

ART *and* Australia

QUARTERLY JOURNAL

MUSEUM OF CONTEMPORARY ART SPECIAL ISSUE

SUMMER 1991

VOLUME 29 NUMBER 2

\$10.95



QUARTERLY JOURNAL CONTENTS p.131



ROSS MELLICK

BIRD/BOAT, EGG/RAFT

BAMBOO, TAR, ROPE, HAIR, PEAT MOSS, FIBREGLASS

'3 INSTALLATIONS'
ART GALLERY OF NEW SOUTH WALES
26 APRIL – 10 JUNE 1991

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Kurra Murra and Ngak Ngak

acrylic on canvas, 168 x 168 cm

GINGER RILEY MUNDUWALAWALA

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The Museum of Contemporary Art Ltd, was established by the Govt. of NSW and the University of Sydney through the JW Power Bequest.

Works from the Museum of Contemporary Art Collection illustrated on pp. 182-183:
left to right: JAMES DOOLIN, Artificial landscape 67-3; VIVIENNE SHARK LEWITT, Shall I bark for you master? Or shall I bite? ha, ha, ha, ha; ROY LICHTENSTEIN, Crying girl, © DACS 1991; JACK BUSH, Off the wall; KEITH HARING, Untitled; © Estate of Keith Haring, 1991; A.R. PENCK, The red problem, © Galerie Michael Werner, Cologne; CINDY SHERMAN, Untitled; VALERIO ADAMI, F Lensky at the International Dance Studio.

SUMMER 1991

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Volume 29 Number 2



1. **Front cover:** Stills from Museum of Contemporary Art video created by Peter Callas.



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ART and Australia

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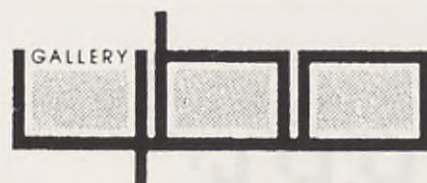
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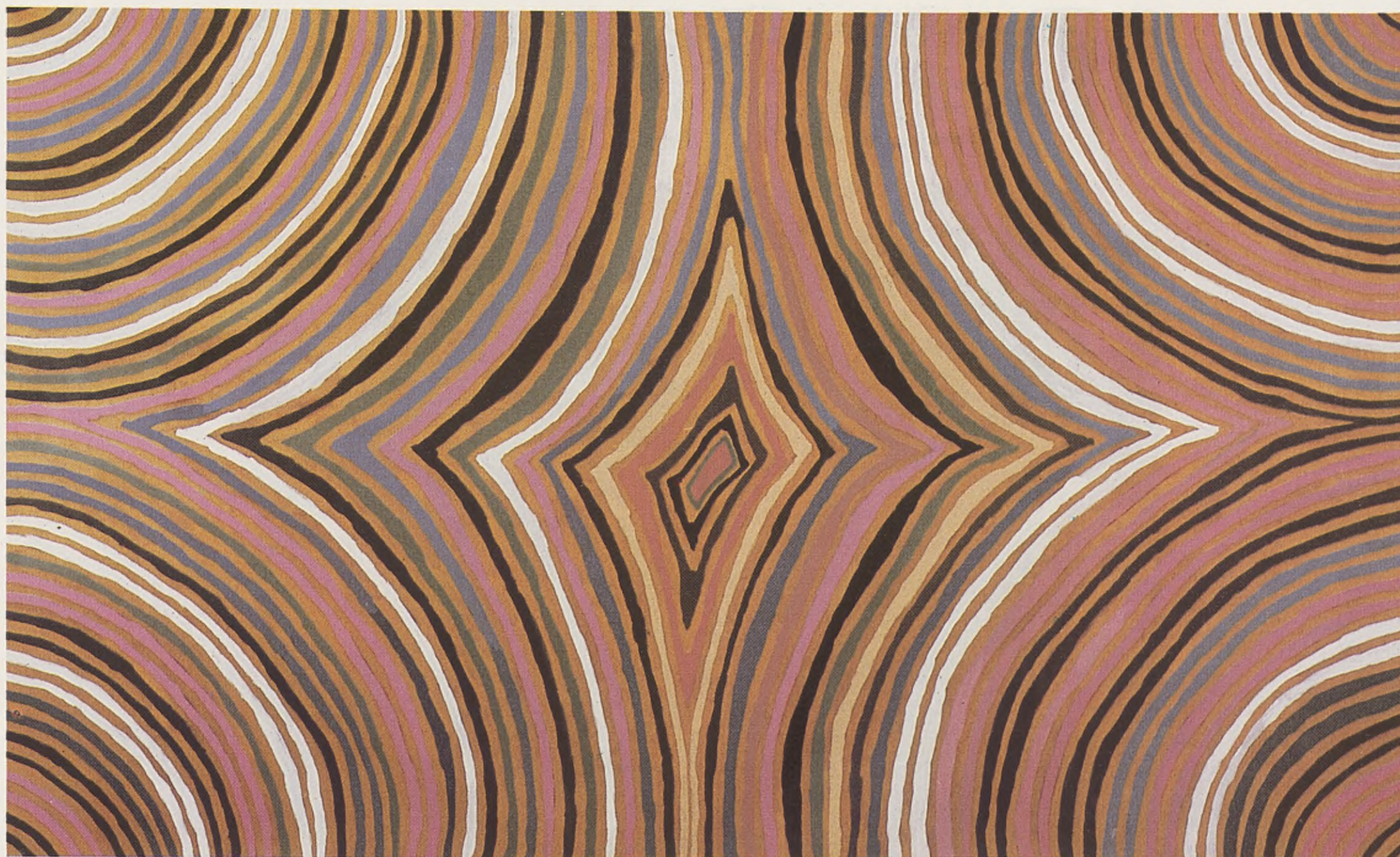
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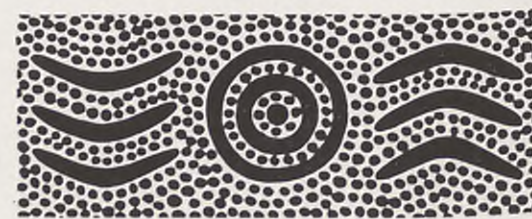


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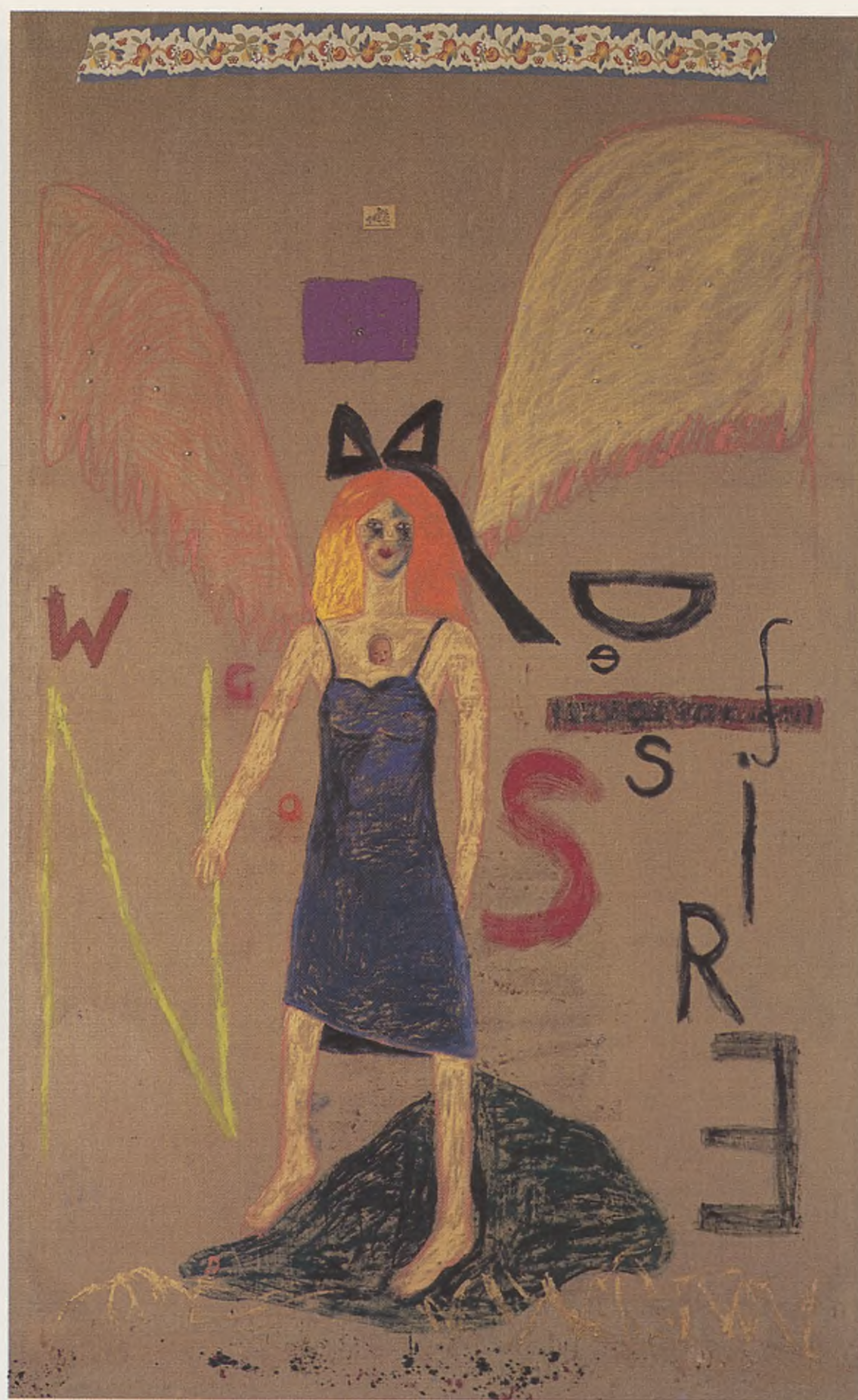


FROM 12 UNTITLED SELF PORTRAITS (SET III) 1990 DRYPOINT AND AQUATINT FROM COPPER 108 x 78 cm

MIKE PARR

ROSLYN OXLEY9 GALLERY

SOUDAN LANE (OFF 27 HAMPDEN STREET) PADDINGTON. NSW 2021 AUSTRALIA TELEPHONE (02) 331 1919 FACSIMILE (02) 331 5609



WINGS OF DESIRE 2 1990

OIL, INDIAN PIGMENTS ON LINEN

295 x 184 cm

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ROSLYN OXLEY9 GALLERY

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THE PRODUCE ROOM 1990

CUPBOARD, JARS OF CHERRIES MASONITE

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MEXICANISMO 1990

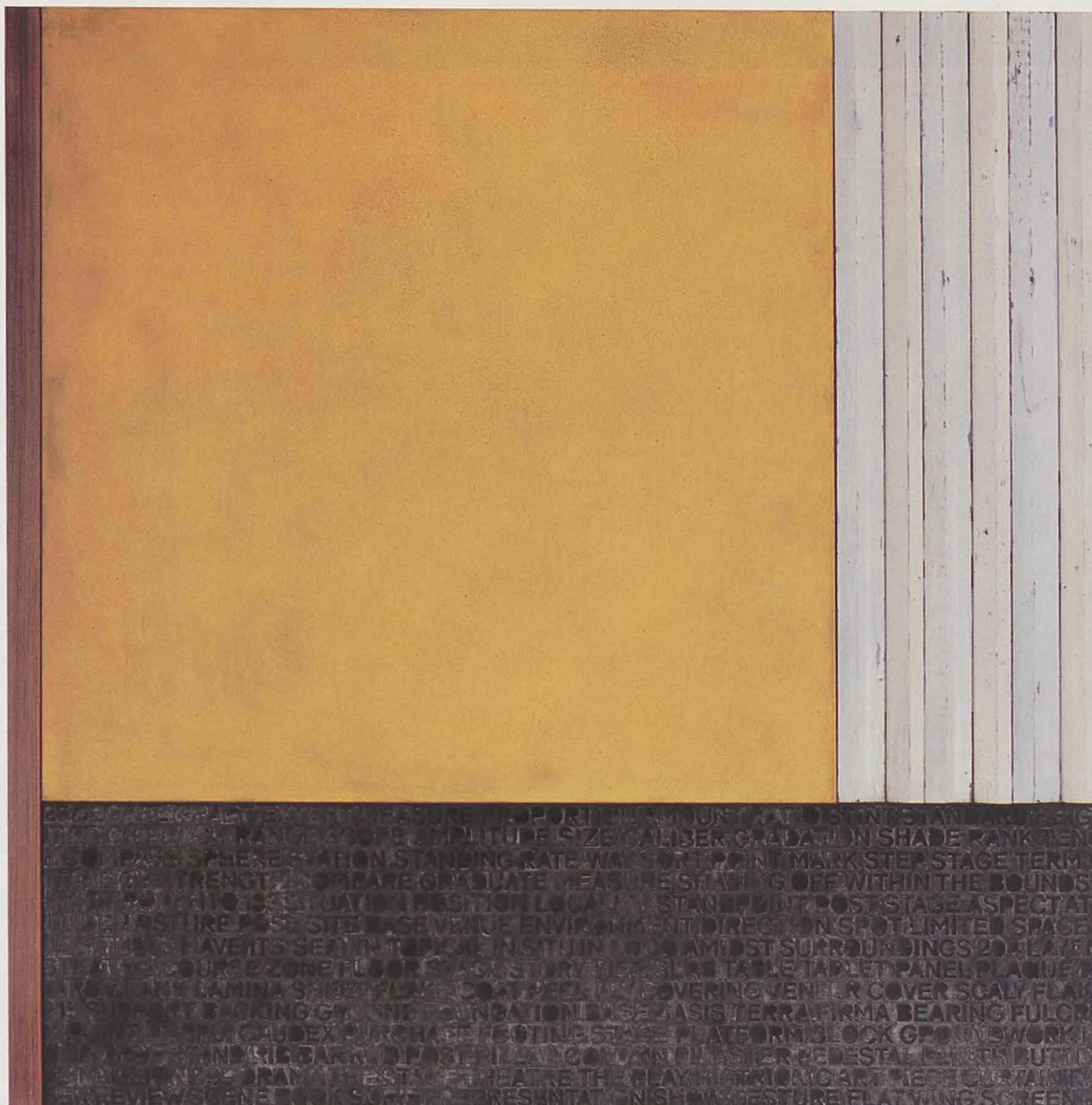
OIL AND COLLAGE ON CANVAS

280 x 434 cm

JUAN DAVILA

ROSLYN OXLEY9 GALLERY

SOUDAN LANE (OFF 27 HAMPDEN STREET) PADDINGTON. NSW 2021 AUSTRALIA TELEPHONE (02) 331 1919 FACSIMILE (02) 331 5609



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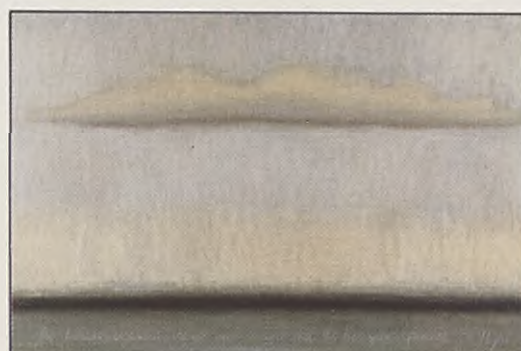
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ALUN LEACH-JONES
Untitled



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Still life with grey fruit-stand



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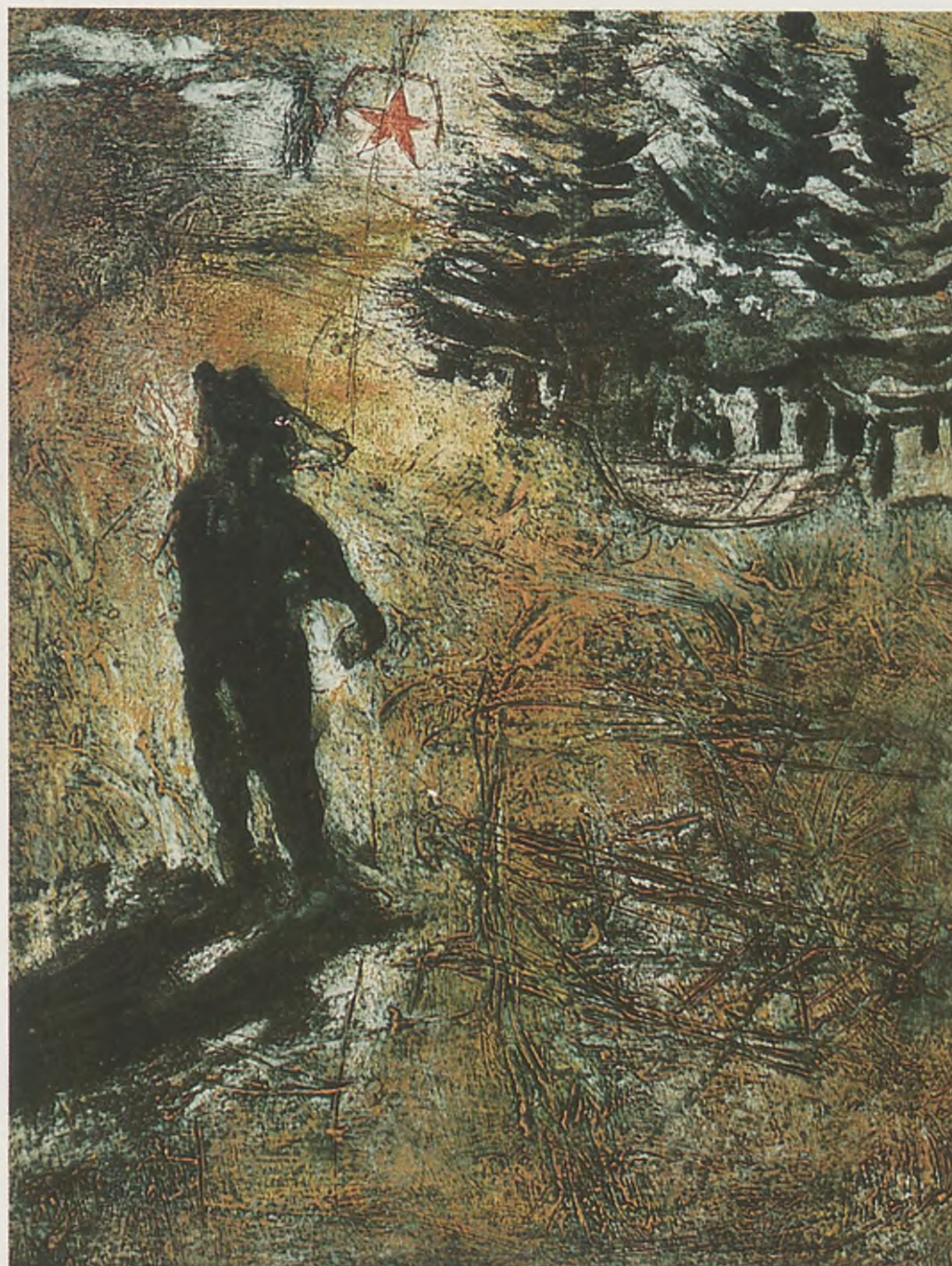
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Judy Cassab

Opera Theatre Foyer

DAME JOAN SUTHERLAND - Oil on canvas

SIR ROBERT HELPMANN - Oil on canvas

Peter Latona

Concert Hall Foyer

SIR EUGENE GOOSENS - Bronze bust.

John Coburn

Opera Theatre

CURTAIN OF THE SUN - Aubusson tapestry

Drama Theatre

CURTAIN OF THE MOON - Aubusson tapestry

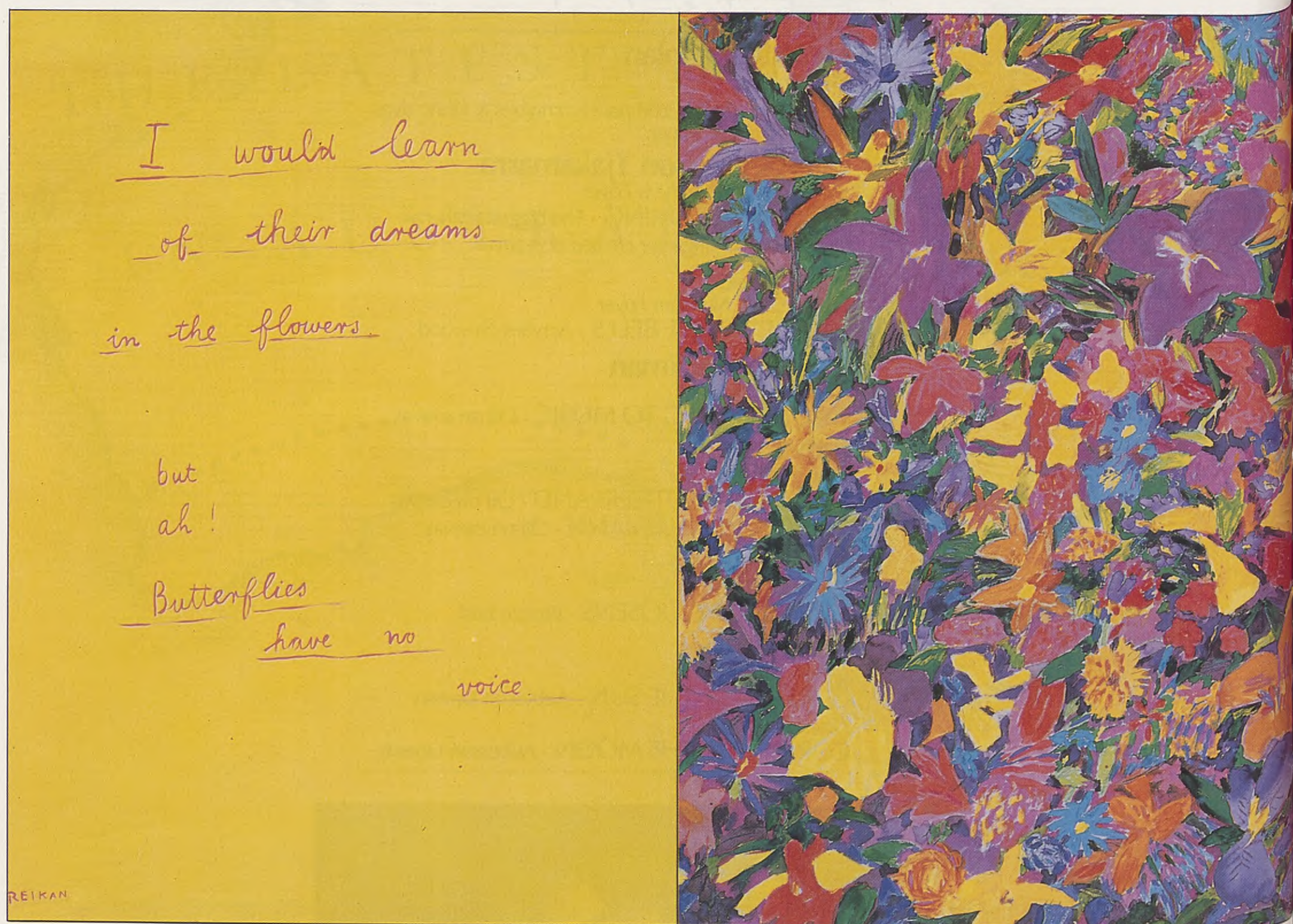


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16 July 1992	17 July	18 July	19 July	20 July
Models of Artistic Exchange (S. Settis, Pisa)	Models of Artistic Exchange (S. Settis, Pisa)		Preservation of Monuments and Sites – Berlin/Venice (M. Tafuri, Venice)	Preservation of Monuments and Sites – The Role of Art History (G. Mörsch, Zurich)
National and International Avant-Gardes – Past and Present (B. Buchloh, Cambridge, Mass.; Rosalind Krauss, New York)	National and International Avant-Gardes – Past and Present (Rosalind Krauss, New York; B. Buchloh, Cambridge, Mass.)	Excursions and Visits in Berlin, Dresden, Magdeburg etc.: Museums, Monuments and Urban Planning	Berlin: Crossroads of the Avant-Gardes – Before and After World War I (Ch. Haxthausen, Minneapolis)	Berlin: Crossroads of the Avant-Gardes – The International Architectural Exhibition (IBA) (P. Haiko, Vienna)
Regions, Nations and International Currents in Central and Eastern European Art, 1250-1500 (P. Skubiszewski, Warsaw)	Art in Central and Eastern Europe, 1500-1800 (Eliska Fucikova, Prague)		The "Museumsinsel" in Berlin (P. Rosenberg, Paris)	The Work of Art as a Tourist (C. Bertelli, Lausanne)
Artistic and Cultural Exchange				
Ethnicity and National Identity in the History of New World Art (J.A. Manrique, Mexico City)	Islamic Spain (Jerrilynn Dodds, New York)	Open Sessions	Tradition and Modernity in Islamic Architecture (Renata Holod, Philadelphia)	Foreign Elements in Japanese Art, 16th to 19th Centuries (M. Kono, Tokyo)
National and International				
Eastern and Western Constructivism (S. Lemoine, Grenoble)	The Museum at the End of the 20th Century (W. Hofmann, Hamburg)		Paris in the 19th Century: Artistic Melting Pot and Crucible of Identity (J.P. Bouillon, Clermont-Ferrand)	Artists and Emigration (M. Warnke, Hamburg)
Art and the Media				
Video (Dorine Mignot, Amsterdam; W. Herzogenrath, Berlin)	Photography in Print: Narrative and Editorial Strategies (U. Keller, Santa Barbara)		Kino-Kultur: Cinema in the Twenties (Annette Michelson, New York)	The Work of Art in the Age of its Digital Reproducibility (Brigitte Meles, Basel; L. Heusinger, Marburg)
Methodological Sessions				
The Courtly Body in Medieval European Art (M. Camille, Chicago)	Pictorial Mimesis before and after 1500 (V. Stoichita, Bucharest)		Rembrandt: A Methodological Approach (Ch. Brown, London; E. van de Wetering, Amsterdam)	Narrative to Icon – Reading Pictures around 1800 (F. Licht, Venice)

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Interior of Australasian Steam Navigation Co Building. Photo by Peter Mc Kenzie

New Arts Quarter in The Rocks

The Sydney Cove Authority plans to establish an Arts Quarter.

- This will include:
- venues for exhibitions/installations
 - the establishment of a weekend artists' market where artists can work outdoors and sell original works directly to the public.

Expressions of interest are called for from artists, curators and other interested parties. Enquiries: Lesley Brown 251 1122



Sydney Cove Authority
80 George Street, The Rocks
Sydney 2000
Telephone (02) 251 1122



LYNDON DADSWELL (1908-1986)

Reclining Lady c. 1949

bronze, 2/12

inscribed: L. Dadswell

25 x 44 x 21 cm.

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All the Fun of the Fair

Australia at Chicago

An Art Fair is to contemporary art what a mail order catalogue is to art history — an assemblage of attractive covers, titles and catchy half-liners ('Two thumbs up!' 'A rare achievement!'). Dust-jacket reading, one-stop shopping. And so too the hustle of the Art Fair — a big barn, home to a tent city of cramped booths, each displaying one or two works by gallery headliners.

Art Fairs took off in a big way in the last decade, along with a boom in gallery sales and a new style of speculative trading on the secondary market. A recent *New York Times* feature characterized Art Fairs as an 'aggressive mixing of culture and mammon'. The symbiotic relationship between the pedagogic and market value of high culture can be encapsulated in the two terms: Biennale and Art Fair.

A well-curated Biennale places work within overarching aesthetic or historical arguments. However the same art reappears a few months later, hung according to more

commercial criteria. Both trade in the commodification of cultural critique, the circulation of argument and stylistic trends.

Art fever in the 1980s unsettled this cosy intimacy. The grosser aspects of investment buying and inflated prices threatened the illusion of the art business as a trade dealing primarily in intangible cultural values. For the art market is sustained by virtue of an official disavowal of economics. As one commentator observed, 'Transformed into a pure and transparent carrier for speculation, art would indeed become the equivalent of the tulip during the Dutch mania of the seventeenth century, bound sooner or later for complete collapse since sustained by no real role in the system of production.' The market's 'return to reason' brought with it nostalgia for lost profits but also the reassertion of indifference to commerce — 'itself a central necessity of the trade'.¹

This 'fetishization' of cultural value is effected through the reassuring presence of the artist. As Pierre Bourdieu has observed:

The ideology of creation, which makes the author the first and last source of the value of his work, conceals the fact that the cultural businessman (art dealer, publisher, etcetera) is at one and the same time the person who exploits the labour of the 'creator' by trading in the 'sacred' and the person who, by putting it on the market, consecrates a product which he has 'discovered' and which would otherwise remain a mere natural resource.²

At Chicago, as with any Biennale, the work of consecration involved an enthusiastic priesthood of galleries, critics, magazine editors, art historians, Austrade bureaucrats, security guards, advertising agents, educators, collectors and the non-buying art public. Consecration takes place as a series of shifting battles over styles, practices, authors, and prices.

At the 'Biennale of Sydney', the Director plays ring-master, squashing the world into an international curatorial theme park. Paradoxically Art Fairs allow for a greater emphasis on regional styles, schools and sta-

TIM STORRIER, Incendiary structure (for Colonial Ambition — Will), 1991, acrylic on canvas, 183 x 347 cm, Australian Galleries at the Chicago Art Exposition.



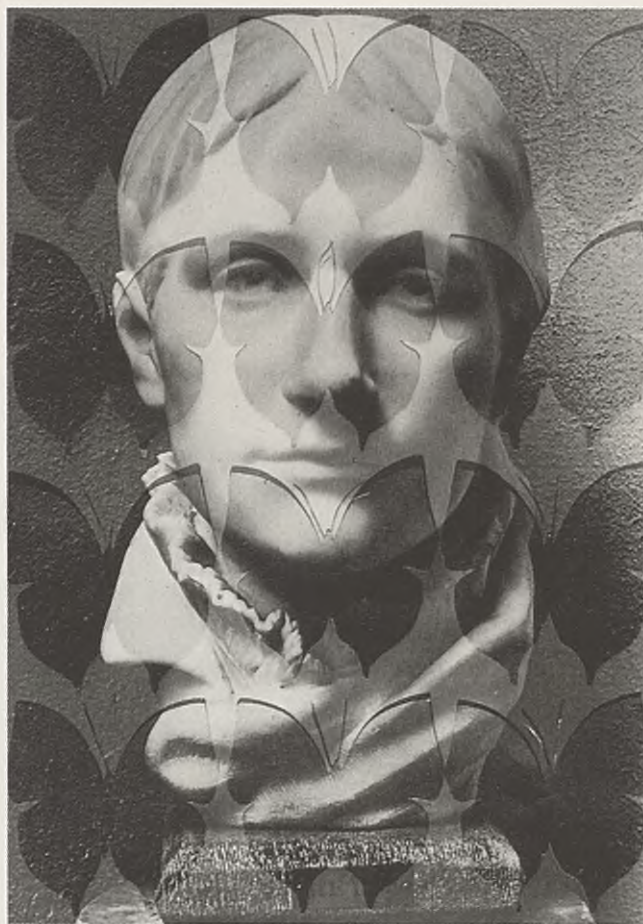
bles. Does this mean market vectors are somehow more organic or democratic — a better deal for artists? Not necessarily, although if you took a quick walk through the Chicago Fair, it was surprisingly easy to identify work from Germany, Paris, Spain, big-name uptown New York, chic downtown New York, sensible Canadians and the more regionally-conscious Australians.

And the artists themselves? Important, sure; however each gallery appeared to be more than the sum of its individual parts. As at any trade fair, Chicago was about the art of management. Certainly in terms of sheer quantity, this kind of international packaging is good value, and complements Australia's presence at international curated survey shows. The same critics, magazine agents and curators (and equally importantly, extra gallery directors and collectors) are present, armed with memo pads, résumés and business cards to work the booths, stroll the aisles and eyeball the talent.

Chicago's solid corporate presence has meant that the Art Exposition holds its own amid the big-ticket international contenders. It remains the best of the American Fairs, attracting many innovative American and Canadian galleries, a high proportion of big-name Europeans, a Korean gallery (the afore-mentioned Beuys/Nam June Paik booth) and now, a substantial Australian presence. There is also an increasing proportion of 'emerging' work on view, along with substantial numbers of prints and photographs. As the *Chicago Tribune* critic commented, the Expo's perceptible shift towards younger work 'received a boost from the shaky economy. Last year saw far fewer secondary sales of high-tag items, and some major dealers from abroad simply did not return whilst others came back with work by younger artists at lower prices.'

The Australian booths were nestled happily alongside clusters of chic Europeans and New York 'toughs'. Upstairs, the blue-chip generation drew more initial crowds, but downstairs was clearly where the contemporary action took place.

Can I talk of an Australian collectivity here at all? Well, yes and no. Despite the cheek-



FIONA MacDONALD, from 'Gauguin Suite', 1991, photo offset print collage, 40 x 30 cm, Mori Gallery at the Chicago Art Exposition.

by-jowl grouping, each gallery set its own agenda. Veteran Fair-goer Eileen Chanin from the Macquarie Galleries took a desk-office approach, with the affable and articulate John Beard on hand for discussion. Jo Holder and various Mori Gallery artists floated in and out of their booth-as-home-base for a busy week of curatorial and gallery appointments. The down-home user-friendliness of the Australian Galleries booth was complemented by their neighbour's quieter approach — the Yuill/Crowley *modus operandi* of 'let the art speak for itself'.

Austrade certainly waved the green and gold as part of its initial marketing strategy. To some extent, they succeeded in making a broad impact through ingloriously lumping the four galleries together under the slogan 'Australia at Chicago'. It must have prompted some resonance in the minds of the passing trade, for visitors to the magazine booth consistently asked Frazer Ward and me for directions to 'the Australian pavilion'.

For audiences in search of Australian bush-couture, Tim Storrier's outback icons and firestorm paintings had it all — subject-matter, colour, light, adventure, natural pro-

cesses. An eye-catching video of Storrier's theatrical in situ bush fire-works ran continuously and prominently at the entrance of the Australian Galleries booth, commanding immediate attention and identification with place.

'I'll be treading lightly on nationalism, because it can be corny', Stuart Purves had promised sometime before the show went on the road. Despite good intentions, Storrier's canvases seemed to embody an Antipodean romance for the Americans. Whatever it was, it certainly paid off. Alan G. Artner, art critic for the *Chicago Tribune*, listed Storrier among his 'top ten' Exposition highlights.

Eileen Chanin, Director of the Macquarie Galleries, has been coming to Chicago since 1986.

The first impression I got from being here was, 'Oh, you're from Australia, such a long way . . . ' — and that was from dealers who were being friendly, and not many of them were. Then, in my second and third year here, dealers would get to know me, and would come by to see what I had. If they saw work of strength, and they saw it repeated again the third year, and now a fourth year, then that reinforces their impression of the Gallery. They know its name, that it's from Sydney, they now identify what it represents. That's the first step. The next step is getting them to identify individual artists.

This year Chanin decided to showcase work by John Beard. A never-quite-repeated calligraphic gesture provided a controlling accent across all but one of Beard's canvases. This structuring element, along with Beard's off-beat, confident use of colour meant consistency and high visibility amid the stylistic jumble-sale of the Exposition.

The Yuill/Crowley choice of Robert Hunter with Dick Watkins and Robert MacPherson was a good one, for each of these artists framed the others stylistically and conceptually, within a simple overall tonal scheme of cool black and white. A witty text by MacPherson was pasted to the back wall, introducing audiences to the puzzle of his *Paddy's Gale: 22 Frog poems for P.L.* MacPherson's compendium of frog species labelled across car-radiator water-bags was



ROBERT MacPHERSON, *Paddy's Gale: '22 Frog Poems for P.L.'*, 1988-91, canvas water bags, Yuill/Crowley Gallery at the Chicago Art Exposition.

the closest that the Yuill/Crowley artists got to outback iconography. It provided audiences with a point of entry, and a background of curiosity and conceptual humour against Hunter's quieter, absorbing canvases.

Dick Watkins's jazzy abstractions accentuate line, space and movement, charting brief passages like musical arrangements. Watkins has always initiated and discovered his own solutions anew with each canvas, however, like Orpheus, he can't help taking a peep back over his shoulder to the Schools of Paris and New York. For American audiences, Watkins's 'action-style' painting sounded a familiar beat. Were they seeking something radically different from an Australian? Probably, and for this arbitrary and clichéd reason, Watkins was perhaps the most overlooked of the Yuill/Crowley artists.

