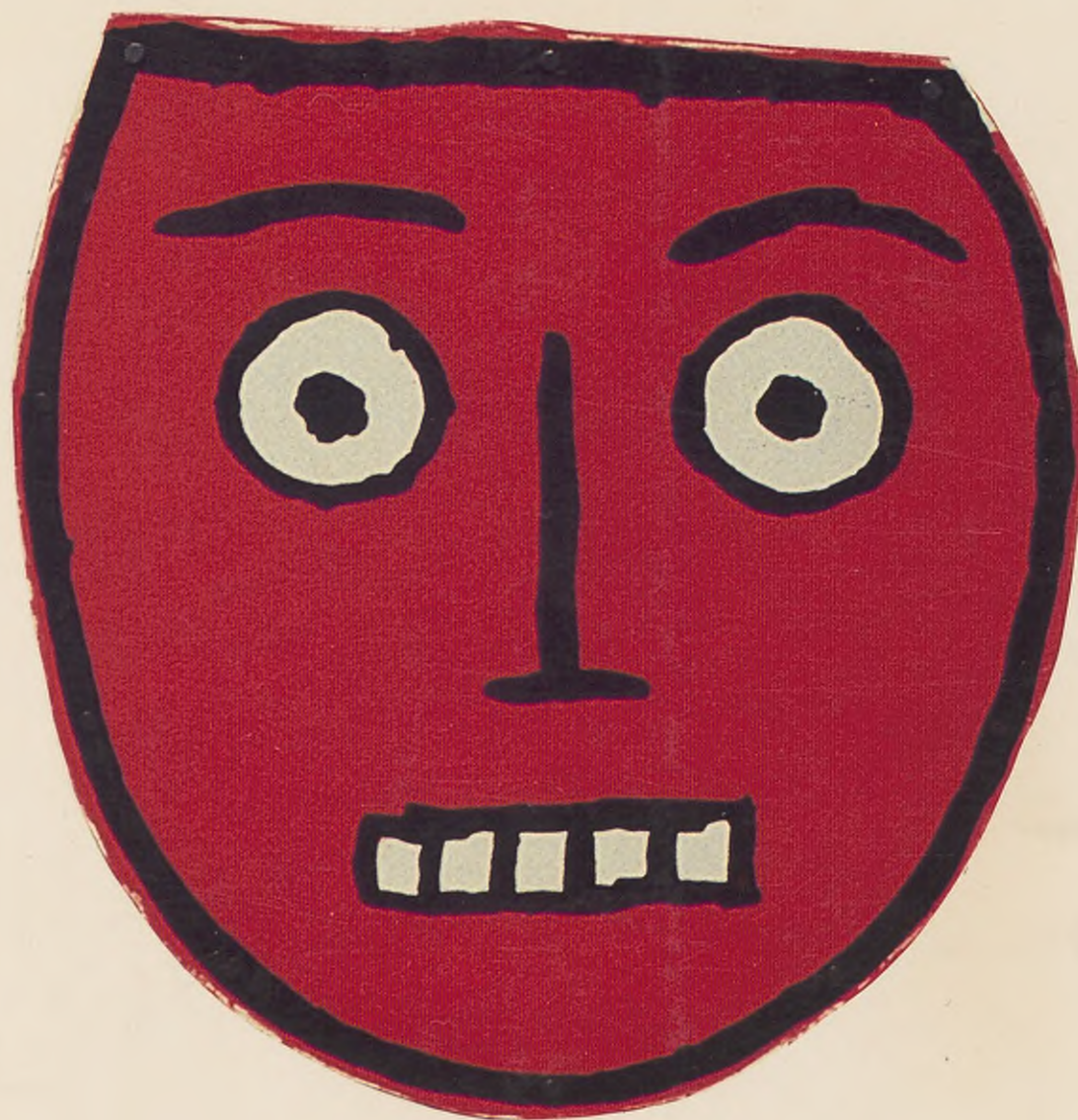


ART

QUARTERLY JOURNAL

and Australia

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Aleks Danko

James Mollison Interviewed

W. C. Piquenit

Abstraction in Victoria Street

Narelle Jubelin

Melbourne Report

EUGENE CARCRESIO

PERTH REPORT

REVIEW: ABORIGINAL PAINTINGS IN MOSCOW

ART DIRECTORY

WHAT'S ON THIS WINTER

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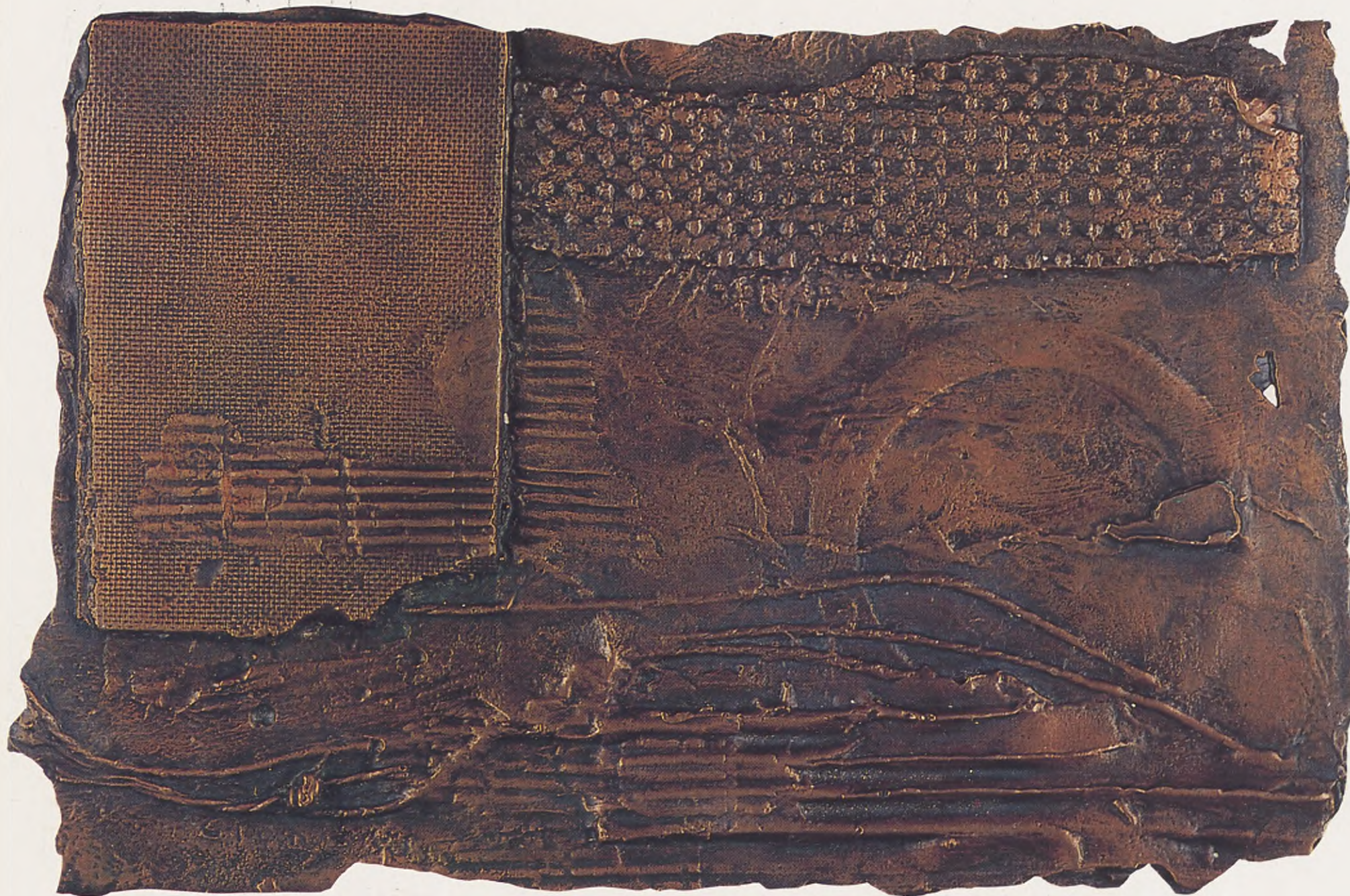
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WINTER 1992

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1. Front cover: ALEKS DANKO, *Incident-ambivalence*, 1991, wood, acrylic, galvanized steel, varnish (edition of 11), courtesy Deutscher Fine Art, Melbourne.
Photograph by Warrick Page. 2. See p. 481.
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ART and Australia

