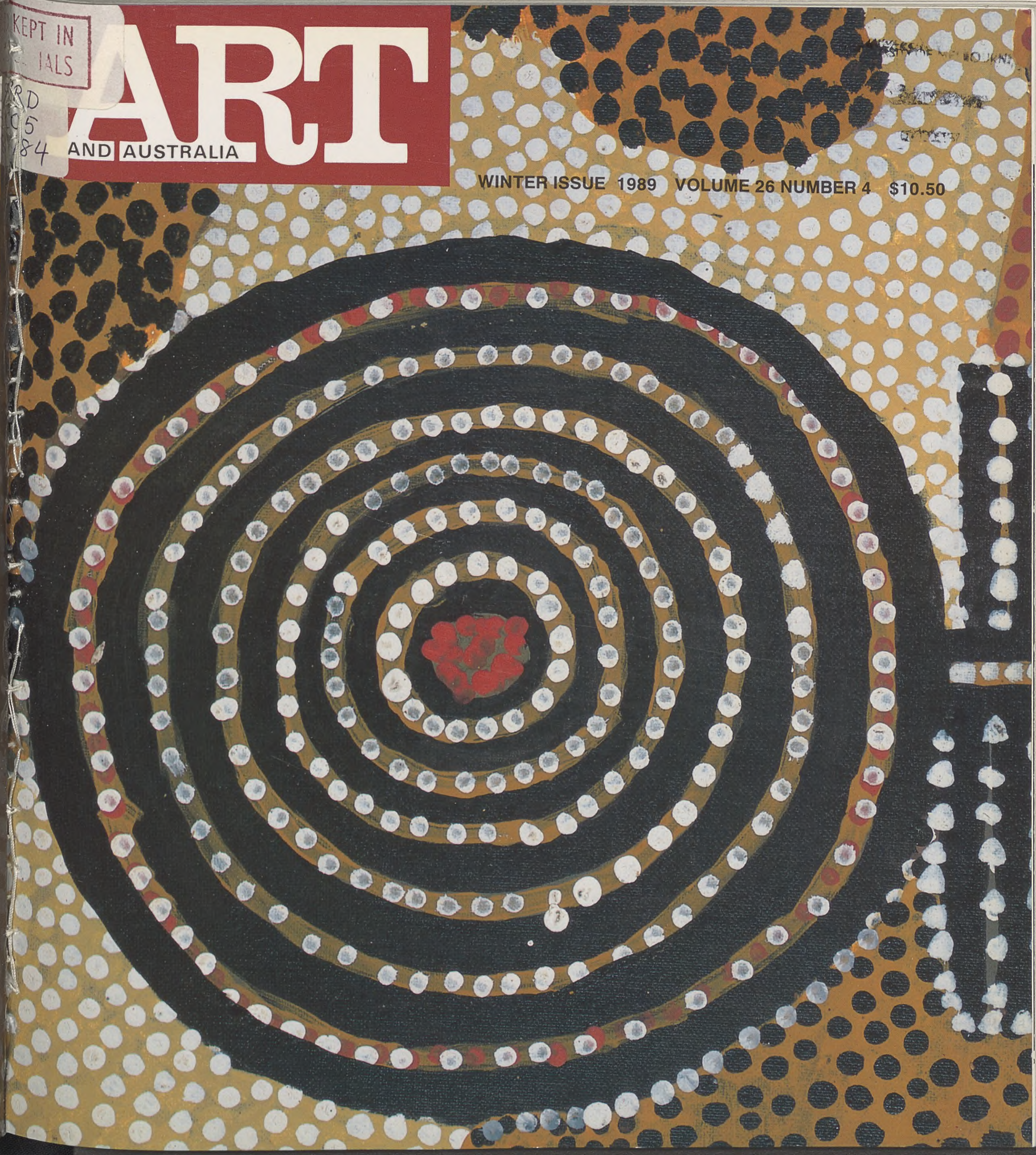
ART AND AUSTRALIA

WINTER ISSUE 1989 VOLUME 26 NUMBER 4 $10.50



PETER STEPHENSON

Positive with Past Images II diptych, oil on canvas 198 x 167.5cm

REPRESENTED BY

GIRGIS & KLYM GALLERY

342 BRUNSWICK ST FITZROY AUST. 3065 TEL: (03) 417 2327 GALLERY HRS: 12–6 PM TUES. TO SUN. (OR BY APPOINT.)

Altarpiece 1988

WILMA TABACCO

RECENT WORKS

JUNE 21 – JULY 15

NIAGARA · GALLERIES

245 PUNT ROAD, RICHMOND 3121 PHONE (03) 429 3666 TUESDAY TO FRIDAY 11-6 SATURDAY 10-2

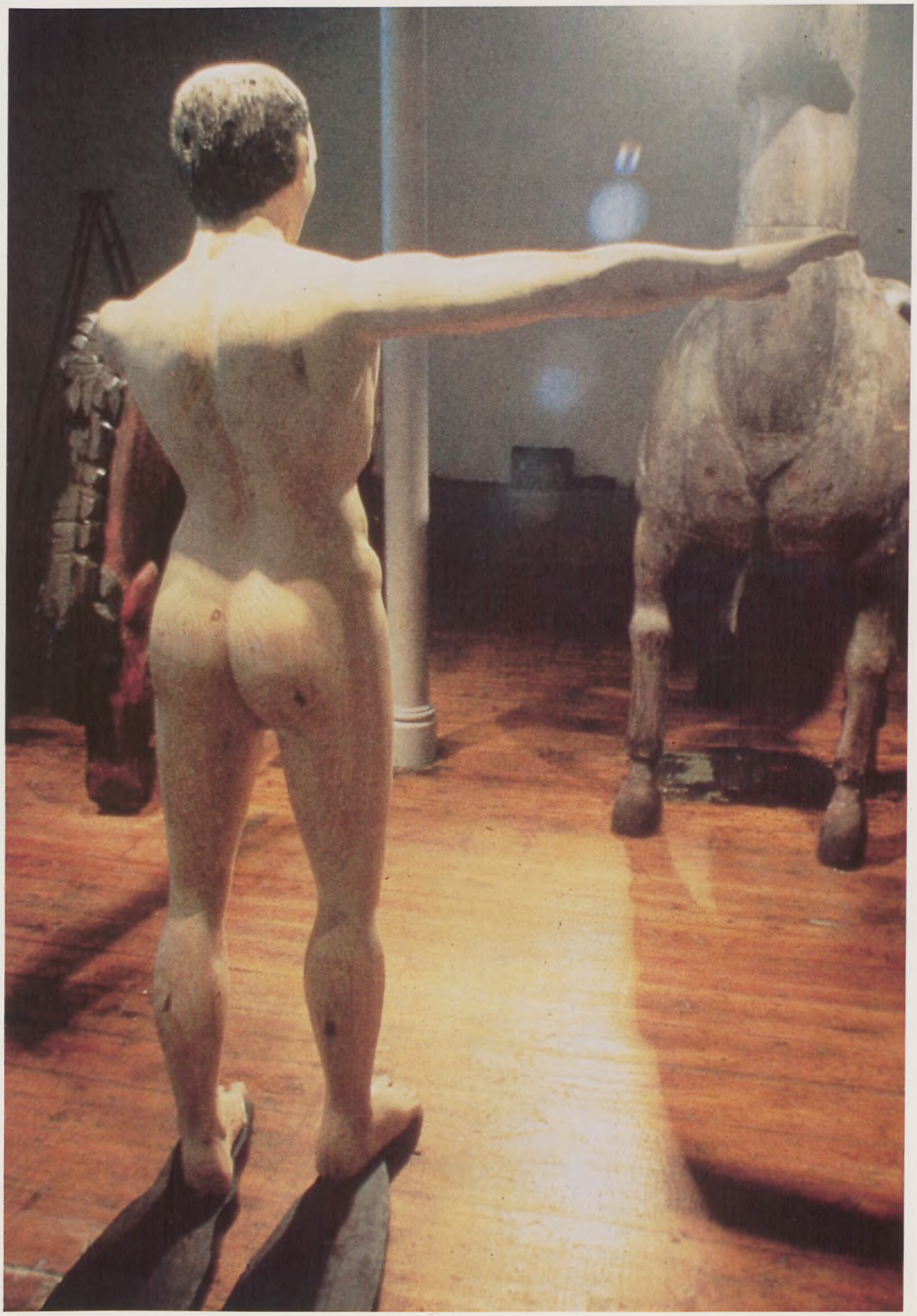
PETER BAKA

Reclining Nude II 1989 mixed media on board 61 x 91.5cm

June 3 - 21, 1989

ROBIN GIBSON GALLERY
278 Liverpool Street, Darlinghurst, Sydney, N.S.W. 2010. Tel. (02) 331 6692 Fax. 331 1114

Paul Juraszek July '89



Irving Sculpture Gallery
1 Hargrave Street
Paddington 2021

Telephone: 33 6142

Directors:
Dr Gene Sherman,
Karin Goss

Untitled
Pine and polychrome
Larger than lifesize

IRVING SCULPTURE GALLERY

KEN UNSWORTH

Sir Sidney Nolan — Miner — 122 x 122 cm

BROWSE & DARBY

19 Cork Street London WIX 2LP 01-734 7984

EDOUARD VUILLARD (1868-1940) Le Gouter D'Annette c. 1904 oil on board, signed 21.88 x 25.63cm

Represented in Australia
by
ROBIN GIBSON GALLERY
278 Liverpool Street, Darlinghurst N.S.W. 2010. (02) 331 6692

BRIAN DUNLOP

Morning Air 1988. *Oil on Canvas.* 83 × 49 cm

AUSTRALIAN GALLERIES

35 Derby Street Collingwood 3066 Melbourne
Facsimile: (03) 419 7769 Telephone: (03) 417 4303

Ronnie Tjampijimpa Papunya 1988

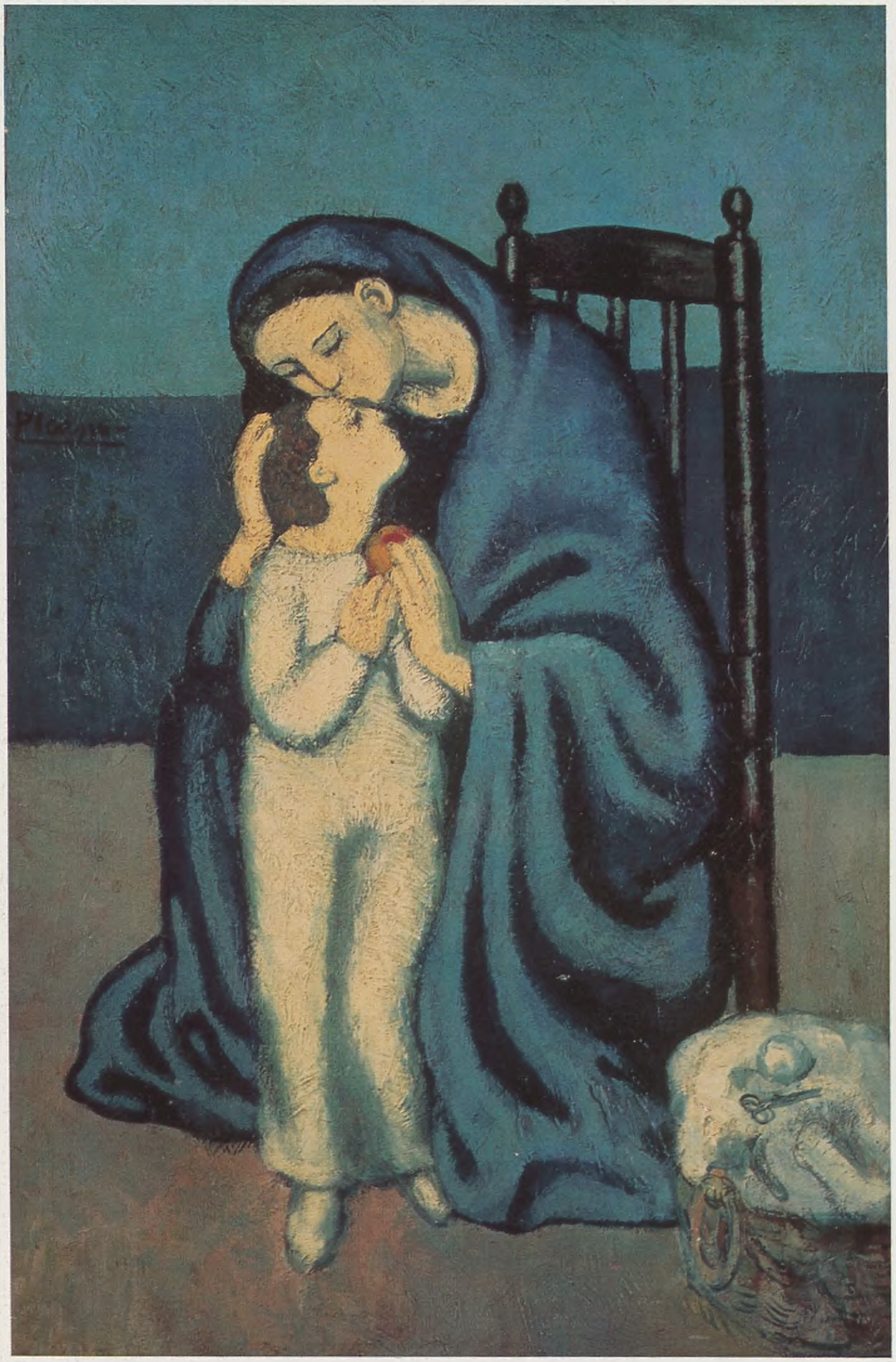
181 x 121 cm acrylic on canvas

SAM FULLBROOK

Loaves and fishes 125 x 107cm

Exhibition June – July 1989

Philip Bacon Galleries Pty. Ltd.
2 Arthur Street, New Farm, Brisbane, 4005, Australia. Telephone (07)358 3993



Pablo Picasso Maternite 1901 92 x 59.7 cm US$24.75 million Artist's Record.

The International Market is Buoyant and Australian Art is also vigorous, borne out by our recent sales as well as the Trout House Sale.

Our next sale is to be held in Sydney in October and entries close in August.

If you would like advice about selling please contact our offices.

Sue Hewitt,
298 New South Head Road,
Double Bay, N.S.W. 2028.
(02) 326 1422
Fax. (02) 327 8439

Ian Bruce,
346 Carrington Street,
Adelaide, S.A. 5000.
(08) 274 2837
Fax. (08) 223 1934

Patricia Macdonald,
103 Caroline Street,
South Yarra, Vic. 3141.
(03) 266 3715
Fax. (03) 267 2073

CHRISTIE'S

JOHN COBURN

"The Expulsion" 1988

Oil on canvas
183 x 244 cm

Saturday 22 July – Wednesday 16 August, 1989

B M G
A R T

BMG Fine Art
88 Jerningham Street, North Adelaide, 5000. Telephone: (08) 267 4449. Facsimile: (08) 267 3122

Directors: Trudyanne Edmonds-Brown, Kym Bonython. Manager: Keith Woodward.

RETRO-REFLECTIVE ROAD SIGNS 108 x 84 CM MASONITE, PLYWOOD AND ALUMINIUM

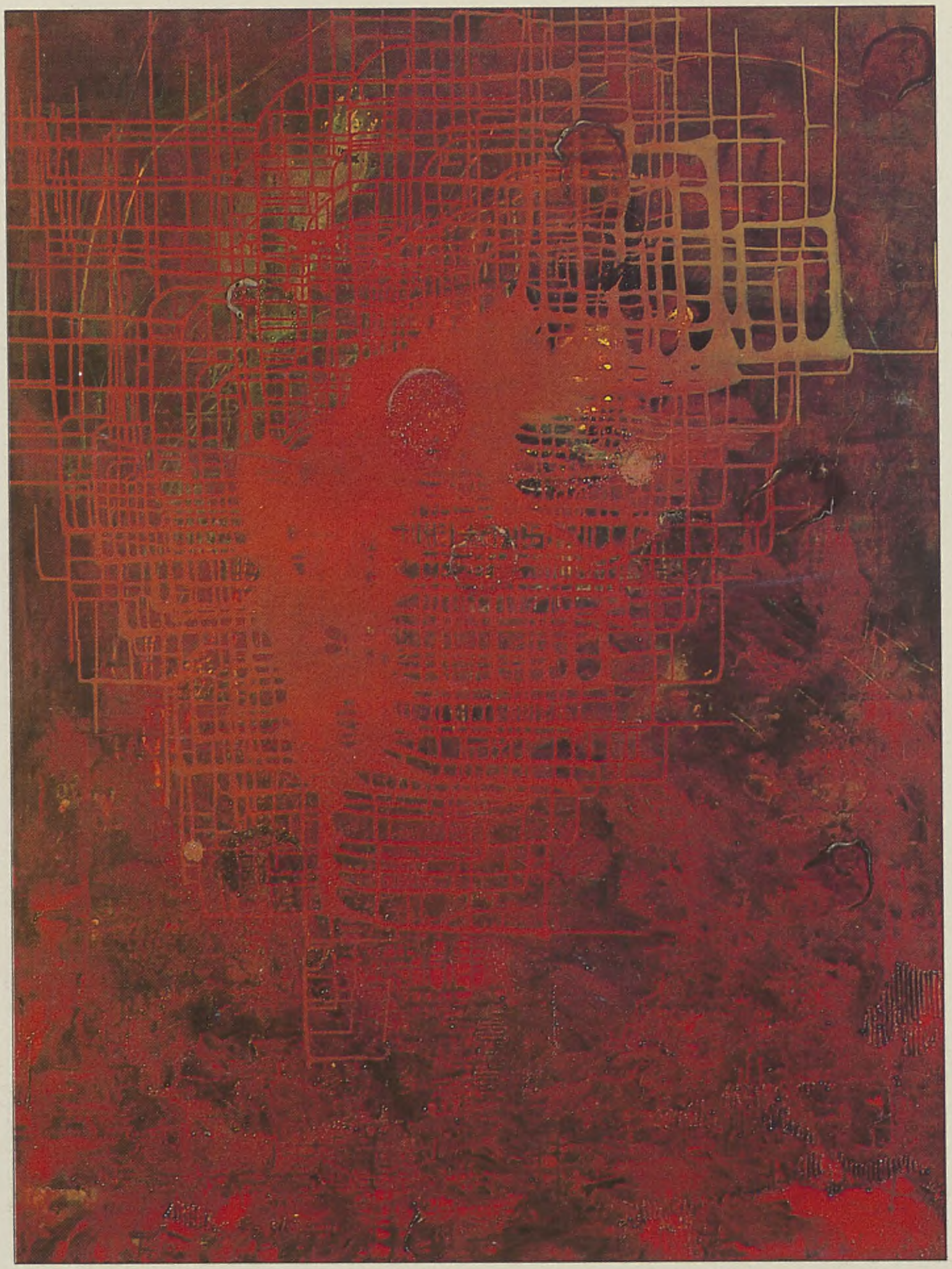
ROSALIE GASCOIGNE

FINE ART 1988/89 74 x 56 CM MIXED MEDIA ON PAPER

GARETH SANSOM

SMILE 1989 183 x 91 CM OIL ON LINEN

JOHN FIRTH SMITH



DALE FRANK

'BONDI 1939'

by

Max Dupain

EXCLUSIVELY REPRESENTED IN N.S.W. BY

RICHARD KING

(Incorporating The Print Room. Established 1972)

141 Dowling Street, Woolloomooloo, Sydney NSW 2011

By Appointment (02) 358 1919

If driving, enter Dowling Street via Forbes & Cathedral Streets from William Street.

JOHN OLSEN

Hinkler oil on canvas 182 x 136 cm

OCTOBER 17 – NOVEMBER 9

greenhill galleries

20 HOWARD STREET PERTH WESTERN AUSTRALIA 6000 TELEPHONE 09 321 2369 FAX 09 321 2360

• DAVID VOIGT •

ECHOES FROM A NATIVE FOREST, 1988 *ACRYLIC ON CANVAS* *165 cm x 226 cm*

PAINTINGS AND WATER COLOURS JULY 1989

Editions
• SOUTHBANK •
Galleries

ROSENEATH PLACE, SOUTH MELBOURNE, 3205.
HOURS MON-FRI 9-5.30 PM SUN 2-6 PM TELEPHONE (03) 699 8600 FAX (03) 696 5096

DIRECTORS: VICTOR STAFFORD, BEVERLEY KENNA AND MATTHEW STAFFORD.

PG

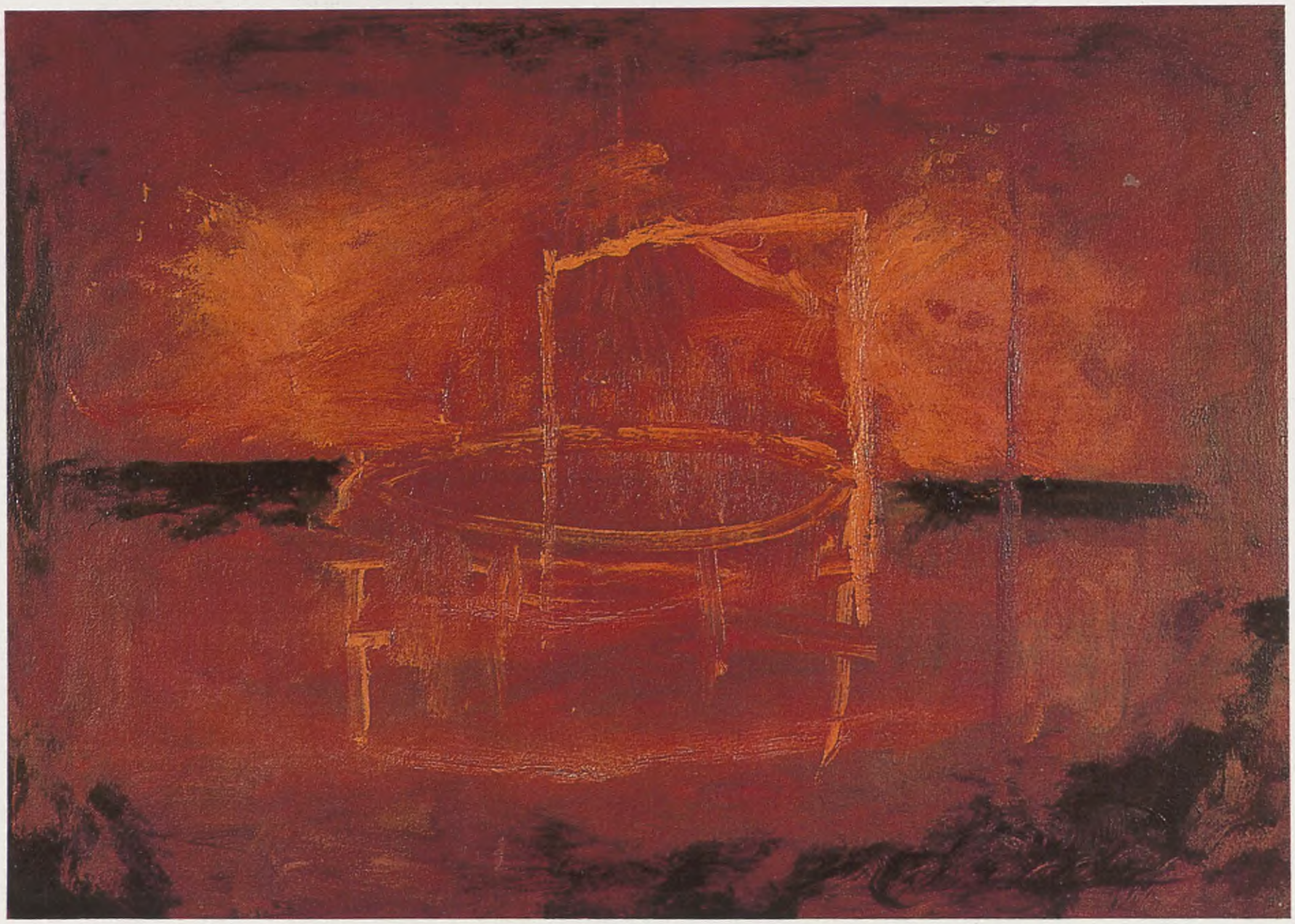


PHOTO: JOHN BRUIN

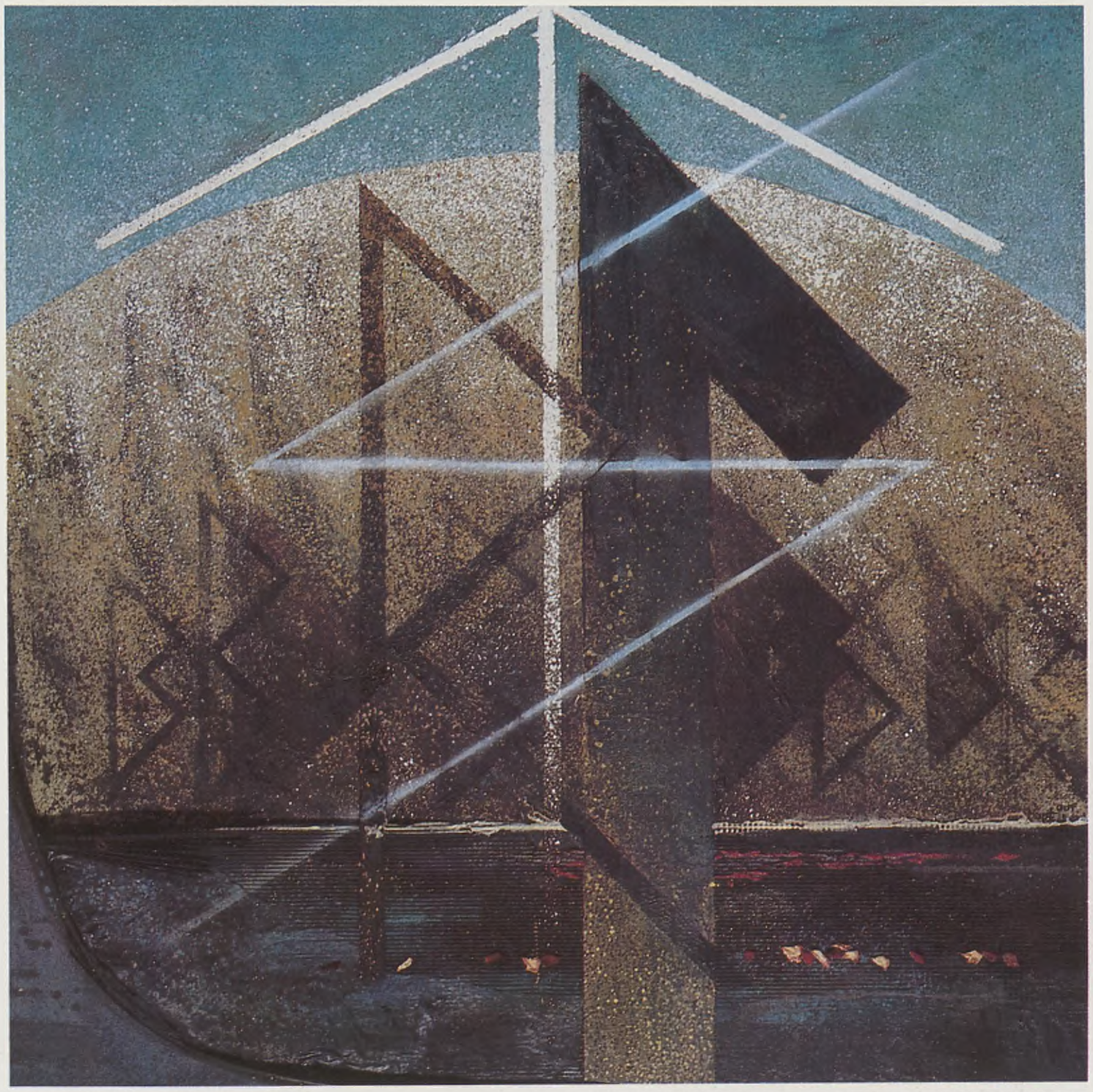
STUDY FOR ''TEMPLE'' 1988 OIL ON CANVAS 44 x 61CM

SHAUN WAKE-MAZEY

PERTH GALLERIES PTY LTD

DIRECTORS: NORAH OHRT AND VANESSA WOOD
12 ALTONA STREET WEST PERTH 6005
TELEPHONES: (09) 321 6057 (09) 321 2354 FAX: (09) 321 2354

AGENTS FOR SOTHEBY'S AUSTRALIA PTY LTD



Peter Hupfauf 'Barque' 1989 mixed media, oil based on canvas 170 x 170 cms

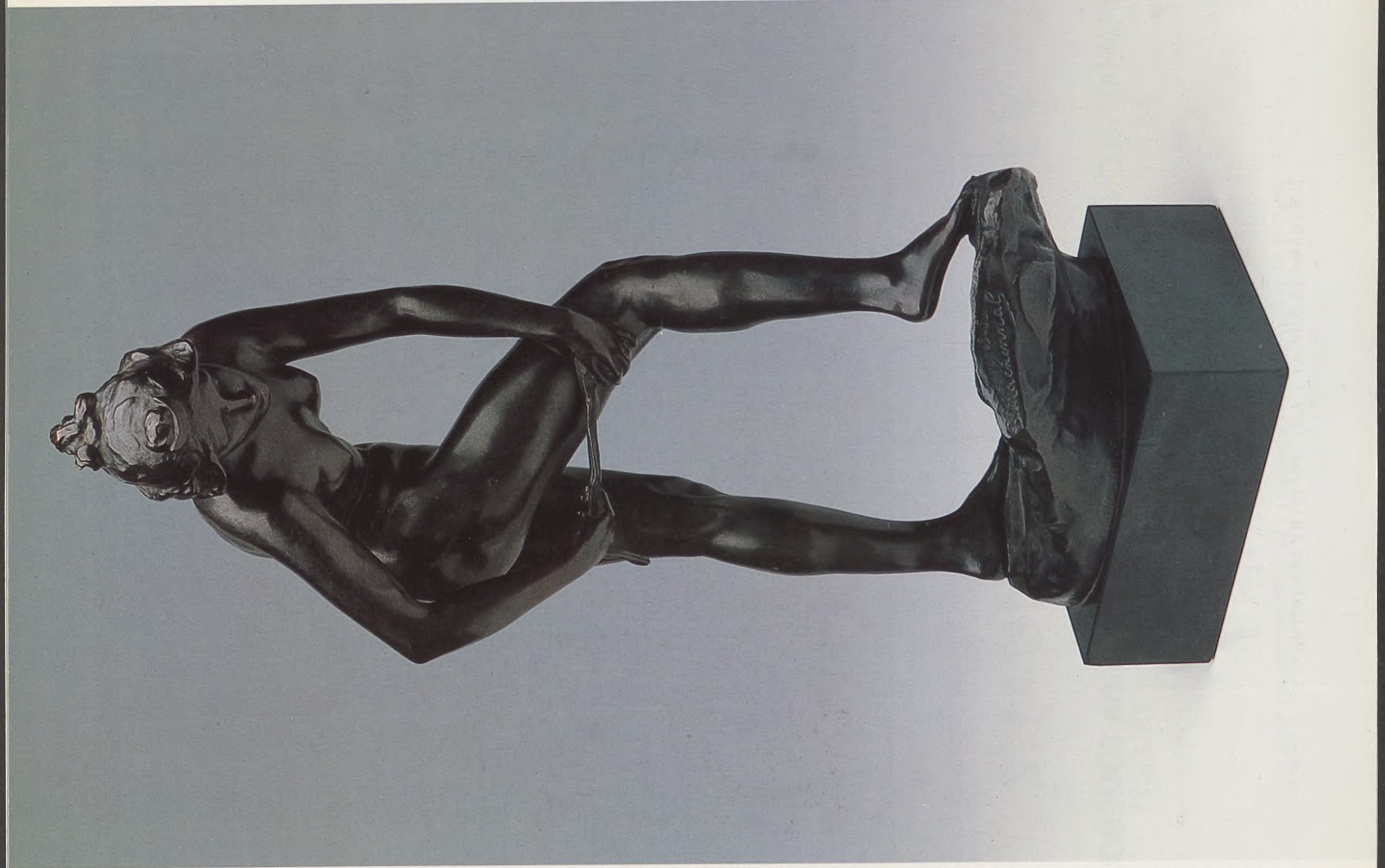
PETER HUPFAUF
30 MAY – 17 JUNE 1989

GRAHAM BLONDEL
JULY

AIDA TOMESCU
AUGUST

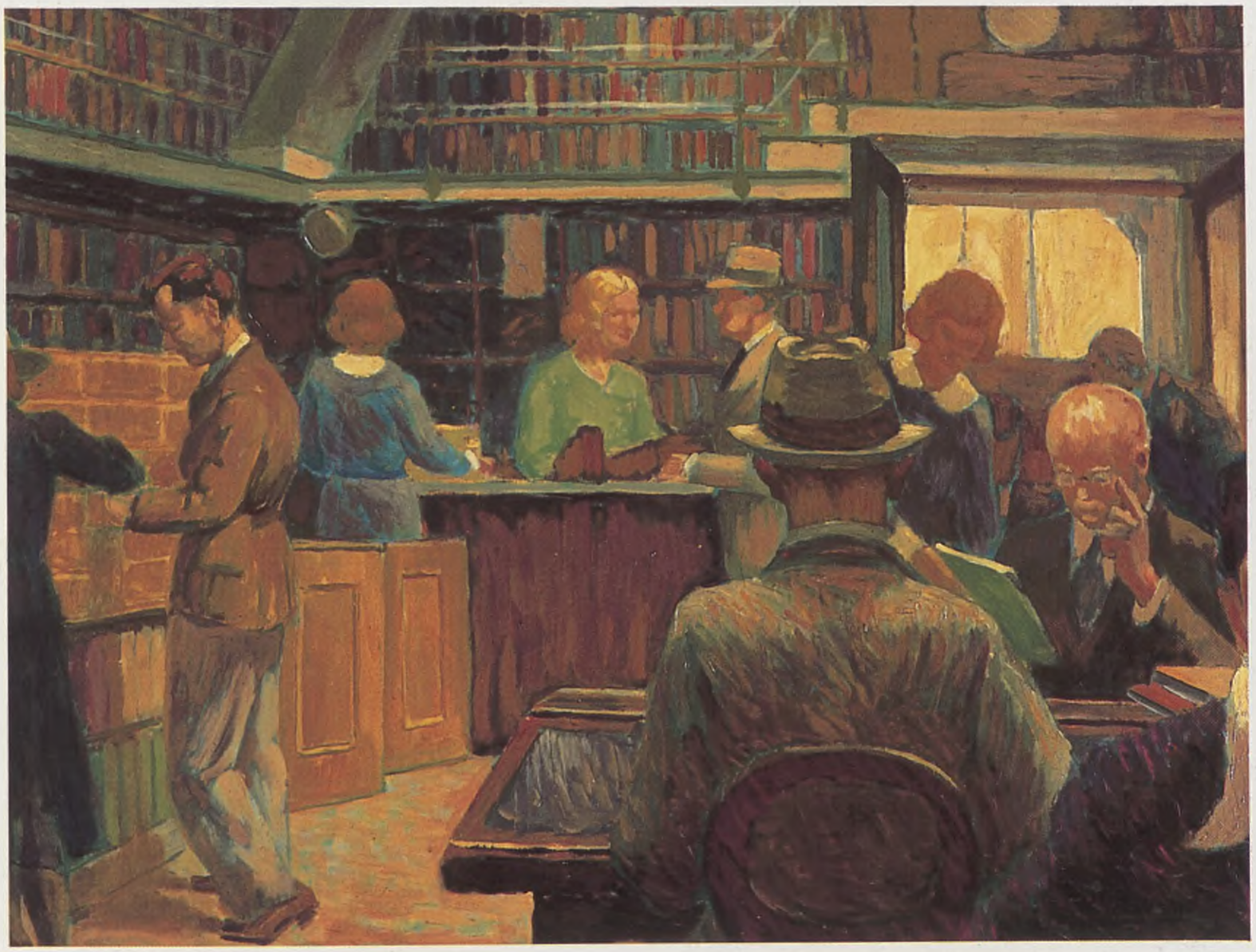
COVENTRY

56 SUTHERLAND STREET, PADDINGTON 2021 TELEPHONE (02) 331 4338
TUESDAY – SATURDAY 11AM – 5PM OR BY APPOINTMENT



SIR BERTRAM MACKENNAL 1863-1931 DIANA WOUNDED 1905 BRONZE 42cm HIGH

ARTMET



ROLAND WAKELIN

Reading Room State Library of New South Wales

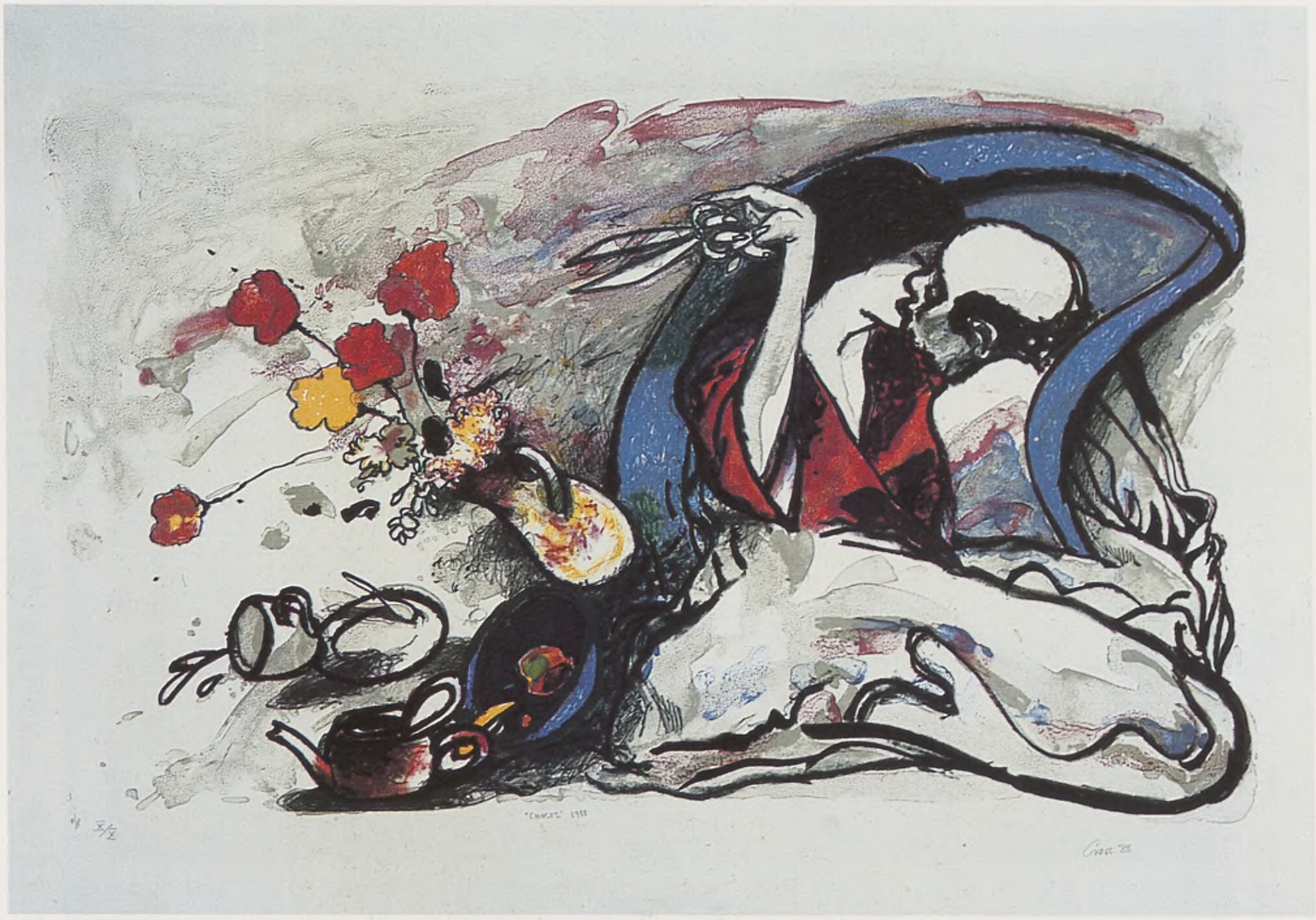
Artmet hold regular exhibitions of important investment paintings as well as showing works by promising young artists. Artmet is always interested in buying paintings.

ARTMET GALLERY

124 Jersey Road, Woollahra, Sydney 2025 Australia.Telephone: (02) 327 2390. Fax: (02) 327 7801. Telex: AA122150. Incorporated in N.S.W. ART002

Fine Arts International Pty. Ltd.

PUBLISHERS OF ORIGINAL LIMITED EDITIONS



Lithograph ED:97 CHASES 1988 90 x 63 cm.

FRED CRESS

AVAILABLE PUBLICATIONS BY: ARTHUR BOYD, CHARLES BLACKMAN, CLIFTON PUGH, COLIN LANCELEY, JAMIE BOYD, KEVIN PEARSH

2 CASCADE STREET, PADDINGTON NSW 2021 TEL: (02) 331 6852 FAX: (02) 360 5562.
DIRECTORS: ROBYN A. BERKELEY, GERALDINE RICCA. (BY APPOINTMENT)

CLIFTON PUGH

Lithograph E9.97 'Fighting Cocks' 90 x 63 cm

And the wolf shall devour the moon 1988 oil on canvas 1120 x 150cm

TREVOR WEEKES

THE LOST SEA WOLVES

paintings, sculpture and the Wolf Journals

22 AUGUST to 9 SEPTEMBER

'Spill' 1988 Oil on Canvas 183 x 213 cm Photo: Henry Jolles

JON CATTAPAN

Paintings Aug.-Sept., 1989

realTies

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

Paul Cavell

6-17 September, 1989

Wet Night, Millers Pt 1988 acrylic on paper 56 x 76 cm photograph by David Roche

HILARY BURROWS

June 14 – July 2, 1989

ACCESS
ART GALLERY

115-121 Mullens Street, (Cnr. Goodsir St.) Balmain (02) 818 3598. Gallery hours: Wednesday to Sunday 11am to 6pm or by arrangement.

Members of the South Coast Musik Club 1988 oil on canvas 185 x 189 cm

SUZIE MARSTON

ROBYN MAYO *Waratahs* hand-coloured etching 60 x 45 cm

SYDNEY PRINTMAKERS
10-26 August, 1989

The Blaxland Gallery offers the finest selection of original, limited edition prints. Artists include John Firth-Smith, Arthur Boyd, Sidney Nolan, Brian Dunlop, Fred Cress, Charles Blackman, David Rankin, Frank Hodgkinson, Ann Thomson and John Peart.

Est 1929
THE
BLAXLAND
GALLERY

6th Floor, Grace Bros, Cnr Pitt and Market Streets, Sydney 2000, Telephone (02) 238 9390
Gallery Hours Monday to Friday 10am to 5pm, Thursday 10am to 7pm, Saturday 10am to 3pm, Sunday 10am to 4pm

Bronwen Roodenrys

"Dollar Days" – Adelaide Oval Acrylic on hardboard 77 x 149 cm.

"OCCASIONS"

23rd July – 15th August, 1989.

Tynte Gallery

241 Greenhill Road, Dulwich 5065 Phone: (08) 364 1425 Tuesdays to Fridays: 9-5 Saturdays and Sundays: 2-5

KEN DONE

Looking at two boats. Oil on board, 1988, 50 x 70cm.

NEW WORKS
June 29 to July 29

THE MOORE PARK GALLERY
17 Thurlow Street, Redfern, N.S.W.
Telephone (02) 698 8555.
Monday to Saturday 10-4.

Hand-crafted Period and Modern Frames Styled and Made by Expert Craftsmen

Australian Native Flowers Margret Preston Collection Philip Bacon Galleries, Brisbane

GRAHAM REYNOLDS PTY. LTD.

GILDERS AND PICTURE FRAMERS

463 VULTURE STREET EAST BRISBANE 4169 AUSTRALIA TELEPHONE 07 391 7340

COOKIE PADDY JAPALJARRI STEWART

Aboriginal Dreamtime Painting of Central Australia

Possum Dreaming 1986 Acrylic on Canvas 91.5 x 122cm.

LEONARD JOEL

THE AUSTRALIAN AUCTION HOUSE FOR AUSTRALIAN ART

Elaine Haxton (1955) Kate and Blackie 91 x 61 oil on board

THE AUSTRALIAN AUCTION HOUSE
OF FINE AUSTRALIAN TRADITIONAL
AND MODERN OIL PAINTINGS
AND WATER COLOURS

For further information, catalogue subscriptions, expert market
appraisals and forthcoming sales contact – Jon Dwyer or Paul Dwyer

LEONARD JOEL

1195 HIGH STREET, ARMADALE, VICTORIA 3143 Telephone: (03) 822 2654, 822 1040. Facsimile: (03) 822 8573

JUDITH WHITE

Private Symbol: Social Metaphor mixed media on paper 80 x 110 cm

30 MAY – 16 JUNE

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.

ROD MILGATE

"Notre Dame"

Oil on canvas
91.5 x 91.5 cm

SPECIAL PLACES
Friday 30 June – Saturday 22 July, 1989

BMG ART

BMG Fine Art
95 Holdsworth Street, Woollahra, 2025. Telephone: (02) 327 5411. Facsimile: (02) 327 8740

Directors: Trudyanne Edmonds-Brown, Kym Bonython. Manager: Julie Sewell.

Gallery 460 Gosford

Art Gallery and Sculpture Park

Kenneth MacQueen The Headland Watercolour 37 x 46.5 cm

GALLERY

FINE ART CONSULTANTS

460 Avoca Drive Green Point Gosford NSW 2250 Telephone: (043) 69 2111

Directors: Norman Glenn and Roderick Bain Open daily 10-5

LYNDON DADSWELL (1908-1986)
Nude female figure c.1934
bronze, 1/5
79cm

LYNDON DADSWELL

June 8 - 23, 1989

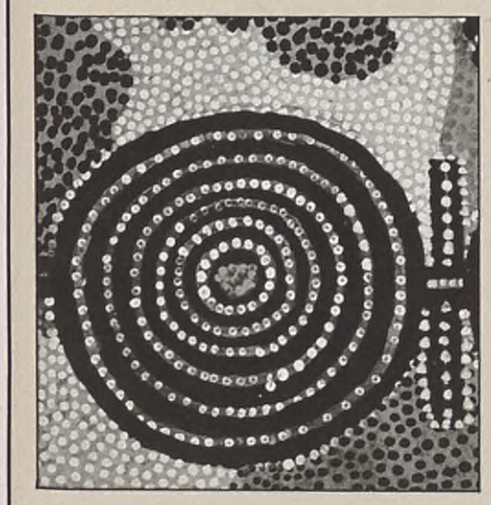
DAVID JONES ART GALLERY

SEVENTH FLOOR ELIZABETH STREET
(02) 266 5640

WINTER 1989

Art Quarterly
ISSN 0004-301 X

Publisher: Sam Ure Smith
At the Fine Arts Press Pty Limited
Sydney, Australia
Volume 26 Number 4



Front cover
TIM LEURA JAPALJARRI,
Untitled (detail), 1975,
Papunya, Central Australia,
acrylic on hardboard, 60 x 90cm,
South Australian Museum
Photograph by Michael Kluvanek

Editors, this issue:
Leon Paroissien, Jennifer Phipps and Annabel Davie
Editorial Manager: Helen Bond
W.A. Adviser: Ted Snell
Advertising Manager: Anna Bosman
Melbourne Consultant: John Hoy
Design and Production Manager: Janet Gough
Design and Production: Joanna Reid

Designed and produced in Australia
Typeset by Ku-ring-gai Typesetting Services and Hornsby Art & Typesetting
Printed in Korea by
Hyondae Trading Company/
Pyung Hwa Dang Printing Company

Trade distributors:
Network Distribution Co.

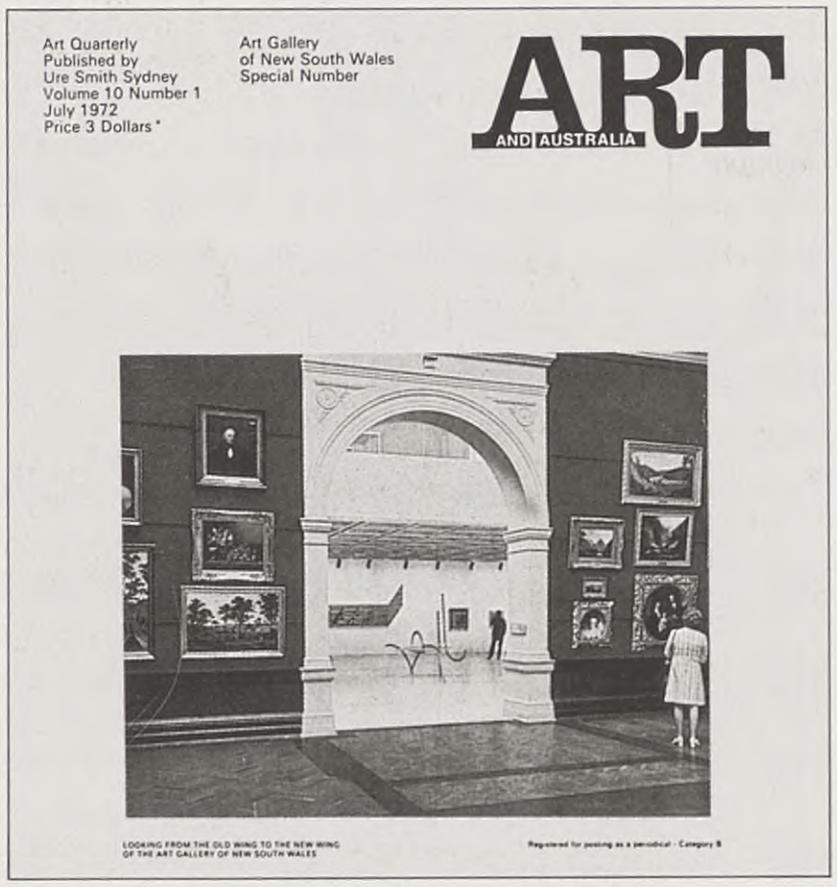
ART and Australia
Fine Arts Press Pty Limited
653 Pacific Highway, Killara 2071
Editorial, Advertising, Production:
(02) 498 4933 Facsimile (02) 498 2775
Subscriptions: Roslyn Adams
(02) 498 7452
Subscription Rates
Yearly rate (four issues)
within Australia: Aust. $40;
Overseas $48
Single copies:
Recommended retail price $10.50
(plus mail within Aust. $5,
Overseas $7.50)

ART AND AUSTRALIA

VOLUME 26 NUMBER 4

The Art Gallery of New South Wales New Wing
Less Brutal and More Delicate

Sixteen years pass very quickly. If you are more than thirty and read *ART and Australia*, then you can almost certainly recall your first impressions of the Captain Cook wing of the Art Gallery of New South Wales which was officially opened in 1972. The building programme necessitated the Gallery being closed for more than a year, so the surprise value was intensified. No one knew quite what to expect in 1972, whereas the Gallery stayed open to the public throughout the construction of the Bicentennial wing during 1988 and, when the east wall of the entrance court was demolished and the extensions revealed, it seemed as though they had always been there, hidden away until Sydney was finally ready for a State gallery of distinction. Expectations were satisfied and acclaim was accorded by all and sundry, from artists to arts administrators, from scholars to the general public.