Regionalism was a strong suit at the Mori booth. The experience of place, time and trans-cultural appropriation was investigated spiritually and conceptually in Tim Johnson and Michael Nelson Tjakamarra's collaborative paintings, and in Johnson's appropriation of Central Desert, Native American, Eastern and Western forms.

Narelle Jubelin's *Arbitrage* assembled and recirculated donated coins, stamps and lost correspondence, linking colonies and collections across the Pacific. Jubelin followed up Chicago with *Foreign Affairs*, a site-specific work commissioned for the Spoleto Festival in Charleston. Like *Arbitrage*, *Foreign Affairs* deals in transaction and the exchange of goods, images, knowledge, people. Both

worked well in the heightened culture-cash nexus of Chicago.

Fiona MacDonald's plaited and beetle-en-crusted Gauguin 'catalogue' also brought the South Pacific into the collector's orbit. This work extends MacDonald's pursuit of what could be called 'archival violence' — the post-Enlightenment obsession with connoisseurship and display, collection and classification. MacDonald's witty collages have explored the class, cultural and colonial relations on which these taxonomies rely, from the grotesque eighteenth century curio cabinet to the scientific wonders of natural history, as collected by the nineteenth century 'gentleman amateur'. Her *Gauguin suite* embarks our positivist persuasions in more treacherous waters — the trans-cultural appropriations of modern art. It also formed a witty export to the shark-infested shores of Lake Michigan.

Susan Norrie's series *Habitat* played on perceptual rather than cross-cultural frontiers. An ideal view from an imaginary room was stencilled across a range of richly coloured canvases. *Habitat's* bravura glazing unsettles our visual and verbal confines of inside and outside, here and there, the self in the world. As such, it complemented other pieces in the Mori booth, hosting a series of distinctly regional arguments within an acceptably 'international' style.

For regionalism has strict limits. The conceptual and political timidity of international forums become glaringly obvious when Frazer and I were told by resigned Austrade officials that the Chicago selection panel had

ruled out the inclusion of Aboriginal art. Paradoxically, this primitive conception of non-European traditions lingers on just when 'multi-culti' (Americans make everything sound so cute) is just about single-handedly keeping the New York art scene afloat.

Not all the Australian artists represented at Chicago were shown in Australian gallery booths. A substantial selection of recent work by Jenny Watson formed the lynchpin to the Annina Nosei Gallery presentation. Ten Watson paintings from the 'Personal Portraits' Show were hung across the front of the booth. Annina Nosei and



JOHN BEARD, *The gate*, 1990, oil and acrylic on linen, 180 x 150 cm, Macquarie Galleries at the Chicago Art Exposition.

her assistant Bendetta Lucherini were enthusiastic. Watson's work has been successfully shown at last year's Arco Fair in Madrid, and Watson continues to exhibit regularly at Annina Nosei's Soho Gallery.

And what of future Austrade-supported adventures? Austrade will be backing galleries travelling to the Cologne Fair early in 1992, and then perhaps continuing their support on to Basel. Michael Moignard, from Austrade's New York office, saw Austrade sponsorship at Chicago as part of a long-term venture.

We've got a space booked here at Chicago for the next two years, so we'll be pursuing a cohesive strategy for the arts in North America. In addition to Chicago, we're trying to create

an increased awareness of Australian artists in New York city. We'll be targeting the influence-makers in the industry — art writers and art critics — corporate collectors, contemporary museums, and also making American galleries more aware of the opportunities for showing Australian artists . . . But there's a triad of markets that we're looking at in the long-term — North America, but also the European and Japanese markets.

What worked at Chicago may not easily translate across the Atlantic, let alone take out honours in Tokyo. The galleries selected for Cologne would be better off sharing logistical support, and yet representing themselves as individual entities. Our appearance at international Fairs should tie-in with related contemporary art surveys (for

instance, Narelle Jubelin's success at Chicago and Charleston had certainly been built upon the visibility of her work at the Venice Biennale's 'Aperto' exhibition). The ambiguous relationship between Biennales and Fairs — between Heaven and Mammon — should be declared and played for what it is worth.

Chicago Art Exposition, Chicago

9 – 14 May, 1991

- ¹ Paul Mattick, Jr, 'Excesses and Corrections', *Arts Magazine*, p. 18.
- ² Quoted Mattick, 'Excesses and Corrections', p. 18.

Catriona Moore

Catriona Moore is an Australian living and working in New York.

Metamorphosis In Progress

Elwyn Lynn Retrospective

It is appropriate that Elwyn Lynn's retrospective exhibition of work from 1956 to 1990 should have been mounted in the year that Sydney's Museum of Contemporary Art opens.

As Curator of the Power Gallery from 1969 to 1983 he played the major role in building the Collection which will find a home in the new Museum at Circular Quay. It includes significant works representative of major recent developments in the visual arts — the same movements which have influenced Lynn's work as an artist. What emerges from the exhibition is evidence that Lynn has been capable of assimilating many of these influences to enrich his own expressive vitality, without surrendering his individuality to their power.

In the years from 1956 to 1990, Australian art emerged untidily from dedicated provincialism to an uncertain maturity. At the centre of this turmoil was Elwyn Lynn.

As an academic, polemicist, author, cura-



ELWYN LYNN, *Australia*, 1990, mixed media on canvas, 150 x 150 cm, College of Fine Arts, University of New South Wales, Sydney.

tor, editor and critic, his sharp eye and equally sharp pen poked furious action into more than one sleeping dog, and the energy of the debates which followed helped to infuse Australia's art community with new life and a generous helping of ginger. Perhaps this explains the less than generous applause his retrospective at the Art Gallery of New South Wales received from his fellow critics.

His stature as a key player in the art game seems to have cast a shadow over his achievement. And the achievement has been considerable for, despite his eminence as a critic and author, he is first and foremost an artist of the first order.

In the catalogue essay, the exhibition curator Peter Pinson draws attention to Lynn's capacity to assimilate diverse influences to enlarge and focus his central concerns. However, Pinson argues that much of Lynn's work presents 'a vision of the land that is as silent as vast and as monumental

as the landscapes of Russell Drysdale'.

It is certainly true that much of Lynn's work refers both in title and content to the Australian landscape and it is also true that Lynn is no less an artist than Drysdale, but if Pinson's essay has a fault, it may be that it tends to lean too heavily on the landscape connection in Lynn's work.

When Lynn uses the landscape, it is as a point of departure on a journey concerned with juxtaposition of visual elements to produce the tense and uneasy balance which has always been the most characteristic quality of his work.

Paintings like *Four burnt paddocks*, 1987, *Ebb*, 1964 or *The white rainbow*, 1984 make clear reference to landscape, but in the final analysis do they differ in kind or intent from *Drummer boy*, 1987 or *Thirty five*, 1989? Each of these works has a 'centredness', a moment of stillness captured before the slightest shift of a single element turns the tenuous peace back into chaos. They are abstractions from the landscape but transcend the pictorial.

By contrast, in *The mountain burnt all summer*, 1983 Lynn makes his most literal reference to the landscape and because of this it was to me the least successful painting in the exhibition. Lynn is too good an artist to paint a bad picture, but this one depends too heavily on its landscape references and lacks the authority of the rest of the exhibition.

Elsewhere there was a consistency of quality which came from Lynn's almost ascetic use of the simplest visual elements, but because the surface is used in such a way as to invite unexpected associations the result is never spartan.

In *Nicht grösser schneller muss man sein*, 1971 he uses the detritus of another culture in a finely judged elaboration of detail which energizes a sombre frame of verticals and horizontals. The painting should never have worked but it succeeds magnificently because of Lynn's unerring sense of placement.

By contrast, the immediate impression of seething activity in *Crete*, 1967 is muted by the dominant circular form which traps and



ELWYN LYNN, *Six black clouds*, 1989, mixed media on canvas, 150 x 150 cm, Collection of the artist.

is itself trapped by the massive rectangle which gives the work its weight and power.

While analysis in formalist terms such as these is unfashionable, it is nevertheless appropriate for a critique of Lynn's work. Lynn is a formalist painter and a masterly one at that. It is his formalism which gives power to the emotional associations which grow in the mind as one is confronted with his work.

Much has been said of Lynn's use of surface. Words like 'crusty', 'torched' or 'eroded' have often been used to describe works like *Span*, 1964 or *Six black clouds*, 1989. He has been called a texture or matter painter. Either term has some validity, but such labels invite superficial judgements of an artist's work. The surfaces that Lynn creates have as much to do with colour as they have with topography. It is as if he took the povera from art povera and turned it into opulence. The creams, browns, greys, golds and reds of these works are lent a vitality by the play of light across the uneven ground, and from the supposed dryness of Lynn's surface comes a muted richness of inflected colour.

At times the success of his painting hangs on the deft use of dramatic colour contrast as in *Graveyard*, 1986 when a splash of bright red attacks the dangerously sour green which dominates the work or when purple intrudes on the white ground

of *Lonesome whistle*, 1989. And what of the glowing red of *Thirty five*, 1989 intensified by jagged cracks which reveal its dark underpainting. Similarly the recurring stark white quartz chips are a counterpoint to the darkly active world of *Six black clouds*, 1989. The term texture painter is too glib a label for Lynn.

Certainly the heavily worked surface of *Torrid day at Tachismo*, 1956 (the earliest painting in the exhibition) suggests an artist ready in the late 1950s to receive a message from Canogar, Tapes, Burri and those others who, as Pinson puts it, affirmed that 'worn and abused surfaces served as metaphors for human suffering, grief and endurance'. But in this exhibition, as in the early 1960s when I first saw a painting by Elwyn Lynn, the refinement of the work impressed — more an elegy than a tragedy, more refined than brutal, closer to pure abstraction than a metaphor for Australian landscape and certainly more aware of the delights of restrained colour than the term texture painter might suggest. Passages in *Torrid day at Tachismo* also hint to another future in which colour would become more subtle, more restrained but no less telling.

From such a consistently excellent exhibition it was a difficult and probably pointless exercise to play favourites. But *Thirty five*, 1989, *Brief messages*, 1989 and *Australia*, 1990 suggest that Lynn's strength as an artist is growing not waning. *Australia* in particular is a painting where risks are being taken, where tense white lines have vigour and strength and where the surface seems to crack not from decay but from a metamorphosis in progress.

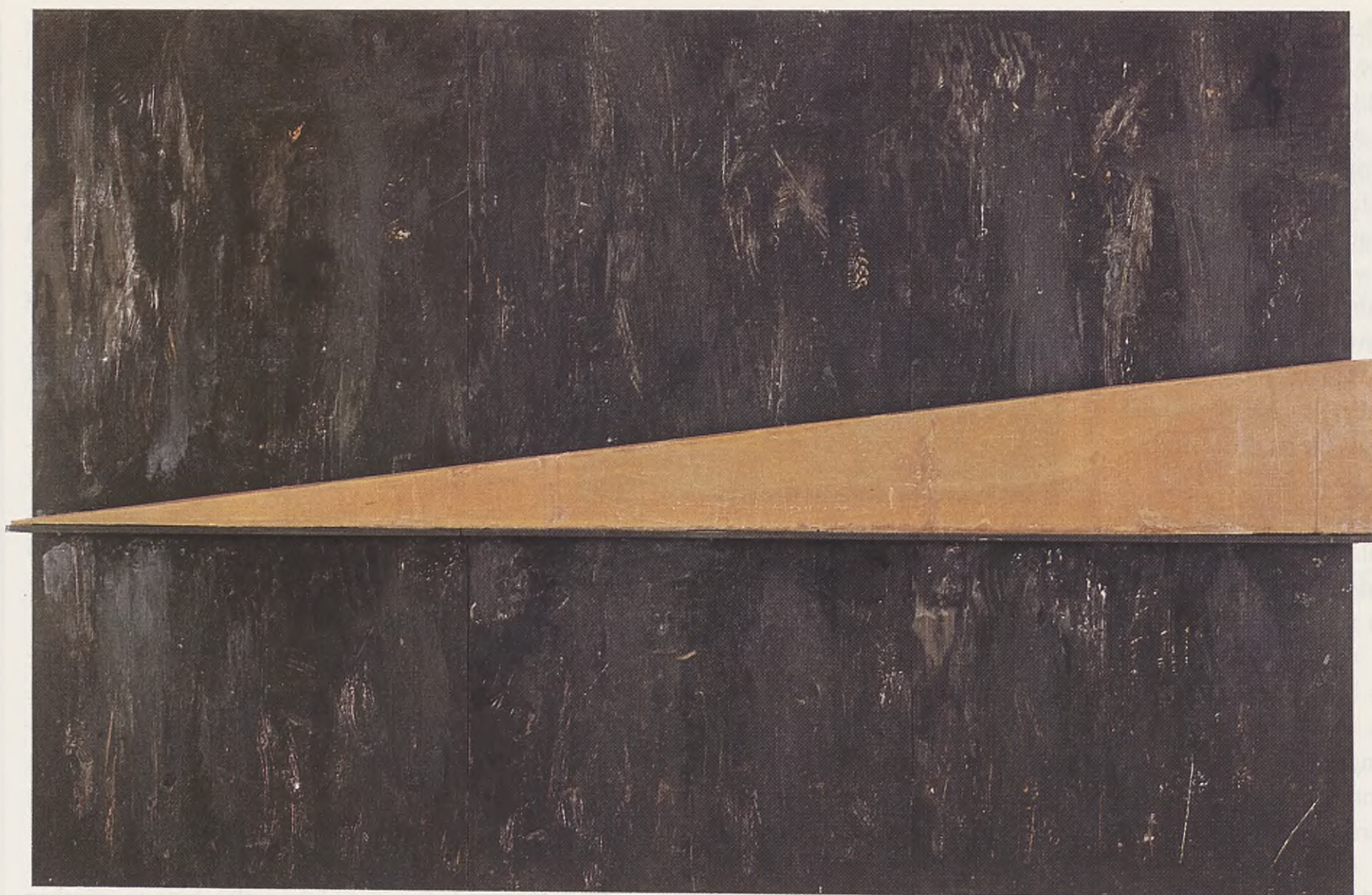
Elwyn Lynn's retrospective exhibition was as much a pointer to the future as a celebration of the past and it would seem that the best of Lynn is yet to come.

'Elwyn Lynn Retrospective'

Art Gallery of New South Wales, Sydney
26 February — 21 April, 1991

Col Jordan

Col Jordan is Associate Professor of Art, and Deputy Director of the College of Fine Arts, University of New South Wales.



1



2

1. MIKE PARR, *Wax wedge (The trinity of bones)*, 1991, installation, plywood, matt black acrylic paint, bees wax and margarine, three panels, each 240 x 120 cm, wedge 45 x 360 x 2 cm, University of Melbourne Museum of Art, Melbourne. Photograph: Gary Sommerfeld. 2. HENRI MATISSE, from *Jazz* by Henry Matisse, published in Paris by Teriade, 1947, colour stencil after collages, papercuts, edition 39/250, Collection Australian National Gallery, Canberra, from 'Manet to Matisse: French Illustrated Books', Australian National Gallery, Canberra.



3

1. **RUPERT BUNNY, Saint Cecilia, 1889**, oil on canvas, 200.1 x 160.8 cm, Philip Bacon Collection, Brisbane, from 'Rupert Bunny: An Australian in Paris,' National Gallery of Victoria, Melbourne, Australian National Gallery, Canberra and Art Gallery of New South Wales, Sydney. 2. **JOHN MATHER, Mosman's Bay, 1889**, watercolour, 39 x 54 cm, Collection Art Gallery of New South Wales, from 'Bohemians in the Bush: The Artists' Camps of Mosman', Art Gallery of New South Wales, Sydney. 3. **JILL ORR, 'Love songs' - Performance, 1991**, Australian Centre for Contemporary Art, Melbourne. Photograph: Virginia Fraser.

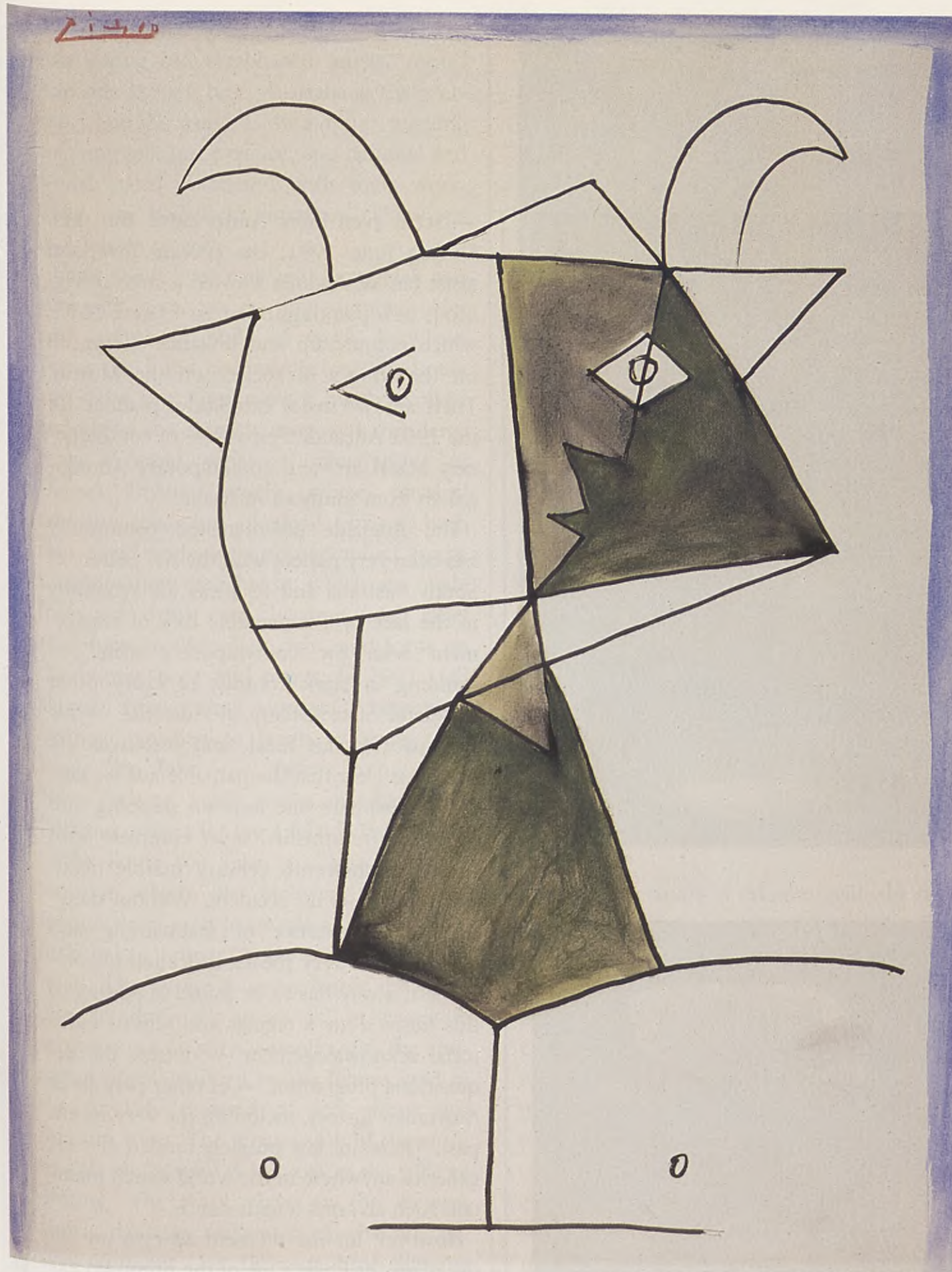


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2

1. MARY MOORE, 'There is another world – this one no. 1', 1990-91, pastel and mixed media on paper, fifty drawings, each 28 x 38 cm, Art Gallery of Western Australia, Perth.
2. WILLIAM ROBINSON, *The rainforest*, 1990, oil on canvas, 180 x 480 cm, Collection Gold Coast City Art Gallery, Surfers Paradise.



1



2

1. **PABLO PICASSO**, *Le faune*, 1946, brush and ink, gouache, 49.5 x 63.5 cm, Collection Australian National Gallery, Canberra. Gift of Reynolds Metals Company through the American Friends of the Australian National Gallery, Canberra. 2. **AUGUSTE RODIN**, *Balzac 'athlete' (Study 'F')*, recast 1981, cast bronze, 93 x 40 x 36 cm, Collection Newcastle Region Art Gallery. Gift of Mr William Bowmore OBE.

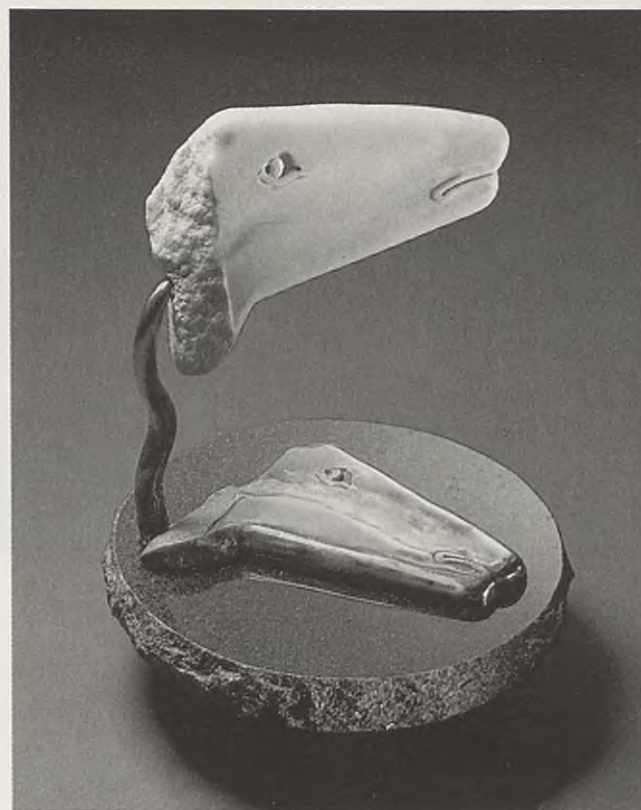
Adelaide Report

Adelaide's new Living Arts Centre opens in March 1992 at the far western end of the 'cultural boulevard' of North Terrace. It will no doubt be the subject of intense scrutiny. It seems that so much has hung for so long on the future of Peter Tregilgas's vision of 1982 — when as Director of the Adelaide Festival Fringe he first persuaded the State government to acquire the recently vacated factory buildings and pressed them into use as the Fringe Centre — that the reality cannot possibly live up to the expectations entertained in the intervening decade. The vision has emerged with a user group comprising the Jam Factory, the Experimental Art Foundation, the Media Resource Centre, Doppio Teatro, the Multicultural Artworkers' Committee, and the Festival Fringe. These organizations will occupy newly defined and purpose-built spaces, which include two large galleries air-conditioned to museum standard, a cinema, craft workshops and studio spaces. This consolidation of talent within a physical precinct could potentially create an entity which is more than the sum of its parts.

The completed LAC will complement that continuing miracle a few streets away — Tandanya, the Aboriginal Cultural Institute, the first organization of its kind in Australia. As well as its large and small gallery spaces, it comprises a user-friendly cafe and a 300-seat theatre. Tandanya was set up by the government with an imperative to generate a considerable proportion of its own funds. With a tiny curatorial and management team, since it opened in 1989 it has without doubt shown the most compelling collections of art seen in Adelaide for many years. The sheer quality of the exhibitions from Papunya (1990) and Ernabella (1991),¹ as well as styles of installation and documentation make the only other comparable public space — the Art Gallery of South Australia



1



2

1. FIONA HALL, *Narcissus*, daffodil, aluminium, 24 x 13.5 x 1.5 cm. 2. PAUL GREENAWAY, *Genesis*, 1990, marble, bronze and granite, 50 x 40 cm diameter.

— seem even more conservative and dull. During June 1991, the prolific Riverland artist Ian W. Abdulla showed a suite of vigorous new paintings titled 'As I Grew Older' which conjure up and illustrate his youth on the fringes of society on the Murray. There are two major exhibitions planned for the 1992 Adelaide Festival — of contemporary Maori art, and contemporary Aboriginal art from southern Australia.

The Adelaide art-interested community has been very patient with the Art Gallery of South Australia and its pleas for sympathy in the face of a lamentable lack of engagement with the contemporary scene — standing in stark contrast to every other mainland State Gallery in Australia. While the space is not ideal, and resources are slim, it is clear that the palpable *noli me tangere* atmosphere one feels on stepping into the newly refurbished foyer complete with standard nineteenth century marble maiden-on-plinth is no accident. Without denying the importance of maintaining and building on a very special collection of colonial art, a way has to be found of adding to this *raison d'être* a regular and serious curatorial acknowledgement — outside the acquisitions programme — of other periods of Australian history, including the very recent past. There are few publicly funded city art galleries anywhere in the world which maintain such an arm's length stance.

However, for the moment all eyes are on the plans for Phase One of the proposed extensions. They include a three-part underground gallery and were close to commitment of government funding at the time of writing. Designed by Andrew Andersons these will at last allow space for temporary exhibits. There are no promises about if and when Phase Two will occur.

As a city, Adelaide offers a unique human-scale amenity that keeps many artists here, despite the serious dearth of selling oppor-

tunities. Fiona Hall and Paul Greenaway, two young but established artists, regard Adelaide as their base, Australia as their territory and the world as their oyster, juggling teaching jobs, art practice, and national and world travel associated with their work. They have both held important exhibitions in Adelaide recently.

Until about five years ago, Fiona Hall was generally seen as a photographer. Her half completed body of work 'Paradisus Terrestrus'² and her installation 'The Route You Take . . .'³ represent a highly evolved technique she started using with her large scale Polaroid series of illustrations to Dante's *Divine Comedy*, where physical tableaux made up of small objects, both found and made, were photographed. In the transmutation the objects, which are made from soft drink cans, become small relief sculptures in their own right, and focus on the human body and plants. In 1991 Hall showed three ceramic pieces at 'Perspecta' in Sydney, travelled to Japan to show 'The Route You Take . . .', before going on to New York to make works on the 20/24 Polaroid camera for the Adelaide Festival.

'The Route You Take . . .' is a long sentence in which, like Medieval illuminated manuscripts, each letter takes the form of a little naked human figure modelled in low relief. The viewer is immediately drawn in close to admire the artist's skill in accurately representing on such a small scale, the contorted poses assumed by the figures, and in the unlikely material of soft shiny aluminium sheet. The relationship of the work to Zen philosophy is not just in the style of writing. The work plays on the viewer's slowly dawning realization of what the figures represent — at the same time allowing the literal sense of the words to be absorbed.

Hall's major work of the early 1990s however, may prove to be the 'Paradisus Terrestrus'⁴ series, twenty-three pieces of which were completed in 1990. The latest theme is a perfect synthesis of Hall's intrigue with the history of botany and horticulture and her interest in the representation of the body. In using these motifs she continues her research into the way various cultures



IAN W. ABDULLA, *Prayer meeting in a tent*, 1991, acrylic on canvas board, 51 x 61 cm, from 'As I Grew Older', Tandanya, Adelaide.

associate questions of morality with the notion of the Garden, and in Christianity the Garden of Eden with Original Sin.

India is the most recent in a long line of journeys of discovery undertaken by Paul Greenaway since he left the South Australian School of Art in 1976. His insatiable appetite for the unknown results in a prodigious investigation of other people's cultures, and an art practice which absorbs elements of these cultures — in the sense of learning from and reflecting on them. This involves outstanding technical skill in many media, from porcelain and lustres to welded steel.

Greenaway's show at the new BMG Gallery in Melbourne Street (since closed) consisted almost entirely of work made in Ahmedabad during 1989. The works are in marble, granite and bronze and range from a crowd of little bronze figures to large constructions. *Genesis*, a white marble head of an animal with gentle eyes, 'reflected' in an iden-

tical head in bronze lying on a granite circle below, refers to archaeological layering in India, where marble can seem impermanent in contrast to bronze. His years studying and working as a Conservator at the Bargello in Florence in 1978-80 gave him an intimate working relationship with the great bronzes of the past — pieces that had survived time and fashion. *Genesis* makes a powerful and moving statement as it treads ever so delicately that shaky ground between East and West, past and present, animal and human.

1 See F. Wright, 'Ngura Kutjara (Two Homes)', *Artlink* Vol. 11, Nos. 1 and 2, May 1991.

2 Exhibited Adelaide Biennial, 1990.

3 Exhibited Contemporary Art Centre, October 1990 and Australian Centre for Photography, Sydney.

4 The title 'Paradisus Terrestrus' was taken from the 1629 book of the same name by John Parkinson.

Stephanie Britton

Stephanie Britton is Executive Editor of *Artlink*.

'Freedom of Choice' Post-modernism in Melbourne

The 'Freedom of Choice' exhibition at Heide Gallery is the first of a projected two part exhibition to feature the work of Melbourne Post-modern artists.¹ The show consists of the work of fourteen artists who attended Philip Institute, which is celebrating the twentieth anniversary of its School of Art and Design. Artists include Robert Rooney, Maria Kozic and Paul Boston, whose work provides a diversity of vision and style.² Director Maudie Palmer with Bill Gregory of the Philip Institute, developed the curatorial concepts for the show, and in the accompanying catalogue Elizabeth Cross provides an insight into the influence of Philip Institute teachers Dale Hickey and Dominic de Clario. Maudie Palmer expresses the philosophy of the shows thus: '... We have chosen this year to make a broad and in-depth review of Post-modernist practice in Melbourne'.

However, a note of caution follows any claim that Post-modernism designates a straightforward set of procedures and practices. It is not simply a stylistic development, but a cultural response to a broader historical experience, growing out of post-industrial consumer society. Palmer acknowledges the difficulties of definitions, writing that '... there is no general agreement as to what the term means'. At the level of artistic production (at least since Pop Art) we have witnessed an ongoing attempt to problematize the separation between an autonomous high art tradition and popular cultures.

It is perhaps more rewarding to assess the works on their own terms, and evaluate them by identifying their commitment to contemporary issues. Palmer outlines two strategies which may be broadly defined as 'Post-modern practice': the tactic of pastiche and parody as applied to previous styles, and the reaction against purist and formalist



DAVID WADELTON, *Watching*, 1990, oil on canvas, 203 x 152 cm, Courtesy Pincotheca Gallery, Melbourne.

demands of the modernist aesthetic. These categories are useful and instructive, but there is a danger that some work may be excluded from the 'Post-modern' label if it does not conform to these parameters.

For instance, is David Wadeldon a Post-modern artist because he works in a 'neo-surrealist' mode, or is his practice a more conservative reliance on Surrealism that may have been worked through twenty years ago? In both *Watching* and *Measuring distance by echo*, Wadeldon combines a fastidious technical approach to painting with subject matter reminiscent of Magritte. Both works allude to the Classical which symbol-

izes the ideal in physical perfection and intellectual achievement. A sense of the surreal is created when his depictions of classical statuary sit incongruously against the fallible human presences which stand naked in gardens at twilight, wearing only their theatre masks. Wadeldon has no recourse to pastiche (on the contrary, he appears to take his art very seriously) nor does he attempt to elide formal, aesthetic concerns. Instead, he prefers to concentrate on revealing a finely tuned craftsmanship through the visual language of Surrealism.

With Rooney's *Silly Symphony I*, 'Buzzy Bee', we are confronted with an absurd parody which directly grapples with the nature of today's art production. A children's cartoon honey bee character is placed at the right side of the canvas, and resembles a black and white colouring book format. This abuts a broad orange field with coloured segments which correspond to elements in the black and white section. After working through the first response (which is to try and match the sections), the viewer begins to question the seriousness of the image. Is Rooney suggesting the 'dreadful' possibility that art is, or has become, child's play? Can art be this simple?

One can readily apply Palmer's categories at this juncture, for Rooney attacks the high seriousness of modernism through his use of parody. He also surpasses some of the cynicism of Pop Art. We detect an almost moral purpose to a work which suggests that art has become an ephemeral and eclectic enterprise whose *modus operandi* is one of the fashion system and the consumption of fatuous novelty.

If Rooney represents parody, then Sarah Curtis's art is heavily laden irony. One cannot conceive of her perspectives without a consideration of the important critiques of phallocentricity developed by feminist theo-

ry during the 1970s and 1980s. In *It's good to pray* she composes a central image of a kneeling, praying girl, with an exterior grid-like series of portraits. A large blue cross subdivides the picture, and remains the dominant iconographical motif in the painting. In the outer matrix are various images of men displaying a range of authoritative postures. These are the representatives of patriarchal authority which relate to the child who prays — but to who? To God? Or to the structured religious ideologies created by men? Curtis's bitter irony is symptomatic of the contemporary challenge to established authoritative precepts, and reflects the increasing politicization of art which has been observed in recent years.

Perhaps the acerbic talents of Maria Kozic speak most strongly about the 'living now' experience, expressed in derivative cartoon-pop imagery. In *Gulp*, a disembodied head is surrounded by a bristling group of gun barrels. The unsettling directness of the message is amplified by the terror-stricken expression of the face, and the rainbow palette of garish colour which forms the background. Kozic does not present us with an image in which there is a single source of danger, as in Warhol's single pointed gun; instead, many guns represent many fears — from fear of a specific threat to a generalized, all pervading anxiety. The anxiety, giv-

en dramatic force in the disfigured face of terror, saliently expresses the neurosis that lies at the heart of our 'Post-modern' condition.

Irene Barberis and Damiano Bertoli make an interesting comparison. Barberis desires to express the religious spirituality in everyday life. But her church images and use of ideas derived from early Christian micrography, are not peculiar to this particular time. In contradistinction to Barberis,



SARAH CURTIS, *It's good to pray*, 1990, oil on canvas, 182 x 151 cm.

Bertoli exploits the communicative power of religious imagery as an experiment in subverting the preconceptions we hold about familiar images. By his juxtaposition of abstruse objects and motifs against familiar elements like gold Byzantine colour fields, Bertoli displays a cool intellect which seeks only to disrupt, dissect and explore the mind's propensity to establish order, even when confronted with contradictory information.

The exhibition fails to realize a consistent elaboration of 'Post-modernity'. It does, however make a positive contribution to the cause of contemporary art, providing an opportunity to gain an illuminating insight into some of the critical and rigorous work recently produced in Melbourne.

¹ The second exhibition will be entitled 'Room for Abstraction' and be curated by James Harley.

² Other artists are Irene Barberis, Damiano Bertoli, Paul Gilmartin, Peter Hannaford, Graeme Hare, Angus Jones, Nicole Page-Smith, Wilma Tabacco and Julia White.

'Freedom of Choice'

Heide Park and Art Gallery,
18 June — 11 August, 1991

Mark Pennings

Mark Pennings is working toward a M.A. in the Fine Arts Department at Melbourne University.

'Bright and Brushy' Contemporary Australian Painting

For anyone who struggled through the 1980s trying to come to terms with a feeling that painting in this country was under the domination of a group of difficult artists repeatedly shown in 'Australian Perspectives' exhibitions and sent by the Australia Council to represent us abroad, this survey of recent Australian painting will come as a great relief. It will also ease any lingering fears that Australian

writing on art is done at tax payers' expense by a bunch of radicals to bolster the reputations of a select group of curators' favourites who make art which doesn't match any known decor outside a State Gallery.

Your taxes did not pay for this book. Indeed it is a veritable monument to free enterprise. If we are destined to remember the 1980s as the decade of deregulation, *Contemporary Australian Painting* will as the

years go by, bring us closer and closer to what the recent past was all about.

The editor, Eileen Chanin, is the owner and Director of Macquarie Galleries in Sydney. This may suggest rather a conflict of interests, but there have been more blatant examples of self-promotion via publishing by other Australian art dealers. This book is not simply a means of consolidating the credibility of artists commercially represent-

ed by the editor. A conscientious hunt through the book for favouritism conferred on Macquarie Galleries artists produces little hard evidence of this, although a few lesser known painters might not have been included in the book had it been edited by someone other than their dealer.