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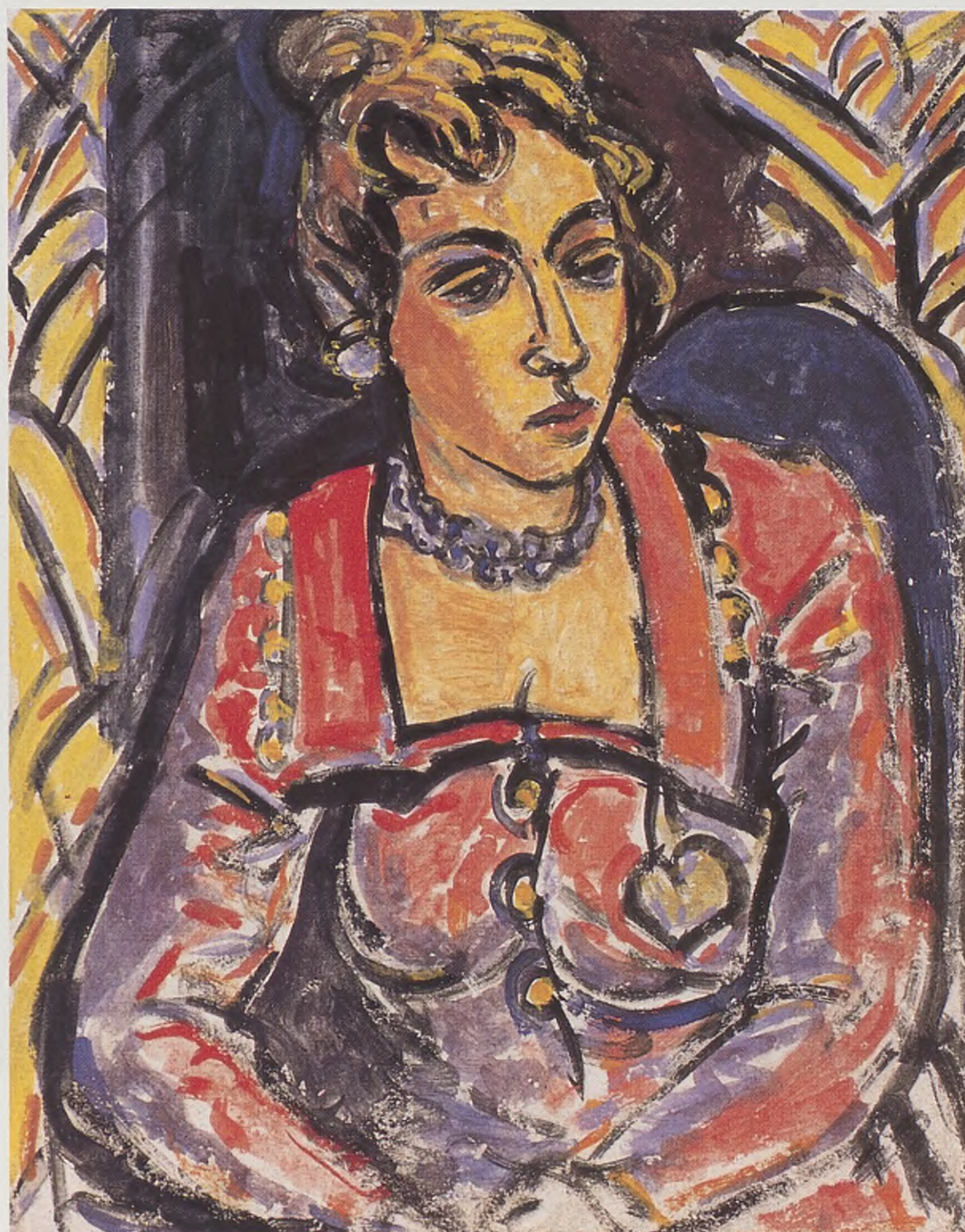
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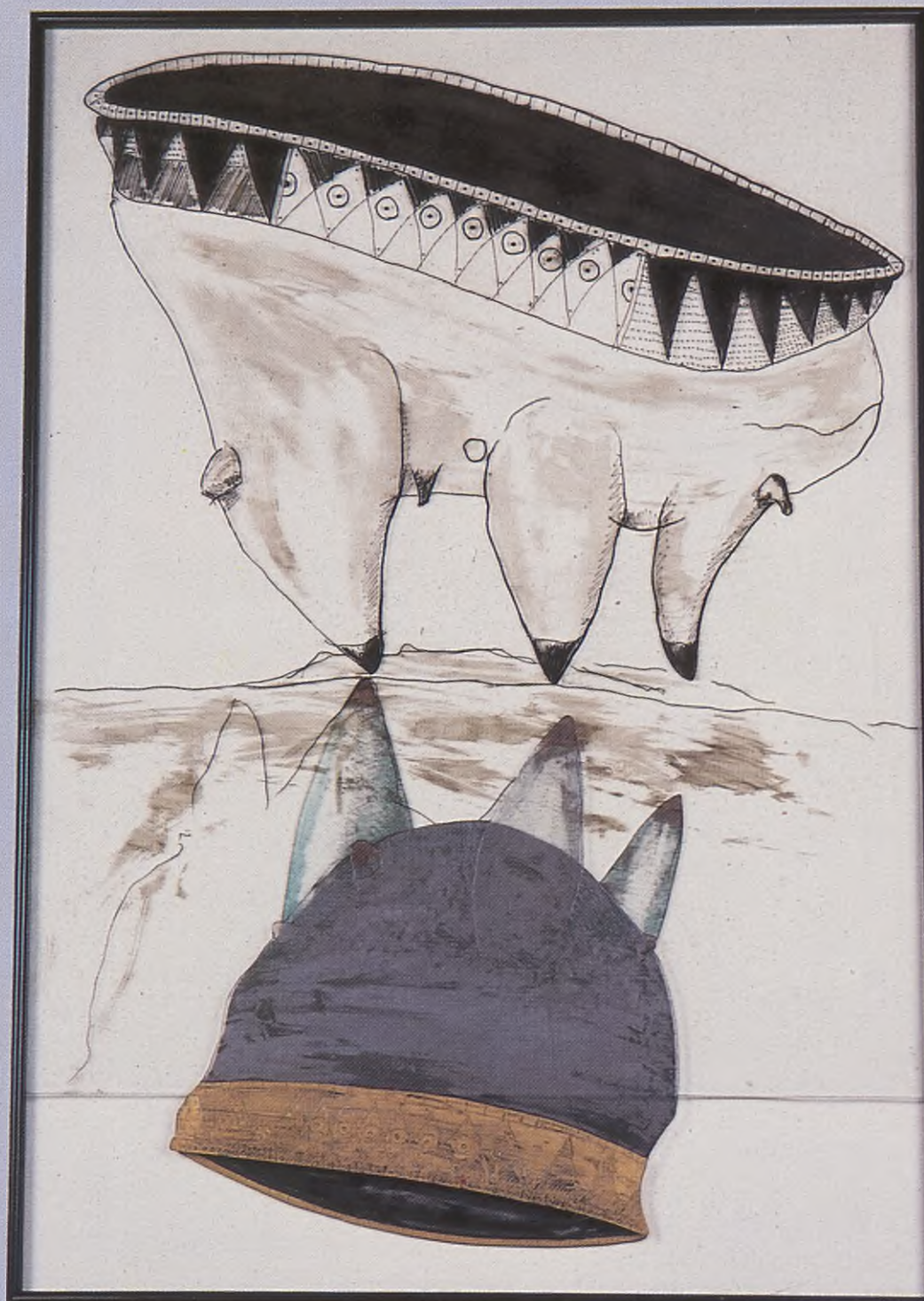