ART and Australia Special Issue, July 1972, commemorating the opening of the Captain Cook wing at the Art Gallery of New South Wales

If it seemed that the Bicentennial wing was what everyone had been waiting for, the Captain Cook wing, by contrast, was received with a degree of uncertainty. It had been designed by Andrew Andersons, a member of the Public Works Department design team, a young man of 26 fresh from two years' study overseas. Entrance through the 1902 neo-classical portico with its grandiose columns revealed a series of modern spaces, stark finishes and stripped down detail alongside the lavishly detailed Victorian courts, now restored to their former splendour and re-hung in the manner of a nineteenth-century salon.

Did the concrete grid ceiling of the new wing, the full frontal presentation of the new restaurant suspended in the entrance way, the travertine floors and the unrelieved white walls contrast jarringly with the rich Victorian colours and the patterned parquet floors of the old wing? Or was the balance of modern art versus traditional maintained in comfortable equilibrium by clearly designated architectural stylistic changes? Did the obvious benefits of sensible spatial flow, appropriate backgrounds for displaying contemporary art, good lighting and up-to-date conservation facilities outweigh the emotional need for a 'monument' and a perceived architectural style?

In the final analysis Sydney critics came down in favour of the new look but debate and criticism ensued. Respected architectural historian and critic, David Saunders, commended the architect's decision to 'boldly' set the old and new areas in opposition instead of the easier and safer option of updating the older section and 'separating the experience of old and new during circulation'.[1] The flexibility and informality of the new display areas met with general approval and were favourably compared to the 'artificial simplicity of Melbourne's bluestone monolith'.[2] (The National Gallery of Victoria had opened in 1968.) Donald Brook, art critic for the *Sydney Morning Herald*, found the new spaces 'a positive pleasure to walk about in', and there was general approval of the views. One article, generally critical in tone, was headed 'Well, the windows are nice'.

The main areas of criticism, leaving aside the 20 cents admission charge which caused a furore, were the cramped and prominent location of the restaurant, the lack of a large auditorium and the failure of the architect to take into account the display of works of art other than painting and sculpture. The early 1970s promised unpredictable new forms for

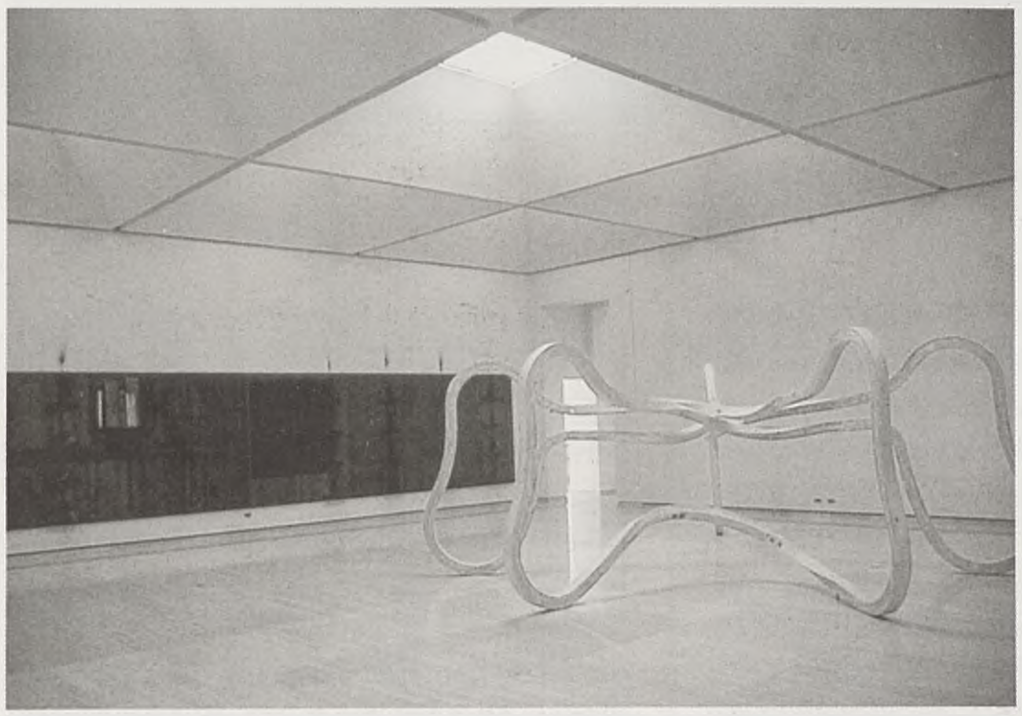
art. These were the years when performance art and installations of many kinds appeared to be taking over from the more traditional art forms and the architect was criticized for his 'lack of intelligent guesswork as to the likely future of art'.[3] Would the new Gallery be able to cope with presenting the art of the future which would probably no longer hang on walls, and most likely take on more aspects of life itself and hence move away from enshrinement within museum walls?

Despite the fact that the Captain Cook wing almost doubled the display area, provided facilities such as a theatrette, air-conditioning plant and vast storage areas, it was almost immediately pronounced too small. Curator Daniel Thomas wrote in the *Sunday Telegraph* only a week after the official opening, 'It's still no more than a nice little art gallery. It is small compared with almost any other art museum you can think of. An immediate start on a new wing would be a nice idea'. The original brief had been prepared by former Director Hal Missingham in 1963. The Gallery had been designed in 1968–69, and was only half the size of the National Gallery of Victoria. By 1972 Sydney was already proving that it could command large audiences for art, that large numbers of people were keen to attend art lectures and events, and that art had the potential to be managed at the level of a major business enterprise.

In the following years numerous changes were effected, among them enlargement of the bookshop, construction of fifty extra display screens, and an exhibition gallery for the photography department, and plans were slowly developed for yet another new wing. The early 1980s saw the opening of two major art galleries on the east coast of Australia: the Australian National Gallery and the Queensland Art Gallery. Many regional galleries also opened during these years. There was much to be learned from the mistakes and successes of others.

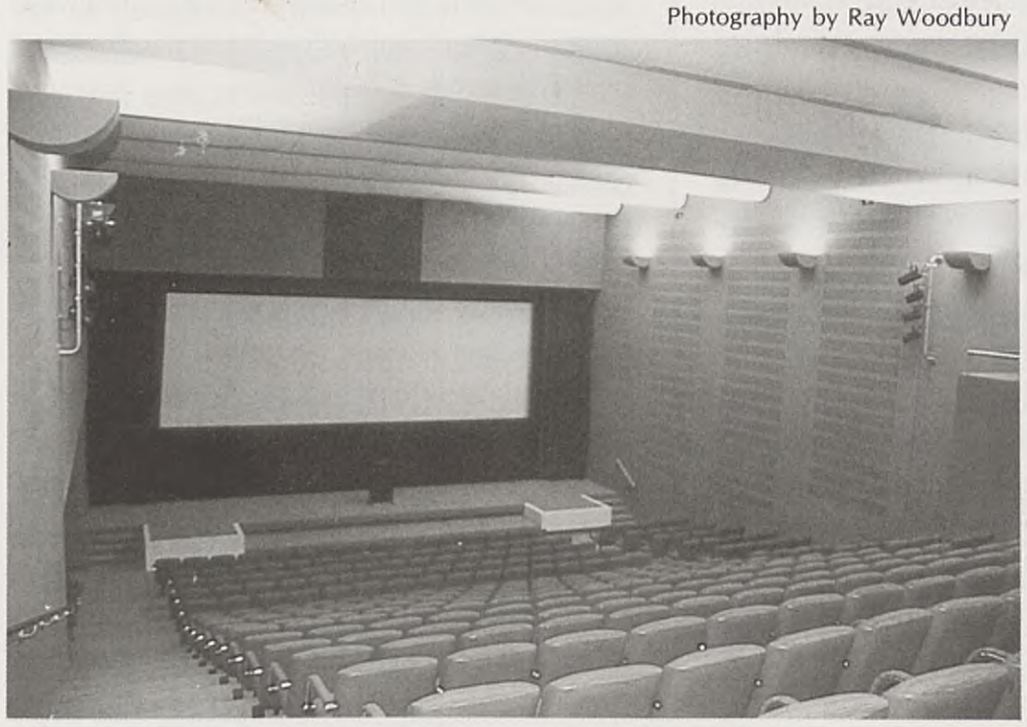
The brief prepared in 1984 by Andrew Andersons was the result of more than ten years' intimate knowledge of the workings of the Art Gallery of New South Wales. Andersons's department had continued to provide maintenance for the Gallery and what better way to assess the successes and shortcomings of the design! In formulating the brief, Ander-

Sales area, Level 3, Bicentennial wing



Contemporary gallery, Level 2, *foreground* **RICHARD DEACON, Listening to reason, 1986**

Photography by Ray Woodbury



Domain Theatre, Level 1

Exterior view of new extensions from Woolloomooloo

sons knew the right questions to ask and could clearly outline the needs of the various departments. In 1984 he went with Edmund Capon to visit overseas art galleries seeking out the most successful recent developments. Then came the new design.

For Andersons 'the hardest thing of all was to preserve what was good about the 1968–72 extensions'. For him these were 'the views, the comprehensible layout and the unintimidating quality'.[4] These qualities were preserved by a variety of devices.

The design, organized on a square grid with diagonal vistas, continued the grid of the old building and a distinct design relationship was maintained. One of the most pleasing aspects of the entrance court to the Captain Cook wing was the view from the window adjacent to the old wing. This was mightily extended by opening up the end wall, allowing for panoramic views across Woolloomooloo to Darlinghurst across the new sculpture court. Other windows were designed to offer views over the harbour, provide glimpses of the industrial activity at the docks and frame the grand old Moreton Bay fig trees, which formed one of the most important design constraints for the project.

Although approximately half the new building is actually buried in the hillside, light enters through skylights and shafts which enclose conservatories. The materials of the Captain Cook wing — concrete, sandstone and travertine — give further continuity to the new wing. Modulation of the Captain Cook wing has provided a more serene and classical layout relating it more closely to the older wing of the Gallery and the spaces have been modified to suggest room-like areas. The long expanse of wall from the bookshop to the north wall is now relieved by obtrusions which allow for spatial articulation and permit a smaller work such as a drawing or watercolour related to a large oil to be hung in sensible proximity.

In 1972 the Captain Cook wing was described as 'New Brutalism'.[5] The 1988 extensions are, to quote the architect, 'less brutal and more delicate in detail'. Colour is used to define spaces and provide appropriate backgrounds for exhibitions organized round a period or theme. An additional restaurant and a new theatre seating 350 people should answer much of the original criticism until well into the next century. The exhibition space has again been doubled and hopefully will cope with the public's present insatiable demand for more and more art.

As for the 1972 criticisms of lack of appropriate display areas for 'non-traditional art', a large display area for contemporary art has been provided in the new wing and time has shown that the pace of development of new forms of art which occurred in the seventies has not been maintained and, in fact, the post-modernism of the eighties has seen the reinstatement of traditional forms and conventional styles. Walls are still needed to hang paintings, and spaces within art museums are still required for sculpture. If anything, open spaces within the walls have been further enclosed by a return to the formal room treatment now required by many contemporary displays.

The historical continuity demonstrated in the various extensions to the Art Gallery of New South Wales is most pleasing to public taste in the 1980s. What was seen by one critic in 1972 as 'an anachronistic enterprise, a retreat for the nostalgic and the sentimental'[6] can now, in the climate of the eighties, be regarded as a thoughtful exercise in conservation which provides a sense of the development of taste and values appropriate to a Gallery purporting to preserve the heritage of its State.

Its location in the Domain overlooking the harbour and adjacent to the most historically important buildings in New South Wales is an added attraction. The facade, complementing that of the State Library, offers the required symbolism. The interior with its unfolding vistas of trees and harbour provides the necessary sense of place and identifies it with certainty as the Sydney Gallery.

Dinah Dysart

1 David Saunders, 'Gallery Building', *'ART and Australia'*, Art Gallery of New South Wales Special Number, Vol. 10, No. 1, July 1972, p. 47.
2 Bruce Adams, *Sunday Australian*, 30 April 1972.
3 Terry Smith, *The Review*, 20–26 May 1972, p. 8.
4 Andrew Andersons, 'Blueprint for a Gallery' *Look*, Art Gallery Society of New South Wales, December 1988–January 1989, p. 20.
5 Margaret Jones, *Sydney Morning Herald*, 19 April 1972.
6 Bruce Adams, op. cit.

Dinah Dysart is the Director of the S.H. Ervin Gallery in Sydney.

Australian Decorative Arts 1788–1988

One of the last in a year of Bicentennial blockbusters, this landmark exhibition charts the rich and impressive history of the decorative arts in Australia over the past two hundred years.

A. W. EUSTACE, Painted gum leaves, c. 1880, oil on gum leaf, 13 x 13.7cm; 12.5 x 12cm, private collection

Bob Hawke calls it 'one of the jewels of Australian public life', so the Australian National Gallery had to have a spectacular programme for the Bicentennial year. A few exhausted members of the curatorial staff are now admitting, privately and in hindsight, that it was too ambitious.

At least they did not attempt a new overview of two centuries of Australian painting — after all, the ANG had been giving us that continuously since it opened in 1982. And the 'Great Australian Art Exhibition' was touring the State capitals, while the 'Face of Australia' was extolling and touring the regional galleries. But the ANG marked 1988 with four all-Australian blockbusters or, as James Mollison calls them, 'on and on' shows, because VIPs on guided tours invariably commented that they went on and on.

These surveyed photography 1839–1988 (with a catalogue/book *Shades of Light* subsidized by Kodak), the new generation 1983–88 in the Philip Morris grant acquisitions, drawings (i.e. works on paper) 1788–1988 and, finally, 200 years of decorative arts. It was a massive effort, especially considering that the ANG sustained its programme of smaller and specialized shows.

In the circumstances, it is easy to understand the only obvious shortcoming of the last three surveys: the lack of a full catalogue to publicly document each of them for the future. The drawing show saw the publication of a new picture-book of drawings from the ANG's collection; but as John McPhee's similar volume on decorative arts in the ANG has been available for several years, it was perhaps too much to expect a catalogue. The great decorative arts exhibition was, however, accompanied by four brochures, each with a couple of illustrations and a checklist. Three of the four also have a useful introductory essay, but there is no introduction or statement providing an overview of the two centuries.

At the ANG, one was conscious of only three divisions in the exhibition, with 'folk and popular art' in a separately identified space and work from the the years 1985–88 on another site at the University Drill Hall Gallery. The inevitably contentious borderline between 'folk and popular art' and the rest of the work was further confused for the visitor by what was presumably a space-imposed compromise. The glossy products of Campbell's and other commercial potteries were exhibited in the gallery designated 'folk and popular art', although according to the checklist they were not part of that grouping.

Some kinds of work, such as furniture and ceramics, were ubiquitous, but unevenly represented. Furniture, which is bulky, was treated much more selectively than ceramics. There were many very ordinary, cheap workaday teapots from Lithgow and elsewhere, but no comparable plain little cedar side tables or food cupboards. The nineteenth-century furniture was either very grand, or very refined, representative of a key ethnic or regional style; or a bit quirky, for admission to the 'folk and popular art' section. Early Australian furniture, like silver, was seen at its best and most striking, which is fair enough in an art gallery context.

While this sort of imbalance may sometimes reflect curatorial biases, it could also reflect the differential survival of various materials and the varying importance assigned to items by their earlier owners. For example, 'costume and textiles', a favoured field for artists lately, along with jewellery, comprised a major part of the folk and 1900–85 selections, as well as the 1985–88 show, but does not even appear as a heading in the 1788–1900 checklist. There was nothing in the exhibition to indicate that aesthetically inclined ladies of the arts-and-crafts era designed artistic costumes for themselves, a century before Jenny Bannister made her own bridal outfit.

The modern vogue for bizarre home-made costume and junk jewellery as a means of personal political statement has its precedents, like the First World War *Digger Dress* borrowed from the War Memorial and shown as 'folk and popular art'. Charades, *tableaux-vivant*, and fancy dress events, very popular

MASHMAN BROTHERS Pottery, GEORGE DAY (potter), Jardiniere, 1923, stoneware, 118 x 43.5 x 39.5cm, Australian National Gallery, Canberra

in the last century, expressed the philosophies and exercised the talents of many artists, both professional and amateur. The apparent difference between these events and a Gay Mardi Gras, or between their costumes and today's non-traditional art attire, is not a fundamental difference of purpose or significance, but merely adjustment in the demarcation of categories. It would be misreading fashion change as fundamental change to imagine otherwise.

Indeed the major questions invited by a survey such as this, which we can reasonably treat as at least potentially definitive, include: 'Which things have remained much the same over 200 years, and which have changed, and why?' This exhibition offered no easy answers. Speaking at the official opening, Treasurer Keating examined the links between cycles in the economy and stylistic changes in art and craft. He regretted that several promising movements in Australian culture, including the colonial Georgian architecture of the early nineteenth century, were cut short by economic downturns such as it is his business to prevent.

The exhibition emphasized links between decorative arts and speciality commercial design and manufacture, rather than with the so-called 'fine' arts. This was consistent throughout: the first item was Wedgwood's Sydney Cove Medallion, whose full allegorical title was quoted as a theme for the exhibition — *Hope encouraging Art and Labour, under the influence of Peace, to pursue the employments necessary to give security and happiness to an infant settlement.* This modest piece of 1789 earthenware was one of a number in the exhibition which were not made in Australia. In addition to such pieces, made in Britain or elsewhere in commemoration of events of Australian significance, or for the Australian market, the selection included items which influenced Australian decorative art, such as Sheraton's 1803 book *The Cabinet Directory*.

In socio-economic terms too, the exhibition ranged wide, with embroidery by female POWs in Changi, amateur gum-leaf paintings, and refined silver made by skilled smiths. A swagman garden gnome *circa* 1950 could be looked upon as a regional variation on a quasi-international theme, or just as a bit of homely fun.

Much has been made of the adaptation of art nouveau by Australian craftsmen, but this sample made it clear that it was always in a relatively subdued and simplified mode. Australians like Robert Prenzel and Laurence Howie produced some sinuous carving and decoration, but rarely attempted the elaborate inlays and intricate technical mixes characteristic of continental art nouveau. This must have been a deliberate choice because, as the earlier furniture shows, it was not imposed by environmental conditions. Nothing produced in Australia around the turn of the century under arts-and-crafts or art nouveau influence was as crassly clever as our responses to the Great Exhibition fifty years before.

The name of Merric Boyd is often connected with the art nouveau influence in Australia, but even his cutest work was too rough, tough, earthy and, in its take-it-or-leave-it vein, too simply Australian (and too utterly un-French) to fill the bill. With about a thousand items in the exhibition, but not numbered in the checklist, keeping tally was futile, yet it was interesting to note the prominence accorded to Merric Boyd's contemporary, the designer Eirene Mort (1877–1979), with nineteen works.

It is impossible to ignore the depth of penetration of the English arts-and-crafts movement, which survived here like an old dialect lapsed in more cosmopolitan centres. This is a case study in the regional adaptation of a style or philosophy, with a parallel in painting. It happened that the Australian landmass was being fully explored by Europeans at the time when, thanks to Ruskin, landscape art came into pre-eminence in England, and this helped entrench landscape as a national mode. Similarly, the arts-and-crafts philosophies of Ruskin's disciples and their dilute English version of art nouveau became available just when Australia finally had a predominantly 'currency' population ready to celebrate its flora and fauna as their own symbols.

As Lucien Henry at the School of Art in Sydney and Richard Baker through his collecting policies at the Museum of Applied Arts and Sciences noted, many of the most spectacu-

COMMENTARY

STEPHEN BENWELL, Vase, 1986, earthenware, 54.8 x 45.9 x 33.8cm, Australian National Gallery, Canberra

lar and distinctive Australian flora adapted well to the decorative styles of the day.[1] This was hardly surprising, considering that the linear qualities of art nouveau were largely derived from organic forms. The fit was good, and those who knew they were on a good thing stuck to it. Thus the survival of arts-and-crafts art nouveau as an Australian style was not simply a matter of provincialism, but rather, the long term result of a crucial accident of timing. Throughout the history of Australian decorative arts, as seen in this exhibition, the interplay continued: between imported styles and local concerns, local materials, local nature and, occasionally, Aboriginal culture.

It is instructive to contrast Australian-made items using natural imagery with those produced overseas. To feel the difference, consider the suave deco Wedgwood sculpture of a kangaroo made in 1927 in Englishman John Skeaping's series of animals from all over the world. Compare it with the 1930 kangaroo teapot from Stone's Bristol Pottery in Brisbane, or even with a crude 1910 earthenware kangaroo roof finial, from which the Jindyworobak self-consciousness and half-apologetic nationalism of so much later Australian imagery is mercifully absent.

In the Bicentennial year, this was the most distinctly Australian of exhibitions, attesting to the accessibility of decorative arts. Surprisingly, one frequent response was to perceive the whole huge spectacle as a bit bloodless. In Peter Timms's words, the objects on show 'had all their social relations stripped away and are made to stand unaided as things to be admired'. There is some truth in this complaint, which derives from awareness of the contrast between the settings for which these objects were mostly made — personal, intimate and domestic — and the sanitized setting of an art gallery. Certainly, some contextual photographic backup material would have deepened the historical understanding of many visitors.

But this divorce of the objects from their original social context is the other side, or inevitable consequence, of reclassifying them as art. To say that they were not made to be seen in a gallery environment is only to say that most were not made to be treated as 'art'. They have been elevated to this new status by two main forces: the ageing of our society which has changed our attitudes to items from the past, and the aspirations of later generations of craftspeople. The re-assessment of Australian decorative arts is a process which both permits and is further promoted by this exhibition. It illustrates T.S. Eliot's maxim that new works do not just get on the end of a long line, but rather force a re-arrangement of the order of the earlier works.

An art gallery does not have to display objects in terms of the social environment of their origin. (The place where that should happen is an authentically conserved and presented historic house or site museum.) An art gallery legitimately provides a setting in which selected objects are deliberately isolated from their original context, in order to be considered according to other terms of reference: namely, current aesthetic criteria. Of course 'current aesthetic criteria', whatever they may be, are not God-given or absolute, but also reflect and embody particular negotiable sets of

GAY HAWKES, Shipwreck chair, 1983, driftwood and brass, 112.4 x 55 x 72cm, Australian National Gallery, Canberra

values. We all know by now that art galleries are not natural or neutral settings for art; and, knowing this, we can quite consciously take the conventions of the gallery context into account, and mentally compensate for them if need be. At the other extreme is the fashionable tendency to 'interpret' objects to make them illustrate a chosen theme, which threatens to turn art galleries into ideologically driven social history museums ■

David Dolan

[1] Both Henry and Baker exercised further influence through their writings. Henry published *Legend of the Waratah* in 1891 and Baker, *Australian Flora in Applied Art: The Waratah* in 1915. See also M. Betteridge, *Australian Flora in Art*, 1979.

David Dolan is the Director of the Nolan Gallery, and a former Curator of Lanyon Homestead and of the Australiana Fund.

Recent Acquisitions

above
KANYA JAPANGATI, Wakanupantja, near Jupiter Well, 1987, synthetic polymer paint on canvas, 120.7 x 166.5cm, Art Gallery of South Australia, gift of the Friends of the Art Gallery of South Australia 1988

left
DONALD FRIEND, In an exotic garden, *c.* 1956–62, pair of doors, oil and mixed media on wood, Art Gallery of New South Wales, purchased 1988

above
ROBERT ROONEY, Silly symphony 4 (Zebra Special), 1988, synthetic polymer paint on canvas, 126 x 244cm, Monash University Collection, purchased with assistance from the Visual Arts/Craft Board of the Australia Council, 1988

left
MIMMO PALADINO, Tra gli ulivi, 1984, etching, drypoint, sugar-lift and aquatint with chine colle, Queensland Art Gallery, acquired 1988

The Places and Locations of John Davis

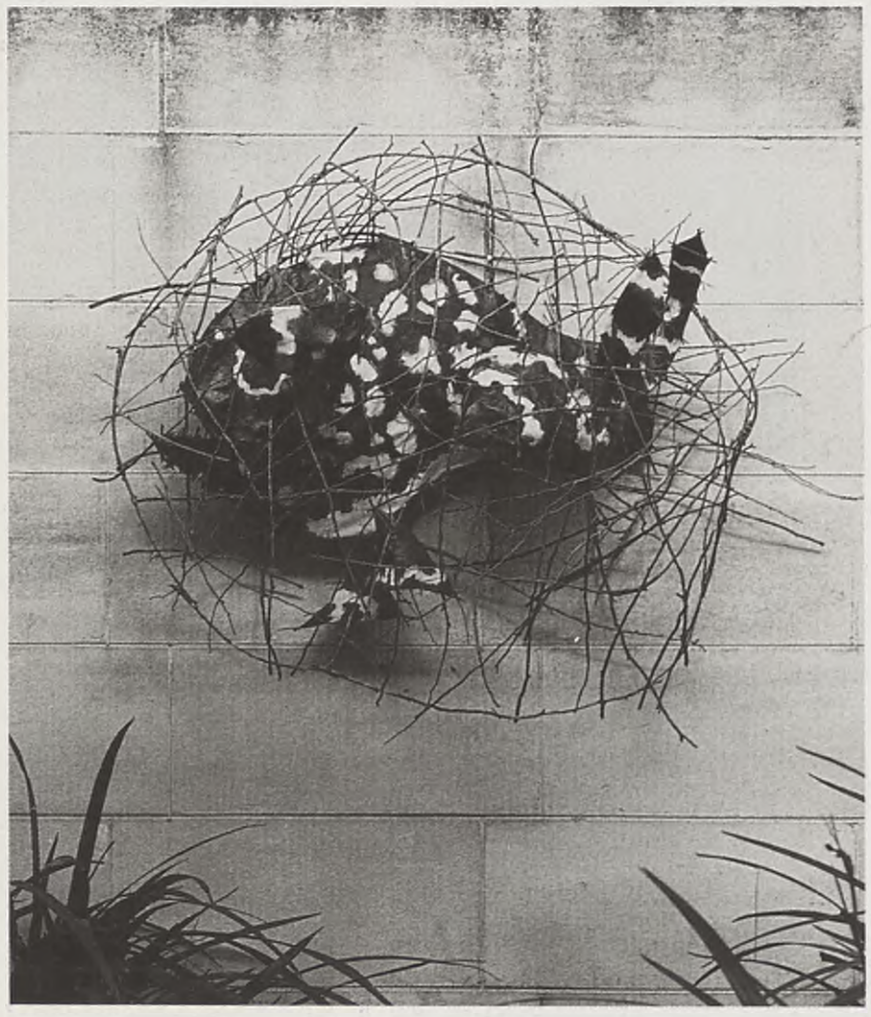
'Before the gods that made the gods
Had seen their sunrise pass,
The White Horse of the White Horse Vale
Was cut out of the grass.'

Thus, G.K. Chesterton began his 'Ballad of the White Horse' (1911); alluding to the sheer antiquity and marvellous enigma of those huge images of stylized horses cut into the turf covering of several chalk hills in that southern region of Britain often referred to as Thomas Hardy's 'Wessex'.

With a sense of perverse hindsight, we might well identify these phenomenal Iron Age creations as unwitting forerunners of such contemporary idioms as Earthworks, Installation or Process Art. And, in several respects, the ceremonial cutting and scouring of the turf to create and periodically maintain these remarkable effigies, finds intriguing reflection in the 'Grass Process Works' and related landscape installations made over the past seventeen or so years by Melbourne sculptor, John Davis. In 1971, Davis carried out the first of these projects in the grounds of John and Sunday Reed's property 'Heide', in the outlying Melbourne suburb of Bulleen. A variation on this same 'Grass' piece featured in the exhibition of recent works by Davis mounted late last year (13 September – 23 October 1988) on the same site as the original work — a site now known as the Heide Park and Art Gallery and one of the State's most important contemporary art venues.

Curated by Ken Scarlett, the former director of the Gryphon Gallery at the Melbourne College of Advanced Education, the exhibition was scheduled to coincide with the launch of Scarlett's handsome new hardcover monograph on the sculptor, *The Sculpture of John Davis: Places & Locations* published by Hyland House.

To return to the 'Grass Process Works' and to the genesis of the particular brand of 'low-tech', earthy assemblage for which Davis enjoys an enviable international reputation, it may be noted that the preparation of the 'Grass' pieces involves the sculptor fixing a large sheet of plastic across an expanse of grass and, over ensuing weeks, permitting tufts of vegetation to grow up through a regular grid of circular apertures previously cut into the plastic. Davis may not actually sculpt or 'cut the turf' in the true spirit of Chesterton's ancient Britons, but rather he trains and 'encourages' the growth of the grass to create the desired composition; an intriguing parallel, perhaps, to topiary or espalier shrubs and trees. In so doing, the sculptor acknowledges the particular character of his chosen site and, to a degree, the vicissitudes of time and climatic conditions as they manifest themselves at the adjacent location.



JOHN DAVIS, Another event, 1988, eucalyptus twigs, paper, calico, Bondcrete, bituminous paint, 114 x 126 x 53cm, Collection of the artist

In terms of John Davis's consolidation of an understated but nonetheless poignant visual language, his early installations in this genre signalled a new involvement for him — and, just as importantly, for many of his students over the past twenty years — with concepts and practices which may be considered to be broadly aligned with the unusually protean European movement of *Arte Povera*. That is, with a concern to use readily available, humble, non-art materials and rudimentary 'homespun' techniques in an endeavour to establish a fresh and accessible aesthetic in the face of what many practitioners perceived as elitism, insincerity and a wildly unsettling glamour infesting the contemporary art market of the sixties and seventies.

Davis travelled overseas for the first time in 1972 and the varied experiences of that journey appear to have informed and shaped the subsequent development of his sculpture — much of which has been made in and for 'places and locations' well beyond the shores of the sculptor's homeland. The irony that Davis is often seen by foreign artists and writers as expressing in his art a type of archetypal

COMMENTARY

Australian ethos. Whether for reasons of the references in his work to the Australian landscape (a source warmly acknowledged by the sculptor) or for the comparisons which are often made between his twig and *papier maché* constructions and the artefacts of Aboriginal or 'primitive' cultures (a source largely denied by Davis), his sculpture seems truly to have touched a nerve in the psyche of European, American and Japanese observers alike. Understandably, his curious and friable sculpture of lashed twigs and stretched 'hides' is interpreted as embracing a rich blend of formal and metaphysical values — values which emanate from an unabashed, unadorned and unmitigated ethic which ultimately derives its sustenance from the look and feel of our extraordinary and prehistoric continent. All this, when Davis has worked assiduously — perhaps more so than any other artist of his own generation — 'on location' in such varied places as Saudi Arabia, Japan, America and India. It seems as if he has worked on foreign soil just as often as he has on Australian terrain. And yet, this essential and much-vaunted Australianness in his work prevails up to the minute.

Nevertheless, the well-choreographed installation of new indoor and outdoor works at Heide Park and Art Gallery went some considerable way towards an adjustment of that perceived imbalance. It did so in spite of an inauspicious (solely in terms of weather, I hasten to add!) opening night during which the guest speaker Evan Walker M.L.C. made wry comment on the various Davis earthworks dotted about the hillside outside the cosy gallery — works which, for all the assembled crowd knew at the time, were threatened with total dissolution in the heavy rains and pitch blackness of the evening. It could well be a measure of the astute compositional skills acquired by Davis over a decade of involvement with this unusually ephemeral genre, that all outdoor works — no matter how fragile or vulnerable their fabric — remained intact throughout the ill-timed downpour and for the entire duration of the show.

A close perusal of Scarlett's new book reveals that the chief influence on Davis was not, perhaps, the avant-garde American or European art eagerly digested on his 1972 or later travels abroad but, rather, chance en-

JOHN DAVIS, Evolution of a fish, 1987 – 88, eucalyptus twigs, paper, calico, Bondcrete, bituminous paint, Collection of the artist

counters with off-beat, unexpected and unorthodox folk effigies or artefacts glimpsed in Mexico City or on the island of Bali; or else the need to improvise in terms of materials and methods if he was to make sculpture while 'on the move' in America, Europe or elsewhere. There is too the influence of the mercurial Australian landscape with its idiosyncratic flora, its dry and flat terrain and its subtle palette.

These new works at Heide confirmed Davis's position of pre-eminence amongst Australian sculptors engaged with the particular discipline of installation. The majority of larger pieces in this show were slung from walls, draped across the floor, squeezed into the fork of a tree, lashed like Ulysses to a mighty trunk (lest they be seduced away from their post by some unseen, mellifluous sirens of the she-oak glade), or else hidden away to pop up and surprise visitors to dead end nooks about the gallery precinct. The true measure of this sculptor's eccentric primitivized forms is that they are keenly evocative of a staggering diversity of issues, forms and prototypes — either natural or of human fabrication. His bitumen-daubed, stretched *papier mâché* forms are suggestive of taut animal skins, weather-scarred seed pods, desiccated animal corpses, primitive implements, votive offerings and immensely poignant specimens of a gentle and uncompromising contemporary aesthetic.

In conjunction with the exhibition, Scarlett's monograph of 216 pages with some 106 black and white plates (the pictorial success of many can be attributed to the sure and sensitive eye of photographer Mark Strizic) presents the reader with a substantial and telling backdrop against which to assess the Heide event — or even for that matter, the direction and pace of the sculptor's career in general. In lucid and considered manner, the author traces the sculptor's development from the first exercises in closely interlocking biomorphic forms in carved wood executed in the mid-sixties, through the fiendishly labour-intensive series of streamlined grid compositions in painted fibreglass (his well-known regiments of 'drooping spatulate' forms) then the rather arid Photographic Documentation and Process works of the early seventies to the gradual evolution of the sculptor's mature style — a crisp, spare and authoritative language — albeit an idiosyncratic antipodean dialect — founded on the potent and ecologically sound tenets of the *Arte Povera* movement.

The Sculpture of John Davis is a handsome, useful and painstakingly researched addition to the literature on contemporary Australian art — most of which is concerned with contemporary Australian painting to the near-total exclusion of sculptural achievements.

'Places & Locations' is the subtitle of the publication as well as being the title of the exhibition itself. In the past, it would seem, Heide has been the place to gauge the success or otherwise of Davis's sculpture. On the basis of Scarlett's sprightly selection of recent works, Heide equits itself well as the venue — the location — for a further review of one of Australia's most distinguished and well travelled artists.

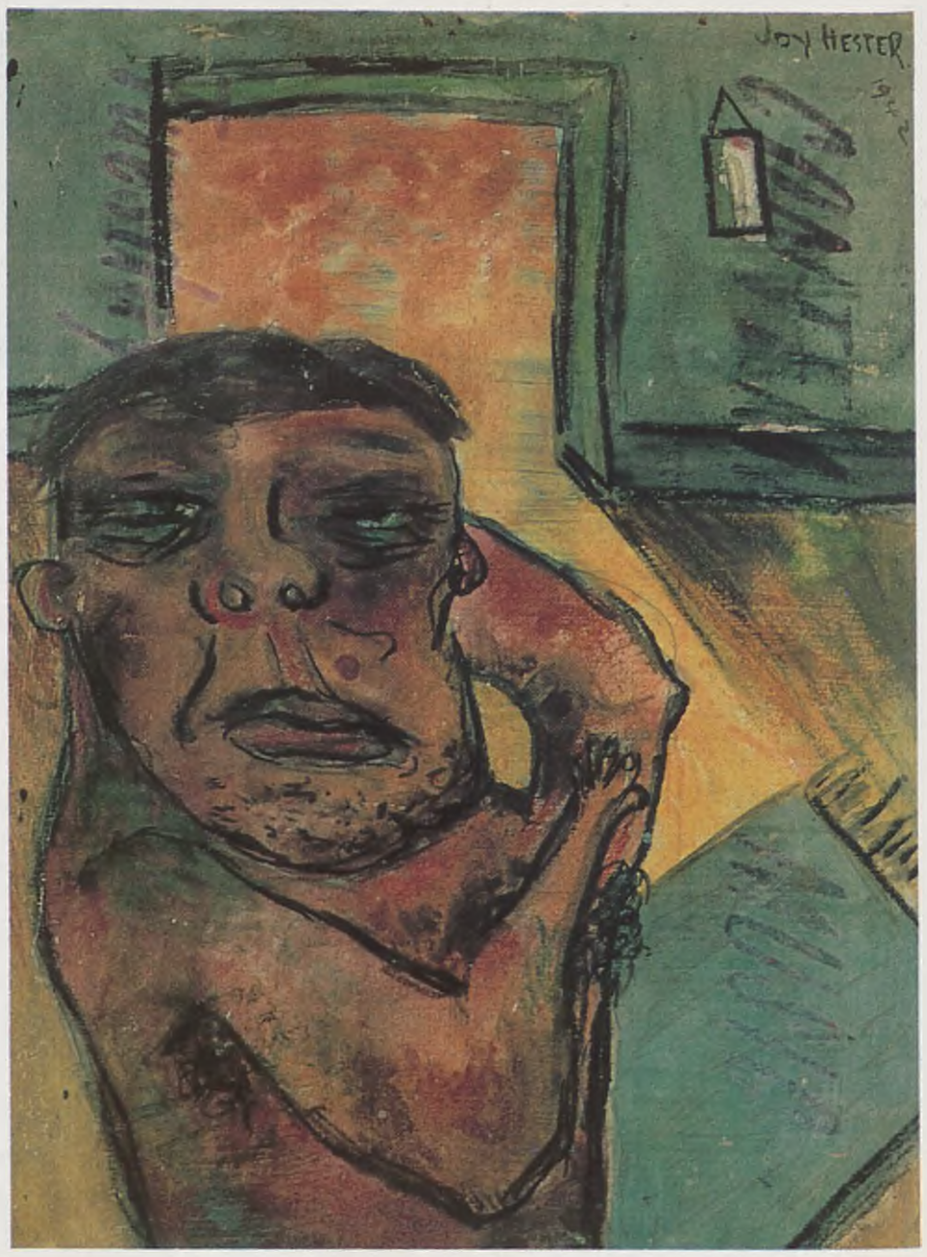
Geoffrey Edwards

Geoffrey Edwards is Curator of Sculpture and Glass at the National Gallery of Victoria.

Exhibition Commentary
Public Galleries

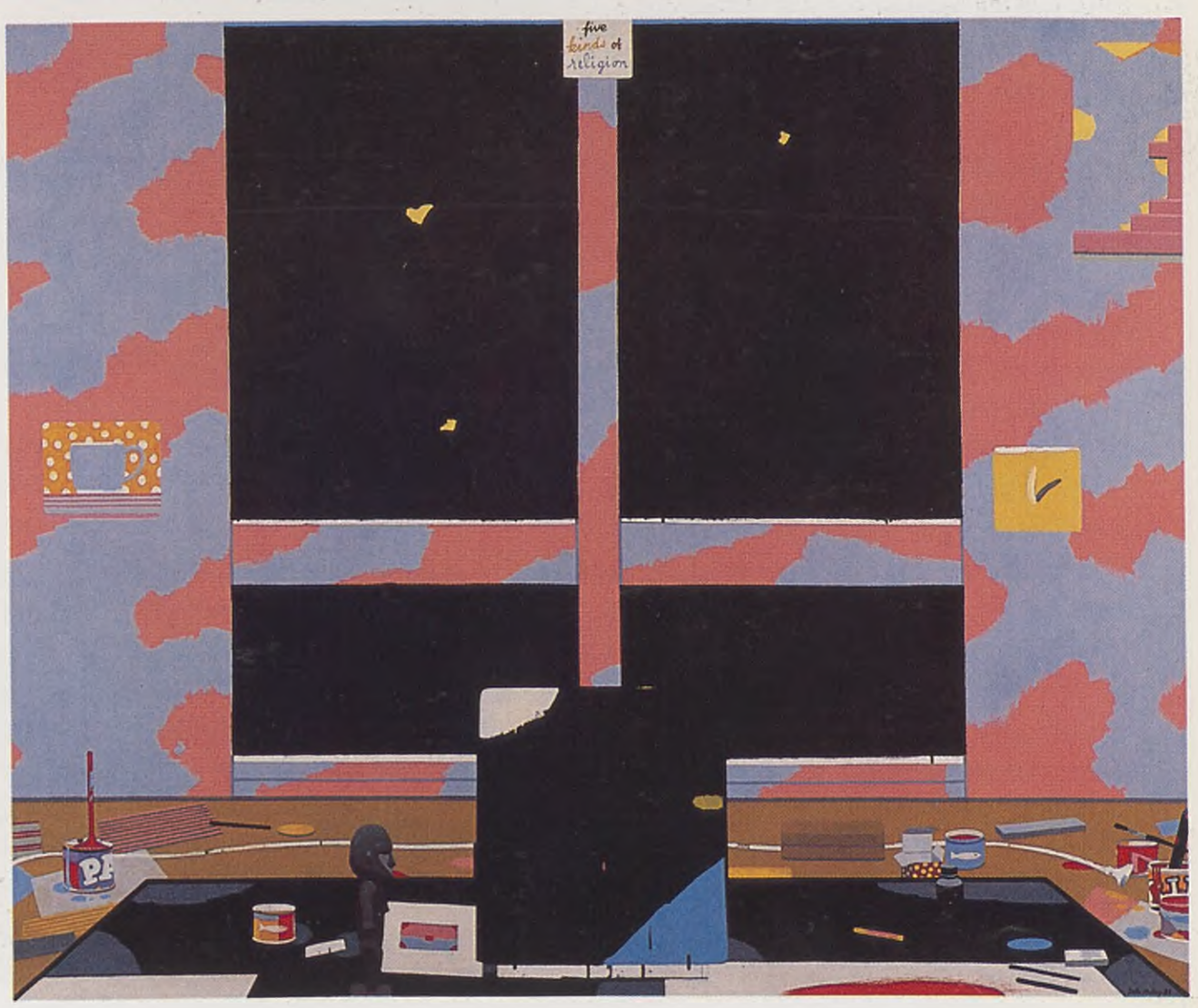
left
MICHAEL KMIT, Soubrette and kookaburra, 1956, oil on composition board, 55 x 58cm, private collection, from 'Body and Soul: from the Icon to the Iconic', Monash University Gallery, Melbourne

below
JOY HESTER, Harry, 1942, watercolour, pastel and charcoal on cardboard, 40.6 x 30.3cm, University Art Museum, University of Queensland, from 'Angry Penguins and Realist Painting in Melbourne in the 1940s', tour to eastern States regional galleries and the National Gallery of Victoria



above
Vasari Revisited — A Kunstkammer in Melbourne, 1988, installation of works by 26 artists, 200 Gertrude Street, Melbourne

right
DALE HICKEY, Five kinds of religion, 1983, oil on canvas, 205 x 246cm, Sussan Corporation Collection, Manly Art Gallery and Museum, Sydney



Dragon Emperor: Treasures from the Forbidden City

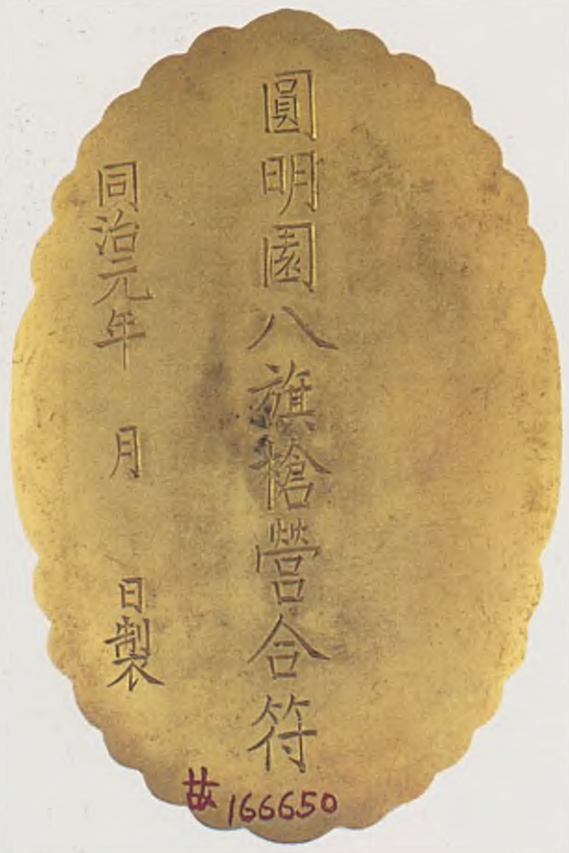
Rare artefacts from the magnificent collections of the Palace Museum in Beijing's Forbidden City tour state galleries.

The 'Dragon Emperor: Treasures from the Forbidden City' exhibition, touring the State galleries in Melbourne, Sydney and Perth, opens with a splendid vision of the Emperor's ceremonial armour in gold and black. Sections of yellow brocade and gilded copper are highlighted by horizontal rows of copper studs. The iron helmet is crowned by a large eastern pearl. Nearby are the Emperor's saddle and yellow saddle-cloth, together with his bow and arrows and their beautifully crafted containers. Flanking the entrance are the Bannermen, soldiers in the Qing army, wearing their brightly coloured ceremonial suits of armour.

Do not be misled by this strong military presence; the history of the Qing dynasty (1644 – 1911) was not dominated by military conquest. Rather, we are witnessing a selection of ceremonial armour, flags and weapons from the Grand Military Review, generally held in a hunting ground south of the Forbidden City. These padded cloth suits were made especially for the review and, when not in use, were stored inside the Forbidden City. They would not have been worn by the Bannermen when on active duty.

Moving away from the review, we enter the Outer Court of the Forbidden City, the centre of all the important court ceremonies held since the imperial palace was built in the fifteenth century. Here we have the opportunity to see the rare dragon robes worn by the Emperor and Empress. The examples brought to Australia from the Palace Museum Collection, Beijing, span a period of about one hundred years from the eighteenth century to the end of the Qing dynasty. We are particularly fortunate to see three of the Emperor's formal court robes known as *chaofu*, in bright yellow and light blue colours, each worn for specially designated occasions.

When the Manchu conquerors came to the throne in the seventeenth century, they discarded the voluminous Ming court robes in favour of loose fitting coats worn with pants and boots. Sleeves became slim to allow for easy movement, and were tapered to a horse hoof cuff to serve as a constant reminder of their equestrian background. The tribal hairstyle of the queue was also introduced, in many instances with much reluctance.



Part of an imperial permit *(hefu)*, Tongzhi period (1862 – 74), gilt copper, 14 x 9cm, Palace Museum, Beijing

Although they changed the shape of the imperial court robe, the Manchus retained and embellished the traditional Chinese symbols of imperial power and good fortune. Hence, a study of these finely embroidered court robes gives us a special insight into the philosophical framework of the Chinese thought.

According to ancient cosmic laws, as seen in the cosmic diagram drawn on the floor of the Outer Court, the Emperor as the Son of Heaven is the centre of the universe. He is represented by a mythical 'five-clawed' yellow dragon dancing amidst the clouds. Dragons, arranged in a prescribed and formalized manner on the imperial robes, were a powerful symbol of dynastic rule. In addition to the dragon as an emblem of imperial power are the twelve ancient symbols of sovereignty. These are worn on both the formal and semi-formal robes of the Emperor to reinforce his imperial authority. Two of these, the axe and the *fu* symbol, found on the chest, represent temporal power.

Secondary symbols for 'long life' and 'happiness' are incorporated on the imperial robes. They are also worn by all members of the court on informal clothes and associated apparel. Some of these symbols are based on visual puns derived from words of the same sound. The bat and the butterfly are characteristic examples.[1]

The bright yellow semi-formal dragon robe (*jifu*) of the Emperor is eye-catching, particularly in the execution of the wave and mountain lower border. All manner of good luck symbols may be seen tossing about in the waves. Look for the *Ruyi* sceptres combined with the Buddhist swastika — 'may all your wishes come true'. Two *Ruyi* sceptres carved in jade extend this symbolic concept.

Imagine the conceit and confidence of the Empress Dowager Cixi, who ruled from behind the throne from 1861 till her death in 1908 near the end of Qing imperial rule, in ordering for herself a bright yellow semi-formal dragon robe with all the symbols reserved for the Emperor. By wearing this *jifu* she stressed symbolically her power — the 'Dragon Emperor' in all but name.

In the middle and late Qing periods, all members of the Manchu court were required to wear insignia badges during formal ceremonies. These were sewn onto the front and back of a three-quarter length plain dark surcoat worn over the court robe. The Emperor and nobles of the imperial clan wore circular

left
Bannerman wearing bordered white ceremonial armour, Qianlong period (1736–95), helmet ht 23cm, upper garment length 76cm, lower garment length 80cm, Palace Museum, Beijing

below
Emperor's bright yellow semi-formal robe *(jifu)*, Qianlong period (1736–95), silk and gold embroidery on satin weave, length 155cm, Palace Museum, Beijing

dragon badges; civil officials wore square bird badges and military officials square animal badges, both of the latter graded into nine ranks. Women wore their husband's rank.

Four square 'back' badges are included in the exhibition, including a very fine top-ranking crane of the Kangxi period (1662–1722), in the rare silk tapestry weave or *kesi*. The crane, the most venerated bird in China, is a symbol of long life. It appears also as the principal decoration on a court lady's sapphire blue dress of the late nineteenth century shown in the Inner Court.

In the final section of the exhibition we pass into the Inner Court, comprising the private rear palaces of the Forbidden City. Here the Emperor, Empress and the imperial concubines lived in seclusion attended by a host of eunuchs and palace maids. Apart from the Emperor and the imperial guards no man was permitted in the Inner Court after dark. Even during the day admission was restricted to a very few officials.

The informal robes the Emperor and Empress wore in their private quarters permit a much more subtle use of the symbols of power. Hidden dragon medallions and stylized longevity symbols create a quiet beauty. In contrast, the frantic use of the secondary auspicious symbols on the later nineteenth century informal robes and jackets of the court ladies mirrors the decline of the dynastic age. Even the hair ornaments show this degeneration of taste. Compare the elegant stylized nephrite jade hairpin of the eighteenth century with the informal headdress of the Guangxu period (1875–1908), with its glittering array of kingfisher feathers. Garments and associated articles from two of the imperial pastimes, hunting and the theatre, flesh out the presentation of the Inner Court.