The significance to contemporary Australian painting of the late Lloyd Rees and Michael Shannon, both of whom happen to be represented by Macquarie Galleries, may also puzzle some readers. Some others however will question the inclusion of sculptor Tom Risley and photographer Julie Brown-Rrap (neither of whom shows with Macquarie). Yet there is a case for acknowledging that youth is not the only criterion for being a contemporary painter, and likewise a need to accommodate the blurred distinctions between painting and other media. In fact the coverage of artists is relatively well balanced. The real problems with this book lie elsewhere.

Like a number of grand entrepreneurial projects of the 1980s, it is a lavish undertaking weakened by lack of attention to detail. The book consists of a series of essays and a collection of biographies of some of the artists mentioned. The essays, most of which have incisive, important themes, are by an interesting range of some of the best writers

on contemporary Australian art, and are illustrated with excellent reproductions of recent paintings (predominantly from the late 1980s). Unfortunately the relationship between the essays and the reproductions is a casual one. The pictures seldom become part of the argument, and there is an awkward disjunction between image and text. In fact there is a somewhat erratic correlation between who gets illustrated, who gets written about, who gets a biography and who gets into the index. This does not enhance the book's value as an aid to research.

Nor do the essays relate helpfully to one another. The first takes on the unenviable task of briefly summarizing the factors which formed art in the previous twenty years, its historical context and its development as illustrated by the work of various artists (about half of whom show at Macquarie Galleries). Subsequent essays overlap in places, making passages of text seem redundant and failing to create a clear, cumulative picture.

Terms which might have been explained at the beginning are used by several writers without always having been properly defined. Terms like 'Minimalism', 'Conceptualism' and 'Post-modernism' recur, sliding in and out of capitalization and giving only a loose sense of standard meaning. Post-

modernism, crucial to the art of the 1980s, is oddly described in the first essay as including everything 'which gave credit to the passions, fears and beliefs of individuals'. I thought it did the opposite.

The use of colour plates, many of them full-page and some even bigger, is very generous. This provides a rich source of visual information, down to the almost impossible-to-reproduce nuances of a Robert Hunter painting (including the dust on the transparency). The initial impression that this is a quality publication fades slightly on closer inspection. The presentation of illustrations is frequently capricious in the size, orientation and captioning of the image. Proof-reading of the book was not good.

The obvious intention to produce an attractive volume is honest and laudable enough, and justifies the preponderance of lively, colourful pictures among the reproductions. Yet at the same time the editorial policy shows no hard feelings toward those A grade players who are more popular with institutional selectors than with the crowd. In her opening comments the editor describes the book as a selective introduction. Perhaps it should have been more selective. Although it contains some excellent and useful writing, the book treats too much too superficially to do more than give an idea of what happened without helping to explain why.

For those who approach the subject innocently and in need of an overview, this document is going to be the principal way of finding out how recent painting looked. What will they learn when they pick up the book? Basically that Australian painting during the past few years was dominated by the bright and brushy school. This is not the academic view, but academically correct art is not always the most enduring. Perhaps when history looks back at the corporate decade Eileen Chanin will have the last laugh.

Timothy Morrell

Timothy Morrell is a freelance curator and writer, currently working on the 1992 Adelaide Biennial of Contemporary Australian Art.

DICK WATKINS, *Place Vendôme*, 1987, acrylic on canvas, 152 x 182 cm, Courtesy Yuill/Crowley Gallery, Sydney.

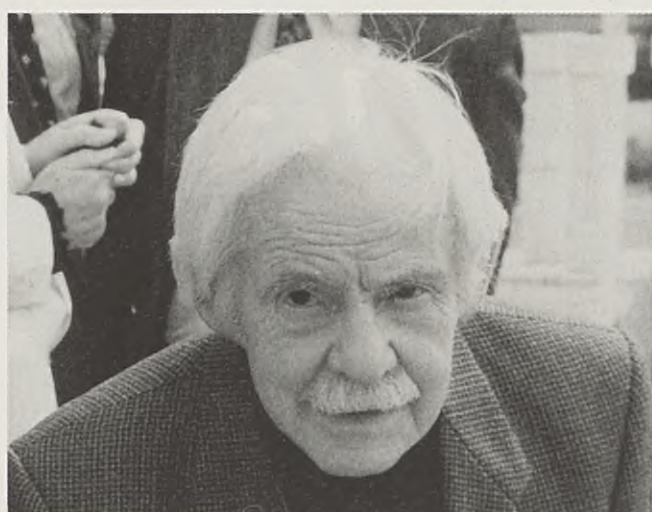


Salute to Alan McCulloch

More than twenty years have passed since Alan McCulloch first published his *Encyclopedia of Australian Art* (1968) which originally came out in one volume. With a great deal of what Lloyd Rees called 'the wonderful intolerance of youth', I reviewed the book with fiendish zeal taking the author to task for some inaccuracies. These, I felt, could so easily have been avoided had the author handed the proofs to the various gallery curators to look at. My youthful intolerance was equalled by my idealism and belief in the goodness of human nature. McCulloch had probably already discovered what I now know, that not all people are generous with their time or information, and some are more willing to sit on their acquired knowledge than to share it with their colleagues or the public.

Though I took him to task, I must say that Alan McCulloch was as generous to my outburst as I was fierce. He is now one of my dearest friends and one who I respect for so many things. We have in common a special passion for drawing, which each of us has promoted in various ways. He devoted much of his time and energy to establishing the Mornington Peninsula Art Centre, (of which he became Director in 1970), where drawing has always held a major place. His spring Festival of Drawing did much to advance drawing, and with modest means but great determination, he put together one of the finest collections of works on paper in the country.

Nothing could have given him greater



ALAN McCULLOCH at the opening of the MPAC on 17 November, 1990. He was appointed Emeritus Director in 1991.

pleasure (probably not even the dinner the Melbourne art community gave him at the National Gallery of Victoria in 1987 to celebrate his eightieth birthday) than to see the completion of the splendid new building and ample grounds of the Mornington Peninsula Art Centre, opened on 17 November 1990. He was decidedly proud of the transformation from the modest beginnings (the original gallery was just a small converted house) to the grand building which not only houses the fine collection of works on paper and has a large exhibition space but also the Alan McCulloch Library.

Many people are familiar with some of the other volumes on art besides 'The Encyclopedia' which McCulloch has written, but few know *Trial by Tandem* (1950), which tells of his travels in Europe, or *Highway Forty* (1951) which deals with his travels in the United States of America. Copies of these two books, which are also illustrated by him, are very rare.

Looking back at his career, I now see where and how his efforts were slighted by lesser people than himself. He took it all in his stride. His enthusiasm and great sense of humour have served him well.

At the end of long proceedings which saw the opening of the Art Centre, with a packed audience of some eight hundred people, Alan McCulloch gave an address. Almost doubled up, literally, with pain which later led to a spell in hospital and surgery, he made a consummate speech. He was on his home ground and among many friends. Despite his discomfort his timing

was perfect; the humour gentle and endearing. For those who were not fortunate enough to be there to hear him, these extracts from his address will suffice to know better the man whose book, more than any other, has been in the hands of those who are involved with or care for Australian art.

Alan McCulloch is now working on his autobiography which is eagerly awaited.

Lou Klepac

'Since I was born just seven years from the turn of the century and am now in its last decade, there is no doubt that I am a twentieth century man. Like yellow taxis, Marilyn Monroe and Kentucky Fried Chicken, I am a product of my own time, good or bad.'

*In respect to the Visual Arts, I began with a child-like love for the soulful Saint Bernards of Sir Edwin Landseer, before moving on logically to awesome respect for London's Royal Academicians. And I made many similar mistakes before my feet began turning slowly in a quite different direction. What saved me from a whole lifetime of misconceptions was my discovery of the School of Paris. It happened in the 1930s when I saw that great exhibition in the Melbourne Town Hall called 'French and British Modern Art'. It directed me to reading such books as Irving Stone's *Lust for Life* and R.H. Wilenski's *Modern French Painters*. The result was that for me the School of Paris became enshrined forever as the heart and soul of twentieth century art. The same thing happened to most of my colleagues and fellow students. Impressionism came in followed by Post-impressionism and Cubism.'*

'Recently my family and friends have begun to talk, in a somewhat inhibited and pessimistic manner, about my age and survival prospects. 'You owe us a book of memoirs', they have said, 'also an exhibition of drawings and paintings. And what about the third volume of your encyclopedia?'

'What about it?'

'Well you're leaving it all a bit late aren't you?'

They are quite worried about it. But not as worried as I am. Time, obviously is not on my side. I would like to stay a little while. Just long enough to be sure that the MPAC is pointing in the right direction. But you need to be philosophical about all these things. In seeking a philosophy that might bring me some real comfort I find myself returning again and again to the beautiful words of William Blake:

*To see a world in a grain of sand
And a heaven in a wild flower
To hold infinity in the palm of your hand
An eternity in an hour . . .*

That will do me as a philosophy.'

Engaging the Present ora

THE MUSEUM OF CONTEMPORARY ART

Leon Paroissien



an Historic Site

The very concept of a museum devoted to contemporary visual culture brackets many seeming paradoxes. Artists have railed against museums since public collections of the work of living artists were first assembled. Attacks on museums, an orthodox current through the history of Modernism, reached a peak in Europe in the late 1960s and early 1970s, forcing museums to re-evaluate their roles. The museum's implicit role of scientific selection, classification and elucidation seems anathema to the processes of experimentation and the provisional, exploratory judgments inherent in the practice of art. Why then juxtapose the word 'museum', with its historical connotations of classic portals and accredited masterpieces, and 'contemporary', which implies conditional judgments and momentary freeze-frames within time's relentless locomotion.

It was the Museum's expatriate artist-benefactor, John Wardell Power, who first proposed the combination of these two seemingly contradictory terms in his 1939 Will, which envisaged a 'museum' focusing on 'the purchase of the most recent contemporary art of the world', and 'suitably housing' a growing collection of such works. The University of Sydney, from which Power had graduated in 1904, learned in 1962 that it had the awesome task of addressing the provincial artistic isolation of Power's native country. Power must have compared the limited scope of Australian collections with the richness of European collections, and with the diverse exhibitions of contemporary art to be seen outside museums.

The word 'museum' is internationally more widely used than 'gallery', which comes to us from usage in England and derives from picture galleries and princely civic or national collections. The word 'museum' is also associated with learning and, more recently, with information being communicated dynamically to many publics through the appreciation and enjoyment of the material objects of our artistic culture.

PHOTOGRAPH: J. HALFHIDE.



The Museum of Contemporary Art was established jointly by the University of Sydney and the Government of New South Wales as a company limited by guarantee. The State Government provided the former Maritime Services Board building of Circular Quay, Sydney, and the University funded the refurbishment of the building and the construction of additions through the J.W. Power Bequest and other resources. While the Power Bequest contributes

Power's choice of a University as the trustee of his bequest, and as founder of a museum, made it clear that systematic study, along with general public education in the visual arts, were at the heart of his intentions.

Power could never have imagined that by the time the full implementation of the museum aspect of his Will had taken place, museums in Australia and throughout the world would have transformed their roles from somewhat passive repositories of objects and sites of research relating to those objects, to highly visible and attractive centres for cultural studies that address all levels of learning.

Moreover John Power could not have envisaged that the site for the ultimate realization of his vision of a museum for contemporary art would be uniquely located between the two great harbourside symbols of Sydney — the Bridge and the Opera House — on a site frequented by Sydneysiders and international visitors alike. The State Government's contribution of this site — also recalling the first colonizing confrontation of European and Aboriginal cultures — makes possible the shaping of a cultural institution dedicated to the present and to the future.

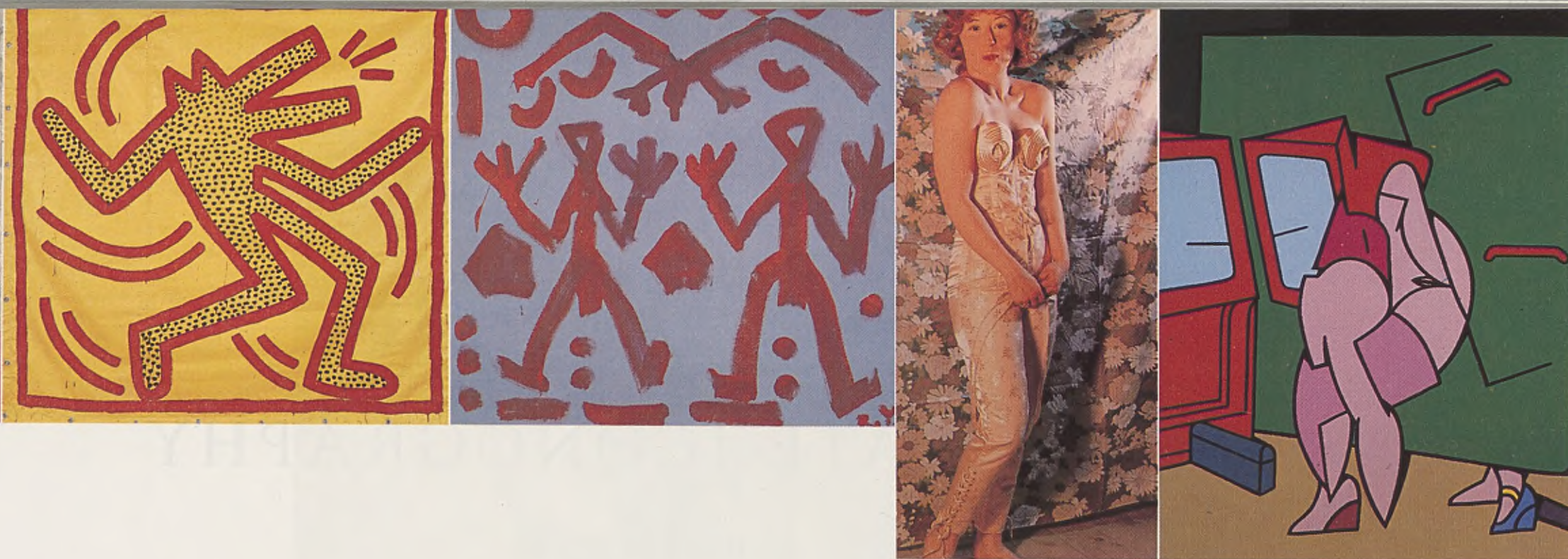
It is seven years since Premier Neville Wran first offered the then Maritime Services Board building to the University of Sydney. The building was not vacated until 1989 however, and it was the incoming Premier, the Honourable Nick Greiner, who confirmed this offer and facilitated the establishment of the Museum as a Company limited by guarantee. During this long gestation, Circular Quay was transformed for the Australian Bicentennial year by an imaginative refurbishing of the margins of the Harbour, from the Opera House to the Bridge.

The architect primarily responsible for this transformation was Andrew Andersons AO, who was then Assistant Government Architect. Widely recognized for his sensitive revitalization of historic areas of Sydney, Andrew Andersons is also acknowledged for his rare ability to design museums and galleries that are extremely sympathetic to the objects they house, and comfortable and enjoyable places for the visitors they attract. It was highly appropriate therefore that Andrew Andersons should — firstly as Assistant Government Architect and subsequently as a Director of Peddle Thorp Architects — design the Museum within, and bursting through, the

shell of the former government office building. In this issue Dinah Dysart discusses with Andrew Andersons the ideas that shaped his design.

A Collection of some three thousand works, in addition to over one thousand works by John Power himself, forms the foundation on which the present Museum has been developed. The formation of the Collection is discussed in this issue by Joanna Mendelssohn and Bernice Murphy. The J.W Power Bequest was largely responsible for this Collection, and for much of the refurbishing and construction of the building. The Bequest will also provide a core of ongoing funding for the Museum. The Museum's engagement with the 'contemporary' side of the equation, however, will be through its ongoing programmes of exhibitions, residencies, lectures and forum discussions. These programmes will reach out beyond the traditional media of painting, sculpture and drawing to embrace design, the still and moving image in all its forms, acoustic work and performance.

The focus on European and American art, derived from Power's emphasis on bringing the latest ideas and theories to the people of Australia and established in earlier collecting, will continue. However



to running costs, the Museum is largely self-funding. The J.W. Power Collection of some three thousand works acquired over the last twenty years, together with over one thousand works by John Power himself, forms the foundation of the Museum's Collection. The Museum has active exhibition and education programmes. Like the Collection, its exhibitions focus on international contemporary art, but selectively represent Australian art.

new directions will be taken, leading away from the established international centres of art, and changing the Museum's perspectives on contemporary visual cultures and their many sites of activity. Recent political and social changes in Eastern Europe invite special attention to the visual culture of those regions. The visual arts of certain Asian and Pacific countries will also be addressed during the early years of the Museum's operations.

The selective inclusion of Australian art, including Aboriginal art, in the Museum's collection and programmes, envisaged from the establishment of the Power Gallery within the Power Institute, is integral to the policies of the Museum. The visual culture of other societies will be brought into dialogue with the many cultures within Western society, and the works of foreign artists will be brought into an exploratory and critical relationship with the work of artists within Australia. Thus international art will have a dialectical relationship with the art of Australia and its regional traditions, challenging and expanding the often narrow prospectus of the international art world itself.

The exploratory agenda of the Museum of Contemporary Art is extended to include

curators, critics and artistic advisers, in Australia and abroad, who are working with the Museum's professional staff on projects initiated by the Museum. Different networking structures draw on the expertise of individuals and partner institutions from Santiago, Wellington, Beijing, Tokyo and Berlin for the programme currently in preparation. This way of working is not only an economic necessity; it is embraced positively as a means of employing resources far beyond those of any single institution in shaping the Museum's programmes.

The Museum of Contemporary Art is already working nationally and internationally, and may extend its exhibiting function to other sites in Sydney or elsewhere in Australia, fulfilling Power's broad vision. However the confined nature of its Circular Quay site determines that the Museum's operations and programmes must always be rigorously distilled, while still allowing for experiment and for the possibility of error. One further stage of the Museum, however, has already been envisaged: the addition of a complex towards the northern end of the building to house a cinémathèque and the Museum's collection storage. This development would bring a continuous presence of

film alongside the other visual arts, and in close proximity to the Sydney Opera House.

In 1958, John and Sunday Reed founded the Museum of Modern Art and Design of Australia in Melbourne. In spite of the support of many distinguished people from Melbourne and other Australian cities, the Museum, in the absence of ongoing government funding, survived only until 1966. Twenty-five years later the Museum of Contemporary Art has opened with a building and a collection, but also with no ongoing government funding. Its success will depend in part on the quality of its programmes and management; but it will also depend on the people of Australia accepting a joint responsibility for nurturing the gift to them by the University of Sydney, the Government of New South Wales, and — most importantly — by the Australian artist, John Power.

Works illustrated from the Collection of the Museum of Contemporary Art, Sydney. For details see p. 130.

Leon Paroissien is Director of the Museum of Contemporary Art. He was appointed Co-curator of the Power Gallery of Contemporary Art, with Bernice Murphy, in 1984 and became Acting Director in 1986, during preparation for the founding of the MCA. He is joint Editor of *Art and Australia* with Dinah Dysart.

JOHN POWER

A PRIVATE ICONOGRAPHY

Donna Lee Brien

John Power (1881–1943) is widely recognized for his generous legacy which founded the Power Institute of Fine Arts at the University of Sydney. However, as an artist, Power's reputation has declined to a state of virtual invisibility in the 1990s. The work on show at the opening of the Museum of Contemporary Art provides a unique opportunity for the public to begin to assess the diversity and depth of this largely unappreciated Australian artist, who was a successful participant in the international avant-garde during the 1920s and 1930s.

This slide into obscurity was aided by Power's decision to practise art as a solitary activity, constantly struggling to disengage himself from what he regarded as the ever-pressing demands of society. Power's inherited wealth freed him from the pressures of commercial exhibitions and allowed him to retain most of his artistic output. Even before his death the majority of this considerable body of work was sequestered into a succession of closed storage facilities which has isolated both his art and reputation from public viewing and critical approbation.



John Power embodied Panofsky's ideal of a humanist, respecting 'moral values and that gracious blend of learning and urbanity which we can only circumscribe by the discredited word "culture"'.¹ He found painting an intensely satisfying profession which enabled him to explore and articulate his intellectual and spiritual concerns.

In 1977 the Australian War Memorial purchased John Power's *Ypres*, undated but probably from the period 1917 to 1919. *Ypres*, located in Belgium, is an iconic battleground in Australian military memory, commemorating human endurance and massive slaughter. Power's painting *Ypres* works on one level as reportage, vividly capturing the stark ravaged forests and the

destroyed city. In the background, rising yellow vapours refer to the first use of mustard gas by German forces in World War I.

But *Ypres* goes far beyond the simple recounting of a battle. This early painting is unique as it dramatically reveals Power's psychological response to his wartime experiences. *Ypres* has little in common with the majority of formally commissioned British and Australian paintings of war. Although many of these official works are very moving, they tend to either reconstruct or record events and participants.² Independent of the restrictions placed on an official war artist, Power painted an allegory of the devastation that his duties as an army surgeon subjected him to. The central shrouded mourning figure embodies Power's despair and grief at the human toll of war. The city and the countryside are in ruins and rendered uninhabitable, alien and toxic. Unnatural violet flames arise from the earth, turning the air noxious, while clouds of pale acid yellow symbolize the sun setting over a sickening civilization.

The iconographical programme of *Ypres* also invites a religious interpretation, a reading enhanced by its original stepped



opposite: **JOHN POWER, (Self portrait), c. 1920s – 1930s**, oil on canvas, 45.6 x 40.4 cm, Museum of Contemporary Art, Sydney. Bequest of Mrs Edith Power, 1961. above: **JOHN POWER, Conversation, c. 1930s**, oil on linen canvas, 112.5 x 84.2 cm, Museum of Contemporary Art, Sydney. Bequest of Mrs Edith Power, 1961.



JOHN POWER, (*Still life with toothbrush*), c. 1934, oil on linen canvas, 25.5 x 46.2 cm, Museum of Contemporary Art, Sydney. Bequest of Mrs Edith Power, 1961.

and gilded frame suggestive of an altarpiece. The pose of the central figure, presumably female, signals Power's awareness of traditional crucifixion imagery. This Christian symbolism is based on a belief that the suffering at Calvary will lead to the salvation of the world. Power, however, did not support the accepted rhetoric that the 'noble sacrifice' of World War I benefited humankind. The possibility of Christian salvation is undercut by Power's use of discordant purples, mauves, lemons and limes. These colours denote infection, putrescence and bodily decay — rupturing the possibility of confidence in resurrection.

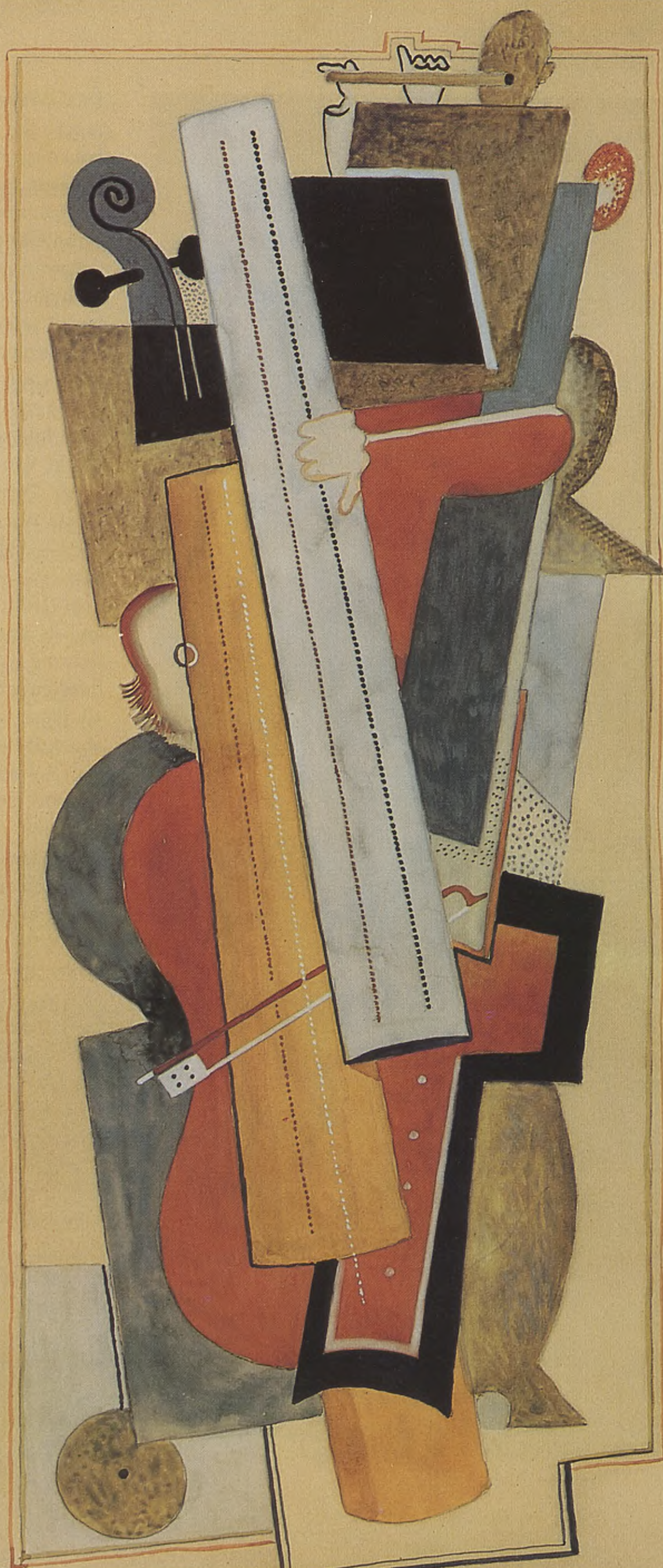
Ypres is Power's only surviving tribute to his World War I experience as a surgeon. The futility of healing bodies likely to be again shattered is a possible explanation for Power's rejection of medicine as a profession, in order to dedicate himself to painting.

After the War, John Power transferred his

considerable energies from the exterior, public arena of medicine into the more interior sphere of his private exploration of art. When Power proposed marriage to his future wife, Edith Mary James, she replied that he must decide once and for all whether to be a doctor, a concert pianist or an artist. She undertook to support him in his choice. Edith provided a driving force of encouragement and security for her husband. Dealing with the daily matters of life, Edith's more than competent control of their material well-being freed Power to devote himself to the development of his talents. Almost in homage to his wife, Power worked on images which utilized his own, obviously satisfying, married life as both subject and theme. His polished and luxuriously decorative paintings of interiors and still lives depict and celebrate the elegant domestic settings in which the Powers harmoniously lived.

The painting known as *Still-life with toothbrush* features in his Brussels sketchbook of November 1934. Power formally utilized the geometrically controlled structure, along with the layering and tilting of objects and planes in space which characterized Cubist painting. In this unusual subject, Power purposefully sidesteps the iconologically loaded café tables and other familiar subjects of Cubist still life to create a fresh and arresting image.

A toothbrush, towel, sponge, mirror and cake of soap are not merely mundane articles, but connote a private world of sensual, luxurious comfort. The vibrant rich reds and earth tones, combined with the profusion of objects suggest Power's lavish life style in an era when many people did not possess private bathing facilities. Indeed, Power's friends remember him maintaining grand bathrooms. The numerous items of toilette contained within this painting re-



JOHN POWER, (Orchestre),
1927, pencil and gouache on
 paper, 69.7 x 32.5 cm, Museum
 of Contemporary Art, Sydney.
 Bequest of Mrs Edith Power,
 1961.



JOHN POWER, *(Abstraction)*, c. 1931, oil on canvas, 89.3 x 51 cm, Museum of Contemporary Art, Sydney. Bequest of Mrs Edith Power, 1961.

flect Power's immaculate dress sense, and reject the image of the down-at-heel bohemian artist. This fastidiousness is also apparent in the finish of his paintings, with their minutely worked surfaces and detailed compositional planning.

Power's use of the household as subject indicates the strong personal value that 'the home' held for him. Moving across Europe he lamented his continual instability, writing to a close friend: 'Life without a home seems to me so extremely idiotic that I must find something soon'.³ Living through World War I, the stock market crash, the Great Depression and the approach of World War II, Power painted the life he desired — calm and beautiful, stable and private.

In 1931 Power reflected of Surrealism and its attributes, 'an increased suavity of drawing . . . [which] makes for greater freedom and more complete expression of all those odd indefinite things one feels about the world . . .'⁴

In *A wreck on the shore*, Power utilizes surrealist technique to impart a sparkling, enigmatic clarity and perfect stillness to the scene depicted, heightening the definition of ordinary forms. However, Power's rendering of the damaged boat beached on the shore, the three rust-red buoys which describe the shapes of cylinder, cone and sphere; the Dali-esque crook and reflective pool; the tracks of footprints upon the sand and the translucent shadows, transcends an uncritical homage to one particular artistic school. Instead, Power, through his self-conscious virtuosity, declares his artistic independence and individuality.

This work teases us with its clarity, tangibility and seeming accessibility. Power appears to open the image for inspection, but the more we examine the painting the more mysterious it becomes. As subject matter, *A wreck on the shore* takes the very process by which we search for meaning in art.

The footprints on the sand, the disordered cargo and the derelict vessel speak of an absent human presence. However, all

the components of this painting draw our attention to Power's ordering and controlling hand. Power is using the image to explore his artistic concerns, preferring to stimulate our curiosity rather than satisfy a demand for coherent meaning. Power manipulates elements of Surrealism, Cubism and Naturalism to ensure that *A wreck on the shore* remains an iconographical puzzle.

Power's lifelong obsession was to unravel the intricacies and inner workings of art, music, mathematics and microbiology; to penetrate below surface appearances to the underlying ordered truth of matter. *Abstraction*, c. 1931, with its interlocking organic forms, is suggestive of both the formation of living cells and the trajectories of astral bodies. This work is representative of the stylish paintings exhibited to considerable acclaim with the *Abstraction-Création* group in Paris from 1931 to 1936.

Abstraction is executed in egg-tempera and oil, Power's favourite medium.⁵ Tempera's matt, even surface and pure



colour necessitated a methodical process which appealed. Power would rough out compositions in broad expressionistic brushstrokes, before painstakingly finishing his work with diligent attention to surface detail. In *Abstraction*, Power's iconographical programme has developed to a highly personal level. Working of the surface of the painting merges with the imagery and content, to convey his belief in an organized and essentially coherent universe.

¹ Erwin Panofsky, 'Art as a Humanistic Discipline' (1939) in *Meaning in the Visual Arts*, New York, 1955, pp. 2, 14.

² Dennis Farr, *English Art 1870-1940*, Oxford, 1978, p. 227.

³ Letter, John Power to Anthony Bertram, 19 April 1932.

⁴ Letter, John Power to Anthony Bertram, March or April 1931.

⁵ Letter, John Power to Anthony Bertram, 19 April 1932.

Donna Lee Brien is undertaking research on John Power for her PhD at the Power Institute, University of Sydney.



above: **JOHN POWER, Ypres, c. 1917-19**, oil on canvas, 76.3 x 45.9 cm, Collection Australian War Memorial, Canberra (19570).

left: **JOHN POWER, A wreck on the shore, undated**, oil on canvas, Private collection.

INTERACTION *and* TRANSFORMATION

Andrew Andersons interviewed by Dinah Dysart

Can we talk first of all about the original Maritime Services Board Building? It is basically an office building and a very static and difficult one. What do you think of it as architecture?

Well it's a typical late 1930s government office building which had the misfortune to be completed in the late 1950s. It's quite a reasonable piece of architecture although I have to say when I was at University I used to think of it as an object of scorn because it was so reactionary. It's a very difficult building to convert into an art gallery because there are inadequate floor to floor heights. There are windows everywhere and it doesn't have the usual shape factors associated with art galleries. Of course, the location is so wonderful that it was still very much worth doing.

Why do you think attitudes towards the building have changed?

Because there has been such dramatic change in the city and people are very upset at the rate of change. Anything that remains from the past is more highly valued. Also, I think, we've simply become more

**Andrew Andersons is now
Director, Peddle Thorp Architects.
He was previously New South
Wales Government Architect, and
was responsible for additions to
the Art Gallery of New South
Wales, the State Library,
Parliament House and the
remodelling of Circular Quay.**

mature about the passage of time. Architects have perhaps lost the zeal of absolute modernism where modernism was the answer for everything.

The Conservation Study says the building 'is of interest as a curiosity'. What is significant about it?

It's not a fabulous building. It's not a wonderful synthesis of art and architecture like Bruce Dellit's Anzac Memorial or Emil Sodersten's City Mutual building. These are real masterpieces of 1930s architecture. But it has got some very attractive details.

There's a lovely 'art deco' streamlined boardroom. The building is clad in Sydney yellow block sandstone — a wonderful material which is used on our best nineteenth century government buildings, and it's the material from which Sydney is excavated. So it's absolutely the right material for the site. I think the scale of the building is quite attractive. Its mass relates well to Circular Quay itself.

You don't think it's ironic that it was once regarded as reactionary and is now a centre for the truly avant-garde in contemporary art?

In many ways I find that very fitting because I find so much contemporary art to be ironic and to be a commentary on our society or our environment. Perhaps it's just keeping the metaphor going.

Your design clearly incorporates a new building within the old, keeping the two quite separate. You say you respect the original building. Did that influence your solution or were there other design considerations?

Wharfage Hall, Museum of Contemporary Art, Sydney.





ROY APPLETON, 1930s, artist's impression of the Maritime Services Board building, watercolour.

Yes it did. I've worked quite a lot with conservation of historic buildings from which you learn to respect the work of others. I think we end up with a much richer environment if we have that attitude. In any case the Museum of Contemporary Art is an interior in an existing building. Only a small proportion of the total work is an addition which has some relatively new external imagery about it. Therefore it would seem to be perpetrating a falsehood if once inside the building everything seemed completely different. It seemed important to have a continuous reading of both the new interior and the historic building. At various points through the passage of the building one is made aware of the fact that the new display spaces are actually a free standing shell within an older shell and the two have a relationship with each other.

Nevertheless it is a museum for contemporary art — did you feel compelled to use materials with a distinctly contemporary flavour?

Not really. The budget makes sure that one can't use any materials that allude to history — wonderful stone claddings and polished stone floors or endless bronze

castings. In any case I don't think they would be particularly appropriate. I think contemporary art is lean and hungry and I think it fits better into a lean and hungry interior. Also there's a degree of unpredictability about contemporary art and I think it suffers if it's in a glossy interior. I think it's great that the building is in fact just plasterboard and a cheap flooring system. If an artist wants to impact rather heavily on it, to change it or damage it if you like, it really doesn't matter. I think that's the right kind of atmosphere for contemporary art.

The location of the building — it's obviously one of the most important sites in Sydney. How did that influence your design?

Well, the building was difficult for conversion to gallery use but the siting is fabulous. It's on the edge of the harbour. It has a wonderful view of the Opera House. On one side is the very popular promenade which wraps around Circular Quay. On the other side is a busy high quality shopping street. There's a lot of life around in the evening as well and the building is designed to capitalize on the movements of people. I don't believe contemporary art to

be innately popular but we can have a very popular museum by making it fun to be there.

I was expecting you to speak of the way the visitor can go to the windows and look out.

Oh yes. Well that is perhaps the specific response to the site. There is a constant dialogue with the harbour through a number of details — the way the reflected light comes in from the corners, the way small alcoves are formed where one can look at the view. It's all designed in such a way that the view doesn't compete with the art but one is always conscious of the wonderful glowing light from Sydney Harbour coming in somehow through the permeable screen.

Was it necessary to become familiar with the Power Collection?

To some degree but whereas it is a fine collection most of the activity will be through changing exhibitions and I think the Museum is not relying heavily on exhibiting the permanent collection.

Do you think a lot about the kinds of art which will be exhibited in the spaces you are providing?

Yes, indeed. I think it's very important that works of art are exhibited in an appropriate setting. I think that as it is essentially a collection of contemporary art, simplicity is the keynote. So much of contemporary work is very minimal. Very simple planar devices have been used. Architectural detailing is mostly in the form of recessive joints. That sort of setting is the most flexible in the end for the widest diversity of things people may come up with. That's not to say the building shouldn't change over time. Because it is plasterboard and plywood on studs it can be easily changed.

I wondered if you felt that art being made today should determine the display spaces and whether you took account of the fact that art may change radically and require different kinds of space in the future.

