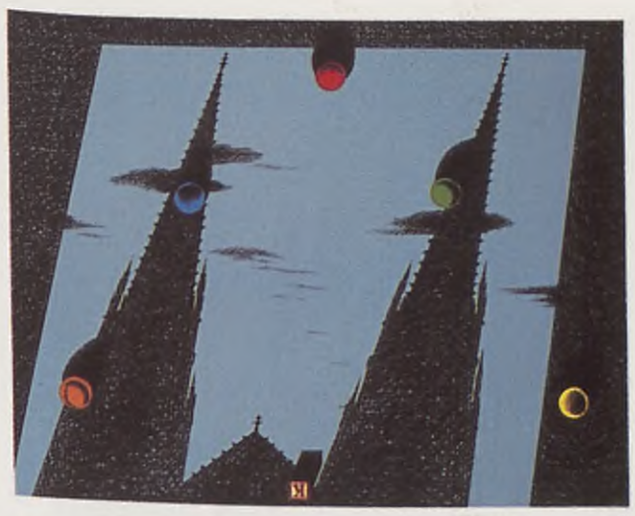

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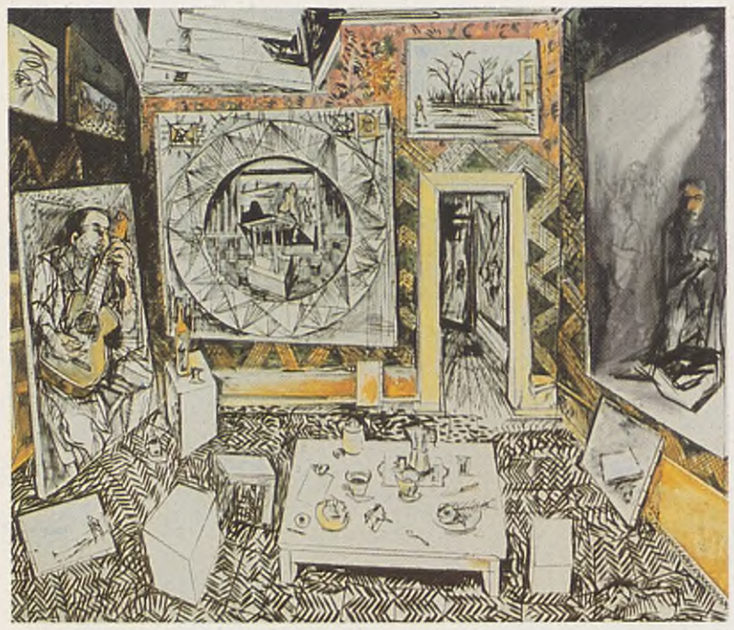
1. DENISE GREEN, Untitled, 1988, 91.5 x 107 cm, Roslyn Oxley9 Gallery, Sydney **2. LES KRUM, Urban landscape, 1987,** oil on canvas, 165 x 104 cm, Roar Studios, Melbourne **3. CAROLE ROBERTS, Detail, 1987,** From the Installation 'Decor II', oil on wooden panel, 40 x 30 cm, Mori Gallery, Sydney **4. WILLIAM KELLY, Cologne Cathedral Series 5 for G & R (Aspirations), 1987,** silkscreen, 94 x 120 cm, Stuart Gerstman Galleries, Melbourne **5. SANDY DE BEYER, Plunket Street playground, 1988,** silkscreen print, Woolloomooloo Gallery, Sydney



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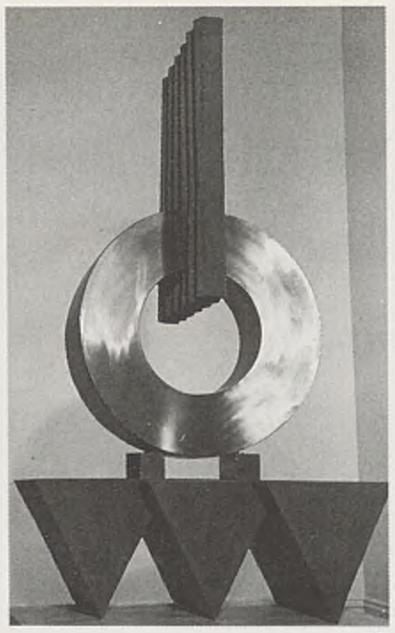

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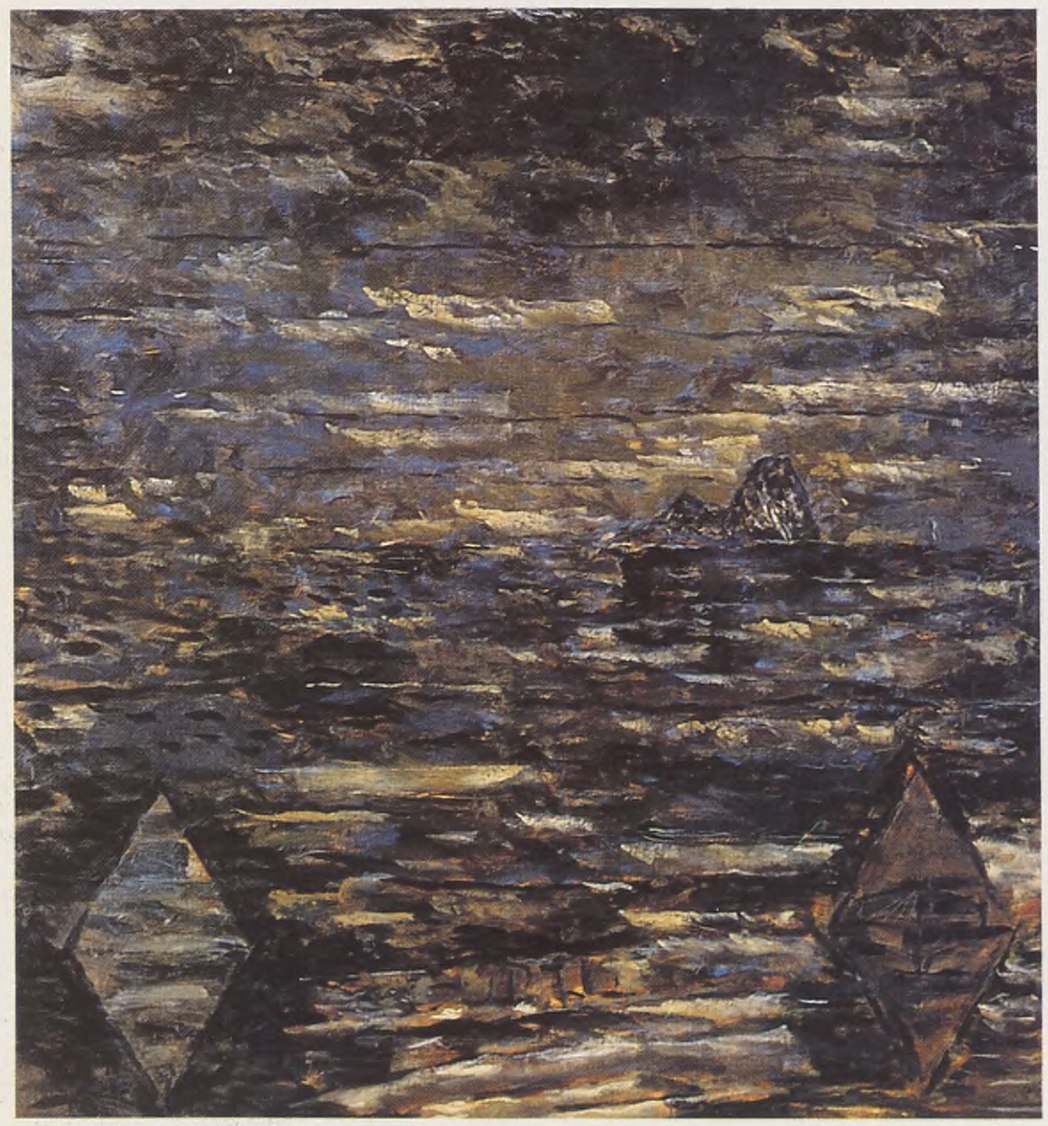
Exhibition Commentary



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1. VICTOR RUBIN, Friends have come and gone with remains, 1988, oil on canvas, 168 x 198 cm, Milburn+Arte, Brisbane **2. MANDY MARTIN, Thou shalt find calm and a waveless bay No. 2, 1988,** oil on canvas, 100 x 244 cm, Milburn+Arte, Brisbane **3. ERNST FRIES, Iconography of a city, 1988,** concrete and stainless steel, 142 x 81 x 61 cm, Irving Sculpture Gallery, Sydney **4. IAN PARRY, Deep east: Curtis Group, 1988,** oil on canvas, 197 x 182.5 cm, 70 Arden Street, Melbourne **5. BILLHENSON, from 'Untitled', 1985-86,** Type C photographic print, 106.5 x 60.5 cm, Rex Irwin, Sydney

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1. GEOFFREY PROUD, Beach, oil on canvas, 76 x 71 cm, Philip Bacon Galleries, Brisbane, Photograph by Bob Miller **2. ROBERT HOLLINGWORTH, Matter man,** oil on linen, 114.5 x 153 cm, Peter Gant Fine Art, Melbourne **3. HUGH RAMAGE, My fear, 1987,** oil on hessian, 58 x 53 cm, DC Art, Sydney **4. YOSL BERGNER, What is this I hear, Joseph? Cried his uncle, 1987,** 100 x 73 cm, oil on canvas, Tolarno Galleries, Melbourne **5. HENRY KONDRAKI, Bath night, 1987,** oil on canvas, 75 x 75 cm, Milburn+Arte, Sydney

ROSS WATSON

On the Park, Florence oil on canvas 96 x 137cm 1988

22 October – 9 November, 1988

ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst, Sydney, N.S.W. 2010. Telephone (02) 331 6692

'Chair' 1988 watercolour 83 x 110cm

MIKE GREEN

Recent Watercolours

September 1988

realTies

35 Jackson Street, Toorak. Vic. 3142. Tel. (03) 241 3312

GEORGE HAYNES

THE CONTORTIONIST 156 x 140cm OIL ON CANVAS

NOVEMBER 1988

greenhill galleries

20 HOWARD ST. PERTH WESTERN AUSTRALIA 6000 TELEPHONE (09) 321 2369

NOELA HJORTH

Transitional Celebration silk 91 x 91cm

NORTHERN TERRITORY MUSEUM OF ARTS AND SCIENCES

Bullocky Point, Fanny Bay, N.T. 5790. Ph. (089) 824211

29 September — 9 October 1988

SPENCER AND GILLEN MUSEUM

1st Floor, Ford Plaza, Todd Mall, Alice Springs, N.T. 5750. Ph: (089) 52 5374.

27 October — 13 November 1988

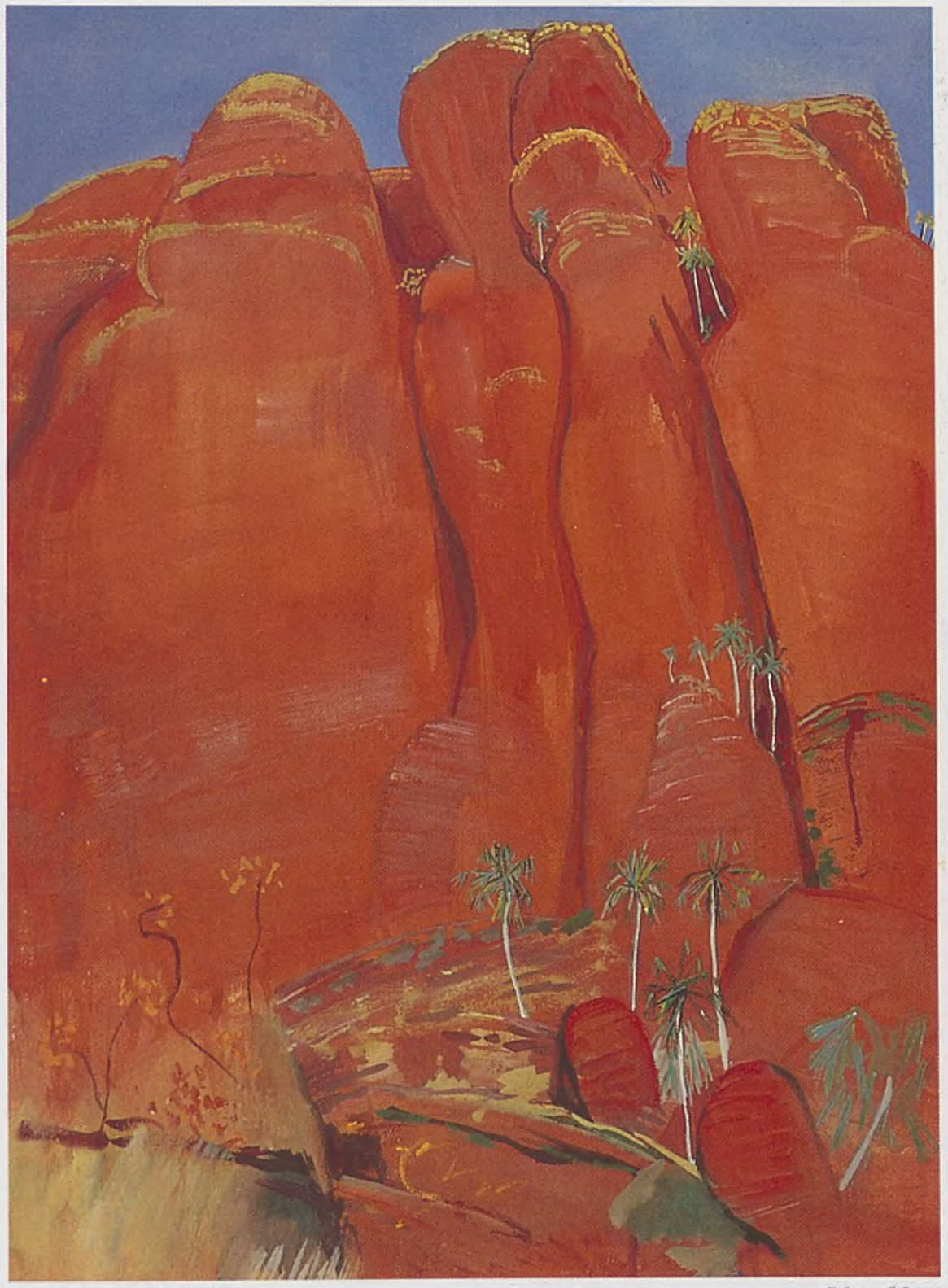
Interior & Balcony. Rottnest Series 88. 86cms x 97cms. Acrylic on Canvas.

Jules Sher

November 4-26, 1988

OLD BAKERY GALLERY

22 Rosenthal Avenue, Lane Cove 2066. P.O. Box 193. Telephone: 428 4565. Gallery Hours: 10am to 5pm Tuesday to Saturday.



Towards Echidna Chasm Gouache 75 x 55cm

ROBYNE PALMER

18th September — 2nd October

READE ART

GALLERY ■ 101 Glen Osmond Road, Eastwood, South Australia ■ Telephone (08) 272 3178

DIRECTORS ■ Elsie Joy Reade and Scott William Ashby

HOURS ■ Tuesday to Saturday: 10—5, Sunday: 2—5

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First Floor
137 Pyrmont Street
Pyrmont N.S.W. 2009

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10–5 Tues.–Fri.
11–5 Sat.

Continuing to represent important and younger artists, and to provide a complete corporate, advisory and historical service for clients.

Canberra School of Art

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Tel: 062-467930

Ron Robertson Swann Head Sculpture Workshop Reef Break 1986 Steel
167 x 278.5 x 143cm Collection Gold Coast City Council Centre Gallery

Degree, Associate Diploma and Graduate Diploma courses in the following disciplines of the Visual Arts: Ceramics, Glass, Gold & Silversmithing, Graphic Investigation, Leather, Painting, Photomedia, Printmaking, Sculpture, Textiles, Wood.