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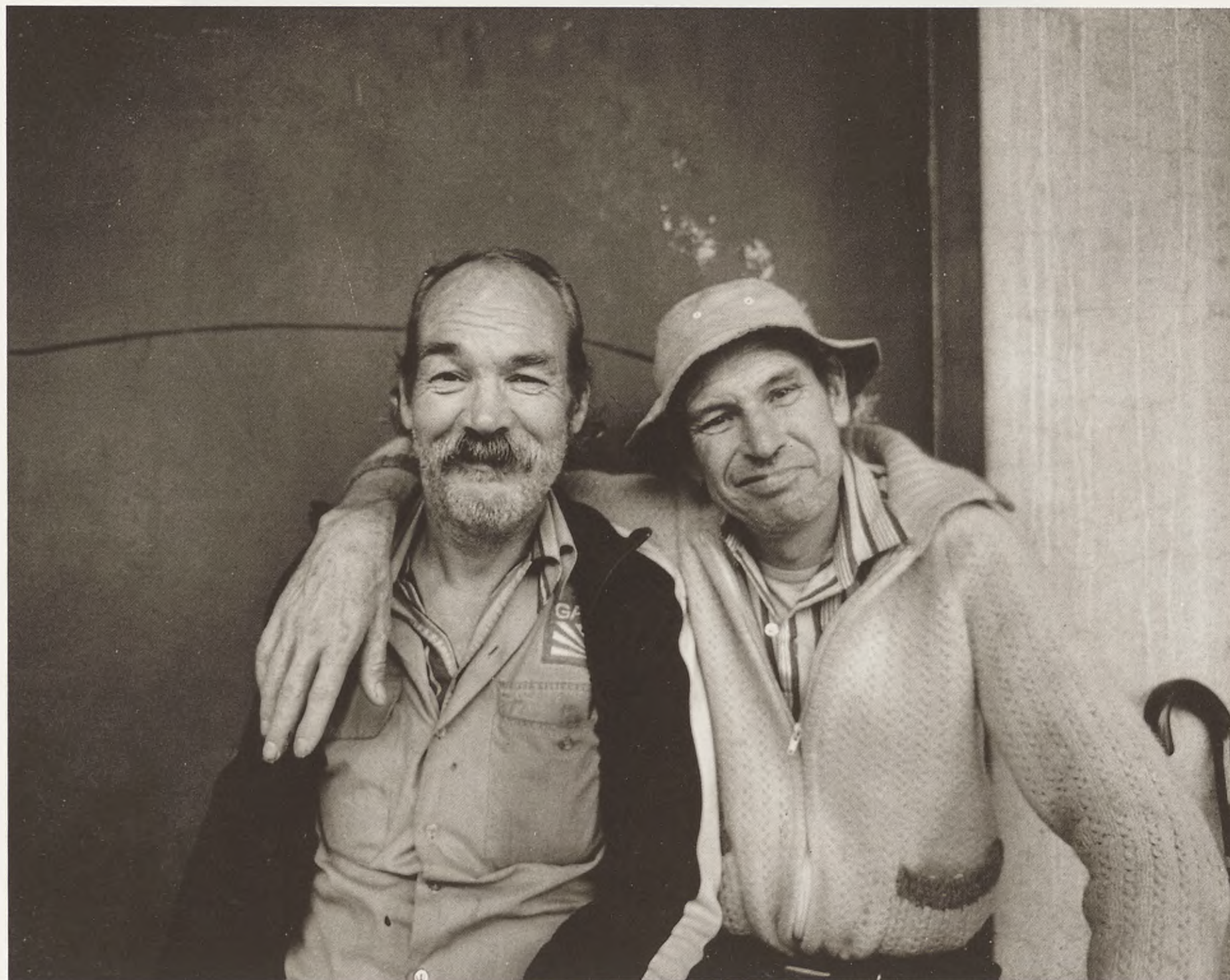


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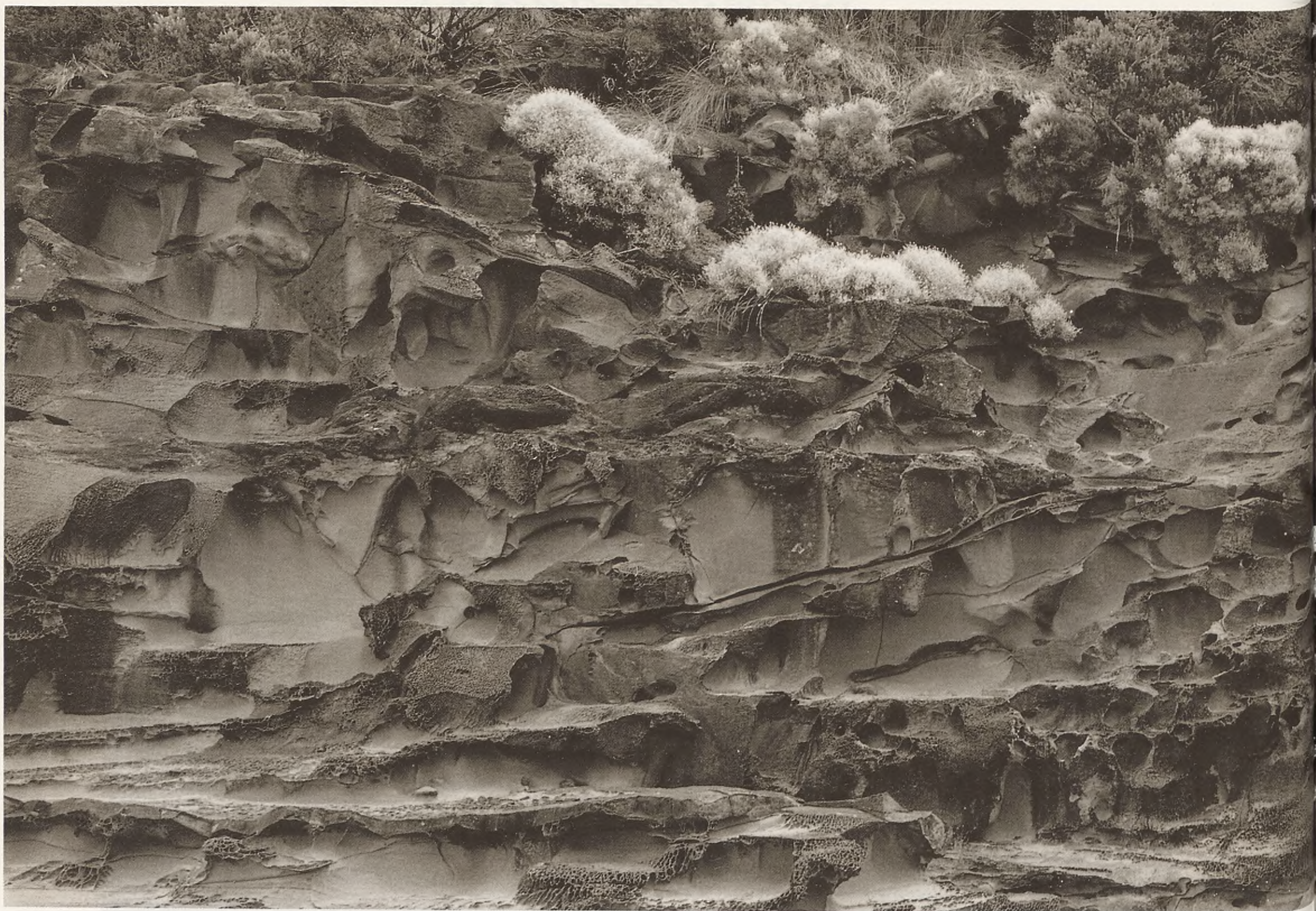