Well that's an interesting philosophical question. I think it's very difficult to predict what contemporary art might be in fifty

years' time but I think there is actually a limit to the kinds of spaces which people can come up with. I think through two thousand years of fairly continuous development of Western architecture we've been roughly through the whole gamut of spatial configurations. We've had Gothic space, Renaissance space, Baroque space, exploded Cubist space. What we're now getting are variations — perhaps through strange finishes, unusual details. But even there there seems to be repetition with a recycling of previous ideas with curious new eclectic combinations. It's one of the ironies of the Pompidou Centre in Paris, which started off with a very broad philosophical statement about universal space, that it's now being reconfigured in a very traditional series of plasterboard rooms. Not so different from the layout of nineteenth century galleries. I think there's probably a feeling in museum circles that spaces which are serene rather than dynamic are the best setting for the widest variety of exhibits. The important thing is to focus on the object without distractions.

At first we were all very concerned that the floor to floor height was rather low and then we came up with a way of distributing air conditioning through hollow walls. Whereas we have created some higher spaces, most of the spaces are only about eleven feet high. It's like a large domestic scale and that's exactly the same height as the interiors of the Museum of Modern Art where the very largest works of American abstract expressionism fit tightly between the ceiling plane and the floor plane and have tremendous drama and impact as a consequence.

Did you discuss these ideas with artists?

No, I really didn't talk to artists although I'm always looking at art galleries and I'm very fortunate now to be working on several art galleries. I'm getting the diversity of opinion which comes from various art gallery directors. After a while you start to realize what a complex issue it really is be-



Sydney Cove, 1847, showing Commissariat Stores on the right on site of present Museum of Contemporary Art, formerly Maritime Services Board building. Collection Dixon Galleries, State Library of New South Wales.

cause everyone has a slightly different vision. The MCA design has evolved over a very long period of time. I began dealing with Leon Paroissien in 1983. There has been a tremendous amount of discussion.

Natural light is clearly an important component of this design. Why is that?

Yes it is. It's important in reminding people that they are in a magic location on the harbour edge. I think that it's worth celebrating at every juncture. Secondly I think people do suffer from museum fatigue and they enjoy museums far more if there is contact with the natural environment outside. And thirdly there is no substitute for the colour rendering achieved with natural light and even though only part of the gallery could be described as being properly daylight nonetheless natural light influences just about every space in the building. That does have an impact on how the works are perceived.

This building is unusual in that we have

two different kinds of lighting systems. One kind is similar to that used at the Art Gallery of New South Wales. It is very much in the American tradition of warm incandescent spotlights which are flattering and give the object a special appeal. It makes the painting a very compelling object but it also changes the look of the picture if it wasn't destined to be viewed that way. Most abstract expressionist art was painted with the assumption that its owners would light it with incandescent spotlights. Whereas in Europe the tradition is quite different. Europeans use a much cooler diffuse light — be it daylight or some more diffuse form of artificial lighting. We will be achieving that by using halogen floodlights which give a more even and somewhat cooler light and curators will be able to choose what they feel is culturally appropriate.

Does this mean that different spaces will be lit in different ways?

Yes. That's the intention. The basic configuration of the building is one of fairly well defined rooms interconnected by certain circulation paths and therefore it's quite possible to give a different character from one room to another.

What about circulation paths — how have you solved the sequential experience of the building?

The passage through the building is not without its problems. First of all I think it will be relatively successful in attracting people from the Quay side. There's a fine ensemble of steps and terraces leading into the building, embellished with a coffee shop. The problems start once you're inside the door. The old office lobby is much too small for an art gallery lobby and even though we've penetrated that lobby with new openings it's probably still too small. However once through the lobby we've created a major modification by removing part of the floor to create a higher space. At the end of that space one sees stairs ascending to the upper level. The gallery in the first stage is over three storeys. It's actually quite difficult to get people to walk up three levels. So we had to create an awareness of spatial progression upwards.

That's why the first space is two storeys high. There's a stair dragging you up and at the end of that stair you are immediately conscious of a further stair with bright light taking you on up to the principal level. It's been quite difficult to orchestrate the sequence. Once you're on the third level I think it will work extremely well because as one turns around going up the stair an immense vista opens up, drawing you right down to the other end of the building. The final culmination is achieved by the new top-lit spaces which, in a way, are the most interesting in the new building.

Nevertheless the most spectacular space in the building is probably the Wharfage Hall. That's the space which will make visitors exclaim rather than the new spaces. Does that bother you?

It doesn't bother me in the slightest because it's a very fine room and I'm rather proud of the fact that I was able to persuade everybody that it should be retained.

But it's a space that would certainly have upstaged the art.

Indeed. It's a fine room but not one that's suitable for displaying most works of art. It's covered in two-tone green scagliola and has huge windows everywhere. Some things might look good in it but it's difficult to think what they might be.

Sculpture?

Sculpture could work very well. Our original brief suggested that the win-

'... an immense vista opens up, drawing you right down to the other end of the building. The final culmination is achieved by the new top-lit spaces which, in a way, are the most interesting in the building.'

dows should be blocked off and the room turned into a temporary exhibition space but I felt that would be a tragedy because it was such a fine room. I was able to persuade the Museum that there was money to be made from using this handsome room for functions, parties and musical events.

You're obviously very practical in solving these kinds of problems. What about the shops along George Street. Presumably that's a straight commercial decision?

Yes it is. But it came out of the belief that the Maritime Services Board building had a very uneasy relationship with George Street. The genesis of its plan was The Butter's Report of 1935. It was then assumed that in time all of George Street would be demolished and totally redeveloped and that the building would be a free standing one within a park. It turned its

back on George Street and addressed the Quay. It seemed to me that George Street would be much enhanced by becoming a double-sided shopping street and by people being attracted to the Museum not only from the Quay but from George Street as well. And of course it was a tremendous windfall to get some retail space in one of Sydney's prime shopping centres.

I've seen the designs for the cinémathèque and it's a really exciting concept. What are the chances of it going ahead?

Well of course it is a future stage. It not only provides certain vital amenities which won't be in the first stage of the museum such as proper loading docks and collection storage but it also includes a three-cinema complex. I believe the interaction between cinema and contemporary art will make the MCA really popular because there's a relatively small audience for contemporary art whereas cinema seems to transcend social and educational barriers. I think cinema has a very special place in Australian self-awareness. I feel confident the cinémathèque is going to happen.

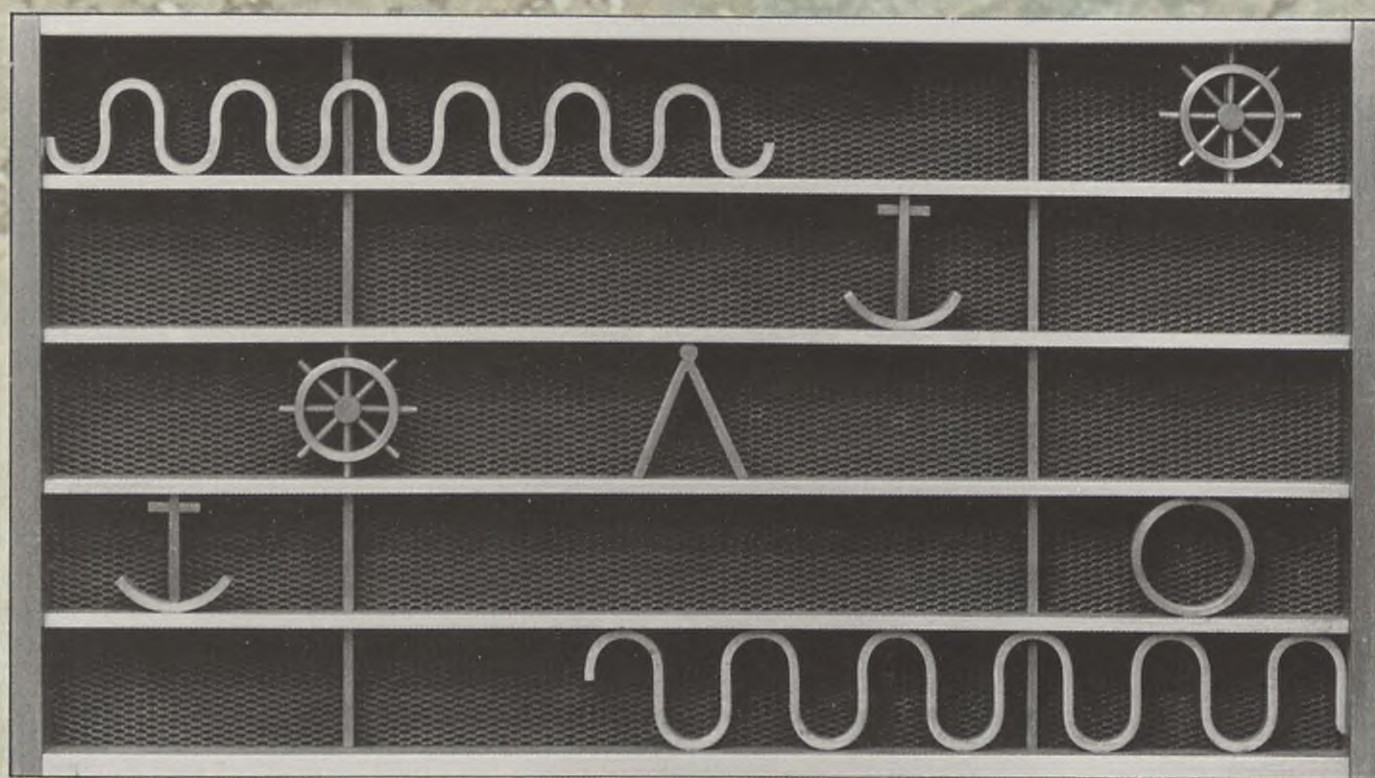
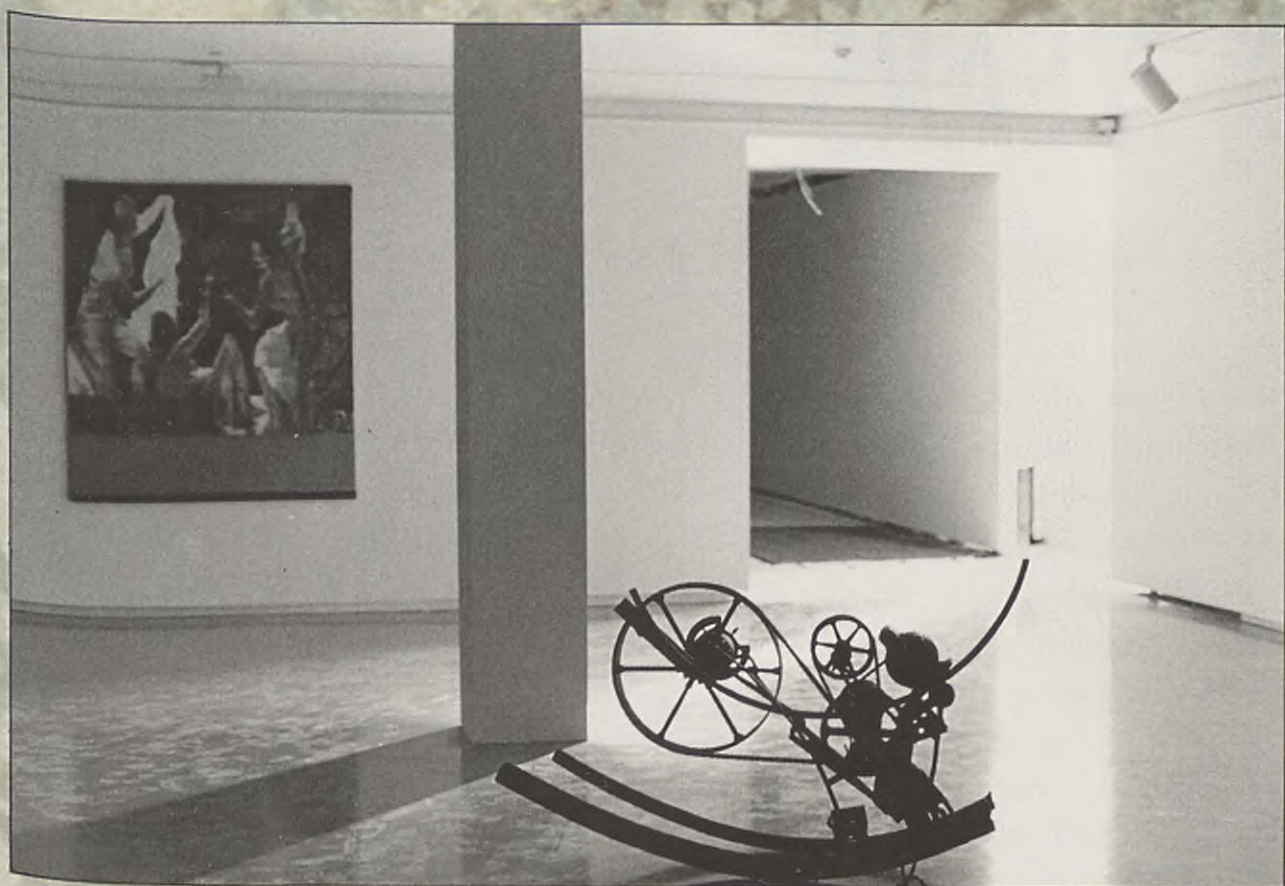
I love it when you walk out onto the upstairs terrace and see the Julian Ashton Art School framed on the opposite side of the street. It's such a nice conjunction.

Yes, it's a charming accident.

The Julian Ashton Art School really stands for the old traditional values — drawing from the model and so on.

Well that's again the beauty of being located in The Rocks. In one way the School stands for traditional values in art but when it opened it was a pretty innovative place and many of our finest early twentieth century artists emerged from there. That's the rich layering you get in a city location like The Rocks. The latest and the oldest all interact and fit comfortably together. I think that's really appropriate.

Dinah Dysart is Director, National Trust Galleries and Museums, New South Wales. She is joint editor of *ART and Australia* with Leon Paroissien.



ROMANCE OF THE NEW THE ELWYN LYNN YEARS

Joanna Mendelssohn

When Elwyn Lynn was appointed Curator of the Power Collection in November 1968, the Power Bequest, once called the 'richest ever' gift to the University of Sydney, was looking decidedly unhealthy. Two months previously a crisis in MLC, the life assurance company that was the source of John Power's wealth, had dramatically depleted the value of the estate. In any case the University's initial insistence that all teaching salaries be paid out of the bequest left only a small amount for actual art. The Power Collection was then in the peculiar position of having a brief to purchase internationally on the kind of budget allocation usually given to small collections.

Lynn's first recorded comment on the appointment reflected the new realities: 'The number of paintings I buy will depend on how much I can get with the available money, but I expect it will not be less than fifteen'.¹ He also listed the countries which he intended to visit in a world-wide sweep: 'Germany, Italy, England, Japan, and of course America'.

The newspaper reported the acquisitions programme as 'paintings'. In the late 1960s the popular press still equated 'art' and 'painting'. But the brief for the Power Collection was never so narrow. The earlier purchases, made by Gordon Thomson and Bernard Smith had included sculpture, collage and prints. The shock of the new led to a George Molnar cartoon with the caption: 'Hurry, hurry! They're getting outdated'.²

Elwyn Lynn came to the position of Curator in a curiously oblique way. He was a practising artist who had for many years been one of the most vocal and effective voices for international contemporary art. The broadsheets he wrote for the New South Wales Contemporary Art Society introduced many people to the ideas of the New York School and recent activities in Europe. But, in common with many other artists he earned his living by teaching. In 1966, when Gordon Thomson was first appointed as Curator, Lynn applied for the job and failed to make the short list. Two years later, after Thomson decided not to take up the appointment, Elwyn Lynn did not apply. Instead he acted as a referee for Daniel Thomas. For some undisclosed reason the University did not make an appointment from the applicants, but on Bernard Smith's recommendation approached Lynn. The appointment was announced in November 1968, and early 1969 he started at the University.

It was a popular appointment. Patrick McCaughey described him as: 'a leading critic of wide and long experience and President of the Contemporary Art Society of New South Wales, Mr Lynn has been an outspoken and articulate apologist of the avant-garde and a formidable adversary of the Australian art establishment'.³

HELEN FRANKENTHALER, *Java*, 1971, synthetic polymer paint on canvas, 161 x 221.5 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1972.





One of the fascinations of the late 1960s is that it was a time when establishments changed. The cheeky radicals of the 1950s took control, as the conservatives of past years relinquished power. Elwyn Lynn's years at the Power Collection were not marked by any anti-establishment forays. He was appointed Chairman of the Visual Arts Board, he was a consistent advocate for the establishment of a Biennale of Sydney and he continued to write critiques on contemporary art within Australia. While Lynn strenuously denies he was, or ever could be, a 'taste maker', his public positions placed him at the very heart of the art establishment.

Within the constant limits of a comically small budget he tried to shape the Collection. But Lynn is by instinct a polemicist. He likes verbal combat, and he saw the continuing debate about art, especially modern art, as an important part of his collecting brief. From the very beginning, the romance of the new was central to his concerns:

I think that modernism has a trajectory, a power, and it just continues and you feel the modernism in it. I don't ever think it's dated . . . I've always been insatiably curious about what was happening over there. I've always lived in a state of expectation that something is happening somewhere.⁴

Power's bequest was after all quite specific on the need to show 'the latest ideas and theories in the plastic arts . . . by the purchase of the most recent contemporary art of the world'.⁵

One of Lynn's first steps was to visit the São Paulo Bienal. There was a sentimental reason for this. In the late 1950s Lynn had argued that Australia should resume the practice of sending art to international art events. He knew that there had been no representation overseas for many years. In 1961 he had been instrumental in persuading the Commonwealth Government to become involved with the São Paulo Bienal, the start of a long thaw in international relations.



ENRICO BAJ, *Celibatario (Bachelor)*, 1969, screenprint on synthetic polymer sheet, 60.1 x 44.6 cm, from the portfolio 'Plastik-Plastik', Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1970.

In the late 1960s and early 1970s, when the wide world still seemed a distant place, it seemed appropriate to send an aesthetic envoy to collect ideas for local consumption. He was not given the money to buy even a fair sample, and thus had to rely on his instincts, but there was little questioning of the reasoning behind the policy. The actual purchases however were a different matter.

Because of the need for debate, and because there was no home for the Collection, recent purchases were put on view throughout the country in travelling exhibitions. Most media comments praised the growing Collection. Sandra Jobson wrote of the 'splendid disarray' of American art as seen by the Power Curator.⁶ James Gleeson wrote: 'It looks well, it feels well, and is certainly very stimulating'.⁷

But Lynn remembers other attacks.

Some of these were from an undeniably conservative perspective. Cedric Baxter wrote:

call me a square, call me peasant, call me what you will, I front up these days to 'major' art shows hoping some day, some where, to see paint and canvas and a world famous artist's talent displayed by his use of pigment, brush or knife . . . Where have all the painters gone?

Others, usually artists, were less than happy about the variety of the actual purchases. According to Lynn:

You're up against the fact that a lot of artists only want to be encouraged in one direction. They want their life's work to be confirmed, as it were, even though they're going to change their life's work next week.⁸

But many also questioned the practice of purchasing works by relatively unknown artists. G.R. Lansell wrote of the 1972 travelling exhibition that it was

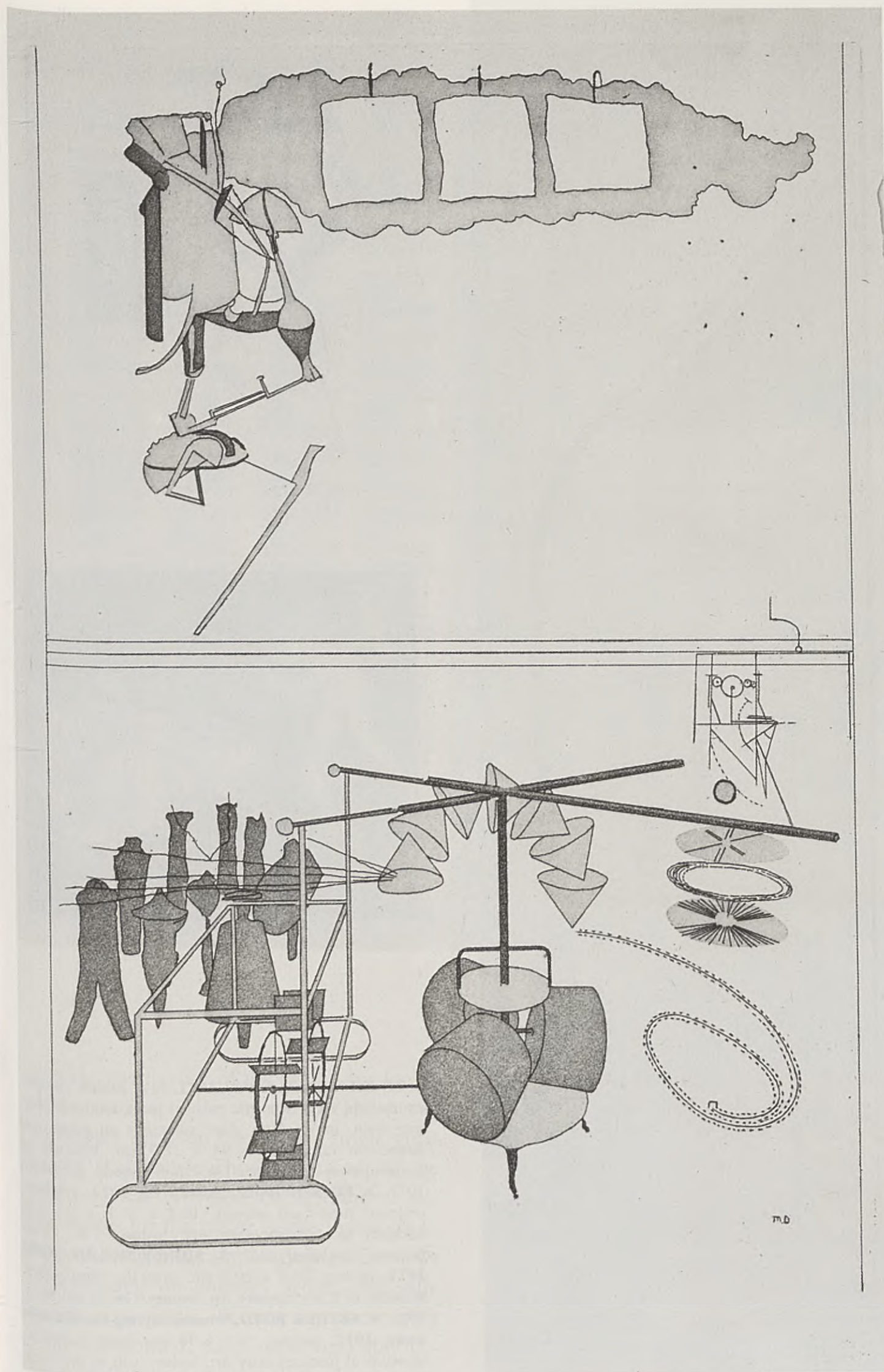
not really a contemporary survey, except in the shallowest sense, but rather a seemingly endless game of charades performed for the most part by people you've never heard of and, with any luck, never will again.⁹

Laurie Thomas also queried the selection of minor works, and argued for 'the acquisition of masterpieces'.¹⁰

Nancy Borlase attacked the brief rather than its administrator. To ask a Curator to buy major international art without a budget 'seems based more in fantasy than in practicalities'.¹¹

The most sustained attack was not on the work purchased, but on the fact that it was selected by the Curator. It came from Donald Brook, the art critic of the *Sydney Morning Herald* and a senior lecturer in the Department of Fine Arts. According to Brook, each year's acquisitions should be selected by a different person.¹² Later Brook refined his attack, describing the notion of making one Curator responsible for purchases as 'thoroughly unscholarly and egotistical'.¹³

Perhaps the most serious problem was the gradual poisoning of personal relations within the Power Institute at the University of Sydney. No matter how much the participants tried to separate their professional



MARCEL DUCHAMP, *The large glass, with missing elements added*, 1967, etching and aquatint, 35 x 23.5 cm, from the book *The Large Glass and related works* by Marcel Duchamp, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1972.

work from their private feelings, the ill-feeling was not contained. Bernard Smith had recommended Lynn for the position, but his perspectives on art were different from his Curator's. Donald Brook's passion for ideas over objects, for the quality of the argument rather than the surface appearance, did not make him an easy colleague.

In 1973, Brook wrote a detailed analysis of what he saw as the faults of the collecting policy:

I should say that the deep fault in the Power Institute, showing more clearly than in the present exhibition of works recently bought for the Power Collection, is neither political nor personal but [who would have guessed?] epistemological. In short, the Institute has not correctly bridged the gap that John Power himself papered over in the form of a bequest that stressed equally the art teaching, art understanding and art acquiring functions of the new foundation.¹⁴

The long term effect of the dispute, conducted both within the University and in the media, was to isolate the Curator from the Department. While the Collection had continuing public access, it was not easily available to students or staff. The Curator was guardian of the Collection, but at times appeared to be protecting it from his own colleagues.

At a time when there was a desperate need for status within the University and to raise funds from external sources, the legendary personal animosity between senior colleagues in the Power Institute did not help. Without close co-operation between Bernard Smith as Power Professor and Elwyn Lynn as Curator it was very difficult to find the money for a realistic acquisitions budget. It is always hard to quantify the degree of failure, but the twenty-nine year gap between the announcement of the Power Bequest and the establishment of a permanent home for the Collection can in part be blamed on the way the University wasted so much energy on internal disputes.

For Lynn, the acquisition policy was self-evident. He needed to get enough works to



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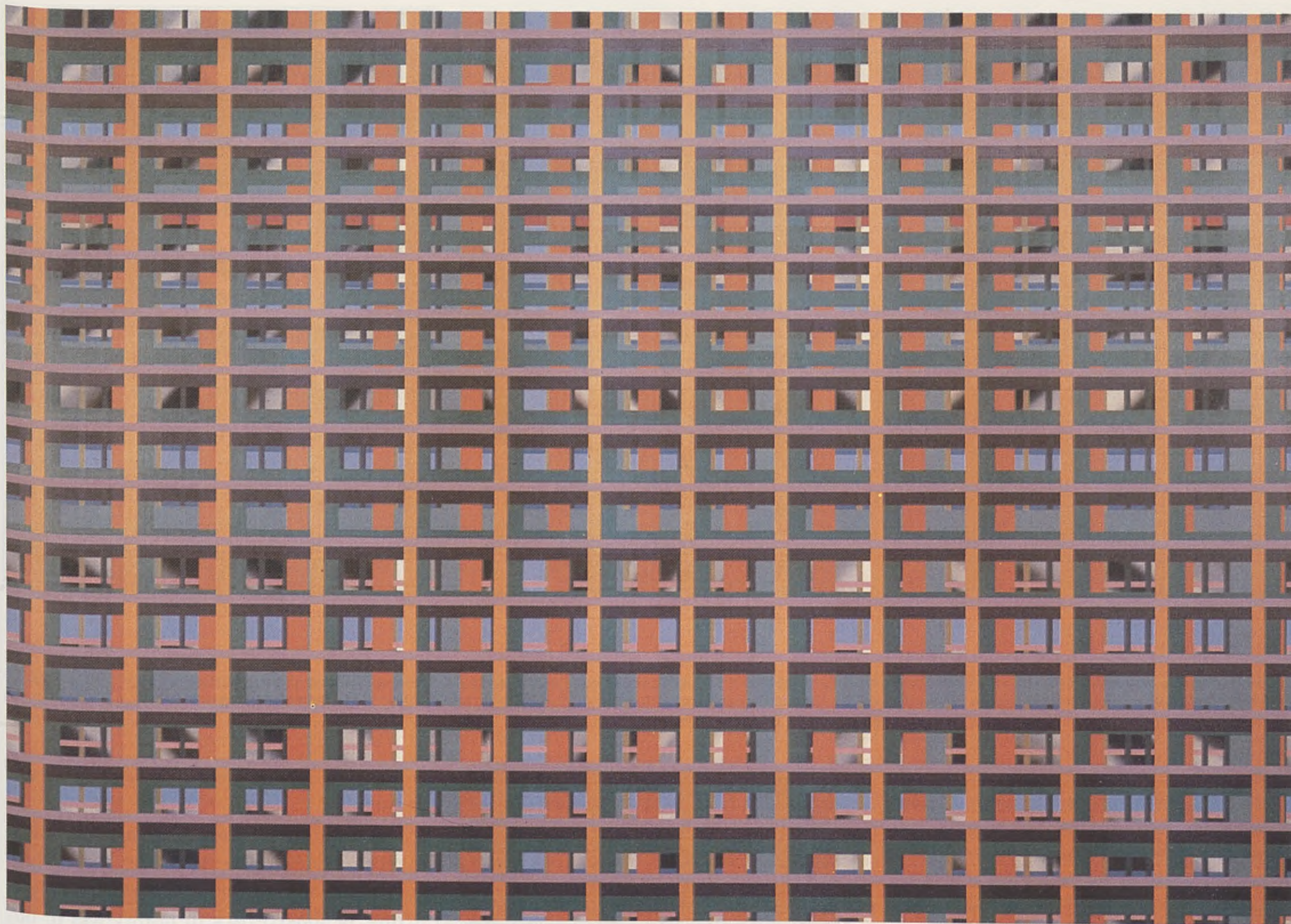


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1. **ED KIENHOLZ, Sawdy, 1971**, steel, rubber, chrome, aluminium, vinyl, synthetic polymer paint, synthetic polymer resin, mirror film, glass, silkscreen on paper and fluorescent tube, 100 x 94 x 18.5 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1972. 2. **ED KIENHOLZ, Sawdy 18, 1972**, synthetic polymer, metal and enamel, 16.2 x 31.1 x 2.5 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1972. 3. **SIDNEY NOLAN, Kelly, 1971**, etching, 25.2 x 29.7 cm, from the 'Dust' series, Museum of Contemporary Art, Sydney. Gift of the artist, 1976. 4. **ARTHUR BOYD, Women driving the old men away, 1970**, etching, 34.9 x 40 cm, from 'Lysistrata', Museum of Contemporary Art, Sydney. Gift of the artist, 1972. 5. **SEAN SCULLY, Orange slide, 1972**, synthetic polymer paint on canvas, 213.4 x 303.5 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1972.



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provide 'the flavour of the age' in his forays to the centres of the art world. There was no money for even one of the 'single great works' that Laurie Thomas wanted. All he could do was provide a background of minor pieces for the major works that were to be seen only in glossy magazines. So Lynn concentrated on younger artists, the little known and prints. Because his purchasing time was limited, these trips inevitably coincided with one or more of the large international art fairs.

If you needed a survey, you should see a sur-

vey, a Biennale like the Venice Biennale. Something like an art fair if possible, or the Kassel Documenta. The art fair I saw mainly was in Cologne, that was because it was convenient for time. I saw one in Düsseldorf once, but I never got to the higher quality ones like the one in Berne. I went to the one in Cologne because I had a friend who was a critic, and I got a deal of guidance from him and I bought a little from those places.¹⁵

Buying from art fairs had some ironic rewards. In 1972 Lynn was able to buy *Java* by Helen Frankenthaler and *Fourth indomitable* by Jules Olitski at the Cologne

Kunstmarkt. In America these works would have been beyond his budget, but Andre Emmerich had discounted the price to break into the European market, and Australia benefited.

As Lynn said: 'It seemed a funny thing to buy American stuff at the International art market'.¹⁶ In retrospect, the low budget buying excursions of the early 1970s revealed some tendencies in international art that only later became apparent.

What happened quite frequently was that you bought women artists. When I was buy-



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1. JOSEPH BEUYS, *Felt suit*, 1970, ink on synthetic fabric, felt and cotton, 186 x 73 x 2 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1972. 2. ROY LICHTENSTEIN, *Crak!* 1964, colour offset lithograph, 47.9 x 68.8 cm, Museum of Contemporary Art, Sydney. Gift of Mr John Kaldor, 1969. 3. JANET FISH, *Gordon's Gin bottles*, 1971, oil on canvas, 183 x 112.4 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1972.

ing I had more women artists by percentage, than any artists bought for any collection anywhere. This is because women artists had begun already, before the full power of feminism, to establish themselves in the art market. But also because in the arts was a place women could establish themselves a bit more.

Works by women were also cheaper and less valued by the dealers. It made them very cost-effective. 'Whether it was spelt out to them or not, the men always commanded a slightly higher price. It was remarkable to see it.' Other economical purchases were multiples, always cheaper than unique works.

Some of Lynn's early acquisitions were vindicated by history. He bought a Jasper Johns Embossed Alphabet, a Rauschenberg Cardbird and a Joseph Beuys Felt Suit. *Orange slide* by the later fashionable Sean Scully was acquired. As with the Frankenthaler purchased in Germany, the



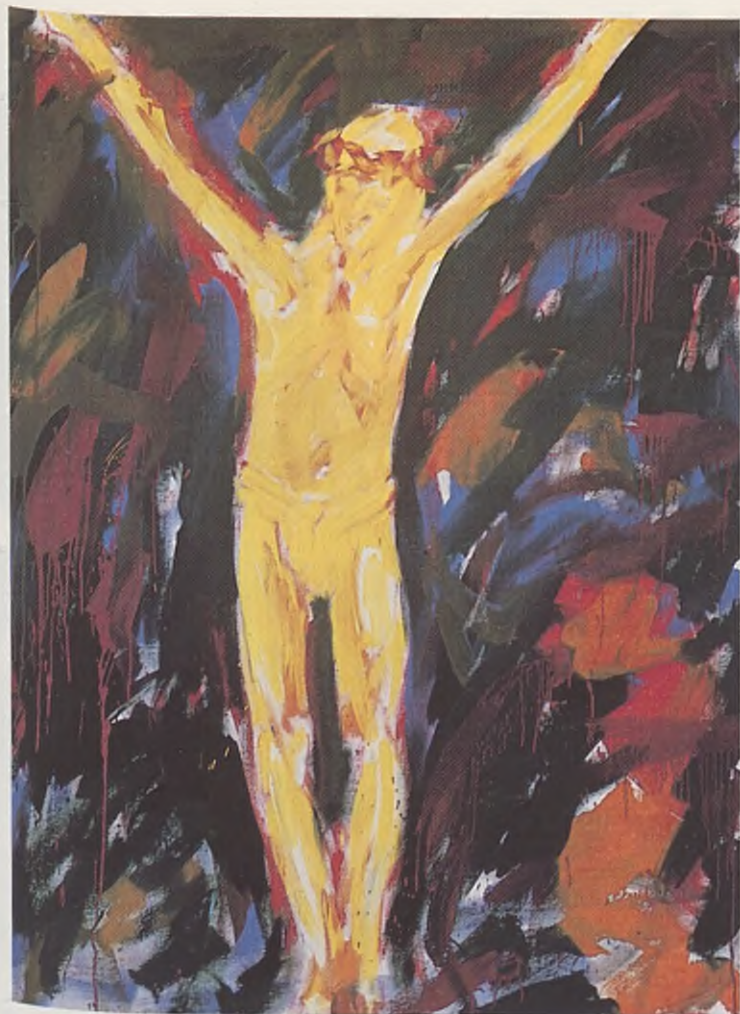
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painting by this Irish artist was bought in Paris.¹⁷

It is hardly surprising that many of Lynn's most enduring purchases were those which reflected his long term interests. The one time he looked back in history was to buy Duchamp's etchings 'The large glass and related works' of 1965. In his formal exhibition catalogue entry Lynn wrote:

The large glass is a large book enclosed in a plexiglass case, recording (and containing) the development of nine etchings by Marcel Duchamp. Duchamp is truly the champ. In these elegant etchings, beautifully printed, he raises vegetal-kinetic-minimal movements to Dürer heights. They sing.¹⁸

Most of the entries in the exhibition catalogues had no comments, so this burst of curatorial exuberance is somewhat noticeable. The purchase of a work by a dead artist attracted considerable hostility. It was hardly 'most recent', but Lynn's argument that it was a profound and complex piece



4. **SALOME (WOLFGANG CILARZ), Christus schwarz (Black Christ), 1982**, paint stick on canvas, 190 x 140 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1982. 5. **ANTONI TAPIES, Cataluna, 1975**, lithograph, 55.5 x 76 cm, from the 'Berlin Suite', Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1982.

that would affect modernist thought for years to come still holds good.