OPEN DAY Saturday, September 10

THE ART DIRECTORS GALLERY

Manly Girls, Oil on Canvas, 76 x 60cm 1988

Ken Done

The Art Directors Gallery deals with Ken Done's paintings, sculpture, drawings, prints and posters.
21 Nurses Walk, The Rocks, NSW 2000 (02) 27 2740
Monday – Friday 10.00am–5.00pm
Saturday 10.00am–4.00pm, Sunday 12.00–4.00pm
Also at **The Moore Park Gallery**
17 Thurlow Street, Redfern NSW 2106 (02) 698 8555

Ric Hedley

River Walk, Acrylic on Canvas 131 x 131cm 1988

Exhibition of works from 9th September to 2 October 1988
THE MOORE PARK GALLERY
17 Thurlow Street
Redfern NSW 2016
(02) 698 8555

THE IRVING SCULPTURE GALLERY

From Glebe to Paddington

THE IRVING SCULPTURE GALLERY
Specialising in –
Sculpture, Three dimensional art,
Commissions, Corporate collections,
Exhibitions

The IRVING SCULPTURE GALLERY will be moving towards the end of 1988 from Glebe to 1 Hargrave St, Paddington

Directors: Dr. Gene Sherman & Karin Goss
Current address: 144A St Johns Road,
Glebe, NSW 2037
Telephone: 692 0880, 692 0773

JOHN RIGBY

EXHIBITION OF PAINTINGS — NOVEMBER 6–30 1988

Glasshouse Mountains oil/canvas 166 x 80cm

THE TOWN GALLERY

4F 236 ELIZABETH STREET BRISBANE
TELEPHONE: (07) 229 1981

VERLIE JUST owner-director representing
distinguished artists including:

JUDY CASSAB GRAEME INSON BASIL HADLEY VITA ENDELMAN S
IRENE AMOS ANNE GRAHAM JUNE STEPHENSON HENRY BARTLETT
TOM GLEGHORN JOHN TURTON MAX NICOLSON GARY BAKER
GREG MALLYON LOUIS JAMES ED VAN DIJK OWEN PIGGOTT

Merry-go-round oil/canvas 92 x 108cm

Russell Drysdale Dawn Flight, Bass Strait 69.5 x 89.5cm

LESLIE KINGSLEY

Reawakening

gouache/paper 55 x 74cm
PHOTOGRAPH BY JOHN FARROW

2 – 18 September, 1988

Representing in Tasmania

THE *Freeman* GALLERY

PAUL BOAM DENISE CAMPBELL TOM GLEGHORN
LESLIE KINGSLEY GREG MALLYON ANDREW MULLER
ERIC QUAH DOROTHY STONER CHRISTINE HILLER

Gallery Hours
SUN. TUES. THURS. 2-5.30pm
MON. WED. FRI. SAT. 11-5.30pm

119 SANDY BAY ROAD SANDY BAY TASMANIA (002) 23 3379 (002) 25 3952

MAGGIE MEZAKS

Echoes of Bali

20th November - 6th December, 1988

Kensington Gallery

Leading South Australian and Interstate Artists · Paintings · Prints · Ceramics · Glass · Jewellery

Directors BARBARA RUSSELL · SUSAN SIDERIS

39 Kensington Road Norwood South Australia 5067
Telephone Adelaide (08) 332 5752

Gallery Hours · Tuesday to Friday 10am to 5pm · Saturday and Sunday 2pm to 5pm · Closed Monday

STEPHEN WILSON

EXHIBITION: FRIDAY 14TH OCTOBER–4TH NOVEMBER 1988

A BUSH CONVERSATION OIL ON BOARD 274CM X 183CM

Eddie Glastra Gallery

44 GURNER STREET, PADDINGTON. NSW 2021 PHONE (02) 331 7322 • 331 6477

Hélène Grove

Landscape Oil and collage on canvas 70 x 85cm

6th – 15th October 1988

John McConnochie

Great Desert Series "Sacred Site" Awarded Mosman Art Prize 1986 Watercolour on board 152 x 102cm

20th – 29th October 1988

Prouds

ART GALLERY

LOWER GROUND FLOOR CNR. KING & PITT STREETS, SYDNEY
TELEPHONE (02) 239 2651

Jackie Fewtrell

"Racing" Oil on board 62 x 97cm

Robbie Hodge

"Spring Flowers" Oil pastel on paper 58 x 42cm

A TWO WOMAN SHOW
1st - 10th September, 1988

Prouds

ART GALLERY

LOWER GROUND FLOOR CNR. KING & PITT STREETS, SYDNEY.
TELEPHONE (02) 239 2651

ART DIRECTORY

Exhibitions, competitions and prizewinners, recent gallery prices, art auctions, gallery acquisitions, books received, classified advertising and erratum

Exhibitions

This information is printed as supplied by both public and private galleries, thus, responsibility is not accepted by the Editor for errors and changes. Conditions for acceptance of listings and fees chargeable for typesetting may be obtained by writing to the Editor. Unless otherwise indicated exhibitions are of paintings.

Queensland

ADRIAN SLINGER GALLERIES
1st Floor,
230 Edward Street,
Cnr Queen Street (The Mall),
Brisbane 4000
Tel. (07) 221 7938
Dealers in fine art.
Monday to Friday: 9 – 5

ARDROSSAN GALLERY
1st Floor, Ardrossan Hall,
Cnr Brookes and Gregory Terrace,
Bowen Hills 4006
Tel. (07) 252 3077
Changing exhibitions by Australian artists. Contemporary and traditional paintings, drawings. Australian wildlife art and sculptures.
Monday to Friday: 11 – 6
Saturday and Sunday: 1 – 5
Friday evening: 8 – 10.30.

CHRISTY PALMERSTON GALLERY
Bell Tower Village,
42-44 Macrossan Street,
Port Douglas 4871
Tel. (070) 98 5288
Wide selection of changing works by local artists: Percy Tresize, Chuck Kehoe, Dennis Hardy and many more. Hand-blown glass and ceramics.
Daily, April through to February: 10 – 9

CINTRA GALLERIES
40 Park Road
Milton 4064
Tel. (07) 369 1322
Regular exhibitions by Australian artists.
Monday to Saturday: 9 – 5

CITY OF IPSWICH ART GALLERY
Cnr. Nicholas and Limestone Streets,
Ipswich 4305
Tel. (07) 280 9246
Selections from the permanent collection as well as changing loan exhibitions from interstate and overseas.
Tuesday to Friday: 10 – 4
Thursday: 7 – 9
Saturday: 10 – noon

CREATIVE 92 GALLERY
92 Margaret Street, Toowoomba 4350
Tel. (076) 32 8779
Australian and overseas paintings and etchings. Also dealers in antique maps and prints.
Wednesday to Saturday: 10 – 5
Sunday: 11 – 4.30
Monday and Tuesday: By appointment

GALERIE BAGUETTE
150 Racecourse Road, Ascot 4007
Tel. (07) 268 6414
Specialising mainly in tropical Queensland images. Eight major solo exhibitions per year.
Until 30 September: Helen Wiltshire — paintings.
Monday to Friday: 9 – 12
Sunday: 2 – 5

GALLERY TWO — METRO ARTS
109 Edward Street, Brisbane 4001
Tel. (07) 221 1527
Contemporary art by established and emerging artists in three gallery spaces.
2 – 15 September: Geoff Kuchel — paintings
22 September to 5 October: George Morant — paintings
9 – 22 September: Members exhibition
From September 28: Queensland Marionnette Theatre posters exhibition
28 October to 10 November: Wendy Allen
21 October to November: Wally Ison — paintings
4 – 17 November: Kiat Sng — pottery
18 – 24 November: Rick Frearson — paintings
25 November to 8 December: John Ivanac — paintings
Daily: 11 – 5

GEOFFREY HOISSER GALLERIES
800-804 Zillmere Road, Aspley 4034
Tel. (07) 263 5800, 263 1800 (a.h.)
Continually changing mixed and one-man exhibitions of works by Queensland and interstate artists.
Antique furniture. Picture framer.
Monday to Saturday: 9 – 5

GLADSTONE ART GALLERY AND MUSEUM
Cnr. Goondoon and Bramston Streets,
P.O. Box 29, Gladstone 4680
Tel. (079) 72 2022
The Public Gallery is a community service of the Gladstone City Council. Exhibitions change monthly and include the work of local artists and craftspersons.
Monday to Wednesday, Friday: 10 – 5
Thursday: 10 – 8
Saturday: 10 – noon

GRAFTON HOUSE GALLERIES
Grafton House, 42 Grafton Street,
Cairns 4870
Tel. (070) 51 1897
Specializing in Australian fine art by north Queensland artists: Gauvin, Cheryl Garrett, Kevan Rigby, Joy Stewart. Also dealing in antique furniture and jewellery.
Monday to Saturday: 9 – 5
Friday: 9 – 9

GRAHAME GALLERIES
181 Latrobe Terrace, Paddington, Brisbane 4064
Tel. (07) 369 3288
Works of art on paper.
Monday to Friday: 11 – 5
Saturday, Sunday: 11 – 3

JOHN COOPER EIGHTBELLS GALLERY
3026 Gold Coast Highway,
Surfers Paradise 4217

Tel. (075) 31 5548
Continually changing exhibitions of paintings in stock. Crooke, Boyd, Sawrey, Colin Passmore, Ashton, Thyrza Davey, John Turton, Lindsay and early Australians.
Tuesday to Sunday: 11 – 5.30

KELSO GALLERY
32 Peter Street, Kelso, Townsville 4815
Tel. (077) 74 0588
Paintings and ceramics by Queensland artist Richard Lane.
Wednesday to Sunday: 2 – 6

LINTON GALLERY
419 Ruthven Street, Toowoomba 4350
Tel. (076) 32 9390
Regularly changing exhibitions of fine paintings. Quality pottery.
Monday to Friday: 9 – 5
Saturday: 9 – noon
Thursday until 9

MARTIN GALLERY
475 Flinders Street, Townsville 4810
Tel. (077) 71 2210
Contemporary Australian artists. Two exhibiting galleries with one-man exhibitions every four weeks.
Tuesday to Saturday: 10 – 6

MILBURN+ARTE, BRISBANE
1st floor, 336-338 George Street, Brisbane. 4000
Tel. (07) 221 5199
Representing contemporary Australian and European artists.
Tuesday to Saturday: 11 – 6

PERC TUCKER REGIONAL GALLERY
Flinders Mall, Townsville 4810
Tel. (077) 722 560
10 September to 9 October: Face of Australia: The Land the Present
15 October to 23 October: 5th Festival of Pacific Arts
25 October to 12 November: Barbara Pierce — fibre constructions
24 November to 31 December: Carl McConnel retrospective
Tuesday, Wednesday, Thursday, Saturday: 10 – 5
Friday: 2 – 9
Sunday: 10 – 1

PHILIP BACON GALLERIES
2 Arthur Street, New Farm 4005
Tel. (07) 358 3993
Regular exhibitions of Australian artists plus large collection of nineteenth-century paintings.
Tuesday to Saturday: 10 – 5

QUEENSLAND ART GALLERY
Queensland Cultural Centre, South Brisbane 4101
Tel. (07) 840 7333
Until 31 October: 'Inspired Dream': Life as Art in Aboriginal Australia.
23 September to 6 November: A Study in Genius: master drawings and watercolours from the Collection of her Majesty the Queen.
Late November to late January: Fred Williams retrospective.
Until 31 October: Japanese Ceramics, from the Collection of the Idemitsu Museum of Arts, Tokyo.
Monday to Sunday: 10 – 5
Wednesday until 8

RAY HUGHES GALLERY
11 Enoggera Terrace, Red Hill 4059
Tel. (07) 369 3757
Tuesday to Saturday: 11 – 6

REGENCY GALLERIES
2/1 Seabank, Marine Parade, Southport 4215
Tel. (075) 915311
Outstanding collection. Australian and overseas artists, sculptors and graphics. Regular exhibitions.
Monday to Saturday: 10 – 6
Or by appointment

ROCKHAMPTON ART GALLERY
Victoria Parade, Rockhampton 4700
Tel. (079) 27 7129
Changing loan exhibitions and displays from permanent collection of paintings, sculpture and ceramics.
Monday to Friday: 10 – 4
Wednesday: 7 – 8.30
Sunday: 2 – 4

SCHUBERT ART GALLERY
2797 Gold Coast Highway, Broadbeach 4218
Tel. (075) 38 2121
Featuring selected paintings by Queensland and interstate artists.
Monday to Sunday: 10 – 6

TIA GALLERIES
Carrington Road via Taylor Street, Toowoomba 4350
Tel. (076) 30 4165
Works direct: Cassab, Grieve, McNamara, Gleghorn, Laverty, Zusters, Warren, Woodward, Docking, Ivanyi, Salnajs, Amos, McAulay, Laws.
Daily: 9 – 6

VERLIE JUST TOWN GALLERY AND JAPAN ROOM
4th Floor, Dunstan House
236 Elizabeth Street, Brisbane 4000
Tel. (07) 229 1981
Centre-city gallery. Solo exhibitions and stockroom of quality Australian artists.
17th – 20th century Japanese printmakers.
Art reference libraries.
September: Greg Mallyon
October: June Stephenson
November: John Rigby
Japan Room: 17-20 century woodcuts.
Sunday to Friday: 10 – 5
(Closed public holidays)

VICTOR MACE FINE ART GALLERY
35 McDougall Street, Milton 4064
Tel. (07) 369 9305
Exhibitions by major Australian Artists. Paintings, pottery, prints, sculpture and Tribal art.
Saturday to Wednesday: 11 – 5

YOUNG MASTERS GALLERY
Ground Floor Entrance Foyer, Network House,
344 Queen Street, Brisbane 4000
Tel. (07) 229 5154
September: David Hagan; October: David Hadley and Lance Bressow.
Featuring continually Magilton and Hoehnke, plus finest etchings.
Monday to Friday: 10 – 6
Sunday: 2 – 5
(Closed public holidays)

New South Wales

ALBURY REGIONAL ART CENTRE
546 Dean Street, Albury 2640
Tel. (060) 21 6384
Changing exhibitions monthly. Specialist collections. Drysdale photographic: Albury City collections.
18 September to 22 October: Dobell Foundation Exhibition — young Australian artists.
1 October to 30 October: Newcastle C.A.E. Exhibition — paintings, drawings;

Great Australian Art Exhibition

A painting show that explores three major themes — *Nature*, *The People*, and *The Individual*.

21st October to 27th November, 1988

▲ Fred Williams
Landscape with a steep road
Australian National Gallery, Canberra.

AG NSW

ART GALLERY OF NEW SOUTH WALES BICENTENNIAL PROGRAMME

A Study of Genius

Master Drawings from the Royal Library, Windsor Castle

Works of Leonardo, Raphael, Michelangelo, Durer, Poussin, Holbein and more.

1st June to 17th July, 1988

Leonardo da Vinci *Study for Leda* ▼

Australia 1788-1988 arts

1988

Australian Biennale

The most comprehensive survey of contemporary art in 1988 including painting, sculpture, performance and installation.

18th May to 3rd July, 1988

Gary Stevens & ▶
Caroline Wilkinson
If the cap fits
Performance work

Terra Australis:

The Furthest Shore

Tells the story of the centuries-old quest for the Great South Land.

26th July to 2nd October, 1988

◀ C.A. Lesueur
Tasmanian Devils
Museum d'Histoire Naturelle, Lettaure

McBarron/Bishop Project exhibition — paintings, prints.
19 November to 1 December: RMIHE graduates exhibition.
Monday to Friday: 10.30 – 5
Thursday: 10.30 – 6
Saturday, Sunday: 10.30 – 4.30.

ANNA ART STUDIO & GALLERY
Unit 5, 4 Birriga Road, Bellevue Hill 2023
Tel. (02) 309 3532
Continuous exhibitions of traditional paintings. Selected works by Anna Vertes.
By appointment.

ANTHONY FIELD GALLERY
38 Gurner Street, Paddington 2021
Tel. (02) 331 7378
Specializing in original European Masters, Impressionists. Also well known Australian and European contemporary artists: Fauve & Pointillist, Raoul Dufy, Boudin, Dunoyer de Segonzac, Toulouse, Lautrec, Degas, Cocteau, Luce, Petitjean, Duez, Icart, Rodin, Maillol, Cheret, Tissot, Harpignies, Abbema, Marquet, Corot, Bonnard, Bonheur, Delacroix.
Tuesday to Friday: 11 – 7
Saturday 12 – 6
Sunday: 2 – 6

ARTARMON GALLERIES
479 Pacific Highway, Artarmon 2064
Tel. (02) 427 0322
Large collection of Australian art, early and contemporary paintings and drawings.
Monday to Friday: 10 – 5
Saturday: 11 – 4

ART DIRECTORS GALLERY
21 Nurses Walk, The Rocks, Sydney 2000
Tel. (02) 27 2740
Paintings, drawings, posters and new screenprint editions by Ken Done.
Tuesday to Saturday: 10 – 4

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, Sydney 2000
Tel. (02) 225 1700
Until 9 October: Terra Australis: The Furthest Shore.
Until 11 September: Works from the Japanese Collection.
Until 18 September: The New Zealand Eleven.
27 September to 6 November: Contemporary Chinese paintings.
Until 13 November: The Lost Steps, contemporary art from Cuba.
12 November to 18 December: David Moore — photographic exhibition.
Monday to Saturday: 10 – 5
Sunday: noon – 5

ARTMET GALLERY
Artmet Limited, 124 Jersey Road, Woollahra 2025
Tel. (02) 32 9977
Contemporary, historical and decorative works of art
Monday to Saturday: 10 – 6

BARRY STERN EXHIBITING GALLERY
12 Mary Place, Paddington 2021
Tel. (02) 332 1875
Changing exhibitions of Australian artists with various mediums.
3 September to 22 September: Pamela Griffith — prints and oil on canvas.
24 September to 13 October: Graeme Townsend — oils on canvas.
15 October to 3 November: Marshall Williams — oils on canvas.
5 November to 17 November: Charles Gosford — oils and pastels.
19 November to 8 December: Gordon Fitchett — watercolour and crayon; Geoff Hooper — oil on canvas.
Tuesday to Saturday: 11.30 – 5.30

BETH HAMILTON GALLERIES
18 Northbridge Plaza
Sailors Bay Road, Northbridge, 2063
Tel. (02) 958 7366
Works on paper, original prints from Japan, America and Australia, watercolours, drawings, Chinese painting, pottery, silver and bonsai.
Monday to Friday: 10 – 6
Thursday: 10 – 9
Saturday: 9.30 – 3.30

BETH MAYNE'S STUDIO SHOP
Cnr Palmer & Burton Streets, Darlinghurst 2010
Tel. (02) 357 6264
Constantly changing mixed exhibition. Artists include: John Caldwell, Alison Rehfisch, D. Orban, Jeff Smart, Rah Fizelle, Lance Solomon, Lesley Pockley.
Tuesday to Saturday: 11 – 5.30