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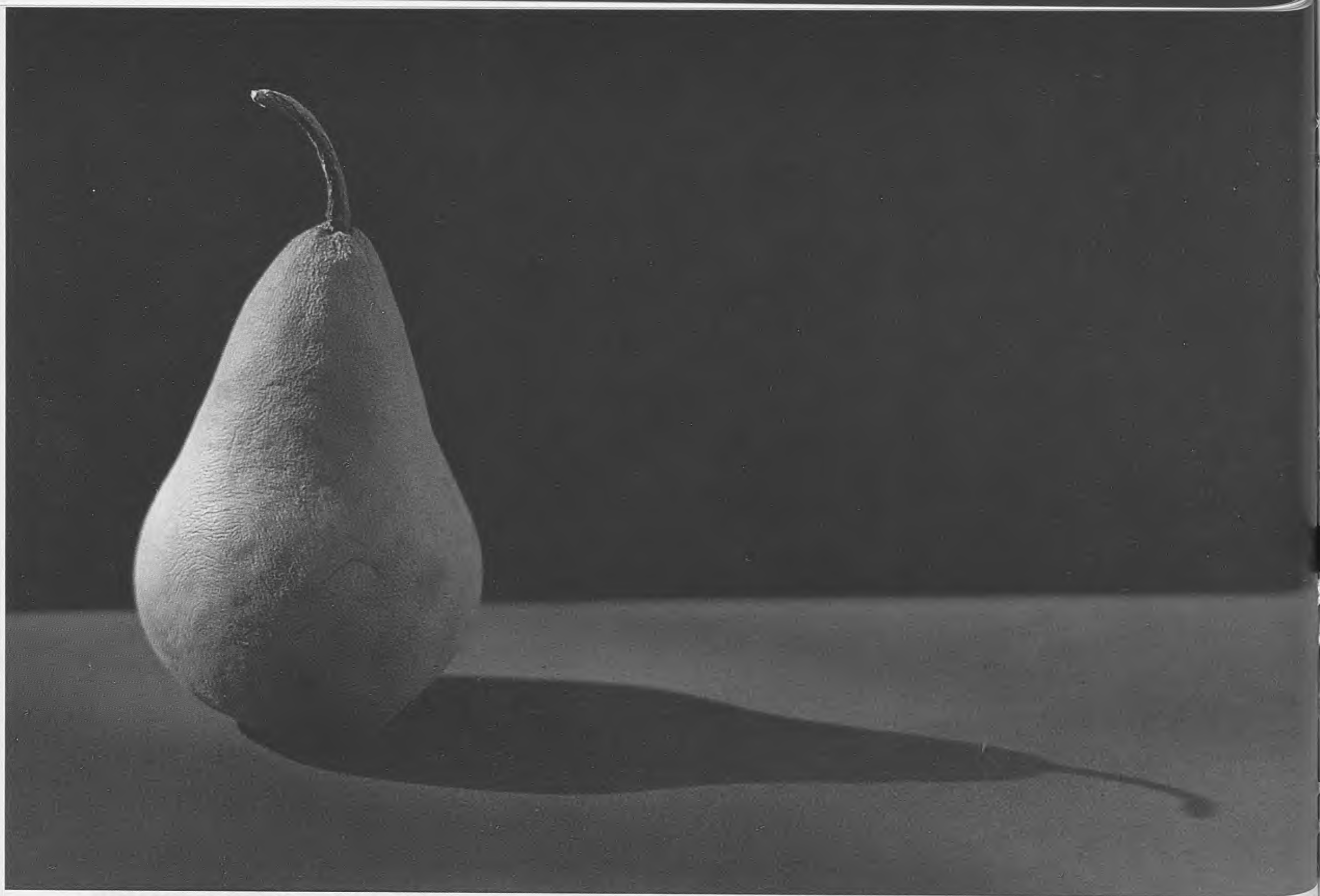