Even more controversial was the Power Collection's move into Australian art. The Collection was 'international' in a context that divided the world into 'Australia and the rest'. In 1972 Arthur Boyd gave 'Lysistrata', a series of thirty prints. Later Sidney Nolan also gave prints to the Collection. This was at first interpreted as buying Australian art.¹⁹ But these accusations were strenuously denied. John Power's Will was an argument for international art and for Lynn that was and is the purpose of the Collection:

I think it is totally illegal and against the provisions of the Will, to buy Australian art. The need that people feel for Australian art is important. I think what we want to see is what goes on, and why it goes on. When it was first announced there was the notion that we were going to be refreshed by what was overseas.²⁰

But the intention to buy the best and the latest was never enough. By the time Elwyn Lynn retired in April 1983 the Power Collection may have held 'some five hundred of the world's most enterprising artists, from North and South America, Europe, Asia and the Middle East'.²¹ But by then the public's attention was focussed on the Australian National Gallery. It had been given the budget denied to Sydney and, with only the interference of politicians, had flourished. It had also avoided the Power's frenetic need to produce an instant exhibition every few years, resulting in a more considered collection.

It is probably too early to know if Lynn's gamble of supporting lesser known artists will pay off. From the perspective of 1991 the memorable acquisitions are those idiosyncratic works which reflect the Curator's ironic humour. As for the rest, including the gifts of Nolan and Boyd, they provide a background of the history of

taste, a memory of a time when art fairs and festivals were seen as the best way to judge the current state of the arts.

¹ *Sydney Morning Herald*, 27 November 1968.

² *Ibid.* 12 January 1968.

³ *Age*, 10 December 1968.

⁴ Interview with Lynn, 1991.

⁵ J.W. Power Will.

⁶ *Sydney Morning Herald*, 4 December 1969.

⁷ *Sun*, 9 September 1970.

⁸ Interview op. cit.

⁹ *Sunday Australian*, 20 February 1972.

¹⁰ *Australian*, 11 September 1970.

¹¹ *Bulletin*, 23 August 1975.

¹² *Architecture in Australia*, December 1969.

¹³ *Sydney Morning Herald*, 11 January 1972.

¹⁴ *Nation Review*, 23 April 1973.

¹⁵ Interview op. cit.

¹⁶ *Ibid.*

¹⁷ *Acquisitions Catalogue*, Power Institute of Fine Arts 1973. Cat. 56.

¹⁸ *Ibid.* Cat. 14.

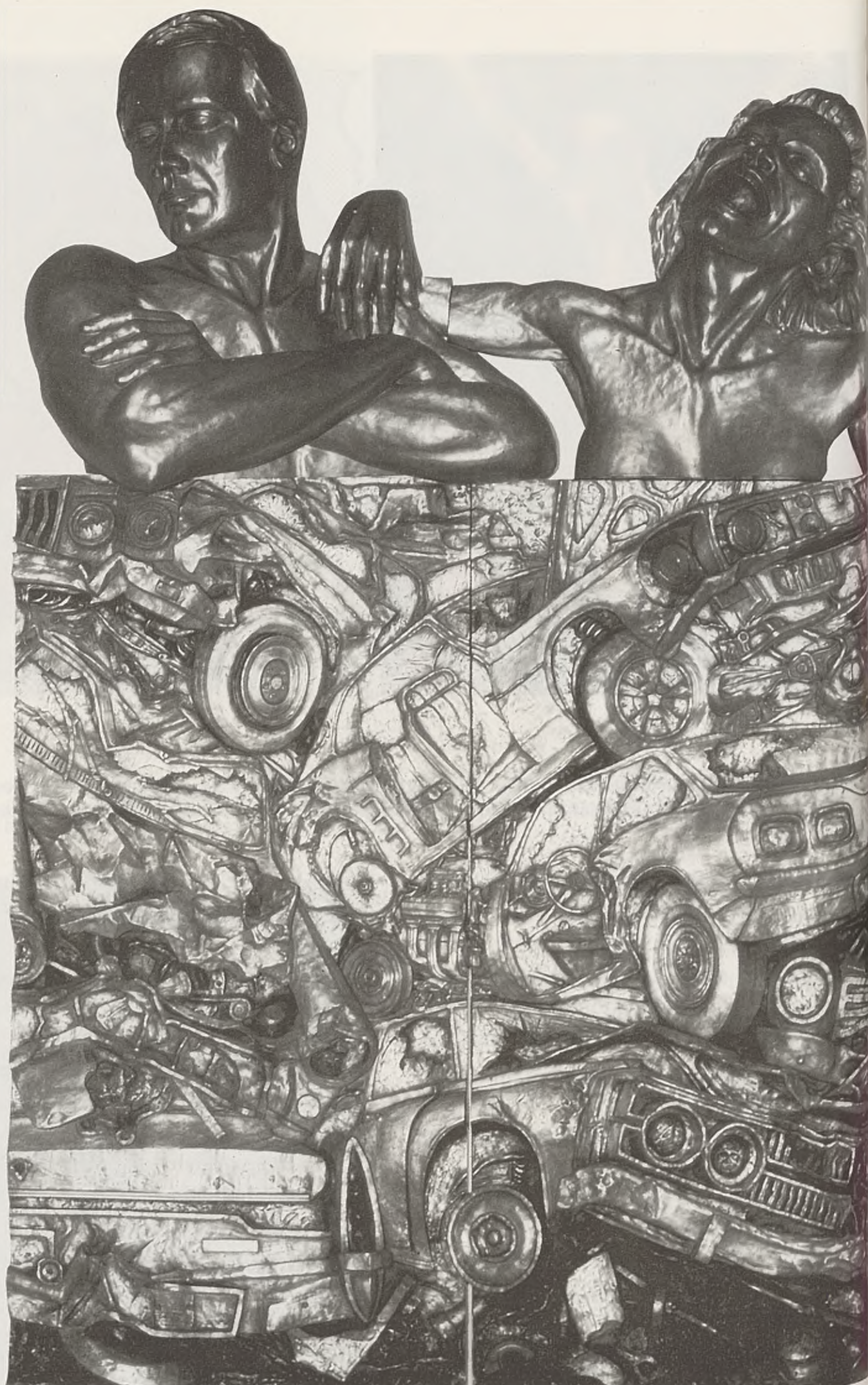
¹⁹ *Sunday Review*, 26 May 1972.

²⁰ Interview op. cit.

²¹ *University of Sydney News*, 19 April 1983.



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1. **ROBERT LONGO, Purple kids (sound), 1983**, charcoal, pencil and synthetic polymer paint on dyed paper on composition board, 244 x 122 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1984. 2. **ROBERT LONGO, Love Police: Engines in us (The doors), 1982-83**, aluminium powder, synthetic polymer resin, fibreglass and aluminium rods, 335.3 x 228.6 x 61 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1984. 3. **ROBERT LONGO, Purple kids (heat), 1983**, charcoal, pencil and synthetic polymer paint on dyed paper on composition board, 244 x 122 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1984.

THE POWER COLLECTION

Development in the 1980s

Bernice Murphy

It is impossible to treat a collection's growth as an autonomous subject. Although accounts of collections often build a framework of discussion almost entirely confined to the works themselves, curatorship involves a much wider network of activities and a more diffuse set of questions about cultural processes.

If one is to attempt to be self-critical and reflexive in considering curatorial activities (especially those concerning acquisition for a permanent collection), then it is impossible to be simply entranced by an ensemble of acquisitions, divorced from the contending processes and values from which works are selected and collections constituted.

Curatorship of and for a museum collection involves dialectical processes. An interaction arises between one's sense of meaning and mission determined about a collection's originating context on the one hand, and the wider world of art, the constellations of works and meanings that define its history on the other; between a supporting structure of cultural aspiration and financing (the host museum and its resources) and the many productive contexts of art making and circulation (near at hand or far distant); between local values and values elsewhere; between national and international interests in art; between alternative notions of art and hierarchies of value — from pre-modern, indigenous traditions disrupted by the histories of colonization, and overarching, trans-national traditions, such as those promoted through the history of Western art since the Renaissance; be-

tween individual and community, or group and state values; between private (sometimes sanctioned or secret) and public spaces of meaning; between religious and secular dimensions of representation; between the values and encoded meanings of art and the structural systems of other activities in human culture.

The Power Collection, which had begun in 1967 with confidence and high hopes in its first years of purchase (by Gordon Thomson and Bernard Smith) and subsequent exhibition, had been extended in many directions across broad foundations through fourteen years of Curatorship by Elwyn Lynn. However, reviewing the situation after seventeen years, its resources were smaller than those of a commercial gallery. It had become a victim of a problematic, introverted and stagnating history. No amount of effort over the years had managed to secure the Gallery's larger future and, without its institutional resolution and a permanent home, its founding aspirations had become severely deformed.

My interests in seeking to shape the Power Collection's history — and the basis of my initial joint-application with Leon Paroissien for the Curatorship of the Power Gallery of Contemporary Art were inseparably hinged upon the aspiration to change its institutional character and productive context. In my discussions with Leon Paroissien prior to application, we resolved that the future of the Power Collection could be altered only if it could achieve a permanent home in an accessible public location, if it could gain facilities that would



bring the collection and a programme of temporary exhibitions into dialogue with a regular audience, if the resources that could be drawn through a lively exhibition and education programme could be utilized to increase the resources for the permanent collection. This involved reaching way beyond the Power Bequest itself, to harness new forms of support.

When Leon Paroissien and I applied for the position of Curator, there was no Gallery building, nor any sign of a solution to the problem of its deferred housing after twenty-one years since the Power Bequest was announced by the University of Sydney. However in the raft of aspirations constructed around developing a building solution, we were strongly supported from the outset by Professor Virginia Spate, who had been exploring avenues beyond the University of Sydney campus (including the solicitation of State Government support) in the quest to provide the Power Gallery of Contemporary Art with the consolidated home base it had lacked since 1967.

The Power Collection had drawn generous donations of works on a modest scale over the years (usually works on paper), but had never achieved reasonable levels of acquisition funds consonant with its advertised claims to be the premier collection of international art in Australia (a claim long-since outpaced by the Australian National Gallery, and soon to be overtaken even by the State galleries in scale of purchasing).

The first change in priorities for the Power Gallery of Contemporary Art was to direct paramount emphasis and unswerving energy into the quest for a building, and the development of structures appropriate to the shaping of the 'museum' dimension of John Power's Will. Together with this revision of emphasis went an abandonment of biennial purchasing trips for the Power Collection. No such trip for acquisitions alone has been undertaken since the retirement of Elwyn Lynn in 1983.

Next, the emphasis shifted to the development of exhibition projects for realiza-

tion in the new home of the Power Collection. Exhibitions were planned from the moment a building decision was achieved through the Honourable Laurie Brereton's crucial support (in defining the Maritime Services Board headquarters as the likely site) combining with the promise of the Premier, the Honourable Neville Wran, to provide a home for the Collection.

Together with the development of exhibitions went plans for the shaping of educational programmes and a variety of publications to do with exhibitions, artist-projects and other events, to elucidate themes and contexts in contemporary art. A physically ample and highly accessible public home was considered essential for the secure housing and projection of the Power Collection. A network of exhibitions, education programmes and events was seen as the means to expand its presence, increase its resources and efficacy, and to define new objectives for its growth.



MARIA KOZIC, *MASTERPIECES* (Warhol), 1986, synthetic polymer paint on wood, 188 x 130 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1987.

An important critical perspective on the Power Collection as a whole involved a reappraisal of collecting patterns. It was decided that the Power Collection had suffered in pursuing often minor works by artists who had recently emerged in art marketing networks abroad — works that were not securely interlaced with disclosed contexts of history that could later be experienced, studied and re-evaluated by audiences in Australia (the major public for the Power Collection). When artists of unproven history were purchased, the acquired works became detached from their originating contexts of meaning, and remained suspended elsewhere, ungrafted into Australian contexts of reception (exhibitions and discussions of varying kinds that might set these works in some interactive engagement with the experience of artists and audiences within Australia).

This resulted, in its most extreme form, in many works being in a kind of weightless, airless limbo — an aesthetic orphanage. Detached from their ancestries, home languages and parental contexts, they had not gained new spaces of aesthetic meaning or a social relationship within their host environment — a museum collection sequestered largely in storage in Australia.

On the other hand, the Collection included works by well-known artists, but in often minor forms (usually small, and mostly works on paper). Even they suffered through dislocation, without a continuous context of evolving history and meaning in terms of their artists' histories abroad.

This situation was the result of an encompassing, ever-enclosing, ever-narrowing fate to which the 'museum' dimension of the J.W. Power Bequest had been subjected. This occurred through its complex history as part of the Power Institute, which had established its centre of gravity — in Bernard Smith's founding years — in the historical and critical study of art, at the expense (through lack of optimum resources) of the experience of contemporary art works, or the presence of experimental

artists and critics from within Australia or abroad, who could have brought discussion of contemporary art into a pivotal and informing relationship to the Power Institute's activities.

Acquisitions for the Collection during the 1980s were made not through purchasing trips, but rather through opportunities opened up with the development of international exhibitions and other activities (and therefore through work projects that were often able to be funded through sources other than the Power Bequest — in contrast to previous purchases which were generally achieved through single-purpose, biennial, three-month periods of international travel financed by the Bequest alone).

Acquisitions budgets have continued to be limited, so choices were made sparingly. With exhibition development leading in many different directions, opportunities to consider acquisitions were opened up. Although art fairs are often an advantageous context in which to seek out and purchase works at good prices, works have not been purchased from art fairs or biennales (except the Sydney Biennale) since 1982 — another change from previous patterns of collection development.

The shaping of a permanent collection involves consolidation of previous acquisitions as well as the opening up of new directions and emphases. The Collection's previous history was kept in mind in considering new acquisitions.

By 1983, the Collection had three principal emphases within international art: American art (mostly purchased in New York, to a lesser extent Los Angeles); European art (mostly German, and mostly purchased through international art fairs like the Cologne Kunstmarkt and other regular international displays of world art; and British art (purchased regularly through the two previous curators' travel to London over many years). Within the area of European art, an early emphasis on Italian art had also been developed through Professor Bernard Smith's purchases in



GEORG BASELITZ, *Der dichter (The poet)*, 1965, oil on canvas, 110 x 81 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1988.

1968 in Italy of what he considered would lay the foundations of a collection of contemporary Italian art. However, this was not later pursued.

Reviewing these areas of emphasis, it may be asked: what has been added to the Collection since the retirement of Elwyn Lynn in 1983? In each area, acquisitions have been fewer in number. Sometimes works have been modest in scale — perhaps drawings or other works on paper — but where possible they have been drawn together into constellations to provide some sense of a territory of engagement, or shift of focus in current art. Works on paper have been acquired for the first time by Enzo Cucchi, Sandro Chia and Francesco

Clemente — consolidating the acquisition of Mimmo Paladino graphic works by Elwyn Lynn on his last purchasing trip. And more major works have been sought by important artists: for instance, the large diptych by Sandro Chia, *The idiots*, 1981, shows this artist at his full capacity in painting. No further purchases by Italian artists have been made, except for the beautiful edition of *The Pondicherry pastels* by Francesco Clemente, 1986, which not only consolidates the other two acquired works on paper by Clemente, but opens up an extraordinary display of this artist's exotic richness of sources (Neapolitan to Indian) and remarkable invention as a draftsman. It also brings to the Collection a magnificent

artist's book — joining the earlier acquisition by Elwyn Lynn of a book by Marcel Duchamp (with Arturo Schwarz) entitled *The large glass and related works*, with nine original etchings by Marcel Duchamp, 1967. Together with recent acquisitions of books by Australian artists, this category is beginning to grow as a significant area within the Collection.

In the area of British art, only two works have been bought — Gilbert and George's large photo-work, *Friendship*, 1982 (purchased for the Power Collection in 1986) and a painting by Christopher Le Brun.

German works have been acquired through development of a large German exhibition project, and have built on previous



left: Carvings from Ramingining, central Arnhem Land from l to r: **JOHN DAYMIRINGU DHUR-RIKAYU**, (*Sea eagle*), c. 1984, 55 x 13 x 14.5 cm
BRIAN CAMPION NYL-NAWANGA (*Sea eagle*), c. 1984, 26.1 x 10 x 21.5 cm
GEORGE MALIBIRR MILPURRURRU, (*Magpie goose*) c. 1984, 57.3 x 11.4 x 14.8 cm
BRIAN CAMPION NYL-NAWANGA, (*Goshawk*), c. 1984, 44.2 x 15.3 x 17.9 cm
WALLY CAMPION LIPUWANGA, (*Whistle duck*), c. 1984, 44.2 x 15.3 x 17.9 cm, ochres and synthetic polymer on wood, Museum of Contemporary Art, Sydney, J.W. Power Bequest, purchased 1984.

opposite: **RICHARD KILLEEN**, *Appropriation no 3*, November 1983, synthetic polymer paint on aluminium sheets, 15 pieces of varying sizes, Museum of Contemporary Art, Sydney, J.W. Power Bequest, purchased 1984.



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1. JOHN MAWANDJUL, *Nawarramulmul (Shooting star spirit)*, 1988, ochres and synthetic polymer on bark, 219.4 x 95 cm, Museum of Contemporary Art, Sydney. Purchased with funds donated by Mr and Mrs Jim Bain, 1989. 2. ALICE AYCOCK, *The chart of magnetic forces: for every description of affection and love*, 1986, magnet, plaster, brass, sheet metal, wood and formica, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1987. 3. TODD WATTS, *On the 21st century*, 1982, photograph, 49 x 59.2 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1986. 4. GILBERT & GEORGE, *Friendship*, 1982, 423 x 455 cm, Museum of Contemporary Art, Sydney. J.W. Power Bequest, purchased 1986.

flanking drawn works by Robert Longo, plus two photographic works by Cindy Sherman were acquired directly via their inclusion in the 1984 'Biennale of Sydney'. Works on paper by Barbara Kruger, David Salle, and artists acquired through a portfolio commissioned by the Brooklyn Academy of Music — Donald Sultan, Jennifer Bartlett, Julian Schnabel, David Salle, Kenny Scharf, Roy Lichtenstein and others — together with two important prints, by Andy Warhol (a Campbell's Soup print) and Richard Estes, all added strength to the Museum's representation of American art. Another work (a painting) introduced James Doolin to the Power Collection: dated 1967 and produced in Australia, it marks Doolin's important stimulus to the development of colour-field painting in this country.

Attention has also been turned to countries neglected in previous collecting: in our own region, most notably New Zealand. It is regrettable that the Power Collection had never turned seriously to the art of New Zealand, for many works — significantly those by New Zealand's most ambitious artist, Colin McCahon — could have been purchased for modest prices throughout the 1970s.

In recent years, systematic attention has been directed to New Zealand art, guided and refined by repeated visits to the country. A network of contacts with artists, curators and critics has been built up through work on a large exhibition for the Museum of Contemporary Art's opening period.

A major exhibition of Colin McCahon's work from New Zealand was commissioned as a satellite and monographic focal point on one artist by Leon Paroissien for his fifth 'Biennale of Sydney'. This provided direct interaction with McCahon and led to the acquisition of a large work on unstretched canvas for the Collection (*This day a man is*, 1970 — a companion work to *Victory over death* in the Australian National Gallery, and produced in the same year). Also stimulated by representation in the 1984

'Biennale of Sydney', a painted work on board was acquired from Ralph Hotere (*Black window*, c. 1983) — introducing Maori representation into the Collection immediately alongside McCahon. A large work on paper by Gordon Walters was then added, introducing an important Pacific-based abstraction evolved around the Maori *koru* motif. In addition, younger New Zealand artists' work began to augment that of the more mature artists. Works by Richard Killeen, Neil Dawson, Robin White, Christine Webster, Boyd Webb, Ian McMillen and Fiona Pardington have been acquired, together with a second Ralph Hotere work. These acquisitions have begun to establish a strong representation of New Zealand art within the Collection and will be gradually increased.

The Power Collection of Contemporary Art has also been reoriented in recent years to include a systematic (though selective) attention to Australian art. This is quite consonant with the two founding documents that provided a framework for the establishment of the Power Collection and Gallery: the Report of Professor John White (1964) that led to the founding of the Power Institute, and the *First Report on the Power Gallery of Contemporary Art* produced in 1967 by Gordon Thomson, which laid out a blueprint for the Collection's development. Neither report excluded the purchase of Australian art, but presumed that non-Australian works would be the focus of acquisition activity in the founding years. Indeed, the *White Report* opened the door not only to Australian art in general, but specifically to Aboriginal art and other indigenous art forms of the Pacific region.

In 1984, it was considered time to review the Collection's history, and to add new emphases to its established collecting direction — eventually drawing funds for this purpose from sources other than the Bequest. Australian art was considered a pressing issue. It was curatorially necessary to integrate Australian art within initiatives being developed, rather than through the mecha-

nism of gifts alone — thus leaving Australian art in a mendicant position in relation to the collection as a whole.

Accordingly, Aboriginal art was soon a priority of curatorial concern, and the commissioned exhibition, 'Objects and Representations from Ramingining', curated for the Power Gallery by Djon Mundine in 1984, provided a remarkable opportunity to establish the Collection's representation of contemporary practices in Aboriginal visual culture.

When the Power Gallery undertook co-ordination of the Aboriginal representation in 'Les Magiciens de la Terre' (1989) in Paris, such systematic involvement by Museum staff again provided an excellent opportunity for acquisition of (this time) John Mawandjul and Jack Wunuwun. A further collection, primarily of women's work (and curated by Diane Moon) is currently being negotiated as a joint-ownership gift to the Museum from the Maningrida community — providing an expanded notion of cultural proprietorship.

Australian works in general began to be sought for acquisition. Some came through purchases; others through gifts. Following a precedent set with the Ramingining acquisition — to acquire certain artists or types of activity in depth — other Australian artists have been acquired with a view to their more systematic and varied representation in the collection. This includes John Nixon, Mike Parr, Denise Green, and Juan Davila; multiple representations have also started to build of Jenny Watson, Imants Tillers, Lindy Lee, and Robert MacPherson. However, other artists in whom the Museum is also interested have not yet been acquired at all, or are represented at this stage by only one work acquired in recent years.

The following list is indicative of the Museum's purchasing in recent years, but not of its long-range aspirations: works have been acquired by Peter Kennedy, Dale Frank, Toni Robertson, Stieg Persson, Howard Arkley, John Davis, Linda

Marrinon, Ian Burn, John Dutruc, Janet Burchill, Geoff Parr, Peter Booth, Gunter Christmann, Peter Burchill, Vivienne Shark LeWitt and John Young, together with a mixture of work acquired in graphic sets from groups such as Redback Grafix and the artists in the René Block portfolio, 'Aus Australien'. The Museum has also begun to expand its range of representation and media: through cartoons and architecture and design material.

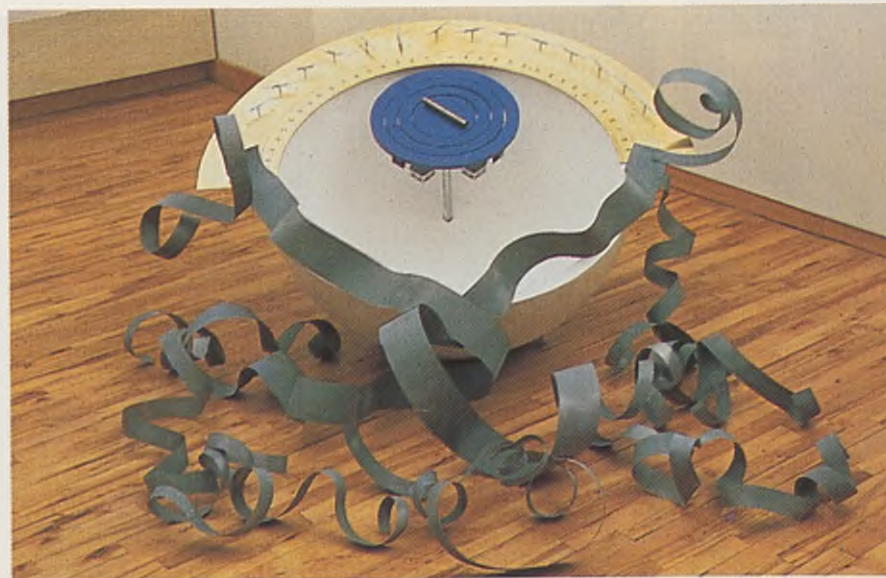
Finally, attention should be given to an area of development within the permanent Collection that the Museum regards as one of its most important initiatives for future energy and refinement: the inauguration of a programme of collecting and exhibiting called the Contemporary Art Archive. This area of the Collection seeks to cover the fields of activity in which artists' thinking about work, visual conceptualizing and discussion of work, or organization of art activities is registered. This area has the potential to produce an exceptional interaction between the formal and informal activities that traverse the institution of art and, in the future, to yield some of the liveliest research potential. The Archive will also generate exhibitions, bringing a variety of material into play with the exhibitions shaped through the Museum's general exhibitions and interpretative programmes.

This is a fitting fulfilment of the vision of an artist-benefactor, who valued intensely the relationship between theory and practice in art. However the experience of the objects of art, through which to register and test ideas, will have an overarching emphasis in the Museum of Contemporary Art.

I do not wish to suggest for one moment that Art is an affair of mathematical formulae and geometric rules. In the last resort the artist's sensibility is the measure of his excellence, and nothing he can learn will ever replace it.

[John Wardell Power, *Elements of Pictorial Construction* (self-published in French, translation compiled by the artist), Paris, La Roche, 1933.]

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



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Flower pieces continued to do booming business in sales this quarter, although fruit subjects, together with the big ticket items suffered. TERRY INGRAM reports that with a few exceptions, willingness to spend at a lower level characterized a market dominated more than ever by serious collectors.

It was close to eight o'clock on the first night of Leonard Joel's winter auction when Arthur Streeton's oil painting, *Melon patch*, went under the hammer. However, it was still only four o'clock at the fruit markets.

The last minute urgency that sees fruit marked down heavily for fear it will go off was not yet fully apparent in the Australian art market where many vendors were still refusing to accept their losses.

This appeared to be particularly true among the big ticket items likely to appeal to the Andrew Mellons of Australian collecting. Only two of five works with estimates of over \$100,000 sold at Sotheby's auction in Melbourne on 19 August and none of the four offered in this range sold at Joel's on the following night. One of the unsold works at Sotheby's was not even offered, the vendor or the auctioneer presumably having cold feet.

Hopes of a more receptive market for big ticket items had been encouraged by Christie's sale of Arthur Streeton's *Hobart* of 1936 from the holdings of building developer Serge de Kantzow. The work, offered at the sale of the Leasefin pictures in Melbourne on 28 July, made a rare flight into the six figure arena to sell for \$143,000.

But with most of the big spenders of the art boom of the late 1980s down on their luck, buyers were not ready to chase Boyd's *Moby Dick Hill, near Frankston*, 1949 at Joel's to the \$250,000 to \$300,000 sought for it, regardless of its purchase price of \$400,000 plus. Streeton's *Melon patch* was bid to its lower estimate of \$150,000 (excluding premium) but stayed 'in the crate.'

Going against the rip was Brett Whiteley's amusing *The dive, Bondi* at Sotheby's which sold for \$132,000 and George Edward Peacock's *Port Jackson, New South Wales showing Observatory*, 1845 which made \$146,000. A bid of \$143,000 was also referred back to the vendor of Fred Williams *Landscape with acacias* which had been estimated at \$140,000 to \$160,000.

The subject of Whiteley's painting, a woman doing a belly flop, appeared to sum up the state of the art market, but it had entertainment value. Buyers, however, were not consistently on the track of amusing, expensive paintings, for Rupert Bunny's *Silenius with some perfect ladies of Phygia give a cocktail party* failed to sell within its estimate of \$70,000 to \$80,000. This was despite serious interest around this level when it was offered privately a month or two before. The work is as wildly lascivious as anything Norman Lindsay came up with.

The sale of the Peacock contradicted the post-Bicentennial lack of interest in Australian art. However, interest could have been fanned by another pending anniversary — the 150th anniversary of the founding of the city of Sydney.

Lower interest rates may have encouraged vendors not to lower their expectations as this reduces the cost of holding paintings. The lower rates also reduced the attraction of holding cash on deposit, but the prospect of the Alan Bond collection being put on the market may have encouraged buyers to hold back.

Many buyers who did not have to sell put works onto the market with however, highly protective reserves, and bidders at



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1. BRETT WHITELEY, *The dive, Bondi* 1988, oil and collage on board, 168 x 122.5 cm, Sotheby's, Melbourne.
2. ARTHUR BOYD, *The Princess of Shoalhaven*, oil on canvas, 152.5 x 122 cm, Leonard Joel's, Melbourne.
3. ARTHUR STREETON, *Melon patch*, 1896, oil on panel, 61 x 28 cm, Leonard Joel's, Melbourne.
4. TONY TUCKSON, *Black line, grey green*, 1970-73, acrylic on hardboard, 213.5 x 122 cm, Leonard Joel's, Melbourne.
5. RUPERT BUNNY, *Farm near Bandol*, c.1929, oil on canvas, 54 x 65 cm, Christie's, Melbourne.



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the winter sales wanted the kind of discounted value they were able to secure elsewhere in a recession economy — in everything from clothes to airline tickets.

If buyers were prepared to pamper themselves it was with cheaper works that were 'easy to live with', or, in the case of serious collectors, works which were inexpensive but stimulating.

A willingness to spend at a lower level was evident at Leonard Joel's in Melbourne on 20 and 21 August where works priced at up to \$20,000 were relatively easy to sell. The highest price of the 1,326 lot sale was \$39,600 given for Arthur Boyd's *The Princess of Shoalhaven*, bought by a Sydney art consultant, but works by the old favourites of the Malvern set found ready homes locally.

If the fruit markets were having a lean time, the florists were doing booming business as flower pieces by Buckmaster and Bernaldo continued to fly out of the door. Arthur Streeton's *Roses* doubled its estimate to make \$22,100.

Only seventeen of the 100 works offered at Sotheby's sale on behalf of the Museum of Contemporary Art in Brisbane on 16 June failed to sell, suggesting a wave

of enthusiasm for the more recent end of the Australian art market . . . even if 'modern' rather than 'contemporary' best described many of the lots offered.

In line with auction experience in better times (rather than what might have been expected in a recession), the contemporary works tended to sell at around two-thirds of the gallery price. A specialist event however, the auction brought together buyers with a particular interest in this end of the market — people who might not have bothered to attend general Australian painting sales with only sprinklings of contemporary works.

All of these sales benefited from repeated bidding by the Brisbane dealer Adrian Slinger whose operations include the preparation of art investment packages. Even the 'connoisseurs' dealer, Dr Joseph Brown, was disclosed to be putting together a two million dollar package for a superannuation fund. However, if some of the investment interest was returning to the market, the enthusiasm for attending auctions which had typified the boom at its peak appeared to be ebbing. Crowds at both Sotheby's and Joel's August sales were much reduced.

Sotheby's sale in particular produced a number of surprises. *Jeanie's first born* by Robert Dowling would have been sought in better days if only because of the artist's colonial Antipodean connection. On the other hand, another Victorian genre painting, *The toy mender* by Hamlet Bannerman with no such notable connections doubled its top estimate to make \$10,450.

Although mural decorations are not easily placed away from the site for which they were intended, Walter Withers' *Allegory to spring (Portrait of Gladys Manifold)* sold for \$66,000. The mural had cost Sotheby's vendor \$190,000 during the boom, but as owner of the property for which it was commissioned he had been a natural buyer.

Jeffrey Smart's *Car park at night* and Nolan's *Glenrowan, Ned Kelly series*, c. 1955 were desirable paintings and realistically reserved but found no takers in a market that seemed, more than ever, to be dominated by serious collectors.

Terry Ingram is saleroom correspondent for the *Australian Financial Review*.

The 1960s heralded a resurgence of interest in printmaking in Australia. In our second article in the PRINTFORUM series, ROGER BUTLER describes the institutionalization of printmaking which has taken place since the 1960s.

When the 'First Australia-wide Graphic Art Exhibition' was held in Sydney in 1960 there was little support in the way of tuition, exhibition venues, editioning and access studios, or service organizations for print-makers and the interested public.

This situation changed within a decade, stimulated by artists such as Fred Williams and Earle Backen who returned to Australia in the 1950s and 1960s, and artists like Arthur Boyd, Sidney Nolan, Brett Whiteley and Colin Lanceley who were working in Britain. In Australia, artists began to organize themselves.

In 1960, Udo Sellbach was appointed to the printmaking department of the South Australian School of Art, the Royal Melbourne Institute of Technology established a Diploma of Fine Art in printmaking and in 1964 Earle Backen began teaching printmaking at the East Sydney Technical College, developing the foundation for the later expansion of that course.

It was at this time that print organizations began to be formed. The earliest was Sydney Printmakers, established in 1960. This was followed in 1966 by the formation of Print Council of Australia, established in Melbourne to promote an understanding of printmaking, and to organize exhibitions — both within Australia and overseas.

Support groups have continued to be formed. Some, such as Newcastle Print Workshop and the Workshop Art Centre in Willoughby provide technical resources, while others like the Western Australian Printmakers group in Perth, the Southern Printmakers, and the Print Circle in New South Wales are regional groupings of practitioners.

The resurgence in popularity of print-



BEA MADDOCK, *Too much comes from the back*, 1975, half-tone relief etching on artist-made paper, 15.2 x 12.8 cm, Collection Australian National Gallery, Canberra. Gift of the artist, 1983.

making led to the development of printmaking studios. In the 1960s this included Gallery A print workshop in Melbourne and Charles Bannon in Sydney. Today there are a plethora of other such studios. Studio One in Canberra, the Griffith Studio in New South Wales, the Beehive Press in Adelaide, the Contemporary Art Space Studio in Hobart, Larry Rawlings, Port Jackson Press, Viridian Press and the York Street Print Workshop in Victoria are just a selection.

Alternative printmaking in the form of social and political posters has flourished. The early 1970s saw the establishment of workshops in Adelaide through the Progressive Art Movement, Brian Doherty was working at the University of Queensland, Permanent Red and Breadline were established in Melbourne, and the Earthworks Poster Collective had its quarters in the Tin Sheds at the University of

Sydney. This aspect of contemporary practice has continued into the 1990s, the most prominent group being Redback Graphix which was established in Wollongong in 1979 and is still operational from a Sydney workshop.

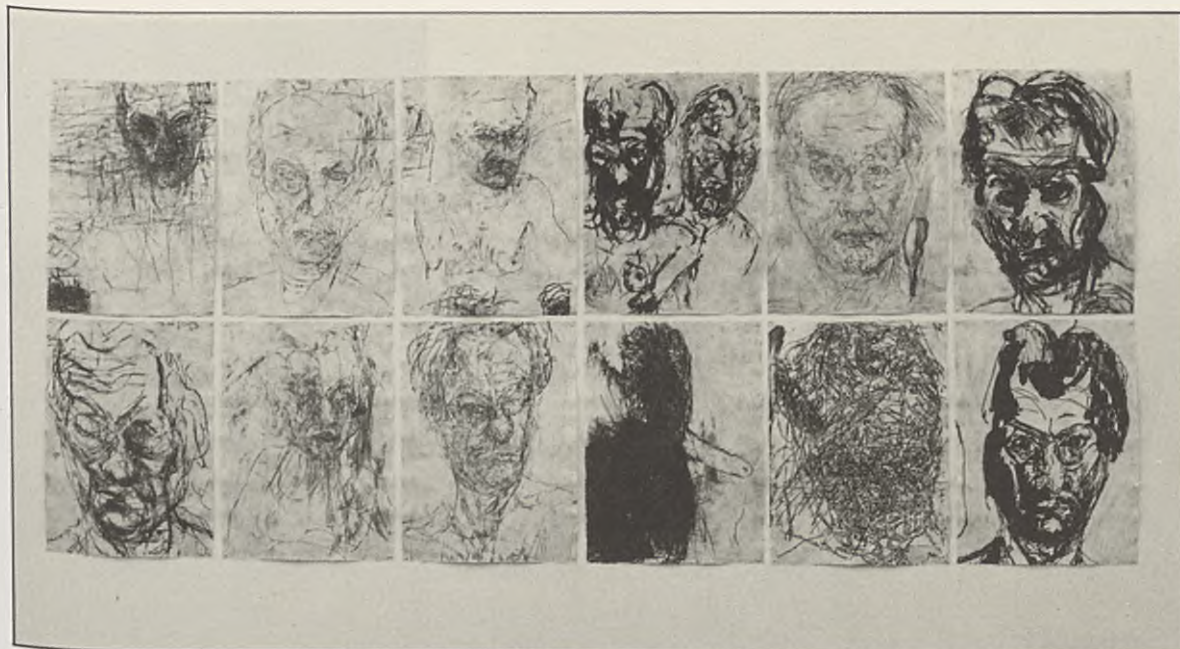
Recently, printmaking has become an integral course in most tertiary visual art courses. Etching, lithography, relief and screenprinting still make up the bulk of these courses though other processes are beginning to be taught. Papermaking is now incorporated in some curricula, as is book production at the Canberra Institute of the Arts.