Before leaving, retrace your steps to the Outer Court to take one more look at the beautiful light blue *chaofu* of the Emperor of the Jiaqing period (1796–1820). Made for the sacrifice to the moon on the first evening of the autumn equinox, its delicate woven colours enhance the shimmering gold dragons. The wave pattern is gentle and rhythmic, and the symbolic decoration well disciplined, a testimony to the strength and still intact vigour of the throne.

Jane Carnegie

[1] For a more detailed explanation of the meaning of these symbols, refer to the colour catalogue written by Dr Mae Anna Pang, curator of the exhibition. Note the handsome foldouts inside the catalogue, simulating the red doors of the main entrance to the Forbidden City, the Meridian Gate.

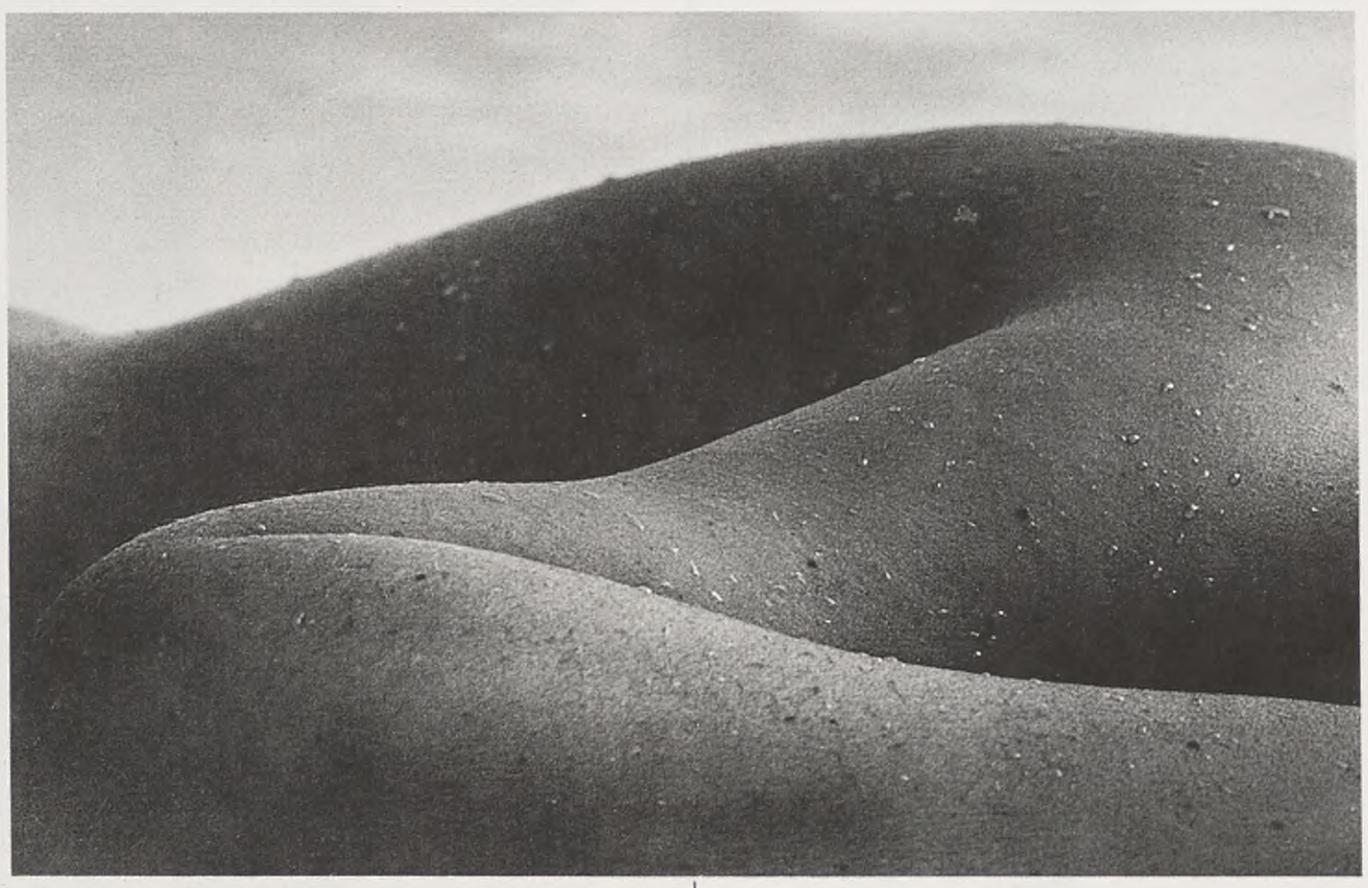
Jane Carnegie is a consultant in oriental art in Melbourne.

David Moore: Fifty Years of Photographs

David Moore is a distinguished Australian photographer. He has been working for forty years and for most of this time has been recognized and successful not only in Australia but in the fiercely competitive international marketplace. His list of achievements and journalistic credits is long and commendable — and includes commissions from most of the prestigious periodicals in the UK and USA. Moore's classic image *Redfern Interior 1949* was included in the most popular photographic exhibition ever staged, 'The Family of Man'.

It is important to distinguish the international aspect of his career — as much of his best work has been published overseas and it is perhaps less well known in Australia than it deserves to be. After starting his career in Sydney during the late forties, with the encouragement of both his architect/artist father John D. Moore and his mentor and early teacher Max Dupain, Moore moved to London in 1951. There he achieved remarkable success, receiving important commissions, including a number from *Life* and the *Observer* newspaper. In London, he set in place a network of contacts and joined the New York based picture agency 'Gamma'. Returning to Sydney in 1958, he left 'Gamma' and joined 'Black Star' photographic agency, enabling him to continue an international practice.

The recent retrospective of Moore's work at the Art Gallery of New South Wales, 'David Moore: Fifty Years of Photographs' (9 November to 11 December 1988), coincided with the publication of a major collection of his photographs — *David Moore Australian Photographer*, a two-volume set published by Chapter and Verse, Sydney. It is neither the first restrospective, nor the first publication, of Moore's work. In 1976 the Australian Centre for Photography mounted a retrospective exhibition. There was also a small but effective monograph *David Moore*, published by Richmond Hill Press in Melbourne in 1980,



DAVID MOORE, Landscape nude 1 — 1973

which, with its rather gritty printing and aggressive magazine-style layout, worked well as an introduction to Moore's best black and white photographs.

In the photographs taken in the fifties and sixties we see Moore as an accomplished photojournalist, a marvellous illustrator, a great newspaper, magazine and book photographer. His photographic talent for this type of work is superb. His eye is acute, his technical skills unquestionable, his grasp of political and social issues is appropriate, his rapport with his portrait subjects is apparent, his innate and unwavering compositional skill underpins all his images and his particular ability to organize and abstract geometric form must have endeared him to picture editors.

Moore's time in Europe produced many classic images such as *Coronation crowd, Trafalgar Square, London 1953*, which was shot for *Life*; *Bulganin and Kruschev leaving Chequers, UK 1956*, also used in *Life*; and perhaps Moore's greatest image *Sisters of Charity, Washington DC 1956*. The first years of his return to Australia produced many unforgettable photographs including *Aboriginal couple, Finnis Springs Mission, South Australia 1959; Sydney Cricket Ground from The Hill 1963; European migrants arriving in Sydney 1966; Drought, Cairo Station,Western NSW 1966;* and of course *President Johnson and Prime Minister Holt at Canberra Airport 1966.*

By reducing Moore's life work in photography to a group of about 130 images, all framed in cream and brown and hung under museum lighting in a dull fawn space, Moore was not well served. Far better was the original, smaller retrospective of 85 prints selected, designed and hung by Moore himself, in which the prints positively danced in the bright white daylight space, floated in white mats with narrow silver frames.

Moore's finest work is better appreciated in the context for which it was created. The

strength of his early work is most apparent when seen in the original magazine and newspaper layouts for which it was intended. Fortunately the retrospective exhibition was able to include a few examples in display cases of the many magazines and books to which Moore contributed. Sadly, however, seeing these 'originals' serves only to diminish the images taken out of context and hung on the gallery wall. For example, there was a marvellous double-page spread from a 1954 issue of *Life* magazine of parachutists in training at Aldershot — the images were dynamic in their original layout. Alongside hung a gallery version, the images printed all the same size, and laid out in a deadly grid of cream acid free museum board, enclosed in a brown wooden frame — the type so favoured by some of our institutions and so inappropriate for contemporary black and white photographs.

Similarly, two images from Moore's recent book on vernacular architecture *The Australian Functional Tradition* were diminished by their enlargement to exhibition prints. This happens frequently when small format negatives intended for reproduction are stretched beyond their potential for gallery walls. The problem has been seen often in Australia, for example in the 'Cartier-Bresson' and 'Kertesz' exhibitions, in which the books were a far more effective way to appreciate the images than the wall-hung versions.

Moore's work for certain books has been outstanding. Moore enjoys the interaction between author, designer and photographer. One of many such collaborations produced the beautiful little book *Finland Creates* in 1977. Cibachrome prints from the original transparencies included in the retrospective did not give the subtlety of colour or the appropriateness of scale achieved in the printed version; once again the attempt to translate from the original to a gallery version was not successful.

Any retrospective must be selective and this is problematical in relation to what in photography bears the awkward term 'bodies of work'. For example, Moore in 1979–80 produced an extraordinary 'body of work' — a group of images which grew out of some photographs of the half-built western distributor freeway at Darling Harbour. As a complete exhibition entitled 'Photographs by Design' at the Macquarie Galleries, it was a fascinating piece. Moore's love of pure form and abstraction was here realized most perfectly in tight austere collages of subtle photographic tone. A single image from this group in the retrospective looked absurd and rather lonely.

Another strong exhibition of Moore's work, first hung in 1985 at Christine Abrahams Gallery, was a series of portraits entitled *Australian artists 1960–1985*. A few of these images hung in the retrospective gave only a suggestion of the many sympathetic collaborations between Moore and artists such as Robert Klippel, Fred Williams and Michael Johnson.

After becoming aware of the rise of art photography promoted by the Museum of Modern Art in New York in the late sixties and early seventies, Moore began to involve himself more and more in his 'own' work, that is, non-commissioned work. Moore began taking colour film for his clients and black and white film for himself on his assignments. Perhaps it was this attempt to satisfy two masters, the employer and the artist within, that led to the situation where much of the seventies work is less satisfying and less interesting than the work of the previous two decades. In many instances Moore seemed not to resolve the problems which he had set himself.

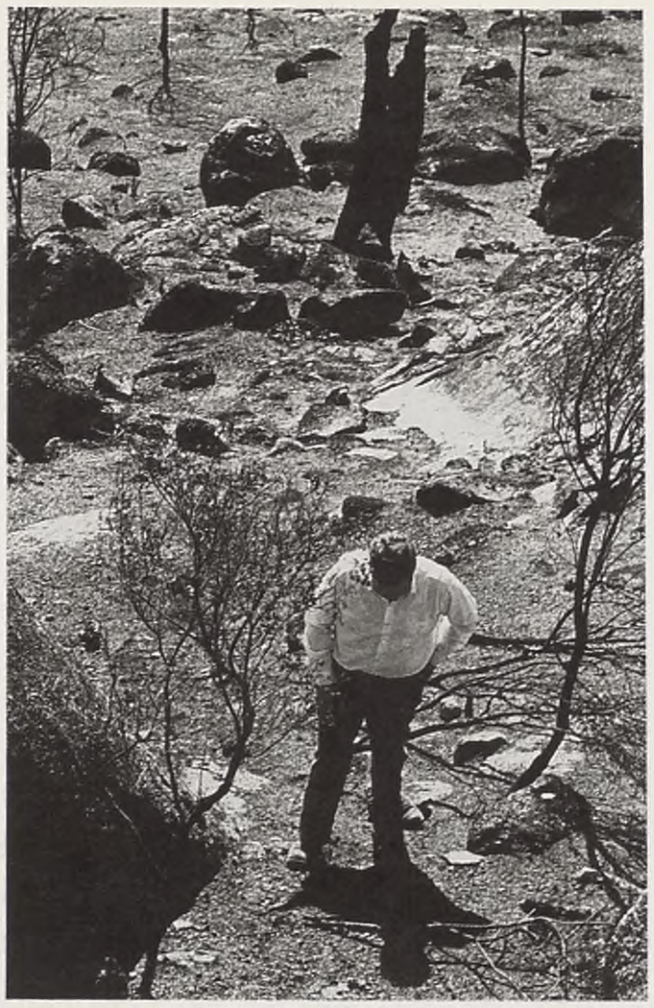
This is particularly apparent when Moore attempts to group images, or to create series such as *Faces multiple 1971* or *Masks multiple 1979*. An exception to this is the *Western Distributor* series where the sequences and multiples seemed most appropriate. When Moore presents single images and does not attempt to fit them into a conceptual base he is capable of simple lyrical and eloquent photographs such as *The impossible tree 2 1972* or *Landscape nude 1973*.

In his recent work Moore occasionally achieves works of breathtaking beauty and technical accomplishment — for example, the pair of images *Scrap steel detail 1 & 2 Sydney 1984*, which were not included in the exhibition (but which are reproduced in the new book), in which the physical appearance of the objects, their texture and surface are perfectly realized in a superb abstracted composition. There is a parallel colour image *Industrial detail, Queensland 1988* in which Moore employs the same devices with the same results. Some of Moore's recent works

DAVID MOORE, Drought, Cairo Station, Western NSW — 1966

in the retrospective were not up to his best standard; two 1988 images from a Hunter Valley series were somewhat weak.

The retrospective exhibition was a disappointing way to come to Moore's work. Fortunately the current two volumes *David Moore Australian Photographer* redress the balance and are a better vehicle for appreciating this artist. They are beautifully produced. Reproduction — the bane of every photographer — is of excellent quality in both the colour and the black and white volumes, the books are conservatively but agreeably designed and well sequenced and contain over 350 images. The text by Moore himself is fascinating, providing as it does the insights into Moore's attitudes to his chosen medium, the influences, the inspirations, the shifts in direction, the rationale behind the later and more self-directed work. Sandra Byron, Curator of Photography at the Art Gallery of New South Wales wrote the straightforward introduction which is good in its overview of Moore's early work, but does not quite succeed in setting the context for the later images.



It is important in the critical context not to make the value judgement that photojournalism is a lesser art. History will probably assess it as a far more relevant and influential medium in our culture than the more esoteric area of seventies art photography. Simply because Moore has sometimes attempted to keep a foot in both camps we must not allow his less sophisticated work to diminish our appreciation of his great contribution to contemporary Australian photography.

Christine Godden

Christine Godden was Director of the Australian Centre for Photography for five years, and the consultant curator for the CSR Photography Project. She is now studying for a degree in Architecture.

DAVID MOORE, Fred Williams, painter, the You Yangs, Victoria — 1969

Sydney Review

It has been a stimulating time in Sydney galleries over the past eighteen months: the successful Bicentennial blockbuster shows at the Art Gallery of New South Wales; the emergence of Artist-Run-Initiatives, an exciting and innovative organization which adds new depth to the gallery network; controversy such as the elimination of Sidney Nolan's entry from the 1988 Archibald Prize, and the threatened banning of the anti-Alan Bond 'Towers of Torture' exhibition at Sydney University's Tin Sheds Gallery.

Overall, there was variety and high standards, and an increasing maturity in the presentation of exhibitions (especially in the production of catalogues). A number of new galleries opened, and a few moved house: Ray Hughes left Paddington and Yuill/Crowley quit Ultimo to establish separate premises in a large three-storey warehouse in Surry Hills.

Of course 1988 will be remembered as the year of Bicentennial blockbuster exhibitions, many of them receiving life-giving support from the Australian Bicentennial Authority. There were comprehensive surveys of Australian art such as 'The Artist and The Patron' and 'The Great Australian Art Exhibition', and compelling overseas shows such as 'Venice: The Renaissance 'Masterpieces from the Hermitage' and the magnificent and critically acclaimed 'Terra Australis', co-ordinated by the Art Gallery of New South Wales.

Several commercial galleries presented the work of overseas artists: Milburn + Arte set out to show fifty per cent local talent and fifty per cent European; Russian exiles Komar and Melamid were warmly received when they showed at Artspace; and Poster Palais (later to become Galerie Anne Gregory) exhibited a wide selection of Russian film posters of the late 1920s and 30s. Probably the most talked about exhibition was 'British Art of the 20th Century', brought to these shores by Richard Nagy, with an impressive list of artists including Henry Moore and Francis Bacon.

Nor was there any lack of opportunity for less established local artists. The William Dobell Art Foundation continued to support young and developing artists with a strong show of their work at the Ivan Dougherty Gallery. Alternative spaces also flourished with new galleries appearing such as EMR at Redfern and Rondeau at Newtown. First Draft at Chippendale continued to prove a solid performer with a highlight being 'Structures of Necessity', an exhibition of work by thirteen women from a wide variety of backgrounds.

Particularly noteworthy was the emergence of ARI (Artist-Run-Initiatives), an umbrella group which aims to represent many of the artist-run spaces throughout Sydney and which hopes to become an independent lobby group operating from the commercial gallery network and government-run institutions. The first exhibition organized by ARI was the 'Ariennale' (a play on the Bienale) at the EMR gallery. It represented the work of some forty artists from about twenty ARI groups and included, among other things, images from the Yellow House (that famous alternative space

of the 70s), as well as energetic paintings by Jo McCambridge. Another major show at EMR was George Gittoes's retrospective, covering the years 1971 to 1988 and including work from all his major periods: from the Yellow House, to the glitter paintings, the Northern Territory series and his most recent work which was inspired by his experiences in Nicaragua.

There were also a number of strong survey or solo shows, so many that it is impossible to list them, although some will stay in the memory such as David Moore, Colin Lanceley, Sidney Nolan, Ken Whisson, James Gleeson, John Brack, Juan Davila and John Firth-Smith. Another highlight was Susan Norrie's Objet d'Art Ehibition at Leichhardt's Mori Gallery. Norrie, the winner of the first Moët & Chandon Art Fellowship, showed work conceived while she was living in France and Italy, in her first hometown exhibition since 1986. Luscious painterly canvases explored, among other things, the nature of the exotic.

Also notable was 'Domestic Contradictions' at the Power Gallery of Contemporary Art at Sydney University, a thematic show which used women's social role in the home as its rallying point. This was an absorbing exhibition which concentrated more on the objects of the home than the relationships within it. Also domestic in content were Deborah Beck's collage paintings at the Hogarth and Cressida Campbell's woodcut prints. Other more low-key, but personal, favourites were Noel McKenna's quirky and rather sinister paintings and prints at the Garry Anderson Gallery and John Davis's thought-provoking sculpture at Watters.

In the area of Aboriginal art, there might have been more local exhibitions to balance the hype of the Bicentennial, especially as the demand for Aboriginal art has dramatically increased over the period in review. And while the international art world's interest in Aboriginal artwork gained momentum, folk art enjoyed rising popularity in Sydney, with much of the interest directed towards the Naughton Studio of Naive Art in Paddington.

Bronwyn Watson

Bronwyn Watson is an arts journalist with the *Sydney Morning Herald*.

Book Review

Images of Religion in Australian Art
by Rosemary Crumlin
Bay Books, Kensington, New South Wales
1988, ISBN 1 86256 291 1 $49.95

This book is a feast for the eyes. It is presented in rich liturgical colours and abounds in magnificent colour reproductions starting, symbolically, with the striding figure of Arthur Boyd's Moses on the cover and the promise of great things to come. It is also more broadly representative of Australian modern art than is indicated either by the title or by the definition of the subject in the Foreword, written by Professor Margaret Manion, as 'the explicitly religious content of Australian art from 1940 to the present'.

It is divided into two sections. The first contains a representation of works by forty-four individual artists, arranged in roughly chronological order. The second consists of three so-called 'islands of reflection'; one for Arthur Boyd, whose twelve paintings, ranging from *Susannah with the Elders* (1945) to his two

WARREN BRENINGER, Tomb of Eve opened, 1978–79, mixed media (silver bromide etching, gum arabic prints and photo silk-screen drawing and painting media), three panels 215.9 x 299.7cm overall, Collection of the artist

Shoalhaven Crucifixions (one male and one female) (1979–80), are selected with a distinct feminist bias; one for Leonard French's Creation cycle, *The seven days*; and one for Aboriginal art with ten paintings by individual artists or groups. This last section was selected by Judith Ryan, Curator of Aboriginal Art at the National Gallery of Victoria, who also wrote its lucid and informative text.

Given that we live in an age of materialism and declining Christianity, how should one explain the extraordinary number of artists represented in this book? One answer is the founding of the Blake Prize in 1950 which led to a flowering of religious imagery and of abstract art with religious titles in the 1950s and 1960s. A second answer lies in the theologically liberal selection by the author, a member of the Sisters of Mercy, Parramatta and her co-selector Reverend Ian Brown, of works in the 1970 period. This selection ranges far wider than her alleged criterion, namely explicit images of religion, and includes works, such as John Walker's *Mary* (a painting inspired by an Aboriginal woman named Mary and not the Virgin), and Counihan's *Homage to Goya (Requiem for El Salvador)*, 1985, whose selection seems to reflect the modern church's concern with social and political justice rather than with Scripture and the stated criterion.

Among other controversial selections are two paintings by Peter Booth, *Painting 1977* and *Painting 1982*, which are broadly concerned with spiritual regeneration but whose imagery is to my mind too personal and too esoteric to be described as explicitly (or even implicitly) religious; and Asher Bilu's *Spill-out*, a Frank Stella-like construction of cut-out shapes, in Crumlin's words, 'so filled with ambiguities that it almost defies analysis'. More worrying than the *fact* of these inclusions though, is the lack of any attempt to identify their religious content. The text on *Spill-out*, for example, makes no mention of Bilu's Jewishness, nor of the Jewish ban on figural imagery and nor therefore of the possible correspondence between these facts and the abstract form of his work.

The real problem with these selections however is that they embrace so many issues — aesthetic, religious and philosophical — that Crumlin presents herself with a task that requires, in addition to dedication and humility, a thorough grasp of the history of modern art. The entries are also very uneven, depending it seems on the co-operation of the artist or the availability of research (my own on Vassilieff is borrowed without acknowledgement). That said, the author's main sins are ones of omission, including surprisingly (in view of her background) the not infrequent omission of the relevant scriptural reference or text. She refers to Tucker's *Judas*, for instance, as 'vomiting up the price of such horrendous betrayal', without informing the reader who Judas is or of the nature or occasion of this betrayal. Likewise, when writing of Perceval's *The crossing of the Red Sea* she omits the biblical episode, ignores the rough water breaking over Egyptian chariots in accordance with the Scriptures and passes over Moses, in red on the right, holding back the waters with his rod, identifying him instead as the winged and haloed Madonna holding Perceval's son (on the left). She also overlooks both the Adoration of the Magi in the lower left, and the image of Christ healing the cripples, in the centre, with its obvious relevance to Perceval's own condition, and calls the fallen angels in the top left (borrowed from Vassilieff's *Expulsion from Paradise* screen) 'nude figures [which] cavort wildly, suggesting a Goya-like Witches Sabbath'! Crumlin's reluctance to unravel the biblical imagery in which Perceval mythologizes his concern with contemporary events misses an opportunity that may not be quickly repeated.

A similar vagueness affects her entries on Boyd. With regard to *The mining town*, for instance, in which images of death (a funeral procession and black furnaces belching smoke) occupy a central position, Boyd is 'the witness laconically recording events which delight rather than frighten him'. Perhaps as a result of the format Boyd's paintings are treated separately rather than linked through their common concern with the Expulsion and the Fall.

Crumlin is more at ease with a literal approach to religion or when the image calls for a specific passage from the Scriptures, for example, Cossington Smith's *'I looked and behold a door was opened in Heaven'* and French's *The seven days*. In these and similar cases the juxtaposition of religious source and facing illustration is both useful and impressive. On the other hand, the use of an equally literal interpretation for contemporary religious images, such as Warren Breninger's *Tomb of Eve opened* (1978–79), misses the ambiguities and the underlying dialogue between creation and mutilation of these altered photographs in triptych form. Here she writes, 'Eve hovers on the edge of expulsion from Paradise in the Genesis account of the Fall; in a moment of time she experiences the whole gamut of emotions', and implicitly confirms her straightforward interpretation by leaving out Andy Warhol (the pioneer of serialized and processed photographic imagery) from her list of Breninger's sources, viz Mantegna, Van Eyck, Michelangelo and Munch.

The omission of Counihan's borrowing (for his *Laughing Christ, No. 10*) from Francis Bacon's series of Popes is similarly inappropriate. For in borrowing Bacon's image Counihan also appropriates the content, that is, Bacon's exposure of the fallibility of authority (after Velasquez), for his own primarily political purpose.

Some of the inconsistencies and repetitions such as 'It is a painting to enjoy' could and should have been eliminated by a strong editor, and errors such as the misspelling of the name of the major private collector and the omission of a line in the Introduction should have been picked up. A strong editor might also have sorted out the distribution of material between the main text (on the image) and the supporting text (of biographical and background information). That the format itself is not to blame is evident from Judith Ryan's exemplary use of the same arrangement in the Aboriginal section.

Sadly, this book does not live up to its promise although the pictures are superb.

Felicity St John Moore

Felicity St John Moore is a freelance art consultant and historian in Melbourne.

DREAMINGS
The Art of Aboriginal Australia

curator Peter Sutton with Judith Newman

TIM LEURA JAPALJARRI, Papunya, Central Australia, Untitled, 1975, acrylic on hardboard, 60 x 90cm, South Australian Museum

Dr Peter Sutton, Head of the Division of Anthropology at the South Australian Museum, examines the link between ceremony and visual aesthetics in the Aboriginal culture in *Dreamings: The Art of Aboriginal Australia*, written by Dr Sutton and fellow anthropologists Dr Christopher Anderson and Françoise Dussart, and historians Philip Jones and Steven Hemming. The book supports an exhibition of the same name which opened October 1988 at The Asia Society Galleries in New York before going on to Chicago and Los Angeles. Dr Sutton, talked to Judith Newman. His responses are punctuated by Newman's background and explanatory comments (bold type).

Sutton: Traditional Aboriginal art was made for a whole range of ceremonies including those concerned with fertility, renewing the land and marriage. Even today if you go to Arnhem Land or Central Australia, the works that are there are not for decorating the shelters or the houses. If they are not drying off before going to the art market, they are there for a ceremony and, at the end of that ceremony they will be discarded to rot or be destroyed. Ceremony is the centre from which basic aesthetic and visual arts standards emerge in traditional Aboriginal groups.

Sutton and his team talked to Aboriginal artists in thirteeen locations across Central Australia, Arnhem Land, Cape York Peninsula and the Lake Eyre region during their extensive 1987 field work. Although the book rests on many years of research (several of the team have lived and worked in Aboriginal communities for years), it is not a survey of the whole of Aboriginal art, but rather a few key ideas explored with the aim of breaking down the barriers between cultures and making Aboriginal art more accessible. It takes apart all the major obstacles to an appreciation of Aboriginal art: examining the Aboriginal artist's use of figurative symbols with multiple meanings; a more heavily conceptual than illusionist approach to representation; a use of symmetry and repetition that may seem to belong more to a decorative than a fine art category; and

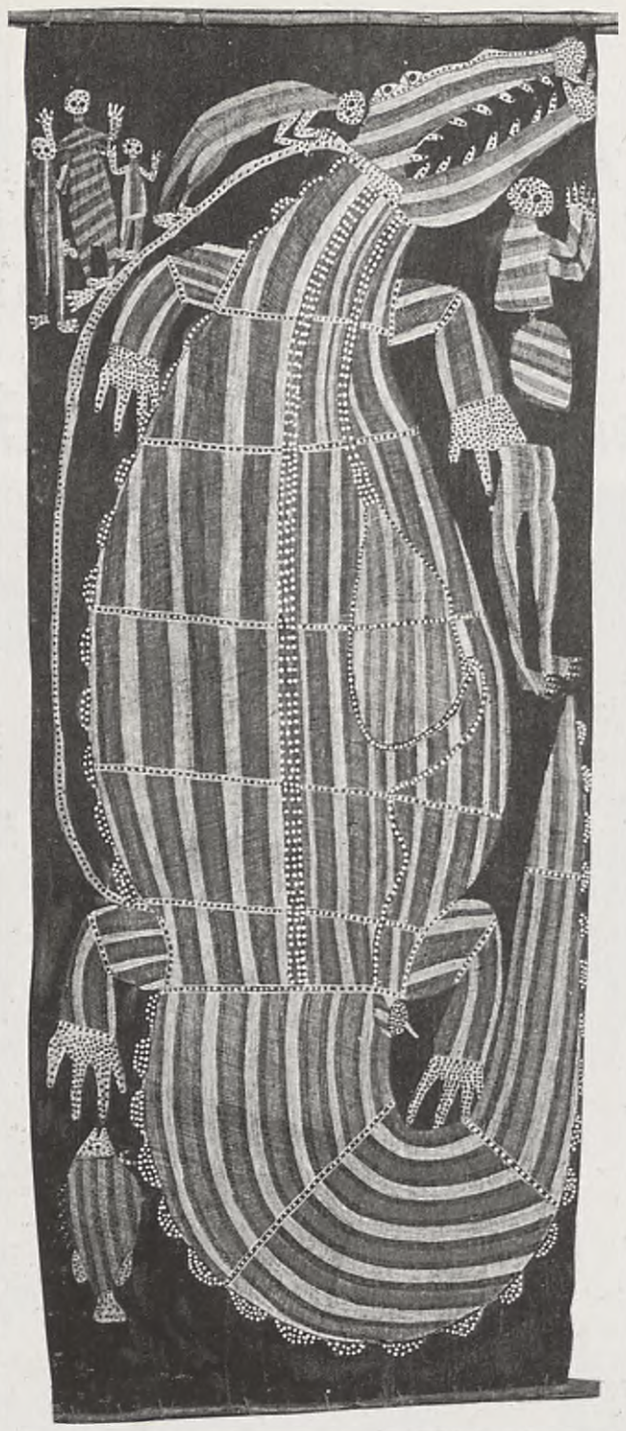
the occasional use of extremely simple and roughly executed images.

The formal simplicity of much Aboriginal art belies its embodiment of complex social, mythic and ceremonial meanings. It often rests on a preference for cryptography and obliqueness demanded by restricted religious knowledge, the basis of so much power in Aboriginal society. The Aboriginal artist generally seeks to create reductive signs for the things represented. The approach is usually conceptual. Aboriginal art is thus the very opposite of irrational or prerational activity. The so-called imperfection and savageness of this kind of art is not the result of random acts of disordering. If anything, it is the result of reordering or of extreme subtraction of those elements which might lead to disorder. What at first appears to our senses as myriad visual impressions becomes a reasoned map of what we know or think is there.

We have tried to place interest in Aboriginal art and writings about it in the historical context; to say why it was, for instance, that in the nineteenth century it was seen not as art, but as artefact — and still is today to some extent. In the nineteenth century, Europeans were thinking in an evolutionary way, thinking of the Aborigines as precursors to modern humans, some sort of 'Stone Age' leftover on a trajectory leading to the great heights of European civilization, but still way down at the beginning of that trajectory. This concept is now considered scientific bunkum, but it was generally part of the European mind in that period.

The book is interpretative in the social sense, looking keenly at the context Aboriginal art arises out of and how the art manifests life in Aboriginal society. Sutton and the research team have attempted to relate Aboriginal art not only to artistic values but also to the philosophic aspects of Aboriginal thinking, exploring the connection in an examination of the use of symmetry.

There is a very strong connection between the use of symmetry in Aboriginal art and the powerful commitment to the balance of reciprocity, exchange and equality in Aboriginal thought. For example, in many parts of Australia you cannot hold a ceremony with just your own group. You have to balance it by having members of the other side present. These moieties are something we do not have in our society. It would be like saying you cannot have a Catholic Mass without having Protestants present. This preoccupation with balance is evident in the composition of paintings. Sometimes, when members of one group have their land shown on one side, the land of another group balances the painting on the other.



MICK GUBARGU, Western Arnhem Land, Crocodile hunting story, c. 1979, ochre and charcoal on bark, 270 x 92cm, South Australian Museum

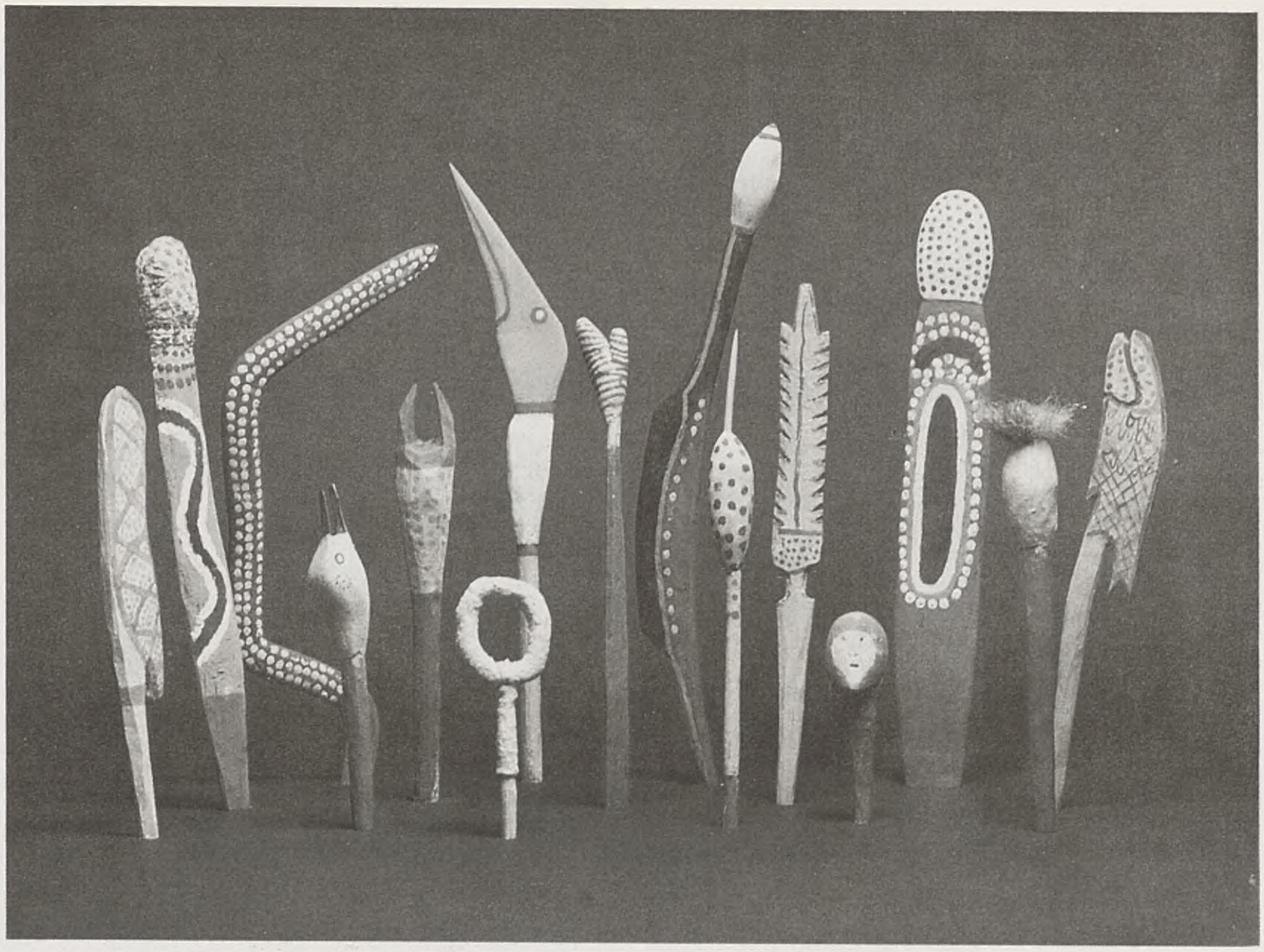
According to Sutton there is a commitment to a group-based set of interests in Aboriginal art.

If you ask a European urban artist where his work comes from, he will very often start talking about himself. We have an individually centred basis for art in our society. But if you ask an Aboriginal artist to explain his work, although he might use the word 'my', he will say 'this is my country and my father's country and my father's father's country and my children's country', and so on. There is a commitment to a group-based set of interests in his paintings. Aborigines will in many cases deny that a painting is theirs. They will say they are just following the way it has always been done. Of course, there is always an individual creative element, certainly, but this is the way the Aborigines think about it.

The second chapter on responding to Aboriginal art begins with a quote from a book about the Italian Renaissance painter Raphael, pointing out that the concepts contained in the quote — grace, energy, idealization, enrichment, vitality, progress to an apex, idealized beauty, harmony, vigour, dignity, the great artist and, finally, the original work — are largely meaningless to the Aboriginal artist.

The hierarchy of artists which exists in the European art tradition is also meaningless. They are more interested in which clan owns which Dreaming, and so on. These days they may also be very interested in whether they are getting the proper money for what they are doing, but there is no Northern Australia-wide pecking order of Aboriginal artists, for example, and there are no arbiters of taste across those vast distances. In fact 'taste' is probably a useless word in this context. Aborigines will assess a painting partly on the skill with which it was executed, partly on the social standing of the

PETER SKIPPER, Central Australia, Jila Japingka, 1987, acrylic on canvas, 181.5 x 120.5cm, Collection of Duncan Kentish



ARTISTS UNKNOWN, Killalpaninna, Lake Eyre region, Toas of the Lake Eyre region, c. 1904 wood, gypsum, ochre, vegetable fiber string, human hair, bone and reeds, from 19 to 57cm, South Australian Museum

artist and partly on the importance of the Dreaming story: whether it is a powerful Dreaming, a big story involving a lot of people's rights, or whether it is just a minor skirmish. Originality? No. Originality is an obsession of Western art which the more I think about it the more I find rather childish. Aboriginal systems tend to say that almost nothing is new, and that is the way it should be. If you look at the acrylic paintings of one artist over a period of fifteen years you will find the same underlying chord structure and the same underlying intent.

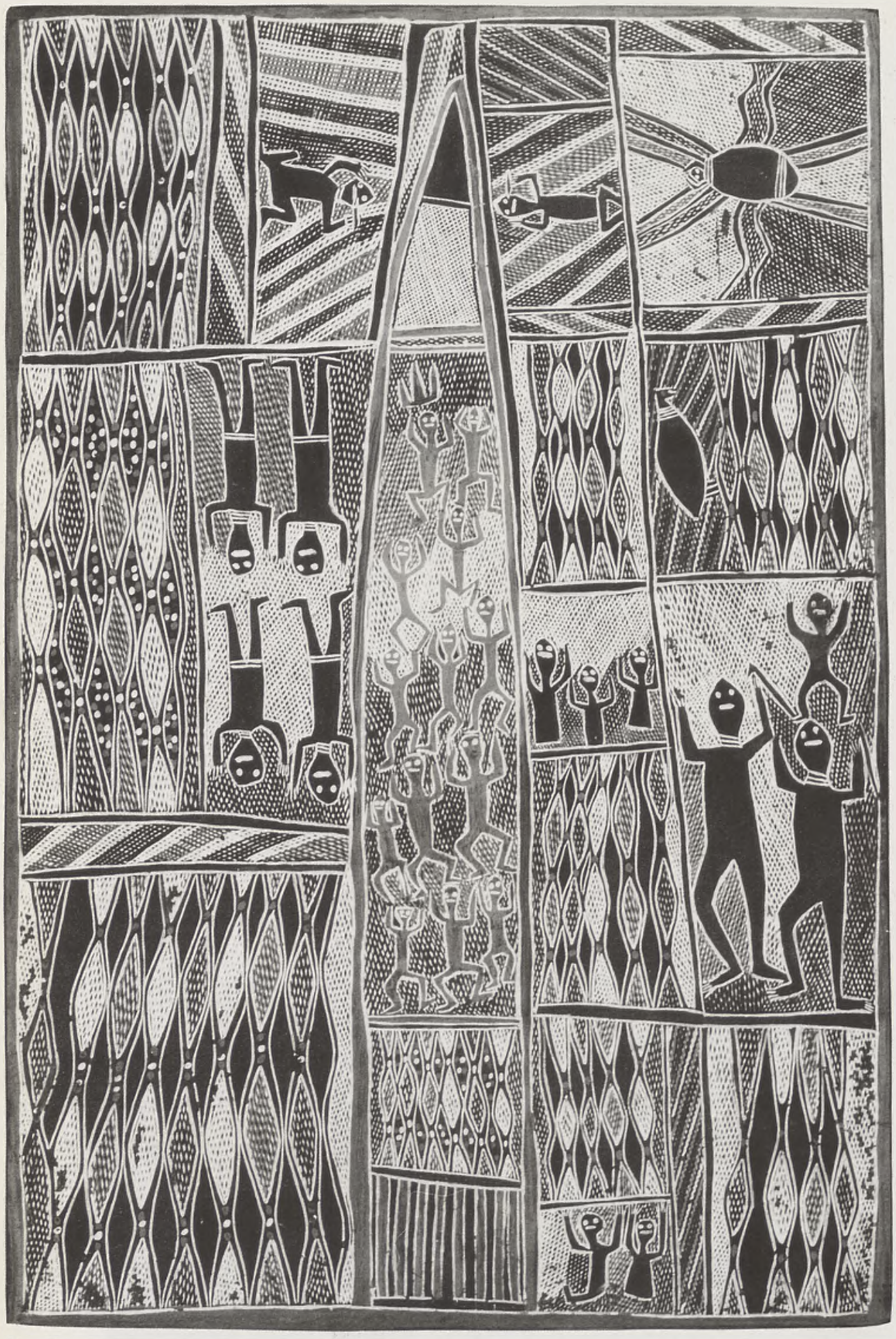
Sutton explained that although the title of the exhibition and the book was an obvious choice, it presented problems in the United States because the words 'Dreaming' and 'Dreamtime' tended to be associated in the American mind with progressive accumulation, a concept foreign to traditional Aboriginal culture. The animate beings of the Dreaming, as the book explains, are not idealized people, but Ancestral Beings who exhibit all the faces of human virtue, vice, pleasure and suffering. All of this had made it difficult to meet the expectations of the American art public.

One of the first things he was often asked in America, as here, was: 'Who are the best Aboriginal artists?'

When I am asked this question I always feel like answering: 'Which are the biggest Dreamings?' or 'What ceremonies are the most important?'; Or someone would look at a work by Clifford Possum, and say they understood he was famous and was it one of his better works, and I might say: 'Well, this is not in the exhibition because it is better by the standards of Peter Sutton of Australia, it is here because it contains five Dreamings in one small image. It is a concentration of intellectual and historical knowledge and feeling, and it is here to make that point.' We had several paintings in the exhibition which were not spectacular — visually humble some of them — and not the best works of those artists in Western aesthetic terms, but they were there to make other points. In that sense, we have tried to challenge the prevailing orthodoxy in the art arena. The point we were making was that you cannot know the power of a work by looking at it. You can know its visual aesthetic impact on you, but you need to approach the works on more than that narrow front if you are going to get into them deeply. It is really not enough and, in a sense disrespectful and exploitative — if you want to put it into harsh terms — to go on treating Aboriginal artworks as objects of interior decoration without knowing their meaning. If you know nothing about the Dreaming story involved, all you have done is colonize it, remove it from its context and turn it into a bit of wallpaper.

The American exhibition was a joint project of the South Australian Museum and The Asia Society, an American philanthropic organization which aims to educate Americans about the half of mankind living in Asia. It was essentially a painting exhibition, with traditional bark painting and sculptures sharing exhibition space with acrylic paintings on canvas. Three geographical regions of Australia were

TIM LEURA JAPALJARRI, Central Australia, Possum Dreaming at Kurningka, c. 1977, acrylic on canvas board, 61 x 50.5cm, Flinders University Art Museum, Adelaide



MUNGGURRAWUY YUNUPINGU, North East Arnhem Land, Space tracking station, 1967, ochre on masonite, 92 x 60cm, South Australian Museum

represented, providing an opportunity to make some continent-wide generalizations about Aboriginal art. About half the works in the exhibition were from the South Australian Museum; other institutions and private collectors in Australia lent significant pieces. Sutton and his team went to extraordinary lengths to establish that the works chosen were suitable to exhibit, visiting senior members of thirteen communities to show them photographs of the works proposed for inclusion.

This exhibition was a landmark in that respect. We hope others will take a lead from this, although it is going to be more difficult in future because most overseas exhibitions will not be preceded by this level of expenditure.

In each area the exhibition organizers had people who could speak the language, or who were well known, to act as intermediaries. Sutton has worked in Cape York Peninsula since the 1970s and speaks three Aboriginal languages reasonably well.

But if you are living in Santa Monica, California, how do you get to meet these people and talk to them? And should you? If everybody in the world who wanted to had access to Aboriginal artists, there would be ten thousand foreigners in the Western Desert for every Aborigine. I think in the end you will see what we have now with Renaissance art or Indian art. There will be a small number of specialists, another tier who follow it seriously and, on the outer fringes, you will have people who like the look of it and treat it as wallpaper.

The exhibition has had a big impact in the United States. Art writers predict that American abstract art will be influenced by the newly discovered language of Aboriginal art. Sutton believes the American response to Aboriginal art is the result of a combination of factors.

Aboriginal art is identified to some extent with North American Indian art, which shares a concern with the religious landscape. The exhibition arrived in New York at a time when Western artists were being seen by some people to be cynically exploiting the credulity and wealth of collectors. Part of the response was the result of changing perceptions of what is still termed 'primitive' art.

LUCY NAPALJARRI, HILDA NAPALJARRI, RUTH NAPALJARRI, Yuendumu, Central Australia, Sugarleaf Dreaming at Ngarlu, 1986, acrylic on canvas, 173 x 187.5cm, Collection of Tim and Vivien Johnson

Nowhere had this shift in opinion been more apparent than in the realm of Aboriginal art. But there was also an element of romanticism in the American response. Some Americans see the Aborigines as we ourselves were in the Pleistocene age thirty thousand years ago when we were 'pure'. They are almost unwilling to accept that in an Aboriginal society, as in any society, there is conflict, and people do not always do things for noble motives.

It is the old Arcadian European tradition rearing its head yet again with the notion of the Golden Age–Golden Summers — to take a shot at another exhibition. You know, there is a sense in which everybody has a notion of lost youth or lost harmony with the world, and different cultures have different ways of trying to reach back. One of the admirable things about Aboriginal thought, from which I have learnt a great deal, I hope, is that harking back to some sort of idealized life is a waste of time; yet you do not on the other hand have to become negative or cynical. How do you overcome that? By emphasizing continuity.

It is good news for Aboriginal art that it is being recognized internationally but the American reaction to the exhibition is going to present problems because it is not just an interest in knowing but also in consuming. Quite a few of the would-be consumers want to eat it up without digesting it.

ANGUS NAMPONAN, PETER PEEMUGGINA, NELSON WOLMBY, Western Cape York Peninsula, The two young women of Cape Keerweer, 1987, wood, nails, ochre and eucalyptus bark, *left*, 70 x 42cm, *right*, 73 x 35cm, South Australian Museum

[1] *Dreamings: The Art of Aboriginal Australia* toured to the David and Alfred Smart Gallery, University of Chicago, Illinois, January–March 1989, and to the Los Angeles County Museum of Natural History, California, May–August 1989. The exhibition will be seen at the Museum of Victoria, September–December 1989, and the South Australian Museum, February–April 1990.

Judith Newman is a Melbourne-based freelance journalist.

ABORIGINAL ARTISTS IN NEW YORK

Michael Nelson Jakamarra
and Bill Stockman Japaljarri
interviewed by John Kean

Michael Jakamarra Nelson and Bill Japaljarri are senior Aboriginal Law men in addition to being highly acclaimed acrylic painters. They travelled to America in November 1988 with John Kean, former art adviser with Papunya Tula Artists, and Christopher Anderson of the South Australian Museum, to make sand paintings at the Asia Society Galleries in New York, where the exhibition 'Dreamings: The Art of Aboriginal Australia' was on display. This interview was recorded on 13 November 1988 on the artists' return to Australia.

Although the sand paintings were commissioned by the Asia Society and the South Australian Museum, the decisions of who would go and which dreamings would be painted were left to Papunya Tula and the artists. After several meetings Michael and Bill agreed to go and decided to do public (i.e. non-restricted) segments of their own Dreamings. They also agreed to photographs being taken of their paintings.

The paintings were done in The Asia Society's Park Avenue theatre. Following receipt of soil samples from central Australia, Ms Karen Haight of The Asia Society located french ballast sand which matched the consistency of desert sand. This was then dyed and five tons were spread onto the theatre's stage. Other materials included red ochre and crushed and dried wild native daisy, both brought by the artists from central Australia. In addition, brushes, and white, black and yellow acrylic paints were used. The artists, their bodies painted up with ochre, worked on their sand paintings over two days, and on completion they destroyed them.

The interview was transcribed by John Kean following Jakamarra's instruction that he should 'straighten up' the English so that he would not be misunderstood. The spelling of Aboriginal words has been standardized to Warlpiri, a central Australian language spoken by both Michael and Bill.

Michael I live at Papunya, I'm an artist. From there we went to America to do our business, the sand painting. We had about three hundred people each day who were very interested in our work. We worked in a big hall to show people from other countries what Aboriginal people are doing in central Australia. People really enjoyed seeing us do our work.

We went to New York to show the world, about our culture and about our work. Most whites all over the world don't recognize Aboriginal people. But now our work is being spread throughout the world. Now they notice our work and they keep asking about it.

John Bill, why did you go to America and what was the work you were doing over there?

Bill We went from central Australia from

MICHAEL NELSON JAKAMARRA, assisted by Marjorie Napaljarri, Central Australia, Five Dreamings, 1984, acrylic on canvas, 122 x 182cm, Collection of Gabrielle Pizzi

Alice Springs then we came down here to Adelaide. You were waiting here to organize our trip. And after that we caught a plane to Sydney and from there we were travelling for a night and a day in a jumbo jet to America. We showed our work in the gallery, a big gallery in New York City. We had already organized materials for our work, to put the Dreaming there though — by making a sand painting. We did a really good job. Everybody was watching us, people from every place, American people, and people from all over the world.

These people didn't know anything about Aboriginal culture. When we went to America it was the first time all those people saw it, [representations of the Dreaming] dancing and sand painting. That's what we were doing. All those people came to see Aboriginal culture because they had never seen it before. Only central Australian people know how to do it. Overseas people had their first chance to see this when we went to America with that exhibition.