BLAXLAND GALLERY
6th Floor, Grace Bros City Store, 436 George Street, Sydney 2000
Tel. (02) 238 9390, 9389
2 September to 24 September: Sydney Printmakers — contemporary limited edition prints.
30 September to 22 October: Aboriginal Art.
27 October to 12 November: Sydney Morning Herald Heritage Art Prize.
18 November to 3 December: Gail English — 'Landscape on Fire'; 'Woodworks' — including work by Mike Darlow and Terry Baker and hand painted furniture and objects by Olivia Bernadoff.
Tuesday to Saturday: 10 – 5
Sunday: 2 – 5

BLOOMFIELD GALLERIES
118 Sutherland Street, Paddington 2021
Tel. (02) 326 2122
Continuous exhibitions of contemporary Australian paintings and sculpture and works by Norman Lindsay.
3 September to 24 September: Margery Dennis — major naive paintings.
28 September to 22 October: Liz Cuming — paintings and works on paper.
29 October to 19 November: Hadyn Wilson — paintings.
Tuesday to Saturday: 10.30 – 5.30

BMG FINE ART GALLERY
95 Holdsworth Street, Woollahra, 2025
Tel. (02) 327 5411
16 September to 11 October: Louis James — painting; Hendrik Forster — silverware.
14 October to 8 November: 'Horizon' — group show — interpretations by invited artists.
11 November to 6 December: Helmut Lueckenhausen — sculptural furniture.
Tuesday to Saturday: 10 – 5
Sunday: 2 – 5

BOWRAL PAPERPLACE GALLERY
376 Bong Bong Street, Bowral 2576
Tel. (048) 61 3214
Continuing mixed media exhibitions by contemporary artists.
Monday to Friday: 9 – 5
Saturday: 9 – 12

BRIDGE STREET GALLERY
20 Bridge Street, Sydney 2000
Tel. (02) 27 9724, 27 9723
Extensive selection etchings, screenprints, lithography by Australian and overseas artists. Exclusive representative, Christie's Contemporary Art — N.S.W., A.C.T., Qld.
Monday to Friday: 10.30 – 5.30
Saturday: 12 – 5

BRIGHTON GALLERIES
303 Bay Street, Brighton-le-Sands 2216
Tel. (02) 597 2141
A centre presenting ever-changing exhibitions of selected Australian paintings.
Monday to Friday: 10.30 – 5.30
Saturday: 9 – 5
Sunday: 2 – 5

BURNS-KALDY GALLERY
10 Wood Street,
Newcastle 2300
Tel: (049) 69 2958
Formerly of O'Connell Street, Sydney. The large warehouse Gallery presents fine original works of art for your office and home.
Daily: 11 – 5

CONTEMPORARY JEWELLERY GALLERY
162A Queen Street,
Woollahra, 2025
Tel: (02) 32 1611
Representing recent and established Australian designers.
Tuesday to Saturday: 11 – 6

CHRISTOPHER DAY GALLERY
76a Paddington Street, Paddington 2021
Tel. (02) 326 1952, 32 0577
Changing exhibitions of quality traditional 19th- and 20th-century Australian and European oil and watercolour paintings.
Monday to Saturday: 11 – 6
Sunday: by appointment

COOPER GALLERY
3 Cooper Street, Paddington 2021
Tel. (02) 331 2060
October: Brian Stewart and Mike Gilmore: 'South Coast Series'
November: Cherie Peate — monoprints and woodblocks
Sandor Monday to Saturday: 11 – 5.30

COVENTRY GALLERY
56 Sutherland Street, Paddington 2021
Tel. (02) 331 4338
Contemporary works by prominent Australian artists.
Tuesday to Saturday: 11 – 5

DELMAR WEEKEND GALLERY
175 Victoria Street, Ashfield 2131
Tel: (02) 797 9193
An offshoot of Trinity Grammar School's Society of the Arts. Open at advertised times at weekends or by appointment with changing exhibitions of Australia's established and emerging artists.
Saturday, Sunday: noon – 5.30

EDDIE GLASTRA GALLERY
44 Gurner Street, Paddington 2021
Tel. (02) 331 6477 331 7322
A continuous exhibition of impressionist, post-impressionist and contemporary modern Australian works.
14 October to 4 November: Stephen Wilson — paintings and drawings.
25 November to 16 December: Natasha Florean — paintings and works on paper.
Until 9 September: Nickolas Seffrin — sculptures.
Tuesday to Saturday: 11 – 5.30
Sunday, Monday by appointment

ETCHERS' WORKSHOP
87 West Street, Crows Nest 2065
Tel. (02) 922 1436
Frequently changing exhibitions of etchings, screenprints, lithographs, linocuts and woodcuts in conservation frames.
Tuesday to Friday: 11 – 6
Saturday: 11 – 5

FIRST IMPRESSION FINE ART GALLERY
Ultimo Centre, 42 Wattle Street,
Ultimo, Sydney, 2007
Tel. (02) 660 3340
Tuesday to Saturday: 10 – 6.30
Sunday/Monday by appointment only.

FOUR WINDS GALLERY
Shop 12, Bay Village
28 Cross Street,
Double Bay 2028
Tel. (02) 328 7951
Specialists in fine American Indian collectables: Pueblo pottery, Navajo weaving, lithographs (including R.C. Gormon), posters, sculptured silver and turquoise jewellery.
Monday to Saturday: 10 – 5

GALLERY SIX
6 Bungan Street, Mona Vale 2103
Tel. (02) 99 1039
'The Art Gallery of The Peninsula', specializing in pottery, glass, jewellery and fine art.
Tuesday to Saturday: 10 – 5.30

GALLERY 460
460 Avoca Drive,
Green Point, Gosford 2250
Tel. (043) 692 111
Traditional and contemporary fine art. Sculpture Park '88.
16 September to 9 October: Survey of Contemporary Artists — paintings and drawings.
4 November to 20 November: Judith White — solo show watercolour, mixed media.
Year long exhibition Sculpture Park '88.
Daily 10 – 5 or by appointment

GALLERIES PRIMITIF
174 Jersey Road, Woollahra 2025
Tel. (02) 32 3115
Specializing in Melanesian, Polynesian, Aboriginal and Eskimo art. Established twenty-four years: suppliers to museums, collectors, registered government valuers.
Tuesday to Saturday: 10.30 – 6.30

GARRY ANDERSON GALLERY
102 Burton Street, Darlinghurst 2010
Tel. (02) 331 1524
Changing exhibitions of contemporary and overseas artists.
Tuesday to Saturday: 12 – 6

GEO. STYLES GALLERY
Shop 4,
50 Hunter Street, Sydney 2000
Tel. (02) 233 2628
19 September to 1 October: Colin and Colleen Parker — Macquarie Towns: Australian landscapes in oils.
20 October to 28 October: John Sharman — Australian landscapes in oil.
17 November to 25 November — John Downton — Australian landscapes and seascapes in oils.
Monday to Friday: 9 – 5.30

HAMER MATHEW & EWERS ART DIVISION
Shop 1, 55 Bay Street,
Double Bay (Cross St entrance) 2028
Tel. (02) 328 6398/32 4015
Extensive range of Australian and European paintings including Streeton, Gruner, Robert Johnson, A.H. Fullwood and Passmore.
Leasing finance arranged.

HAMILTON DESIGN GLASS GALLERY
156 Burns Bay Road, Lane Cove 2066
Tel. (02) 428 4281
Stained glass by Jeff Hamilton on commission.
Monday to Friday: 9.30 – 6
Wednesday: 9.30 – 4
Saturday: 10 – 4

JOHN MAUDSON

Mock Orange and Phlox — Oil on Canvas — 111 x 130cm

11 OCTOBER – 28 OCTOBER

BRIDGE STREET GALLERY

20 Bridge Street, Sydney, 2000. Telephone: (02) 27-9723
Monday to Friday 10.30 to 5.30 and Saturday 12 noon to 5.00.

HARRINGTON STREET GALLERY
17 Meagher Street, Chippendale 2008
Tel. (02) 699 7378
Artists' co-operative established 1973. A new exhibition is mounted every 3 weeks throughout the year from February to December.
Tuesday to Sunday: 10 – 4

HOGARTH GALLERIES
Walker Lane, Paddington 2021
Tel. (02) 357 6839
Changing exhibitions of contemporary and avant-garde Australian and international art every three weeks.
Tuesday to Saturday: 11 – 6

HOLDSWORTH CONTEMPORARY GALLERIES
221-225 Liverpool Street,
East Sydney, 2011
Tel. (02) 331 7161
Changing exhibition every month by young upcoming Australian artists.
Tuesday to Saturday: 11 – 6

HOLDSWORTH GALLERIES
86 Holdsworth Street, Woollahra 2025
Tel. (02) 32 1364, 328 7989
Changing exhibition every three weeks by leading Australian artists.
Monday to Saturday: 10 – 5
Sunday: noon – 5

HOLLAND FINE ART
46 Cross Street
Double Bay, 2028
Tel. (02) 327 2605
Continuous exhibitions of traditional paintings by leading Australian artists specializing in the post-impressionists.
Thursday to Saturday: 11 – 5
Monday to Wednesday: By appointment

IRVING SCULPTURE GALLERY
144A St John's Road, Glebe 2030
Tel. (02) 692 0880
Late 1988 the Gallery will be moving to 1 Hargrave St, Paddington 2021.
Tel: (02) 331 4407.
To 10 September: Kent Morris — recent sculpture in mixed media from 1987-1988.
16 September to 12 October: Ian McKay & Michael Buzacott — sculpture and drawings.
20 October to 19 November: Ron Robertson-Swann & Fiona Orr.
25 November to 24 December: Bert Flugelman — stainless steel sculpture — drawings and prints.
Tuesday to Saturday: 11 – 6

IVAN DOUGHERTY GALLERY
Cnr Selwyn Street & Albion Avenue,
Paddington 2021
Tel. (02) 330 9526
10 September to 1 October: Kevin Connor: The Portraits 1961-1988 — paintings and related drawings.
8 October to 29 October: New Art/New Writing — mixed media.
5 November to 26 November: Postgraduate students of the City Art Institute — mixed media.
Monday to Friday: 10 – 5
Saturday: 1 – 5

JOSEF LEBOVIC GALLERY
34 Paddington Street, Paddington 2021
Tel. (02) 332 1840
Monday to Friday: 1 – 6
Saturday: 11 – 5

LAKE MACQUARIE GALLERY
Old Council Chambers
Main Road, Speers Point 2284
Tel. (049) 58 5333
New exhibitions monthly
Thursday, Friday: 1 – 4
Saturday, Sunday: 12 – 5
Or by appointment

LISMORE REGIONAL ART GALLERY
131 Molesworth Street, Lismore 2480
Tel. (066) 21 1536
Changing exhibitions monthly
Wednesday to Saturday: 10 – 4

MACQUARIE GALLERIES
204 Clarence Street, Sydney 2000
Tel. (02) 264 9787
6 September to 24 September: Michael Shannon — paintings; Jeff Rigby — drawings; Jenny Orchard — ceramics.
27 September to 15 October: Philip Quirk — photographs.
18 October to 5 November: Isabel Davies — mixed media works; Reg Preston — ceramics.
8 November to 26 November: John Coburn — paintings; Lise Floistad — works on paper.
Monday to Friday: 10 – 6
Saturday: 12 – 6
Monday by appointment

MARK WIDDUP'S COOKS HILL GALLERIES
67 Bull Street, Cook's Hill,
Newcastle 2300
Tel. (049) 26 3899
9 September to 3 October: Brian Malt — paintings.
7 October to 24 October: Greg Hansell — paintings; Milan Todd — paintings.
28 October to 28 November: David van Nunen — paintings.
Monday, Friday, Saturday: 11 - 6
Sunday: 2 - 6

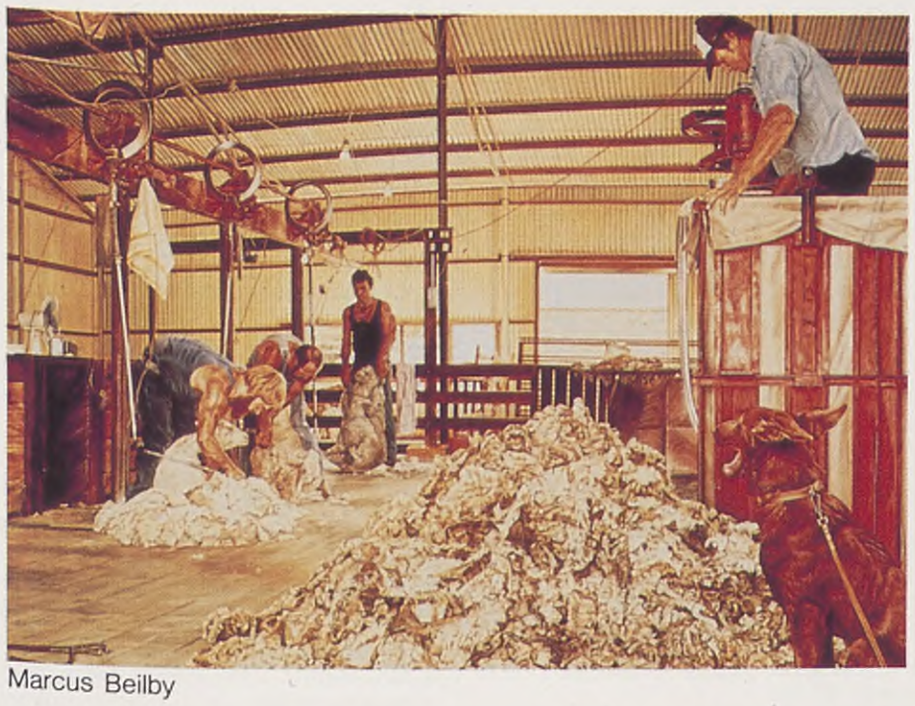
MILBURN+ARTE GALLERIES
137 Pyrmont Street, Pyrmont 2009
Tel. (02) 660 7211
Presenting contemporary Australian and overseas artists.
Wednesday to Sunday: 12 – 5.30

MORI GALLERY
56 Catherine Street, Leichhardt 2040
Tel. (02) 560 4704
Until 17 September: Debra Dawes — paintings.
20 September to 8 October: Susan Norrie — paintings.
11 October to 5 November: Tim Johnson.
8 November to 26 November: Fiona MacDonald — collage.
Tuesday to Saturday: 11 – 6

MOSMAN GALLERY
122 Avenue Road, Mosman 2088
Tel. (02) 960 1124
A new gallery with a very select collection of paintings and original prints from Australia's top artists.
Tuesday to Saturday: 10 – 5
Sunday: 2 – 6

NEWCASTLE REGION ART GALLERY
Laman Street, Newcastle 2300
Tel. (049) 2 3263
Selections from the permanent collection of Australian art and Japanese ceramics.
Until 11 September: Young Australians — paintings.
16 September to 16 October: Antarctic paintings by Jan Senbergs.
21 October to 13 November: Margaret Preston — Prints from the ANG Collection.
18 November to 15 January: The Face of Australia (Part 1) 19th century Australian art — an Australian Bicentennial authority exhibition.
Monday to Friday: 10 – 5
Saturday: 1.30 – 5
Sundays and public holidays: 2 – 5

WESTERN AUSTRALIAN ARTIST-IN-FOCUS SERIES



Marcus Beilby

February - March

Robert Juniper

April - June

Marie Hobbs

July - September

Mac Betts

October - November

Survey Exhibition
George Haynes 11 November 1988 - January 1989

Enquiries: (09) 328 7233 Perth Cultural Centre, Perth

ART GALLERY OF WESTERN AUSTRALIA

Closed Christmas Day and Good Friday

NEW ENGLAND REGIONAL ART MUSEUM
Kentucky Street, Armidale 2350
Tel. (067) 72 5255
The home for the Armidale City, Chandler Coventry and Howard Hinton Collections.
1 September to 4 November: Portrait of a Gallery — works from Coventry and Hinton Collections.
4 November to 4 December: 'Face of Australia: 20th Century Land'.
Monday to Saturday: 10 – 5
Sunday: 1 – 5

NOELLA BYRNE ART GALLERY
240 Miller Street, North Sydney 2060
Tel. (02) 92 6589
Book launch and exhibition of paintings from Rex Newell's new book based on the poems of Henry Lawson.
Monday to Saturday: 10.30 – 5
Closed public holidays.