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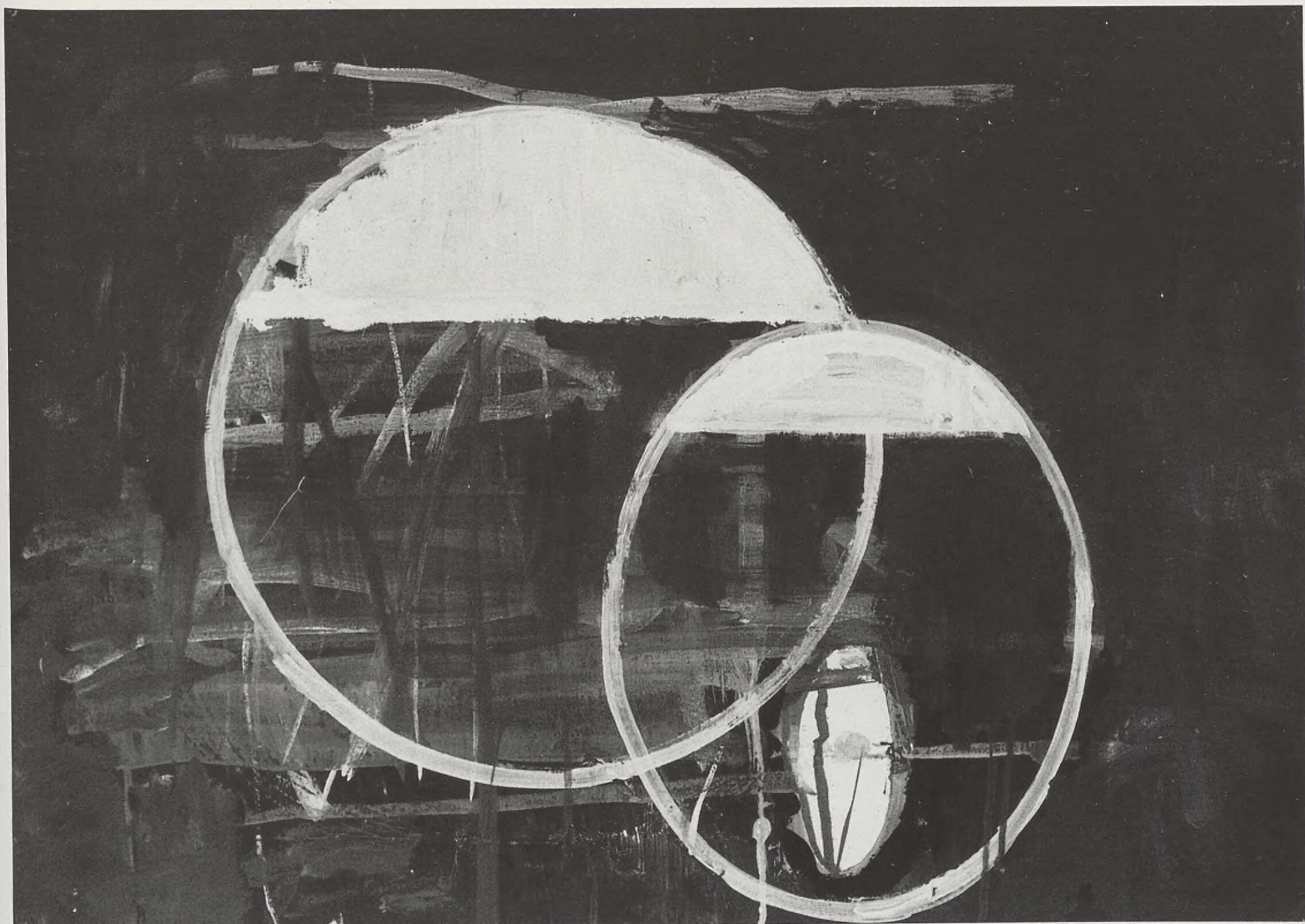
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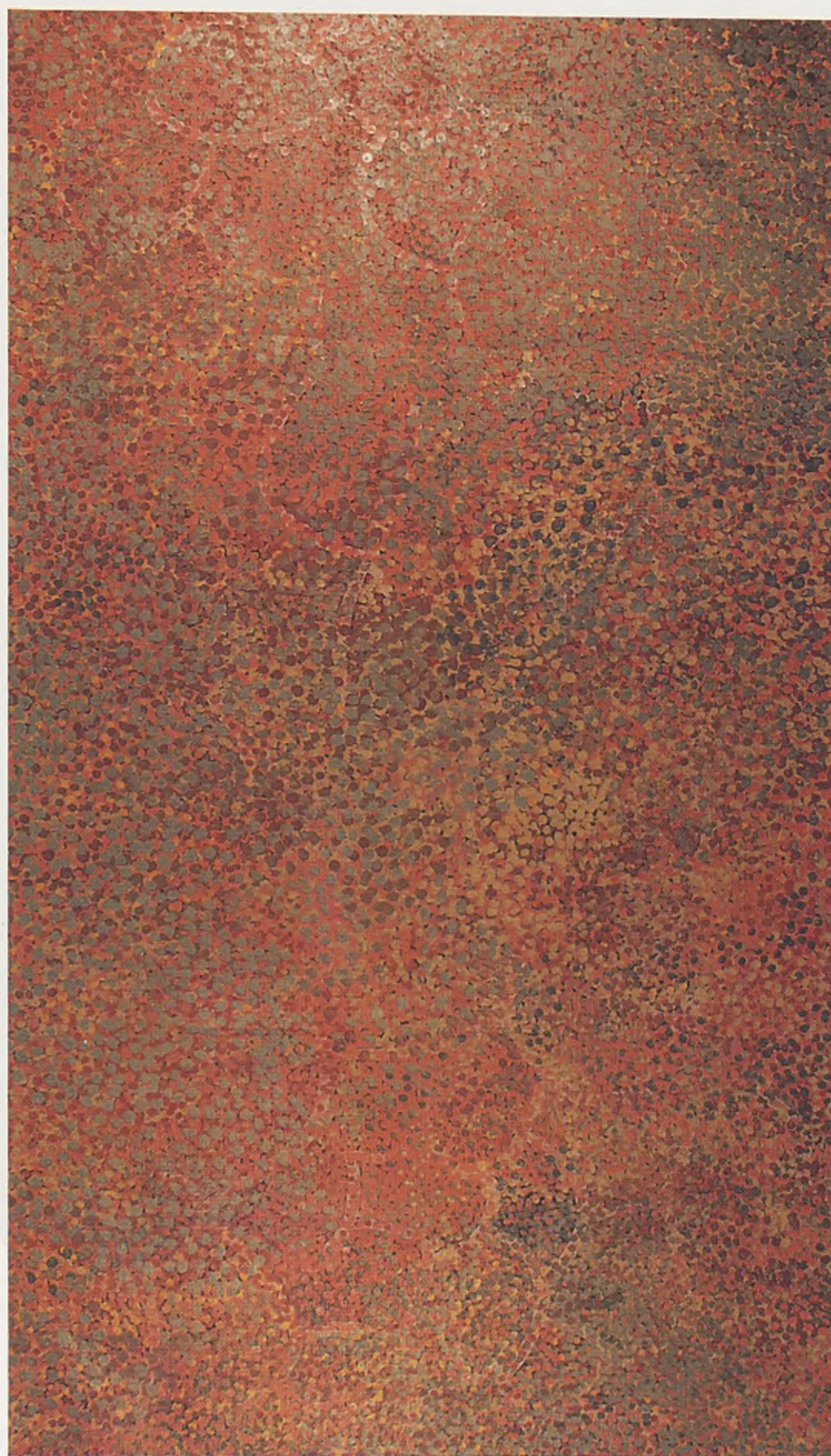
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Painting by Numbers

Melbourne Report, 1991

Last year, 1991, there were one thousand and seventy-eight art exhibitions in Melbourne,¹ an average of three opening every day. If we assume that the average number of works in each show was, say, twenty (a conservative estimate), then well over twenty thousand works of art were exhibited in temporary exhibitions that year. The vast majority were new works which had not been exhibited before.