John Can you tell us what story you did in your sand painting?

Bill I put my Father's Dreaming. Before he passed away he gave me all those stories. Since the 'high school' [post initiatory ceremonies] I've been doing this Dreaming in the bush, in big ceremonies. My Father gave it to me. He handed over my stories, before he passed away, like the Green Bird [Budgerigar] Dreaming; my Father gave it to me and I'm doing it all the time. I know myself which way to put my story. We call that green bird Ngatijirri, that's in Warlpiri language.

Michael I did about four designs on the sand painting. One was Kangaroo. That one is to the west of Yuendumu, that's my Grandfather's and Father's Dreaming. It belongs to us. The other one, the second one was Possum, to the west of Yuendumu. It belongs to us, too. And another one, the Flying Ants Dreaming to the south-west of Vaughan Springs where I was born. That belongs to my Grandmother and my Grandfather. It's for Jampijinpa, Jangala, Jupurrurla, Jakamarra [Kinship groups]. The last

one that I did in the sand painting was the Snake Dreaming from Ngama. The Snake was travelling north and that belongs to all the Jupurrurla/Jakamarra.

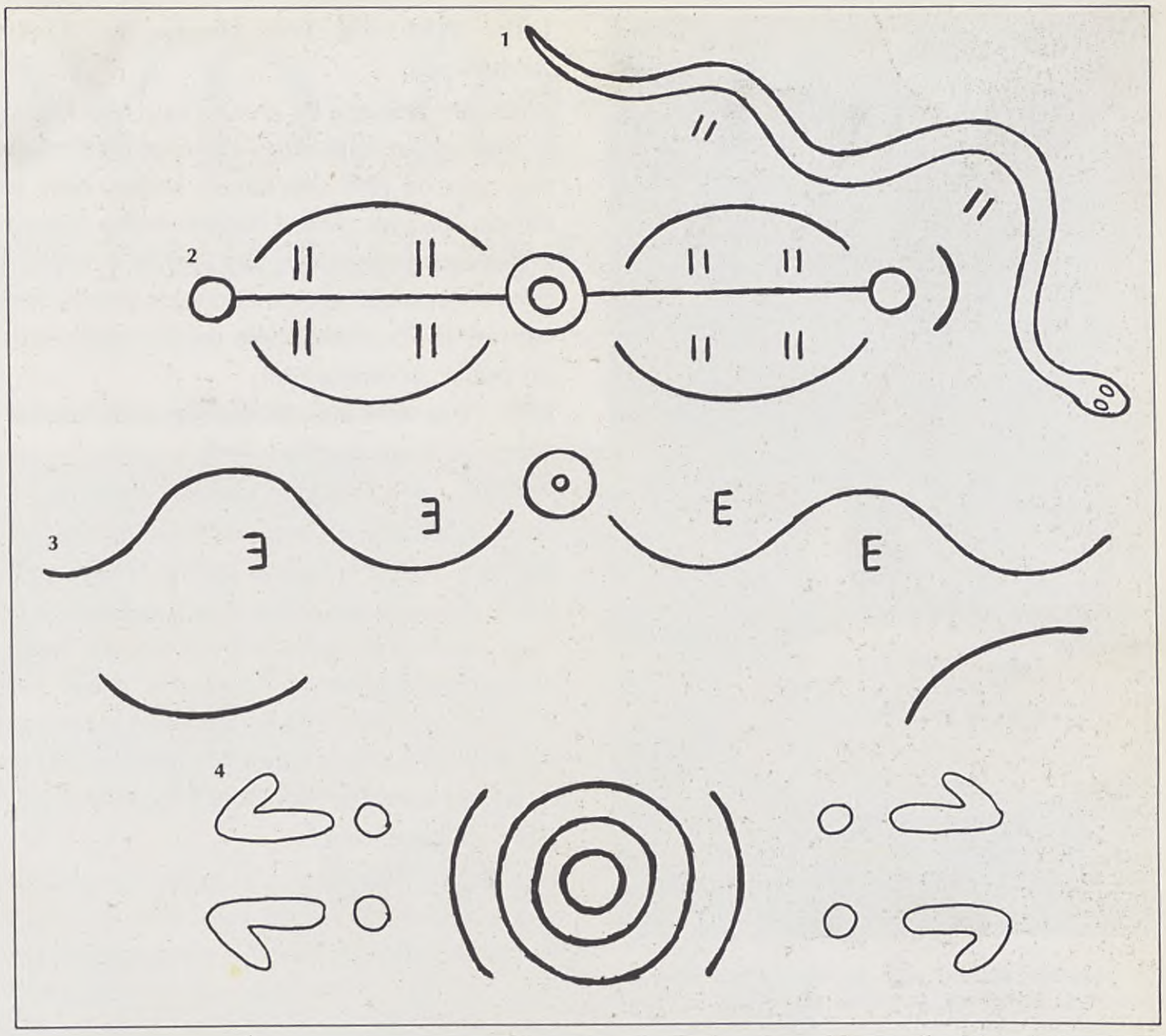
Those paintings represent all of the country. They [the Ancestors] were travelling through staying in one place or moving around that area. The main one [the Ancestral] Flying Ants were travelling from the east, from Alyawarra country to Warlpiri country [to the west]. And the Snake Dreaming goes from the Centre to right up north to Arnhem Land.

These are important Dreamings and that's why we showed them to the people in America. They took photographs and they filmed what we were doing. We were pretty happy to be working there. We had a couple of boomerangs and I sang a song with Japaljarri [Bill Stockman] and he danced. And the dance was really good. We really enjoyed it.

John What are the names of the main places that you put in your painting?

Michael Kangaroo Dreaming at Yintarramuru; Possum Dreaming at Jangankulungu; Flying Ants Dreaming at Wantangurru; Snake Dreaming at Ngama [all in the Yuendumu area].[1]

Bill The name of that place is Mungani Rockhole in the Ilpitirri area [on Mt. Denison Station], it's a Ngatijirri Dreaming. That place is a big rockhole. Two blokes were walking around trying to find a kangaroo, but they didn't get any kangaroo, not until the next morning. The Dreaming story is at that rockhole.Two blokes were sitting there, a Japaljarri and a Jungarrayi [Kinship groups]. They looked around. 'Hard to find any kangaroo.'



top right
Diagram of the four Dreamings incorporated in the sand painting:
1. Snake Dreaming at Ngama
2. Flying Ant Dreaming at Wantangurru
3. Possum Dreaming at Jangankulungu
4. Kangaroo Dreaming at Yintarramuru
These Dreamings relate to those depicted in Jakamarra's **Five Dreamings,** *opposite*

right
MICHAEL NELSON JAKAMARRA (foreground) painting **Kangaroo Dreaming at Yintarramuru** at The Asia Society Galleries, New York, photograph by Marcia Weinstein.

Bill Stockman Japaljarri and Michael Nelson Jakamarra performing 'Jardiwanpa' ceremony, photograph by Marcia Weinstein

Well after that they camped again and next morning they went hunting again. They went around and found the kangaroo. Well after that they looked around for some bush tucker, you know that Wild Potato Dreaming. That's one area, all the stories come through that area.

John One of the things that people enjoyed the most was seeing Aboriginal people dancing for the first time.

Michael Yes, with the red ochre. See, we forgot to take pinkirri, cockatoo feathers and emu feathers. But probably next time, we might be able to take more people to show our culture overseas; it could be to Europe or anywhere, maybe to Africa.

John Do you need more people to do the ceremony properly?

Michael We could go to California or Los Angeles, to San Francisco or to Canada or the Washington area. To show people our culture. It's good to show our culture to different people, overseas.

John Why did you choose to dance Jardiwanpa?

Michael Because it's an easy one, you know, I can sing that song [as an owner of the Dreaming] and he [Bill Stockman] knows how to dance. Also we picked out the Snake Dreaming because everybody can look at it. Even in central Australia when video team comes they can see it. It's clear [there are no restrictions on public performance].

John You were also decorating some boomerangs on stage in New York.

Michael Yes, we always do that when we do a sand painting; we decorate boomerangs that represent the same story as in the sand painting.

John Now I want to ask you about the New York exhibition. In New York people could look at the exhibition then come down and look at you men doing the sand painting. What does it mean when you were working on a sand painting, then next door to that you have an exhibition?

Michael I think that was great, the people would come and see the exhibition of canvas paintings and from there they came around to the other room to see what we were doing on the sand painting. I think that was great as most of the people in America they have never seen a person doing this job properly. But now they have seen it, what we were doing, me and Japaljarri. They were asking a lot of questions, but that was alright. They asked questions about our work and who we were. Some people thought that we were black American, but we are full-blood Aboriginal from central Australia. We had headbands too. I reckon that looks really good on film and on the stage while we were working.

See, people might come [to Australia] from America and ask: Where are all the Aboriginal people?' They might tell them:'They are in central Australia, go visit Alice Springs, they live in communities in Western Australia, part of South Australia, Top End and in the centre of Australia.' They might ask: Have you got any painting or boomerang to show us? We can buy them off you.' That will be good to help my people.

John Bill, you have been to America before, but you were just travelling around, you are the first to work there on the ground. How do you blokes see your work in America in terms of developing your painting industry?

Michael Well, people can see the paintings that we sell to make our living. We are not selling our culture away, just the painting, the colourings of our drawings on canvas. They won't take that one [our culture] because we, all the Aboriginal people, have got it in our minds and our heart. They can't take it away. Unless the people die, unless the Aboriginal people die with their culture.

John You mean that people just buy the canvas and paint?

Michael Yes, that's all. They can see the picture but we are still the owners of the story. When white people buy the canvas they don't understand. They don't understand the foot prints or drawings or circles like that. They don't understand what it means. But for us, it has great meaning.

In America that lady asked me about the dots in the painting. Well I told that lady, 'I can't let you know because its most important for us initiated men.' Well it's the same in the sand painting and the shield painting that we do during the ceremony. The dots are the most important. Only men can use the name for the dots, we know it but we can't say the word in public. We can't let women know. They can see it. [The New York ground painting].

John Have you got anything to say about the materials you were using in America?

Michael Yeah well, that was the spirit because we took the Wamulu [dried and crushed daisies] with us, that was the spirit. When we did it over there, we seemed to get strong in front of everybody. Some Aboriginal people get shy, but not me and Japaljarri. We were looking at those people while we were doing our work, sand painting, we were a bit frightened at first.

John Is there anything else you want to say?

Michael No, that will be alright, palya.

[1] Michael Jakamarra Nelson identifies and discusses these Dreaming places in the Film Australia video *Dreamings: The Art of Aboriginal Australia*, directed by Michael Riley, which was produced to accompany the exhibition.

LLOYD REES

A Lifetime from Federation to Bicentenary

Renée Free

LLOYD REES, Summer in the suburbs, 1964, oil on canvas, 91.5 x 106.8cm, private collection

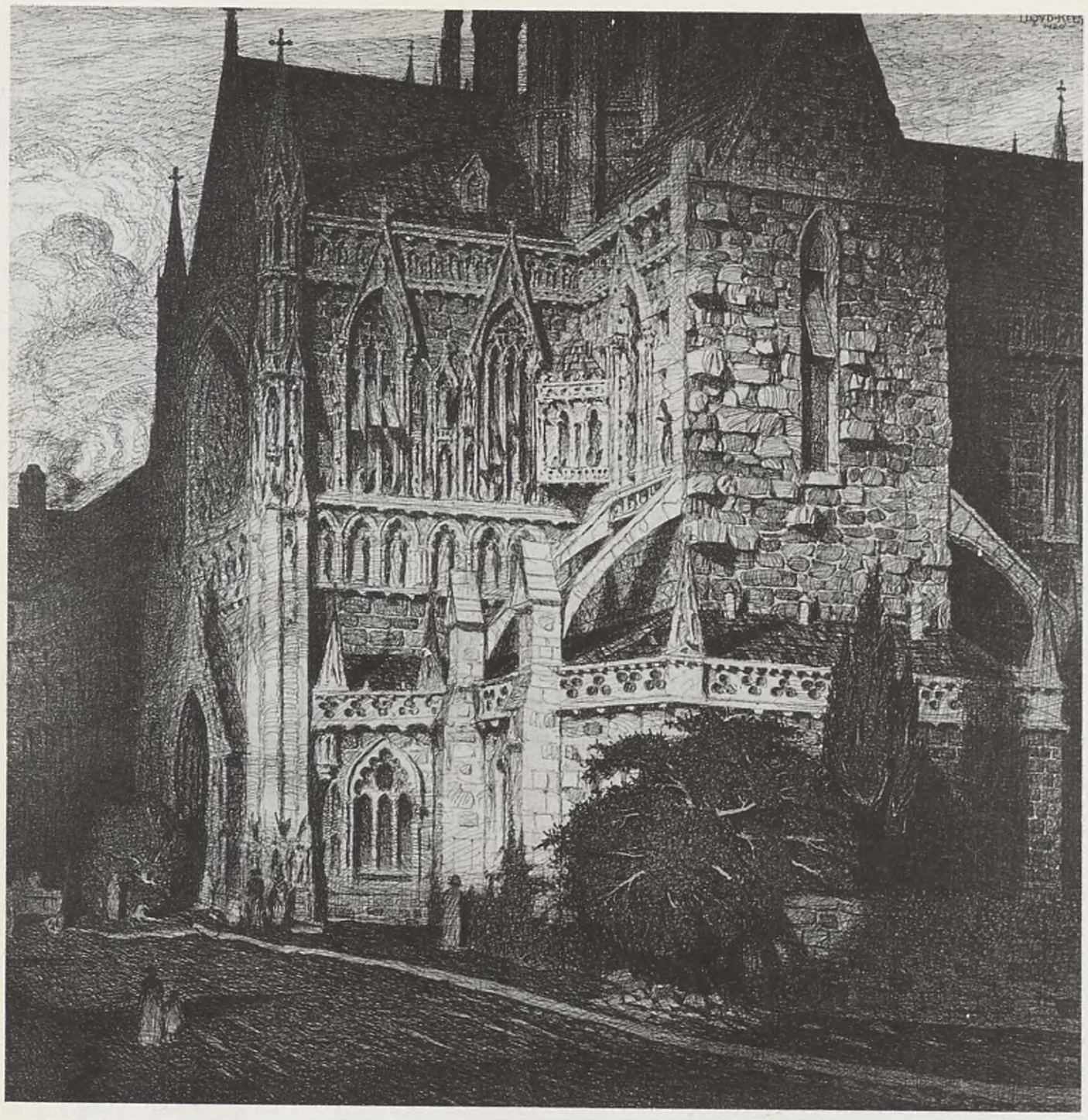
Landscape painting can be paralleled to sounds from the plucked strings of a soul, and was increasingly such with Lloyd Rees:

> Bleakness or opulence of soil, gentleness or ruggedness of mountain profile, exhilarating or oppressive atmosphere set the chords of the soul vibrating. It is precisely in the commonness of moods so aroused that their effect lies . . .[1]

It has been something of a mystery to hear Lloyd Rees divide his paintings into light and dark. The paintings he referred to as dark, such as *Drama in the valley*, seem simply to be dramatic. It must be that behind the dark paintings he was struggling against depression, which he from time to time battled and which deserves documentation. While it affected his early period in an intrinsic way, from 1953 at least, it had no significant meaning in his art. For that reason, the later depression may have an external origin, perhaps some chemical imbalance.

Brisbane 1895 – 1917

We can seek these twin poles of light and dark in Brisbane, in youth when anxieties are intense, but there is little evidence for them. Landscape painter — the words conjure paintings of country, but in the case of Rees they also embrace cityscapes, interest in architecture and town planning enhanced by a special talent for memorizing architecture. With Rees the world becomes a work of art in which elements can be arranged by an artist-creator.



LLOYD REES, St. Mary's Cathedral, Sydney, 1920, 48.2 x 47cm, pen and ink, Queensland Art Gallery

A geography book of Paris, a book of Joseph Pennell's drawings and books of paintings by Corot and Turner, significant finds in Brisbane of the turn of the century, provided ingredients needed. He drew Brisbane transformed by boulevards, cathedral and opera into another Paris. His mother being of French descent, his father of Welsh, and with a love of Italian opera, Rees was early awakened to an interest in culture and nationality. Style in the historical sense was most evident in public buildings and cathedrals, precisely the subjects which attracted him. He grasped an understanding of the history of art, the philosophy behind classical forms of architecture, the relative positioning of the buildings, leading finally to understanding the workings of city, State and politics, coming down on the side of idealistic Socialism. Most important, Rees had a mystical experience:

> I remember when, as a young man, a sudden conception of this endlessness struck me like a blow. One night in Brisbane when I was walking home across a field and looking up at the sky, the realization came, in a blinding flash, that this immensity went on forever . . . I gave way to panic, hurried home.[2]

He was never to forget this fear of space, and the fear of dying which haunted him, with actual reason, from his early years. Never was he to venture far from family and home when painting.

Sydney 1917 –

The first opalescent vision of Sydney required a lifetime of painting to capture, but the course of his life was set by that glimpse through a porthole. The first major period of depression began in 1923 on the first visit to Europe, when Daphne Mayo broke off their engagement because of her own destiny as an artist. The twenties can be called the darkest decade. For years after his return, Rees drew at night obsessive variations of European buildings, inky black, and Australian fantasies of castle landscapes with dancing figures, full of Druid mystery from his Welsh heritage — without contact with nature. These were clearly seen by him as expressions of a brooding depressive state of mind.

The dark gave way to a brief period of light with sparkling paintings, for example *Balmoral*, in the period of his marriage to Dulcie Metcalfe. This was swiftly brought to an end with her death and that of their child in childbirth. The few paintings done at home in the following breakdown were sombre still lifes.

1930s

The thirties drawings of Sydney which followed and ensured his place among the greatest Australian artists were entirely original, taking their character on the one hand from being done before the motif in contact with nature, and, on the other hand, elaborated over several days with exceptional detail in variations, these characteristics deriving from the depressive state of mind from which he was emerging. The intense variations now had meaning, becoming aspects of nature, showing the elusive mystery of truth of vision, the shifting nature of reality. They became a balance of introversion and extroversion, with the effect of being truer than our reality, but true to the vision of an artist with heightened powers.

The whole decade is one of light. Emerging to health through contact with nature, marriage to Marjory Pollard, birth of son Alan and a move to Northwood, Rees painted under the guidance of Corot and Gruner, translating the tones of his drawings into paintings. An important modification towards unity by merging separate forms and colours with palette knife came in 1939 with *The silent bush*. The Art Gallery of New South Wales Rees Retrospective Exhibition in 1942 gave him the opportunity, afforded few artists, to be able to survey

LLOYD REES, Passing vision, 1982, oil on canvas, 101 x 152cm, Parliament House Collection, Canberra

LLOYD REES, A view of Balmain, 1932, pencil, 19 x 28cm, private collection

his life's work and take stock: he realized that he needed to concentrate on learning to paint. He was forty-seven and if he had died then his drawings would have given him eternal fame, but his paintings were seen as academic landscapes similar to those of Gruner, Wakelin and Dundas.

1943 – 52

The move to painting on the South Coast at Gerringong saw a change in style to explore a rhythmic hilly landscape, which he felt had the form of woman. He was casting aside the impressionist blanket, but it was to become a dark decade. It was not his ideal landscape. He could not come to terms with the greenness of the area, which he felt more fitting for Constable. He deliberately painted at dusk when colour was subdued, and the *Evening star* and *Evening landscape, Gerringong* are dark and lonely paintings, but particularly moving for those of us who respond to these elements of life.

The *Road to Berry*, so perfect and famous a work, is a literal motif, a view from outside the hall at Gerringong. As in the thirties, drawings, nature and obsessive intensity coincided. The dark forties palette was partly a spirit of the times, seen in the new Art Gallery of New South Wales hanging of the Australian courts, and partly a sad personal reaction to that landscape, which perhaps included, among the happy life with his family on holidays there, subconscious feelings of the two women he lost. Despite this, his landscapes of that region have characterized it for all time. In later years he was to turn around and face the sunshine and Werri beach close by.

The Australian experience embraces country and city. Around 1950 Sydney was conscious of its fifty years of Commonwealth, and Rees tackled several complex views of Sydney with its buildings and foreshores. They were dark brown, glowing, but awkward in their new larger size, struggling to emerge from post-war bleakness.

1953 —

In 1953 Rees returned to Europe. He was briefly in England where he had the depres-

LLOYD REES, Interior, Notre Dame, Versailles, 1988, oil on canvas board, 76.2 x 60.9cm, private collection

LLOYD REES, Landscape from 'Bel Soggiorno', 1973, pen and ink and watercolour, 46 x 62cm, private collection

sive breakdown heralded in the paintings. He visited Constable country, but England always was a dark place for him. France and Italy were his 'homes'. On the Continent, where he painted creamy tourist views, he found the light tone which was to bring him into his future way. He never returned to the darkness of mid century. After the all-important second visit to Europe, seen in a radiance brought on by thirty years' absence and after a dark decade, light became the embracing principle, the change to titanium white instead of poisonous lead white being the technical counterpart to this revelation of light. The change is as drastic and irrevocable as was Cezanne's change from fantasies of rape and murder to concentration on landscape — intense emotions subjugated by the discipline of capturing sensations of nature. Similarly, in Rees's work from now on, depressive moods only fuelled the intensity of his lyricism.

In 1958 he painted small harbour scenes which show him consciously painting flat, broad horizontal strokes in recognition of the flat surface in the modern manner. This was to be the most important of his discoveries — leading to the change from window on the world to abstract concept, but this change happened gradually.

Rees must have sensed that he was painting out of his time. He had come to Sydney in impressionist and post-impressionist days. He had witnessed the advent of modernism. He was always to remain loyal to the Society of Artists, not as academic a society as the Royal Art Society, but not modernist. Rees knew that the elements in landscape and cityscape were able to be arranged in ideal combinations, just like notes in music, architectural elements in a

building, or buildings on a town plan. He knew that a painting had to have a life of its own, and that development took place for him in the studio, but always with a note from nature, usually in the form of a watercolour reminder. But these have always been aspects of art and were not enough to break through the barrier between traditional and modern.

1960s

By 1960 younger artists were painting large works in styles of expressionist and lyrical abstraction. Rees painted light-keyed works larger than before. The post-impressionist method returned for this capturing of light; impressions came thick and fast, leading to layers of paint. He found he could not paint without a rich bed of impressions, much as in the thirties he had used rubbings to lay a basis for his drawings.

The 1969 Art Gallery of New South Wales Rees Retrospective encouraged a sense of aspiration and summing up, and two grand series were painted for it — *Tribute to France*, and *Song to Creation*. If he had expired then, aged seventy-four, he would still have been a post-impressionist. But many great paintings emerged from the sixties, like *Summer in the suburbs* and *The Timeless land*. Those paintings had a sense of flat surface which gave grandeur to all parts of the painting, bringing cliffs and mountains in the furthest distance into dominance. Australia was given the grandeur its landscape deserved, equal to the grand views of Europe also painted by him after many trips.

1970s

Another trip abroad saw drawings of Tuscany which were the equal of his great drawings of the thirties. Having painted many of the French subjects including the Chartres series, Rees's career had an unusual break in 1976 — a visit to Ayers Rock and the 'Centre'. It was a mind-blowing experience: the immensity of space so approaching his early vision and his experience of the concept of the Dreamtime. This suggested to Rees his own dreamtime in the France of his ancestors, around Lascaux.

1979 – 88

In 1979 he was ready with the exhibition 'Tribute to Sydney'. It was his greatest subject, closest to his heart. He had mastered it in drawings and now, half a century later, in paintings. Sydney was in full character as seen from rocks on Ball's Head or veiled in mist. He now had the capability to paint his original vision of 1917 — an unsurpassable beauty of opalescence.

Though located in sensations of particular places, Ree's paintings increasingly became paintings of the universal as felt by human senses. His art embraced modernism not from the outside but from his own internal development. His years of living near, drawing and painting Sydney harbour gave him the morphology of form which was the basis of his particular abstracting from nature. This was the experience of a lifetime which was to emerge as the guiding line when age and impaired vision finally took hold. From being concerned with earth, matter and texture, he now conceived the world as a mass of that endless substance that the Greek philosophers postulated.

Air became water, water, air and land became a shifting behind light, dematerialized. He would paint a wash often of bluish green or greenish blue over the entire surface of the canvas in response to the particular note of nature he wished to express. On this flattened concept of the world he would draw the features: a gentle hill, some squarish buildings, or cloud, or waterhole, or bush. He was creator in the endlessness. If it is true that for moderns the unknown is no longer the horizontal dimension but the vertical, leading to cosmonautic exploration and into the depths, then Rees's late style is modern.[3]

Viewing his paintings, we stand looking ahead at the familiar bay, but below lies the infinite watery deep and, above, the infinity into heaven. The dynamism of the twentieth century is fully caught in his last style. Many modern painters start at this abstracting point. But the long gestation of Rees's painting style is evident in his mastery of colour and wash treatment, and the nature of the few abstracted features which always give a sense of a true note of nature. His final goal and achievement he saw as being able to paint the sun itself.

Rees's abstracting style reflects the wide embracing nature of his thought. He had found for himself the philosophy of Endlessness, expressed both in his writing and painting. Landscape painting is a giving of oneself up to landscape which is not made by man and gives rise to thoughts of Creation and a Creator.

> Freedom from any single dogma or religious theology has released me to glory in all creation as one great unified miracle.[4]

Tasmania had become important because of family since 1967, but never achieved the depths of his affection for Sydney. The Derwent and its dawns became a quieter, slightly melancholy substitute for the brash harbour of Sydney. Its quietness and blueness was a fitting end subject, an opportunity for meditation and reflection, a full expression of his gentleness and of the loneliness of great age. Marjory had died early in 1988. His late painting, *Interior, Notre Dame, Versailles,* 1988, is a return to the womb, with an embryo of coloured glass and light enclosed by soft rounded female curves, as 'abstract' as an Aboriginal painting of the Rainbow serpent coiled around her eggs.

The barefoot Brisbane schoolboy of 1900 sat with the Queen at dinner after the opening of the new Parliament House, Canberra in 1988 and became one of the 200 Australian Greats in a ceremony there two weeks before he died. He had the gift of making widely known the artistic personality. Artists are enigmas, and the serious purpose of art not understood. Rees articulated the aesthetic sensibility and aesthetic values as life-giving forces for good in society, to be ignored to its detriment. The world is a sacred work of art. Painters, poets and philosophers are necessary to design it. Politicians became his friends, with similar aims of making a good society. His life span was from Federation to Bicentenary. After all the years of fearing death, he was content. His son Alan said: 'He couldn't paint big canvases any more, so he couldn't see the point of continuing.'

1 Max Friedlaender, *Landscape, portrait, still-life*, Oxford, Cassirer, 1949.
2 Lloyd Rees, *Peaks and valleys: an autobiography*, Collins, Sydney, 1985.
3 S. Bann, 'From Captain Cook to Neil Armstrong', in J.C.Eade (ed.), *Projecting the landscape*, Australian National University, Humanities Research Centre, 1987.
4 Lloyd Rees, op. cit.

Renée Free is Senior Curator of European Art at the Art Gallery of New South Wales.

Victor Pasmore

ARTIST'S CHOICE NO. 36

Andrew Christofides

I have chosen *Relief construction in white, black, maroon and ochre* because reliefs of this kind, which represent an important development this century, are uncommon in Australia and receive little attention. Furthermore, I feel some empathy with this development, as much of my own work has been concerned with it.

To best understand Pasmore's reliefs it is useful to discuss them within the context of his longer term programme of experiment and research and to consider the four groups into which they fall.

Those of the first group, executed during 1948-51, mark the beginning of his move into relief and the end of his experimental abstract period which, in turn, occupied the transition between earlier representational work and the structural reliefs of the early 1950s. These are characterized by a rawness of handling and a quite painterly quality. They are esssentially intuitive and are closely related to the abstract collages which immediately precede them.

Those of the second group, executed during 1954-65, consist of a central vertical line which is flanked on either side by horizontally laid elements of varying height and depth. This group is more structured and has a controlled and systematic appearance. Whilst Pasmore continues to use found materials, their handling is pre-determined and the result is a more elegant product.

The reliefs of the third group, also from 1954-65, are characterized by a central cluster of vertical, projecting planes of varying depths. They are by far the most rigid and systematic in appearance, and begin to utilize machine-made moulds and materials (plastic, formica, *et cetera*). They demonstrate Pasmore's most rigorous attempt to distance his own presence from his work.

Those of the final group predominantly date from 1959 to the mid 1970s. After the severe work of the previous two groups these are typified by a lyrical distribution of forms and shapes which are more organic. In their later development, they lead into the more two-dimensional, intuitive and less austere recent work.

Here we have a good example of the second group — a beautiful and simple organization of elements. It has an austerity and coolness, typical of the more systematic pieces of the second and third groups, giving it independence and presence transcending its relatively small scale. Although a relief, it is essentially read as being two-dimensional. It is only when viewed from the side that the third dimension becomes obvious.

Pasmore uses relief primarily to destroy the illusion of space, with which he became so dissatisfied in the late 1940s. Relief elements make the work more absolute and concrete, no longer tying its appearance to the external world. The work achieves its own independence and integrity.

Pasmore frequently speaks of the independence of painting:

> The question which had to be answered was not whether independence was right or wrong, but simply whether it was possible. To implement this I turned my studio into a kind of research laboratory with the object of establishing a basic and objective alphabet or process from which an independent morphology, appropriate to both painting and sculpture, could be developed. This meant changing the process of painting from one of visual abstraction to that of intrinsic and organic construction.[1]

This process of organic construction enabled Pasmore to develop a language to destroy the traditional picture plane and hence the collages of the late 1940s developed into the reliefs of the early 1950s. His concern with the elimination of the brush mark, i.e. the personal touch, necessitated his move from the early, cruder pieces to more machine-like and impersonal elements.

Pasmore's interest in relief had been stimulated in the 1950s by a number of factors, the most important of which was his introduction in 1951 to Charles Biederman's book *Art as the Evolution of Visual Knowledge*. Biederman argued that painting in the traditional sense was obsolete and that its further development lay in the relief. In Biederman he found a man of intense rigorous commitment, involved in very much the same problems as himself. He was later to disagree with Biederman on a number of points, but the book undoubtedly assisted Pasmore in formulating his own ideas.

It is difficult to assess the degree of systematic rigour employed in the making of the pieces of this period. Although he utilized various processes and systems, Pasmore, unlike Biederman, did not hesitate in allowing his intuition to override any predetermined structure. This piece is itself a second version made in 1961 after an original of 1956.

Although this work does not overtly display a strong intuitive involvement, it was Pasmore's overriding intuitive feeling for order and his strong sense of lyrical composition that prevented him from maintaining the relief in this state, and which finally took him on the path to the more two-dimensional and graphic compositions of recent years.

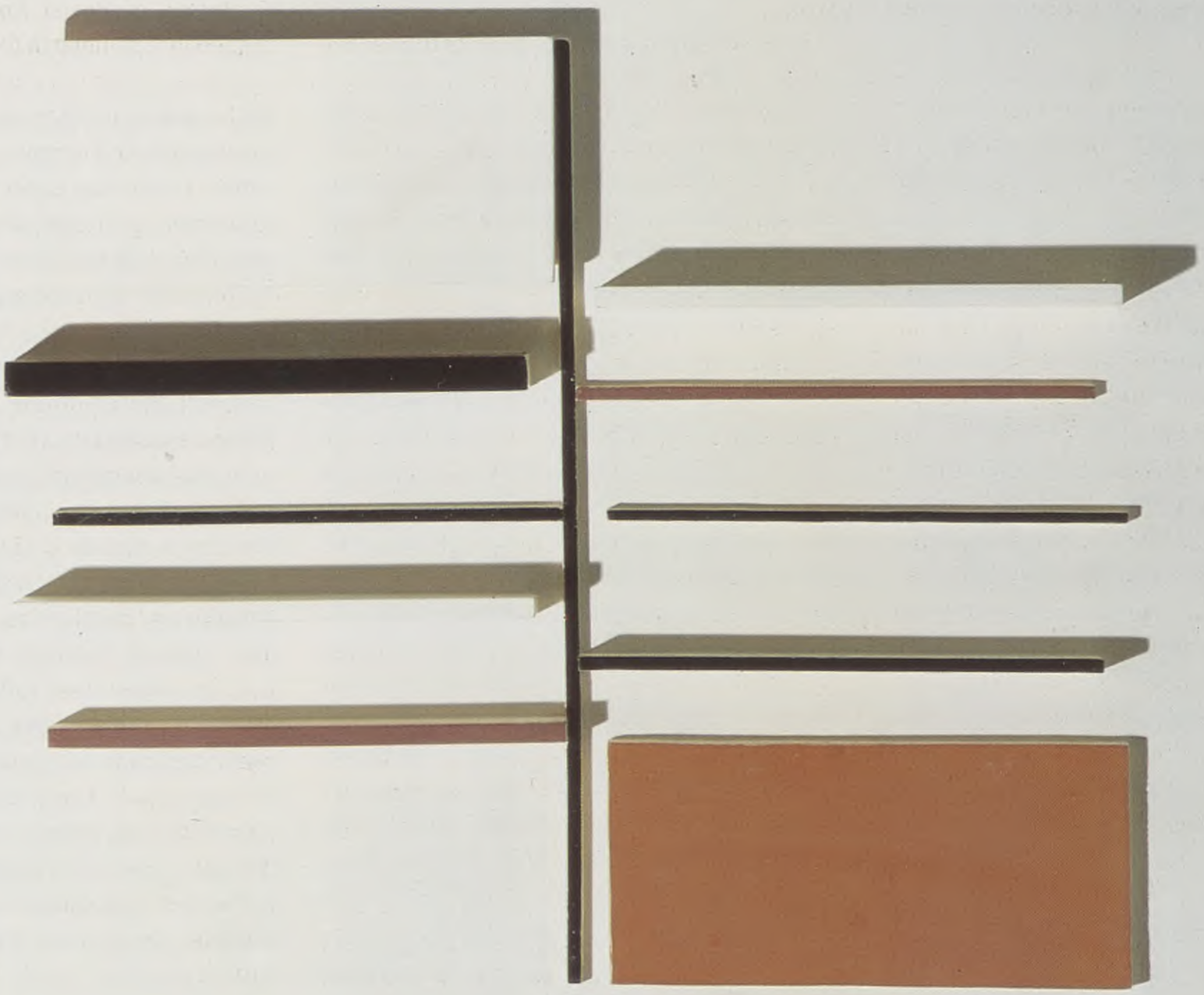
The relief remains, however, a wonderful combination of artistic intuition and systematic order.

1 Victor Pasmore, quoted in *Victor Pasmore*, A. Bowmess and L. Lambertini, Thames and Hudson, London, 1980, p. 94.

Andrew Christofides is an artist who lives and works in Sydney.

VICTOR PASMORE, Relief construction in white, black, maroon and ochre, 1956–57/1961, painted wood, 68.5 x 73.6cm, Art Gallery of New South Wales

RELIEF CONSTRUCTION IN WHITE BLACK MAROON AND OCHRE



Australia's First Professional Artist

JOHN WILLIAM LEWIN 1770–1819

Richard Neville

John William Lewin (1770–1819) is often described as a loser; for the Rienits[1], Australia's first free, professional artist was 'one of those unfortunate people who through no real fault of their own almost always managed to do the wrong thing.' Yet this is hardly the important point, and is in any case a subjective judgement of a poorly documented life. It is true that he did not die a feted or wealthy man, but Lewin was, like many of his artistic contemporaries, a provincial artist, a journeyman: in his case skilled particularly in natural history drawing, but capable of portraiture, landscapes, transparencies and history painting in oils.

Lewin was born in England in 1770, probably near London. His father, William Lewin, was a natural history artist/etcher and publisher of some repute; it is from helping his father that one presumes that John Lewin learnt the skills of zoological draughtsmanship and etching. Through his father too, Lewin must have met many of the leading scientific savants of his day. He also attracted the patronage of influential amateur scientists such as Lady Arden, Alexander Mcleay and Dru Drury, but not, importantly, Sir Joseph Banks, who entirely ignored Lewin's presence in New South Wales.

Lewin was hardly a scientist. While his training as a natural history artist had been thorough, it is clear that he had little knowledge of taxonomic description, which limited him to working simply as a professional collector of specimens, able to contribute little to scientific discourse.

Yet the success of eighteenth-century taxonomic systems, such as the Linnean System, by which the natural world was tabulated, catalogued and ordered, relied upon the abilities of the natural historian to utilize the language of science. As such systems require a substantial number of objects to stimulate comparisons, and thereby generate distinctions, the impetus in the eighteenth century was on the large-scale, often random, accumulation of objects. A collector's usefulness, then, was considerably enhanced if that person was familiar with existing collections and taxonomic systems. Lewin, without such knowledge, often gathered and drew specimens already well known in England.

Whatever Lewin's shortcomings, he was a skilled and observant artist who was prepared to travel. The advantages of being able to paint specimens at the point of collection had long been recognized; specimens did not travel well — the colours faded, taxidermists were often inaccurate in their re-creation of form and they suffered from the ravages of pests. With these difficulties in mind, Lewin came to New South Wales intending to etch, colour and publish a series of books on colonial natural history, as well as work as a collector.

Drury — a wealthy London goldsmith who owned one of the largest entomological collections in Europe — agreed to supply Lewin (at a total value of some £52) with collecting equipment and copper plates for etching. In return Lewin was expected to provide insects and other specimens of an equal value. Lewin was also to act as Drury's commercial agent; he reported on trading prices, while his journey to Tahiti in 1802 was in part a search, at Drury's behest, for gold.

Lewin arrived in the colony on board the *Minerva* in January 1800 and found himself in a society fascinated by the unfamiliar natural history of the colony. The very many Australian specimens already in European collections had come from these interested, though generally amateur and middle-class, collectors. For some, like Colonel William Paterson, it was the passion of their lives. Others, such as Elizabeth Macarthur, were drawn to the study of 'some easy Science to fill up the vacuum of many a Solitary day.'[2] Every colonial governor encouraged such activity, often out of personal interest, but also because of the potential unearthing of raw materials or land of value to England. Lewin spent his first five years at Parramatta in New South Wales preparing the etchings for his publications. It did not prove easy for he lacked materials — he regularly asked Drury to arrange supplies of paper, ink, copper plates and etching acid. At first he had to overcome the novelty of his new environment. He found it difficult, for instance, to detect specimens because, as he explained to Drury, '. . . everything in Naturall [*sic*] History

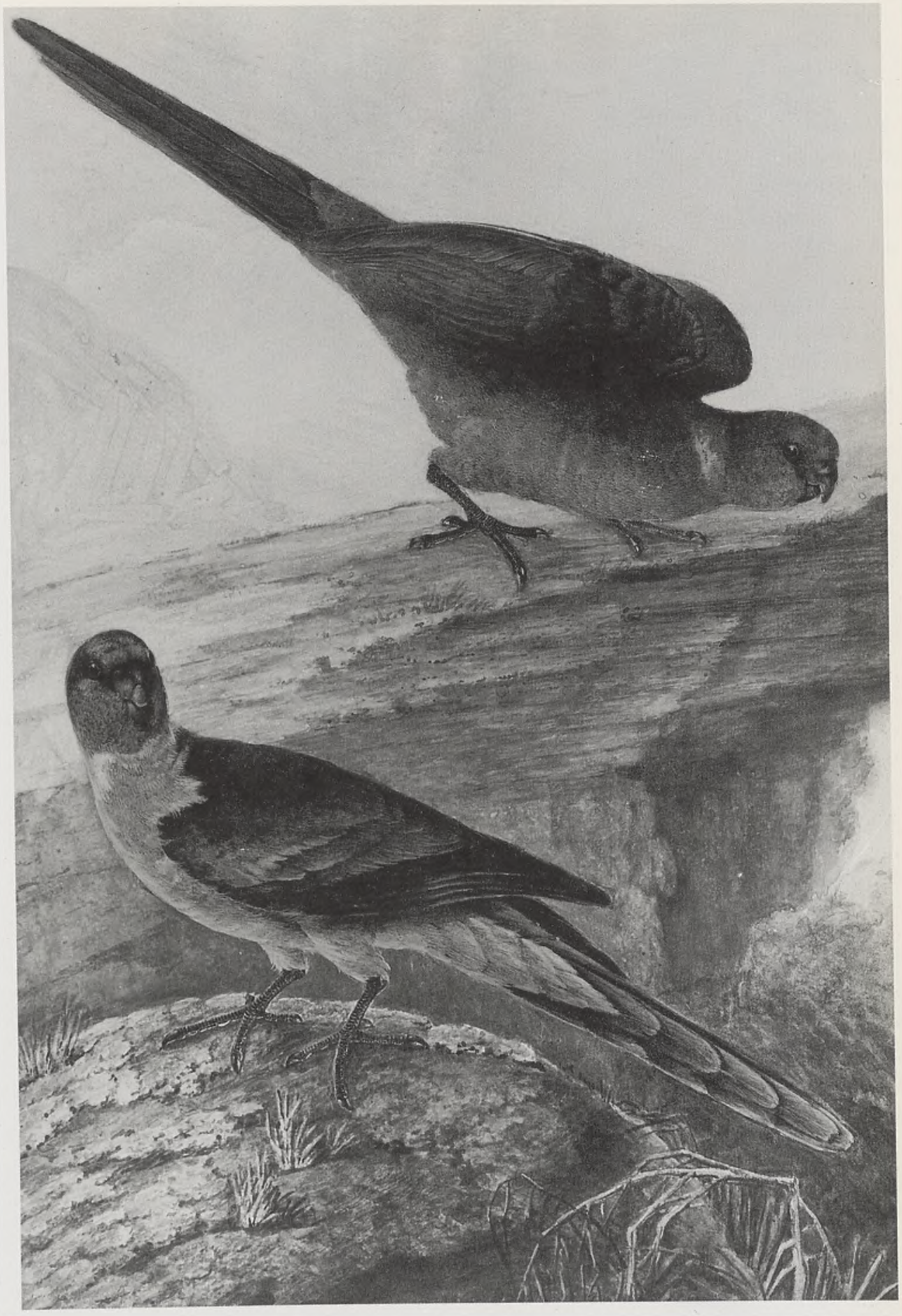
is contrary to our known knowledge in England.'[3] Yet this had not posed a philosophical problem for Lewin as it had for other commentators, such as the convict artist Thomas Watling. He simply reported that he had overcome such obstacles and work was now progressing rapidly.

Lewin etchings were the first made in the colony. The plates for his volume of moths *Prodromus Entomology* (London, 1805) were completed by the end of 1803, while those for *Birds of New Holland* (London, 1808) were sent to England in September 1806, where in both cases text and descriptions were added. The subscription list for *Birds of New Holland* held the names of most of the prominent families in the colony. Unfortunately for Lewin the copies of *Birds of New Holland* disappeared en route to Australia; this disaster spelt the end of his career as a printmaker and publisher.

In 1813 however, he published in small numbers *Birds of New South Wales* in Sydney which was made up mainly from cast-off prints taken before the plates of *Birds of New Holland* were sent to England in 1806. None of his books had any impact in Europe, yet the plates reveal his strengths as a natural history artist. Lewin's ability to capture the form and colour of specific details of local vegetation is evident from his earliest drawings in the colony.

Perhaps Lewin's largest early commission was the group of 274 botanical drawings ordered by Governor King. The drawings were simple botanical sketches — a single plant on a plain background — made for reference purposes; some include dissection diagrams of the plants' reproductive systems — important information for determining the specimens' place in the Linnean System. Possibly King intended this commission for his patron Sir Joseph Banks, but the collection remained in the family until it was sold to the Mitchell Library. King was not averse to giving natural history specimens as political gifts, and indeed botanist George Caley wondered at King's alleged covetousness towards his own collection:

> I cannot contrive what he wants such articles [specimens that Caley had collected] for unless they are designed as presents, whereby his name may be accorded in the annals of natural history, or for the



JOHN LEWIN, Musk lorikeets, 1819, watercolour, 56 x 39.3cm, Rex Nan Kivell Collection, National Library of Australia

JOHN LEWIN, Murray lily, 1808, watercolour, 53.5 x 42cm, Mitchell Library, State Library of NSW

> public's benefit. But he has plenty of people at his call without bothering me. There is a person here by the name of Lewin whom the Governor has had collecting for him, but I believe they now disagree, as he has not been able to collect for him as much as he expected.[4]

The only other large commission of this nature was a series of eighty-nine botanical watercolours he made for botanist Allan Cunningham in about 1817. On the whole, Lewin's botanical drawings are competent but they were overshadowed by the superior work of Ferdinand Bauer, who visited Australia with Matthew Flinders's *Investigator* expedition of 1801–03. Lewin's work suffers in comparison; despite his acquaintance with most of the amateur scientists of the colony, throughout his long residency there he never earned respect as a scientist. Unlike Bauer, who was intimate with Sir Joseph Banks's circle, Lewin had few scientific mentors in either Sydney or Europe.

If Lewin's art could not successfully be termed 'science', his large, highly finished, carefully composed presentation watercolours of natural history subjects such as koalas, platypus and the *Murray lily* or *Musk lorikeets* revealed the obvious and more dramatic surprises of Australian natural history. These were intended for display rather than scientific contemplation. Lewin worked on such paintings from his earliest days in New South Wales; he told Drury in September 1800 that he had made drawings of a 'New Species of lilly' which he wanted to publish as it was ' a most wonderful plant & perfectly New '.[5]

This criteria also appealed to patrons. Governor Bligh, for instance, as well as commissioning koalas for Banks, returned to England with the fastidiously observed *The southern leaf-tailed gecko*. Although the gecko had previously been documented, this pleasing drawing reveals little beyond external appearances, and is emblematic of, rather than analytical about, Australian nature.

Such drawings — multiple copies exist of some designs — were often given as presents. When the Sydney trader Alexander Riley wished to ingratiate himself with the then Calcutta-based John Palmer, he commissioned Lewin, at a cost of £12 12s, to paint 'two Pictures of the most Celebrated Flowers of N.S. Wales — Viz. the Gigantic Lily, and the Warrataw . . .' to send to India.[6]

It was possibly the intention of later works such as *Musk lorikeets* and *Kangaroos* — both painted in 1819 (the year of his death) — to replicate the 'high art' seriousness of oil paintings such as George Stubbs's *Kangaroo* of 1773. Lewin placed his subjects in very specific backgrounds which cover the entire picture plane. These large, confident works are more than simple natural history paintings. The compositions are staged for effect rather than verisimilitude.[7] One cannot detect anything of Thomas Watling's aversion to Australian landscape and natural history. Although initially confused by its natural history, Lewin took to his new land (as did many of his contemporaries), declaring to a friend in 1812 that it was the finest in the world.[8]

Ross Gibson argues Watling's, and indeed many other colonists', sense of alienation in the landscape of New South Wales was due in part to the refusal of 'the objective world that is meant to present itself to the scientist . . . to settle down . . . into conventional taxonomies' as well as his 'sense of falsity underlying any attempt to select and combine pictorial aspects so as to represent it as affirmative of British taste.'[9] The analogies or associations that Watling could draw upon in Europe for interpreting new experiences did not appear to function in the antipodes.[10]

It does not seem to have been in Lewin's nature to muse upon the romantic soul in the antipodes. Yet to a certain extent his subject matter does appear to have been determined by the more prosaic astonishment of his fellow settlers towards the unusual productions of the colony. However these confident drawings, located to varying degrees in specifically Australian environments, must have helped insert Australian natural history into the 'conventional taxonomies' of European science and imagination.

JOHN LEWIN, Sydmouth Valley, 1815, watercolour, 21 x 26.4cm, Mitchell Library, State Library of NSW

While Lewin may have thought of himself as a natural history painter, patrons also remembered him as a topographical painter. Some of his earliest topographical works, executed in September 1808, were three views of Sydney Cove. Made at a time when the colony was still in turmoil after the Rum Rebellion, Lewin's images are determinedly literal. Sydney is revealed to be an untidy collection of small buildings straggling over a brown landscape, far removed from the neat and prosperous Georgian town portrayed in the work of John Eyre. It is impossible to say, however, whether Lewin was simply being the empirical natural history artist or if there was some political motive behind his less than flattering image of Sydney.

Lewin, however, was not honour-bound to his empirical vision. When required he was quite prepared to re-arrange colonial terrain with European pictorial conventions. The use of such conventions to suggest, if not possession, then at least some sense of order and acceptance, can be seen in Lewin's fifteen surviving watercolour landscapes of his 1815 journey, accompanying the Governor and Mrs Macquarie, across the new Blue Mountains road. The drawings were commissioned by fellow-traveller Major Henry Antill who kept them with his journal of the trip.

The journals of Antill and Macquarie record their enthusiasm for the landscape through which they passed.[11] Macquarie's journal, in particular, is marked by frequent references to the conscious contemplation of dramatic or sublime prospects, pleasure in picturesque scenes and delight at the fertility of the Western Plains. Mrs Macquarie, the fashionable tourist (on one occasion with Lewin by her side), sketched the most interesting vistas. Both Antill and Macquarie commented enthusiastically on Sidmouth valley, the subject of *Sydmouth Valley*. Macquarie thought the 'beautiful little valley' would 'probably highly interest and gratify the scientific Botanist' while Antill characterized it as picturesque and beautiful.

Lewin's drawings should be read in conjunction with the journals which they, in Antill's case, actually illustrate. Smith has noted in the drawings Lewin's penetrating and accurate observation of the forms of Australian vegetation and terrain. Yet while he may have, as Smith argues, dispensed with picturesque *coulisse* he did not do away with compositional techniques which suggested the potential of the country to conform to European aesthetics, and thereby implying its value as territory.[12] The carefully selected composition of *Sydmouth Valley*, for instance, draws the eye up the diagonals of the valley into the distant hills. The drawing is framed by a stand of trees on the right; it is not a direct and literal transcription of the valley.

Macquarie was travelling in a state of anticipation. He already knew of the richness of the Western Plains and realized their significance for the future of the colony. One could say that he wanted to see the landscape positively because it reinforced his ideas about the importance of his journey. As Paul Carter has recently noted, to call a landscape picturesque was to attribute to it 'the observer's own heightened sense of possession, his sensation of suddenly being at home in the world'.[13]

Lewin, by manipulating his own substructure of carefully oberved details (for the documentary functions of the drawings cannot be denied) of the Blue Mountain landscape, ordered them into a European visual language which suggested, if not actual control, then the possibility for European pleasure in an area previously thought inhospitable to European sensibilities. Whether the fifteen drawings can be seen as 'the rude beginnings' of an Australian landscape school, however, is questionable.[14] Certainly themes common later in the century, such as the bush encampment, are seen in the Blue Mountain drawings, yet these probably reflect the myths developing around frontier life at the time rather than Lewin's originality.