OLD BAKERY GALLERY
22 Rosenthal Avenue, Lane Cove 2066
Tel. (02) 428 4565
2 September to 24 September: Chantale Delrue — Ceramics from Tasmania.
4 November to 25 November: Jules Sher — paintings.
Tuesday to Saturday: 10 – 5

OLD BREWERY GALLERY
24 The Esplanade, Wagga Wagga 2650
Tel. (069) 21 5274
Monthly exhibitions by contemporary and traditional Australian artists.
Wednesday to Sunday: 11 – 6
Or by appointment

ORANGE REGIONAL GALLERY
Civic Square, Byng Street, (P.O. Box 351) Orange 2800
Tel. (063) 62 1755
A changing programme of international, national and regional exhibitions. A specialist collection of contemporary ceramics costume and jewellery. The Mary Turner Collection.
9 September to 9 October: 'Face of Australia: 19th century land' — paintings.
3 October to 6 November: The Stars Disordered — paintings and videos.
14 October to 20 November: Art Knits — contemporary knitted garments.
25 November to 14 January: Contemporary Australian figurative ceramics.
Tuesday to Saturday: 11 – 5
Sunday and public holidays: 2 – 5
Closed Monday

PAINTERS GALLERY
1st Floor, 137 Pyrmont Street, Pyrmont 2009
Tel. (02) 660 5111
Representing and exhibiting Australian contemporary artists.
Until 24 September: Rene Bolten — new paintings.
Tuesday to Friday: 10 – 5
Saturday: 11 – 5

PARKER GALLERIES
39 Argyle Street, Sydney 2000
Tel. (02) 27 9979
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.
Monday to Friday: 9.15 – 5.30
Saturday: 10 – 4

POCHOIR
Shop 21A, North Sydney, Shoppingworld, 77 Berry Street, North Sydney
Tel. (02) 922 2843
Original graphics by Australian and overseas artists. Contemporary and traditional Australian jewellery, ceramics and glassware. Conservation framing specialists.
Monday to Friday: 9 – 5.30
Thursday until 8
Saturday: 9 – 1

POSTER PALAIS
40 Gurner Street, Paddington, 2021
Tel. (02) 360 2285
Original lithographic posters 1870–1980
European modern art prints
Wednesday to Saturday: 1 – 6

PRINTERS GALLERY
80 Prince Albert Street, Mosman 2088
Tel. (02) 969 7728
Established Crows Nest, 1979. Gallery specializing in unframed, low edition, original prints by Australian artists.
Framing service.
By appointment

PRINTFOLIO GALLERY
Gallery Level, Westpac Plaza, 60 Margaret Street, Sydney 2000
Tel. (02) 27 6690
Original etchings, mezzotints, lino and woodcuts, contemporary figurative printmakers with special emphasis on Japanese and New Zealand works, plus aesthetic works in ceramics, handblown glass, leather and clothing. Regular changing stock.
Monday to Friday: 8.15 to 6

PROUDS ART GALLERY
Cnr Pitt and King Streets, Sydney 2000
Tel. (02) 233 4488
Sydney's most central gallery representing Australia's leading artists. Expert framing, restoration and valuations undertaken.
Monday to Friday: 9 – 5.25
Thursday until 9
Saturday: 9 – 2

RAINSFORD GALLERY
328 Sydney Road, Balgowlah 2093
Tel. (02) 94 4141
Selected works by traditional and naive artists.
Until 6 September: general exhibition of naive art.
Tuesday to Friday: 11 – 5
Saturday: 10 – 12

RAY HUGHES
270 Devonshire Street, Surry Hills 2010
Tel. (02) 698 3200
3 September to 28 September: Nicholas Nedelkoppoulos, new works.
1 October to 26 October: Peter Cole — new works; Glen Morgan — paintings, sculpture and works on paper.
29 October to 23 November: Tony Twigg — new works.
Tuesday to Saturday: 11 – 6

REX IRWIN ART DEALER
First Floor, 38 Queen Street, Woollahra 2025
Tel. (02) 32 3212
Paintings by important Australian artists available from stock: Drysdale, Boyd, Nolan, Makin, Smart, Williams, Wolseley. Also Hockney, Moore.
Tuesday to Saturday: 11 – 5.30
Or by appointment

RICHARD KING
Incorporating The Print Room
141 Dowling Street, Woolloomooloo 2011
Tel. (02) 358 1919
Fine paintings, master prints, sculpture, drawings and photography by Australian and European artists, contemporary and

Photography by Richard Harris

Fragments oil on canvas 91 x 122cm

Design for stained glass window

Floral fragments oil on canvas 61 x 76cm

LEONORA HOWLETT

12 - 30 October 1988

Oil paintings and works on paper
(Consultant designer for Ace Leadlight)

WOOLLOOMOOLOO GALLERY

84–86 NICHOLSON STREET, WOOLLOOMOOLOO N.S.W. 2011. Tel. (02) 356 4220. HOURS: WED–SUN 11–6 OR BY APPOINTMENT

traditional. Regular catalogues issued.
By appointment only except during advertised exhibitions.
Tuesday to Saturday: 11 – 5

ROBIN GIBSON GALLERY
278 Liverpool Street,
Darlinghurst, 2010
Tel. (02) 331 6692
3 September to 21 September: Neil Taylor — paintings; Bela Ivanyi — gouaches.
24 September to 19 October: Lawrence Daws — paintings and prints.
22 October to 9 November: Sally Robinson — silkscreen prints; Ross Watson — paintings.
12 November to 7 December: Bryan Westwood — paintings.
Tuesday to Saturday: 11 – 6

ROSLYN OXLEY9
13-21 Macdonald Street,
Paddington 2021
Tel. (02) 331 1919
Representing many leading contemporary Australian artists.
Tuesday to Saturday: 11 – 6
Or by appointment

SAVILL GALLERIES
156 Hargrave Street, Paddington 2021
Tel. (02) 327 8311
We buy and sell Australian nineteenth and twentieth century art with two major exhibitions yearly, Spring and Autumn.
Monday to Friday: 11 – 6
Weekends by appointment.

ST LEONARDS STUDIO
62 Mitchell Street,
St Leonards 2065
Tel. (02) 437 5059
Gallery and studio. Changing exhibitions of large and small paintings by Jo Palaitis and others.
Thursday to Saturday: 10 – 6
Or by appointment.

S.H. ERVIN GALLERY
National Trust Centre, Observatory Hill,
Sydney 2000
Tel. (02) 258 0174
Changing exhibitions of Australian art and architecture with an historic emphasis
Tuesday to Friday: 11 – 5
Saturday, Sunday: 2 – 5
Closed Mondays except public holidays

SPINK AND SON AUSTRALIA PTY LTD
52 Martin Place, Sydney 2000
Tel. (02) 223 4578
Fine Australian and English pictures, silver, oriental and South East Asian works of art, antiquities.
Monday to Friday: 9 – 5

TIM McCORMICK
53 Queen Street, Woollahra 2025
Tel. (02) 325 383
Colonial prints and paintings, rare Australian books, manuscripts and photographs.
Monday to Friday: 10 – 5

TREVOR BUSSELL FINE ART GALLERY
180 Jersey Road, Woollahra 2025
Tel. (02) 32 4605
Australia's specialist in original works by Norman Lindsay. Fine Australian investment paintings, 1800 to 1940.
Restoration, framing, valuations.
Daily: 11 – 6
Closed Sundays

VIVIAN ART GALLERY
Hurstville Plaza, 12/309 Forest Road,
Hurstville 2220
Tel. (02) 579 4383
Selected works by leading Australian artists. Original oils, watercolours, pastels, etchings, pottery. Investment advisers.
Monday to Saturday: 10.30 – 5
Thursday until 7

VON BERTOUCH GALLERIES
61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
Friday to Monday: 11 – 6
Or at other times by arrangement

WAGNER ART GALLERY
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
Exhibitions changing every three weeks featuring works by leading Australian artists.
13 September to 9 October: Chinese paintings from the Peoples Republic of China — pen, ink, wash scrolls.
11 October to 23 October: David Preston — recent paintings.
25 October to 13 November: Joshua Smith and Eva Close — recent oil paintings.
15 November to 22 December: Lillian Sutherland — recent paintings.
Tuesday to Saturday: 11 – 5.30
Sunday: 1 – 5

WATTERS GALLERY
109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
7 September to 24 September: Jon Plapp — paintings.
28 September to 15 October: Tony Tuckson — early still life paintings; Noel Hutchison — sculpture.
19 October to 5 November: The Caddy Collection.
Tuesday to Saturday: 10 – 5

WOLLONGONG CITY GALLERY
85 Burelli Street, Wollongong East 2500
Tel. (042) 27 7461/2
Until 25 September: The Stars Disordered — videos and paintings: John Hughes and Peter Kennedy.
30 September to 30 October: Illawarra artists, Bicentennial exhibition.
Tuesday to Friday: 10 – 5
Thursday: 10 – 7
Saturday, Sunday: 12 – 5

WOOLLOOMOOLOO GALLERY
Cnr Nicholson and Dowling Streets,
Woolloomooloo 2011
Tel. (02) 356 4220
Changing exhibitions of works by Australian artists of promise and renown.
Wednesday to Sunday: 11 – 6

THE WORKS GALLERY
City Art Institute,
Albion Avenue, Paddington 2021
Tel. (02) 339 9551
Tuesday to Saturday: 11 – 5

A.C.T.

AUSTRALIAN NATIONAL GALLERY
Canberra 2600
Tel. (062) 71 2411
Until 23 October: Drawing in Australia: Drawings, watercolours and pastels from the 1770s to 1980s.
Until 27 November: Henri Matisse: Costumes Designed for the Ballet Le Chant du Rossignol 1920
Until 6 November: Lasting Impressions: The History of Lithography Part 2
Until 20 September: Francesco Clemente
Until 2 October: Facing Facts: Documentary Photographs
Until 20 October: Ruben's Self-portrait in Context
1 October to 30 October: Out of Sight,

MANLY ENVIRONS

Boatshed East Esplanade
oil on canvas 45 x 57cm

Carnival on the Corso 1943
oil on board 43 x 50cm

Bathers at Seaforth
oil on canvas 48 x 60cm

Boat construction, North Harbour
oil on board 46 x54cm

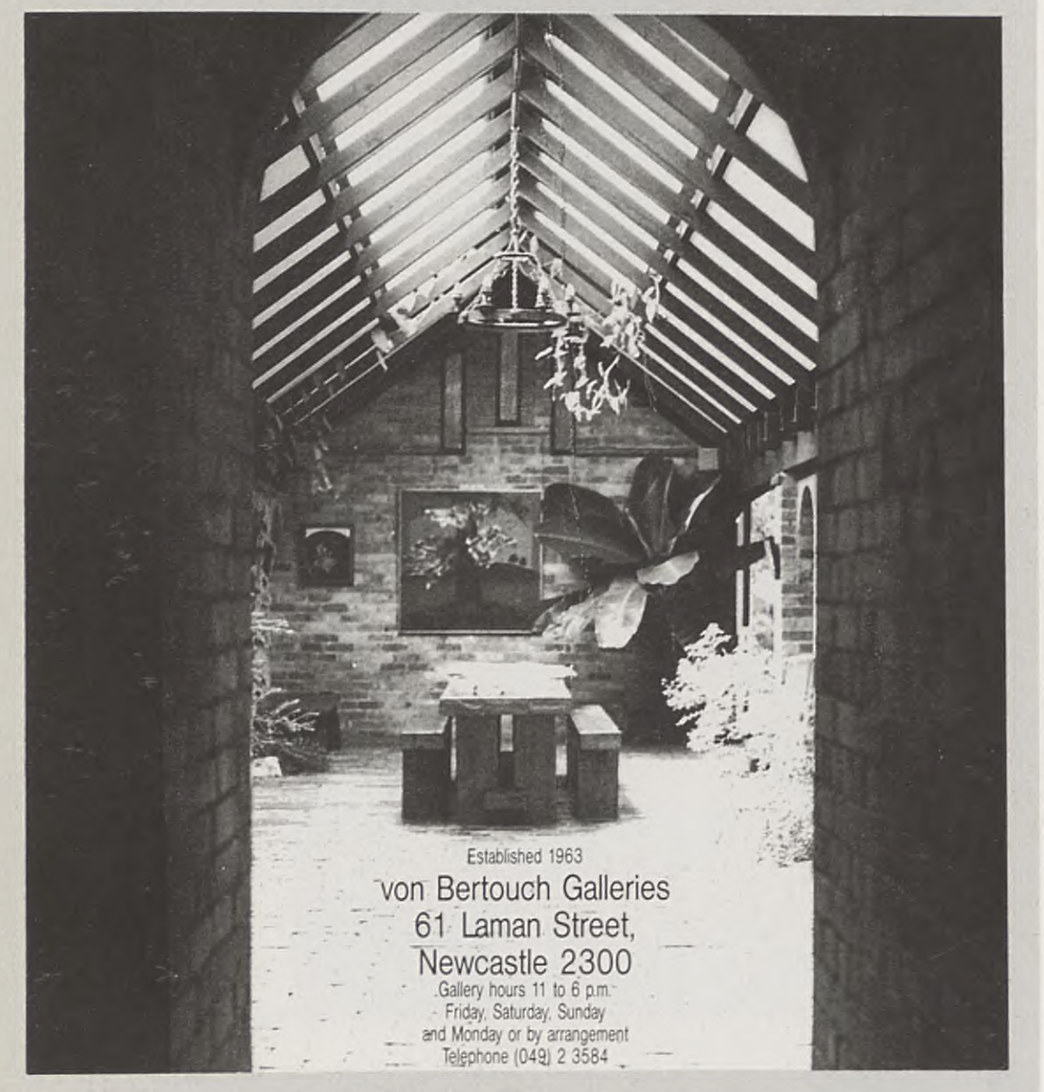
HAROLD GREENHILL

Born 1914

7 - 25 September 1988

WOOLLOOMOOLOO GALLERY

84–86 NICHOLSON STREET, WOOLLOOMOOLOO N.S.W. 2011. Tel. (02) 356 4220. HOURS: WED–SUN 11–6 OR BY APPOINTMENT



Out of Mind — examination of the architecture of gaols and institutions for the mentally ill.
8 October to 22 January: Utopian Visions: The Photographs of Margaret Michaelis and Wolfgang Sievers.
12 November to 29 January: Sidney Nolan Drawings.
5 November to 5 February: Australian Decorative Arts 1788–1988.
Monday to Sunday: 10 – 5
Closed Good Friday and Christmas Day

BEAVER GALLERIES
81 Denison Street, Deakin 2600
Tel. (062) 82 5294
Four separate gallery areas designed for the exhibiting of Australian contemporary paintings, sculpture and decorative arts.
Exhibitions monthly.
Wednesday to Sunday, public holidays: 10.30 – 5

BEN GRADY GALLERY
Top Floor, Kingston Art Space,
71 Leichhardt Street, Kingston 2604
Tel. (062) 95 0447
Specializing in contemporary Australian art
Wednesday to Sunday: 11.30 – 5.30

CANBERRA CONTEMPORARY ART SPACE
Gallery 1 & 2:
Gorman House, Ainslie Avenue
Braddon 2601
Gallery 3:
Cnr Bougainville and Furneaux Streets,
Manuka 2603
Tel. (062) 47 0188
Wednesday to Saturday: 11 – 5
Sunday: 1 – 5

CHAPMAN GALLERY
31 Captain Cook Crescent, Manuka 2603
Tel. (062) 95 2550
Australian and overseas sculpture, prints and paintings. Aboriginal paintings from Papunya always in stock.
September: Andrew Southall — paintings.
October: Max Miller: paintings and prints.
November: Francis Lymburner — drawings.
Wednesday to Sunday: 11 — 6
Closed Monday to Tuesday

GALLERY HUNTLY
11 Savige Street, Campbell 2601
Tel. (062) 47 7019
Paintings, original graphics and sculpture from Australian and overseas artists.
Saturday to Tuesday: 12.30 – 5.30
Or by appointment

GILES STREET GALLERY
31 Giles Street,
Kingston, ACT 2604
Tel. (062)95 0489
Showing contemporary Australian paintings, sculpture, ceramics and jewellery.
Wednesday to Sunday: 11 – 5

HUGO GALLERIES
Shop 9, Thetis Court, Manuka 2603
Tel. (062) 95 1008
Specializing in contemporary graphics and works on paper: Miro, Vasarely, Hickey, Dickerson, Pugh, Warr, Dunlop, Looby, Olsen.
Monday to Thursday: 9 – 5
Friday until 9
Saturday: 9 – 12.30

NAREK GALLERIES
'Cuppacumbalong', Naas Road, Tharwa 2620
Tel. (062) 37 5116
Exhibitions monthly featuring the work of leading and emerging craftsmen in various media.
11 September to 9 October: 'Objects & Pictures of a Conscience' by Laurens Tan — sculptures and charcoal drawings; Kerry Selwood — In the Garden — terracotta pots.
23 October to 20 November: Jeff Mincham — ceramics.
Wednesday to Sunday, public holidays: 11 – 5

NATIONAL LIBRARY OF AUSTRALIA
Canberra 2600
Tel. (062) 62 1111
Enquiries about the Library's pictorial holdings and requests concerning access to its study collections of documentary, topographic and photographic materials may be directed to Miss Barbara Perry, Pictorial Librarian. Tel. (062) 62 1395
Daily: 9.30 – 4.30
Closed Christmas Day and Anzac Day

NOLAN GALLERY
'Lanyon', via Tharwa 2620.
Tel. (062) 37 5192
Located in the grounds of historic Lanyon Homestead. Changing exhibitions and a permanent display of Sidney Nolan paintings.
Tuesday to Sunday, public holidays: 10 – 4

SOLANDER GALLERY
36 Grey Street, Deakin 2600
Tel. (062) 73 1780
Until 20 September: Margaret Perry-Carter — collaged tapestries; Gerry King — glass
24 September to 18 October: Judy Cassab — paintings; Christine Gibson — bronze sculpture.
Daily: 10 – 5

UNIVERSITY DRILL HALL GALLERY
Kingsley Street, Acton 2601
Tel. (062) 71 2501
Until 16 October: Australian Drawings 1983-1988.
22 October to 29 January: Australian Decorative Arts 1985–1988.
Wednesday to Sunday: noon – 5

Victoria

ANDREW IVANYI GALLERIES
262 Toorak Road, South Yarra 3141
Tel. (03) 241 8366
Changing display of works from well-known and prominent Australian artists.
Monday to Saturday: 11 – 5
Sunday: 2 – 5

AUSTRALIAN CENTRE FOR CONTEMPORARY ART
Dallas Brookes Drive
The Domain, South Yarra 3141
Tel. (03) 654 6687; 654 6422
1 September to 16 October: European Installation Art.
20 October to 20 November: Randelli: War Story and New Work, video installation; Lyndal Jones, installation.
23 November to 27 November: MIMA, video performance.
Tuesday to Friday: 10.30 – 5
Saturday, Sunday: 2 – 5

AUSTRALIAN GALLERIES
35 Derby Street, Collingwood 3066
Tel. (03) 417 4303
5 September to 26 September: Ray Arnold — paintings and prints.
5 October to 26 October: Robert Juniper — paintings.
2 November to 21 November — John Borrack — watercolours.