However, the processes that lie at the cutting edge of printmaking are rarely acknowledged. Computer generated graphics and the use of photocopy images and facsimile machines are still considered outside the realm of the normal print workshop. Student pressure to deal with the technology of our time will probably alter this in coming years.

This brief outline covers the institutionalization of printmaking in Australia. But whether or not this process has changed the attitudes of the general public and the art establishment — both commercial and institutional — to printmaking is arguable.

It could be said that printmakers have been their own worst enemies. In their zeal to 'legitimize' printmaking as an art form, they have at the same time consigned it to an irrelevant ghetto. Rarely are prints seen in the context of the other visual arts, and they have found little public voice outside *Imprint*, the magazine produced by the Print Council of Australia.

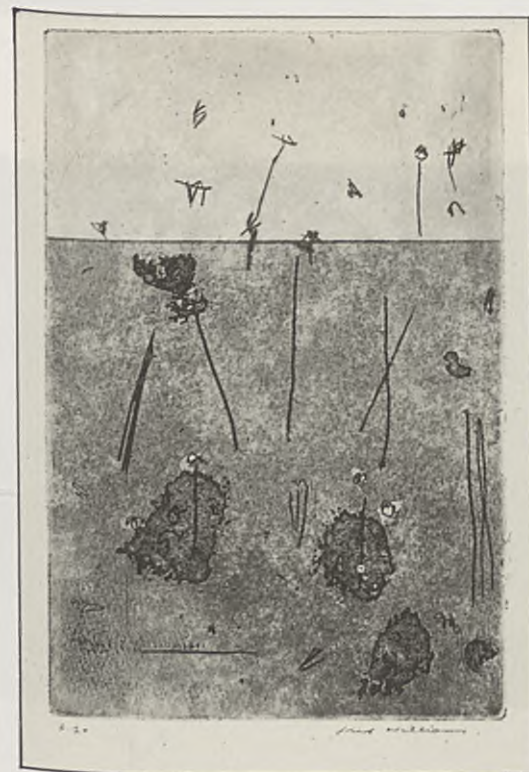
There are a few commercial galleries that specialize, but prints are not generally seen in other private galleries. Most public art museums do not exhibit prints within



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1. **MIKE PARR**, *Twelve untitled self portraits*, drypoints on twelve sheets of paper, installation Australian National Gallery Drill Hall Gallery, Canberra. 2. **HENRY SALKAUSKAS**, *Serigraph*, 1963, screenprint, 53.8 x 72.4 cm, Collection Australian National Gallery, Canberra. 3. **FRED WILLIAMS**, *Gum trees in landscape, Lysterfield*, 1965-66, etching, aquatint, sugar aquatint, drypoint, Collection Australian National Gallery, Canberra. Gift of James Mollison, 1985. 4. **JOHN OLSEN**, *The aquarium*, 1983, colour lithograph, 76.6 x 57.4 cm, Collection Australian National Gallery, Canberra. 5. **TONI ROBERTSON AND CHIPS MACKINOLTY**, *Daddy what did you do in the nuclear war?* 1977, colour screenprint, 73.4 x 48.2 cm, Earthworks Poster Collective, Sydney, Collection Australian National Gallery, Canberra.

displays of paintings, sculpture and the decorative arts (the Australian National Gallery being an exception). Major survey exhibitions of contemporary Australian art have rarely included prints, and nor have print societies managed to place exhibitions in important venues either in Australia or overseas. The major exhibitions to travel overseas (to the Smithsonian, Washington in 1969, and the Victoria and Albert Museum, London in 1972) were organized by the Arts Advisory

Board and recent commercial initiatives to exhibit Australian prints internationally, both historical and contemporary have been independently organized. Perhaps the most significant of these was the exhibition of Mike Parr's print installations at the Cologne Art Fair in 1990.

There has never previously been such a proliferation of artists producing prints in Australia. Some of these artists are predominantly printmakers — others painters, sculptors, ceramicists, perform-

ance artists or practitioners involved in a host of other activities.

Prints are now beginning to receive much deserved attention, through being exhibited, collected and written about within their rightful context — that of all the visual arts.

Roger Butler is Curator of Australian Prints, Posters and Illustrated Books at the Australian National Gallery, Canberra.

Y R A T M A M O C M O I T I B H X E

PRINT FORUM



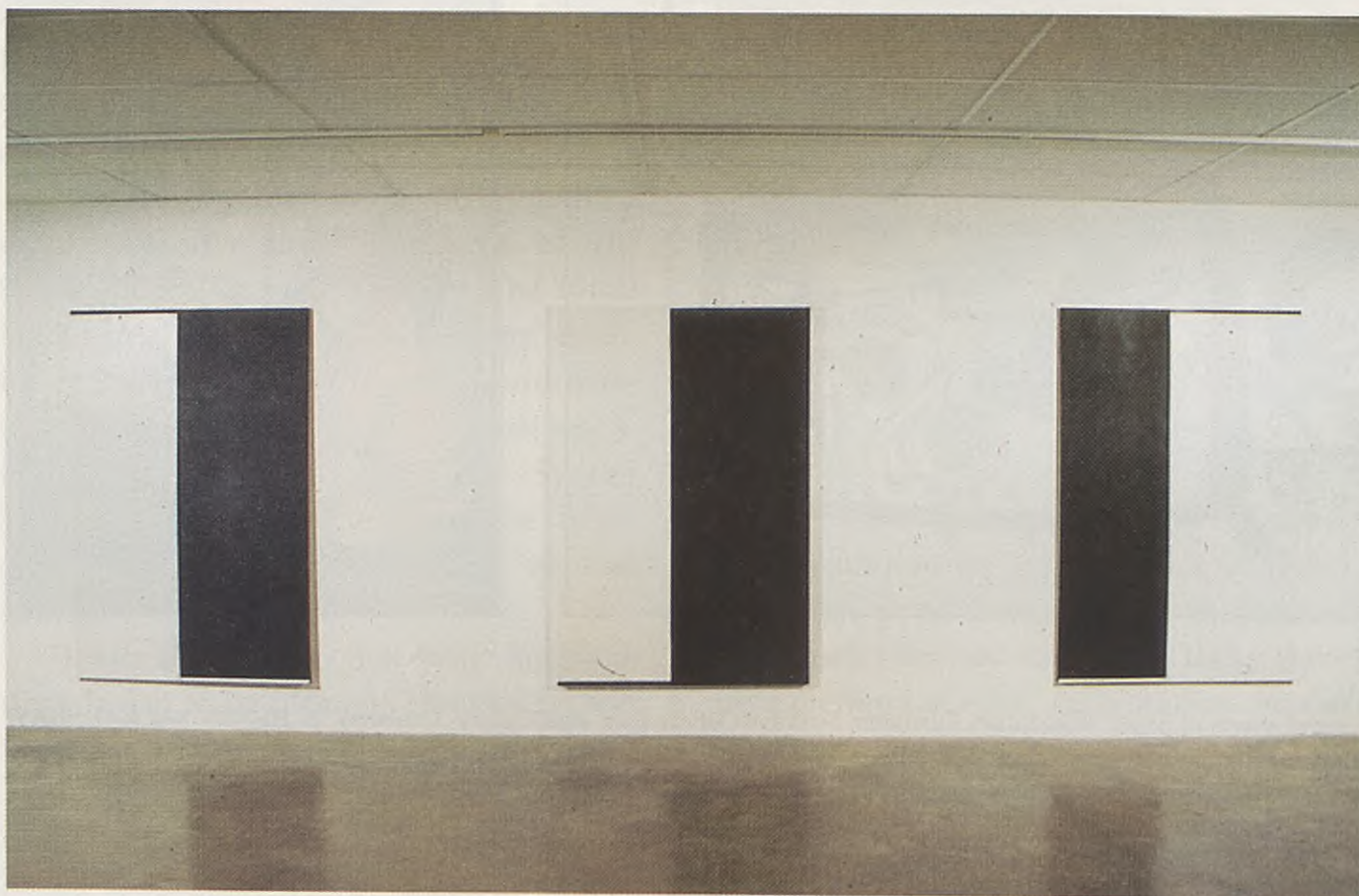
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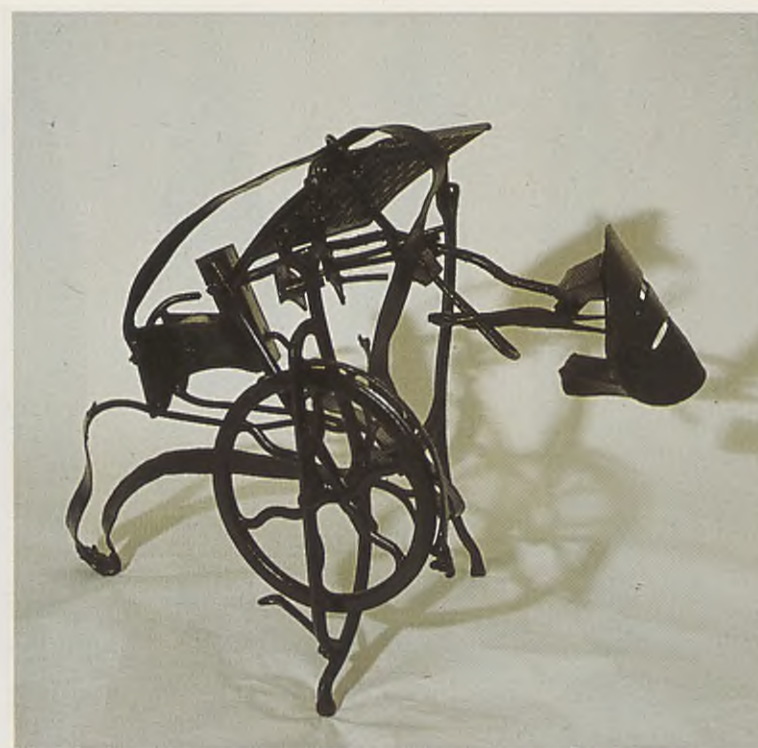


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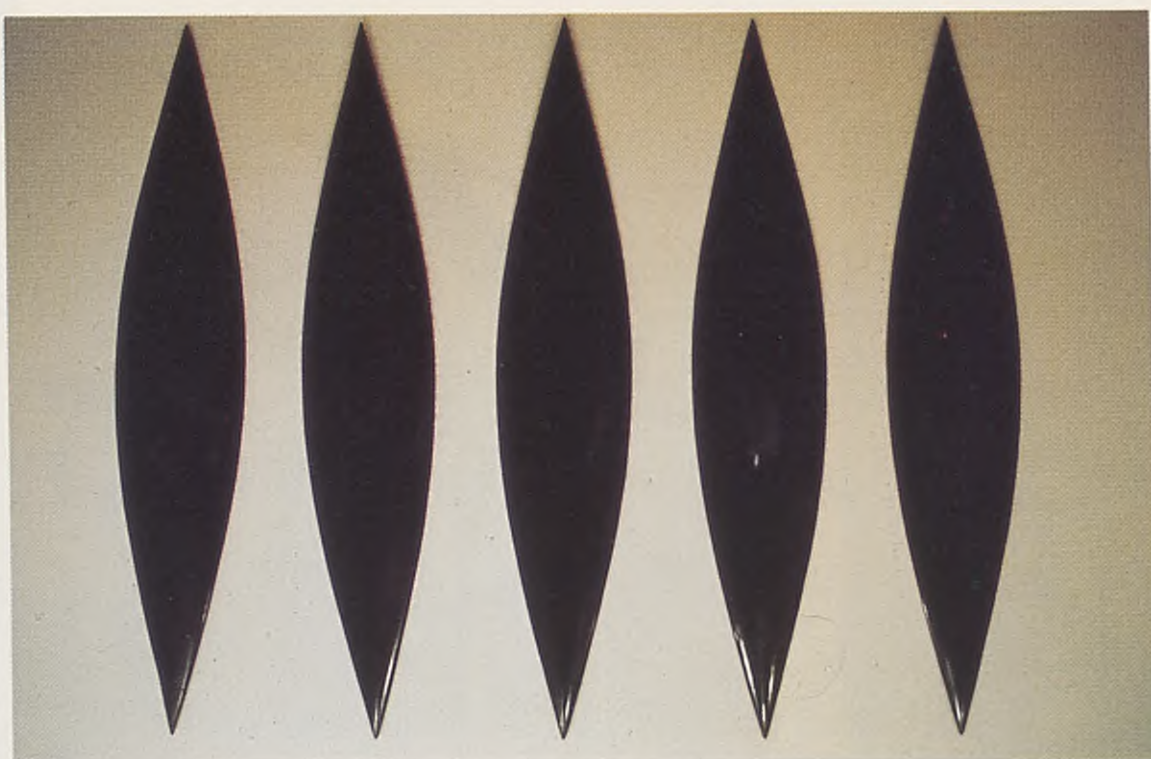


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1. DONNA LESLIE, *Moonlight*, 1990, ink and watercolour on arches paper, 875 x 105 cm, from 'Donna Leslie', Tandanya, Adelaide. 2. JOHN WOLSELEY, *Tidal almanac with mangrove trunk*, 1988-90, watercolour on paper, 123 x 208 cm, Australian Galleries, Sydney and Melbourne. 3. GEORGE MUNG, *The pregnant Mary*, wood with clays and ochres, height 64 cm, from 'Aboriginal Art and Spirituality', Exhibitions Gallery, Waverley Centre, Melbourne. 4. DEBRA DAWES, *Installation view from 'Houndstooth'*, 1991, oil and wax on canvas, Mori Gallery, Sydney. 5. RICK AMOR, *Out to sea*, 1990, oil on linen, 152 x 198 cm, Niagara Galleries, Melbourne.



1. **DEBRA CONNORS, Landform I**, collage, acrylic and pastel, 42 x 31 cm, McWhirters Artspace, Brisbane. 2. **PETER CROCKER, Spectator**, 1991, crayon and pastel on paper, 38 x 27 cm, Julie Green Gallery, Sydney. 3. **ANDREW SPEIRS, Stumbling blocks and take-offs**, steel construction, Mark Julian Gallery, Sydney. 4. **ANDREW SIBLEY, Venus II**, 1980, ink and wash on paper, 97 x 73.5 cm, David Ellis Fine Art, Melbourne. 5. **PAUL HIGGS, Austinmer**, 1990, oil on canvas, 122 x 168 cm, Coventry Gallery, Sydney.



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1. ANNE GRAHAM, *Pulse*, resin, wood and auto lacquers, Roslyn Oxley9 Gallery, Sydney. 2. IMANTS TILLERS, *Stuttering god*, 228 x 304 cm, Yuill/Crowley Gallery, Sydney.
3. PETER HENSON, *Bed #2*, 1991, oil on canvas, 53.5 x 60 cm, from 'Individual Incidents', Moores Building, Fremantle. 4. JOHN HONEYWILL, *Spanning a chasm*, 1991, watercolour, 105 x 75 cm, Grahame Galleries, Brisbane. 5. SALVATORE ZOFREA, *Harvesting*, 1991, handcoloured woodblock, 60 x 90 cm, Macquarie Galleries, Sydney.



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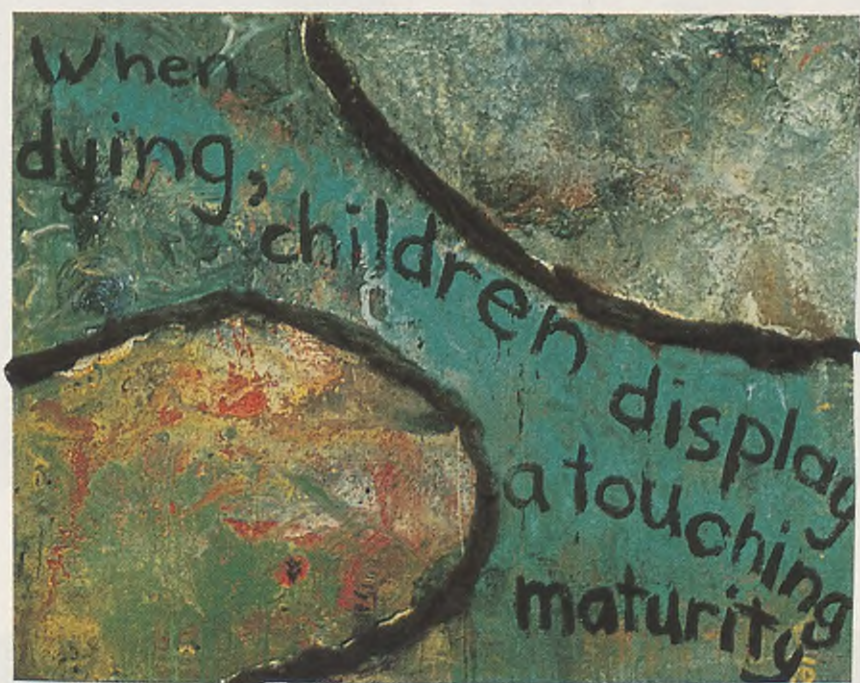


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1. RONNIE TJAKAMARRA LAWSON, *Wirntikki-Birn*, 1990, acrylic on canvas, 220 x 140 cm, Deutscher Brunswick Street, Melbourne 2. SAM SCHOENBAUM, *Meridians of the wind*, 1990, acrylic on canvas, 1.32 x 2.6 cm, Irving Galleries, Sydney. 3. MARK STONER, *Untitled*, 1990, cement, 44 x 72 x 40 cm, Powell Street Gallery, Melbourne. 4. ALAN CRUICKSHANK, *'Missing' installation*, gelatin silver, chair, buckets, phone book, 220 x 460 x 20 cm, from 'Black and White', Bullring Gallery, Jam Factory, Adelaide. 5. MICK NAMARARI TJAPALTJARRI, *Artists country at Putjana*, 1990, acrylic on canvas, 122 x 122 cm, Gallery Gabrielle Pizzi, Melbourne.



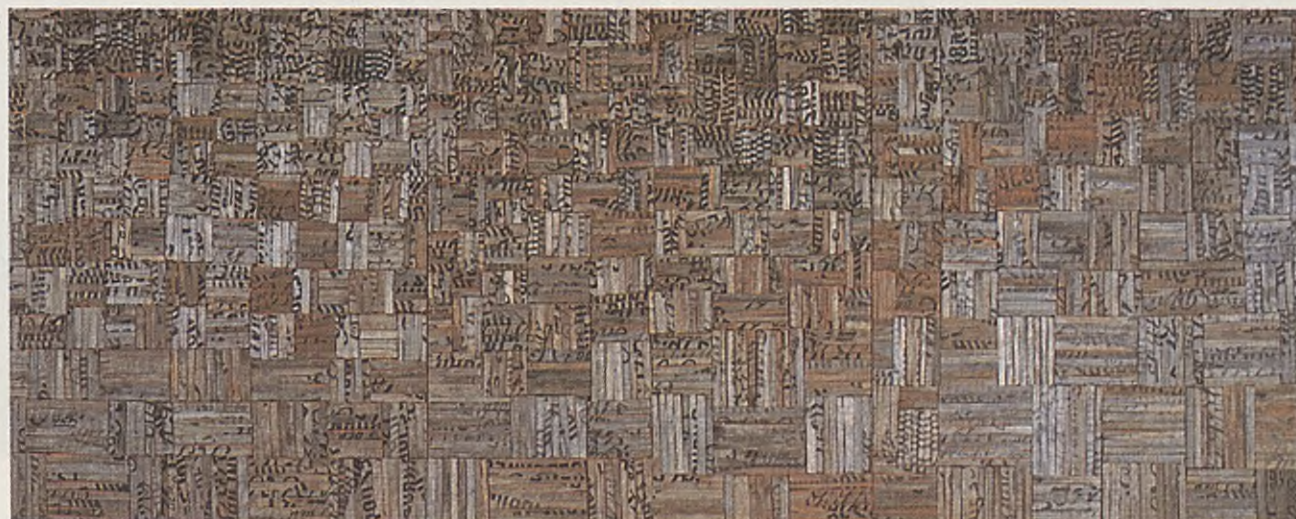
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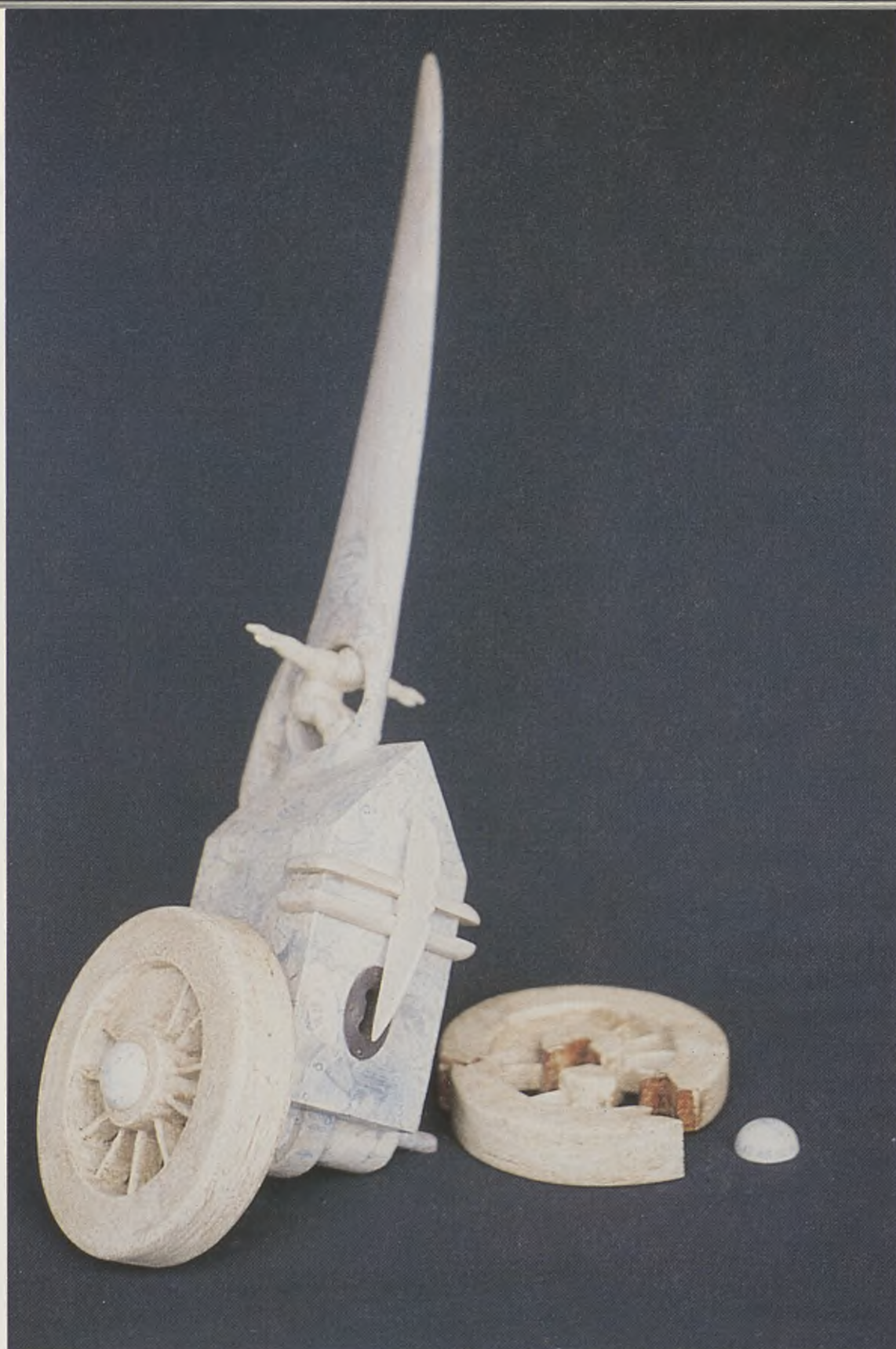


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1. GREG HOOPER, *When dying children display a touching maturity*, mixed media, 211 x 167 cm, Savode Gallery, Brisbane. 2. FRED LEIST, *Spring idyll*, watercolour, 24.5 x 33 cm, Bridget McDonnell Gallery, Melbourne. 3. ANDREW BROWNE, *Nocturne with double coulisse: River*, 1991, oil on linen, 91 x 350 cm, Michael Wardell, 13 Verity Street, Melbourne. 4. ROSALIE GASCOIGNE, *Far view*, 1990, collage of painted timber, 332 x 105 cm, Pinacotheca, Melbourne. 5. STUART GREEN, *Deaf*, oil on canvas, 99 x 99 cm, Greenhill Galleries, Perth.



PETER DAILEY

"EVERYTHING IS BROKEN"

MIXED MEDIA

1 – 29 December, 1991 *"Changing of the Guard" Sculpture and Painting Exhibition by PETER DAILEY*

2 January – 2 February, 1992 *Paintings and Sculptures by Western Australian Artists*

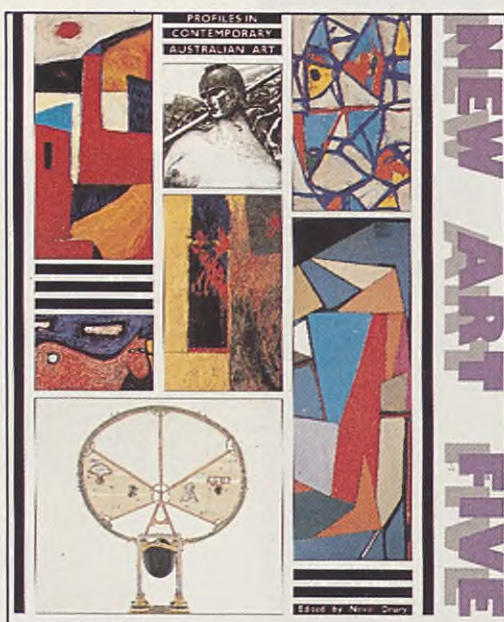
9 February – 1 March, 1992 *Paintings and Sculpture by RICHARD FRY*



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by Nevill Drury

This book presents the work of 46 artists from all over the country and includes paintings, drawings, mixed-media, photography and sculpture. Featured artists include Asher Bilu, Marea Gazzard, Emanuel Raft, Ann Thomson and Aida Tomescu.

92 plates in colour, 240 pages

\$65



A CONCISE HISTORY OF NEW ZEALAND PAINTING
by Dr Michael Dunn

Divided thematically, this new overview describes Colonial Landscape: 1840-70; Later Victorian Landscape: 1870-90 and Images of the Maori: 1840-1914 as well as featuring chapters on the Expatriates, Regionalism, Realism, Modernism, Neo-expressionism, Abstraction and Postmodernism.

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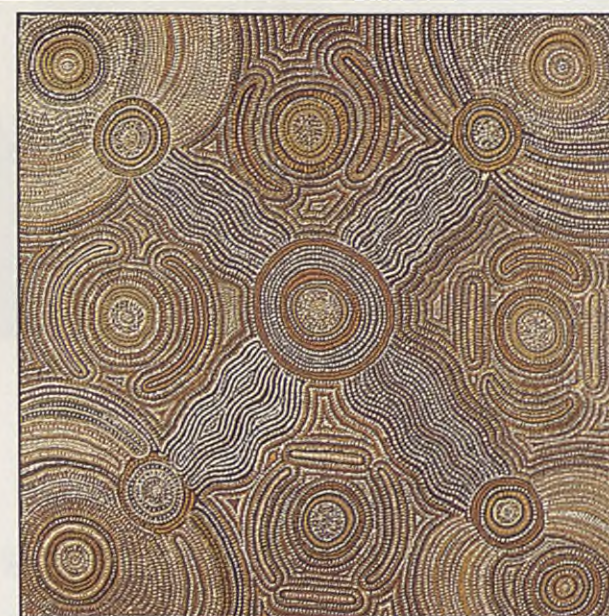


JOHN OLSEN by Deborah Hart

John Olsen is one of Australia's most significant and accomplished artists. In this first major publication on Olsen's art and life, the author comprehensively surveys his development from his early work to the present – revealing the breadth of his creative vision.

144 plates in colour, 112 black & white, 240 pages

\$90



THE ART OF UTOPIA: A New Direction in Contemporary Aboriginal Art by Michael Boulter

This is the first comprehensive record of the work of a remarkable community of Aboriginal artists from the Utopia region north-east of Alice Springs. Featured artists include Emily Kame Kngwarreye, Gloria Petyarre, Lindsay Bird Mpetyane and Louie Pwerle; the work includes batiks on silk, paintings on canvas, watercolours, sculpture and mixed-media.

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266 x 96.5 cm

CAT. NO. 134

This painting tells the story of the "Rain Mythology" in the *Dawn of Time* when the mother and father of all storms travelled east to a place called Karku, associated with the site of Kalipinpa, northwest of the Ehrenberg Ranges.

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Rupert Bunny: An Australian in Paris

An Australian National Gallery Exhibition



Who comes? c.1908 oil on canvas 81.0 x 54.2 cm

Collection: Australian National Gallery, Canberra John B. Pye Bequest 1963

This exhibition of eighty-six of Rupert Bunny's masterpieces will be the first major retrospective of his work since the artist's death forty-four years ago. Organized by the Australian National Gallery as a celebration of its own collection of more than 100 paintings, prints and drawings by the artist, the exhibition will span the fifty years of

Bunny's career. It will include major works from public and private collections around Australia, including such famous pieces as *A summer morning* (Art Gallery of New South Wales), *Shrimp fishers* (National Gallery of Victoria) and *Pastoral* (Australian National Gallery).

Australian National Gallery

9 November 1991–2 February 1992

Art Gallery of New South Wales

5 March–26 April 1992



Pilbara Dawn V 1991

acrylic on paper

38.5 x 28.5 cms

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January 1992



Robert Edward Kean 1916-1988

The Box, Briseis Mine, Tasmania, 1930's

c1975 Marquetry, 55 x 75cm



The Hole, Briseis Mine, Tasmania, 1930's

c1975 Marquetry, 55 x 75cm

DICK
g a l l e r y
B E T T

Phyl Stone

Born 1905, Rushworth, Victoria.



The red chair . . . 1965

Oil on hardboard

50 x 68 cm \$8,000

Paintings in City collections include:

Sundowner, chosen for the Australian National Gallery by Sir Daryl Lindsay & Lady May Casey.

Artists Model, chosen for the Newcastle City Gallery by Elwyn Lynn.

More news from the artist

A PERSONAL INVITATION TO ATTEND MY NEXT ART SHOW. My next exhibition will be at the Australian Naive Galleries, 26 Queen St, Woollahra, 4 to 29 February 1992. For details contact Etienne, Gallery Director, on (02) 327 6196. This exhibition might be the last major showing of my work in Australia before my paintings go on a road tour of the USA. This will be an exhibition and acquisition tour through the USA and exhibiting at its twelve main art centres. I do extend to all lovers of naive painting, my many friends and collectors of my art and those Australian Gallery Curators not yet holding representative works of either my flower, my historical or my portrait paintings, my personal invitation to visit and view this exhibition.

NEW NAIVE ART BOOK. LIMITED EDITION. ADVANCE ORDER REGISTRATION RECOMMENDED.

Preparation for publishing the new book describing my life's journey in art, my travels, my friends, fellow artists and my paintings is going very well. The book will include a representative work of other known, and not so well known, Australian naive artists. It is a limited edition so I recommend advance registration as your certain way of securing a copy.

OWNERS OF MY PAINTINGS PLEASE WRITE.

Over the past 30 years I have lost track of many of my paintings. I have either given them to friends, exchanged them with other artists or they have

been bought from my studio or at exhibitions or picked up by gallery owners for exhibition in other States. Would anyone who has one, or knows of the location of any of my paintings please assist me authenticate and enjoy these paintings once again. I also want to include as many of my paintings as possible in my book. Please write with details to 'Phyl Stone', PO Box 185, Strawberry Hills, NSW, 2012.

USA EXHIBITION. INVITATION TO AUSTRALIAN NAIVE ARTISTS.

In July 1992 a 12 month, 12 centre, USA road tour of my paintings will start. This tour is expected to attract wide publicity and recognition through various USA art circles who have been enthusiasts for their own 'Grandma Moses' art and are collectors of naive paintings. If you would like to be considered to have some of your paintings included in this tour for exhibition and acquisition please write to the above P.O. Box and mark it to the attention of 'Road Tour Organisers'. Participating artists would be required to contribute to the costs related to the carriage and insurance of their works while on the tour.

YOLA'S CREATIVE SURROUNDS.

I am delighted to tell you that the frames for my next exhibition have been made for me by Yola. She offers a new framing service to artists who seek special surrounds which enhance their works. She can be contacted on PO Box 2086, Orange, 2800.

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The Pillar by Hélène Grove

acrylic on canvas

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Pymont Powerhouse

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3 – 22 December 1991

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JOURNEY THROUGH THE HAMMERSLY 1991

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MAC BETTS

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EXHIBITIONS

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

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1st Floor, 230 Edward Street, BRISBANE 4000 Tel. (07) 221 7938, 229 5771
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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

GOLD COAST CITY ART GALLERY

135 Bundall Road, SURFERS PARADISE 4217 Tel. (075) 319 578
Presenting various engaging contemporary exhibitions
December: Doors
January: Windows
February: Henry Moore — prints and sculptures, Mona Ryder — portraits.
Tuesday to Friday 10-5
Saturday, Sunday 1-5

GRAHAME GALLERIES

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

IPSWICH CITY COUNCIL REGIONAL GALLERY

Cnr Nicholas and Limestone Streets, IPSWICH 4305 Tel. (07) 280 9246
An historic Art Gallery for an historic city. A diverse programme of historical and contemporary exhibitions, plus events.
Tuesday to Friday 10 - 4, Saturday and Sunday 2 - 5

LINTON GALLERY

421 Ruthven Street, TOOWOOMBA 4350 Tel. (076) 32 9390
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Level 2, McWhirters Market Place, Cnr Brunswick and Wickham Streets, FORTITUDE VALLEY 4006
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METRO ARTS

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Daily 11 - 5

MONTVILLE ART GALLERY

The Village Green, MONTVILLE 4560
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More than 500 traditional paintings by important Queensland and national artists. Also, some fine sculpture.
Regular exhibitions. Daily 10 - 5

PARK ROAD GALLERY

33 Park Road, MILTON 4064
Tel. (07) 368 2627
Changing exhibitions of traditional and contemporary fine art by Australian artists. In-house framing.
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PERC TUCKER REGIONAL GALLERY

Flinders Mall, TOWNSVILLE 4810
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Tel. (07) 358 3993
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Queensland Cultural Centre, South Bank, SOUTH BRISBANE 4101
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To 27 January: Beyond the Everyday — an installation by Elizabeth Gower
To 16 February: Pederson Prize — drawings and small sculpture
26 February to 19 March: Rosemary Laing installation — from Paradise work.
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RIVERHOUSE GALLERIES

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LANI WEEDON, Untitled 1990, oil, Savode at St Johns Gallery

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 T. Garrett
 D. Marsh
 T. Tuckson
 J. Muir Auld
 M. Perceval
 M. Leckie
 J. White
 C. Perceval



Robert Dickerson On the promenade

A. Murch
 S. Nolan
 A. Namatjira
 C. Pugh
 T. Storrier
 V. Lahey
 J. Makin
 A. Tucker
 M. Olley
 E. Carrick Fox
 J. Boyd
 A. Danciger
 F. Lymburner
 I. Fairweather
 N. Lindsay
 G. Irvine
 W. Blamire Young
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 B. Whiteley
 L. Rees
 A. Muratore
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 G. Boyd
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7 February to 15 March: Heart and Land — painting, prints — N.Z. Art Gallery

Directors' Council.