What on earth happens to all these works of art? Most, I fear, poke their heads out into the open for one brief moment of glory and then disappear back into the artists' studios. Many are probably recycled again and again into new works and appear briefly each year

until they disintegrate under an accumulation of palimpsests.

We can, I think, safely assume that this extraordinary number of exhibitions was not a response to consumer demand. The Australian art world gives a whole new meaning to the term 'oversupply of the market'. As a result, only a tiny percentage of selling shows are financially successful. Despite this, forty new exhibition venues opened during the year, almost one a week, bringing the total number to one hundred and nineteen. Presumably, someone thinks there is still money to be made from the visual arts.

Among the new venues were Paper Heroes in St Kilda, which showed some remarkable

prints and drawings from the American and European 'underground' comix tradition, and Deakin University Gallery in Geelong. Although it actually opened in 1990, this venue, under the directorship of Ben Curnow, really started to get into its stride in 1991. It has a tiny space and budget, but organized some ambitious shows with excellent catalogues.

As well as the new venues, there were, inevitably, one or two notable losses, the saddest being Deutscher Brunswick Street, which finally succumbed in December. Under the lively new directorship of Naomi Cass, Deutscher's was beginning to really fire. The Meat Market Craft Centre, a mag-



'The Story So Far', installation photograph, Waverley City Gallery, 22 September to 20 October, 1991. (Pictured are works by Victor Meertens, Tim Maguire and Dale Hickey.)

MURRAY WALKER, *Container ship*, painted timber and reflector on palette with driftwood frame, 100 x 173.5 x 4.0 cm, Collection Geelong Art Gallery, Geelong. Purchased by the Victorian Regional Galleries Art Foundation 1990.



nificent building on the wrong side of town, suffered financial crisis, fell apart and is now being kept alive by artificial respiration, eating up valuable funds to very little effect.

Also closed were the George Paton and Ewing Galleries at Melbourne University, after years of crises. With them went an important part of Melbourne's cultural history, some of which may be gleaned from Janine Burke's book *Field of Vision*, which is essential reading for anyone with an interest in the development of the Melbourne arts community.

In terms of personnel, Deborah Ely, who had singlehandedly kept the Victorian Centre for Photography not only afloat but thriving, left for Sydney and the Australian Centre for Photography. There were important gains as well, however, with Jim Logan taking over directorship of the Waverley City Gallery and Ingrid Kellenbach coming to Melbourne to front the Australian Exhibitions Touring Agency.

Although clearly it is impossible for any

individual to have seen all, or even most of Melbourne's one thousand and seventy-eight shows, one or two generalizations can be made. The first is that the vast majority of the works shown were paintings. Video, performance and installation were very little in evidence. Craft fared badly, and is generally so underpriced that nobody can make money from it. Installation and performance are, almost by definition, unsaleable, so the reasons for the dominance of painting may simply be commercial, although fashion, I suspect, played a part.

Secondly, group shows are gaining popularity in commercial venues — as distinct from a continuous run of single-artist exhibitions from the gallery's stable. More group shows mean more variety and access for a greater number of artists, but the majority of these exercises appeared to be randomly selected and did the participating artists few favours. One of the dottiest was a show entitled 'Ellipses' at Verity Street, comprising work based on the ellipse. Most of them were actually circles. (The ponderous cata-

logue text explained that circles were sort of like ellipses really). There were some good works, especially by Jon Cattapan and Neil Emmerson and, had it been treated light-heartedly, the idea might have had potential.

The best group exhibitions were to be found in non-commercial venues. In July, Monash University Gallery and its new satellite, the Australian Centre for Contemporary Art, assembled 'Off the Wall/In the Air: A Seventies Selection', curated by Jennifer Phipps. This was a very particular view of the 1970s. Some of the large public works looked crowded in what are essentially domestic-sized spaces, but the show reminded us of just what an exciting, innovative and anarchic period this was in Australian art.

Also at the Australian Centre for Contemporary Art in November, 'The Sublime Imperative', curated by Simeon Kronenberg, purported to be an exploration of the sublime in contemporary Australian abstract art. Unfortunately, this difficult subject was tackled rather superficially and a