RALPH WILSON

SEPTEMBER

Dinghy, Agio Petros — oil on board — 105 x 121cm

CINTRA GALLERIES

40 Park Road, Milton, Brisbane, 4064. Telephone (07) 369 1322

Monday to Friday: 10 – 6
Saturday: 10 – 4

BLAXLAND GALLERY
6th Floor, Myer Melbourne,
314-336 Bourke Street, Melbourne 3000
Tel. (03) 661 2547
Until 15 September: Greek Treasures — replicas of sculpture, pottery, jewellery and icons held in the National Museum of Greece.
17 September to 11 October: Aboriginal Art — paintings on bark and canvas, limited edition prints, fabrics and artefacts.
13 October to 1 November: Collectors Corner: paintings from 1940s.
3 November to 7 January: Myer Christmas Windows — photographic exhibition; Christmas crafts.
Monday to Wednesday: 9 – 5.45
Thursday, Friday: 9 – 9
Saturday: 9 – 5

BRIDGET McDONNELL GALLERY
130 Faraday Street,
Carlton 3053
Tel. (03) 347 1919
Paintings and prints by leading Australian artists, including Ian Fairweather, Sidney Nolan, Kenneth MacQueen, John Glover and Brett Whiteley.
Tuesday to Saturday: 11 – 6

CAPRICORN GALLERY
213 Franklin Street, Melbourne 3000
Tel. (03) 328 2802
Specializing in art from northern Queensland. Artists include Sylvia Ditchburn, Tom McCauley, Helen Wiltshire, Diana Crooke, Tania Heben and Paul Cronin.
Tuesday to Friday: 10 – 5
Saturday and Sunday: 11 – 4

CAROL POLLOCK'S MORNINGTON GALLERY
37a Main Street, Mornington 3931
Tel. (059) 75 3915
The art lover's and collector's gallery featuring changing exhibitions of Victoria's most exciting prominent and emerging artists.

CAULFIELD ARTS COMPLEX
Cnr. Glen Eira and Hawthorn Roads,
Caulfield 3162
Tel. (03) 524 3287
Melbourne's newest metropolitan arts centre. Exhibitions of contemporary art, craft and permanent collection works.
Monday, Wednesday, Thursday, Friday: 10 – 5
Tuesday: 10 – 7
Saturday, Sunday and public holidays: 1 – 5

CHARLES NODRUM GALLERY
292 Church Street, Richmond 3121
Tel. (03) 428 4829
Modern Australian paintings
Tuesday to Saturday: 11 – 6

CHRISTINE ABRAHAMS GALLERY
27 Gipps Street, Richmond 3121
Tel. (03) 428 6099
Contemporary Australian and international painting, sculpture, photography, ceramics and prints
Tuesday to Friday: 10.30 – 5
Saturday: 11 – 5

CITY GALLERY
45 Flinders Lane, Melbourne 3000
Tel. (03) 654 6131
Gallery exhibiting contemporary art.
17 August to 10 September: Micky Allan; Mutlu Hassan.
14 September to 8 October: John Young; Stephen Bram.
11 October to 26 October: Louise Hearman.
28 October to 15 November: Peter Cripps.

CITY OF BALLARAT FINE ART GALLERY
40 Lydiard Street North 3350
Tel. (053) 31 5622
The oldest provincial gallery in Australia. A major collection of Australian art. Re-opened following extensive building programme.
Tuesday to Friday: 10.30 – 4.30
Saturday, Sunday, public holidays: 12.30 – 4.30

DAVID ELLIS FINE ART
37 Bedford Street, Collingwood 3066
Tel. (03) 417 3716
Exhibiting and dealing in Australian paintings with particular reference to contemporary artists and early modernist work of the 1930s and 1940s.
Tuesday to Saturday: 11 – 6

DEMPSTERS GALLERY
181 Canterbury Road, Canterbury 3026
Tel. (03) 830 4464
Ongoing exhibition of works on paper: Pugh, Lindsay, Whiteley, Grieve, Pericles, Mogensen, Dunlop, Rankin, Olsen, van Otterloo and others.
Monday to Saturday: 10.30 – 4.30

DEUTSCHER FINE ART
68 Drummond Street, Carlton 3053
Tel. (03) 663 5044
Specializing in 19th- and 20th-century Australian Art.
Monday to Friday: 10 – 5.30
Weekends by appointment

DEVISE GALLERY
263 Park Street, South Melbourne 3205
Tel. (03) 690 6991
Tuesday to Friday: 11 – 5
Saturday: 2 – 5

EARL GALLERY
6 Ryrie Street, Geelong 3220
Tel. (052) 21 2650
Changing display of investment quality 19th- and 20th-century Australian paintings.
Monday to Friday: 10 – 4
Or by appointment

EDITIONS GALLERIES
Roseneath Place, South Melbourne 3205
Tel. (03) 699 8600
Four large gallery areas constantly exhibiting paintings, prints, drawings and sculptures.
Monday to Friday: 9.30 – 5.30
Sunday: 2 – 6
Closed public holidays

ELTHAM GALLERY
559 Main Road, 3095
Tel. (03) 439 1467
Regular exhibitions of traditional and contemporary Australian paintings, jewellery, ceramics and wood also featured.
Wednesday to Saturday: 11 – 5
Sunday, public holidays: 1 – 5

FINE ART LIVING
Level 3, Southland Shopping Centre
1239 Nepean Highway, Cheltenham 3192
Tel: (03) 583 9177
Specializing in works on paper by leading Australian artists.
Monday to Wednesday: 9 – 6
Thursday, Friday until 9
Saturday until 1

FIVE WAYS GALLERIES
Mt Dandenong Road, Kalorama 3766
Tel. (03) 728 5975, 5226 (a.h.)
Permanent collection of Max Middleton's paintings. Changing exhibitions of

JACQUI HENWOOD

Rubber Duck Oil on Paper 120x 70cm

15 NOVEMBER – 2 DECEMBER

BRIDGE STREET GALLERY

20 Bridge Street, Sydney, 2000. Telephone: (02) 27-9723
Monday to Friday 10.30 to 5.30 and Saturday 12 noon to 5.00.

traditional oils, watercolours, pastels by well-known Australian artists
Saturday to Thursday: 11 – 5

GALLERY GABRIELLE PIZZI
141 Flinders Lane, Melbourne 3000
Tel. (03) 654 2944
Exhibitions of Aboriginal art from Papunya, Yuendumu, Lajamanu and Arnhem Land.
Valuer for taxation for the arts scheme.
Monday to Friday: 10 – 5
Saturday: 11 – 5

GALLERY MAX HONIGSBERG
485 Nicholson Street
Carlton North 3054
Tel. (03) 347 1483
A mixed selection of contemporary Australian art by established and promising new Australian artists.
Wednesday to Saturday: 4 – 7
Thursday: 6 – 7
Saturday: 10 – 6
Or by appointment

GEELONG ART GALLERY
Little Mallop Street, Geelong 3220
Tel. (052) 9 3645
Australian paintings, prints and drawings, Colonial to present, Contemporary sculpture and decorative arts. Changing exhibitions monthly
Tuesday to Friday: 10 – 5
Saturday, Sunday and public holidays: 1 – 5
Closed Monday, Good Friday, Christmas Day and Boxing Day

GOULD GALLERIES
270 Toorak Road, South Yarra 3141
Tel. (03) 241 4701
Continuous exhibitions of fine oils and watercolours by only prominent Australian artists, both past and present
Monday to Saturday: 11 – 5
Sunday: 2 – 5

GREYTHORN GALLERIES
2 Tannock Street, North Balwyn 3104
Tel. (03) 857 9920
8 September to 17 September: Genevieve de Couvreur — paintings.
13 October to 22 October: Leonard Long — paintings.
10 November to 19 November: Charles Blackman — drawings.
Monday to Friday: 11 – 5
Saturday: 10 – 1
Sunday: 2 – 5

GRYPHON GALLERY
Melbourne College of Advanced Education
Cnr Grattan and Swanston Streets,
Carlton 3053
Tel. (03) 341 8587
13 September to 30 September: Australia's Picasso — paintings by the amazing Don Johnson.
4 October to 14 October: Joseph Banks's botanical prints.
18 October to 28 October: Lorna Waller retrospective — paintings.
8 November to 25 November: Alice Down Under — woodblocks.
Tuesday to Friday: 10 – 4
Wednesday: 10 – 7.30
Saturday: 1 – 4

HEIDE PARK AND ART GALLERY
7 Templestowe Road, Bulleen 3105
Tel. (03) 850 1849
13 September to 23 October: John Davis Retrospective.
November: Ken Unsworth: Bicentenary Sculpture Installation.
1 November to 11 December: A Horse Show — the horse in contemporary Australian art.
Tuesday to Friday: 10 – 5
Saturday, Sunday: 12 – 5

JAMES EGAN GALLERY
7 Lesters Road, Bungaree 3343
Tel. (053) 34 0376
Featuring the unique canvas, timber and hide paintings of James Egan.
Daily: 9 – 7

JEWISH MUSEUM OF AUSTRALIA
Cnr Arnold Street and Toorak Road,
South Yarra 3141
Tel. (03) 266 1922
Housed in the impressive Toorak Synagogue, the Museum presents changing exhibitions covering aspects of Jewish ritual art history.
Wednesday and Thursday: 11 – 4
Sunday: 2 – 5

JOAN GOUGH STUDIO GALLERY
326/328 Punt Road, South Yarra 3141
Tel. (03) 266 1956
Contemporary art exhibitions monthly. Solo shows. Contemporary Art Society activities. Mondays 8 p.m.
2 September to 24 September: Diahanne Syndicas — drawings; Georgie Archer — oils.
7 October to 29 October: Cressida Fox and Robert Lee — joint works and sculpture pieces.
4 November to 26 November: Gaye McLennon — paper assemblages.
Saturdays: 12 noon — 7
Sundays: 2 – 5

JOSHUA McCLELLAND PRINT ROOM
Second Floor, 15 Collins Street,
Melbourne 3000
Tel. (03) 654 5835
Australian topographical and historical prints and paintings. Permanent collection of Chinese and Japanese porcelain and works of art.
Monday to Friday: 10 – 5

MANYUNG GALLERY
1408 Nepean Highway, Mt Eliza 3930
Tel. (03) 787 2953
Featuring exhibitions of oils and watercolours by prominent Australian artists.
Thursday to Monday: 10.30 – 5

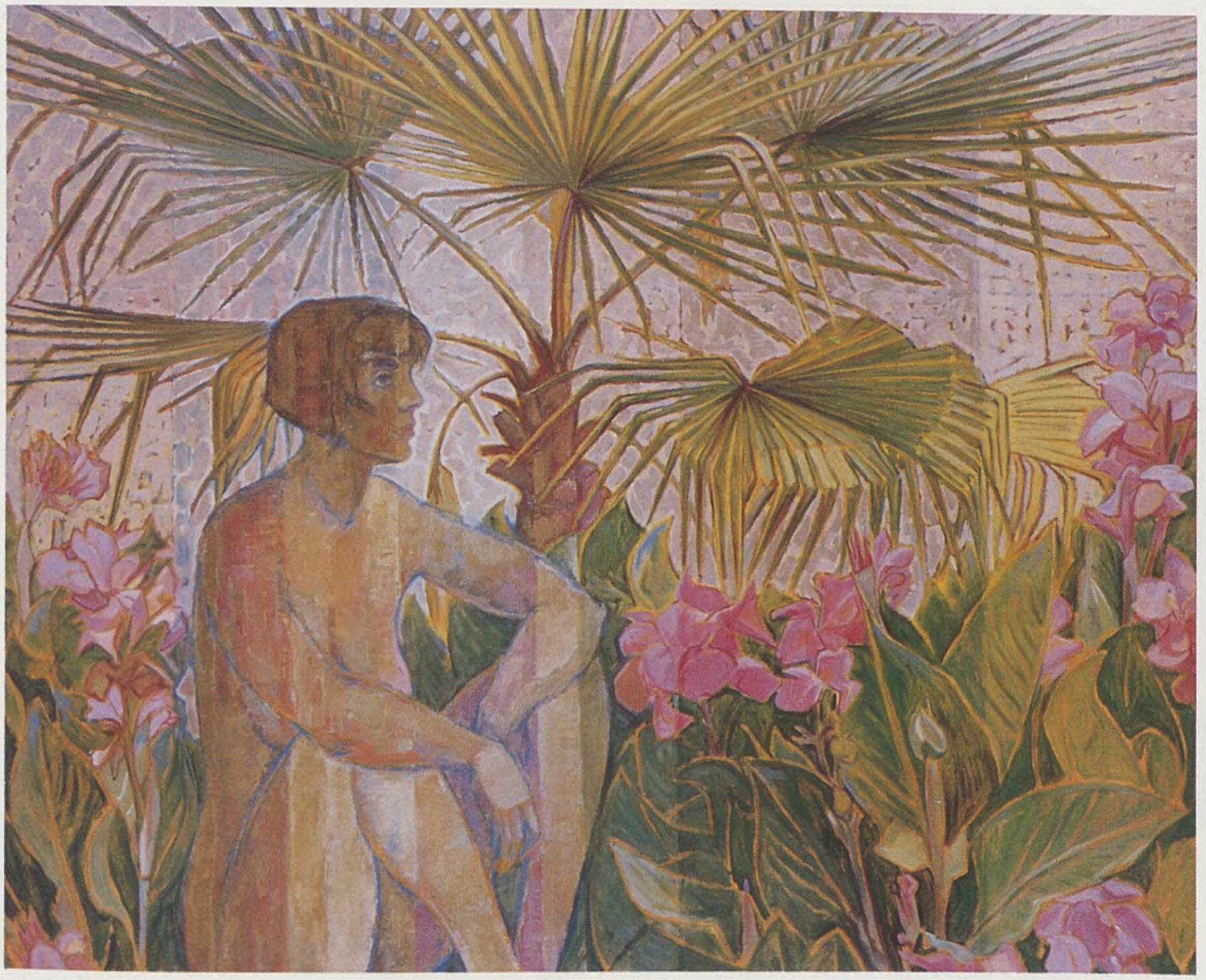
MELALEUCA GALLERY
121 Ocean Road, Anglesea 3230
Tel. (052) 63 1230
Continuing display of quality Australian paintings.
Weekends: 11 – 5.30 or by appointment

MONASH UNIVERSITY GALLERY
Ground Floor, Gallery Building,
Monash University, Wellington Road,
Clayton 3168
Tel. (03) 565 4217
6 September to 8 October: 'Body and Soul' — paintings and drawings from 50s and 60s
18 October to 19 November: Dale Hickey retrospective, paintings
Tuesday to Saturday: 10 – 5
Saturday: 1 – 5

MOORABBIN ART GALLERY and ROGOWSKI'S ANTIQUES
342 South Road, Moorabbin 3189
Tel. (03) 555 2191
Paintings by prominent Australian and European artists; also permanent exhibition of over seventy works by Tom B. Garrett
Tuesday to Friday: 9 – 5
Saturday: 9 – 1
Sunday: 2.30 – 5.30

MULGRAVE ART GALLERY
73-75 Mackie Road, Mulgrave 3170

GEOFFREY BROWN



Reflection, 1987 oil on linen canvas 122 x 152cm

Adelaide — August Exhibition

Tel. (03) 561 7111
Mulgrave Art Gallery's second location is at St Anne's Vineyard, Western Freeway, Myrniong. Displays of Australian artists working in oils, pastels and watercolours.
14 October to 3 November: Anniversary ex-group of Victorian artists — oils, pastels, watercolours.
11 November to 20 November: Bette Phillips — oils, pencil, watercolours.
25 November to 4 December: Robert Miller — watercolours.
Monday to Saturday: 9 – 5
Sunday: 2 – 5

NATIONAL GALLERY OF VICTORIA
108 St Kilda Road, Melbourne 3004
Tel. (03) 618 0222
Tuesday to Sunday, public holidays: 10 – 5
Closed Monday

NIAGARA GALLERIES
245 Punt Road, Richmond 3121
Tel. (03) 429 3666
Until 10 September: Karen Rhodes.
14 September to 1 October: David Keeling — paintings.
5 October to 22 October: Gunter Christmann — paintings.
26 October to 12 November: Mostyn Bramley-Moore and Yvonne Boag — paintings.
16 November to 3 December: Robert Boynes — paintings.
Tuesday to Friday: 11 – 6
Saturday: 10 – 1

REALITIES GALLERY
35 Jackson Street, Toorak 3142
Tel. (03) 241 3312
Tuesday to Friday: 10 – 6
Saturday: 11 – 4
Or by appointment