20 March: Computer Graphics
Daily 10.30 - 5



ANNA VERTES, Low tide, Rose Bay NSW, oil, 45 x 60 cm, Anna Art Studio and Gallery

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8 December to 4 February: Closed
5 to 29 February: Jennifer Turpin — sculpture/installation, 'Water works'.
Wednesday to Saturday 11 - 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 GALLERY OF NEW SOUTH WALES

Art Gallery Road, SYDNEY 2000

Tel. (02) 225 1700

Permanent collections of Aboriginal and Melanesian, Australian, European and Asian art, contemporary and traditional. Prints, drawings, watercolours and photography also displayed.

Monday to Saturday 10 - 5,

Sunday noon - 5

ARTIQUE GALLERY

3186 Military Road, CREMORNE 2090

Tel. (02) 953 5874

Selection of fine paintings by prominent Australian artists. Regular changing

exhibitions.

Monday to Friday 9 - 6,

Saturday 9 - 4

AUSTRALIAN GALLERIES

15 Royston Street, PADDINGTON 2021

Tel. (02) 360 5177 Fax (02) 360 2361

2 to 18 December: Michel Lawrence — photographs of artists; Bryan Westwood — paintings

19 December to 1 January: Closed

10 to 29 February: Mark Schaller — paintings

Monday to Saturday 10 - 6

BARRY STERN EXHIBITING GALLERY

19-21 Glenmore Road, PADDINGTON

2021 Tel. (02) 331 4676

Exhibits change every two to three weeks. Australian artists.

Exhibits change every two to three weeks, stock of Australian artists.

December: Graeme Townsend

January: mixed exhibition, 'Sydney Holiday'

8 to 26 February: Five artists.

Tuesday to Saturday 11.30 - 5.30

BATHURST REGIONAL ART GALLERY

70-78 Keppel Street, BATHURST 2795

Tel. (063) 31 6066

Selections from the permanent

collections of Australian art, sculpture, ceramics and Lloyd Rees Collection.

Visiting exhibitions.

Monday to Friday 10 - 4, Saturday

11 - 3, Sunday and public holidays 1 - 4,

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THE BELL GALLERY

Jellore Street, BERRIMA 2577

Tel. (048) 77 1267

Continuing display of quality Australian paintings, oils and watercolours. Also regular exhibitions of established contemporary artists.

Friday to Tuesday 10 - 4, Wednesday, Thursday, by appointment only.

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2478 Tel. (066) 86 4065

Exhibiting works by Dickerson, Pro Hart, V. Fontaine, Whiteley, Pugh, J. Konstant, W. Mathewson. Also A. Namatjira, Cumbræ, Stewart, Nerli, Minns, Dora Wilson.

Tuesday to Friday 10 - 5 or by appointment

BETH HAMILTON GALLERIES

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Tel. (02) 958 7366

Specializing in works on paper. Original prints from Japan, Switzerland and America. Australian low edition prints, watercolours, drawings, pottery.

Monday to Friday 9.30 - 5.30, Thursday 9.30 - 9, Saturday 9.30 - 3.30

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DARLINGHURST 2010

Tel. (02) 360 6264

Presenting collectors' items of early Australian paintings and works by contemporary artists.

Tuesday to Saturday 11 - 5

BLAXLAND GALLERY

6th Floor, Grace Bros City Store,

436 George Street, SYDNEY 2000

Tel. (02) 238 9390

5 December to 5 January: The Blake Prize for religious art — prestigious award for religious art held annually since 1949 (both galleries).

9 January to 2 February: 'Cars', Peter King — an exhibition of sculptured vehicles by some of Sydney's leading painters, jewellers and photographers to co-incide with The Festival of Sydney (main gallery). Allan Brown — an

GRAHAME GALLERIES

Works on paper gallery

John Honeywill

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16 November – 1 December 1991

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 Nancy Borlase ♦ Ruth Burgess ♦ Louise Broue ♦ Sandy Bruch ♦ Warren Breninger ♦ John Caldwell
 Cressida Campbell ♦ Patrick Carroll ♦ Katie Clemson ♦ John Coburn ♦ Edith Cowlshaw ♦ Ray Crooke
 Tanya Crothers ♦ Barbara Davidson ♦ Ross Davis ♦ Robert Eadie ♦ Kathy Elliott ♦ Gail English
 John Firth-Smith ♦ Mirabel Fitzgerald ♦ Herbert Flugelman ♦ Una Foster ♦ Salvatore Gerardi
 Thomas Gleghorn ♦ Virginia Glover ♦ Robert Grieve ♦ Doris Ginginara ♦ Elaine Haxton ♦ Frank Hinder
 Brian Hirst ♦ Frank Hodgkinson ♦ Greg Irvine ♦ Bela Ivanyi ♦ Ingrid Johnstone ♦ Stephen Kaldor
 Alexandra Karpin ♦ Warren Langley ♦ Peter Lavery ♦ Ursula Lavery ♦ Ian Lever ♦ Gillian Mann
 Bob Marchant ♦ Graham Marchant ♦ Seraphina Martin ♦ Elizabeth McClure ♦ Bettina McMahon
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 Lenton Parr ♦ Jimmy Pike ♦ David Rankin ♦ Meza Rijdsdijk ♦ Neil Roberts ♦ Elizabeth Rooney
 David Rose ♦ Norma Ross ♦ Cybele Rowe ♦ Keith Rowe ♦ Peter Rushforth ♦ Jenny Sages
 Wendy Stokes ♦ Vicki Torr ♦ Tony Tozer ♦ David Voigt ♦ Margaret Woodward ♦ Reinis Zusters

Certain artists are appearing courtesy of their exhibiting galleries.

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6th Floor Grace Bros, Chr Pitt & Market Streets Sydney 2000. Tel (02) 238 9390 Fax (02) 221 8254

Gallery Hours: Monday to Friday 10am to 5pm, Thursday 10am to 7pm, Saturday 10am to 3pm, Sunday 10am to 4pm

exhibition of works on paper, (gallery annexe).

6 to 23 February: African Art — an exhibition of fine quality collector's pieces, curated in association with The James Willis Gallery, San Francisco (both galleries).

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
Fax (02) 327 8148

Contemporary Australian paintings, drawings, prints and sculpture; works by Norman Lindsay. Specializing in Frank Hinder.

Tuesday to Saturday 1 - 6, mornings by appointment

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389 Bong Bong Street, BOWRAL 2576
Tel. (048) 61 3214
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Saturday 9 - 4, Sunday 10 - 4 or by appointment

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4 Sharman Close, NARELLAN 2567
Tel. (046) 462 424
Continuous exhibitions of traditional paintings and investment work by leading artists. Pottery gallery, antique centre, tea rooms in complex.
Daily 10 - 5

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134 Lurline Street, KATOOMBA 2780
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Continuous exhibitions of contemporary Australian and overseas art.
Daily 10 - 5

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76a Paddington Street, PADDINGTON
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Changing exhibitions of quality traditional 19th and 20th century Australian and European oil and watercolour paintings.
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Sunday by appointment

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56 Sutherland Street,
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165 Darling Street, DUBBO 2830
Tel. (068) 814 342, Fax (068) 84 2827
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6 December to 18 January: 'Fabric of the Universe' — exhibition by Catherine Woolf, paintings. 'Carmen Infinitum' — photographs by Barbara Sokolowska. 'Exotic Pleasures' — sculpture by glass artist Colin Heaney.
24 January to 7 March: 'The Cool Eue' — prints from the seventies presented by the ANG by Chuck Close and Richard Estes.
Monday to Friday 11 - 4.30,
Saturday and Sunday 10 - noon, 1 - 4,
Closed Tuesday

EAGLEHAWKE GALLERIES

174 St John's Road, GLEBE 2037
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Always maintaining tight editorial control, Ure Smith's contribution to publishing included influential journals such as *Art in Australia* and *Present Day Art in Australia* in which he promoted work that stood against 'fad art', a stance that generated lively debate.

Ure Smith was a popular figure in Sydney society. His long tenure as President of the Society of Artists and his position as trustee of the Art Gallery of New South Wales assured that his patronage was vitally important for many artists. Among those who benefited were Norman and Lionel Lindsay, Margaret Preston, Donald Friend, William Dobell and Harold Cazneaux. Some however, had to wait for recognition: Ralph Balson, Grace Cossington Smith, Frank Margel Hinder, and others who pursued abstract or expressionist art, of which Ure Smith disapproved.

Nancy Underhill has been intentionally discursive, providing a detailed canvas of the Sydney social, publishing and artistic worlds to make sense of Ure Smith's influence. Her provocative study of this remarkable man opens up new perspectives on the Australian art and publishing worlds from 1916 to 1949, a period of conflicting currents as 'modern' met 'traditional' (usually British) in Australian art. Ure Smith was an essential nexus in this interplay.

Dr Nancy Underhill is Foundation head of the Department of Art History and Director of the University Art Museum at the University of Queensland.

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Saturday and public holidays 1 - 4

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86 Holdsworth Street, WOOLLAHRA 2025 Tel. (02) 363 1364,
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Changing exhibitions every three weeks by well-known Australian artists.
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Sunday 12 - 5

IRVING GALLERIES

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Laman Street, NEWCASTLE 2300

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Brett Whiteley *Waves* 1977 Linocut Image 20.5 x 15.5 cm

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March: Stephen Copeland — paintings
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Cnr Pitt and King Streets, SYDNEY 2000 Tel. (02) 239 2651
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

PUNCH GALLERY

8 Evans Street, BALMAIN Tel. (02) 810 1014
Painting, ceramics and jewellery exhibitions.
Wednesday to Sunday 11 - 6

RAGLAN GALLERY

5-7 Raglan Street, MANLY 2095 Tel. (02) 977 0906
Australian artists, including noted Aboriginal artists. Exhibitions including contemporary glass and ceramics.
Daily 11 - 6

REX IRWIN ART DEALER

First Floor, 38 Queen Street, WOOLLAHRA 2025 Tel. (02) 32 3212 Fax (02) 32 0556
Paintings by important Australian and British artists including Boyd, Drysdale, Lanceley, Smart, Williams, Auerbach, Freud, Kossoff, Wiszniewski, Wolseley.
Tuesday to Saturday 11 - 5.30 or by appointment

RICHARD KING

141 Dowling Street, WOOLLOOMOOLOO 2011 Tel. (02) 358 1919 Fax (02) 357 3324
Photographs by Max Dupain, David Moore and others. Estate holdings: photographs by Harold Cazneaux, woodcuts by Hall Thorpe and drawings by Godfrey Miller.
By appointment only

RIVERINA GALLERIES

24 The Esplanade, WAGGA WAGGA 2650 Tel. (069) 215 274
Barrett, Bell, Caldwell, Hansell, Ivanyi,

Laycock, Milton, Newman, Oxley, Parker, Rose, Scherger, Schlunke, Smith, Voigt, Whitbread, Winch, Woodward.
Wednesday to Sunday 11 - 6, Closed Monday and Tuesday

ROBIN GIBSON GALLERY

278 Liverpool Street, DARLINGHURST 2010 Tel. (02) 331 6692 Fax (02) 331 1114
To 11 December: Ross Watson — paintings
14 to 21 December: Christmas exhibition
January: Closed
15 February to 4 March: Max Kreijn — recent watercolours
Tuesday to Saturday 11 - 6

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021 Tel. (02) 331 1919 Fax (02) 331 5609
A major venue for contemporary Australian and international art with changing exhibitions every three weeks.
Tuesday to Saturday 11 - 6

SAVILL GALLERIES

156 Hargrave Street, PADDINGTON 2021 Tel. (02) 327 8311, Fax (02) 327 7981
We buy and sell Australian 19th and 20th century art. Changing exhibitions.
Tuesday to Friday 10 - 6,
Saturday 11 - 6

SEASONS GALLERY

259 Miller Street, NORTH SYDNEY 2060 Tel. (02) 957 2060
An exhibition of new works by Lyn Winters. 'Country Images' in petit-point and cross stitch embroidery.
Tuesday to Saturday 11 - 6

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.

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GALLERY

12 MARY PLACE PADDINGTON NSW 2021 AUSTRALIA

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THE



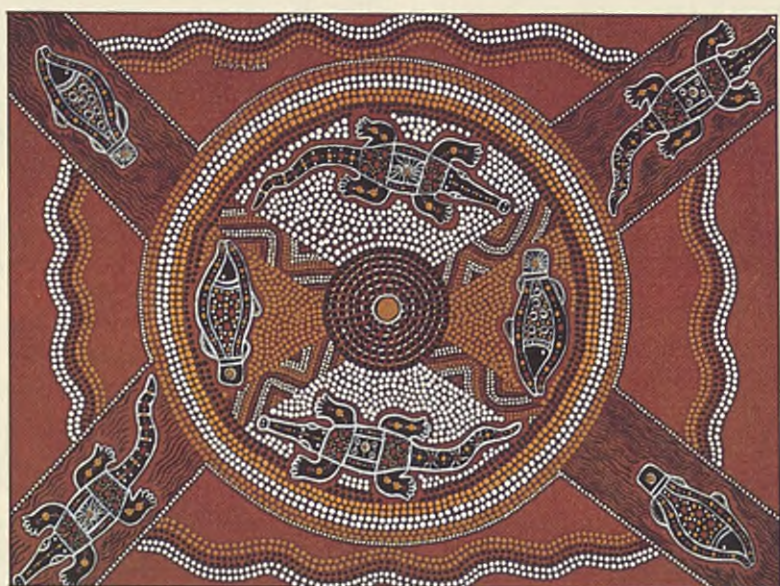
College of Fine Arts Art Courses for '92

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- Master of Arts Administration (by Coursework)
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GALLERY OF THE AUSTRALIAN LANDSCAPE



1



2



3

1. PETER ARCHILL
Whirlpool with Sea Creatures
acrylic on paper 56 x 76 cm

2. RAY MAWBY
Forest Woorim
oil on board 69 x 91 cm

3. JAN MITCHELL
Lorikeets
acrylic on paper 56 x 46 cm

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150 original works of art by
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Sunday 1 - 6



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SPACE BASE
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Wednesday to Saturday 2 - 8

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Fax (065) 452903
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TIN SHEDS GALLERY
154 City Road, University of Sydney,
SYDNEY 2001 Tel. (02) 692 3115
Fax (02) 692 3031
To 22 December: Raison D'etre, Pierre

Cavalan — narrative jewellery.
Seraphine Martin — relief prints and
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Rachael Taylor — ceramic vessels.
Monday to Friday 11 - 5 pm
Saturday to Sunday 1 - 5 pm

TREVOR BUSSELL FINE ART GALLERY
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Contemporary Aboriginal Art 1971-
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Tula. Changing monthly exhibitions.
Saturday 12 - 5, Wednesday to
Thursday by appointment, Friday 12 - 3

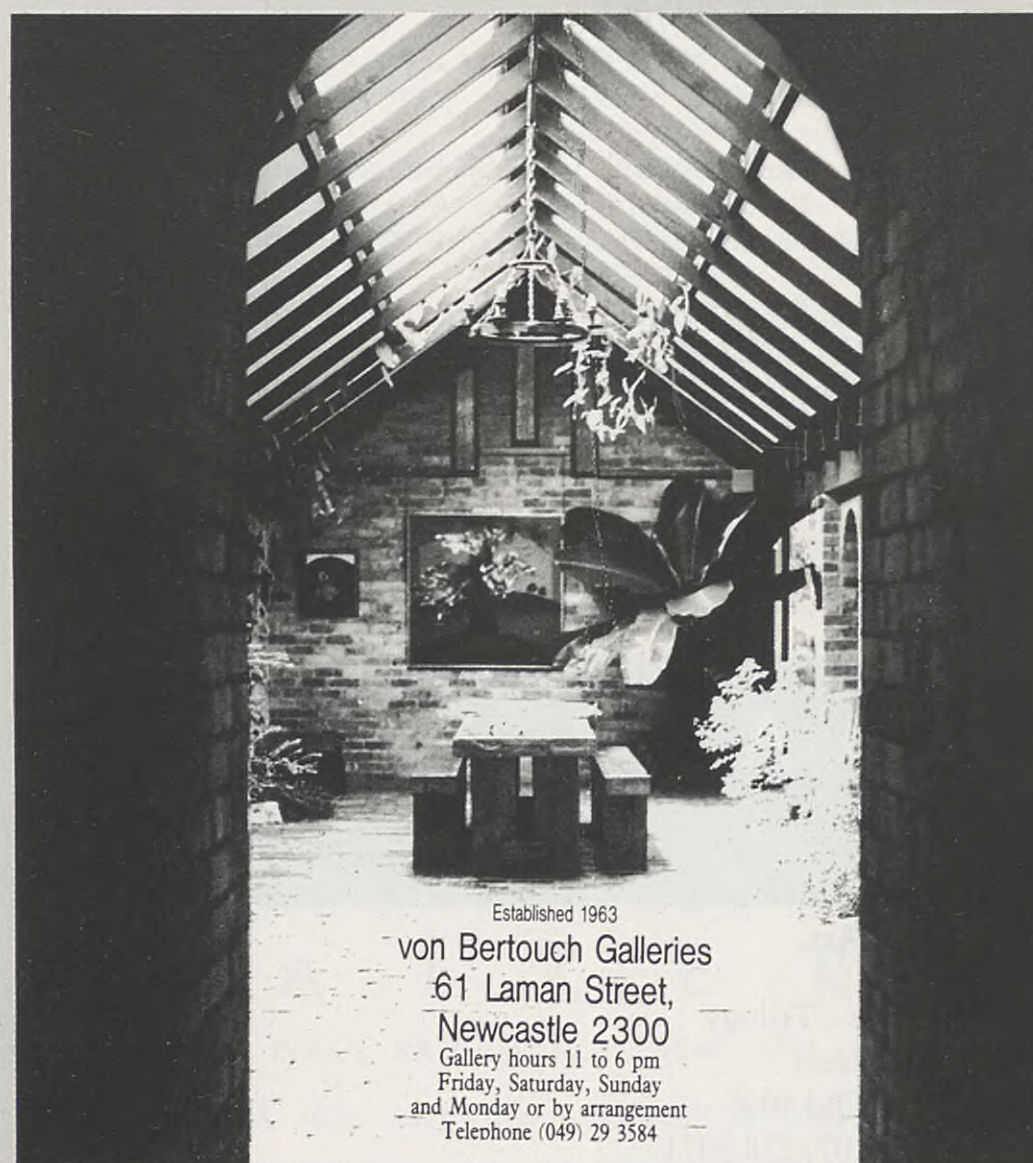
VON BERTOUCHE GALLERIES
61 Laman Street, NEWCASTLE 2300
Tel. (049) 29 3584
To 22 December: Tom Gleghorn —
paintings; Grahame Gilchrist —
sculpture
23 December to 31 January — Closed
for vacation

Friday to Monday 11 - 6
WAGNER ART GALLERY
39 Gurner Street, PADDINGTON 2021
Tel. (02) 360 6069 Fax (02) 327 5991
To 21 December: Christmas Exhibition
— paintings, drawings and prints
January: Gallery closed
28 January to 29 February: Summer
exhibition by leading Australian artists.
Tuesday to Saturday 11 - 5.30,
Closed Sunday, Monday

WAGGA WAGGA CITY ART GALLERY
40 Gurwood Street, WAGGA WAGGA
2650 Tel. (069) 235419
Fax (069) 235400
November: Mary Coughlan —
embroideries
January: Permanent print collection
March: Pop prints of the 1960s and
1970s
Monday to Friday 11 - 5
Saturday 10 - 5, Sunday 2 - 5
closed Tuesdays

WATTERS GALLERY
109 Riley Street, EAST SYDNEY 2010
Tel. (02) 331 2556 Fax (02) 361 6871
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New and exciting programme including a broad range of visual material. Local, national and international exhibitions, regular collection and displays.
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13 December to 19 January: Simon Blau — paintings, Peter Hardy — echoes and refindings assemblage

24 January to 23 February: Wolfgang Sievers — photography
Tuesday to Friday 10 - 5, Saturdays, Sundays and public holidays 12 - 4

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CANBERRA 2600 Tel. (06) 271 2502
Now Open Asian Art, Gallery Nomura Court: mixed media
Monday to Sunday 10 - 5,
Closed Good Friday and Christmas Day

AUSTRALIAN WAR MEMORIAL - ART EXHIBITION GALLERY

CANBERRA 2600 Tel. (06) 243 4211
Daily 9 - 4.45

BEAVER GALLERIES

81 Denison Street, DEAKIN 2600
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Australian contemporary paintings, sculpture, furniture and decorative arts. Four large interconnected exhibition galleries plus gallery shop.
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Gallery 3: Cnr Bougainville and Furneaux Streets, MANUKA 2603
Tel. (062) 47 0188
Tuesday to Saturday 11 - 5

CANBERRA SCHOOL OF ART GALLERY

Ellery Crescent, ACTON 2601
Tel. (062) 49 5832/41
A programme of contemporary art changing monthly.
Wednesday 10.30 - 8,
Thursday to Saturday 10.30 - 5

CHAPMAN GALLERY

31 Captain Cook Crescent, MANUKA 2603 Tel. (06) 295 2550
Changing exhibitions by contemporary Australian artists. Permanent stock of Aboriginal art and artefacts.
Wednesday to Sunday 11 - 6

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The Australian National Gallery's contemporary art venue.
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Paintings, original graphics and sculpture from Australian and overseas artists. By appointment.

HUGO GALLERIES

Shop 9, Thetis Court, MANUKA 2603
Tel. (062) 95 1008
Dealers in etchings, lithographs, screenprints. Australian artists Kahan, Miller, Palmer, Olsen, Boyd. Overseas artists Miro, Gaveau, Buchholz and Masi.
December: Louis Kahan — works on paper
Monday to Thursday 9.30 - 5.30
Friday 9.30 - 7, Saturday 9.30 - 2

NAREK GALLERIES

'Cuppacumbalong', THARWA 2620
Tel. (06) 237 5116
Representing leading and emerging Australian craftspeople and artists.
December: Ben Trupperbaumer — sculpture.
Wednesday to Sunday 11 - 5, Closed Monday and Tuesday

NATIONAL LIBRARY OF AUSTRALIA

CANBERRA 2600 Tel. (06) 262 1111
Tel. (06) 262 1279 until 4.45 weekdays for information about exhibitions.
Tel. (06) 262 1370 until 4.45 weekdays for information about pictorial holdings, access to study collections of documentary, topographical and photographic materials.
Daily 9.30 - 4.30, Closed Christmas Day, New Years Day, Good Friday and Anzac Day until 1 pm

NOLAN GALLERY

Lanyon, Tharwa Drive, THARWA 2620
Tel. (06) 237 5192
Collection of works by Sidney Nolan 1945 to 1953 and temporary exhibitions of recent Australian Art.
Tuesday to Sunday, public holidays 10-4

SOLANDER GALLERY

36 Grey Street, DEAKIN 2600
Tel. (06) 273 1780 Fax. (06) 282 5145
Bringing top Australian and International art to the Capital.
14 to 22 December: Christmas stock show

18 January to 9 February: Summer stock show
15 February to 8 March: New Faces Exhibition
Wednesday to Sunday 10 - 5

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71 Leichhardt Street, KINGSTON 2604
Tel. (06) 295 2781 Fax (06) 285 2738
Limited edition prints and works on paper by Australian artists.
To 23 December: Studio One Inc. Group Show — etchings, lithographs, lino prints.
Monday to Friday 9 - 5
Weekends by appointment

VICTORIA**ADAM GALLERIES**

28 Elizabeth Street, MELBOURNE 3000
Tel. (03) 650 4236 Fax. (03) 331 1590
Womens exhibition to include works by well-known women artists who painted between 1900 and 1991.
To 6 December: Womens exhibition — paintings, prints and drawings.
During exhibitions: Monday to Saturday 10.30 - 5. Otherwise Monday to Friday 9.30 - 5 or by appointment

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75 View Street, BENDIGO 3550
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Modern Australian paintings and prints plus largest stock of Graham Clarke (English artist) hand-coloured etchings in Australia.
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Changing display of works from well-known and prominent Australian artists.
Monday to Saturday 11 - 5,
Sunday 2 - 5

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Sculpture, prints and paintings,
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Aboriginal art always in stock

Hours: 11am - 6pm
Wednesday - Sunday
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Director: Judith Behan

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Two separate exhibitions every four weeks

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Director: Joy Warren

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Wednesday - Saturday
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Dallas Brookes Drive, The Domain,
SOUTH YARRA 3141
Tel. (03) 654 6687, 654 6422
Fax (03) 650 3438
To 23 December: 'The Sublime
Imperative' — The artist as seer, a group
exhibition
Tuesday to Friday 11 - 5
Saturday and Sunday 2 - 5

AUSTRALIAN GALLERIES

35 and 41 Derby Street,
COLLINGWOOD 3066
Tel. (03) 417 4303 Fax (03) 419 7769
35 Derby Street:
To 14 December: Michael Leunig —
drawings and prints
3 to 22 February: Guy Stuart —
paintings
41 Derby Street:
3 to 22 February: Guy Stuart —
paintings
Monday to Saturday 10 - 6

AVANT GALLERIES PTY LTD

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BENALLA ART GALLERY

By the Lake, Bridge Street, BENALLA
3672 Tel. (057) 62 3027
To 15 December: Interpretations —
Tapestries, the woven language of the
Victorian Tapestry Workshop, explores
the relationship that artists have with
weavers.
Foyer: Mirka Mora — dolls, paintings,
embroidery
20 December to 2 February: Ivan
Durrant — A survey, 1970-1990, one of
Australia's foremost photo-realist artists,
the exhibition shows the progression of
Ivan Durrant's work.

Foyer: Vivienne Mehes — A Sense of
Place — photography
Daily 10 - 5
Closed Good Friday and Christmas Day

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
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Fine early and modern Australian
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Tuesday to Saturday 11 - 6

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Please telephone for details of current
exhibition.
Tuesday to Friday 10.30 - 5,
Saturday 11 - 4

CITY GALLERY

45 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 6131, Fax (03) 650 5418
Tuesday to Saturday 11 - 5

CITY OF BALLAARAT FINE ART GALLERY

40 Lydiard Street North, BALLARAT
3350 Tel. (053) 31 5622
The oldest provincial gallery in
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Tuesday to Friday 10.30 - 4.30
Saturday, Sunday, public holidays
12.30 - 4.30

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Tel. (03) 417 3716
Tuesday to Saturday 10 - 6

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181 Canterbury Road, CANTERBURY
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Mixed summer exhibition showing
selected works by various painters,
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Monday to Saturday 10.30 - 4.30

DEUTSCHER FINE ART

68 Drummond Street, CARLTON 3053
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twentieth-century Australian art.
Monday to Friday 10 - 5.30, weekends
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432 Burwood Road, HAWTHORN 3122
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paintings, prints and sculpture by
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Monday to Friday 9.00 - 5.30,
Sunday 2 - 6

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Regularly exhibiting Australian artists
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Exhibition programme available on
request.
Wednesday to Saturday 11 - 5,
Sunday, public holidays 1 - 5

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Paintings, traditional, colonial and

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English figurines.
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141 Flinders Lane, MELBOURNE 3000
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Changing exhibitions of contemporary
Aboriginal art by major artists from
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Saturday 11 - 5

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258 Gore Street, FITZROY 3065
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Tuesday to Friday 10 - 5,
Saturday 12 - 4 or by appointment

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270 Toorak Road, SOUTH YARRA 3141
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Nineteenth and twentieth-century
Australian art.
To 10 December: Greg Irvine — oils and
works on paper.
11 December to February: mixed
exhibition — oils and works on paper.
Monday to Friday 11 - 6,
Saturday and Sunday 2 - 5

GREYTHORN GALLERIES

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Tel. (03) 857 9920 Fax (03) 857 5387
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Artist Projects

28 FEBRUARY – 21 MARCH 1992

Peter Callas (Australia), **Neil Dawson** (New Zealand),
Andy Goldsworthy (UK), **Aldo Iacobelli** (Australia),
Fiona Hall (Australia), **Milan Knizac** (Czechoslovakia),
Tracey Moffatt (Australia), **Trevor Nickolls** (Australia),
Rosslynd Piggott (Australia) and **Neil Roberts** (Australia).

Artists' Week

9–13 MARCH 1992

After The New World Order

GUEST SPEAKERS

Anselm Kiefer (Germany), **Meaghan Morris** (Australia)

Adelaide Festival 1992



Program details from Adelaide Festival:

telephone (08) 216 8708

or fax (08) 212 7849



ARTIST PROJECTS ARE SPONSORED BY CARLTON UNITED BREWING AND ARTISTS' WEEK IS ASSISTED BY THE VISUAL ARTS/CRAFT BOARD,
 AUSTRALIA COUNCIL AND THE DEPARTMENT FOR ARTS AND CULTURAL HERITAGE, SOUTH AUSTRALIAN GOVERNMENT

Tel. (03) 850 1500 Fax (03) 852 0154
 To 15 December: 'Rivers of Australian Art' — First major showing of National Australia Bank collection, includes Howard Arkley, Rick Amor, Tim Johnson and John Olsen.
 14 January to 23 February: 'Females and Femininity' — works on women from the Heide collection. Concentrating on different depictions of women as presented through the Heide collection.
 Tuesday to Friday 10 - 5, Saturday, Sunday 12 - 5

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

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 March 1992: Sexibition
 April: Anthony Syndicas
 Third Sunday monthly 2 - 5, Saturday 2 - 5, Monday 8pm - 10pm

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15 Collins Street, MELBOURNE 3000
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 Early Australian prints of the 1930's
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 Tel. (03) 417 1822
 Tuesday to Saturday 11 - 5



ANTHONY SYNDICAS, Horse, 91.5 x 76 cm, Joan Gough Studio Gallery

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10 William Street, SOUTH YARRA 3141
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 Tuesday to Friday 10 - 4, Saturday and Sunday 2 - 5

LUBA BILU GALLERY

142 Greville Street, PRAHRAN 3181
 Tel. (03) 529 2433
 To 21 December: Review 1991 — group show — gallery artists.
 January to mid-February: Gallery closed
 19 February to 14 March: Andrew Wright-Smith — sculpture.
 Tuesday to Friday 10 - 5
 Saturday 11 - 5

LYTTLETON GALLERY

2A Curran Street, NORTH MELBOURNE 3051
 Tel. (03) 328 1508
 19th and 20th century Australian fine art exhibitions and valuations.
 By appointment only.

MELBOURNE CONTEMPORARY ART GALLERY

163 Gertrude Street, FITZROY 3065

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

MELBOURNE FINE ART GALLERY

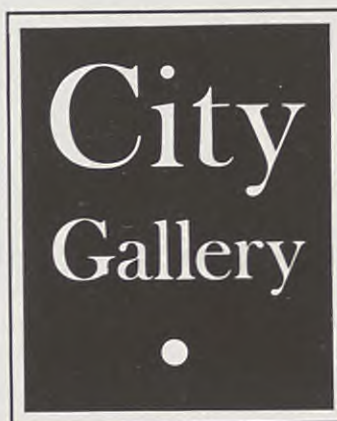
Cnr Flinders and Market Streets, MELBOURNE Tel. (03) 629 6853
 Fax (03) 614 1586
 To 1 December: An outstanding exhibition by renowned artist Criss Canning. Fully illustrated catalogue available.
 Monday to Friday 10 - 6
 Saturday and Sunday 1 - 5

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Ground Floor, Gallery Building, Monash University, Wellington Road, CLAYTON 3168 Tel. (03) 565 4217
 Tuesday to Friday 10 - 5, Saturday 1 - 5

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 You are welcome to visit our gallery which exhibits high quality art works by prominent Australian artists.



JENNY WATSON

"Black Wholes"



JANET BURCHILL



November - December

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Moorabbin Art Gallery and Rogowski's Antiques

Mrs D. Rogowski Director-Owner

342 SOUTH ROAD, MOORABBIN, 3189
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Tuesday - Friday 10a.m.-5p.m.; Saturday 10a.m. - 1 p.m.
 Sunday 2.30p.m. - 5.30p.m. Closed on Mondays



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AMERICAN
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EUROPEAN
ARTISTS

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THE GORDON DARLING FOUNDATION

THE FOUNDATION has been established by Gordon Darling as a Public Charitable Foundation to benefit the Visual Arts in Australia.

THE INAUGURAL TRUSTEES are Gordon Darling, Marilyn Darling, James Mollison and R W (Bob) Piper.