There is more to Lewin than a topographical and natural history artist. He was the painter of eighteen feet by twelve feet allegorical oils (the subject was the awakening of Aborigines to the benefits of European civilization), he was appointed Sydney coroner by Governor Macquarie, he worked as a mediator between Aborigines and whites and he established a drawing school. It is likely that his life in Sydney was more comfortable and established than had he remained in England: socially, if not scientifically, he had some minor successes — earning on occasions the honorific 'Esq.' Yet one must be careful when taking his art into the wider ambit of colonial society. Lewin's ideas were by no means representative of all colonial society; his voice was only one of a multitude of competing — often conflicting — notions about what constituted New South Wales.

1 Rex and Thea Rienits, *Early Artists of Australia*, Angus and Robertson, Sydney, 1963, p.124. For an excellent summation of Lewin's life see Phyllis Mander-Jones, 'John William Lewin — A Memoir', *Journal of the Royal Australian Historical Society* 42, 1956, pp. 153 – 86. See also chapter 10, 'William Lewin' in Christine Jackson, *Bird Etchings*, Cornell University Press, Ithaca, 1985.

2 Elizabeth Macarthur, letter to Bridget Kingdon, 7 March 1791, *The Journals & Letters of Elizabeth Macarthur 1789-1798*, Elizabeth Farm Occasional Series, Sydney, 1984, p. 24.

3 John Lewin, letter to Dru Drury, 7 March 1803, reprinted in B. Smith, *Documents on art and taste in Australia*, Oxford, 1975, p.19.

4 J.E.B. Currey (ed.), *Reflections on the Colony of New South Wales: George Caley*, Lansdowne, Melbourne, 1966, pp. 46–7.

5 John Lewin, letter to Dru Drury, 29 September 1800 ['Drury Papers', British Museum (Natural History)] ML MSS.

6 Alexander Riley, letter to Edward Riley and to John Palmer, 14 December 1814, 'Riley Papers', ML MSS SAFE 1/50, p.164 and 177.

7 Elizabeth Imashev, 'Thou Spirit of Australia', in Daniel Thomas (ed.), *Creating Australia, 200 Years of Art 1788-1988*, International Cultural Corporation of Australia Limited and the Art Gallery of South Australia, 1988, p. 42.

8 John Lewin, letter to Alexander Huey, 7 November 1812, 'Belfast Public Records Office' D3220/2/4 (ML MSS A.J.C.P.)

9 Ross Gibson, 'This Prison This Language: Thomas Watling's *Letters from an Exile at Botany-Bay* (1794)' in Paul Foss (ed.), *Island in the Stream*, Pluto Press, Sydney, 1988, pp. 4-29.

10 Ibid., p.19. Note that Dr James Smith, who described Lewin's *Prodromus Entomology*, was similarly baffled.

11 See George Mackaness (ed.), *Fourteen Journeys Over The Blue Mountains of New South Wales 1813-1841*, Sydney, 1965; Lachlan Macquarie, *Macquarie's Journals of his Tours in New South Wales and Van Diemen's Land*, Library of Australian History, Sydney, 1979.

12 Bernard Smith, *European Vision in the South Pacific*, Harper & Row, Sydney, 1984, p. 229.

13 Paul Carter, *The Road to Botany Bay*, Faber & Faber, London, 1987, p. 243.

14 Smith, op. cit., p. 229.

Richard Neville is a Sydney writer currently working on a book about John Lewin.

CONTEMPORARY ABORIGINAL ART

at the Australian National Gallery

Luke Taylor

SALLY MORGAN, Moon and stars, 1987, colour screenprint, 43 x 87.8cm, Australian National Gallery, Canberra

Aboriginal art is finally riding a wave of unprecedented popularity. There is a virtual explosion of artistic activity throughout the Aboriginal population and an Australian and international market is clamouring to get the best works. In the wake of this acclaim lies a motley wreckage: cynical profiteering, a lack of balance in pricing, uncoordinated collecting by museums, wholesale stealing of sacred designs by clothing manufacturers and growing distrust by artists of the marketing operation. A Federal Government review of the Aboriginal Arts and Crafts industry is currently under way and is due to report by the end of June 1989.

Hopefully, with more exposure, a sense of proportion will return to the marketing of Aboriginal art. Remote groups are gaining public notice in national and international exhibitions. The artists are making visits to the marketing centres and are enabled through sensitive recording and translation of their words to speak for their art. Exhibitions of Aboriginal art increasingly include urban Aboriginal works and galleries now market their work. The major art galleries and museums are responding by developing more frequent and more coherent exhibitions.

The exhibition at the Australian National Gallery, put together by Wally Caruana and entitled 'Aboriginal Art — The Continuing Tradition,' provides an excellent insight into the power of contemporary Aboriginal works, and tries to overcome some of the problems with presenting Aboriginal art to an uneducated audience.

RAYMOND MEEKS, Mimi, 1984, linocut, 15.3 x 15cm, Australian National Gallery, Canberra

The collection at the ANG is focused on works produced after 1950, but its principal merit is the way it is representative of the creative burst of the last ten years. The ANG chose to steer clear of the Bicentennial year, yet the exhibition stands above other similar exhibitions in the sheer bulk of material presented. 'The Continuing Tradition' exhibition fills all the galleries formerly presenting the history of Australian art. In such a large exhibition, it is possible to hint at some of the subtleties of stylistic variation and show the thematic association between works that smaller surveys cannot.

We touch here on a major problem for Aboriginal art: to truly represent the Australia-wide diversity we need massive exhibitions, but to indicate the artistic complexity of each tradition exhibitions are needed that are smaller in geographical scope, yet explore those particular regional styles in detail. At last count there were some thirty-five remote Aboriginal communities producing art and, with the rapid rise in the number of Aboriginal artists working in settled or urban areas, there are more than three thousand Aboriginal artists all told. The days are gone when we can call an exhibition with one or two examples from a sample of a few northern centres a 'survey' of Aboriginal art. For example, the curators of the 'Dreamings' exhibition were very careful to circumscribe the extent to which their exhibition was representative; they acknowledge that their coverage of urban Aboriginal art was light.[1]

The alternative is to go for smaller exhibitions that are thematically organized. John Mundine has produced a number of such exhibitions based on his knowledge of religious themes in Central Arnhem Land art. Similarly, Howard Morphy's exhibition of Manggalili art at the Australian National University in 1978 explored the iconography of one clan's paintings as representative of the Eastern Arnhem Land style of bark painting.

As a very large exhibition 'The Continuing Tradition' achieves two main aims: it allows one to gain an idea both of the Australia-wide diversity of independent Aboriginal artistic systems and to understand the variations within a style. As a result it is also possible to gain an appreciation of the basic constraints that are culturally imposed upon the Aboriginal artist and to see those areas in which the artist is free to be innovative. We are used to hearing that Aboriginal artists re-create Ancestral designs and we are told that the artists can dream innovative designs, but how often are exhibitions designed to let us see these forces in the art?

The ANG exhibition presents a number of cases in the works of artists living in Arnhem Land. Johnny Mowandjul paints the Rainbow Serpent with buffalo horns because the feral water buffalo, introduced to the Arnhem Land environment by British colonizers after 1827, is now incorporated in Western Arnhem Land mythology. His father-in-law, Peter Marralwanga (now deceased), preferred to paint the Rainbow Serpent as a combination of snake and crocodile features. Other Western Arnhem Land artists paint the figure in different ways according to their interpretation of the relevant mythology.

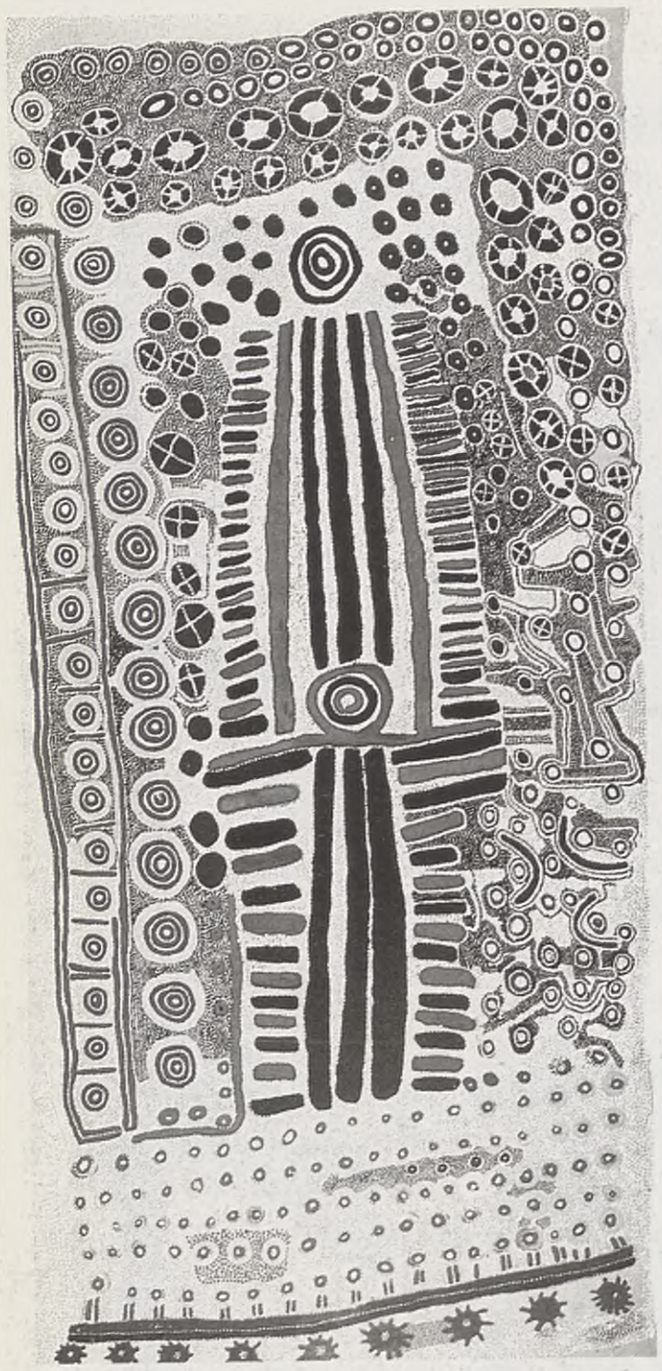
In another section of the exhibition, paintings of the Wagilak mythology by Dawidi and Dhatangu are hung adjacent to each other. The comparison reveals how these two senior artists, senior custodians of the mythology, paint the subject in different ways. In the book that accompanies this exhibition, *Windows on the Dreaming*, George Milpurrurru explains how his father taught him to paint magpie goose mythology according to a particular format and how he feels able to keep the same subjects but vary the composition of the works to create more visual intensity.[2] These are the arts characterized as 'traditional' in casual terminology, yet the traditional must not be conceived as a kind of constraining dogma. Ancestral designs are created out of fairly generalized conceptual outlines, a set of grammatical rules, which help senior people to produce paintings that accord with all that is known regarding the exploits of a particular Ancestral being. Knowledge regarding that being may change through time and it is up to senior individuals to interpret how new information can be assimilated in relation to traditional concepts.

Creativity is seen in another guise in the case of Aboriginal communities that have recently begun to produce artworks for sale because of the introduction of new materials to the community. The new materials have allowed the artists to venture into marketing where, before, their art was generally confined to ceremonial usage. Perhaps the most spectacular examples are in the Yuendumu and Kimberley regions. Eric Michaels has documented how the introduction of acrylic paints and large pieces of canvas to the Warlpiri artists of Yuendumu has enabled the artists to give full rein to their talents where the previous regime of art produced on small shields had not suited the artists so well.[3] Now the canvases produced at Yuendumu rival the early Papunya works in their exuberance for the new medium.

The large *Yanjilypiri Tjukurrpa (Star Dreaming)* in the ANG collection is a spectacular collaborative work between the Yuendumu artists Paddy Jupurrurla Nelson, Paddy Japaljarri Sims and Larry Jungarrayi Spencer advised by Jimmy Jungurrayi Spencer. It documents the first steps of senior traditional artists into the new medium. This period in the development of a new art school is very exciting for the art collector because the works betray an inventiveness and experimentation that later tends to give way to formulaic and more conservative works as recognition by the market takes hold.

A comparison of the work above with *Milky Way Dreaming* by Larry Jungarrayi Spencer gives some idea of how the same story may be painted in different ways in this central desert style of painting. At Yuendumu, women have become very involved in acrylic painting and Anderson and Dussart[4] have documented how the art is generated by the strong ceremonial life of the women of this region. Liddy and Topsy Napanangka and Judy Nampijinpa collaborated on the work *Wakiripirri Jukurrpa*, the Dogwood Dreaming, in the ANG exhibition.

A similar case of artistic movement into new materials can be seen in the works of East Kimberley artists living at Turkey Creek: Rover Thomas, Paddy Jaminji, Jock Mosquito Jubarlji, Hector Djandulu and Jarinyanu David Downs from Fitzroy Crossing. In this area, the art of painting on boards carried behind the head was well established in ceremony. However, with encouragement to paint on masonite or canvas, the artists have produced extensive tableaux of images of sacred landscape and of



PADDY JUPURRURLA NELSON, PADDY JAPALJARRI SIMS, LARRY JUNGARRAYI SPENCER advised by Jimmy Jungurrayi Spencer, Yanjilypiri Tjukurrpa (Star Dreaming), 1985, synthetic polymer paint on canvas, 372 x 171.4cm, Australian National Gallery, Canberra

rock paintings located at these Ancestral sites.[5] While these images share something of the style common to the Western Desert, the Kimberley paintings are unique in that they employ natural pigments rather than acrylics. The works have a dense matt surface composed of rich chocolate browns, yellow ochres and charcoal. This colour scheme combined with the use of bold graphic motifs and a frequently non-symmetrical style contrast markedly with the desert 'dot' paintings.

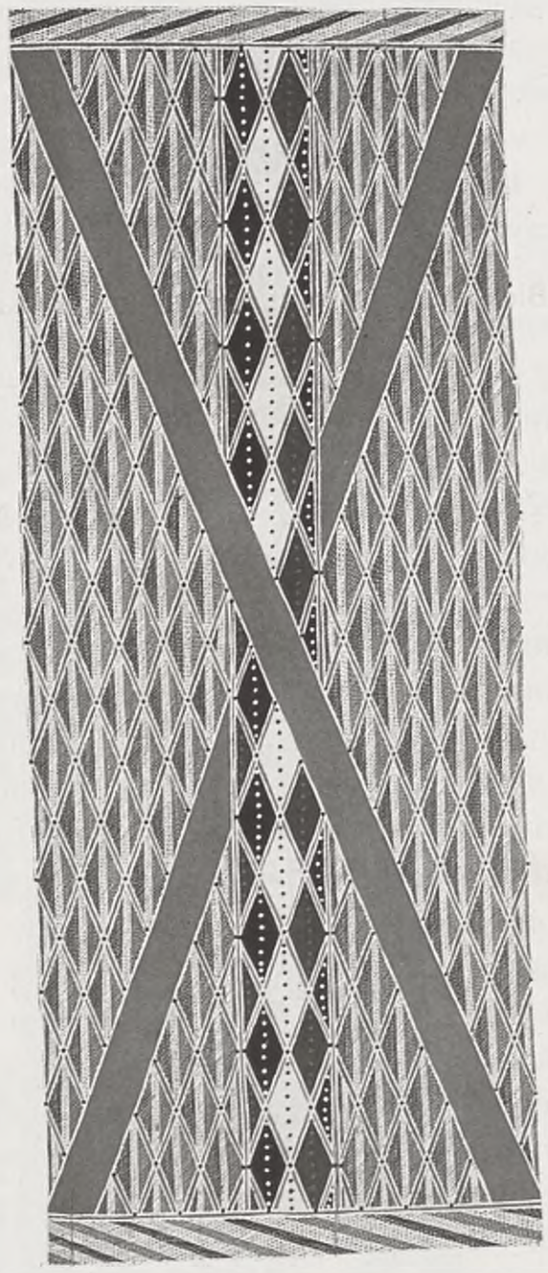
Movement into the new medium of fine art printmaking has also helped the establishment of art industries among a number of Aboriginal individuals and groups.[6] This technique requires more extensive training and support infrastructure than other types of Aboriginal art and, in general, communities which have thriving and self-sufficient art industries do not see this new medium to be particularly advantageous. However, printmaking has definitely helped communities where traditional arts are lost or not amenable to mass marketing.

The linocut process was introduced to the Indulkana community of Pitjantjatjara and Yankuntjatjara people in 1982 by Flinders University student Adrian Marrie. The medium is now used by women who produce multicolour works which draw on the established skills of incising wooden artefacts[7] and probably also traditional sand story-telling techniques.

Individual artists such as Banduk Marika and Jimmy Pike, who have spent time in southern centres and received training in printing techniques, are now creating excellent fine art prints which interpret traditional art styles into new mediums. Banduk Marika produces linocut and lithographic prints of her traditional clan designs. Jimmy Pike was taught linocut techniques at classes run through the Prisons Department Art Programme at Fremantle. He now lives at his own outstation in the Fitzroy Crossing region of Western Australia. He works in linocuts which are translated into screenprints at Desert Designs in Perth. The works are often figurative or employ the interlocking key type of geometric motifs common in the engraved shield designs of this area. Through granting licence for clothing manufacture Jimmy Pike's art has turned Desert Designs into an extremely successful industry as the demand for Australiana clothing continues to boom.[8]

The evident success of textile printing and batik dying at the established centres at Bathurst Island, Ernabella and Utopia has prompted a number of other Aboriginal communities to try these media. The traditional artists at Ramingining, with help from the urban Aboriginal artist Laurence Leslie, and at Yirrkala are establishing textile workshops. At Yirrkala, very complex batik designs following traditional clan design imagery are now used as coffin shrouds. The shrouds, often made by female relatives of the deceased, are equivalent to the paintings traditionally produced on the body of the deceased and latterly on the coffin. The incorporation of such new media into traditional ceremony demands a high quality of workmanship which will help to generate excellent works produced for sale.

A variety of fine art and textile print techniques are taught to students in the Aboriginal and Islander Vocational Arts and Crafts Course at the Cairns College of Technical and Further Education. The works of former students Ursula



JIMMY WULULU, Niwuda, Yirritja native honey, 1986, ochres on eucalyptus bark, 154 x 59 cm, Australian National Gallery, Canberra

Morgan and Jennarrie are on exhibit in 'The Continuing Tradition' exhibition. Many of these young Cairns students are drawing on published accounts or museum collections of the traditional art of the area to regain a sense of their cultural identity.

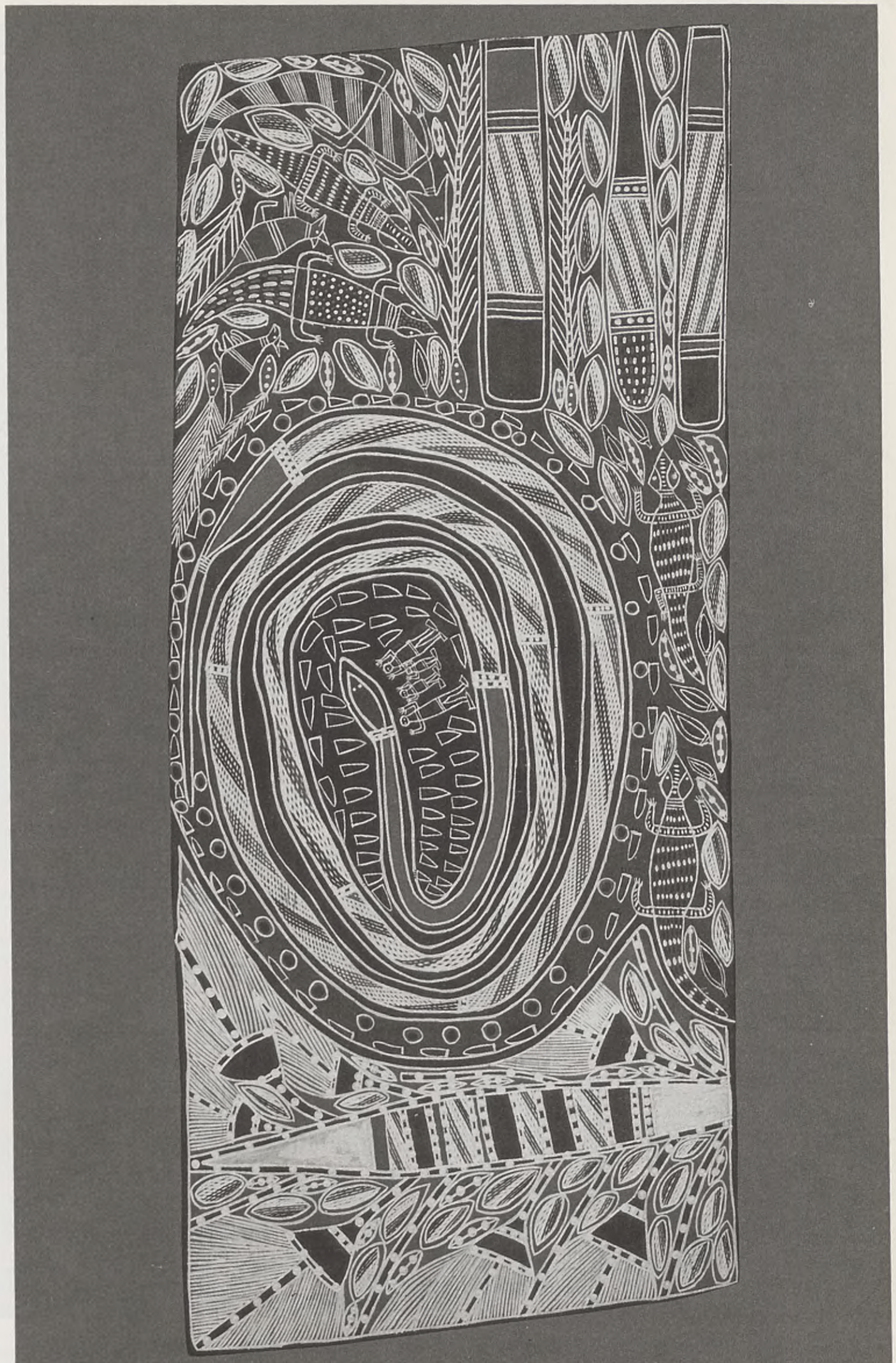
After years of neglect the work of Aboriginal artists who live and work in urban settings is gaining increasing attention. Few galleries or museums hold substantial collections of such Aboriginal art, but a pivotal exhibition en-

titled 'Koori Art '84'[9] broke with convention and included the work of some twenty Aboriginal artists working mainly in Sydney. The organizers of the exhibition, Tim and Vivien Johnson, were concerned to redress the prevailing focus on the northern or 'traditional' Aboriginal artist in the exhibition policy of major institutions. The momentum has been followed up with the 'Urban Koories'[10] exhibition in Sydney in 1986, and 'Art and Aboriginality'[11] for Portsmouth in England on the eve of the launching of the Second Fleet in 1987. The latter exhibition served to introduce the message of Aboriginal cultural survival to the Bicentennial tumult. The need for a marketing outlet for urban Aboriginal art has now been filled with the creation of the Boomali Koop, Chippendale, Sydney.

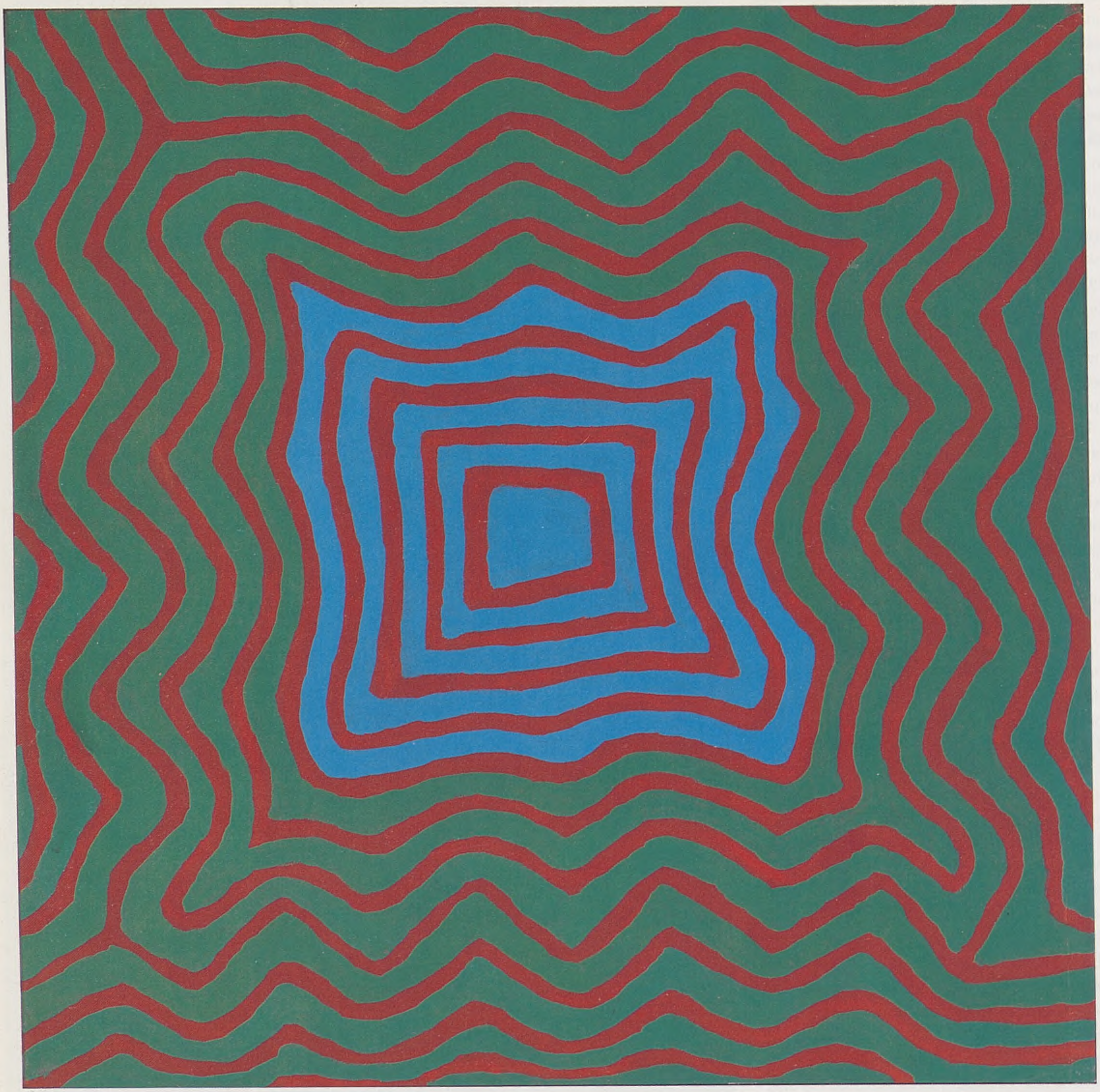
The ANG has supported this expansion of the definitions of Aboriginal art through its purchases of the works of artists with established exhibition records: Robert Campbell, Fiona Foley, Alice Hinton-Bateup, Ray Meeks, Sally Morgan, Trevor Nicholls, Lin Onus, Byron Pickett, Geoff Samuels, Thanacoupie and photographers Brenda Croft, Ellen Jose, Tracy Moffatt and Michael Riley.

The works in the early Koori art exhibitions reveal a set of artists striving for a language of images to express their unique cultural roots. Some found this in rather awkward representations of confrontations such as street marches or court appearances. Some resorted to the romantic scenes of Arnhem Land Aboriginal life although, ironically, the imagery for such works derived from the publications of Penny Tweedie or Jenny Isaacs. Some artists used straight copies of the artistic works of Arnhem Land or desert Aboriginal artists.

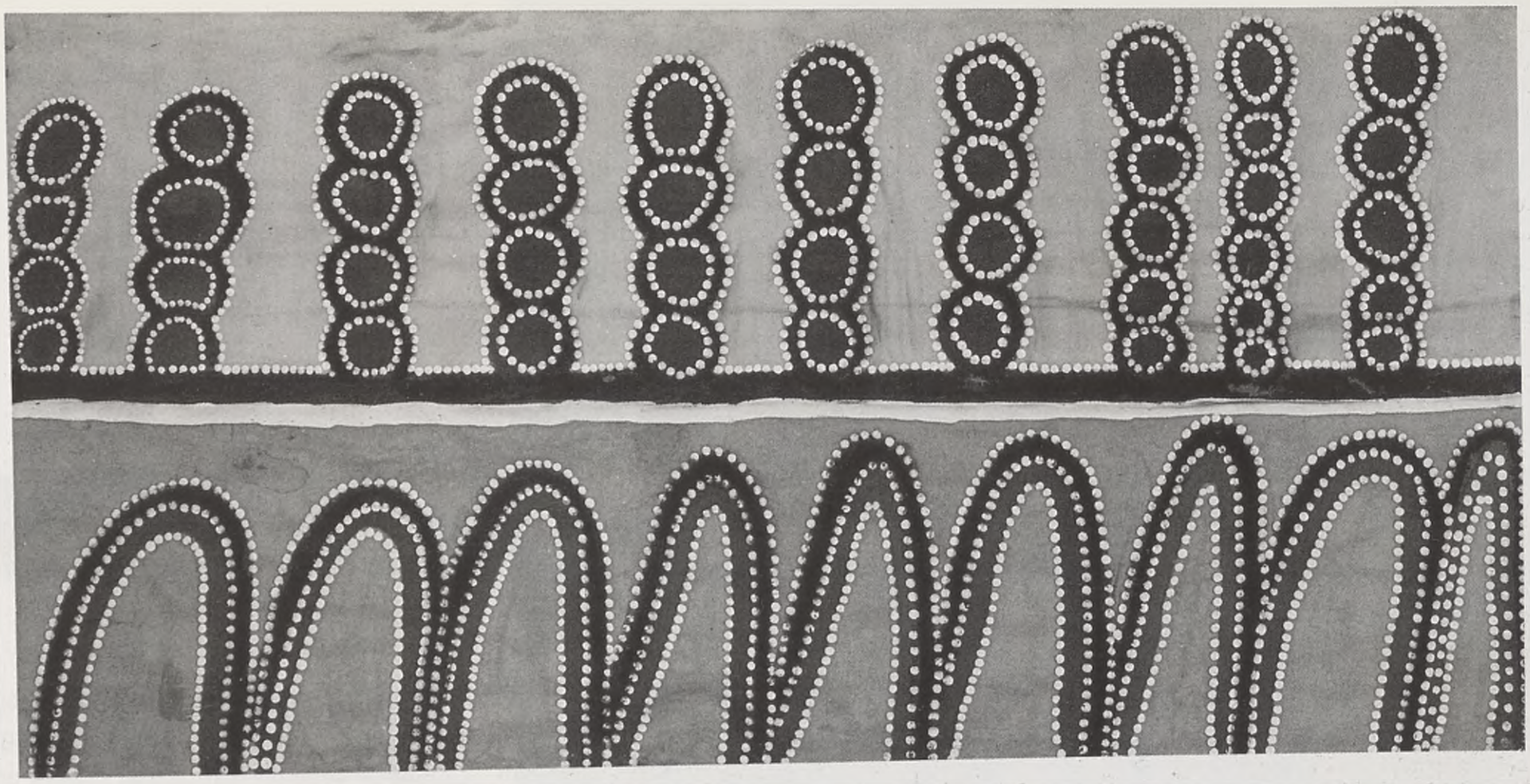
In recent years, the level of dialogue between urban and traditional Aboriginal artists has increased and some powerful artistic statements have resulted from the interaction. Artists from remote areas are visiting urban centres to attend the openings of their exhibitions and this results in invitations for urban Aboriginal artists to visit remote regions. These meetings have facilitated discussions about the appropriateness of direct copying of designs in establishing the lineaments of an urban Aboriginal visual identity and helped to promote a more generalized



PADDY DHATANGU, The Wagilag sisters story (from a series of 15 paintings about the Wagilag sisters), 1983, ochres on bark, 60 x 133cm, Australian National Gallery, Canberra



JIMMY PIKE, Jilji country II, 1983, synthetic polymer paint on canvas, 89 x 89cm , Australian National Gallery, Canberra



PADDY JAMINJI, Nawantji (No.2 Bore), 1984, natural ochres and binders on plywood, 90 x 180cm, Australian National Gallery, Canberra

understanding of the connections between urban and remote Aboriginal culture. Koori artists are now presenting much more coherent statements. Some artists show the Aboriginal condition by way of the analysis of their personal emotional struggle. Others research the imageries employed by their own Aboriginal groups. Some depict the relationship between the self and the land in a way that resembles the wider Aboriginal pattern in a conceptual sense.

The inter-relation is certainly not one way. The ANG has supported the anti-Bicentennial Aboriginal effort with their purchase of the *Aboriginal Memorial*, a *tour de force* of two hundred hollow log coffins displayed at the 1988 Sydney Biennale. A number of Central Arnhem Land artists contributed in producing this work as a tribute to Aboriginal people who had lost their lives fighting white settlers in southern areas. Aboriginal arts committees have since voted the *Aboriginal Memorial* to be the most outstanding Aboriginal art work of 1988. Although the paintings on the individual coffins are generated out of Central Arnhem Land mortuary ritual and bespeak the individual artist's relationship to particular sections of Ancestral landscape, the work as a whole is informed by urban Aboriginal political consciousness. The *Aboriginal Memorial* was produced to be seen as a major symbol of Aboriginal unity and John Mundine's role in assembling the collection cannot be excluded as part of the total artistic enterprise.

Perhaps there is a worry that somewhere in all this commercial hubbub the Aboriginal creative spirit will be ruined. In general, there seems to be little evidence for this. Aborigines have resisted strongly the pressures to give over to wholesale commercialization. In some areas there has been an encroaching slickness which appears to represent a capitulation to mercantile imperatives. The production of rather facile dot paintings or watercolour landscapes could be cited as evidence for this. But this is not widespread and it rarely affects all the artists in a school. Aboriginal art is essentially generated by cultural imperatives that exist independent of the market. In fact, it is remarkable that in many areas artists have continued to produce despite the abysmal returns they receive for their work. Aboriginal people take pride in being artists and their art is testimony to cultural resistance.

[1] P. Sutton (ed.), *Dreamings: The Art of Aboriginal Australia*, Viking, Penguin Books, New York, 1988, p. 213.
[2] G. Milpurrurru, 'Bark painting', in W. Caruana (ed.), *Windows on the Dreaming: Aboriginal paintings in the collection of the Australian National Gallery*, David Ell, Sydney, 1989.
[3] Warlukurlangu artists, *Kuruwarri: Yuendumu doors*, Australian Institute of Aboriginal Studies, Canberra, 1987.
[4] C. Anderson and F. Dussart, 'Dreamings in acrylic: Western Desert art', in P. Sutton (ed.), op. cit.
[5] K. Akerman, 'Western Australia', in W. Caruana (ed.), op. cit.
[6] R. Butler, 'From Dreamtime to Machinetime', *Imprint* 21, 3–4 , 1986, pp. 6–14; P. Gilmour, 'The potential of Australian Aboriginal printmaking', *The Tamarind Papers* 11, 1988, pp. 43–54.
[7] J. Maughan 'Indulkana prints', *Imprint* 21, 3–4, 1986, pp. 16–17.
[8] J. Isaacs, 'Success and Jimmy Pike', *Australian and International Art Monthly* March 1988, p. 21.
[9] T. Johnson and V. Johnson, *Koori Art '84*, exhibition catalogue, Artspace, Surry Hills, 1984. Koori is the word that NSW Aborigines use to refer to themselves.
[10] *Urban Koories*, exhibition catalogue, Workshop Arts Centre, Sydney, 1986.
[11] *Art and Aboriginality*, exhibition catalogue, Aspex Gallery, Portsmouth, 1987.

Dr Luke Taylor is currently working on the Aboriginal Visual Artists Data Base project at the Australian Insitute of Aboriginal Studies.

THE ART BOOM IN REGIONAL

Anne Dagbert

The decentralization of art in France has already stimulated numerous discussions abroad, not to mention the lively debate it has generated in France and continues to fuel by its very nature — a fabric of living, ever-changing creation. I remember a press trip to Tours, that beautiful ancient city by the Loire, on the occasion of an exhibition of young artists, *France Tours Art Actuel* in 1983, to which Jean-Christophe Ammann, Director of the *Basel Kunsthalle* and celebrated critic Achille Bonito Oliva had hastened in order to appraise the impact of the new French artistic policy. Had it generated new talent and modified the bad reputation of French artists abroad which made people say that nothing ever happened in France?

It was obviously too early to make a judgement because this new policy had only been established in 1982 by the socialist Minister of Culture Jack Lang, following the 1981 election of François Mitterrand as President. The municipal *Centre de Création Contemporaine* established at Tours through French Government funding is one of many in the whole hexagon-shaped map of France. Despite its limited resources, the Centre at Tours has organized international exhibitions (for example, Finnish artists and a retrospective of Per Kirkeby in 1988). Yet the region in which Tours is located remains a poor example of the extraordinary development generated by the new budget allocated to the visual arts. The budget was increased by 130 per cent from 1981 to 1982, rising from FFR 158.9m ($A29.83m) to FFR 379.5m ($A68.20m); in 1985 it reached FFR 475m ($A89.16m).

The remarkable initiative of Jack Lang, and that of Claude Mollard, Director of Visual Arts, was the creation of FRAC, or *Fonds Régionaux d'Art Contemporain* (Regional Contemporary Art Funds). The 21 regions of France (plus Corsica) have the possibility of assembling collections of contemporary art to be financed equally by the region and the State (Visual Arts Department of the Ministry of Culture in Paris). The FRAC administrative council includes representatives of local communities who decide about new acquisitions on the advice of a committee of curators, critics, art historians and art lecturers. Members of this committee are appointed by agreement between representatives of the region and of the Ministry.

A regional artistic adviser appointed by the Ministry heads the advisory committee and recommends acquisitions to the administrative council, whose members make the final decisions. There is no need to emphasize the importance of the art adviser, who deals with complaints, is responsible for the presentation of a coherent programme and whose personality and dynamism help shape the specific artistic character of the region.

The example of Jacques Defert, artistic adviser of Champagne-Ardennes, is significant in this respect. He has been responsible for the creation of many exhibition spaces. In 1984, he initiated a large programme of exhibitions in several towns of the region to celebrate the centenary of philosopher Gaston Bachelard who was born there. Wishing to make the public more aware of contemporary art, he asked thirty or so artists and photographers to conceive works relating to Bachelard's poetic conceptions.[1] Four monumental sculptures, celebrating the four elements (earth, air, fire and water), and meant to be erected in a natural or urban site, were commissioned from internationally renowned sculptors: Bernard Pagès, Klaus Rinke, Mario Merz and Eugène Van Lamsweerde.

The objectives of FRAC are extremely ambitious, and in some regions such as Rhônes-Alpes they were successfully realized, contradicting the reservations of the art community expressed at the time of their formation — reservations which emanated mostly from art publications. The purpose of FRAC is to develop and publicize all contemporary art forms; to create collections of paintings, sculptures, photographs, graphic art, decorative arts and crafts, in accordance with original policies and specific to the various regions; and to raise the awareness of the public at large (as well as that of the politicians) to contemporary art, by ensuring that the works acquired are shown

L FRANCE

widely in exhibitions and lent or placed in collections.

Many have predicted the collapse of FRAC. Some regions, like that of the Ile-de-France and the Central region, had difficulties in establishing collaboration between their advisory committee and the administrative council, and their collections have not developed. Languedoc-Roussillon FRAC was completely destabilized by a change in the political majority following the legislative elections of June 1988, when it was no longer recognized by the new regional administration.

Other FRAC have nonetheless managed to acquire interesting collections, homogeneous or relatively diversified, depending on the regional support of the area. From 1982 to 1986, the greatest subsidies from national and regional governments were allocated to the Rhône-Alpes region, with FFR 13.16m ($A2.47m); to the Nord Pas-de-Calais region with FFR 12.69m ($A2.38m); to the Provence Côte-d'Azur region with FFR 10.79m ($A2.02m); to the Bretagne region with FFR 10.02m ($A1.88m); to the Midi-Pyrénées region with FFR 9.86m ($A1.85m); to the Aquitane region with FFR 9.69m ($A1.82m). At the end of 1985, all FRAC had together acquired 5139 works from 1279 artists. The best represented artists are Jean le Gac, Gérard Titus-Carmel, Jean Degottex, Gérard Garouste, Raymond Hains, Georges Rousse, Claude

BERNARD PAGÈS, Homage à Bachelard, 1986, ht 750cm, Commune de Mailly Champagne

GERARD GAROUSTE, Les Indiennes, 1987, capcMusée d'art Contemporain, Bordeaux

DANIEL BUREN, Autour du retour d'un détour, inscriptions, 1988, installation, 'Magasin', Grenoble

Viallat, Antonio Saura, Jan Voss, Sol LeWitt and Olivier Debré.

The collection of FRAC Rhône-Alpes focuses on French art of the past twenty years and sculpture by young European artists; FRAC Nord Pas-de-Calais traces the main international trends of the 1970s and 1980s; FRAC Bretagne is rooted in the art of the 1950s, around the *partis-pris* of a critic writing at the time, Charles Estienne, and on artists who are living or have lived in Brittany. (All FRAC buy and exhibit works by artists of their region.) Perhaps because of the fascination exerted by nature on the people of Bretagne, the FRAC curatorial policy of the region is oriented towards work expressing the relationship between nature and culture.

The FRAC Aquitaine is concerned with industrial design and photography. Containing about 300 works, its photographic collection is unique in France. Given that one of the FRAC missions is to circulate works as much as possible, many photographic works which are easily transportable have been purchased. FRAC Midi-Pyrénées chose to buy from artists working around the Mediterranean axis: Toulouse, Nîmes, Barcelona and Milan. Numerous talented artists come from that region, for instance, Claude Viallat, a renowned lecturer at the Nîmes School of Fine Arts, and Robert Combas, one of the *Figuration Libre*, the French figurative movement of the 1980s. FRAC Limousin inaugurated an original exhibition system which was most successful with the general public: the *Museotrain* which travels from city to city with a cargo of art works that once again are light and easily handled: graphic art and photography. In Dijon, the collection of FRAC Bourgogne is perhaps the most homogeneous of all. It includes quality works of conceptual and narrative art of international standard.

Several FRAC, especially those whose region borders another country, have turned their attention beyond the national frontiers towards cultures that share similar and ancestral backgrounds. They have developed a policy of exchanges, encounters and exhibitions with the neighbouring country. The regions of the south of France are traditionally imbued with Mediterranean and Latin culture — the old *langue d'oc* as against the *langue d'oïl* which was spoken north of the river Loire — while northern regions look towards Great Britain, Belgium and Germany. In the midst of regionalism, therefore, an international spirit appears, as well as new European configurations which will be interesting to watch in the Europe of 1992.

Who are the beneficiaries of this miraculous manna distributed to the FRAC? In the first place there are the artists, but there are also the galleries in Paris and those which have begun to be established in several cities. Although artists who lived in the provinces have tended to stay there, some Parisian artists have migrated to large regional cities where the cost of living is cheaper. In general, one sees a constant movement of artists between Paris and the country. They do not hesitate — being very professional — to travel frequently, as do some art critics, from one opening to the next, spending their lives on the TGV![2]

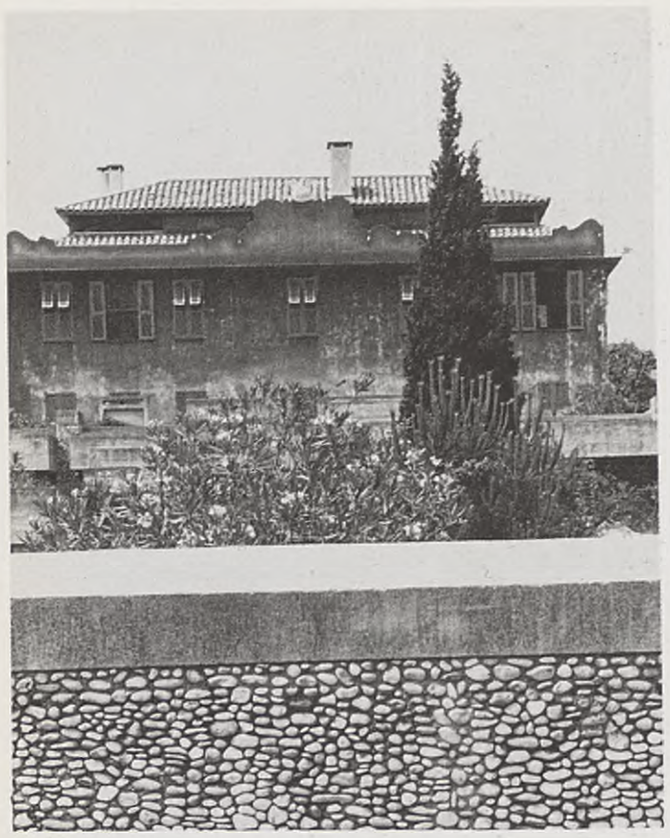
A healthy rivalry between the regions has begun, and the political establishment was

JEAN-PIERRE RAYNAUD, 1000 pots bétonnés peints. Pour une serre ancienne, 1986, Domaine de Kerguehennec, Brittany, Collection of FRAC Bretagne

quick to understand the media impact this artistic activity represented. There was an obvious need to create exhibition spaces in cities and in the country, formerly regarded as a cultural desert. So in the past few years there has been a blossoming of art centres set in ancient abbeys, villas and castles. This also encourages restoration of the architectural heritage.

The most spectacular rivalry springs from the relationship between FRAC and the several museums of contemporary art already in existence. Museum curators who had expended considerable energy over a twenty-year period furthering public acceptance of contemporary art, but whose efforts had not been financially supported, saw with a jealous eye the distribution of the visual arts budget which they would like to have seen going to their museums. Were not the collections assembled by FRAC redundant in relation to theirs? A number of museum curators have acted as pioneers in their field and their achievements have been widely recognized: Claude Fournet in Nice, Bernard Ceysson in Saint-Etienne (where the new Museum of Modern Art was inaugurated in 1987), Dominique Viéville and Patrick Le Nouëne in Calais, Jean-Louis Froment in Bordeaux, Henri-Claude Cousseau in Nantes, Didier Semin in Les Sables d'Olonne, Pierre Chaigneau in Villeneuve d'Ascq (near Lille), Jean-Louis Maubant in Villeurbanne (near Lyon. He is in fact Director of an art centre called 'New Museum', and his reputation is strong with organizers of foreign exhibitions because of his orientation towards an international art). Most of these have welcomed FRAC collections into their museum storage, especially when those collections had precise themes. They have also periodically lent their venues for the exhibition of new acquisitions by FRAC.

Under the impulse of this general artistic



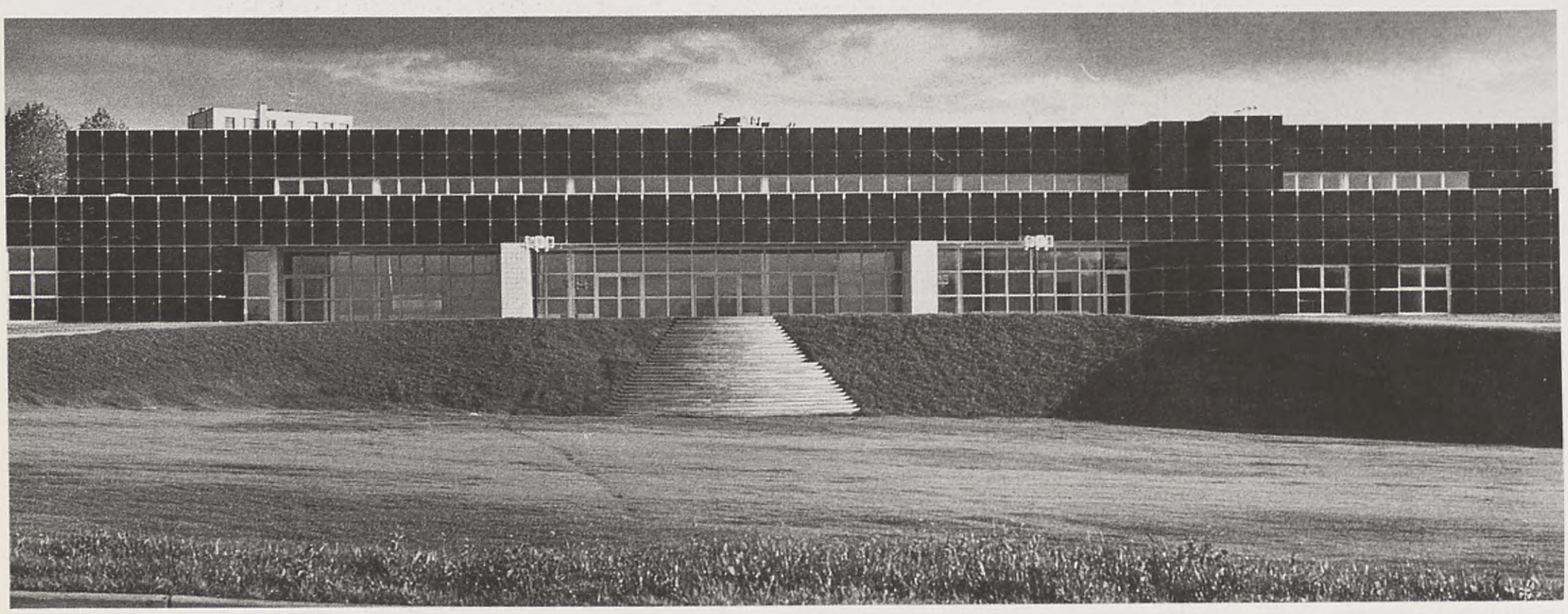
Villa Arson, Centre National D'Art Contemporain, Nice

revival and as a result of more generous municipal funding, museums have intensified their efforts in contemporary art. For instance, the Cantini Museum in Marseilles, under the guidance of Director Germain Viatte, is in the process of assembling one of the most important collections of modern and contemporary art in France (comparable with those of the Grenoble Museum and the Saint-Etienne Museum). In Lyon, the *Palais des Beaux-Arts* has added a section for contemporary art — *Musée Saint-Pierre d'Art Contemporain* — through the dynamism of a young curator, Thierry Raspail. Each year Raspail organizes *Octobre des Arts* which includes a number of exhibitions throughout the town. In 1988, an historical retrospective of monochrome painting was shown in several places, including ELAC, or *Espace Lyonnais d'Art Contemporain* (Contemporary Art Space of Lyon), which is located in a shopping centre.