RMIT GALLERY
342-348 Swanston Street, Melbourne 3000
Tel. (03) 660 2180
Five exhibitions each year cover aspects of the work of outstanding artists and designers from Australia and overseas.
Monday to Friday: 11 – 6 for periods of exhibitions
Closed public holidays

THE ROBB STREET GALLERY
6 Robb Street, Bairnsdale 3875
Tel. (051) 52 6990
Ongoing exhibition of contemporary painting, graphics, sculpture and silverwork.
Friday, Saturday, Monday: 11 – 5
Sunday: 2 – 5
Or by appointment

70 ARDEN STREET
70 Arden Street, North Melbourne 3051
Tel. (03) 328 4949
Dealing in and exhibiting painting, sculpture and prints by contemporary artists.
Chris Dyson, Elizabeth Milson, Tim Jones, Cath Phillips, Stewart Macfarlane, Lynne Boyd, Tim Bass.
Tuesday to Saturday: 12 – 6

SHEPPARTON ARTS CENTRE
Welsford Street, Shepparton 3630
Tel. (058) 21 6352
Changing exhibitions monthly. Permanent collection Australian paintings, prints, drawings. Significant comprehensive collection of Australian ceramics: 1820s to the present.
Monday to Friday: 1 – 5
Sunday: 2 – 5

STUART GERSTMAN GALLERIES
29 Gipps Street, Richmond 3121
Tel. (03) 428 5479, 429 9172
Changing exhibitions of Australian and international painting, drawing and printmaking
Tuesday to Friday: 10.30 – 5.30
Saturday: 10.30 – 2

SWAN HILL REGIONAL ART GALLERY
Horseshoe Bend, Swan Hill 3585
Tel. (050) 32 1403
Featuring contemporary collection of post 60's art.
Daily: 9 – 5

TOLARNO GALLERIES
98 River Road, South Yarra 3141
Tel. (03) 241 8381
Exhibitions of Australian, American and European artists.
Tuesday to Saturday: 10 – 5.30

TOM SILVER FINE ART
1146 High Street, Armadale 3143
Tel. (03) 509 9519, 1597
Specializing in paintings by leading Australian artists from pre 1940s: Colonial; Heidelberg School; Post-Impressionists. Also prominent contemporary Australian artists.
Monday to Saturday: 11 – 5

UNIVERSITY GALLERY
University of Melbourne, Parkville 3052
Tel. (03) 344 5148
7 September to 21 October: The Leonhard Adam Collection (Bicentennial exhibition — ethnographical material).
2 November to 16 December: Artist-in-residence — painting.
Monday to Friday: 10 – 5
Wednesday: 10 – 7

WAVERLEY CITY GALLERY
14 The Highway, Mount Waverley 3149
Tel. (03) 277 7261
Changing exhibitions including selected works from the Waverley City Collection.
Tuesday to Saturday: 10 – 4
Sunday: 2 – 5

WILLIAM MORA GALLERIES
1st Floor, 19 Windsor Place, Melbourne 3000
Tel. (03) 654 4655
Australian, modern and contemporary art.
Tuesday to Friday: 10 – 5.30
Saturday: 10 – 5

WIREGRASS GALLERY
Station Entrance, Eltham 3095
Tel. (03) 439 8139
Featuring contemporary and traditional works by established and promising new Australian artists.
Thursday to Saturday: 11 – 5
Sunday, public holidays: 1 – 5

South Australia

ANIMA GALLERY
239 Melbourne Street,
North Adelaide, 5006
Tel. (08) 267 4815
Exhibitions of oils, watercolours and sculpture by prominent Australian artists.
Tuesday to Friday: 10 – 5
Saturday and Sunday: 2 – 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, Adelaide 5000
Tel. (08) 223 7200
19 August to 10 October: Fred Williams.
From 1 September: Neoclassical Australian Art of the 1920s-1930s
Daily: 10 – 5

BMG FINE ART GALLERY
88 Jerningham Street, North Adelaide 5006

Bridget McDonnell Gallery

FINE EARLY AND MODERN AUSTRALIAN PAINTINGS

DONALD FRIEND born 1915
The Old Observatory
Ink and gouache
46.5 x 64.5 cm
Signed *Donald* and dated '44
Provenance: Rupert Henderson, Sydney
Literature: *Present Day Art In Australia No.2 published by Ure Smith, Sydney 1945. Illustrated page 34.*
Painters Journal written and illustrated by Donald Friend, published by Ure Smith, Sydney 1946. Page 143.

MICHAEL KMIT 1910-1981
Euripedes and Medea
Oil on canvas
101 x 70.8 cm
Signed and dated '66.
Exhibited: Michael Kmit Recent Paintings, Darlinghurst Galleries, Sydney 1966.

FRANCIS LYMBURNER 1916-1972
Strip Club London
Ink and wash
20.5 x 27.7 cm
Signed, inscribed with title and dated '60.
Literature: *Francis Lymburner* published by Lansdowne Press, Melbourne 1970.
Illustrated page 64.

Bridget McDonnell Gallery

130 FARADAY STREET CARLTON 3053 TELEPHONE (03) 347 1700

HOURS: TUESDAY - SATURDAY 11-6PM.

Tel. (08) 267 4449
Until 7 September: Charles Blackman — paintings.
9 September to 5 October: Geoff Wilson — paintings.
7 October to 2 November: 5th Birthday exhibition, featuring Tim Storrier — paintings.
4 November to 30 November: Dee Jones — paintings.
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

CONTEMPORARY ART CENTRE OF SOUTH AUSTRALIA
14 Porter Street, Parkside 5063
Tel. (08) 272 2682
Monthly exhibitions of contemporary art.
Tuesday to Friday: 11 – 5
Saturday, Sunday: 1 – 5

GREENHILL GALLERIES
140 Barton Terrace, North Adelaide 5006
Tel. (08) 267 2887
4 September to 1 October: Geoffrey Brown — paintings; Janet Ayliffe — drawings.
2 October to 24 October: Ruth Tuck — paintings; Heja Chong — ceramics.
30 October to 24 November: Norman Baggaley — paintings; Dean Ormond — watercolours.
27 November to 22 December: Fiona Craig — paintings.
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

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
Sunday: 2 – 5

KENSINGTON GALLERY
39 Kensington Road, Norwood 5067
Tel. (08) 332 5752
Leading South Australian and interstate artists. Paintings, prints, ceramics, glass and jewellery.
11 September to 4 October: Christine McCarthy — linocuts.
9 October to 6 November: Stewart Game — oils, watercolours and drawings.
20 November to 6 December: Maggie Mezaks — 'Echo of Bali'.
Tuesday to Friday: 10 – 5
Saturday and Sunday: 2 – 5

KINTORE GALLERY
Institute Building, North Terrace, Adelaide, 5000
Tel. (08) 223 4704
Monday to Friday: 11 – 5
Saturday, Sunday: 2 – 5

BARRY NEWTON GALLERY
Malvern Village, 269 Unley Road, Malvern 5061
Tel. (08) 271 4523
Regular exhibitions of fine arts by prominent established and emerging artists.
Tuesday to Friday: 11 – 5
Saturday, Sunday: 2 – 5

ROYAL SOUTH AUSTRALIAN SOCIETY OF ART
122 Kintore Avenue, Adelaide, 5000
Tel. (08) 223 4704
Monday to Friday: 11 – 5
Saturday, Sunday: 2 – 5

TYNTE GALLERY
241 Greenhill Road, Dulwich 5065
Tel. (08) 364 1425
Regular exhibitions of Australian contemporary art. Extensive stocks of Australian and international original prints. Conservation picture framing.
Monday to Friday: 9 – 5
Saturday, Sunday: 2 – 5

Western Australia

ART GALLERY OF WESTERN AUSTRALIA
47 James Street, Perth 6000
Tel. (09) 328 7233
Until 25 September: The Great Australian Art Exhibition.
To 5 October: Review of the Perth Prize for Drawing.
9 September to 30 October: Irish Gold and Silver from the National Museum of Ireland, Dublin.
8 October to 23 November: W.A. Watercolours from Collection.
15 October to 20 November: The R. & I. Bank Collection.
17 October to 6 December: W.A. Artist-in-focus: Mac Betts.
Daily: 10 – 5
Anzac Day: 2 – 5
Closed Good Friday and Christmas Day

GALERIE DÜSSELDORF
890 Hay Street, Perth 6000
Tel. (09) 325 2596
To 14 September: Galliano Fardin and Su Baker — paintings and works on paper.
25 September to 18 October: Brian McKay and Stephen Spurrier — paintings.
25 October to 16 November: Bruno Leti and Rod Glick — paintings, sculpture.
Tuesday to Friday: 10 – 4.30
Sunday: 2 – 5
Or by appointment

GALLERY 52
74 Beaufort Street, Perth 6000
Tel. (09) 227 8996
Regular exhibitions of works by Australian contemporary artists.
Monday to Friday: 10 – 5
Sunday: 2 – 5

GREENHILL GALLERIES
20 Howard Street, Perth 6000
Tel. (09) 321 2369
18 September to 13 October: Humphrey Price-Jones — paintings.
16 October to 4 November: Jeffrey Makin — paintings.
6 November to 2 December: George Haynes — paintings.
Monday to Friday: 10 – 5
Sunday: 2 – 5

LISTER GALLERY
248 St Georges Terrace, Perth 6000
Tel. (09) 321 5764
Mixed exhibitions by prominent Australian artists.
Monday to Friday: 10 – 5
Sunday: By appointment

PERTH GALLERIES
12 Altona Street, West Perth 6005
Tel. (09) 321 6057/321 2354
September: Megan Evans — ceramics; Russell Sheriden — paintings; Rosemary Dewar — paintings.
October: Gary Zeck — ceramics.
November: Alan Wolf Tasker — paintings; Janet Green — paintings.
Monday to Friday: 10 – 5
Sunday: 2 – 5

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W.H.A.T. 20 Barcoo St., Roseville, 2069, N.S.W.

Tasmania

BURNIE ART GALLERY
Wilmot Street, Burnie (in Civic Centre) 7320
Tel. (004) 31 5918
Specializing in contemporary works on paper and temporary exhibitions.
Monday to Friday: 10 – 5
Saturday, Sunday: 2.30 – 4.30

CHAMELEON INC. CONTEMPORARY ART SPACE
Artists Studios and Gallery
46 Campbell Street, Hobart 7000
Tel. (002) 34 2744
Continually changing shows of external and Tasmanian art.
Tuesday to Saturday: 10 – 4

THE FREEMAN GALLERY
119 Sandy Bay Road
Sandy Bay 7005
Tel. (002) 23 3379
2 September to 18 September: Leslie Kingsley — watercolours and gouache on paper.
23 September to 7 October: Telfer Dennis — 'Tasmania 88' — oil on canvas.
7 October to 21 October: Rita Hall — drawings and prints.
4 November to 20 November: Jenny Young — watercolours.
18 November to 4 December: Javier Muncha — ceramics exhibition.
Monday, Wednesday, Friday, Saturday: 11 – 5.30
Tuesday, Thursday, Sunday: 2 – 5.30

MASTERPIECE ART GALLERY
63 Sandy Bay Road, Hobart 7000
Tel. (002) 23 2020
Featuring work by artists including Roland Wakelin, Fred Williams, Rupert Bunny, Lloyd Rees, Walter Withers, Hugh Ramsay and W.C. Piguenit.
Monday to Saturday: 10 – 5.30
Or by appointment

SALAMANCA PLACE GALLERY
65 Salamanca Place, Hobart 7000
Tel. (002) 23 3320
Specializing in contemporary paintings by professional artists; sculpture; Australian graphics and antique prints; crafts; art materials; valuations.
Monday to Friday: 9.30 – 5.30
Saturday: 11 – 4.30

TASMANIAN MUSEUM AND ART GALLERY
5 Argyle Street, Hobart 7000
Tel. (002) 23 1422
Daily: 10 – 5

Northern Territory

THE ESPLANADE GALLERY
70 The Esplanade, Darwin 5790
Tel. (089) 81 5042
Representing Jane Moore, Harold Thomas, Heather Riley, Peter Snelgar, invited interstate artists plus selected exhibitions.
Daily 10 – 5

NORTHERN TERRITORY MUSEUM OF ARTS AND SCIENCES
Bullocky Point
Fannie Bay, 5790
Tel. (089) 82 4211
29 September to 9 October: Noela Hjorth.
Monday to Friday: 9 – 5
Saturday, Sunday: 10 – 6

Competitions, Awards and Results

This guide to art competitions and prizes is compiled with help from a list published by the Art Gallery of New South Wales. We set out competitions known to us to take place within the period covered by this issue. Where no other details are supplied by organizers of competitions we state the address for obtaining them.

Competition Organizers

In order to keep this section up-to-date we ask that details and results of open awards and competitions be supplied regularly to the Executive Editor. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 5 months prior to publication).

Details

Queensland

GOLD COAST CITY ART PRIZE 1987
Judge: Joseph Brown
It is anticipated a minimum of $20,000 will be available for purchases
Entries close 7 November: entry forms from P.O. Box 1010, Southport, 4215

New South Wales

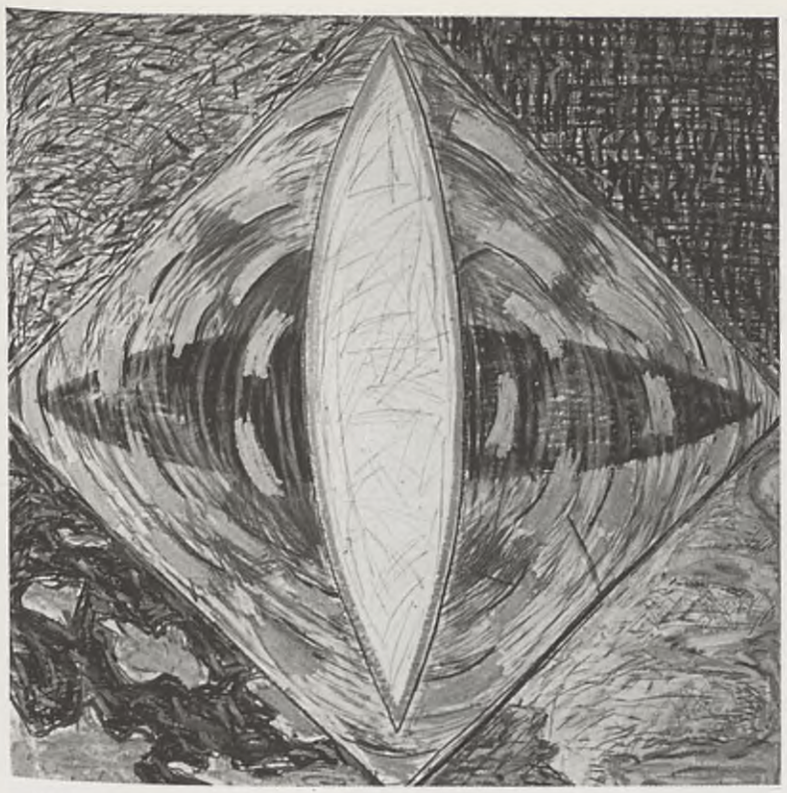
ARCHIBALD PRIZE
Judges: Trustees of the Art Gallery of New South Wales
Closing date: December 1988
Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000

BERINBA ARTS FESTIVAL COMPETITION
Contemporary and traditional.
Closing date: end October 1988
Particulars from: Principal, Berinba Public School, Box 56, P.O. Yass 2582.

CAMPBELLTOWN CITY FESTIVAL OF FISHERS GHOST ART COMPETITION
Closing date: October 1988
Particulars from: Executive Director, Festival of Fisher's Ghost, Campbelltown City Council, Campbelltown 2560.