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73-75 Mackie Road, MULGRAVE 3170
Tel. (03) 561 7111
Exhibitions of Australian artists' work in oils, pastels, watercolours. Hire library art books. Artists' materials. Custom framing.
To 1 December: Robert T. Miller — watercolours
2 to 24 December: Watercolours, oils, pastels as small Christmas gifts.
16 January to 28 February: Group exhibition — watercolours, oils and pastels.
Monday to Saturday 9 - 5, Sunday 2 - 5

NATIONAL GALLERY OF VICTORIA

180 St Kilda Road, MELBOURNE 3004
Tel. (03) 618 0222
To 8 December: Toulouse-Lautrec — recaptures the excitement and passion of Paris at the turn of the century.
To 3 February: John Olsen Retrospective
5 December to 10 March: Australian Watercolours — assembled by the NGV over more than 100 years, includes Roberts, Heysen, Lindsay and more.
18 December to 25 February: Frederick McCubbin — the most comprehensive selection of this great Impressionist's work ever mounted in 40 years.
To 10 February: Contemporary Australian Art — works from young emerging artists and new acquisitions from the Gallery's permanent collection.
Daily 10 - 4.50, Mondays Ground Floor and First Floor only

NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121
Tel. (03) 429 3666, Fax (03) 428 3571
To 14 December: Drawings by Elizabeth Cross, Kevin Lincoln, Susan Stamp and Elizabeth Jess.
Tuesday to Friday 11 - 6,
Saturday 10 - 5 or by appointment

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Contemporary works by prominent Australian artists. Paintings, sculpture, glass, ceramics. Changing exhibitions.
Friday to Monday 10.30 - 5.30,
or by appointment

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37a Main Street, MORNINGTON 3931
Tel. (059) 75 3915
Gallery of contemporary Australian art. Featuring changing exhibitions of prominent and emerging artists. Paintings, sculpture, ceramics and jewellery.
Tuesday to Sunday, public holidays 11-5

RMIT GALLERY

342-348 Swanston Street, MELBOURNE
3000 Tel. (03) 660 2218
Monday to Friday 11 - 6

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8 Monbulk Road, BELGRAVE 3160
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Traditional paintings, ceramics, jewellery. Featured exhibitions by invited artists. Day and evening art classes, all mediums plus sculpture classes.
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Saturday and Sunday 10.30 - 6

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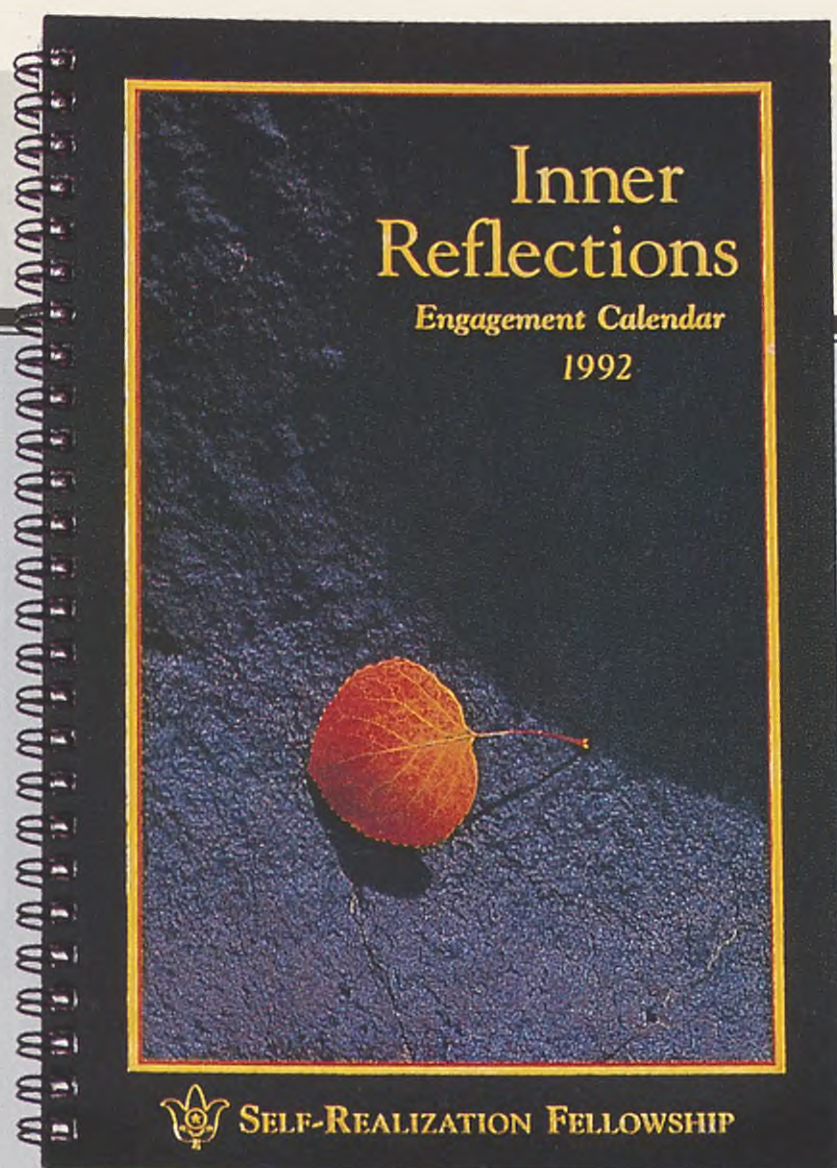
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98 River Street, SOUTH YARRA 3141
Tel. (03) 827 8381
Exhibitions of Australian, American and European artists.
Tuesday to Saturday 10 - 5.30

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

The University of Melbourne, PARKVILLE 3052
Tel. (03) 344 5148/7158
The Ian Potter Gallery is located on Swanston Street near tramstop number 10.
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5 to 29 February: Maria Kozic — Two



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WATTLETREE GALLERY

409 Wattle Tree Road, EAST MALVERN
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Changing exhibitions featuring
contemporary Australian artists.
Monday to Thursday, Saturday 10 - 5,
Sunday 2 - 5

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APTOS CRUZ GALLERIES

147 Mt Barker Road, STIRLING 5152
Tel. (08) 370 9011
Contemporary and primitive art, oriental
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exhibitions.
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Sunday 1 - 5

ART GALLERY OF SOUTH AUSTRALIA

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Daily 10 - 5, Admission free



JACOB EPSTEIN, Mother and
child, 1911, Carrick Hill Trust

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46 Carrick Hill Drive, SPRINGFIELD
5062 Tel. (08) 379 3886
Fax (08) 379 7588
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holidays 10 - 5

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GREENHILL GALLERIES

140 Barton Terrace, NORTH ADELAIDE
5006 Tel. (08) 267 2933
Fax (08) 239 0148
December: Janet Bridgeland and Donna
Lesley. Alf Hannaford and Peter Coad.
January and February: Bob Marchant
and Alan Linney.
Tuesday to Friday 10 - 5,
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HILL-SMITH FINE ART GALLERY

113 Pirie Street, ADELAIDE 5000
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traditional and contemporary Australian
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Sunday 2 - 5

KENSINGTON GALLERY

39 Kensington Road,
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Tel. (08) 332 5752, Fax (08) 315 902
1 to 22 December: Charlotte Balfour —
recent paintings
7 January: Gallery re-opens
Tuesday to Friday 10 - 5,
Saturday, Sunday 2 - 5

READE ART

101 Glen Osmond Road, EASTWOOD
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Tel. (09) 227 8996, Fax (09) 227 6375
December: CMC Perth Campus graduate exhibition
January: Mike Parr (t.b.c.)
February: Mac Betts
Monday to Friday 10 - 5,
Sunday 2 - 5

GALERIE DÜSSELDORF

890 Hay Street, PERTH 6000
Tel. (09) 325 2596
Monthly exhibitions of contemporary art.
January: closed
Tuesday to Friday 10 - 4.30,
Sunday 2 - 5 and by appointment

GREENHILL GALLERIES

20 Howard Street, PERTH 6000
Tel. (09) 321 2369
Regular exhibitions by contemporary Australian artists
Monday to Friday 10 - 5,
Sunday 2 - 5

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19 Ord Street, WEST PERTH 6005
Tel. (09) 321 5764, Fax (09) 322 1387
Mixed exhibitions by prominent Australian artists.
Monday to Friday 10 - 5, Sunday
by appointment

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102 Forrest Street, COTTESLOE 6011
Tel. (09) 385 1399, Fax (09) 384 0966
Regular exhibitions of contemporary artists - Olsen, Dickerson, Gleghorn, Juniper, Waters, Borrack, Drydan, Largent, Williams, Moon, Greenway, Linton, Pro Hart.
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TASMANIA**CROHILL GALLERY**

60 Burgess Street, BICHENO 7215
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119 Sandy Bay Road, HOBART 7005
Tel. (002) 23 3379 AH: (002) 25 3952
Contemporary Australian fine art including paintings, sculpture and ceramics.
To 8 December: Kenneth Jack — paintings, Tasmanian series.
6 to 22 December: Nigel Lazenby — paintings, Patrick Collins — ceramics
28 December to 19 January: City of Hobart Art Prize, acquisitive value \$65,000
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
Tasmanian modern and contemporary art by Elizabeth Smith, Bernadine Alting, Tom Samek, Zsolt Faludi, Alan McIntyre and David Marsden.
Daily 10 - 5

HANDMARK GALLERY

77 Salamanca Place, HOBART 7005
Tel. (002) 237 895
Changing exhibitions monthly of

Tasmanian artists and crafts people
Daily 10 - 6

TASMANIAN MUSEUM AND ART GALLERY

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Daily 10 - 5

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P.O. Box 585, 55 Stuart Hwy, STUART PARK 0820 Tel. (089) 812 994
A gallery featuring contemporary Australian fine art, aboriginal desert paintings and Arnhem Land barks. Monthly exhibitions are conducted.
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NORTHERN TERRITORY MUSEUM OF ARTS AND SCIENCES

Bullocky Point, FANNIE BAY 0801
Tel. (089) 82 4211
Monday to Friday 9 - 5,
Saturday, Sunday 10 - 6

COMPETITIONS, AWARDS AND RESULTS

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 Editorial Manager. These will then be included in the first available issue. We publish December, March, June and September (deadlines: 5 months prior to publication). Where no other details are supplied by organizers of competitions we state the address for obtaining them.

DETAILS**QUEENSLAND****CHURCHIE EXHIBITION OF EMERGING ART 1992**

Closing date: March 1992. Particulars from: Anglican Church Grammar School, Oaklands Parade, East Brisbane.

STANTHORPE 1992 HERITAGE ARTS FESTIVAL

Envisaged acquisitions \$40,000. Paintings, indoor sculpture, ceramics, fibre, woodwork. Exhibition: 28 February to 28 March, 1992. Closing date: 3 March, 1992. Particulars from: The Secretary, Heritage Arts Festival, PO Box 223, Stanthorpe 4380. Tel. (076) 81 1874

NEW SOUTH WALES**ACTA AUSTRALIAN MARITIME ART AWARD**

Particulars from: Libby Newling, Public Relations Officer, ACTA Shipping, ACTA House, 447 Kent Street, Sydney 2000. Tel. (02) 286 9421

BERRIMA DISTRICT ART SOCIETY ART AWARD 1992

Open, two categories: works on paper any medium; print prize. Closing date: three weeks before Easter. Particulars from: Exhibition Secretary, Berrima District Art Society, P.O. Box 144, Bowral 2576.

PAT CORRIGAN ARTIST GRANT

Small grants for visual artists and craftspeople toward the costs associated with the public presentation of work. Closing date: 15 February/May/November. For guidelines and application form send SAE to: The Pat Corrigan Artist Grant, NAVA, PO Box 336, Redfern 2016.

Crohill Gallery

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ALBERT NAMATJIRA *Grass Trees at Goss's Range*, 1945, watercolour, 378 x 277 mm, Private collection.

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THE HERITAGE OF NAMATJIRA

curated by

Angela Tidmarsh, Associated Professor JVS Megaw on behalf of
The Flinders University of South Australia

organised by

the National Aboriginal Cultural Institute Inc, Adelaide

with the co-operation of

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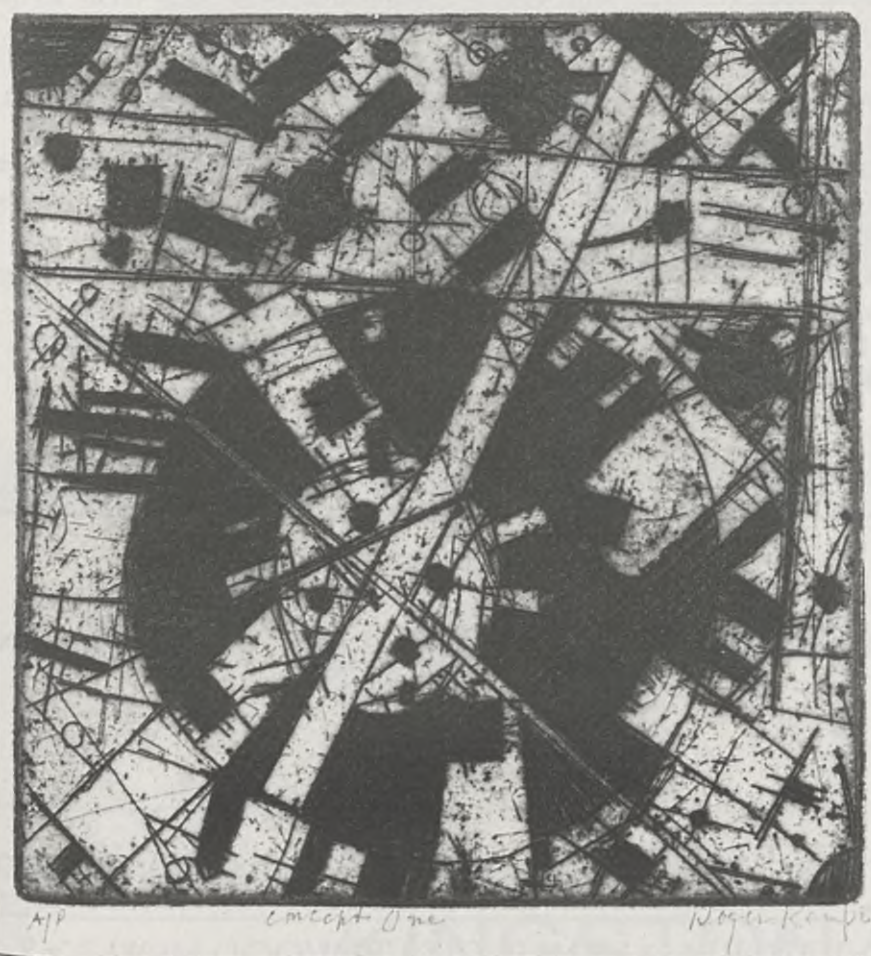
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The complete etchings

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ROYAL EASTER SHOW ART PRIZES 1992

Closing date: 4 January, 1992
Particulars from: The Chief Executive Officer, Royal Agricultural Society of NSW, GPO Box 4317, Sydney 2001. Tel. (02) 331 9111.

VICTORIA**CAMBERWELL ROTARY ART SHOW 1992**

\$35,000 Art Competition. The Rotary Club of Camberwell invites artists to submit works of traditional representational art. Closing date: 22 March 1991. Particulars from: Rotary Club of Camberwell, PO Box 80, Balwyn 3103.

DANDENONG FESTIVAL ART AWARDS 1992

For young artists who have not turned 26 years by closing date for entries. Oil, watercolour, pastel, synthetic polymer paint, drawing, printmaking. Closing date: usually April. Exhibition: May. Particulars from: Dandenong Art Festival, c/- G. Dickson, 79 Pultney Street, Dandenong 3175. Tel. (03) 792 2152.

RESULTS**QUEENSLAND****ABERDARE ART PURCHASE PRIZE 1991**

Judge: Dinah Dysart
Winners: Imants Tillers, Sebastian di Mauro, Lucinda Elliott, Bruno Leti

NEW SOUTH WALES**ACTA MARITIME ART AWARD**

Judges: John Baily, Barry Pearce,

Christopher Cullen, Daina Fletcher, John Firth-Smith, Sir James Hardy, Kathlyn Ballard.
Winner: Aileen Rogers

BERRIMA DISTRICT ART SOCIETY OPEN ART EXHIBITION

Judge: John Coburn
Winners: Works on paper: Judy Benjamin. Print Prize: Buth Burgess.

SINGELTON ART PRIZE 1991

Winners: Watercolour: Allan Waite; Highly Commended: Janet Cobb, John Parkinson, Madeleine Szymanski. Traditional: Brian Stratton; Highly Commended: Suzanne Sommer, Sandra Forbes, Geoff Neal, Janet Cobb, Edwina Andrews. Open: John Parkinson; Highly Commended: Marea Kozaczynski. Still life: Elizabeth Baxter; Encouragement Award: Marea Kozaczynski. Highly Commended: Neville Johnston, Kathleen Henderson.

SOUTH AUSTRALIA**KERNEWEK LOWENDER ART PRIZE 1991**

Judge: Basil Hadley
Winners: Foundation South Australia Prize \$3,000: Rita Hall and Timothy John; Local Art Prize \$500: Carole Dyson; Highly Commended: Bernard Jeffrey, Helen Kostoglou, Helen Skinner.

VICTORIA**SWAN HILL PRINT AND DRAWING SHOW 1991 AND THE DOROTHY DOUGLAS BEQUEST**

Winners: Franz Kempf, Robert Hollingworth, Franco Paisio, Rob Dott.

ART AUCTIONS**Sotheby's
100 works from the
Museum of Contemporary
Art, Brisbane
Melbourne, 16 June 1991**

ALLEN, Davida: Josephine on a bed, 1984, 119.5 x 100 cm, \$7,700

ALLEN, Davida: Sam . . . on stage, off stage, 190.4 x 197.5 cm, \$14,300

ARKLEY, Howard: Bungalow home, 1987, acrylic on canvas, 160.5 x 200 cm, \$7,150

BOOTH, Peter: Untitled (Purple/black bar), 1973-74, acrylic on canvas, 213.5 x 198 cm, \$66,000

BOSTON, Paul: Untitled, 1989, 203 x 136.5 cm, \$8,250

BRACK, John: The tower, 146 x 114 cm, \$66,000

BRACK, John: Study for 'The bacon cutter shop no. 1', ink on paper, 32.5 x 41.5 cm, \$5,060

CONNOR, Kevin: Portrait of Sydney (III), 1970-71, oil on composition board, 244 x 397 cm (three panels), \$20,900

FIRTH-SMITH, John: Over time, 1981, oil on linen, 185 x 367 cm, \$16,500

FRENCH, Leonard: Raft crucifixion, 1969, enamel on hessian on hardboard, 181.5 x 151 cm, \$22,000

FULLBROOK, Sam: Girl with Sturt Pea, Coobina Creek, W.A., c.1960, oil on masonite, 24.5 x 32 cm, \$6,050

FULLBROOK, Sam: Drover's boy, oil on board, 32.5 x 22 cm, \$4,400

GASCOIGNE, Rosalie: Waterfront, 1979, mixed media assemblage, 60.5 x 35 x 14 cm, \$3,300

GLEESON, James: Fantasy in figure 1, ink and watercolour on paper, 49 x 37.5 cm, \$2,200

GREY SMITH, Guy: Shrubs on a salt

pan, oil on board, 92 x 122 cm, \$10,450

HESTER, Joy: Sleeping nude, 1948, chinese ink and wash on paperboard, 26 x 36.5 cm, \$2,420

HINDER, Frank: Abstract painting, 1956, oil on board, 70 x 95 cm, \$8,250

HODGKINSON, Frank: Behold the scribbling worm, c.1960, oil on board, 183 x 137.5 cm, \$6,050

HOYLAND (UK), John: Billy's blues, 1979, 203 x 203 cm, \$8,800

LANCELEY, Colin: Over the horse and under the trapeze, 1963, oil and found objects on plywood, 165 x 111 x 14 cm, \$16,500

LANCELEY, Colin: Phoenix among the stars, 1965, carved and painted wood, 227 x 170 x 78 cm, \$18,700

LARTER, Richard: My slave Mark 21024991, 1972, acrylic on canvas, 177 x 160 cm, \$14,300

LARTER, Richard: Ouled nail mountains, 1984, acrylic on canvas, 184 x 155 cm, \$7,150

MAKIN, Jeffrey: Near Merrijig, 1976, 122 x 106 cm, \$4,400

PEARL, John: Reflections on a ground, 1977, 170.5 x 274 cm, \$5,500

RANKIN, David: Golden ridge, 1989, 198 x 244 cm, \$12,100

ROONEY, Robert: Silly Symphony 6 (Zebra slices), 1988, liquitex on canvas, 140 x 183.2 cm, \$5,500

TILLERS, Imants: Lost, lost, lost, 1985, synthetic polymer paint and oil stick on 220 canvas boards. Canvas boards numbered 5615-5834 verso, 254.2 x 838.8 cm, \$25,300

TUCKSON, Tony: Lovers no. 16, gouache on paper, 52.5 x 76.5 cm, \$7,150

TUCKSON, Tony: Lovers no. 3, (1952?-1956?), gouache on paper, 101.5 x 76.2 cm, \$7,700

TUCKSON, Tony: Untitled drawing #3 (Multicoloured grid), c.1953-56, gouache on paper, 76.2 x 101 cm, \$7,150

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76 x 100 cm

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15 – 29 MARCH 1992

KINGSTON HOUSE GALLERY

148 Anzac Highway, Glandore 5037 South Australia
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TUCKSON, Tony: Black line grey green, 1970-73, acrylic on hardboard, 213.5 x 122 cm, \$60,500

VARVARESSOS, Vicki: Frank Watters, acrylic on canvas, 151 x 213 cm, \$4,840

VASSILIEFF, Danila: Private and collective enterprise, 1949, gouache on paper (2 panels), 25.5 x 39 cm, \$6,600

WALKER, John: Melbourne labyrinth, 1981, 237.5 x 359.4 cm, \$35,200

WILLIAMS, Fred: Red trees on hillside, c.1966, red chalk on paper, 54 x 75 cm, \$9,900

Lawsons

Australian and European Paintings

Sydney, 21 May 1991

AMERICAN SCHOOL: Lake scene, oil on board, 26.5 x 35 cm, \$100

ANSDALL, George: Narrabeen lakes, watercolour, 20.5 x 27 cm, \$275

BACKEN, Earl: East Sydney Tech, etching, 19 x 22.5 cm, \$175

BAKER, Alan: Summer landscape, oil on board, 38.5 x 59 cm, \$1,300

BANKS, John: Study for a picture, oil on canvas, 24 x 29 cm, \$3,000

BLACKMAN, Charles: Ding dong dell, etching, 50.5 x 40 cm, \$275

BOYD, Arthur: Woman beast, ink on paper, 51 x 63 cm, \$1,000

BOYD, David: Beach party, oil on masonite, 49.5 x 44 cm, \$1,700

BROWN, Vincent: Steam boat on Brisbane river, watercolour, 27 x 35 cm, \$1,100

CANTLE, John Mitchell: Three parrots, watercolour 13 x 9 cm each, \$225

CARSE, James Howard: The mine clunes, oil on board, 22.5 x 35 cm, \$1,000

CASSAB, Judy: Nude, gouache and pastel on paper, 37 x 27 cm, \$175

CAYLEY, Neville: Two kookaburras, watercolour, 60.5 x 48.5 cm, \$900

CLIFFORD, James: Whitsunday, acrylic on canvas, 91.5 x 91.5 cm, \$300

DALI, Salvatore: Relief sculpture, pressed aluminium, 43 x 60 cm, \$1,500

EAGER, Helen: Still life in window, pastel, 97 x 72 cm, \$250

EUROPEAN SCENE: Street scene, oil, 60 x 49 cm, \$800

FLOWER, Cedric: Flowers in a black vase, oil on board, 37 x 30 cm, \$800

FROST, Joseph: The bounty at the quay, gouache, 17 x 26 cm, \$2,700

HART, Kevin Charles (Pro): Gateway, watercolour, 26 x 30.5 cm, \$375

HERMAN, Sali: Forest, oil on canvas, 75 x 98 cm, \$4,000

KANDINSKY, Vasily: Poster of composition IX, 1936, print, 74 x 112 cm, \$300

LAWRENCE, George F.: South coast landscape, watercolour, gouache and ink on paper, 50 x 33 cm, \$1,600

LEIST, Frederick: Lady watching Pan, oil on cardboard, 28 x 38 cm, \$1,000

LISTER LISTER, William: The breakers, watercolour, 22.5 x 66 cm, \$1,200

LONG, Sydney: Strand on the green, etching, 17 x 32 cm, \$200

MATHER, John: Landscape, watercolour, 29.5 x 45 cm, \$375

MORROW, Ross Samuel: The observer, oil on masonite, 126 x 101 cm, \$3,800

MORROW, Ross Samuel: A substantial summer, oil on masonite, 122 x 122 cm, \$3,800

MORROW, Ross Samuel: Straight, oil on masonite, 122 x 122 cm, \$2,800

NICHOLS, Trevor: Platypus dreaming, oil on canvas board, 50.5 x 44 cm, \$300

NORLING, R.: The twins, oil on board, 52 x 64 cm, \$250

PARTOS, Paul: Sunset, oil on canvas, 127 x 101 cm, \$3,800

REES, Lloyd: Tree at Caloola, lithograph, 50 x 64 cm, \$750

SANTRY, John: Fishing boats, Kiama, ink and wash, 28.5 x 44 cm, \$500

SCHOOL OF MAX MELDRUM: Still life,

oil on board, 39 x 31.5 cm, \$200

SPENCER, Gilbert: Beach at St Kilda, oil on board, 19 x 25 cm, \$550

STOCKMAN, Billy: Budgerigar dreaming, acrylic on canvas, 112 x 185 cm, \$3,000

TAYLOR, Michael Franklin: Coastal landscape, oil on canvas, 152 x 183 cm, \$2,000

VISKI, J.: The horse muster, oil on canvas, 59 x 79 cm, \$1,250

VOIGHT, David: Through mistwave flats, acrylic on canvas, 130 x 164 cm, \$800

ZOFREA, Salvatore: Aida, screenprint, 69 x 91 cm, \$100

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Decorative and Fine Arts Adelaide, 27 May 1991

AFTER S.T. GILL: The departure of Captain Sturt, August 1844, handcoloured lithograph, 27 x 40.3 cm, \$1,300

ARTIST UNKNOWN: Untitled landscape, oil on card, 23.8 x 32.5 cm, \$170

ARTIST UNKNOWN: Portrait of a young man, oil on canvas, 44 x 33 cm, \$1,200

ATCHISON, Michael: Groundscape with rocks and wild flowers, acrylic on



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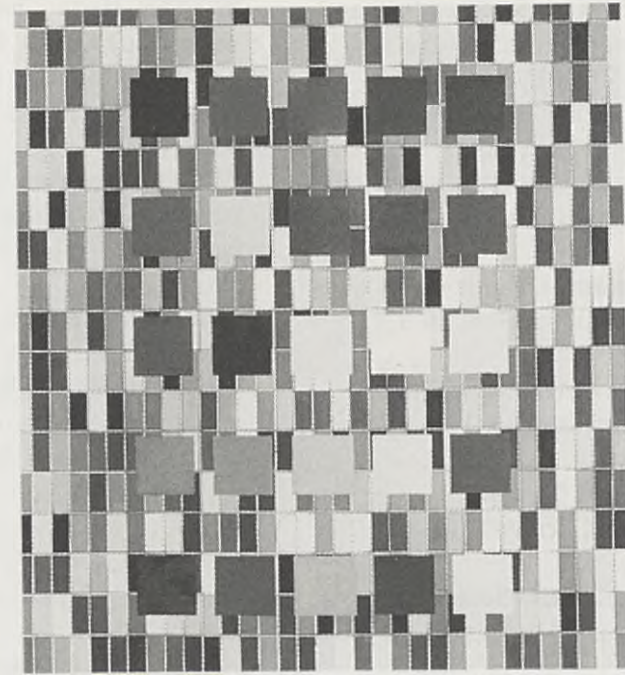
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*John Young, 'A Sudden Rush of Devotion'
1989, oil on linen, 183 x 168cm*

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canvas, 87 x 87 cm, \$250

BATTARBEE, Rex E.: Red sandhill and blue mountains, Central Australia, watercolour, 39 x 50.5 cm, \$400

CROOKE, Ray: The card players, oil on board, 67.5 x 90 cm, \$5,000

DASTRAC, Raoul: European riverside town, oil on canvas, 79 x 98.5 cm, \$2,400

DE LACY, Charles: Harbour scene with sailing ships, oil on canvas, 59.5 x 105.5 cm, \$2,800

GERBER, Hans: European nightclub scene, oil on canvas, 92 x 112.4 cm, \$25,000

GOODCHILD, John Charles: Summercourt in Cornwall, watercolour, \$320

HAMBIDGE, Elizabeth (Bessie): House in the Adelaide Hills, watercolour, 13.5 x 20 cm, \$30

HART, Kevin Charles (Pro): Landscape with trees, oil on canvas, 22 x 19.5 cm, \$120

HELE, Ivor Henry: The initiation, oil on board, 29 x 40 cm, \$28,000

HELE, Ivor Henry: Nude III, charcoal, 35 x 30 cm, \$4,200

HEYSEN, Hans: Mount Barker, pencil and wash heightened with white, 20 x 27.5 cm, \$900

HEYSEN, Hans: Hahndorf gums,

charcoal, 38.5 x 30.5 cm, \$1,800

HEYSEN, Hans: Outskirts of Venice, watercolour, 23 x 30 cm, \$3,600

HEYSEN, Hans: Rural landscape, c.1898, oil on card, 29.2 x 22 cm, \$2,000

HULME, Frederick William: Fast flowing stream, North Wales with fisherman tackling up, oil on canvas, 105 x 151 cm, \$7,500

JACKS, Robert: Abstract designs, colour silk screens, each 105 x 75.5 cm, \$250

HILLER, Christine G.: The age old hills, etching, 11 x 20 cm, \$30

LEASON, Percival Alexander: Self portrait, oil on canvas laid down on board, 64 x 56 cm, \$1,100

PAREROULTJA, Landscape, Central Australia, watercolour, 27.3 x 38 cm, \$160

POWER, Harold Septimus: Bridge over the Seine, Paris, oil on canvas, 35 x 50 cm, \$600

PUGH, Clifton Ernest: A frosty morning, gouache and oil on paper, 54.5 x 75 cm, \$2,000

SWANN, Bruce: Murraytown farmhouse, oil on board, 29.2 x 39.2 cm, \$600

WEBBER, Travis: Poplars at Piccadilly S.A. near Uraidla, oil on canvas board, 27 x 37 cm, \$220

ZOFREA, Salvatore: Rainbow, oil on board, 60 x 75 cm, \$110

RECENT ACQUISITIONS

Tasmanian Museum and Art Gallery

ARNOLD, Ray: Transcend the dripping rock beyond the Fall I-IV, 1989, suite of four etchings

BOOTH, Peter: Painting (Mountain landscape with snow), 1989, oil on canvas

CONSTABLE, John: View of Dedham, Suffolk, 1990, pencil

CONNOR, Kevin: Figures sunset, Victoria Street, linocut

CONNOR, Kevin: Erskineville Road, 1988, oil on canvas

CONNOR, Kevin: Four brush and ink drawings: Paris, 1981; Near Central Station, 1981; Heymarket figure, 1981; Study for Heavy Slides, William Street, 1982

DELACROIX, Eugene: L'Enfant en l'air (Studies of a child), pencil

ELDRIDGE, Henry: A young boy and his

governess, pencil and watercolour

EWINS, Rod: Pahoehoe lava flow, Hawaii Big Island series, 1990, aquatint

FIRTH-SMITH, John: Three lithographs: Era, 1990, Vrill, 1990, Slip, 1990

JACKS, Robert: Untitled, relief etching

JACKS, Robert: Sydney series I-IV, 1989, lithographs

MAGUIRE, Tim: Red column, 1987, lithograph and pastel

RICHMOND, Olliffe: Portrait sketch of an Australian soldier, pencil

WILLIAMS, Fred: The Kent Group, Bass Strait, 1977, gouache

WILLIAMS, Fred: North-east River, Flinders Island, 1977, gouache

Queensland Art Gallery

FANTIN-LATOURE, Henri: La source (Eau dormante), 1903, lithograph, second state of two on paper, 28.4 x 39.9 cm

FRANK, Dale: Its my party - to Jonny and Mickey - He's left home, 1990, oil, varnish and adhesive vinyl on photographic mural canvas, 260 x 490 cm

GASCOIGNE, Rosalie: Lamplit, 1989, retro-reflective road signs on hardwood, 183 x 1893 cm

HUNTER, Robert: Untitled, 1983/84, synthetic polymer paint on plywood,

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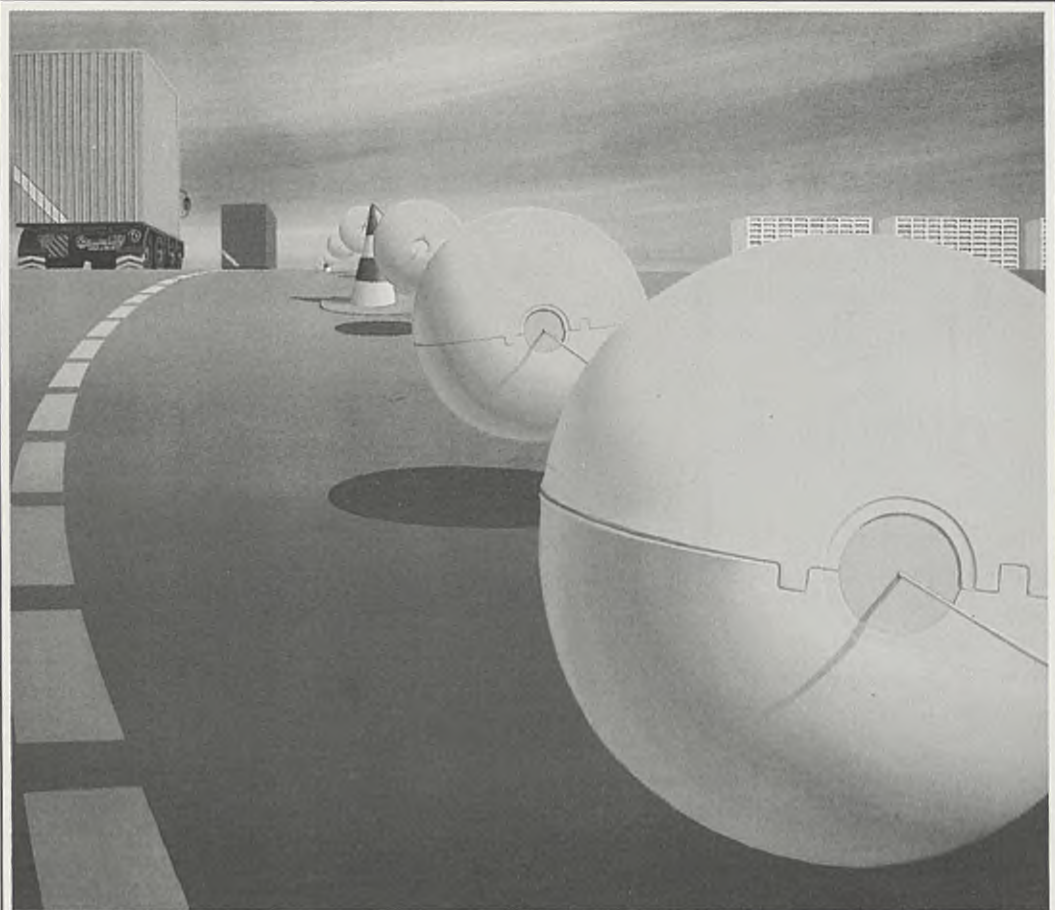


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122.2 x 244.1 cm

KNGWARREYE, Emily: Wild potato dreaming, 1990, synthetic polymer paint on canvas, 185 x 150 cm**LALIQUE, Rene:** Vase: Ceylan, c.1930, cylindrical shape mould, brown clear glass, frosted finish with traces of blue staining, 24 x 13.1 cm.**PUVIS DE CHAVANNES, Pierre:** Doux pays (Pleasant land), c.1880-82, oil on canvas, 25 x 47 cm**SHERMAN, Cindy:** Untitled #129, 1983, type C photograph on paper, ed.5/18, 58.8 x 86.9 cm**TYNDALL, Peter:** A person looks at a work of Art/Someone looks at something... The right angle giver (Instruments of the Passion), 1988, installation**WILLIAMS, Fred:** Australian landscape III, 1969, oil on canvas, 148.8 x 198 cm
canvas board, 5 panels 20 x 16 cm, 7 panels 20 x 10 cm

Art Gallery of New South Wales

BRASSAI: Portrait of a French lady, gelatin silver photograph**CONNOR, Kevin:** Figures, sunset,

Victoria Street, 1990, linocut

GLEESON, James: Study for 'Lapsed shadows re-cycled to a capable coast', 1988, charcoal, paper collage**FANTIN-LATOURE, Henri:** Lohengrin, 1886, lithograph**FEINT, Adrian:** (Flowers), 1949, oil on canvas**FIRTH-SMITH, John:** 7 lithographs, 1990**FORTESCUE, Chris:** 3 photographs, 1988-1990**HINDER, Frank:** (Constructivist drawing), 1971, pencil, brush and ink, watercolour**HINE, Henry George:** Figure in a ravine, 1845, watercolour**JUNIPER, Robert:** 4 collotypes, 1 etching, 1979**KAHAN, Louis:** The artist and his tools, 1947, woodcut**KOUNELLIS, Jannis:** Drawing for 'Untitled', 1984/87, pencil**POIGNANT, Axel:** Aboriginal stockwoman, 1942, gelatin silver photograph**MELDRUM, Max:** Portrait of the artist's daughter, Ida Meldrum, (late 1940's), oil on hardboard**OLSEN, John:** 6 prints, 1973-1991**PROUT, J. Skinner:** 15 pencil drawings, 1840-1844**after REMBRANDT, van Rijn:** Man in a high cap, 1630, etching**RENOUARD, Paul:** A group of English children, drawing**SMITH, Grace Cossington:** The curve of the bridge, 1928-1929, oil on cardboard**THOMSON, Anne:** Untitled, 1986, pastel, collage and watercolour**VORSTERMAN, Lucas (after Titian):**

Portrait of a bearded man in a fur collar, engraving

ERRATUM

September Issue 29/1

Captions for the paintings reproduced on pages 47 and 48/49 were transposed. Page 47 should read TIM JOHNSON, Little Big Horn, 1989, acrylic on canvas, 179 x 250 cm. Pages 48/49 should read TIM JOHNSON, Fractal, 1991, acrylic on linen, 91 x 12 cm.

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BOOKS RECEIVED

Papunya Tula: Art of the Western Desert by Geoffrey Bardon (McPhee Gribble, Penguin Books Australia, 1991, ISBN 0 86914 160 0) \$50.00.**A Concise History of New Zealand Painting** by Michael Dunn (David Bateman in association with Craftsman House, 1991, ISBN 976 8079 07 8 Craftsman, ISBN 1 86953 0551 David Bateman) \$75.00**New Art Five** edited by Nevill Drury (Craftsman House, 1991, ISBN 976 8097 03 5) \$65.00.**Art of the Western World** edited by Denise Hooker (Random Century, 1991, ISBN 0 09 182575 X) \$59.95.**The Painted Image** edited by Ted Snell (Curtin University of Technology, 1991, ISBN 1 86342 034 7) \$49.95.**The Art of Rupert Bunny in the Australian National Gallery** by Mary Eagle (Australian National Gallery, 1991, ISBN 0 642 13073 6) \$125 hardcover, \$75 paperback

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Lloyd Rees – Sunset on the Omega Hills (1948) Oil on canvas 67.5 x 101 cm

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Rupert Bunny – Une Nuit De Canicule (World Record price for an Australian Artist)	\$1,250,000	Kenneth MacQueen – Out to Sea	\$17,000
Brian Dunlop – Still Life	\$32,000	Frederick Strange – Launceston	\$57,500
Roland Wakelin – Dawes Point, Sydney	\$54,000	David Davies – Evening Templestowe	\$420,000
William Delafield Cook – Park Bench	\$50,000	Arthur Streeton – The Artist's Camp	\$800,000
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RED KANGAROOS - WESTERN LANDSCAPE 1991

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