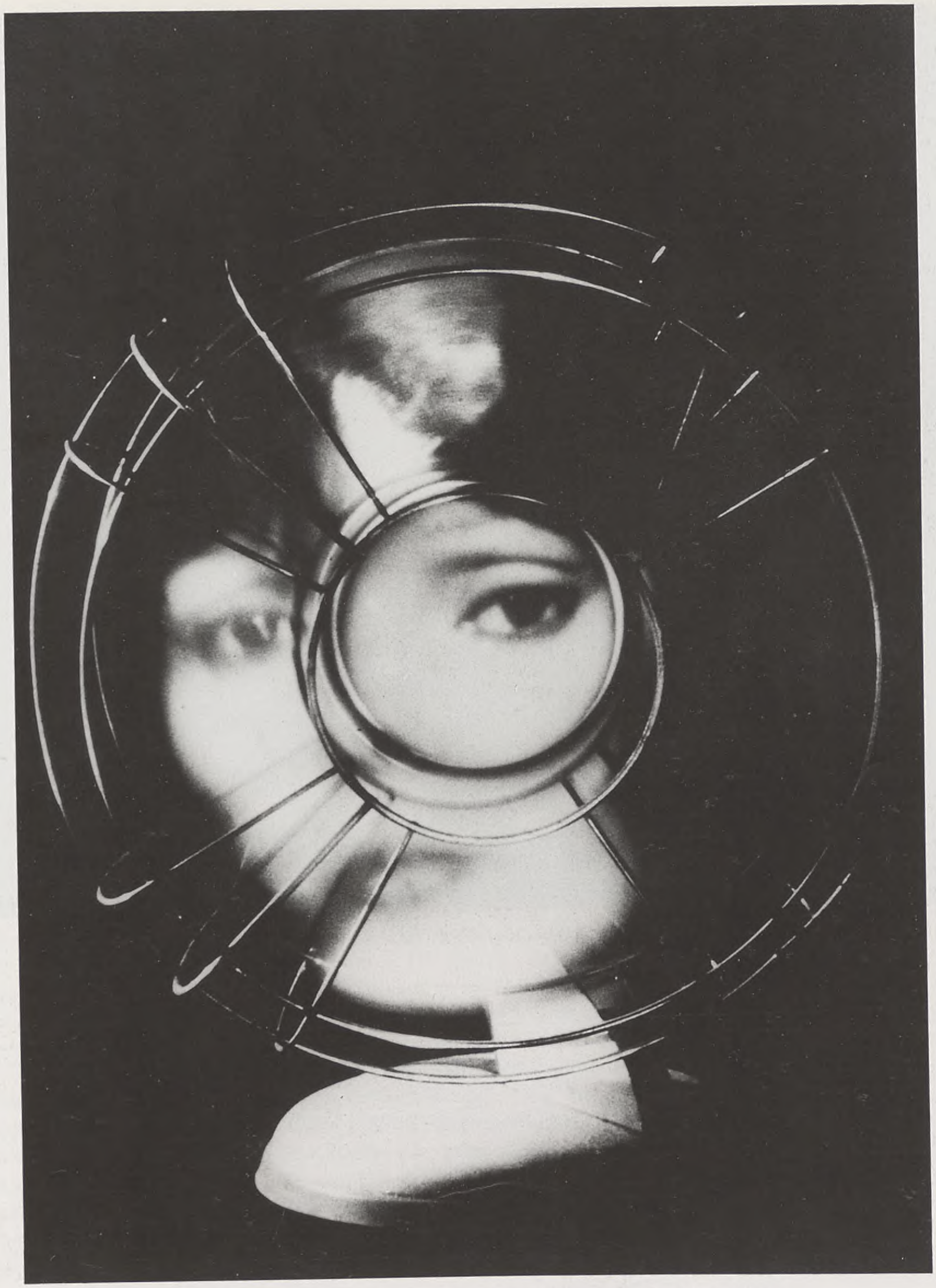
In Aquitaine, where the influence of the Bordeaux Museum of Contemporary Art is predominant, the quality of exhibitions organized by its Director, Jean-Louis Froment, is such that the collection of FRAC Aquitaine is now managed by the Museum. This is perhaps a salutary example for other regions, since it remedies the budget dispersion deplored by Dominique Bozo, Director of Visual Arts at the Ministry of Culture since 1986. Having realized that the budgets of FRAC were too heavily taxed by administrative costs, his policy aims at a return to centralized acquisitions and educational programmes which could then be carried out in depth. 'The problem of decentralization', he says, 'involves the necessity to have, outside Paris, several great historical collections in the museums.'[3]

Other important elements of the artistic decentralization are the art centres whose function can be compared with that of the German *Kunsthalle*. Their number makes it impossible to name them all. I shall mention only a few that have distinguished themselves in the French context and beyond through their specific identity.

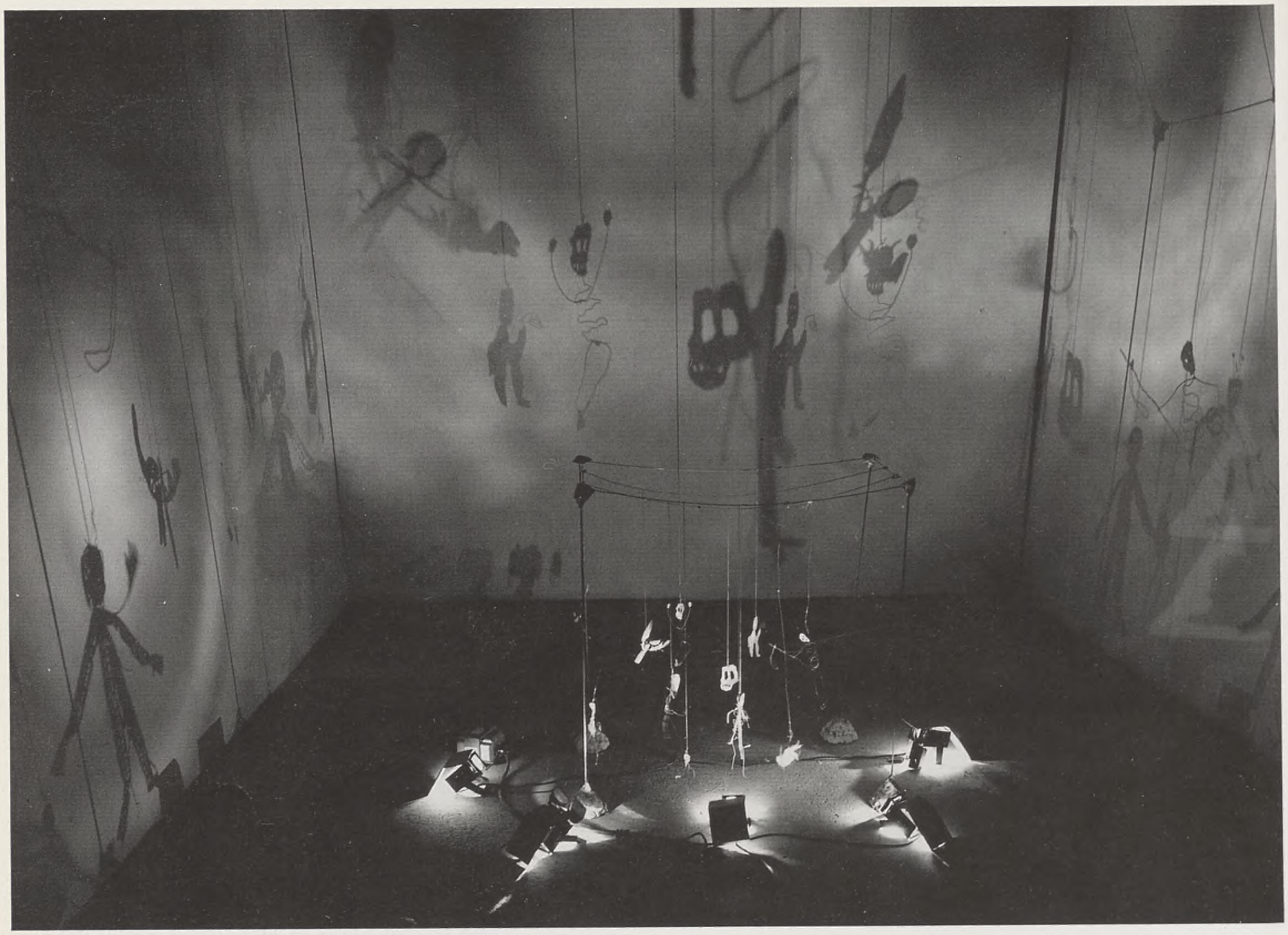
The Royal Abbey of Fontevrault (near Saumur), where FRAC Loire had established itself, was for five successive summers the extraordinary setting for the *Ateliers Internationaux* (International Workshops). Thirty or so artists, including Richard Baquié, Richard Deacon, Tom Drahos, Niek Kemps, Arald Klingelholler, Georges Rousse, Patrick Tosani, Jan Vercruysse, Gloria Friedmann, Cristina Ig-



Musée d'Art Moderne, Saint-Etienne



ALAIN FLEISCHER, Autant en emporte le vent, 1980. Collection Musée des Sables d'Olonne



CHRISTIAN BOLTANSKI, Les ombres, 1985, Collection FRAC de Bourgogne

lesias, Luise Lawler and Jean-Luc Vilmouth, were invited to create a work inspired by the history of the place, which would remain the property of FRAC. For a month, the Fontevrault Abbey sheltered a small artistic community, facilitating both private discussions and public debates.

The Villa Arson, National Centre of Contemporary Art at Nice (Provence Côte-d'Azur region) comprises exhibition halls, guest studios and an international experimental school for art and research, all in the surrounds of an eighteenth-century upper middle-class house where artists, critics and art lecturers are invited to stay. Australian artist John Nixon was invited during 1988. In 1986, the Director, Christian Bernard, mounted an exhibition around new geometric abstraction: *Tableaux Abstraits*, which received considerable attention. Another exhibition, *Sous le Soleil Exactement* (Under the Sun, exactly), was shown in 1988 and was composed of *in situ* works executed by visiting artists such as Ben, Sarkis, Jochen Gerz, Jacques Viéville and Felice Varini.

'Magasin', the National Centre of Contemporary Art of Grenoble (Rhône-Alpes region), is named after the beautiful industrial building dating from the beginning of the century in which it is housed. It includes a large glasshouse of 1000 square metres, which allows spectacular installations. In 1986, for the inauguration, Daniel Buren took over the space with a monumental piece: *Diagonale pour un lieu avec bois, câbles et peinture*. It was seen by 6000 visitors. In 1988, the same artist created an *in situ* work for the smaller space of the Centre: *Autour du retour d'un détour. Inscriptions*. Buren used the hoardings from the Palais Royal worksite in Paris where his 'Columns' had been erected. (Considerable debate surrounded this public commission.) With this work in Grenoble, Jacques Guillot, Director of the 'Magasin', invited reflection on the social and legal conditions of public commissions and exhibition sites today. One of the most original initiatives of the 'Magasin' was the foundation of *L'Ecole de médiateurs spécialisés en art contemporain*.[4] It aims to train selected 'students' by allowing an active participation in curatorial activities, residences in

Ministry of Culture poster for the 'Month of Museums and the Visual Arts', May 1987

foreign museums or galleries and intensive English classes. The lecturers at the school are such people as Rudi Fuchs or Kasper König, organizers of Documenta or Biennales.

The artistic development outside Paris has revived an old debate: the relation between art and nature. In Domaine de Kerguehennec, in Brittany, a visit to which is a delight, this relationship is predominant. Sculptures are scattered over a 170 hectares park, around an artificial lake and an eighteenth-century castle which houses temporary exhibition spaces. Opened in July 1986 through the efforts of Françoise Chatel, the regional artistic adviser, and under the patronage of FRAC Bretagne, this centre, isolated in the countryside of Brittany, invited several sculptors to conceive a work in the spirit of the place: a sanctuary of blue granite by Ulrich Rüchriem; a long path with sticks by Richard Long; copper pots arranged in the diffused light of a clearing by François Bouillon; a bronze man on a beautiful path by Giuseppe Penone; an accumulation of red flowerpots in the glasshouse of the castle by Jean-Pierre Raynaud; sound sculpture by Max Neuhaus — magic, enigmas beside the water, and more . . .

Anticipating the construction of an art centre, a sculpture garden was developed on the island of Vassivière, in the middle of a 1000-hectare lake in Limousin. The Australian artist David Jones worked here in the summer of 1988, following French and foreign artists such as Jean Clareboudt, David Nash, Nils Udo and Vladimir Skoda.

Compared with German or Italian cities where regional administrations had been in place for centuries, artistic regionalization in France came very late. However it developed rapidly and its record is impressive, though it presents two basic problems which have to do with the nature of art in an iconoclastic century. Firstly, there is the problem of public awareness, for it is not enough merely to multiply exhibition sites. There is a deep need to educate a public traditionally closed to abstract and conceptual art forms and to provide keys for their understanding. Secondly, art which is motivated by State or regional support is always at risk of becoming sclerotic. Can artistic creation, which always requires a touch of madness, take place within the relative serenity of the institutional bosom? Beyond the historical avant-garde movements which broke loose from official art — and without wishing to impose a value judgement on contemporary works — it would seem that, thanks to the development of museums, art centres, galleries and, most of all, to the increasing mediative spirit, art progresses towards some sort of public recognition.

Translated from the French by Jacques Delaruelle.
Edited by Leon Paroissien.

1 Gaston Bachelard wrote a number of books about the symbolism of the elements in literature, cf. his *Psychoanalysis of Fire* or *Water and dreams*.

2 *Train à Grande Vitesse* (High Speed Train).

3 Interview, Dominique Bozo by Catherine Millet, *Art Press*, No.124, April 1988. Statistics quoted in this article come from the same issue in 'Art and the State', and from *Art Works Itself into a Region*, Editions Autrement, Paris, 1986, bilingual French–English.

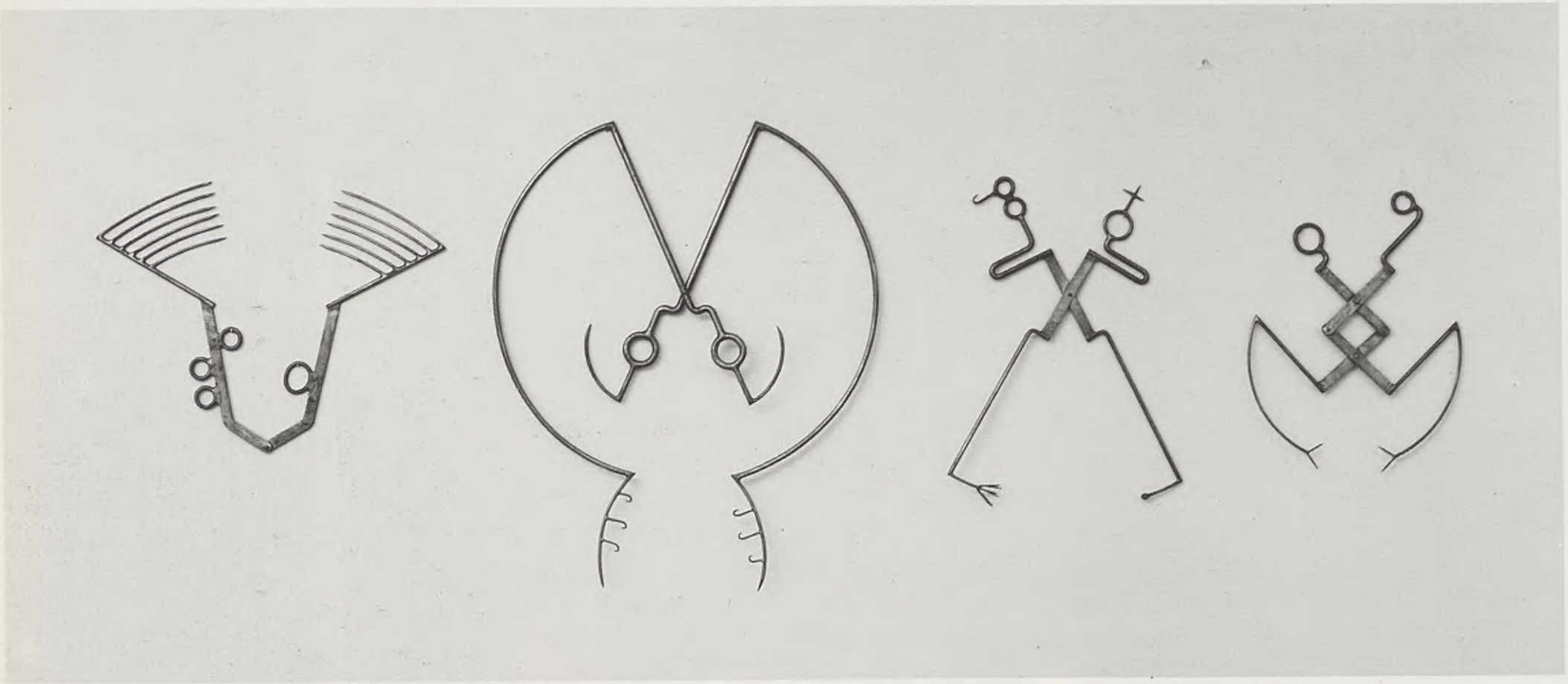
4 Literally: 'School of specialized mediators in contemporary art'.

Anne Dagbert is a freelance critic who writes regularly for *Art Press*.

IMPRESSIONS

ARI PURHONEN

John McDonald



ARI PURHONEN, Tools of the trade, 1983, steel, 52 x 160 x 3cm, private collection

In his essay 'The New Sculpture'[1], originally published in 1948 and revised ten years later, Clement Greenberg laid down some basic laws for sculpture to follow. He suggested that, as modern people, we share a 'taste for the immediate, the concrete, the irreducible'. To be widely acceptable, the arts must 'try to confine themselves to what is most positive and immediate in themselves'. The correct procedure for a modern artist was to renounce all traces of illusionism in favour of a kind of philosophical 'purity' that even Greenberg put inside inverted commas.

As though in response to these authoritative and proscriptive comments, in his five solo exhibitions at Sydney's Mori Gallery since 1982, Ari Purhonen has broken every single rule. His sculpture has embraced illusionism and rejected paradigms of purity so completely that it would be possible to believe that each separate exhibition was the work of a different artist. It is only when we put Purhonen's career in perspective that we can start to make significant connections between each stylistic shift.

One of Greenberg's biggest taboos was for a sculptor to indulge in any kind of organic reference, since 'the illusion of organic substance or texture in sculpture ' is 'analogous to the third dimension in pictorial art'.[2] Purhonen first offended in 1983 with small works that not only looked distinctly 'organic', but invoked suspicions of strange cross-breedings between functional implements and carnivorous plants. These pieces were four sets of tongs sporting teeth like the tendrils of Venus flytraps. They were hung on nails in the gallery wall in the same way that a pair of pruning shears might hang in the garden shed. In their dormant state, as simple configurations of curved lines, they suggested a row of totem faces, but it was impossible to ignore their latent sense of utility.

Later Purhonen showed a series of wall reliefs, projecting long, thin arms from a central pivot. These pieces were ornamented with dangerous-looking shards of broken glass, suggesting eyes and sharp teeth. The arms were movable, allowing the sculptures to assume many different shapes. Sometimes they moved of their own accord, as in a piece titled *Time machine* which featured an extended arm

holding candles. As the candles burned down, the arm ascended, tracing its path in carbon on the wall. Another work, *The logic of time*, originally shown at the Adelaide Arts Festival in 1986, consisted of wire-thin arms holding small containers of water which rapidly evaporated in the South Australian summer heat. Depending on the temperature and time of day, the sculpture altered its shape.

Oddly enough, the inspiration for these works came from reading Spengler's *Decline of the West*, with its cosmic fatalism about the fate of Western civilization and rather gleeful prophecies about the death of culture. Purhonen conceived these works as jokes on philosophical determinism, the inexorable movement of the metal arms being caused by natural forces such as carbonization or evaporation: enacting a miniature elemental catastrophe as fire and water reordered the shape of the sculpture. Spengler conceived history as little more than a deadly farce doomed to repeat itself in ever-decreasing circles. He outlined a rigid set of categories and trimmed every aspect of life so as to fit neatly into one box or another, relying on pseudo-scientific 'logic' no less proscriptive and no less problematic than Greenberg's ground rules for modern art.

It is this invocation of the double authority of 'science' and 'logic' that provided Purhonen with another of his major sculptural conceits. His 1984 show at the Mori Gallery contained a series of works which made explicit references to scientific investigation. Pieces such as *Apparatus criticus* resembled operating tables, where items could be pinned onto a flat sheet of glass and studied through a magnifying glass. Another more elaborate work, *Romantikotomy*, focused a beam of light through a lens onto a mirror located beneath the glass surface of a table. This mirror reflected the beam back up through the table where it was met by a glass screen on the other end of the table top.

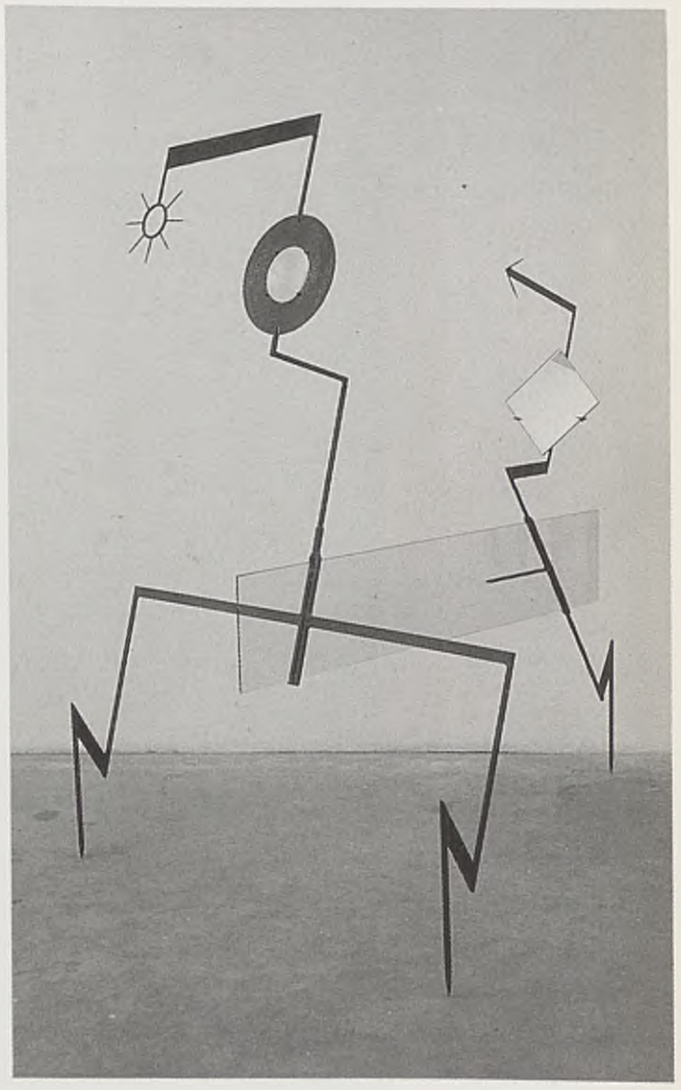
These works recall some lines from Leonardo's note books that Paul Valery saw as striking anticipations of the discovery of light waves by modern physics: 'The air is full of infinite, straight, radiant lines crossing and interweaving without ever entering the path of another, and they represent for each object the true *form* of its cause.'[3]

For Purhonen, the idea of drawing with light was yet another way of unshackling his work from conventional sculptural expectations. The light beams draw attention to the way sculpture — or indeed any object — is constituted in our visual field as an immediate physical experience which we order and interpret conceptually. Although it looks static, the work actually manifests a good deal of imperceptible motion, made manifest in the use of the light beams. The clinical, again slightly threatening, precision of these examination tables showed a more pronounced theatricality than the small biomorphic garden tongs. With their sharp angles and severe spikes, these pieces mimic and parody the probing eye of the viewer who would pin down and investigate their meaning.

Art can aspire to the status of science, can set itself all sorts of severe rules and limitations, but these hopes generally prove fantastic. Nevertheless, as Valery demonstrates with Leonardo, art and science may share many traits. What they chiefly have in common are a number of mental operations, neatly summed up by Roger Shattuck as 'rigor, continuity, compression, contrast, symmetry, regularity'.[4] Like science, art is an activity that forces the practitioner hard up against his or her limits. It is an advanced mind that, being conscious of those limits, seeks to extend them by daring leaps of inductive logic: 'If a, then why not b? If b, then why not c?'

Too often artists will accept a given (or imposed) set of limitations as defining the entire area in which to work. This is at once a great relief from the terrors of freedom, as diagnosed by Jean-Paul Sartre, and the creation of what Valery calls an 'idol'. More exactly he refers to a thought that has become fixed, leading to a 'sterile monotony'.[5] This was the kind of narrow canon imposed by Greenbergian formalism, with the imaginative dimensions of sculpture being allowed only a tightly constricted field of action.

The monotony of formalism was supported by a rather remorseless logic; for many artists, critics and curators the premises of this logic remained largely unquestioned. There was an impressive rhetorical power in Greenberg's writing backed up by an emphasis on art as a historically evolving activity, but there was little rationalization as to *why* this should be the true and only path for art to take. Like Spengler,



ARI PURHONEN, Untitled, 1983, steel, glass lens, mirror, 170 x 160 x 120cm, Collection of the artist

Greenberg wasn't so much observing the (art) world's progress or decline, he was pre-empting it.

It is the falsity of this kind of 'logic' that Purhonen deals with in his new sculptures, exhibited under that title. These works have taken an even bolder plunge into illusions, being superficially little more than giant-sized versions of the camera obscura. Looking through a narrow slot in these large metal boxes we see whatever stands on the other side of the lens suspended upside-down inside. Purhonen has left the lens simple so as not to correct the image, preferring the obvious absurdity of upside-down projection. He literally attempts to stand sculptural 'logic' on its head: these pieces don't inhabit space, they swallow and contain it.

As works of art they may have more affinities with the cinema than with sculpture. Perhaps they also allude to thoughts passing through the head as a series of images. More than anything, they depend on the motion of passers-by to provide their vitality, denying any attempts at elegant repose, sculptural tension, or concrete self-sufficiency. In a word, they deny the seriousness of formalist approaches to art. This denial is carried through into an accompanying series of lens pieces attached perpendicularly to the gallery walls, looking like complex telescopes stripped of their outer skin. When we look through these lenses we meet a magnified reflection of our own eye — an effective pun on the idea that in contemplating works of art we practise a form of self-discovery.

ARI PURHONEN, Logic, 1987, steel, wood, glass lens, 240 x 200 x 200cm, Collection of the artist

Purhonen told me that his childhood dream was to be an inventor: in many ways he is realizing that ambition as a sculptor by perpetually inventing solutions to imaginary problems. In doing so he is commenting sceptically that most of the so-called 'problems' that sculptors set for themselves are purely illusory.

It would be inadequate though to assume that Purhonen's sculpture functioned only in a critical and humorous vein. There is a more constructive side to his logic, which allows him to make daring leaps between diverse styles of work and to construct brilliant analogies between different kinds of world-view, such as those of art and science.

Being conscious of one's own thought is Valery's way of describing the quality that the German Romantics defined as 'irony'. The implication is the same: a sense of detachment, a clear-headed ability to reflect critically on one's own achievements and decide where the next move is to be made. It is an attitude that dissolves fixed concepts, such as the self-sufficiency of sculpture, and allows Purhonen to work with light, with gravity, with organic shapes, cinematic images, the fourth dimension, with forms that multiply the allusive and theatrical possibilities of a project.

There is actually a striking 'logic' in the way Purhonen's sculpture has developed, indicating that he does not disregard abstract rules but uses them as a series of thresholds to be met and transcended. As in more conventional sculpture there is a great deal of internal evolution in these pieces, with the form that emerges in the construction usually superseding the original conception.

This refers us back to one of Valery's most probing questions: 'Is it possible to make anything except under the illusion that one is making something else?' [6] With a work of art, is it possible to *set out* to make something universal, instead of merely personal? Or can we believe that any concept-word we use conforms to some objective entity rather than an idiosyncratic image compounded of private memories, experiences and prejudices? No two people will have the same mental image of 'tree' or 'dog', let alone 'sculpture'.

Purhonen replies to such dilemmas by making work which refuses to conform to the unwritten principle of identity which says a sculpture must look a certain way, an implement another. He conflates use and symbolic values, he crossbreeds art with science — often through their shared cousin of optics. All his works are perfectly fictional in their utility, and in their fictional character they are ultimately more typical works of art than conventional and formal sculptures. 'Typical', that is, in the sense in which Viktor Shklovsky thought *Tristram Shandy* the most typical novel of all time, insofar as it drew attention to all the tricks, devices and illusions which the novel routinely and duplicitously employs. In opposition to the dull conformity which settles for a fixed store of artistic knowledge, which accepts the world exactly as it is, Purhonen's logic has led him to treat his work as one long-running experiment, always balanced on the verge of a new discovery.

1 Reprinted in Clement Greenberg's *Art and Culture*, Thames and Hudson, London, 1973.
2 Ibid., p.143.
3 Quoted by Roger Shattuck in 'The Tortoise and the Hare', *The Innocent Eye*, Washington Square Press, New York, 1986, p.105.
4 Ibid., p.106
5 Paul Valery in 'Introduction to the Method of Leonardo Da Vinci', *Paul Valery: an Anthology*, selected with an Introduction by James R. Lawler, Routledge & Kegan Paul, London, 1977, p.46.
6 Ibid., p. 39

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

IMPRESSIONS

JANET LAURENCE

Peter Haynes

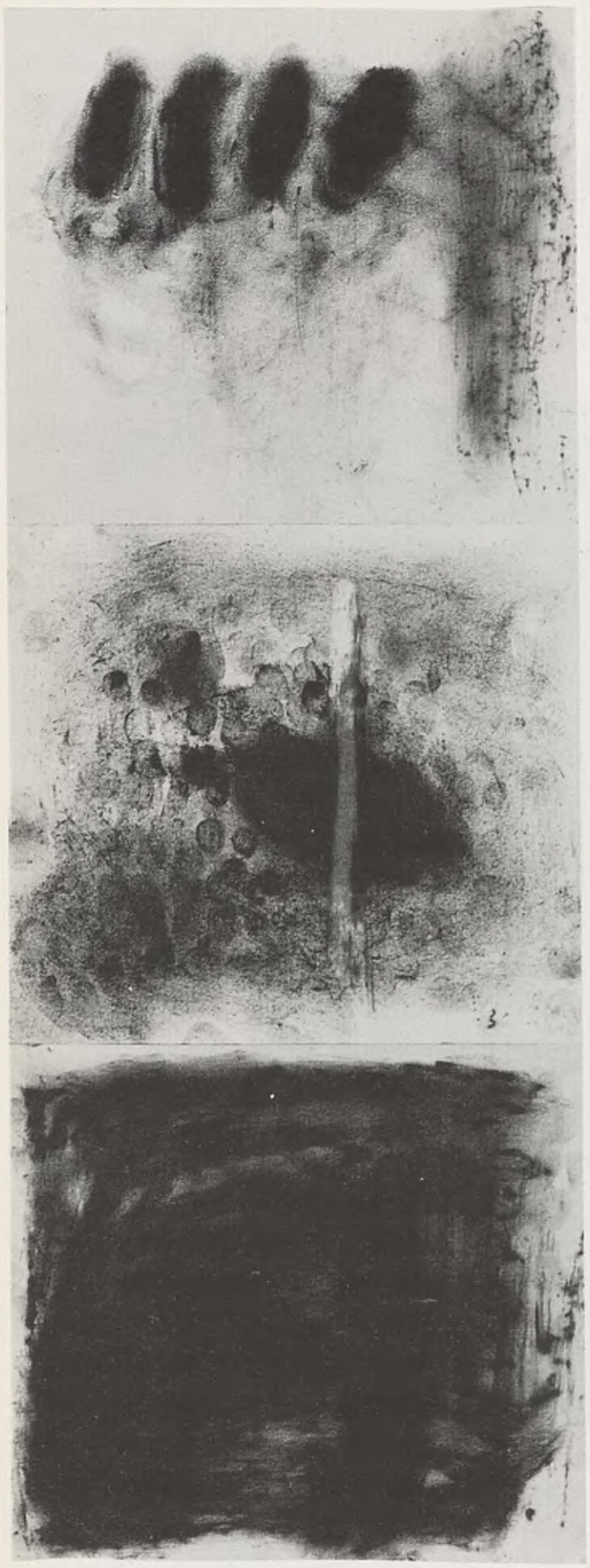
JANET LAURENCE, Outside colonial drawing rooms, 1987, oil, paper, straw and wax on canvas, 160 x 120cm, photograph by Robert Parkes

One of the most fecund thematic sources in the visual arts has been the exploration of the individual psyche and the place of that psyche in the larger world — the exploration and symbolic manifestation of the microcosm and the macrocosm. For Janet Laurence this involves imaging the mind's response to both an external and internal world in such a way as to evoke the mystery and intensity of that perceiving, and to transform that obscure and often chaotic mass of elements, memories, sensations and experiences into a visually ordered presence.

The nature of this 'presence' is always very much a physical one. The materials used to create it are judiciously selected, each having a life of its own, yet each contributing to the creation of the whole. Just as the framework of the individual consciousness is determined ultimately by contents which belong to a collective consciousness, so in Laurence's universe the character of the parts is determined by the character of the whole.

The essential element in the artist's universe is the process of symbiosis. Reading her work one is struck by the enormous diversity of elements within the overall unity of the installation, yet one is always aware of that unity and its role as silent organizer of its component parts.

The paramount importance the artist places on the interrelationships between the parts and the whole, and the simultaneous stress on the autonomy of the individual 'sign', imbues her work with a subtle and evocative tension. This tension is also an indicator of an underlying



JANET LAURENCE, From the shadow (detail), 1988, metallic silver, wax, straw, shellac on paper, pastel, 402 x 177cm, photograph by Hanh Tran

notion (present in all the artist's work) of the cyclical nature of life, and its continuous emanations and returns. Art as symbolic of nature can act as a regenerative force for the present through its ability to express perceptions of subjects that the mind could not entirely comprehend or contain. The 'signs' also function as elements in the narrative which comprises each work's totality. Laurence's narrative is not a simple story but rather a complex mélange of memory, layering, primeval symbols, parts of the natural world, hints of landscape, private symbols and universal symbols — all combined in a personal, individual embodiment of mystery.

The world Laurence creates is concerned with notions of origins. It is a metaphor for the presentness of the past, and asserts the fact that it too was once a moment of origin, an instant before the metaphor crystallized. For the artist, humanity's origins are a constant presence — we exist with them despite the fact that for most of us they are not manifest. Their mystery is what the artist expresses in her work, and for her the function of art is to waken and maintain in the individual an experience of awe, humility and respect in recognition of that ultimate mystery.

Laurence's earlier installations created a dream-like private world of fantasy. In, for example, 'The Madonna in the Stone has a Memory', held at Melbourne University Gallery in 1983, elements float through the gallery space. The notion of the feminine is present here, and indeed in various guises it will remain present throughout the artist's work. Its presence is not overtly political (in that word's broadest sense) but rather a signifier of the duality of the world the artist is expressing.

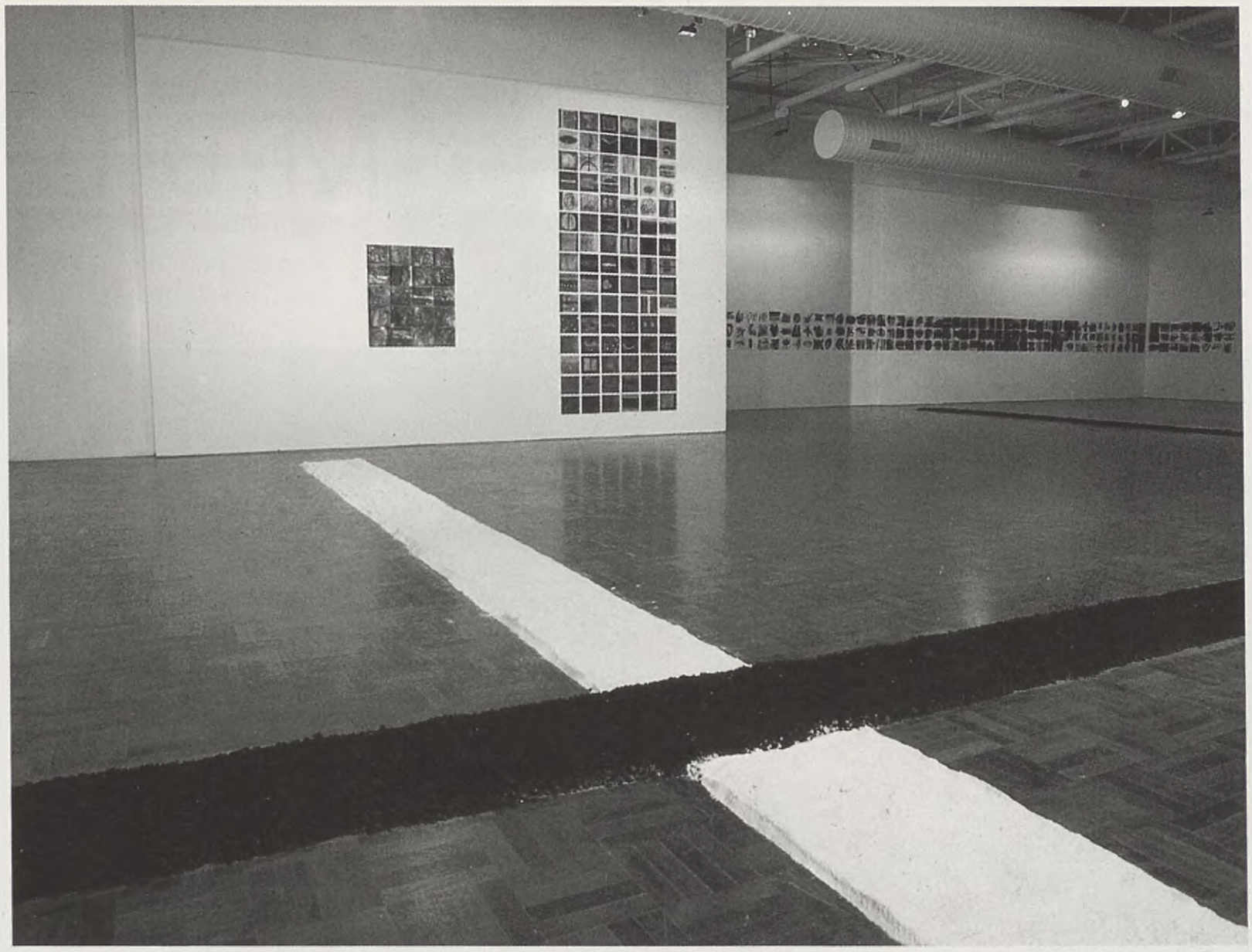
The ethereal lightness of the materials used in the 1983 installation is radically banished in 'Life is Probably Round', held at Artspace in Sydney in 1985. Here, pigments, sticks and mysterious objects evoke a quasi-natural world whose references are to landscape, both external and internal. The space is a beautifully harmonious combination of centrifugal and perspectival displacements — overtly energetic, yet not at all aggressive in its stance. As in all the artist's work viewers must be aware that they are looking at a totality, that they will find reference points throughout the work to the fact that each element is fulfilling a role in the creation of the work's unity. 'Life is Probably Round' was, among other things, very much about the essence, the physicality of the materials used.

Laurence's use of objects in her installations reveals another dimension to her layering of experience and concomitant veiling of meaning. In her work, despite its allusions to universal origins and shared experience, she is ultimately expressing these in a very personal and individual language. In viewing these objects the act of looking and subsequent act of communicating with them activates their presence within the installation and reveals their role in that universe. They are at once intensely personal and vitally public.

The cyclical character of nature is another aspect of the natural world which is given eloquent expression in the artist's work. References to this occur constantly, but as in all her work these are subtle and impressed into the overall layering which is ubiquitous to her mode of expression. In works such as *Biology and destiny* (1987) and *Outside colonial drawing rooms* (1987), both powerfully evocative visual statements, the nuances of Laurence's themes are expressed in complexly concentrated amalgamations of sign, colour, form and space. The smallest mark, twig, stone, *et cetera*, should not be disregarded in the overall scheme of things. They form a part of our world (and the world before that) and, despite physical size, their importance is often in direct contrast to those attributes which the artist ostensibly gives to them.

In 1987, the artist gave full vent to this idea in an exhibition aptly titled 'Meiosis', held at United Artists Gallery in Melbourne. Again, in a very subtle way she expressed the need to attempt to understand the complex structure of the universe through the deliberate 'distortion' of size, importance, *et cetera* of various elements as a way of in fact *asserting* the importance of *every* thing that constitutes our world.

In a recent exhibition held in Canberra the public space of the gallery became a vehicle for private expression and contemplation. The



JANET LAURENCE, From the shadow, 1988, installation, Canberra School of Art Gallery, *floor*, coal, lime, ash, *wall*, mixed media, each unit 27 x 24cm, photograph by Hanh Tran

installation *From the Shadow* presented at first sight a sparse, abstract configuration. The 'influence' of Mondrian's spiritual abstraction is manifest here, but the artist never allows her own personality to be taken over. What appeals to her in Mondrian is that, for him, universal expression can only be created by a real equation of the universal and the individual, and that in creating this the artist's work becomes an aesthetic expression of herself. The abstract qualities of Mondrian's art must be seen in the light of abstraction as being a symbolic representation of ideas about reality, and thus a sympathetic bond between Laurence's concerns and those of Mondrian is established. Without regarding this work as a paean to Mondrian, it is nevertheless a sincere gesture of respect to one of the most important artists of the twentieth century.

The installation is composed of numerous two-dimensional notations in various media arranged on the gallery walls in (generally) rectangular configurations. These are accompanied by 'lines' of black and white pigments aligned on the floor. These latter elements not only dictate spatial divisions but act as visual pointers, cues for the viewers to take up in their experiencing of the overall work. The individual components of the wall-pieces are decidedly non-geometric. Their origin in the real world is clear, yet their multiplicity intimates their role as marks and gestures made by the artist — organic letters in an undisclosed but tantalizingly inviting language.

The protagonists in this installation are part of a mobile and vital world. Their movement is (as always) rendered in beautifully modulated placements so that the cyclical basis of our world flows through and around the gallery in never-ending circulatory processes. The geometric format of the configurations belies the consummate 'naturalness' of their parts. We are invited into a landscape, and to experience that landscape through the artist's private metaphors and cues. The singularly appropriate amalgamation of parts creates a highly evocative private universe of which we can all become a part. The artist uses many devices to seduce us into active involvement with this work. Its mystery and subtlety are insinuated into the viewer's psyche, memory, sensations and experiences.

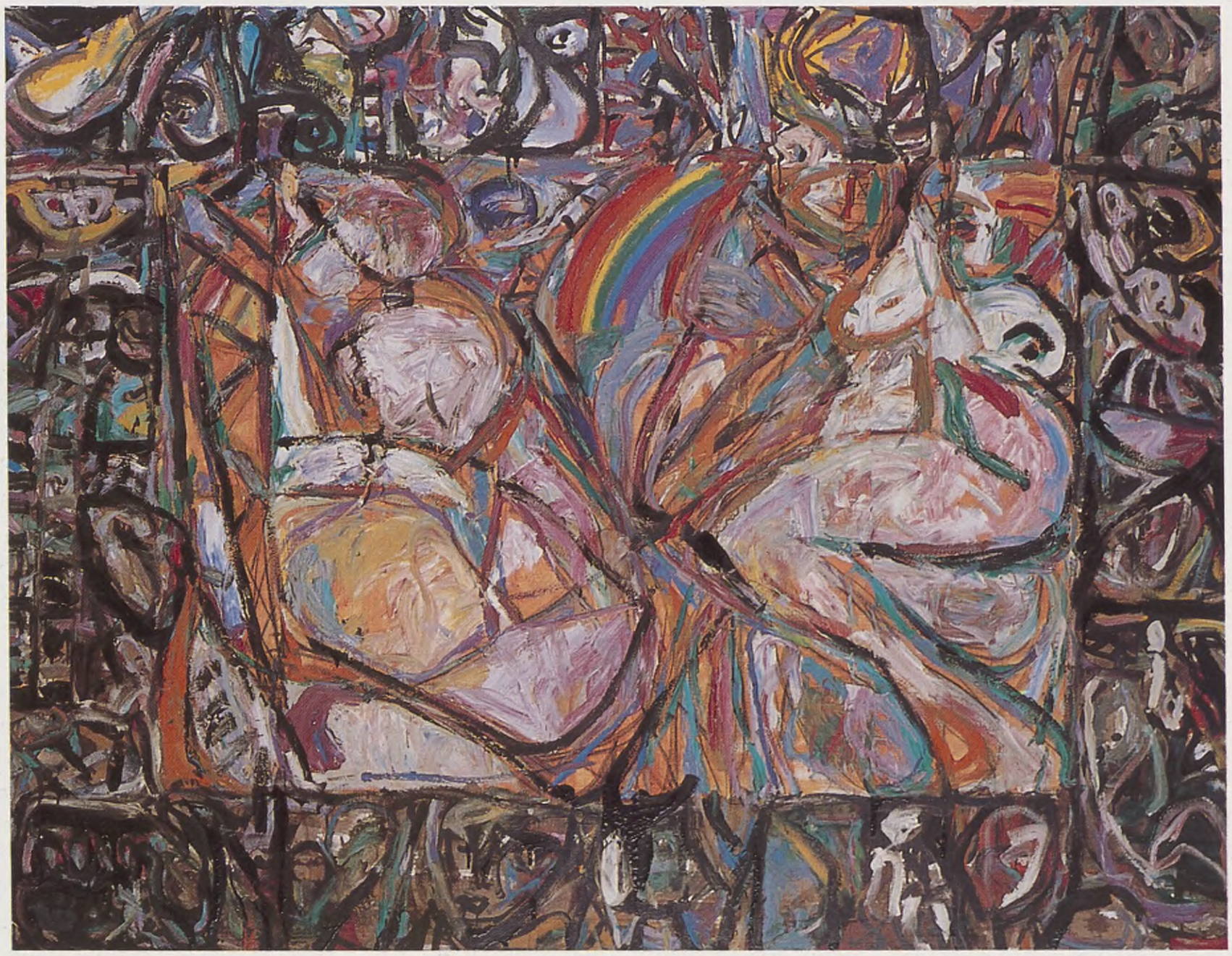
To paraphrase Mondrian, art for Laurence is not the expression of the appearances of reality such as we see it, nor of the life we live, but it is the expression of the true reality and the true life, the inner life experienced by us all, indefinable, but realizable through the expression of the artist's world.

Peter Haynes is Director of the Canberra School of Art Gallery.

IMPRESSIONS

DOUG CHAMBERS

Ted Snell



DOUG CHAMBERS, Dobranuz, 1987, oil on canvas, 173 x 223cm, The Robert Holmes à Court Collection

After studying at the Royal College of Art in London during the heady days of the early sixties with fellow students Ron Kitaj, David Hockney, Adrian Berg, Derek Boshier and Peter Phillips, Doug Chambers spent time in France and Jamaica before accepting a teaching position at the Western Australian Institute of Technology in the latter part of 1970.

His work at the College had been figurative, and though well received when exhibited in the now famous 'Young Contemporaries' exhibitions of 1960 and 1961 (the exhibition that introduced Hockney and his colleagues to a newly invigorated art market), he admits to being more interested in the paintings of Francis Bacon, Marc Chagall, Bonnard, Vuillard and symbolist painters such as Odilon Redon than the pervasive Pop genre adopted by his colleagues.

The following period in Jamaica, where he

was a co-founder of the Jamaican Contemporary Arts Society which organized numerous exhibitions of work by younger artists influenced by the New York abstract expressionists, was also highly productive, but his move to Perth marked the beginning of a period of experimentation with media that resulted in a body of work which has made a significant contribution to the local visual arts community over the past two decades.

His early experiments with stencils, collage, vacuum forming, acrylic resins and polaroid photography were motivated by a search for a new visual language that would enable him to pursue his interests in recording interactions with people. This figurative concern has always been a foundation of Chambers's work and while several of the major paintings exhibited at the Old Fire Station exhibition in 1974 may have been read as non-figurative, for the artist this series was a documentation of individuals interacting with each other.

Their intriguing surfaces were achieved by applying spontaneous gestural notations in wax onto the canvas, spraying over the surface with colour and then removing the wax resist to reveal the figures embedded in the paint. It was a technique that placed the figures in relationship with other characters within a drama orchestrated by the artist. They were all playing out their parts in a setting contrived to create the most appropriate environment for their meeting. The painting *Japanese play* was named because of the sense of calm he achieved through the use of veils of neutral colour, something akin to a frozen moment in a *Noh* play. Others in the series were titled to accord with their suggested ambience, but in each of the paintings the theatrical element was a central issue. The automatic, gestural graffiti that determined these forms owed much to Miro and the Cobra group of northern European expressionists and while these sources continued to feed Chambers's work, it was the earlier influence of Francis Bacon that reappeared as a dominant force in a series of paintings of heads exhibited at the Galerie Düsseldorf in 1982.

These heads were presented in groups of two and three, exploring different aspects of the same sitter, yet all worked together to provide

DOUG CHAMBERS, O.K. head, 1984, linocut, 38 x 29cm, Australian National Gallery, Canberra, Gordon Darling Fund 1986

DOUG CHAMBERS, Albany fox, 1987, oil collage, 160 x 170cm, Artbank

a shifting image of the model. What links these seemingly disparate groups of works is Chambers's command of the painted surface and his exploration of human foibles. In fact these are not separate concerns, for the individuality of each character and their mental states was documented by the artist as a variant of his handling of colour, surface texture, pattern and collage. It is the complexities of these combinations that work together to create the taut skin from which we are able to discern aspects of humanity. In one of a series of linocuts produced from 1985-86 the conjunction of these influences is evident. Using caustic to bite into the lino and direct cutting to further isolate the features, he was able to combine spontaneous marks with controlled descriptive cutting to reveal the vulnerability of his sitter.