DYASON BEQUEST
Grants to Australian art students who have already won travelling art scholarships, so that such students shall be better able to afford to study architecture, sculpture, or painting in countries other than Australia and New Zealand.
Applications may be made at any time to the Director, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

JACARANDA ART SOCIETY ACQUISITIVE DRAWING EXHIBITION
Closing date: end September
Particulars from Director, Grafton Regional Gallery, Grafton 2460
Phone (066) 423 177



LIZ CUMING Shadow
1988 97.0 x 97.0cm Mixed media/paper

HADYN WILSON Not Waving But Drowning
1988 122.5 x 182.5cm Oil on paper

LIZ CUMING

KAYAK SERIES

OPENING: 5.30pm 28 September
CLOSING: 5.30pm 22 October

HADYN WILSON

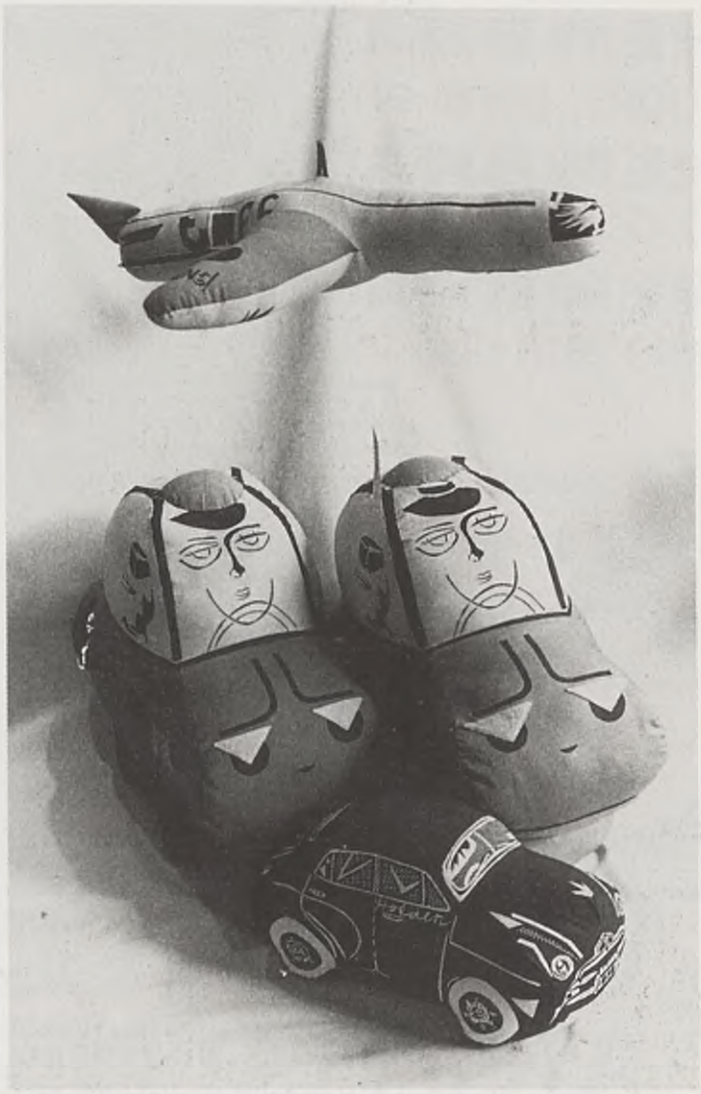
RECENT PAINTINGS

OPENING: 2.30pm 29 October
CLOSING: 5.30pm 19 November

MELBOURNE TOYMAKERS

HAND MADE TOYS IN A VARIETY OF MEDIA

OPENING: 2.30pm 26 November
CLOSING: 5.30pm 24 December



CHRISTINE CHAPPELL Aeroplane & Cars
1988 Soft sculpture/hand painted printed fabrics

KYOGLE FAIRYMOUNT FESTIVAL EXHIBITION
Closing date: October 1988
Particulars from: Secretary, Box 77, P.O. Kyogle 2484.

MAITLAND PRIZE
Closing date: January 1989
Particulars from: Secretary, Maitland Prize, Box 37, P.O., Maitland 2320.

PORT MACQUARIE — THE MACQUARIE AWARD
Open. Particulars from: Secretary, Lions Club of Port Macquarie, Box 221, P.O., Port Macquarie 244.

ROYAL EASTER SHOW ART PRIZES 1987
Particulars from Director, Royal Agricultural Society of N.S.W.. Box 4317, G.P.O., Sydney 2001.

SULMAN PRIZE
Closing date: December 1988
Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

'SYDNEY MORNING HERALD' ART PRIZE AND ART SCHOLARSHIP
Closing date: October 1988
Particulars from: *Herald* Art Competition, City of Sydney Cultural Council, 3rd floor, 117 York Street, Sydney 2000.

WYNNE PRIZE
Judges: Trustees of the Art Gallery of New South Wales
Closing date: December 1988
Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

A.C.T.

ROYAL AUSTRALIAN AIR FORCE ANNUAL HERITAGE AWARDS
Annual
Closing date: 31 October
Three awards: art, photography and literary — each with 3 prizes, $5000, $1000 and $500. Subject matter must relate to a RAAF unit, aircraft, person or era.
Particulars from Directorate Office of the Chief of the Air Staff, A-8-13, Russell Offices, Canberra ACT 2600.

Victoria

CORIA ROTARY CLUB ART EXHIBITION
Particulars from: Secretary, Rotary Club of Coria, Box 53, P.O., North Geelong 3215.

SHELL ACQUISITIVE SCULPTURE PRIZE
Particulars from: Ian Hanna, Association of Sculptors of Victoria, 9 Melby Road, Balaclava 3183 or Tiziana Borghese, Corporate Relations, The Shell Company of Australia, William Street, Melbourne 3000

KANGAROO OUTDOOR CERAMIC SCULPTURE EXHIBITION 1988
Closing date: November 1988
Particulars from: P. Burns, 'Kangaroo', 30 Henley Road, Kangaroo Ground, Victoria 3097.

South Australia

BAROSSA VALLEY VINTAGE FESTIVAL ACQUISITIVE ART COMPETITION
Particulars from: Dennis Deimann, Chairman, Art Sub Committee, Box 10, P.O., Angaston 5353.

CITY OF ELIZABETH ART COMPETITION AND EXHIBITION
Open art competition held 7-12 November
Particulars from: P.O. Box 93, Elizabeth S.A. 5112 (08) 255 2744.

Western Australia

BUNBURY CITY ART GALLERY INVITATION
Closing date: February-March 1989
Particulars from: Bunbury City Art Gallery, Box 119, P.O., Bunbury 6230.

Tasmania

BURNIE: TASMANIAN ART AWARDS EXHIBITION
Open. Prize money totals $5000
Closing date: end October.
Particulars from: Secretary, Box 186, P.O., Burnie 7320.

Results

New South Wales

BERINBA ARTS FESTIVAL
Judge: David Williams
Winners: Painting — traditional: Barry Salmon; painting — contemporary: Christine Holland; works on paper: Kate Pragnell; local artist: Elizabeth Waddell and Kim Nelson; photography black & white: Garry Stanford; photography colour: Fred Adlard; craft: Bert Thompson

BERRIMA DISTRICT ART SOCIETY OPEN ART EXHIBITION
Judge: Nigel Lendon
Winners: works on paper: Louise Owen and Bruno Tucci; print: Elizabeth Rooney and Bruno Tucci.

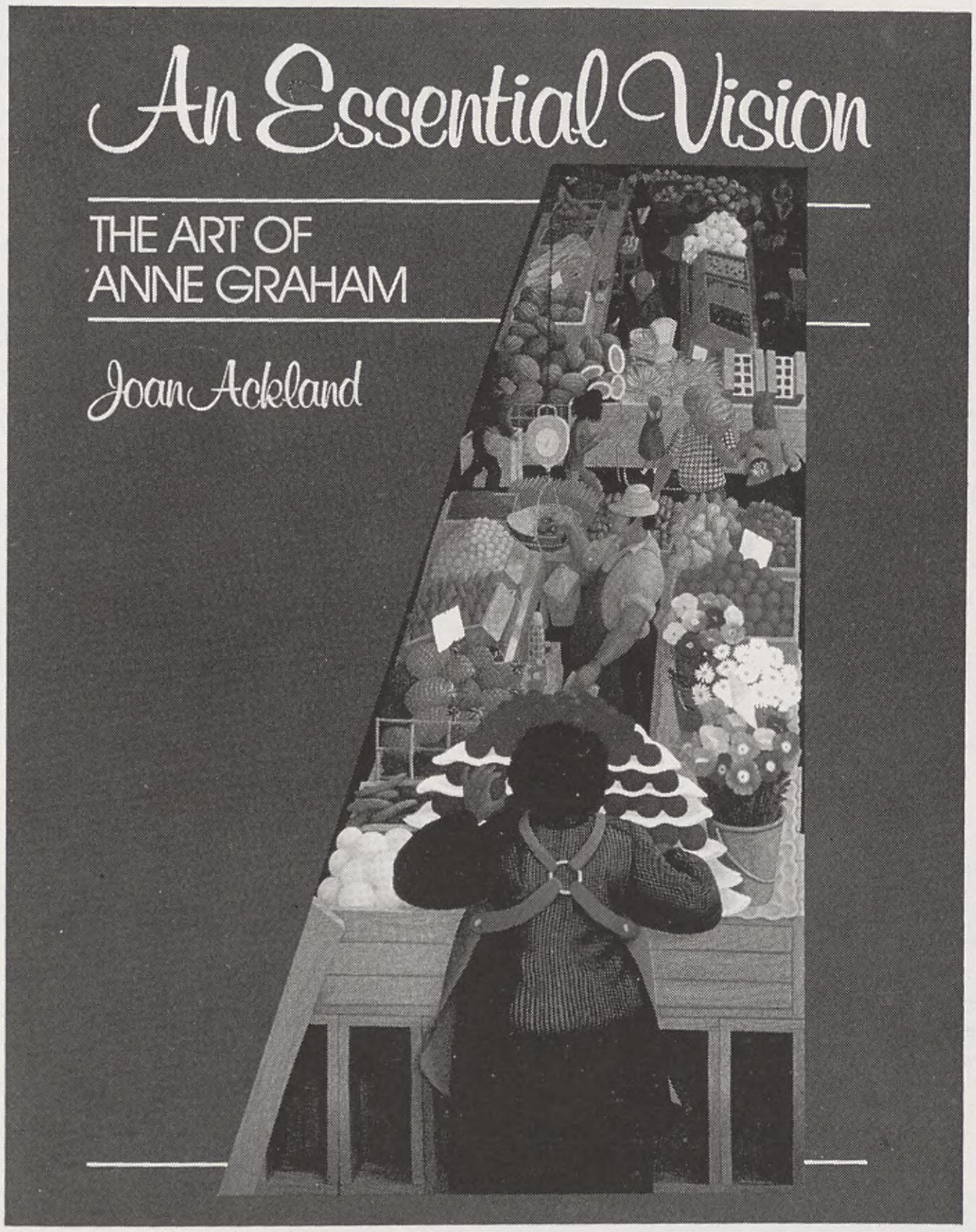
CAMPBELLTOWN CITY FESTIVAL OF FISHER'S GHOST ART EXHIBITION
Judge: Julian Ashton
Winners: totally traditional: Greg Frawley; local artist: Bruce Woods; open: Robyn Gosbell
Judge: Brian Gaston
Winner: watercolour: Bruce Woods
Judge: David Miller
Winner: abstract: Greg Frawley

COWRA FESTIVAL ART EXHIBITION
Judge: Dorothy Davies
Winners: Open Calleen Award (acquisitive): Darcy Fordan; 2nd (non-acquisitive): Clem Millward. Caltex Award (acquisitive): Allan Waite. Raintree Award (non-acquisitive): June Young. District Award (acquisitive): Stella Pearse.

CURRABUBULA RED CROSS ART EXHIBITION
Judge: Patrick Carroll
Winners: Painting championship; Jeff Rigby; oil or acrylic: 1st: Phillip Pomroy; 2nd: Lillian Cox; watercolour: 1st: Rupert Richardson; 2nd: Darcy Forden; any medium: 1st: Karen Wynn-Moylan; 2nd: Marian O'Brien; miniature: 1st: Marian O'Brien; 2nd: Lexie Thiele

DRUMMOYNE MUNICIPAL ART SOCIETY BICENTENNIAL ART EXHIBITION
Judges: Pamela Griffiths and M. Lefebure

THE ART OF ANNE GRAHAM



Cover illustration:
At The Market

Anne Graham's painting defies classification. Her work is highly skilled and sophisticated and yet shares qualities of naive artists. It is anecdotal in its approach and demonstrates a minute observation of detail and the use of a highly coloured palette. This exhaustively researched book by Joan Ackland is a searching review of the life and art of the Australian artist Anne Graham. The author leads us to share the painter's Essential Vision.
160 pages, 56 Colour Plates, 22 Black & White Plates, 280 x 210mm, $35.00 (r.r.p.)

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Winners: Traditional: Leyla Spencer; highly commended: Marion Purvis and Joanne Thew; watercolour: Viola Winkler; highly commended: Newton Hedstrom; modern: Maybron Healy; highly commended: Deborah VanHeckerten and Leyla Spencer; graphic: Bruno Tucci; highly commended: Marian Purvis and Susan Wright; bicentennial special section: Judith Eburn; highly commended: Leyla Spencer and Newton Hedstrom.

DYASON BEQUEST
Judge: Art Gallery of NSW Trust
Winner: Margaret Heathwood

MAITLAND ART PRIZE
Judge: Grazia Gunn
Winner: Open Section: Tim Johnson

SYDNEY MORNING HERALD ART PRIZE AND ART SCHOLARSHIP
Judges: Noel Cislowski, Barry Pearce, Ann Thomson, Lou Klepac
Winners: Heritage Art Award 1987: Rod Milgate; Scholarship: Phillip Brew

TUMUT BICENTENNIAL ART EXHIBITION
Judge: Pamela Thalen-Ball
Winners: Rothsmans Foundation Award: John Sharman; Lyle Baker Memorial: Susan McDonald; Tumut Shire Bicentennial award: Joy Hanley; H.D. Smart Award: Anne Emery; Lucas Home Furnishings Gwen Heatley Award: Leyla Spencer; Elm Tree Gallery Tumut Bowling Club Award: John Sharman; Rotary Club of Tumut: Ross Petty

Victoria

CAMBERWELL ROTARY ART SHOW
Judge: Shirley Bourne
Winners: oil: John Dudley, Ramon Horsfield
Judge: Harold Farey
Winners: watercolour: Joseph Zbukvic

FIRST ANNUAL BOROUGH DRAWING PRINT AWARD 1988
Judges: David Thomas, Reginald McDonald, Willi and Kevin Carney
Winners: David Rankin

MERBEIN ROTARY EASTER ART FESTIVAL
Judge: Colin Barrie
Winners: Best landscape: Gwen Burrowes; best transparent water-colour: Graeme Deans; best abstract: Paul Janiszewski; best still life: Mary Morris

ROYAL AUSTRALIAN AIR FORCE ANNUAL HERITAGE AWARDS
Winners: Art: J. Isaacs, J. Leeden, N. Clifford; photography: Flying Officer P. Fenn, Corporal M. Staff, Leading Aircraftman M. Langtry

South Australia

SOUTH AUSTRALIAN CERAMIC INGLEWOOD AWARD 1988
Judge: Kym Bonython
Winners: Acquisition: Petrus Spronk, Peter Harris and Danny McCubbin; Potters Guild of S.A. Award of Merit: Merrilyn Stock

WHYALLA ART PRIZE 1987
Judge: Ron Radford
Winner: Andre Brodyk. Best Whyalla Artist: Tom Hurr. Best Eyre Peninsula artist: Samone Turnbull. Special Merit Award: Heather Ellyard

Art auctions

Sizes in centimetres

James R. Lawson 22 March 1988, Sydney

ALLCOTT, John: The Cutty Sark, watercolour, 33 x 49.5, $8,000.
FEINT, Adrian: Hibiscus, Tuber rose and iris, oil on canvas, 51 x 41, $5,600.
FRIEND,Donald: Balinese still life, pen and ink, 37 x 49.5, $1,000; Cascade Street behind the tatooed lady, oil on canvas, 102 x 76, $16,500.
JACKSON, James: Afternoon sky, Little Hartley, oil on canvas board, 45 x 55, $6,000.
LONG, Sydney: Major Mitchell cockatoos, gouache, 23 x 59, $10,500.
NAMATJIRA, Albert: Afternoon, Mount Gillen, watercolour, 36 x 53, $19,000.
PIGUENIT, William Charles: (Cattle drinking), watercolour, 41 x 58, $9,500; View of Mount Wellington, Tasmania, watercolour, 43.5 x 73, $15,000.
PRESTON, Margaret: Native hibiscus and gum flowers, woodblock, handcoloured, 24.5 x 25, $10,250; Stenocarpus — wheelflower, handcoloured woodblock, 44 x 44, $19,000.
REHFISCH, Alison: Tranquil garden, oil on canvas, 62 x 51, $5,750.
ROWAN, Ellis: (Funnel flowers), gouache, 41 x 22.5, $2,500.
SHARP, Martin: Finks Circus, screenprint, 101 x 75, $725.
STAINFORTH, Martin: Artilleryman, oil on canvas board, 45 x 52, $10,000.
URE SMITH, Sydney: (View of Double Bay), pencil and wash, 24 x 31, $1,700.
WAKELIN, Roland: (Still life, fruit), oil on cardboard, 31 x 39, $4,250.

Sotheby's 27 and 28 March 1988, Melbourne

BELL, George: Still life, vase of native Australian flowers, oil on board, 44.5 x 34.5, $9,900.
BOYD, Arthur: The cable layer, oil on board, 71 x 90.5, $132,000; Crucifixion, oil on board, 104 x 121, $66,000.
BRACK, John: The playground, 1959, 76 x 68.5, $44,000.
BUNNY, Rupert: Reverie, 52 x 79.5, $187,000.
CHEVALIER, Nicholas: Walter Knott Graham's rice plantation at Papua, Tahiti, 60 x 141, $88,000.
COSSINGTON SMITH, Grace: Chair in the room, oil on board, 42 x 28, $33,000.
DOBELL, William: Lake scene, oil on artists board, 17.4 x 22.2, $8,800.
DE MAISTRE, Roy: The footballers, 92 x 135, $71,500; Still life, oil on board, 54 x 67, $41,800.
FAIRWEATHER, Ian: Guy Fawkes, oil on board, 69 x 98, $22,000.
FOX, Ethel Carrick: Gum blossoms, oil on board, 42 x 57, $8,800.