After a three-year sojourn in the south-west of the State it was not surprizing that the sonorous colours of the region, the heavy skies with their leaden grey clouds and the animal life of sheep and foxes should begin to dominate Chambers's work; but for the artist, the animals he painted represented humanity. His series of feral beasts were all a form of self-portraiture, he insists. This conjuction of animal and human is not symbolic, instead it is aligned to the Cobra group's belief, expressed by the Dutch painter Constant, that 'a painting is not a construction of colours and lines but an animal, a night, a cry, a man or all of them at once'.[1] In *Albany fox*, the dark shadow of this sleek hunter speeds across the bottom of the picture under a densely painted, stormy sky into which a collaged dark sun has been embedded. It is a haunting image which reveals a world of menace, fear and dark attraction, yet the focus remains on the wily Albany fox, an animal with whom the artist clearly identifies.

Over the past two years, Doug Chambers has fused many of his concerns into a formidable body of works that should gain him the wider acknowledgement he deserves. A painting such as *Dobranuz* of 1987 brings together his interests in rich painterly surfaces, the human figure, pattern and the gestural mark-making that has characterized his work over the past three decades. There is also the flavour of Cobra painters such as Alchinsky, whose no-

DOUG CHAMBERS, Polish woman II, 1988, oil on canvas, 177 x 203cm, Courtesy Galerie Düsseldorf, Perth

tations in a decorative border have been a recurring source of influence. More importantly, the fleshy eroticism of the vulnerably human figures which he now conjures up from the paint surface are unmistakably a part of Doug Chambers's vision.

The automatic, gestural marks of the notations of the paintings of the mid-seventies have now become the starting point for these new pictures, but Chambers now works back into these images with the more consciously applied, thick impasto paint of the first Albany paintings. It is a new working procedure which gives the works a more immediate presence and also makes the human characteristics they depict more readily available to a wider audience.

Since he arrived in Western Australia, Doug Chambers has been acknowledged by his peers as a major local artist, yet while contemporaries such as Mac Betts, who took up a teaching position at WAIT at the same time, have received national recognition, he has remained little known outside the State. Hopefully this will change as his recent work enters national collections and receives the exposure it deserves.

[1] *Cobra*, Jean-Clarence Lambert, Sotheby Publications, London, 1983, p. 82.

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

EXHIBITION COMMENTARY

1

2

3

4

1. ARTHUR PAMBEEGAN, Fish on poles, 1988, natural pigment on milkwood, 177 x 186cm over-all, Deutscher Gertrude Street, Melbourne **2. GEORGE HAYNES, Thermopylae, 1988**, oil on canvas, 154 x 154cm, Greenhill Galleries, Perth **3. MARIE-CLAIR BALDENWEG, Jet set official, 1988**, oil on linen, 120 x 150cm, Rex Irwin Art Dealer, Sydney **4. ARCH CUTHBERTSON, Summer migration, 1988**, oil on canvas, 61 x 84cm, Holland Fine Art, Sydney

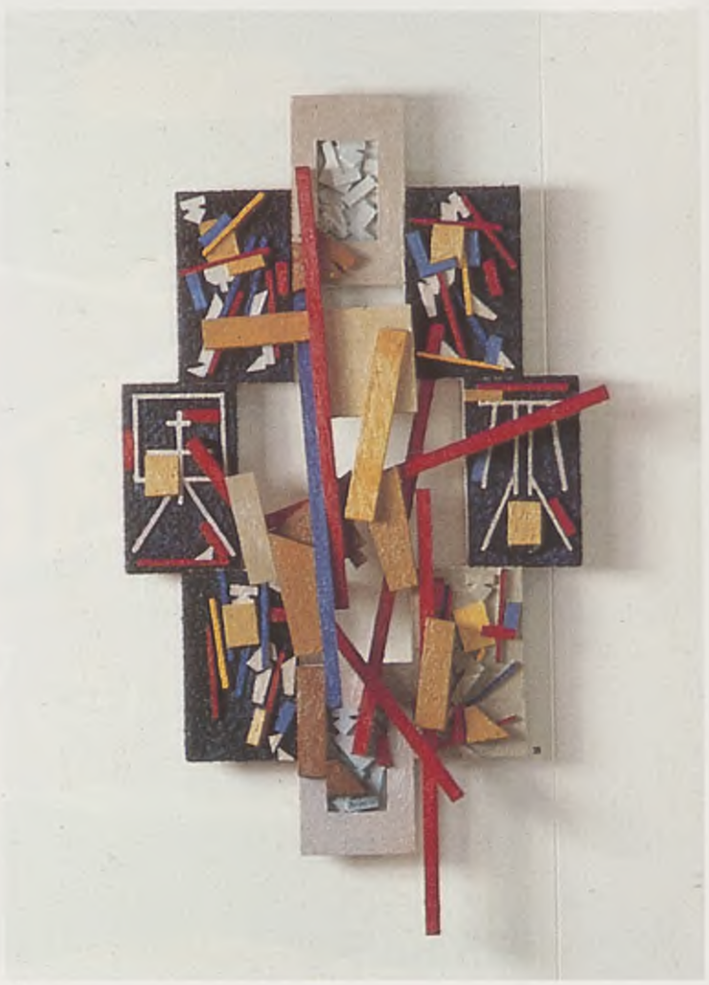
EXHIBITION COMMENTARY

1

2

3

4

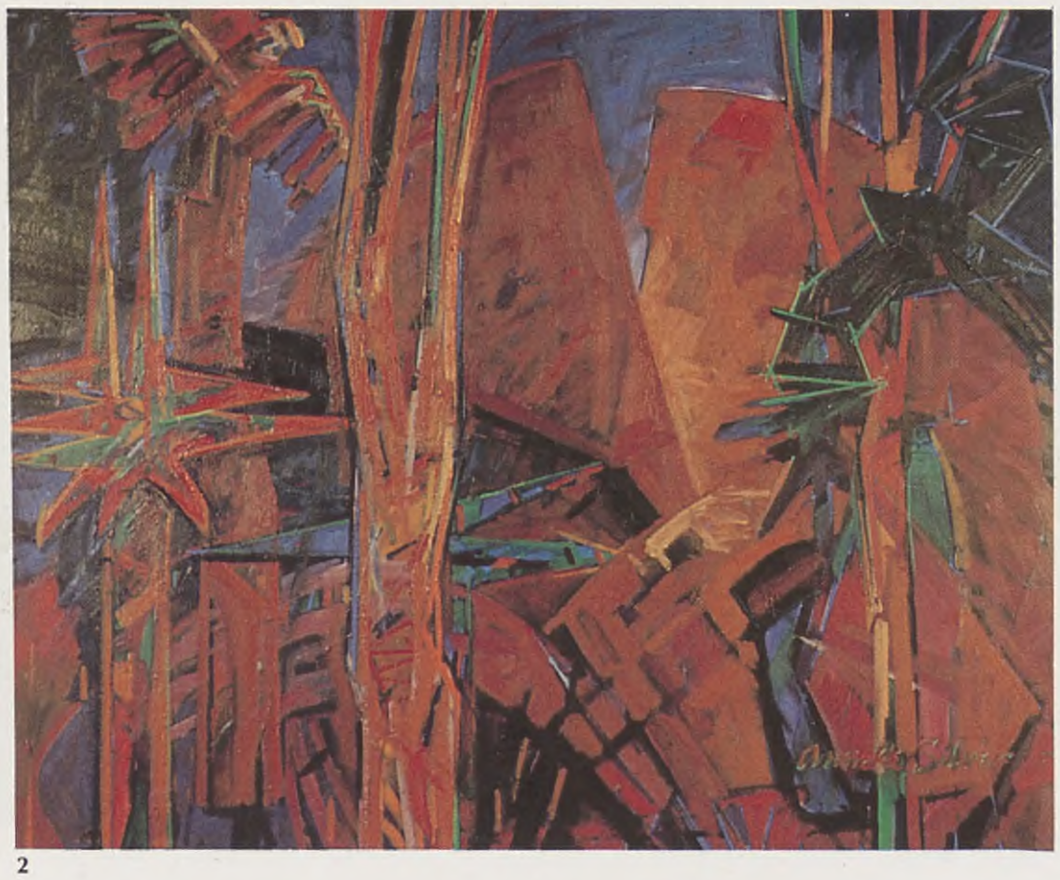


5

1. LIZ CUMING, Island paddle, 1988, oil and acrylic on canvas, 121.5 x 182.5cm, Bloomfield Galleries, Sydney **2. JUNE STEPHENSON, Interior with green banksias,** oil on canvas, 80 x 90cm, The Verlie Just Town Gallery, Brisbane **3. KATHERINE HATTAM, Westgate Bridge, 1988**, gouache, charcoal and newspaper on paper, 152 x 101cm, William Mora Galleries, Melbourne **4. SALLY MORGAN, Earth as mother, 1988**, acrylic on canvas, Birukmarri Gallery, W.A. **5. TONY TWIGG, A dance no. 6 1988**, 1.13 x 62.5cm, Ray Hughes Gallery, Sydney

EXHIBITION COMMENTARY

1



2

3

4

1. KEVIN LINCOLN, Blue vase IV, 1987, oil on canvas, 82 x 76cm, Gallery Huntly, Canberra **2. ANNEKE SILVER, Daybreak at Split Rock, 1988**, oil on canvas, 122 x 152cm, Painters Gallery, Sydney **3. ROBERT HOLLINGWORTH, Fourth arch: shrine to Maya, 1988**, oil, acrylic, gold leaf, human bone, 84 x 56cm, DC Art, Sydney **4. GARRY SHEAD, Stockman's dream, 1987**, oil on board, 90 x 120cm, Artmet Gallery, Sydney

EXHIBITION COMMENTARY

1

2

3

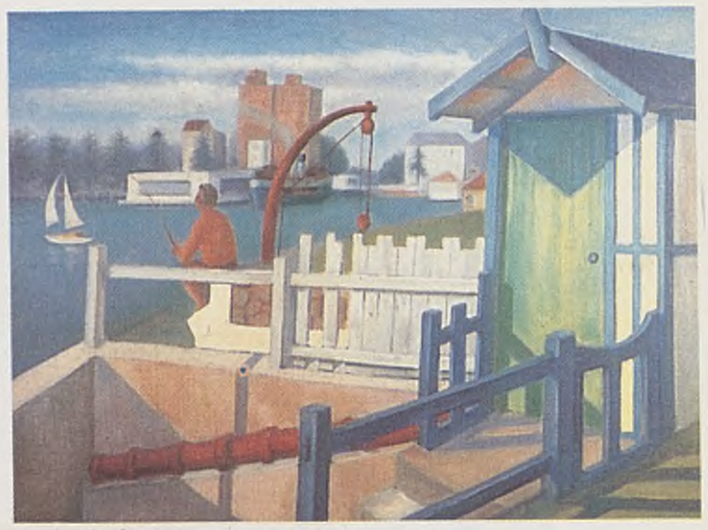
4

1. JEREMY KIRWAN-WARD, Monastery, 1988, acrylic and pastel on paper, 190 x 275cm, Fremantle Gallery, W.A. **2. JOHN SMITHIES, Instructions for the dead VII, 1988**, acrylic, gouache, chalk and wax, Reconnaissance, Melbourne **3. JAY MILDER, Moontown, 1987**, 183 x 183cm, Girgis & Klym, Melbourne **4. ARTHUR McINTYRE, Site, 1988**, acrylic, collage on Stonehenge, 120 x 105cm, Holdsworth Contemporary Galleries, Sydney

EXHIBITION COMMENTARY

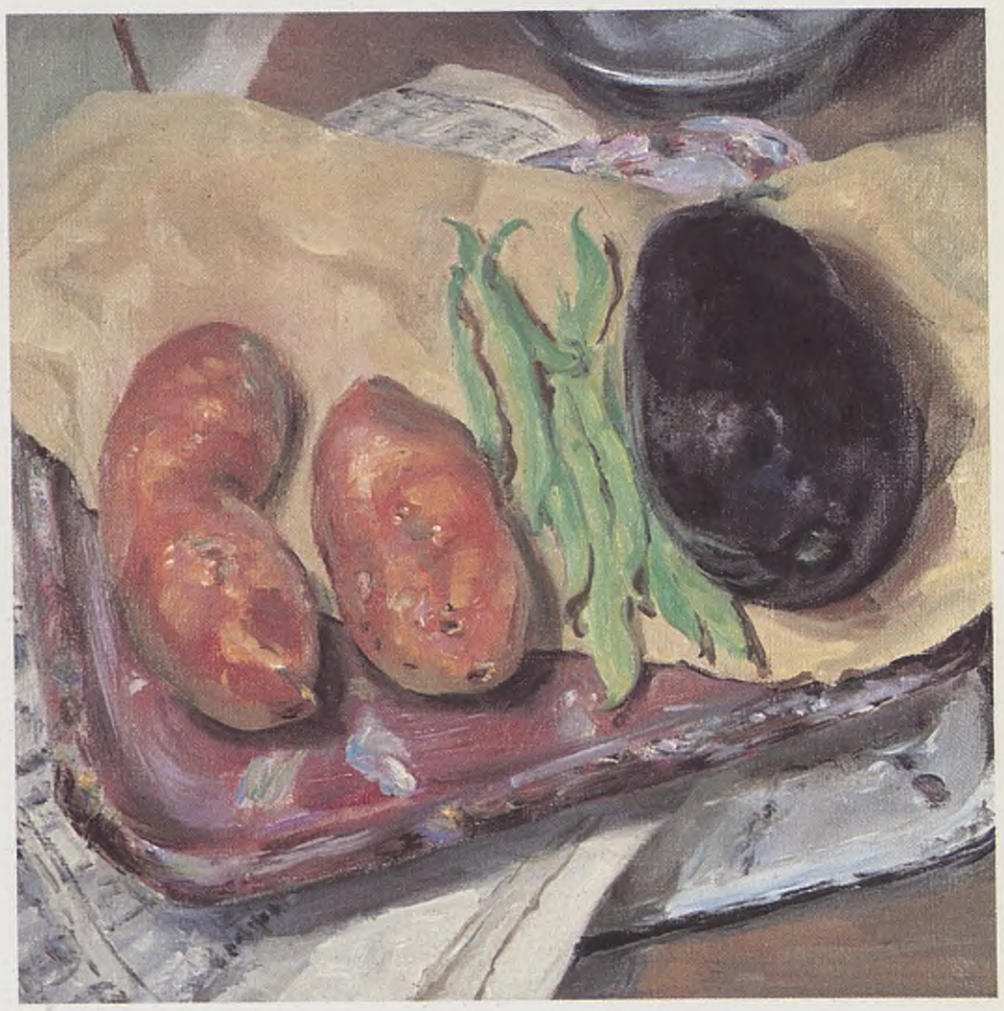
1

2



3

4



5

1. BERT FLUGELMAN, from the **Transition Series, 1988**, polished, sanded and ground stainless steel and rough chainsawn eucalyptus, Irving Sculpture Gallery, Sydney **2. JOHN R. NEESON, Late 20th century painting no.5, 1988**, oil and acrylic on cotton duck, Macquarie Galleries, Sydney **3. HAROLD GREENHILL, Dressing shed on Manly Cove**, oil on canvas board, 50 x 68cm, Woolloomooloo Gallery, Sydney **4. TIM BASS, Untitled, 1988**, oil on canvas, 30 x 41cm, 70 Arden Street, Melbourne **5. JANET DAWSON, Eggplant, beans, sweet potatoes and enamel tray, 1989**, oil on canvas, 30 x 30cm, David Jones Gallery, Sydney

PADDINGTON ART GALLERY SCULPTURE

◁NORMAN LINDSAY
Bronze sculpture
(Seated Nude)
Height 28 cm
Cast by Bronze Sculpture Gallery
Sydney, Australia
Edition of 20
16 for sale

G. RAYNER-HOFF ▷
Bronze sculpture
(The Kiss 1923)
Height 32 cm
Cast by Fondation de Coubertin
St Remy les Chevreuse, France
Edition of 10
6 for sale

P.O. BOX 453, PADDINGTON NSW 2021 • TELEPHONE (02) 332 1840

OWEN PIGGOTT

Photo: Henry Jolles

153 x 123 cm

'Woman in Modern Interior' 1987 Oil and Collage on Canvas

PAUL BORG

ARTCONTROL · 70 ARDEN STREET

North Melbourne Victoria Telephone 328 4949 Gallery Hours: 12-6pm Tuesday to Saturday

M I L N E

'GARDEN OF THE GOLDEN BEE' ACRYLIC ON CANVAS 35 x 35cm

GEOFFREY ODGERS

Shadow painting – Banana Lounge No. 10 137 high x 106.5cm wide

20 June-15 July

Painters Gallery

1ST FLOOR 137 PYRMONT STREET (CNR PYRMONT BRIDGE ROAD) PYRMONT NSW 2009
TELEPHONE (02) 660 5111 TUES.–FRI. 10–5 SAT. 11–5

Clifton Pugh

'Quinkan Country – Cape York' *Gouache* *57 x 76 cm*

Brian Dunlop
Basil Hadley
Vic O'Connor
David Rankin

Donald Friend
Robert Juniper
John Olsen
Claudine Top

Tom Gleghorn
Norman Lindsay
Leon Pericles
Brett Whiteley

Robert Grieve
Diana Mogensen
Clifton Pugh
and others

DEMPSTERS

181 Canterbury Road, Canterbury. Victoria 3126. Telephone: 830 4464

LAWRENCE STARKEY

GLEN HELEN GORGE oil on board 91 x 61 cm

IN FLIGHT – FIRST LIGHT oil on board 106 x 30 cm

VON BERTOUCH GALLERIES

established 1963

Australian fine arts in an exceptional setting.

REPRESENTATIVES

For John Passmore, George Lawrence, Guy Boyd; Lloyd Rees. For Australian artists interstate and overseas including Charles Blackman, Arthur Boyd, Judy Cassab, Ray Crooke, David Boyd, Shay Docking, Donald Friend, Elizabeth Rooney, Robert Dickerson, Barbara Hanrahan, Frank Hinder, Tom Gleghorn, Lucy Boyd Beck, Jamie Boyd, Pro Hart, Kenneth Jack, Louis Kahan, Yve Close, Louis James, Elwyn Lynn, Keith Looby, Lillian Sutherland, Reinis Zusters, Guy Warren, Nora Heysen, John Winch, Myra Skipper, Joshua Smith. For leading Newcastle and Hunter Valley artists.

61 LAMAN STREET NEWCASTLE 2300 (049) 29 3584
Gallery hours 11am to 6pm Friday Saturday Sunday
and Monday or by appointment.

DUNCAN MACGREGOR WHYTE 1866-1953
Point Walter, Swan River, West Australia, 1919
Watercolour, 19 x 27.8 cm, Signed,
Provenance: R.A. Campbell Gibson, Oban, Argyll, Scotland

JAMES QUINN 1871-1951
Sylvan Dance
Pastel, watercolour and bodycolour, 51.6 x 75.8 cm, Signed,
Provenance: V. J. Lockwood, Southport, U.K.

WILLIAM STRUTT 1825-1915
Matilda Feeding the Goslings
Pencil, 25.5 x 19.2 cm
Signed and inscribed *Writtle, Essex*
Also variously inscribed on the mount *Feeding the Goslings/Ecole de Drolling – Ingres, Paris/Our dear old dog called "Pincher" watching the geese and goslings feeding. My beloved sister Matilda feeding the bird.*
Provenance: Mr and Mrs E.P.W. Strutt;
Miss Page, 1987
Exhibited: *The Strutt Family, 1749-1970,* Carlisle City Art Gallery, Carlisle, 1970, No. 29.

ART DIRECTORY

EXHIBITIONS ▪ COMPETITIONS ▪ PRIZEWINNERS ▪ RECENT GALLERY PRICES ▪ ART AUCTIONS ▪ GALLERY ACQUISITIONS ▪ BOOKS RECEIVED ▪ CLASSIFIED ADVERTISING ▪ 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 and 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.
Tuesday to Friday: 10.30 – 5.30
Saturday and Sunday: 1 – 5

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

FINE ART AUSTRALIA
Waterfall Place, City Place Arcade,
113-115 Lake Street, Cairns 4870
Tel. (070) 31 1417
Continuous exhibition of works by leading Australian masters and local outstanding artists.
Monday to Friday: 10 – 5
Saturday: 10 – 12

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

GALLERY NINO TUCCI
The Forum, Orchid Avenue,
Surfers Paradise 4217
Tel. (075) 922 922
21 June to 2 July: Shirley Miller.
12 July to 23 July: Maddie Hodge.
5 August to September 3: Clarke Barrett.

GEOFFREY HOISSER GALLERIES
800-804 Zillmere Road, Aspley 4034
Tel. (07) 263 5800, 263 1800 (a.h.)
Continually changing mixed and oneman 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

GRAHAME GALLERIES
1 Fernberg Road, Milton,
Brisbane 4064
Tel. (07) 369 3288
Works of art on paper.
Monday to Friday: 11 – 5
Saturday, Sunday: 11 – 3

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
421 Ruthven Street, Toowoomba 4350
Tel. (076) 32 9390
Regularly changing exhibitions of fine paintings. Extensive range of quality pottery.
Monday to Friday: 9 – 5
Saturday: 9 – noon
Thursday until 9

METRO ARTS
109 Edward Street, Brisbane 4001
Changing exhibitions of traditional and contemporary art. Stockroom and consultancy services.
Monday to Friday: 10 – 5
Saturday: 10 – 12

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
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 by leading Australian artists plus large collection of nineteenth-century and early modern paintings and drawings.
Tuesday to Saturday: 10 – 5

QUEENSLAND ART GALLERY
Queensland Cultural Centre,
South Brisbane 4101
Tel. (07) 840 7303
Until 25 June: Vida Lahey Retrospective Exhibition.
12 July to 27 August: Jack Manton Exhibition.
Monday to Sunday: 10 – 5
Wednesday: 10 – 8

ROCKHAMPTON ART GALLERY
Victoria Parade, Rockhampton 4700
Tel. (079) 277 129
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

TERRITORY COLOURS
141 Marina Mirage, 74 Seaworld Drive,
Main Beach 4217
Tel. (075) 91 6220
Australian outback gallery – paintings by six successful Australian artists, all with an individual style interpreting the Australian outback.
Daily 10 – 6

TIA GALLERIES
Carrington Road va Taylor Street,
Toowooomba 4350
Tel. (076) 30 4165
Works direct: Cassab, Grieve, McNamara, Gleghorn, Laverty, Zusters, Warren, Woodward, Docking, Ivanyi, Salnajas, Amos, McAulay, Gardiner, Kubbos, Laws.
Tuesday to Friday: 1 – 5
Saturday, Sunday: 10 – 5

VERLIE JUST TOWN GALLERY AND JAPAN ROOM
4th Floor, Dunstan House, 236 Elizabeth Street, Brisbane 4000
Tel. (07) 229 1981
Until 10 June: Mervyn Moriarty.
July: Owen Piggott.
August: Graeme Inson.
September: Judy Cassab.
Original Ukiyo-e woodcuts.
Sunday to Friday: 10 – 5

VICTOR MACE FINE ART
35 McDougall Street, Milton 4064
Tel. (07) 369 9305
Exhibitions by major Australian artists 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
Joint exhibitions.
July: Marion McConaghy with Anni Washington.
August: John Sterchele with Walter Magilton.
Otherwise, mixed exhibition.
Monday to Friday: 10 – 6
(Closed public holidays)

New South Wales

ACCESS GALLERY
115-121 Mullens Street (Corner Goodsir),
Balmain 2041
Tel. (02) 818 3598
Until 11 June: Stephen Trethewey – sculpture; Althina Pazoli – paintings.
14 June to 2 July: Hilary Burrows – paintings, works on paper; Peter Tilley ceramics, mixed media assemblages.
26 July to August 13: Ben Hall – paintings, works on paper; Denise Hutch – paintings, collage.
August 16 to September 3: Joy Henderson – bronze sculpture; Norma Gibson – paintings, works on paper.
Wednesday to Sunday: 11 – 6 or by arrangement.

ALBURY REGIONAL ART CENTRE
546 Dean Street (P.O. Box 664), Albury 2640
Tel. (060) 21 6384
Regional art gallery featuring painting, photography and touring exhibitions changing monthly. Drysdale Collection, music concerts series, education programme.
5 June to 2 July: 9 x 5 x Mail – Heidelberg School paintings.
1 June to 30 June: Printed Image – photo-

AUSTRALIAN PERSPECTA 1989

ART GALLERY OF NEW SOUTH WALES

There will be a lively programme of films, videos, performances and lectures from 31 May to 7 June including:

collaborations
• performances, Domain Theatre, 7 pm, 31 May, 1, 2 June

film and video
• Domain Theatre 7 pm 3, 4, 5 June

writers in recital
• 2pm, 4, 11, 18, 25 June

Complementary exhibitions at Artspace, Performance Space and Tin Sheds.

This exhibition was generously sponsored by COSTAIN AUSTRALIA and was assisted by the Australia Council, the Federal Government's arts funding and advisory body.

31 MAY · 16 JULY

graphs and artist's prints.
7 June to 30 June: Murray Griffin exhibition – paintings, photography.
1 August to 26 August: Tracey Moffatt – photography.
1 August to 30 August: Smith/Toshiba show – architectural prints.
26 August to 24 September: Doug Moran Portrait Prize – paintings.
Monday to Friday: 10.30 – 5
Thursday: 10.30 – 6
Saturday, Sunday and holidays: 10.30 – 4.30

ANNA ART STUDIO & GALLERY
Unit 5, 4 Birriga Road, Bellevue Hill 2023
Tel. (02) 309 3532
Permanent Collection of traditional art. Australian and European paintings, drawings, sculptures. Selected works by Anna Vertes.
Saturday: 12 – 6 and 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 2064
Tel. (02) 27 2740
Paintings, drawings, posters and new screenprint editions by Ken Done.
Tuesday to Saturday: 10 – 4
Sunday: 12 – 4

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, Sydney 2000
Tel. (02) 225 1700
Until 18 June: Joseph Brown Collection.
Until 9 July: Australian Perspecta.
24 June to 2 August: Australian Photography of the 1980s.
11 August to 24 September: John Williams – Photography.
2 September to 15 October: Kevin Connor.
Monday to Saturday: 10 – 5
Sunday: noon – 5

ARTMET GALLERY
124 Jersey Road, Woollahra 2025
Tel. (02) 327 2390
Exhibiting 19th- and 20th-century Australian art. Regular monthly exhibitions. We purchase paintings outright and sell on consignment.
6 June to 24 June: Winter exhibition – mixed exhibition.
4 July to 22 July: to be confirmed.
1 August to 19 August: 9 x 5 exhibition – 'A Hundred Years On'.
29 August to 16 September: Anna Wojac – paintings.
26 September to 14 October: Antonio Muratore – recent paintings.
Monday to Friday: 9 – 6
Saturday: 11 – 5

BARRY STERN EXHIBITING GALLERY
12 Mary Place, Paddington 2021
Tel. (02) 332 1875
At two weeks duration, exciting new exhibitions of Australian artists. Until 14 June: Scott McDougall – acrylic paintings.
17 June to 5 July: Mary Pinnock – decorative painting; Greg Adams – landscape paintings.
8 July to 26 July: Milan Todd – naive paintings.
29 July to 16 August: Nicholas Daunt – abstract paintings.
19 August to 6 September: Susan Baird – expressionist art; Gordon Fitchett – coloured drawings.
9 September to 27 September: Ralph Wilson – acrylic paintings.
Tuesday to Saturday: 11.30 – 5.30

BETH HAMILTON GALLERIES
Northbridge Plaza, Sailors Bay Road, Northbridge 2063
Tel. (02) 958 7366
Works on paper. Original prints from Japan and America. Australian prints, watercolours, drawings. Chinese painting, pottery and bonsai.
Monday to Friday: 9.30 – 5.30
Thursday: 9.30 – 9
Saturday: 9 – 9.30

BLAXLAND GALLERY
6th Floor, Grace Bros City Store, 436 George Street, Sydney 2000
Tel. (02) 238 9390, 9389
Until 17 June: New Guinea Art.
22 June to 8 July: 'Woodworks'.
13 July to 5 August: 'Aspects of Colonial Life'
10 August to 26 August: Sydney Printmakers.
31 August to 16 September: James Whitington – 'The Chair: Cross Cultural and Internal Models'; Ingrid Johnstone
21 September to 7 October: Sydney Morning Herald Heritage Art Award.
Monday to Friday: 10 – 5
Thursday: 10 – 7
Saturday: 10 – 3
Sunday: 10 – 4
Closed public holidays

BLOOMFIELD GALLERIES
118 Sutherland Street, Paddington 2021
Tel. (02) 326 2122
Twentieth-century paintings, sculpture, drawings and prints.
3 June to 24 June: Aboriginal Art, Past and Present – Namatjira to Western Desert.
1 July to 22 July: Frank Hinder.
5 August to 2 September: Ken Reinhard – small sculptures and drawings.
13 September to 14 October: Norman Lindsay – etchings and drawings.
Tuesday to Saturday: 10.30 – 5.30

BMG FINE ART GALLERY
95 Holdsworth Street, Woollahra 2025
Tel. (02) 327 5411
1 June to 25 June: Ted May and Max Gosewinckel.
29 June to 23 July: Rod Milgate and Ruth Faerber.
24 August to 17 September: Richard Crichton.
21 September to 15 October: Bela Ivaryi and Peter Hardy.
Tuesday to Saturday: 10 – 5
Sunday: 2 – 5

BOWRAL ART GALLERY
376 Bong Bong Street, Bowral 2576
Tel. (048) 61 3214
Continuous exhibitions of mixed media art, sculpture, jewellery, ceramics and wood.

Fantastique!

The Queensland Art Gallerys International, Contemporary Australian and Australian Collections are now on display following their most comprehensive review and reinterpretation. The dynamic presentation of its permanent Collection has set a new precedent.

Gallery hours
Monday to Sunday
10 am-5 pm
Wednesdays
10 am-8 pm

Proudly sponsored by

ARCO Coal Australia Inc.

Queensland Art Gallery

Chaim Soutine (1893-1943) *Man with Ribbons* (1921-22)

Monday to Friday: 9 – 5.30
Saturday: 9 – 4
Sunday: 10 – 4

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
Leasing of gallery available. Apply through the gallery.
Monday to Saturday: 11 – 5.30

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

DELMAR WEEKEND GALLERY
144 Victoria Street, Ashfield 2131
Tel. (02) 799 8337
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
Tuesday to Friday: 11 – 5.30
Sunday and 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

GALERIE ANNE GREGORY
40 Gurner Street, Paddington 2021
Tel. (02) 360 2285
European works on paper from 1870 – 1980.
June: Fernando Bellver from Spain, aquatints, etchings.
Tuesday to Saturday: 11 – 6

GALLERY SIX
6 Bungan Street, Mona Vale 2103
Tel. (02) 99 1039
A suburban gallery with city standards in all Australian art, pottery, glass, jewellery.
Monday to Friday: 10 – 5.30
Saturday: 10 – 3.30

GALLERY 460
460 Avoca Drive, Green Point, Gosford 2250
Tel. (043) 692 111
Exhibiting gallery, 8ha sculpture park and fine art dealer.
2 June to 16 June: David Rose – paintings and prints.
23 June to 2 July: 'Drawing as a Medium' – travelling exhibition by staff at Hunter Institute of Higher Education.
14 July to 28 July: Heather Bell – traditional watercolours.
4 August to 20 August: Patrick Shirvington – Australian Bush.
1 September to 15 September: The Kingfisher Art Prize – annual invitation prize for established Australian contemporary artists.
Daily 10 – 5

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
10 August to 18 August: Carol Milton and Robin Collier – a mixed exhibition at the Mitchell Gallery.
Monday to Friday: 9 – 5.30

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

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 GALLERIES
86 Holdsworth Street, Woollahra 2025
Tel. (02) 32 1364, 328 7989
Changing exhibitions every three weeks by well-known Australian artists.
Monday to Saturday: 10 – 5
Sunday: 12 – 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
1 Hargrave Street, Paddington 2021
Tel. (02) 331 4407
The Gallery has recently moved from Glebe to a purpose built space in Paddington.
2 June to 1 July: Mitsuo Shoji – two and three-dimensional work in ceramic and other materials.
7 July to 29 July: Paul Juraszek – sculptural works in painted wood. Monumental scale.
4 August to 2 September: Lewers/Larsen sculptural jewellery and three-dimensional functional objects.
Tuesday to Saturday: 11 – 6

IVAN DOUGHERTY GALLERY
Cnr Selwyn Street & Albion Avenue, Paddington 2021
Tel. (02) 330 9526
A major educational resource of the City Art Institute, providing a continuous exhibition programme of contemporary and twentieth-century art drawn from Australia and overseas.
Until 10 June: Installation: Adrian Hall – site-specific.
16 June to 22 July: New artists: Hobart – mixed exhibition.
29 July to 26 August: Fiona Hall – photographs.
Monday to Friday: 10 – 5
Saturday: 1 – 5
Closed public holidays

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
Until 17 June: John Beard – paintings; Les Blakebrough – ceramics.
20 June to 8 July: Peter D. Cole – sculpture and pastels; Alan Oldfield – recent work.
11 July to 29 July: Rod Carmichael – paintings; Graham Fransela – works on paper.
1 August to 19 August: Lesley Dumbrell – recent work; Clive Murray-White – sculpture.
29 August to 9 September: Trevor Weekes – recent work; Kevin White – ceramics.

MARK WIDDUP'S COOKS HILL GALLERIES
67 Bull Street, Cook's Hill, Newcastle 2300
Tel. (049) 26 3899
Changing exhibitions of fine Australian paintings, ceramics, sculpture, jewellery and wood sculptures.
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

MOORE PARK GALLERY
17 Thurlow Street, Redfern 2016
Tel. (02) 698 8555
Small drawings and paintings by Ken Done 1980 – 1988 plus works by Arnot, Hedley, Pearson and Marchant.
Monday to Saturday: 10 – 4
Closed public holidays

MORI GALLERY
56 Catherine Street, Leichhardt 2040
Tel. (02) 560 4704
Tuesday to Saturday: 11 – 6

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

MURULLA GALLERY
145 Bridge Street, Muswellbrook 2333
Tel. (065) 433 208
Changing exhibitions.
Thursday to Monday: 10 – 5.30
Or by appointment.
Closed Tuesday and Wednesday

NEWCASTLE REGION ART GALLERY
Laman Street, Newcastle 2300
Tel. (049) 29 3263
Selections from the permanent collection of Australian art and Japanese ceramics. Touring exhibitions every five weeks.
Until 25 June: watercolours from the Newcastle Region Art Gallery Collection; Antique French Paperweights – decorative arts.
7 July to 13 August: David Moore Photography.
18 August to 1 October: Contemporary German art exhibition: Graphics of the 70s – drawings.
Monday to Friday: 10 – 5
Saturday: 1.30 – 5
Sundays and public holidays: 2 – 5
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.
Monday to Saturday: 10 – 5
Sunday: 1 – 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),

633

ADAM RISH

BAROQUE PAINTING HISTORY

GOING FOR IT

TEX WILLER & THE NEW IRON AGE

PAINTINGS & KILIMS

DC - ART SYDNEY march 21 - april 8
CHRISTINE ABRAHAMS GALLERY MELBOURNE july 10 - 27
DESPARD STREET GALLERY HOBART 27 october - november 20

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.
Until 25 June: David Moore: 50 Years of Photography.
30 June to 30 July: Charles Cooper: Metaphysical Graffiti – painting.
4 August to 3 September: 9 x 5 x Mail – painting.
8 September to 8 October: Ceramic sculpture by Elizabeth Russell, Gabrielle Powell, Fiona Hooton and Sharon Cain.
Tuesday to Saturday: 11 – 5
Sunday and public holidays: 2 – 5

PAINTERS GALLERY
1st Floor, 137 Pyrmont Street, Pyrmont 2009
Tel. (02) 660 5111
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.
Until 17 June: Ena Joyce.
20 June to 15 July: Geoffrey Odgens – paintings.
18 July to 5 August: Peter Pinson – paintings.
8 August to 26 August: to be confirmed.
29 August to 16 September: Elizabeth Cummings – paintings.
Monday to Friday: 9.15 – 5.30
Saturday: 10 – 4

POCHOIR
21A Plaza Level, North Sydney Shoppingworld, 77 Berry Street, North Sydney 2060
Tel. (02) 922 2843
The finest selection of original limited edition prints by leading Australian and international printmakers. Handmade glass, jewellery, ceramics.
Monday to Friday: 9 – 5.30
Thursday until 8
Saturday: 9 – 1

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 – 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

REX IRWIN ART DEALER
First Floor, 38 Queen Street, Woollahra 2025
Tel. (02) 32 3212
Paintings by important Australian artists including Boyd, Drysdale, Lanceley, Makin, Smart, M. Taylor, Williams, Wolseley.
Tuesday to Saturday: 11 – 5.30
Or by appointment.

RICHARD KING
Incorporating The Print Room
141 Dowling Street, Woolloomooloo 2011
Tel. (02) 358 1919
Paintings, master prints, sculpture, drawings and photography by Australian and European artists, contemporary and 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 June to 21 June: Peter Baka – paintings and assemblage; Russell Morrison – paintings.
24 June to 12 July: 'Still Life' – John Dent, Ross Watson, Steve Harris.
15 July to 2 August: Geoff Harvey – paintings.
5 August to 23 August: Mark Way – drawings; Gallery artists – sculpture.
26 August to 13 September: 'Landscape' – Geoffrey Proud, Tom Carment.
16 September to 4 October: Ian Pearson – paintings.
Tuesday to Saturday: 11 – 6

ROSLYN OXLEY 9
1321 Macdonald Street, Paddington 2021
Tel. (02) 331 1919
Representing many leading contemporary Australian artists.
6 June to 24 June: Maria Kozic, Carol Rudyard, Bronwyn Oliver.
27 June to 15 July: Mike Parr.
Tuesday to Saturday: 11 – 6
Or by appointment

SAVILL GALLERIES
156 Hargrave Street, Paddington 2021
Tel. 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.

SHARON DAVSON FINE ART STUDIOS
Suite 4, The Park Mall, 209213 Windsor Street, Richmond 2753
Tel. (045) 78 4747
Changing exhibitions. Major specialty being the creation of art works for specific locations.

NORMAN LINDSAY

ETCHINGS AND DRAWINGS

OPENING: Thursday, 14 September '89 10.30a.m.
CLOSING: Saturday, 14 October '89 5.30p.m.

Fortune's Fools c 1933 25.1 x 25.3cm aquatint/paper

BLOOMFIELD GALLERIES
118 Sutherland Street, Paddington, N.S.W. 2021
(02) 326 2122 Tuesday to Saturday, 10.30 a.m. to 5.30 p.m.
Director: Lin Bloomfield

Monday to Friday: 9 – 5
Other times by appointment.

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

WAGNER ART GALLERY
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
Exhibitions by Australian artists changing every three weeks.
Until 11 June: Peter Snelgar – recent paintings.
20 June to 9 July: Matthew Perceval, David Preston, Stephen Kaldor – 'New Paintings'.
11 July to 30 July: Australian paintings by leading artists.
1 August to 20 August: David Schlunke and Bruno Konig – recent paintings.
Tuesday to Saturday: 11 – 5.30
Sunday: 1 – 5

WATTERS GALLERY
109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
14 June to 1 July: Suzie Marston – paintings.
5 July to 22 July: Euan Macleod – paintings.
26 July to 12 August: Frank Littler – paintings.
16 August to 2 September: Robert Parr – sculpture.
Tuesday to Saturday: 10 – 5

WOLLONGONG CITY GALLERY
85 Burelli Street, Wollongong East 2500
Tel. (042) 27 7461/2
From 2 June: Sydney Ball – prints 1960s-1980s.
Tuesday to Friday: 10 – 5
Saturday, Sunday: 12 – 4

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 9597
Tuesday to Saturday: 11 – 5

YUILL/CROWLEY
270 Devonshire Street, Surry Hills 2010
Tel. (02) 698 3877
Wednesday to Saturday: 11 – 6
Or by appointment.

A.C.T.

AUSTRALIAN NATIONAL GALLERY
Canberra 2600
Tel. (062) 71 2411
Until 25 June: Irish Gold and Silver.
Until 30 July: Recent Acquisitions – Australian Art.
Until 15 October: New Arrivals – Print Acquisitions 1985-88.
Until 22 October: Eye Spy 5 – Seasons.
3 June to 17 September: Aboriginal Art – The Continuing Tradition.
17 June to August: The Art of Photography – 150 years of Photography.
1 July to 3 December: Leon Bakst – Costumes designed for Les Ballets Russes de Serge Diaghilev 1909-1921.
5 August to 10 October: Robert Hunter – travelling exhibition.
5 August to 1 October: Realist Prints.
Monday to Sunday: 10 5

AUSTRALIAN WAR MEMORIAL – ART EXHIBITION GALLERY
Canberra 2600
Tel. (062) 43 4211
Including artists Donald Friend, Sali Herman, Murray Griffin, Ivor Hele, Lyndon Dadswell, William Dargie, Russell Drysdale, Albert Tucker.
Until 21 June: 'Send Me More Paint' – Australian art during the Second World War.
Daily: 9 – 4.45

BEAVER GALLERIES
81 Denison Street, Deakin 2600
Tel. (062) 82 5294
Australian contemporary paintings, sculpture and decorative arts. Exhibitions change 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

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.
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 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
Works on paper by Preston, Whiteley, Pugh, Olsen, Hickey, Irvine, Warr, Nolan, Kahan, Van Otterloo, etc.
Monday to Thursday: 9.30 – 5.30
Friday: 9.30 – 8.30
Saturday: 9.30 – 3

NAREK GALLERIES
'Cuppacumbalong', Naas Road, Tharwa 2620
Tel. (062) 37 5116
Exhibitions changing every five weeks by leading and emerging Australian craftspeople in various media.
Until 11 June: Pippin Drysdale – ceramics.
18 June to 23 July: Simon Raffan – wood.

FRED SCHMIDT

9th JUNE UNTIL 25th JUNE 1989

"Veterans of Port Adelaide" Watercolour 38 x 54 cms

THE *Freeman* GALLERY

REPRESENTING IN TASMANIA
PAUL BOAM: VITA ENDELMANIS: TOM GLEGHORN
CHRISTINE HILLER: NIGEL LAZENBY: GREG MALLYON
ANDREW MULLER: DAVID NASH: KURT OLSSON
DOROTHY STONER: JOCK YOUNG.

GALLERY HOURS
SUN. TUES. THURS: 2-5.30pm
MON. WED. FRI-SAT: 11-5.30pm

119 SANDY BAY RD HOBART TASMANIA 7005 (002) 23 3379 (002) 25 3952

6 August to 3 September: Victor Greenaway – ceramics.
10 September to 15 October: David UpfillBrown – furniture in wood.
Wednesday to Sunday, public holidays: 11 – 5

NATIONAL LIBRARY OF AUSTRALIA
Canberra 2600
Tel. (062) 62 1111
Tel. (062) 62 1279 9 – 4.45 weekdays for information about exhibitions.
Tel. (062) 62 1370 9 – 4.45 weekdays for information about pictorial holdings, access to study collections of documentary, topographical and photographical materials.
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 11 June: Gallery 1: Lindsay Churchland, Earle Backen; Gallery II: Robert Baines – gold and holloware.
17 June to 9 July: Gallery 1: Ulrich Stalph – paintings; Gallery II: Veronica O'Leary – paintings.
15 July to 6 August: Gallery 1: Geoffrey Proud – paintings; Gallery II: Milan Todd – Victorian paintings.
12 August to 3 September: Gallery 1: Harold Hattam – paintings; Gallery II: Greg Dare – silkscreen prints.
9 September to 1 October: Gallery 1: David Voight – paintings; Gallery II: Roger Griffin – paintings.
Daily: 10 – 5

UNIVERSITY DRILL HALL GALLERY
Kingsley Street, Acton 2601
Tel. (062) 71 2501
Wednesday to Sunday: noon – 5

Victoria

ACLAND STREET ART GALLERY
18 Acland Street, St Kilda 3182
Tel. (03) 534 2818
Wednesday to Sunday: 12 – 6
Or by appointment.

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
Until 11 June: Sue Ford – new photographic work.
Tuesday to Friday: 10.30 – 5
Saturday, Sunday: 2 – 5

AUSTRALIAN GALLERIES
35 Derby Street, Collingwood 3066
Tel. (03) 417 4303
Until 19 June: Brett Whiteley – drawings.
17 July to 9 August: Brian Dunlop – paintings.
14 August to 6 September: Leon Morrocco – paintings and pastels.
11 September to 2 October: Paul Baxter – paintings.
Monday to Friday: 10 – 6
Saturday: 10 – 4

BLAXLAND GALLERY
6th Floor, Myer Melbourne, 314-336 Bourke Street, Melbourne 3000
Tel. (03) 661 2547
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

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, public holidays: 1 – 5

CHARLES NODRUM GALLERY
267 Church Street, Richmond 3121
Tel. (03) 427 0140
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 – 4

CITY GALLERY
45 Flinders Lane, Melbourne 3000
Tel. (03) 654 6131
Contemporary art.
Until 10 June: 'Cosmos' Abstract Art – curated by John Nixon.
15 June to 8 July: Stephen Hennessy – Recent Work; Elizabeth Newman – Recent Work.
13 July to August 5: not yet finalised.
10 August to 2 September: Jenny Watson – Recent Work; Tim Horn – Sculpture.
Tuesday to Saturday: 11 – 5

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.
Tuesday to Friday: 10.30 – 4.30
Saturday, Sunday, public holidays: 12.30 – 4.30

DAVID ELLIS FINE ART
309 Gore Street, Fitzroy 3065

'Rock Pools' Oil on Board 122 x 183cm

WIM BOISSEVAIN

BAY GALLERY OF FINE ART

1 Bay Road, Claremont, Phone (09) 386 3060 A/H (09) 367 4879, Fax (09) 386 2374

Gallery Hours: Monday to Friday: 9am - 6pm Saturday: 10am - 2pm Sunday: 2pm - 5pm Closed Public Holidays

Tel. (03) 417 3716
Significant Australian artists – early modern to contemporary. Complete art consultancy service. Exhibition programme available on request.
Tuesday to Saturday: 11 – 6

DEMPSTERS GALLERY
181 Canterbury Road, Canterbury 3126
Tel. (03) 830 4464
Continuous exhibitions of contemporary Australian art and sculpture specializing in works on paper.
Monday to Saturday: 10.30 – 4.30

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

EARL GALLERY PTY LTD
6 Ryrie Street, Geelong 3216
Tel. (052) 21 2650
Changing display of investment quality 19th- and 20th-century Australian paintings.
Monday to Friday: 10 – 4
Or by appointment

EASTGATE GALLERY
729 High Street, Armadale 3143
Tel. (03) 509 0956
A fresh and exciting array of art by leading Australian artists from the 1920s to present day.
Monday to Saturday: 9 – 5
Sunday: 1 – 5

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, Eltham 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 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 Malop Street, Geelong 3220
Tel. (052) 93 645, 93 444
Australian paintings, prints and drawings. Colonial to present. Contemporary sculpture and decorative arts. Changing exhibitions monthly.
Tuesday to Friday: 10 – 5
Saturday, Sunday, public holidays: 1 – 5

GIRGIS & KLYM GALLERY
342 Brunswick Street, Fitzroy 3065
Tel. (03) 417 2327
Representing Elisabeth Bodey, Rose Farrell, George Parkin, Nick Howson, Angus Jones, Peter Kartsouris, Steven Krahe, Ross Laurie, Alina McDonald, Bryce Ritchie, Peter Walsh and Tony Woods.
Wednesday to Sunday: 12 – 6
Or by appointment

GORE STREET GALLERY
258 Gore Street, Fitzroy 3065
Tel. (03) 417 7411
Contemporary Australian painting, drawing, sculpture and prints.
Tuesday to Friday: 10 – 5
Saturday: 10 – 2
Or by appointment.

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
New works by Blackman, Gleghorn, Jack, Hick, Haddiley, James, plus many other noted artists.
Monday to Saturday: 10 – 5
Sunday: 2 – 5

GRYPHON GALLERY
The University of Melbourne
160 Grattan Street, Carlton 3053
Tel. (03) 341 8587
Until 16 June: 'Visions of Tibet' – watercolours by John Westmoore as part of the Tibetan Festival of Melbourne.
27 June to 14 July: 'Three Views – Aspects of light, colour and texture' – Landscapes, figures and abstract by Stephen Armstrong, Neil Smith and John Owe Young.
25 July to 11 August: Paul Hayes – wood and metal sculpture of the past decade.
22 August to 4 September: Melissa Royale and Robin Panousieris – hand made wooden utilitarian objects.
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 1500
Until 18 June: Tony Tuckson – a survey.
27 June to 6 August: Five decades of modern Australian art from the Heide collection.

FEATURING WORKS BY THE FOLLOWING ARTISTS

Bill Coleman • Cressida Campbell • Noel Counihan • John Olsen • Barbara Hanrahan
Tom Gleghorn • Franz Kempf • Dianne Fogwell • Lidia Groblicka • Vida Pearson
Freda Willing • Robert Dickerson • Frank Hinder • David Rankin • Charles Blackman
Louis Kahan • Jan Mitchell • Timothy Messack • Tina Lawton • Kenneth Rowell
Margaret Worth • Maggie Mezak • John Dowie • Jorg Schmeisser

NOEL COUNIHAN Charcoal Drawing *Nude* 1971 101 x 75 cm

Kensington Gallery

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

Leading South Australian and Interstate Artists • Paintings • Prints • Ceramics • Sculpture

15 August to 24 September: Ralph Balson Historical Survey Exhibition 1890-1964.
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 – 6

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
326328 Punt Road, South Yarra 3141
Tel. (03) 266 1956
Contemporary Australian artists solo exhibitions, Contemporary Art Society 1938-1988 prize exhibitions and activities.
Saturday: 12 – 6 and by appointment

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

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

MELBOURNE ART EXCHANGE
Cnr Flinders & Market Streets, Melbourne 3000
Tel. (03) 629 6583/4
An impressive collection of Australian talent ranging from fine investment art to modern decoratives.
Monday to Friday: 10 – 6
Saturday, Sunday: 1 – 5

MICHAEL WARDELL. 13 VERITY STREET
13 Verity Street, Richmond 3121
Tel. (03) 428 3799
Changing exhibitions of contemporary Australian and international artists.
Wednesday to Saturday: 10 – 6
Sunday: 1 – 6

MONASH UNIVERSITY GALLERY
Ground Floor, Gallery Building, Monash University, Wellington Road, Clayton 3168
Tel. (03) 565 4217
Tuesday to Friday: 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

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 promiment and emerging artists.
Tuesday to Sunday: 11 – 5

MULGRAVE ART GALLERY
7375 Mackie Road, Mulgrave 3170
Tel. (03) 561 7111
Mulgrave's Art Gallery's second location is at St Anne's Vineyard, Western Freeway, Myrniong. Displays of Australian artists working in oils, pastels and 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

NIAGARA GALLERIES
245 Punt Road, Richmond 3121
Tel. (03) 429 3666
Until 17 June: Rick Amor.
Tuesday to Friday: 11 – 6
Saturday: 10 – 1

PETER GANT FINE ART
1st Floor, 268 Coventry Street, South Melbourne 3205
Tel. (03) 696 2944
Specializing in modern and contemporary Australian art.
Tuesday to Friday: 11 – 6

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

RECONNAISSANCE
72 Napier Street, Fitzroy 3065
Tel. (03) 417 5514
Exhibitions of paintings, drawings, prints, sculpture, plus works held in stock.
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

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.
Until 9 June: Three Printmakers.
11 June to 30 June: Arthur Wicks – performance art.
2 July to 21 July: Brigid Cole-Adams – drawings.
23 July to 11 August: Ann Dyson – paintings.
13 August to 1 September: Richard Ward and Deborah Wood – paintings.

ROBERT JUNIPER

"Night of the Full Moon" screenprint image size 51.5cm x 69.8cm

CHARLES BLACKMAN

"Summer Butterfly" screenprint image size 57cm x 77cm

JOHN COBURN

"Sun in the Garden" screenprint image size 68cm x 48cm

Under the artistic direction of Barry Moreland the West Australian Ballet has established a reputation for the outstanding quality of its stage design.

Distinguished artists Blackman, Coburn and Juniper were commissioned to design ballets in 1988 and the company is now proud to release a collection of screenprints by these artists.

Only 38 sets of this unique limited edition collection, are available for purchase.

A

LIMITED EDITION

COLLECTION

SCREENPRINT

BY

CHARLES BLACKMAN

◆

JOHN COBURN

◆

ROBERT JUNIPER

WEST

AUSTRALIAN

BALLET

Art Advisor — Joy Legge, (09) 481 0707 West Australian Ballet, His Majesty's Theatre, 825 Hay Street, Perth WA 6000

3 September to 22 September: Peter Johnstone – paintings.
24 September to 13 October: Catherine Phillips – sculpture.
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
Sunday: 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
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

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, Adelaide 5000
Tel. (08) 223 7200
Tuesday to Friday: 10 – 5
Saturday and 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

BMG FINE ART GALLERY
88 Jerningham Street, North Adelaide 5006
Tel. (08) 267 4449
24 June to 19 July: Bert Flugelman – sculpture and works on paper.
22 July to 16 August: John Coburn – paintings and mixed media.
19 August to 13 September: Guy Warren – paintings and watercolours.
16 September to 11 October: Andrew Sibley – paintings and drawings.
Tuesday to Saturday: 10 – 5
Sunday: 2 – 5

COLLEGE GALLERY
S.A. School of Art, S.A.C.A.E., Holbrooks Road, Underdale 5032
Tel. (08) 354 6477
School of Art Graduating Students Show – painting, sculpture, printmaking, photography, film, video, multi-media.
Wednesday to Friday: 11 – 4
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
11 June to 5 July: Angean Series No. 3 – selected artists represented by our gallery.
9 July to 30 July: Christine McCarthy – linocuts of Australian flora and fruit.
1 August to 23 August: Angean Series No. 4 – a seasonal selection from our well known artists.
24 August to 24 September: The Dutkiewicz Era – a huge retrospective exhibition of Wladyslaw Dutkiewicz, a well known SA painter which covers the forty years since he arrived in Australia from war-torn Europe.
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

HILLSMITH 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.
16 July to 6 August: Florence Peitsch – works of the Northern Territory.
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

TYNTE GALLERY
241 Greenhill Road, Dulwich 5065

BRIAN SEIDEL

Sunday Creek oil on canvas 33 x 41 cm

greenhill galleries

140 Barton Terrace North Adelaide
South Australia 5006
Telephone (08) 267 2887
Fax (08) 267 2933

20 Howard Street Perth
Western Australia 6000
Telephone (09) 231 2369
Fax (09) 321 2360

Tel. (08) 364 1425
Regular exhibitions of Australian contemporary art. Extensive stocks of original limited edition prints. Conservation picture framing.
Tuesday to Friday: 9 – 5
Saturday, Sunday: 2 – 5

Western Australia

ART GALLERY OF WESTERN AUSTRALIA
47 James Street, Perth 6000
Tel. (09) 328 7233
Daily: 10 – 5

BAY GALLERY OF FINE ART
1 Bay Road, Claremont 6010
Tel. (09) 386 3060 (09) 386 2374
Regular exhibitions of original works by Australian and international artists. Oils, watercolours, bronzes, fine ceramics. Traditional and contemporary.
12 June to 30 June: Ria Bignell – pastels, oils and watercolours.
4 July to 21 July: D'Hange Yammanee – oil paintings.
1 August to 13 August: Jenny Taylor – oils and pastels.
20 August to 31 August: John W. Lewis – oils and mixed media.
3 September to 18 September: Alisa Small – oil paintings.
24 September to 6 October: Jorge Aguilar Agon – oils (London).
Monday to Friday: 10 – 6
Saturday: 10 – 2
Sunday: 2 – 5

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

GALERIE DUSSELDORF
890 Hay Street, Perth 6000
Tel. (09) 325 2596
Monthly changing exhibitions of contemporary Australian art.
Tuesday to Friday: 10 – 4.30
Sunday: 2 – 5
And by appointment

GREENHILL GALLERIES
20 Howard Street, Perth 6000
Tel. (09) 321 2369
Until 22 June: Alan Marshall – paintings; Madeleine Clear – paintings.
25 June to 20 July: Geoffrey Proud – paintings.
23 July to 17 August: Exhibition of works by Clifton Pugh, Pro Hart, George Haynes and other leading Australian artists.
20 August to 14 September: Gary Shead – paintings.
17 September to 12 October: Ray Crooke – paintings; Christine McCarthy – prints.
Monday to Friday: 10 – 5
Sunday: 2 – 5

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

NEW COLLECTABLES GALLERY
Corner Duke and George Streets, East Fremantle 6158
Tel. (09) 339 7165
Changing exhibitions of prominent and emerging contemporary Australian artists.
Wednesday to Sunday: 11 – 5
Saturday: 6.30 – 8.30 (evening)

PERTH GALLERIES
12 Altona Street, West Perth 6005
Tel. (09) 321 6057, 321 2354
Representing leading Australian artists. Agents for Sotheby's (Australia).
Until 14 June: Allan Wolf-Tasker – paintings.
18 June to 6 July: Marjorie Bussey – paintings; Shaun Wake-Mazey – drawings.
9 July to 27 July: Richard Lane paintings and ceramics; Yvonne Robinson – prints.
Monday to Friday: 10 – 5
Sunday: 2 – 5

Tasmania

BURNIE ART GALLERY
(in Civic Centre), Wilmot Street, Burnie 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
Monday, Wednesday, Friday, Saturday: 11 – 5.30
Tuesday, Thursday, Sunday: 2 – 5.30

GALLERY TWO
Ritchies Mill Arts Centre, 2 Bridge Road, Launceston 7250
Tel. (003) 31 2339
Specialising in high quality Tasmanian works of art and craft.
Daily: 10 – 5

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. 9002) 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

Phillips
LONDON

MODERN BRITISH PAINTINGS, DRAWINGS & SCULPTURE

Including Modern Australian Works

Tuesday 13 June at 11am in London

Rupert Charles Wolsten Bunny, "Hay Boats, Brittany," signed, also signed and inscribed with title on a label on the frame, oil on canvas, 54cm x 81cm.
Estimate: £30,000-£40,000 (Aus $60,000-Aus $80,000).

If you have a similar painting which you would like to consign for auction or valuation for insurance please contact one of the following:

Alison Harper,
Suite 7, Queens Court,
118/122 Queen Street,
Woollahra, 2025, NSW.
Tel: (02) 328 1343
Fax: (02) 326 1305

Patrick Bowen,
3, Gilfellon Road,
Stoneville, 6554,
Western Australia.
Tel: (09) 295 1717
Fax: (09) 295 1359

James James-Crook,
7 Blenheim Street,
New Bond Street,
London W1Y 0AS.
Tel: (01) 629 6602
Fax: (01) 629 8876

LONDON · PARIS · NEW YORK · GENEVA · BRUSSELS · ZURICH · THE HAGUE

Twenty salerooms throughout the United Kingdom. Members of the Society of fine Art Auctioneers.

Northern Territory

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

COMPETITIONS AWARDS 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.

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

BUNDABERG ART FESTIVAL AWARD
Closing date: usually mid-September
Open. Particulars from:
Bundaberg Art Society,
P.O. Box 966,
Bundaberg 4670.

CAIRNS ART SOCIETY EXHIBITION
Closing date: usually mid-August
Particulars from: Cairns Art Society,
P.O. Box 992, Cairns 4870

CLONCURRY ERNEST HENRY MEMORIAL ART CONTEST
Closing date: mid-October
Particulars from: Secretary, Cloncurry Art Society, P.O. Box 326, Cloncurry 4824

ARTISTS & ART '89
Closing date: usually early September
Particulars from: Secretary, Mackay Art Society, P.O. Box 891, Mackay 4740

REDCLIFFE ART SOCIETY SPRING ART CONTEST
9 September to 23 September
Closing date: 20 August
Particulars from: R.A.S.,
P.O. Box 69, Redcliffe 4020

ROCKHAMPTON & CITY OF ROCKHAMPTON
Annual. Closing date: usually August
Particulars from: Royal Queensland Art Society, P.O. Box 676, Rockhampton 4700

New South Wales

BASIL AND MURIEL HOOPER SCHOLARSHIPS
$6000 award payable in two instalments. Max. two scholarships per year. Scholarships available to any eligible students wishing to complete a full-time course of study in Fine Arts at a recognised school of art within N.S.W.
Students must have completed at least one year full-time study in the course nominated.
Closing date: October 1989
Particulars from: Michael Luffman, Adminisration Clerk, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000. Tel: (02) 225 1716

BEGA CALTEX ART AWARD
Particulars from: Bega Valley Art and Craft Society, P.O. Box 73, Bega 2550

BERINBA ARTS FESTIVAL COMPETITION
Contemporary and traditional.
Closing date: end October 1989.
Particulars from: Principal, Berinba Public School, P.O. Box 56, Yass 2582

BLACKHEATH RHODODENDRON FESTIVAL INC. TRADITIONAL ART SHOW
Painting, ceramics.
Particulars from: R. DeLosa,
P.O. Box 126, Blackheath 2785

BLAKE PRIZE FOR RELIGIOUS ART 1989
Prize: $10,000.
Sponsor: Oceanic Capital Corporation Ltd.
Particulars from: Secretary, Blake Society, G.P.O. Box 4484, Sydney 2001, or The Blaxland Gallery, Grace Bros, Sydney 2000 (send stamped, addressed envelope for reply).

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

CITY OF LAKE MACQUARIE– CHARLESTOWN SQUARE CONTEMPORARY ART PRIZE
1st Prize: $5000 acquisitive;
2nd Prize: $1000 acquisitive.
By invitation only. Closing date: 1 July.
Particulars from: Sue Mitchell, Director, Lake Macquarie Gallery, P.O. Box 21, Boolaroo 2284

DRUMMOYNE 1989 ANNUAL ART AWARD
Open exhibition held 18-25 September
Judges: Guy Warren, Fred Cress
Particulars from: Hon Secretary,
P.O. Box 178, Drummoyne 2047

FABER-CASTELL ART AWARD
Particulars from: A.W. Faber-Castell (Aust.) Pty Ltd, 25 Pavesi Street, Guildford 2161

GOULBURN LILAC CITY FESTIVAL ART EXHIBITION – OPEN PURCHASE AWARDS
Particulars from: Secretary, Goulburn Art Club Inc., P.O. Box 71, Goulburn 2580

GRUNER PRIZE
$1500 per annum. Awarded for the best oil study of a landscape painted by an art student resident in N.S.W. for at least 5 years preceding the closing date.
Closing date: October 1989
Particulars from: Michael Luffman, Administration Clerk, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000. Tel: (02) 225 1716

GUNNEDAH AND DISTRICT ART AND POTTERY EXHIBITION
Annual. Major prize: painting. Other sections: open, watercolour, print or drawing, miniature; pottery.

Dancing White Gums — Oil on canvas — 111.5 cm x 152.5 cm

piers bateman

7 - 17 September 1989

MELBOURNE ART EXCHANGE

Cnr. Flinders and Market Streets, Melbourne. 3000. Vic. Tel. (03) 629 6852

Closing date: usually late July.
Particulars from: Gunnedah & District Art Society, P.O. box 580, Gunnedah 2380.

INVERELL ART SOCIETY COMPETITION AND EXHIBITION
Open. Particulars from: The Secretary, Inverell Art Society, Mrs V. Lennon, P.O. Box 329, Inverell 2360.

JACARANDA ART SOCIETY EXHIBITION
Acquisitive drawing for artists under the age of 40. Drawings to be on paper.
Closing date: usually early October
Particulars from: Organizing Secretary, Jacaranda Art Society Exhibition, P.O. Box 806, Grafton 2460, or the Grafton Regional Gallery, P.O. Box 25, Grafton 2460.

KIAMA ART SOCIETY 11th EXHIBITION
27 September to 2 October 1989
Closing date: 1 September
Particulars from: Exhibition Secretary, 3a Farmer Street, Kiama 2533.

KYOGLE FAIRYMOUNT FESTIVAL EXHIBITION
Closing date: October
Particulars from: Secretary, P.O. Box 77, Kyogle 2484.

MUNICIPALITY OF LANE COVE ANNUAL ART AWARD
Closing date: 2 September.
Particulars from: Lane Cove Municipal Council, P.O. Box 20, Lane Cove 2066 or Hon. Secretary, Lane Cove Art Society, 8 Gardenia Avenue, Lane Cove, N.S.W. 2066.

MACQUARIE TOWNS ACQUISITIVE ART EXHIBITION
Closing date: late June.
Particulars from: Ellen Manning, Community Arts Officer, Hawkesbury Shire Council, Council Chambers, Windsor 2756.

NARRABRI FESTIVAL ART COMPETITION
Annual. Closing date: August.
Particulars from: Mrs Rose Campbell, 27 Villarette Avenue, Narrabri 2390.

NEW SOUTH WALES TRAVELLING ART SCHOLARSHIP
$15,000. Provided by the Government of N.S.W., awarded annually for a period of two or three years. The purpose is to enable a student of art or an artist to study abroad either through a recognized art institution by observation and participation in short-term workshops or by study with an artist. Candidates must be Australian citizens resident in N.S.W. for three consecutive years prior to the closing date of the year the scholarship is awarded. Winner selected from an exhibition of work by applicants.
Closing date: 1 September.
Particulars from: The Secretary, Ministry for the Arts, P.O. Box R105, Royal Exchange, Sydney 2000.

RAYMOND TERRACE ART SHOW
Closing date: usually September
Particulars from: Hon. Secretary, Raymond Terrace Annual Art Show, P.O. Box 123, Raymond Terrace 2324.

ROBERT LE GAY BRERETON MEMORIAL PRIZE
Value: $1200. Closing date: September 1989
Particulars from: Michael Luffman, Administration Clerk, Director, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000. Tel: (02) 225 1716

RYDE ART AWARD
Oils, water-colour, contemporary, any other media, traditional portrait.
Closing date: early October.
Particulars from: Secretary, 3 Buena Vista Avenue, Denistone 2114.

SOUTHERN CROSS ART EXHIBITION
Open, any style, any medium: traditional, oil; watercolour.
Particulars from: Secretary, Southern Cross Art Exhibition, P.O. Box 361, Taren Point 2229.

'SYDNEY MORNING HERALD' ART PRIZE AND ART SCHOLARSHIP
Closing date: October
Particulars from: Herald Art Competition, City of Sydney Cultural Council, 3rd Floor, 117 York Street, Sydney 2000.

TAREE ART EXHIBITION
Annual. Contemporary; watercolour; graphics; sculpture, any medium.
Closing date: 25 August
Particulars from: Exhibition Secretary, Mid North Coast Art Society, P.O. Box 953, Taree 2430.
Further information contact: Mrs J. Solling (065) 52 2875 or Mrs Moriarty (065) 52 5925.

WAVERLEY ART PRIZE
Open, watercolour, drawing and print.
Closing date: usually July.
Particulars from: Waverley-Woollahra Arts Centre, P.O. Box 247, Bondi Junction 2022; or phone (02) 387 2461.

Victoria

ALICE BALE TRAVELLING ART SCHOLARSHIP AND ART AWARDS 1989
Prizes: Travelling Scholarship $30,000. Art Prizes (oils and watercolours) total $9,000.
Winners: $3,000; Runners-up: $1,500.
Judge: Twenty Melbourne Painters Society.
Inviting artists to submit paintings in competition for above awards which will be determined on the basis of entries submitted in the field of traditional realism and figurative art.
Closing date: usually early October
Particulars from: McClelland Gallery, McClelland Drive, Langwarrin 3910.

1989 KANGAROO INVITATION OUTDOOR CERAMIC SCULPTURE EXHIBITION AND AWARD
Closing date: September
Particulars from: P. Burns, 'Kangaroo', 30 Henley Road, Kangaroo Ground 3097.

South Australia

WHYALLA ART PRIZE
Annual, acquisitive. September/October.
Closing date: 10 September.
Particulars from: Whyalla Arts Council, P.O. Box 136, Whyalla 5600.

Western Australia

FREMANTLE PRINT AWARD
Closing date: 5 August.
Particulars from: Administrative Assistant, Fremantle Arts Centre, 1 Finnerty Street, Fremantle 6160.

MANDORLA ART PRIZE FOR RELIGIOUS ART
First prize (acquisitive): return airfare, accommodation and studio space for up

ANNEKE SILVER

The Goddess Obscured 1988
goldleaf and mixed media on paper
105 x 75cm

ROBERT PRESTON

Dance of the
Treekeepers 1986
gouache on paper 38 x 52cm

ANNEKE SILVER "ANCESTRAL MEETINGS" 25 May – 18 June

ROBERT PRESTON 'SURVEY EXHIBITION' 27 July – 25 August

PERC TUCKER REGIONAL GALLERY

Flinders Mall, Townsville. P.O. Box 1268, Townsville, Queensland. 4810
Tel. (077) 72 2560
Perc Tucker Regional Gallery is a Townsville City Council enterprise.

to three months in Tuscany; two minor prizes: $500 each.
Judges: Hal Missingham, Rt. Rev. Bernard Rooney, John Stringer, Michael Iwanoff, Barbara Chapman.
Theme: 'Prepare the Way' Luke 3;4-6. Winner selected from exhibition of 30 artists in October. Submit 3 slides/ photographs of recent paintings plus biography.
Closing date: 15 July.
Particulars from: Ms. Joy Legge, 4 Marimba Cres., City Beach, 6015. Tel: (09) 385 8102.

Northern Territory

20th ALICE PRIZE
29 October to 11 November
Particulars from: The Secretary, Alice Springs Art Foundation Inc., P.O. Box 1854, Alice Springs 0871.

RESULTS

New South Wales

ARCHIBALD PRIZE
Judges: Trustees of the Art Gallery of New South Wales.
Winner: Fred Cress.

1988 BEGA CALTEX ART AWARD
Winners: Main award: Peter Dunne; Section awards: best oil: Molly Garland; best watercolour: Jenny MacNaughton; best contemporary: Darcy Forder; local best oil: Marjorie Roach and David King; local best watercolour: Marjorie Steel and Ida Akkerman; highly commended: Brad Fackender, Lyn Ferguson, Diana Klima, Sue Kalab, Judi MacLaren, Keith Otton, Peter Otton.

BERINBA ARTS FESTIVAL COMPETITION
Judge: Nigel Lendon.
Winners: Traditional painting: Ron Davis; contemporary: Sally Kelly; works on paper: Jodie Crowther; local artist: Ruth Hooper; photography: Susie Graham and L. Jowers; craft: A. Jowers.
Judge: Jenny Bell.
Winners: secondary art: Sean Applegate.

BLAKE PRIZE FOR RELIGIOUS ART 1988
Judges: John Coburn, Dr Joan Kerr, Dr Patricia Brennan.
Winner: Lise Floistad; highly commended: Jarinyanu David Downs, Tobias Richardson.

HORNSBY SHIRE BICENTENNIAL COMMUNITY COMMITTEE ART COMPETITION
Judge: Ken Reinhard.
Winners: Open $3000: Ambrose Reisch and George Lo-Grawso; Wrigleys Award: Miett Kenders; under 25s: Nita Van Veen.

SULMAN PRIZE
Judge: John Olsen.
Winner: Bob Marchant.

WYNNE PRIZE
Judges: Trustees of the Art Gallery of New South Wales.
Winner: Elwyn Lynn.

Victoria

7th ANSETT HAMILTON ART AWARD
Judge: Jan Minchin.
Winners: Howard Arkley, Sarah de Teliga, John Scurry.

1988 GOLDFIELDS PRINT AWARD
Judges: Margaret Rich, Neil Levenson, John Crump, Allan Mann.
Winner: Margaret Sulikowski.

Western Australia

MANDORLA ART PRIZE
Winner: Allen Baker; highly commended: John Coburn and Phillipa O'Brien.

Tasmania

BURNIE; TASMANIAN ART AWARDS EXHIBITION
Judge: Victor Majzner.
Winners: paintings: Bicentennial award: Margaret Brown; open award: Bunty Houston; watercolour award: Lynne Andrews; oil/acrylic award: Valda Jago; mixed media award: Jennifer Massie.
Judge: Robert Ikin.
Winners: ceramics: Open award: Marilyn Raw and Helmut Schwabe; functional design: Marilyn Raw; innovative design: Helmut Schwabe.

Northern Territory

19th ALICE SPRINGS BICENTENNIAL ALICE PRIZE
Judges: Elizabeth Churcher, Ron Radford, Mona Byrnes.
Winners: paintings: Ronnie Tjampitjinpa; works on paper: Rod Moss; three-dimensional: Malcolm John Benham. All above acquired including Andre Brodyk's entry in works on paper.

ART AUCTIONS

Leonard Joel
2 November 1988
Melbourne

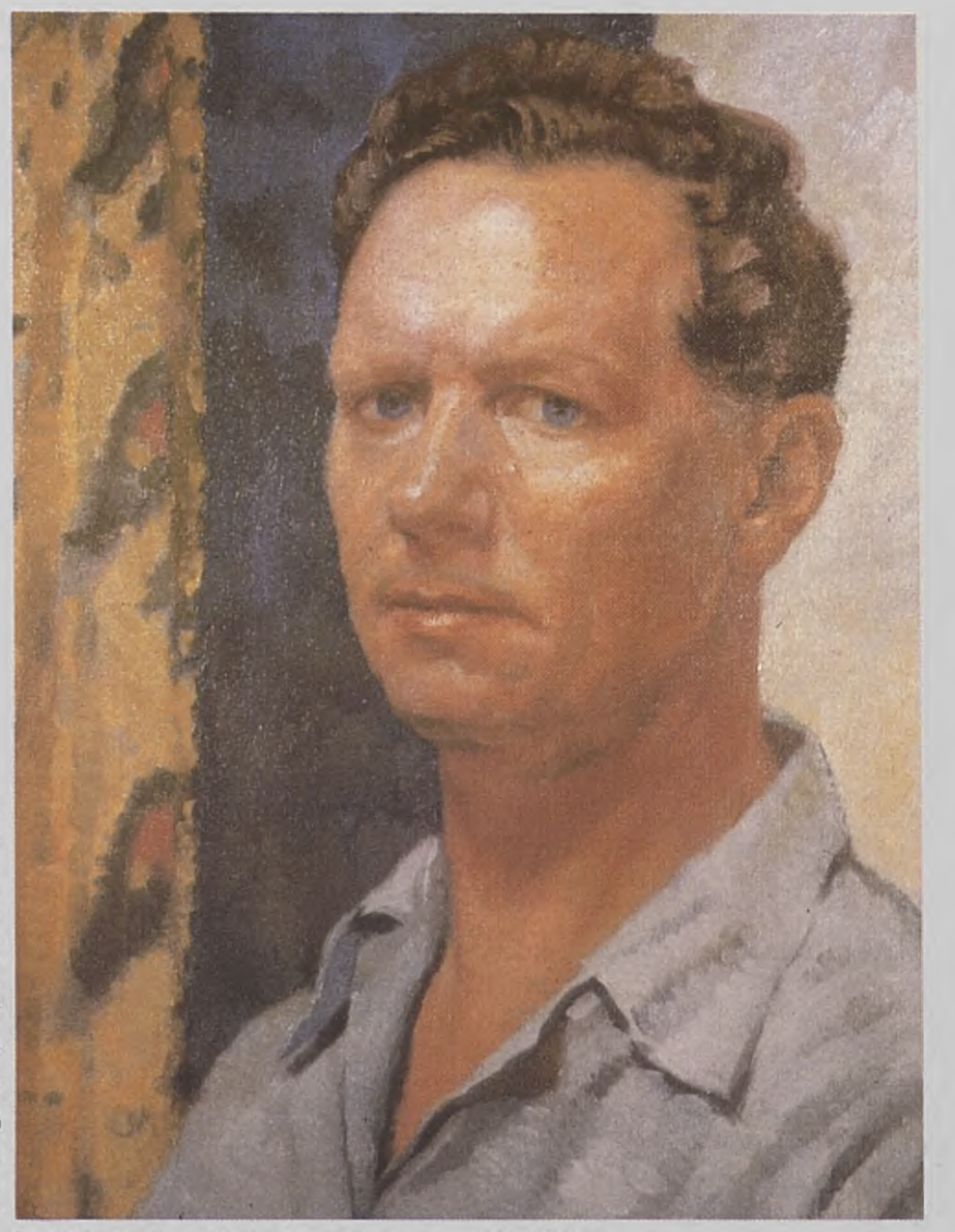
ATEYO, Sam: Through the forest, oil on canvas, 36 X 46, $5,000.
BAKER CLACK, Arthur: Still life, oil on canvas, 29 x 39, $6,500.
BECKETT, Clarice: Princes Bridge, oil on board, 44 x 49, $14,000.
BENNETT, Rubery: Adelaide Hills, oil on board, 31 x 37, $18,000.
BLACKMAN, Charles: Baby in playpen, oil on board, 40 x 39, $13,000.
BOOTH, Peter: Goulburn landscape, pastel, 65 x 102, $5,500.
BOYD, Emma Minnie: Summer landscape, watercolour, 24 x 37, $4,000.
BRYANS, Lina: Country road, oil on canvas, 49 x 60, $12,000.
BUNNY, Rupert: Luxembourg Parade, oil on canvas, 36.5 X 59, $220,000.
BUNNY, Rupert: une nuit de canicule, oil

HAROLD ABBOTT

1906-1986

PAINTER, WAR ARTIST, STAGE DESIGNER, TEACHER.

RETROSPECTIVE EXHIBITION:
1987 NEWCASTLE REGION ART GALLERY
1988 WOLLONGONG CITY ART GALLERY
1988 S.H. ERVIN ART GALLERY, SYDNEY
1988 NEW ENGLAND REGIONAL ART MUSEUM

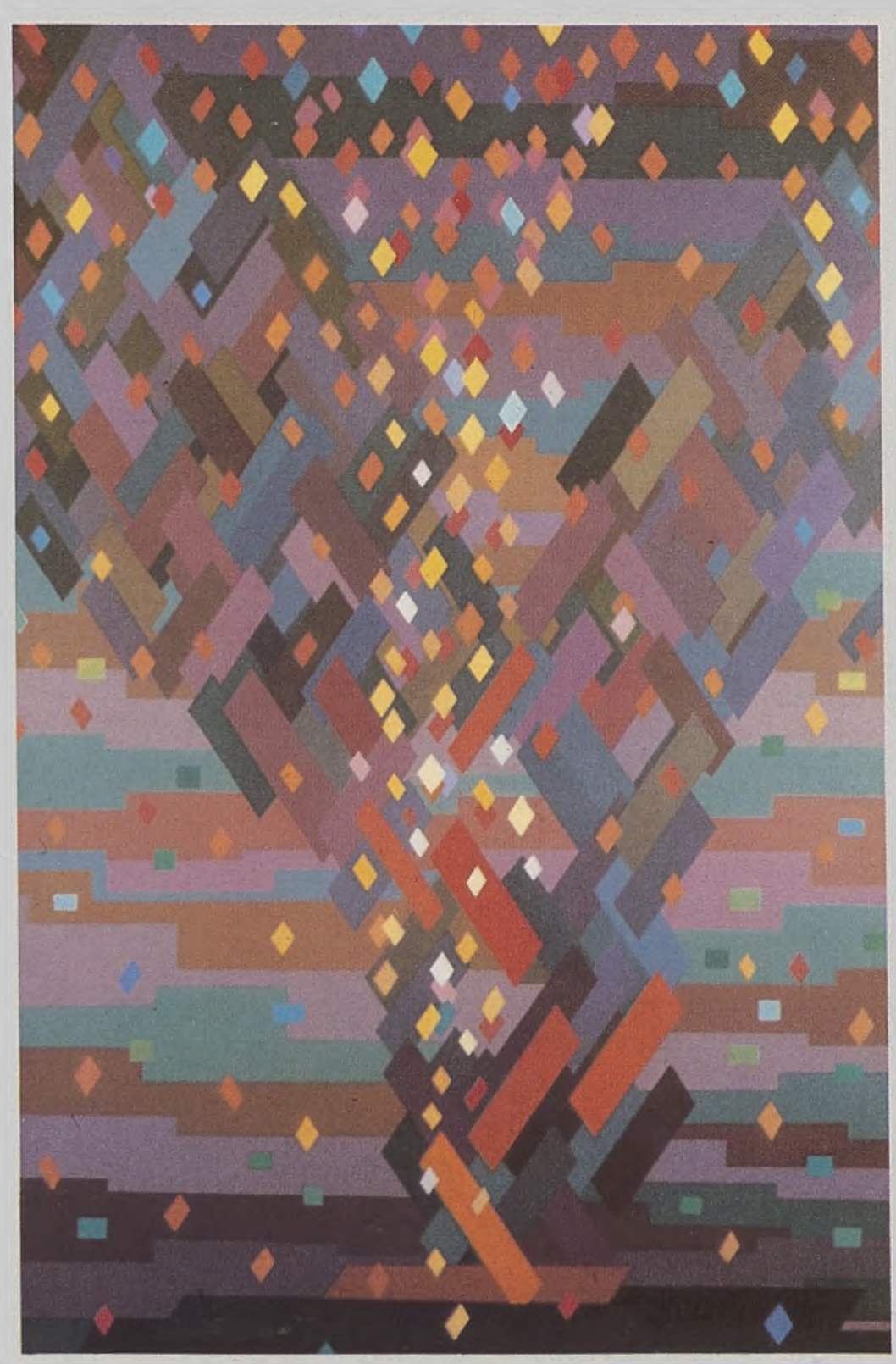


Photography by Richard Harris

Self Portrait 1954 oil on canvas 49 x 39cm

REPRESENTED:

AUSTRALIAN NATIONAL GALLERY
HISTORIC MEMORIALS COMMITTEE, NATIONAL COLLECTION, CANBERRA
AUSTRALIAN WAR MEMORIAL, CANBERRA
ART GALLERY OF NEW SOUTH WALES
QUEENSLAND ART GALLERY
NEWCASTLE REGION ART GALLERY
MANLY ART GALLERY AND MUSEUM
HINTON COLLECTION AND NEW ENGLAND ART MUSEUM COLLECTION, ARMIDALE
S.H. ERVIN GALLERY, NATIONAL TRUST OF AUSTRALIA (N.S.W.)
CITY ART INSTITUTE, SYDNEY
EAST SYDNEY TECHNICAL COLLEGE
ARMIDALE COLLEGE OF ADVANCED EDUCATION
SYDNEY COLLEGE OF ADVANCED EDUCATION



Ignition – Fire 1980 acrylic on plywood 91.5 x 61cm

THE ESTATE OF THE ARTIST IS REPRESENTED EXCLUSIVELY BY

WOOLLOOMOOLOO GALLERY

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

on canvas, 230 x 240, $1,250,000.
BYRNE, Sam: Waltzing Matilda, oil on board, 70 x 89, $11,000.
CUMBRAE-STEWART, Janet: Blue bows, pastel, 49 x 32, $10,000.
DELAFIELD COOK, William: Park bench 11, acrylic on canvas, 90 x 127, $50,000.
DE MAISTRE, Roy: Study in garden, oil on board, 31 x 38, $14,000.
DUNLOP, Brian: Potatoes, onions and bottled fruit, oil on canvas, 80 x 60, $14,000.
FEINT, Adrian: Summer morning, oil on canvas, 51 x 45, $14,000.
FRENCH, Leonard: The navigator, oil on board, 79 x 61, $18,000.

RECENT ACQUISITIONS

Queensland Art Gallery

CROTHALL, Ross; BROWN, Mike; LANCELEY, Colin: The Cafe Balzac mural (triptych), 1962, left panel: oil, synthetic polymer paint and mixed media collage on plywood panel; centre panel: oil, synthetic polymer paint and mixed media collage on two joined plywood panels; right panel: car duco, enamel paint, sand and plaster, oil, synthetic polymer paint and mixed media collage on two joined plywood panels.
ELY, Bonita: The Murray River, 1979, Hand-made paper with aquatint, earth and salt.
FURLONGER, Joe: Fishermen, 1985, oil on canvas.
HANRAHAN, Barbara: Birth, 1986, linocut.
HECKEL, Erich: Zwei Maenner am Tisch (Two men at a table), 1913, woodcut on Japanese paper.
JOHNSON, Tim: Yuelamu, 1988, synthetic polymer paint on canvas.
LEA, Nerissa: Peccadillo, 1987-88, pencil on wove paper.
MARC, Franz: Schopfungsgeschichte II (Creation II), 1914, colour woodcut on wove paper.
PALADINO, Mimmo: Tra Gli Ulivi, 1984, etching, drypoint, sugar-lift and aquatint with chine colle.
PEEBLES, Graeme: Altarpiece (4,5,6), 1984-87, mezzotint, three sheets.
SOUTINE, Chiam: L'homme aux rubans, 1921-22, oil on canvas.
TJUPURRULA, Turkey Tolson: Wild Potato Dreaming, 1988, synthetic polymer paint on canvas.

Art Gallery of South Australia

BUGATTI, Carlo: Chair (painted lotus back), c.1895, hardwood (unidentified species), copper, vellum, oil paint.
BUGATTI, Carlo: Chair (Painted chrysanthemum back), c.1895, hardwood 'unidentified species), copper, vellum, oil paint.
BUGATTI, Carlo: Table, c.1895, oil on hardwood (unidentified species), copper, leather.
UNKNOWN, China, Jin Dynasty: Bowl, (Yaozhou ware), c.1200, Shaanxi province, stoneware.
DOWNS, Jarinyanu David: Piwi: The Creation of Mankind, 1988, synthetic polymer paint, natural pigments on canvas.
FERGUSON, Ian: Two Easter-egg cups, 1986, sterling silver, parcel gilt.
IACOBELLI, Aldo: Panorama, 1988, brush and ink on paper, eight sheets.
UNKNOWN, Japan, Edo (Tokugawa) period: Plate, c.1680, Artia, Kyushu, porcelain.
MALANGI, David: At the Yatahalamarra waterhole, 1988, natural pigments on eucalyptus bark.
MIDIKURIA, Les: Digging sticks and sacred dilly bags at Ganajangga, 1988, natural pigments on eucalyptus bark braced with horizontal twigs.
MINUTJUKUR, Makinti: Anangu waltjapiti ngura waltjangka nyinantja, 1988, synthetic polymer paint on canvas.
NAMATJIRA, Jillian: Near Hermannsburg, 1987, watercolour on cardboard.
ONUS, Lin: Butterflies, 1987, synthetic polymer paint on canvas.
POLKE, Sigmar: Fernesbild, 1971, lithograph on paper.
TJULKIWA, Atira Atira: Bush Tucker Dreaming, 1988, synthetic polymer paint on canvas.

CLASSIFIED ADVERTISING

Charge: 30 cents per word. $5 minimum. **Maximum** 100 words. This applies to all categories except 'Information wanted' (i.e. writers', students', research) for which charge is 15 cents per word; $2 minimum. Deadline for material: 5 months prior to publication.

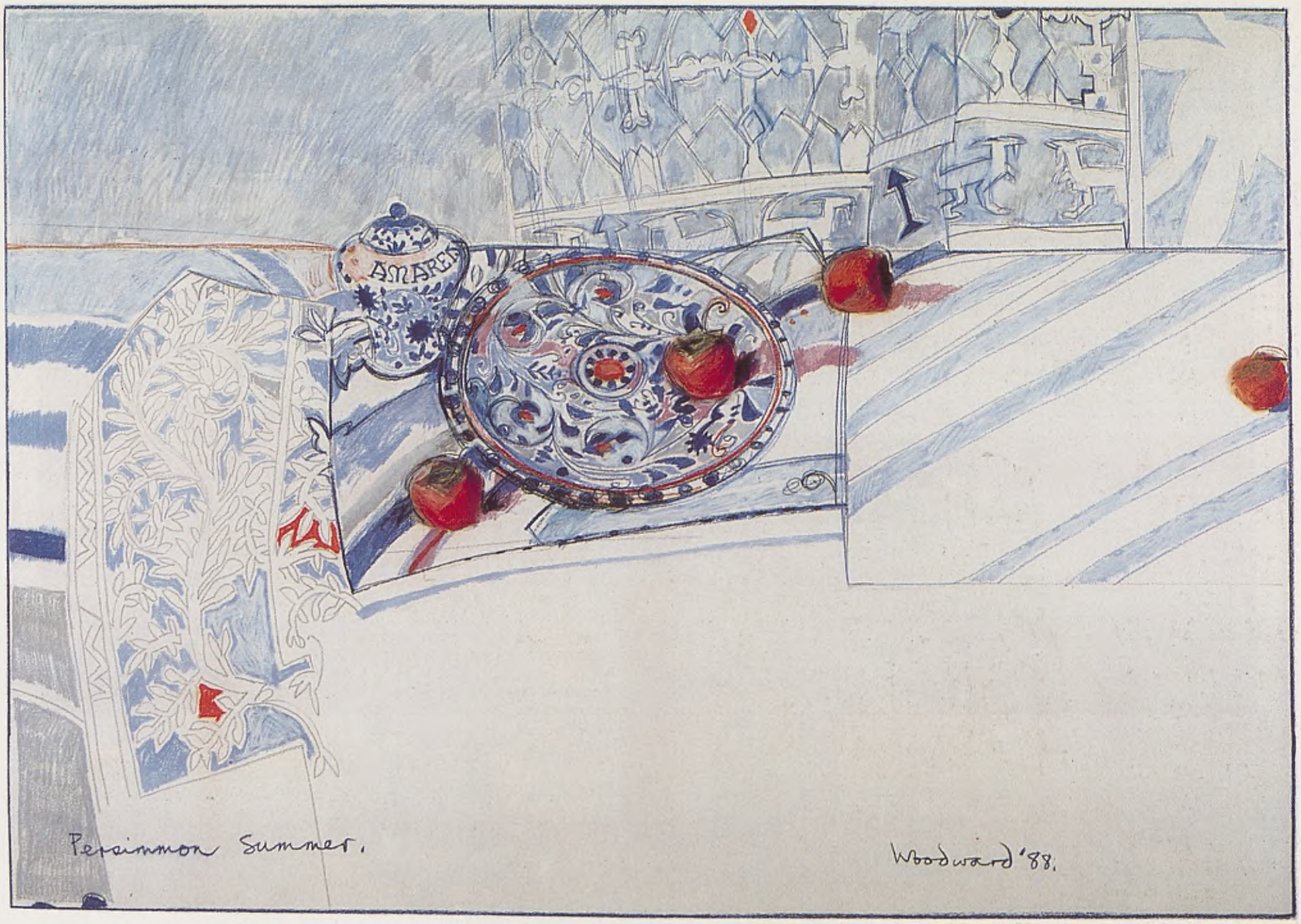
Wanted
ART and Australia–exchange out of print Vol. 1/1, 12/3, 12/4, 14/3 & 4, 21/3 for Vol. 2/3, 4/4. J.L. Jones, P.O. Box 195, Forster, NSW 2428

ERRATA

On page 296 of the December 1988 issue (26/2) *Landscape Emblem*, 1984 by Howard Taylor appeared upside down. Apologies for this error.

In the December 1988 issue (26/2) in 'Ballet Russes' by Gillian Forwood, the captions for the set designs by Alexandre Benois and Natalie Goncharova (p. 271 and 274) were reversed in error. On p. 274, the correct date for Natalie Gontcharova, *Costume design for a peasant woman from the opera/ballet Le Coq d'or* is 1914 not c. 1937. The set and costumes for 'Petruchka' (p.272) were designed by Benois in 1911, not 1909.

In the December 1988 issue (26/2) on p. 297, a photograph was wrongly captioned as *Rodney Pople, Painting with No. 8, 1987, oil on wooden panels, 217 x 290cm, William Mora Galleries, Melbourne.* The caption should read: *Gil Jamieson, Man and dog, 1987, oil on canvas, 66 x 83cm, William Mora Galleries, Melbourne.* Apologies for this error.



Margaret Woodward *Persimmon Summer* pastel 183 x 152cm
Photograph by Greg Weight Represented by leading galleries throughout Australia.

Dennis Baker *Late Afternoon, Silverton, Western N.S.W.* acrylic on paper 89 x 52 cm
Gallery and private enquiries: Dennis Baker Studios, 37 Woy Woy Road, Kariong. N.S.W. 2251. Tel. (043) 40 1386

Bessie Liddle *Seven Sisters Dreaming* acrylic on canvas 47 x 162 cm
Represented by Emerald Hill Gallery, 193 Bank Street, South Melbourne. Vic. 3205. Tel. (03) 690 1509

Greg Hansell *Doctor's House, Windsor* earth pastel 100 x 150 cm
Major Exhibition 'Colonial Hawkesbury' presented by Q Gallery at Juniper hall, Ormond Street, Paddington
22-29 July, 1989. Hours 10am-6pm.
Enquiries during exhibition to Juniper Hall (02) 360 5694, or to Q Gallery (02) 816 5028.

Kate Smith *Organ Pipes. Glen Helen* 70 x 95 cm
Photograph by Martin Jorgensen Major solo exhibition and book launch 'Alice and Beyond'
Sponsored by FRICKER DEVELOPMENTS QLD. – presented by GALERIE BAGUETTE July-August 1989
Enquiries (07) 371 5520 Studio 112 Moggill Road, Taringa, Brisbane. 4068

Hélène Grove *The Big Mare* acrylic on canvas 102 x 87 cm Photograph by Peter Spargo.
Represented by Chris Phillips for Queensland House Exhibition, The Strand, London. WC2R OLZ.

Hélène Grove *Chairman – waving to himself* oil on canvas 106 x 126 cm
Photograph by Peter Spargo. Solo exhibition Casey Kingman Pty Ltd.,
Art Brokers, 563 Church Street, Richmond. Vic. 3121. Tel (03) 428 0623 Opening 7 August, 1989

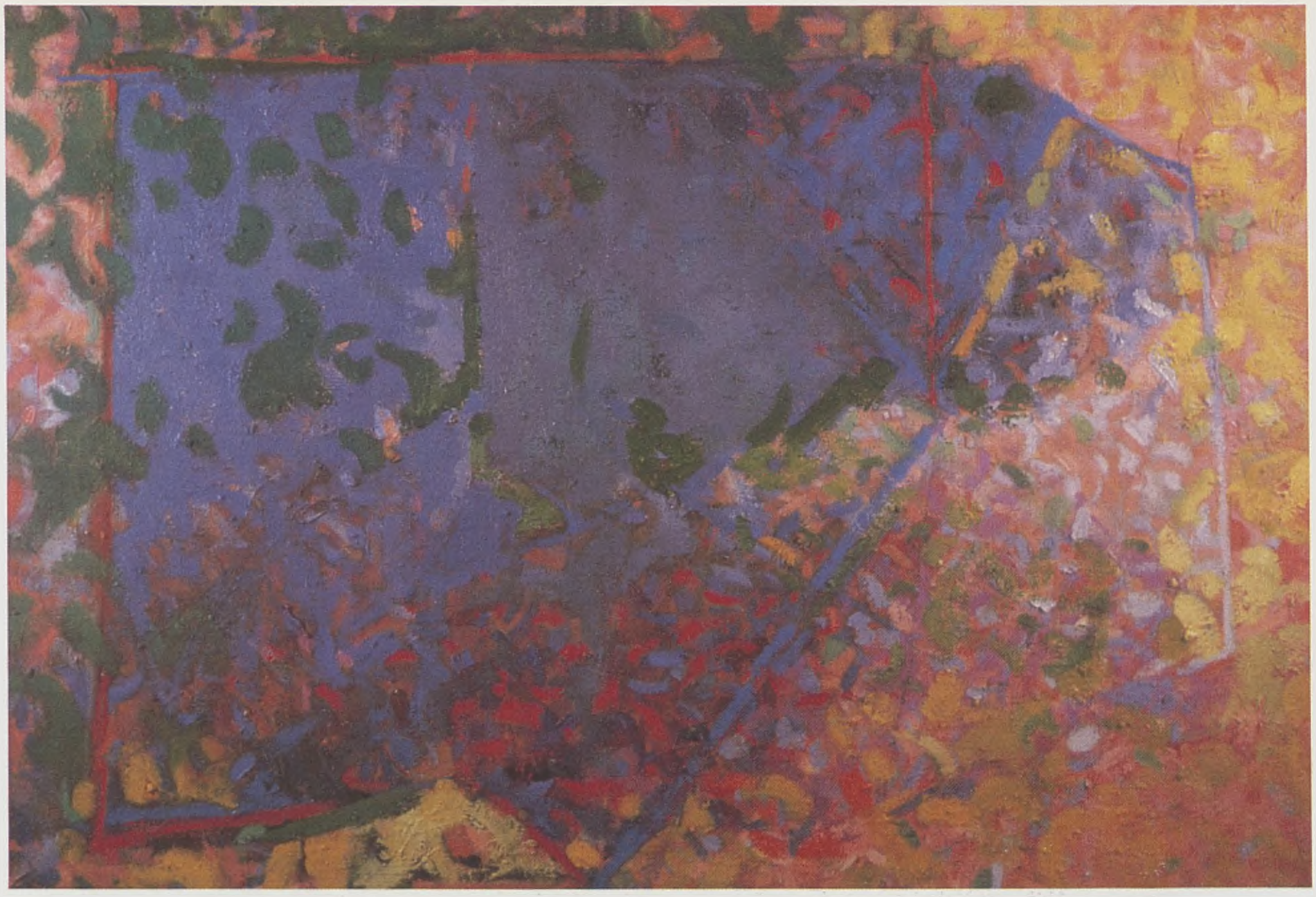
Ross Davis *Evening Plaza* oil on canvas 91.5 x 84 cm
Exhibition 29 July – 16 August, 1989, at Holdsworth Galleries, 86 Holdsworth Street, Woollahra. 2025. Tel. (02) 32 1364;
represented by Solander Gallery, 36 Grey Street, Deakin. A.C.T. 2600. Tel. (062) 73 1780.

Joy Beardmore *Andalusia, Spain* acrylic on canvas 89 x 104 cm
Exhibition 29 July – 16 August, at Holdsworth Galleries, 86 Holdsworth Street, Woollahra. 2025. Tel. (02) 32 1364;
represented by Solander Gallery, 36 Grey Street, Deakin. A.C.T. 2600. Tel. (062) 73 1780.

Christopher McLeod *Magpie Geese* oil on board 123 x 123 cm Photograph by Martin Jorgensen
One man exhibitions in 1989: Ardrossan Gallery, Cnr. Brookes Street and Gregory Terrace,
Bowen Hills, Brisbane. Qld. 4006. Tel (07) 252 3077;
Capricorn Gallery, 213 Franklin Street, Melbourne. Vic. 3000. Tel (03) 328 2802. Enquiries to either gallery.

John M. Thorimbert *Lucky Find* watercolour 45 x 52cm
Solo Exhibition 'The Sea, Above and Below' at Galerie Baguette, 150 Racecourse Road, Ascot, Brisbane 7-30 July, 1989.
Enquiries: Marilyn Domenech (07) 268 6168

Edwina Wrobel *Outside the Gun Factory 1988* pastel on paper 92 x 57.5cm
Represented by Woolloomooloo Gallery, 84 Nicholson Street, Woolloomooloo. N.S.W. 2011. Tel (02) 356 4220
Photograph by Richard Harris



Karin Oom Cloud and Shadow I oil on canvas 76 x 108.8cm
Represented by Woolloomooloo Gallery, 84 Nicholson Street, Woolloomooloo. N.S.W. 2011. Tel. (02) 356 4220
Photograph by Richard Harris

Kasey Sealy *Katoomba Blue* 45 x 65cm oil on canvas
Represented Sealy Studios, 17 Morton Crescent, Davistown, Central Coast, N.S.W. 2250. (043) 69 1245; Barry Newton Gallery, Adelaide (08) 271 4523; Shirley Penn Fine Art, Melbourne (03) 654 2516; Framed Showcase, Darwin (089) 81 2994; Threlfall Galleries, Perth (095) 34 2704; Grafton House Galleries, Cairns (070) 51 1897; Prouds Gallery, Sydney (02) 233 4488.

Annual Collectors Exhibition

JUNE 1989

Kenneth MacQueen "Clouds at Mount Evelyn" c1935 Watercolour 38 x 46cm

Fully illustrated Colour Catalogue Available $20 Incl. Postage

WORKS BY: Charles Conder; Sir Arthur Streeton; Alfred Coffey; Robert Johnson; Septimus Power; Sir Hans Heysen; J. A. Turner; Desiderius Orban; John Glover; Walter Withers; Arthur Boyd; Allan Bernaldo; Robert Campbell; Martin Stainforth; Ethel Carrick Fox; S. T. Gill; William Frater; Frederick Garling; Will Ashton; Nicholas Chevalier; Penleigh Boyd; Tudor St. George Tucker; Eugene Von Guerard et al.

Trevor Bussell FINE ART GALLERY

Commonwealth valuer for Australian paintings and Antiquarian art books

180 Jersey Road, Woollahra N.S.W. 2025. Telephone (02) 32 4605 — Open 11am to 6pm (Closed Sundays)

Jetstream over the Budawangs

oil on canvas

ROBERT GRIFFITHS

ARTARMON GALLERIES

479 PACIFIC HIGHWAY, ARTARMON. NEW SOUTH WALES. Tel. (02) 427 0322