FULLBROOK, Sam: Trees in a landscape, 90 x 99, $60,500.
GRUNER, Elioth: Summer, oil on board, 25.5 x 21.5, $46,200.
HERMAN, Sali: The corner terrace, 45 x 59.8, $77,000.
LAWRENCE, George: Country buildings, oil on board, 33.2 x 54.2, $8,800.
LONG, Sydney: Pan, acquatint and etching, 27.9 x 41.2, $5,500.
MARTENS, Conrad: Riverstone Bridge, 44 x 62.5, $88,000.
MILLER, Godfrey: Nocturne, Sydney Harbour, 35 x 35, $20,900.
MOLVIG, Jon: Crucifixion, oil on board, 135.5 x 59.5, $13,200.
O'BRIEN, Justin: The Assumption of the Virgin, 81.5 x 66, $16,500
PASSMORE, John: Untitled, oil on board, 47 x 60, $16,500.
PERCEVAL, John: Black swans at Williamstown, oil on board, 75 x 111, $154,000.
PRESTON, Margaret: The pottery of Gladys Reynell, oil on board, 45 x 52.5, $88,000.
REES, Lloyd: Autumn mist, Parramatta, 35 x 48, $66,000; A street in Parramatta, oil on board, 28.8 x 35.7, $82,500.
ROBERTSHAW, Freda: Beach scene, 112.5 x 135.5, $63,800.
ST GEORGE TUCKER, Tudor: Portrait of a young girl, 101.5 x 70, $187,000.
TUCKER, Albert: Pioneer head, oil on board, 74.2 x 59.3, $27,500.

Rushton Fine Art 11 April 1988, Sydney

BENNETT, Rubery: Late afternoon, oil on canvas, 49 x 59.5, $21,000; Burragorang Valley, New South Wales, oil on board, 40 x 50, $15,000.
BOYD, Arthur: Dust clouds, early morning, Wimmera, oil, 91.5 x 122, .24,000; Lovers in bushfire — green snake, oil on canvas, 108 x 114, $25,000; Golden cockerel, Shoalhaven River, oil on canvas, 152 x 121, $30,000.
FEINT, Adrian: Still life, floral spray, gouach, 26 x 21.5, $1,500.
GLEESON, James: A pair of figure studies, mixed media and collage, 70 x 51, $2,200.
GRUNER, Elioth: The haystacks, oil on artist board, 20 x 27, $10,000.
McINNES, William Beckwith: Bush clearing, oil on board, 48 x 38.5, $5,000.
MURCH, Arthur: Tree in Brisbane Gardens, oil on board, 40.5 x 50.5, $3,000; The invitation, oil on board, 50.5 x 40.5, $3,200.
PIGUENIT, Charles: Boating party, Tarban Creek, Hunters Hill, Sydney, oil on canvas, 39 x 59.5, $12,500.
REHFISCH, Alison: Still life with white flowers, oil on board, 15 x 39, $3,200.
STREETON, Arthur: Still life, paint can and jars on a table, oil on panel, 39.5 x 33, $16,000.

Recent Acquisitions

Australian National Gallery

BALENCIAGA, Cristobal: Evening Gown, 1951
GROOVER, Jan: Untitled, 1983, gelatin silver prints; Untitled, 1981-85, gelatin silver photograph; Untitled, 1986, gelatin silver photograph
HADI, Mohamad: Kain panjang, batik skirt-cloth, 1965, textile
LAWRENCE, Janet: And one mourns the other, 1987, pastel, charcoal, collage of torn paper on paper
MAPPLETHORPE, Robert: Calla Lily [with shadow], 1986, gelatin silver photograph; Tulips, 1987, gelatin silver photograph
MASON, Walter G.: The Australian picture pleasure book, 1857, wood engravings on paper
MONTEFIORE, E.L.: Rue dans une ville, au Japon, etching and aquatint on paper
NEDELKOPOULOS, Nicholas: Making love in front of voyeurs, 1986, pastel, pencil, brush and ink, gesso on paper; The obscure violence of industry, 1987, pastel on paper
PARSONS, Elizabeth: (Near Lilydale), 1882, watercolour on paper
PRESTON, Margaret: Flapper, 1925, oil on canvas; Australian bunch of flowers, 1945, colour masonite cut on paper
RUBENS, Peter Paul: The Triumph of Henry IV, 1628, oil on panel
STEPHENSON, David: Fire and lighthouse — Cape Tourville, Tasmania, 1986, gelatin silver photograph
TAYLOR, Michael: Lost oar, 1987, watercolour on paper
TITMARSH, Mark: Legion, 1985, 8mm colour sound film
UNKNOWN: Four wallpaper samples, *c.*1920, relief print over stencil print: gouache, metallic paint
UNKNOWN: Kain panjang pinarada ceremonial skirt early twentieth-century textile, Indonesia/Java
UNKNOWN: Masa, gold pendant, nineteenth-century gold, cinnabar, Tanimbar/South Western Islands
WALKING, Les: Bridge across the abyss, 1984, printed 1985, gelatin silver photographs
WARHOL, Andy: (Columns], 1976-86, four stitched gelatin silver prints; Empire State Building, 1976-86, four stitched gelatin silver photographs

Books Received

Lasting Impressions: Lithography as Art edited by Pat Gilmour (Australian National Gallery, Canberra, 1988, ISBN hardback 0642 081549; softcover 0 642 081557)

Baudin in Australian Waters — The Artwork of the French Voyage of Discovery to the Southern Lands 1800-04 edited by Jacqueline Bonnemams, Elliott Forsyth and Bernard Smith (Oxford University Press, Melbourne in association with the Australian Academy of the Humanities, 1988, ISBN 0 19 554787 X)

The Art of the First Fleet and Other Early Australian Drawings edited by Bernard Smith and Alywne Wheeler (Oxford University Press, Melbourne, 1988, ISBN 0 19 554 888 4)

First Views of Australia 1788-1825: A History of Early Sydney by Tim McCormick, Robert Irving, Elizabeth Imashev, Judy Nelson, Gordon Bull and foreword by Bernard Smith/David Ell (Press Longueville Publications, Sydney, 1987, ISBN 0908197 675)

The Artist and the Patron — Aspects of Colonial Art in New South Wales by Patricia R. McDonald and Barry Pearce (Art Gallery of New South Wales, Sydney, 1988, ISBN 0 73035 4745 0)

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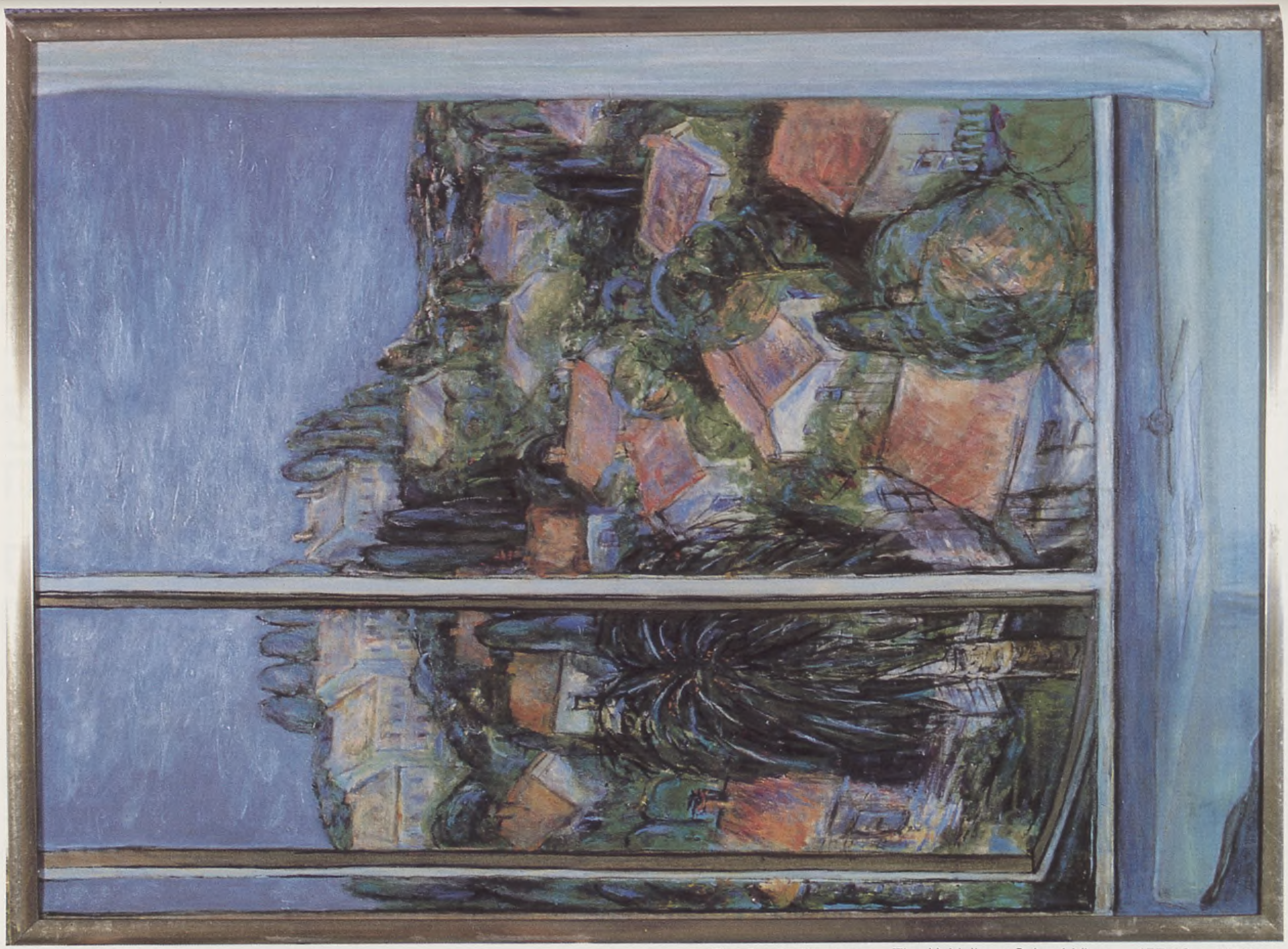

The Studio Window — The Heidelberg School View 157.48 x 114.3 cm

Judith Alexandrovics

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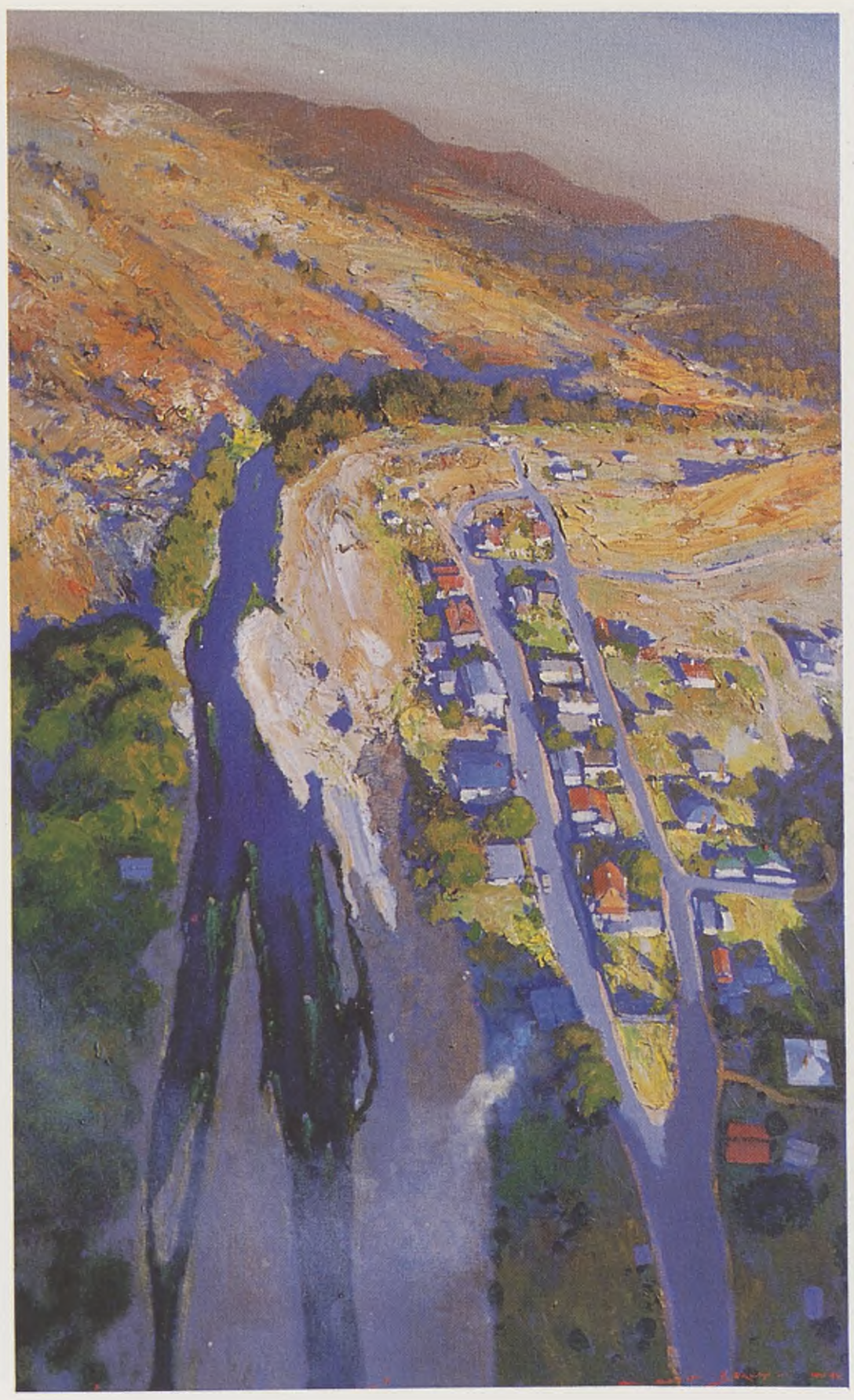
Sam Fullbrook *Nocturne with Marloo and Sturt Pea* oil on canvas 122 x 137cm
Enquiries Tel. (07) 358 3993 Brisbane, Australia Fax. (07) 254 1412

Anneke Silver *Bush Icon; Birds of the Sun Totem* charcoal, oil and gold leaf on canvas 122 x 152cm
Represented by Artists' Gallery, Yungaburra (070) 95 3740; Martin Gallery, Townsville (077) 71 2210.
Studio: 3 Wonga Court, Townsville (077) 74 0532.

Joseph Frost *Brigit* oil on canvas 107 x 91.5cm
Available in limited edition print combined with single record 'Song for Brigit' produced by Joseph Frost.
For further details contact Art Publishers Art Nouveau, Sydney (02) 439 3511



Doug Sealy *Disorientation of Flight* oil 152 x 91cm
Represented by Exclusive Art, Broadbeach, Queensland (075) 38 6975; Elders Fine Art Galleries, Adelaide (08) 267 2869; Olde Treasury Gallery (02) 251 3551; Hilton Art Galleries, Sydney (02) 264 2163; Art Exchange, Melbourne (03) 62 6854; Masters Gallery, Melbourne (03) 654 2516.

Patrick Shirvington *Logging Track, Copeland* 1988 oil on canvas on board 109 x 80cm
Represented by Gallery 460 Gosford, New South Wales; Wayne Hunter Taylor Galleries.

Joy Stewart *Cairns to Cooktown* acrylic on canvas each panel 116 x 91cm
Commissioned triptych. Enquiries: Celadon (070) 31 1442, 163 Lake Street, Cairns. 4870. Qld.

Robert Simpson *Morning Walk* 1988 oil on board 70 x 90cm
Represented by Gallery 460 Gosford, New South Wales.
Major Exhibition of paintings 22 July — 7 August, 1988.

Hélène Grove *The wedding* oil pastel on paper 80 x 85cm
Photograph by Peter Spargo Major solo exhibition of paintings and drawings by Hélène Grove at Prouds Art Gallery, Sydney, Opening Thursday 6th October, 1988. Further enquiries (02) 233 4488

Gillian Lodge *Untitled* acrylic on canvas 152 x 117cm
Solo exhibition of recent works 5 – 22 October, at the Libby Edwards Galleries, 10 William Street, South Yarra. 3141. Vic.
Tel. (03) 824 1027. Hours: Tuesdays–Saturdays 10–6.

Pat Shannon *Prawn nets I* oil on canvas 107 x 138cm
Annual Studio Exhibition at 47 Davis Avenue, South Yarra, Melbourne 3141. Pastels and paintings 'To do with the Sea' series
11 October – 6 November 1988. Tuesday–Sunday 11 – 6 or by appointment. Tel. (03) 266 4811.
Represented by Standfield Gallery, 3 Wynyard Street, South Melbourne 3205. Tel. (03) 690 9307.

Kasey Sealy *Autumn Colour Sofala* oil 60 x 40cm
Represented by Sealy Studios, 17 Morton Crescent, Daviston, Central Coast, N.S.W. (043) 69 1245; Barry Newton Gallery, Adelaide (08) 271 4523; Shirley Penn Fine Art, Melbourne (03) 654 2516; Framed Showcase, Darwin (084) 81 2994.

John Brigden *Dreaming in the Golden Garden* acrylic 97 x 97cm
Solo exhibition: October 1988, Beaver Galleries, 81 Denison Street, Deakin. A.C.T. (062) 82 5294

Margaret Woodward *Peregrinations Across the Gibson Desert* oil on flax canvas 180 x 180cm
Represented by Gallery 460 Gosford, New South Wales; Philip Bacon Galleries, Brisbane; Editions Galleries, Melbourne; Gallery Huntly, Canberra; Barry Stern Gallery, Sydney; Tia Galleries, Toowoomba.

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(1883 — 1946)

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