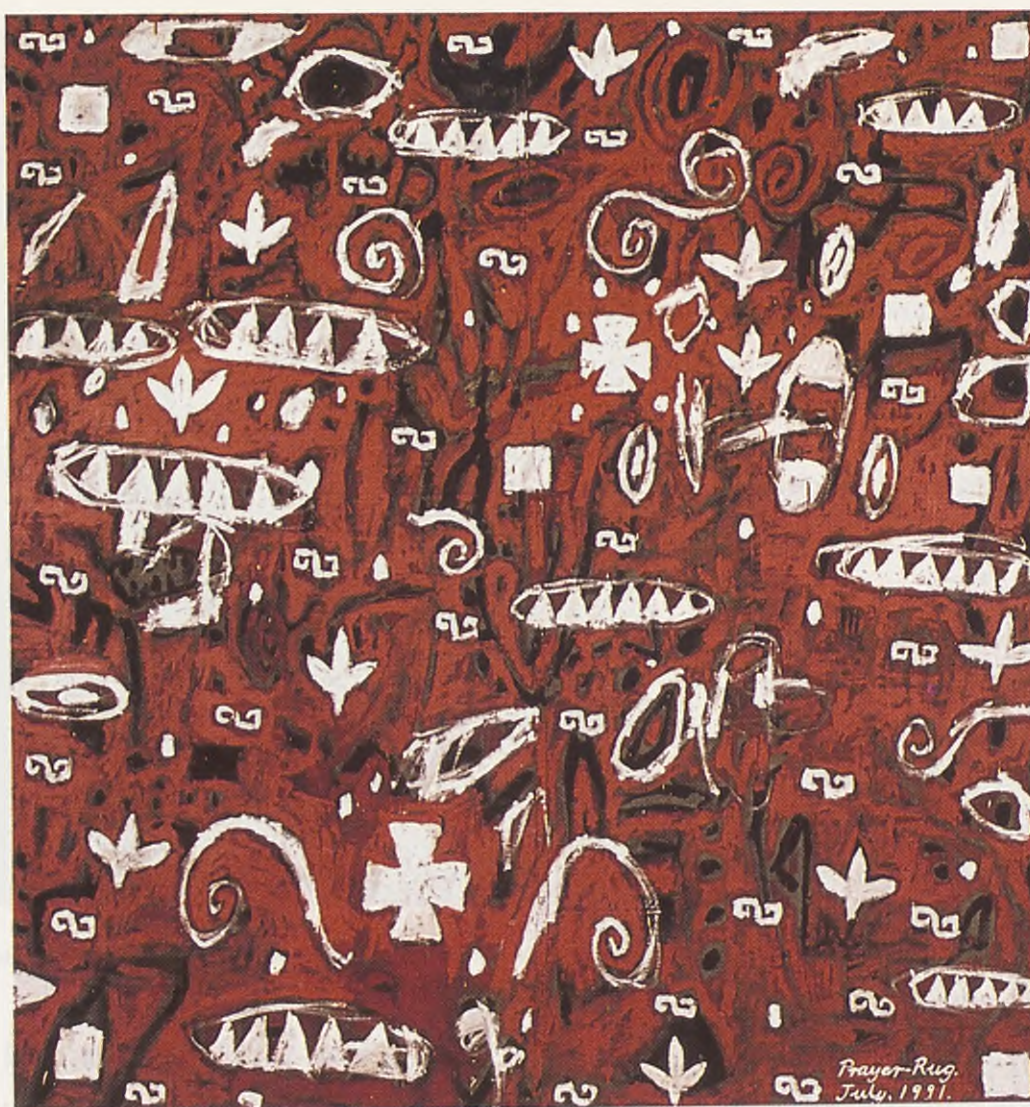
splendid opportunity was mostly wasted. One room however, containing works by Paul Boston and a group of early Peter Booths was indeed sublime.

'Aboriginal Art and Spirituality', on at Waverley City Gallery (and subsequently at Ballarat), turned out to be Aboriginal art and Christianity, which is not the same thing at all. It was nevertheless a terrific show. At Waverley too, later in the year, 'The Story so Far' used works by six contemporary artists to explore the function of narrative.

In November, Gertrude Street showed its annual survey of studio artists, which was, as usual, a mixed bag. Many of the works looked as though they were cleverly designed to fall apart in fifteen minutes, just a moment or two before you would have become bored with them. But, in their rough, streetwise fashion, these studio shows are always fun. Gertrude Street has never succumbed to the tendency of alternative spaces to smarten up and become respectable. It remains appealingly 'alternative' and if some of its art is tacky and incomprehensible that just seems somehow... well, somehow Gertrude Street. It is a much-loved Melbourne institution.

As is Linden, in St Kilda. Linden is a community gallery funded by St Kilda City Council. Artists rent the space to assemble their own shows and these are supplemented by the Gallery's own exhibition programme. It is a good balance and, under the directorship of Kevin Wilson, Linden has developed into one of the liveliest community spaces around. 'Art and the Cancer Ward' shown there in August, was a selection of work by six artists-in-residence at the oncology unit of the Heidelberg Repatriation Hospital and a real confrontation with issues of life and death.

Despite the increasing number of group shows, the solo exhibition is still the mainstay of the commercial gallery scene. Rarely, however, does there seem to be any sense of a consistent aesthetic in the work galleries show. At one time, a gallery could be readily identified by its 'house style'. While this might have been limiting in some respects,



PETER ATKINS, *Prayer-rug*, 1991, oil on canvas, 215 x 205 cm, Tolarno Galleries, Melbourne, November 1991.

it did help artists to identify their work with that of others they admired.

One venue which does have a clear identity is City Gallery in Flinders Lane. During the year, it showed Greg Wain, Stieg Persson, Peter Cripps, Janet Laurence, Tony Clark, John Nixon, Jenny Watson, Mike Parr, Ken Unsworth and others. Much of City Gallery's art tends towards the spare, hermetic and polemical and it has had some bad press lately from newspaper critics who, in the footsteps of their crabby mentor, Peter Fuller, describe it as 'the new academy'. On the contrary, however, City Gallery seems to be the only Melbourne venue consistently showing and promoting such art. Whatever one's opinion of the work (I admit to having grave doubts about some of it), Anna Weiss, the Gallery's Director, knows exactly what she is interested in, does not make compromises and maintains a real commitment to her artists. Would that more galleries were so professional.

With so much to choose from, any list of notable exhibitions will inevitably be fairly

arbitrary. My list would have to include (apart from those already mentioned) the installation 'Paradise of Dreams', a visual diary of drawn-over book pages by Christopher Snee at Girgis and Klim in July and, at the same Gallery, James Clayden's abstract paintings.

Tasmanian artist Pat Brassington's photographic installation 'Maybe you've seen it all before' at Gertrude Street was one of the highlights of that Gallery's programme and, out at Bulleen, Heide's highlights were George Baldessin's extraordinary late figure drawings and curator Hendrik Kolenberg's selection of etchings by Roger Kemp. In the constant scramble for the new and up-to-date, it is reassuring to be reminded of major achievements from the recent past.

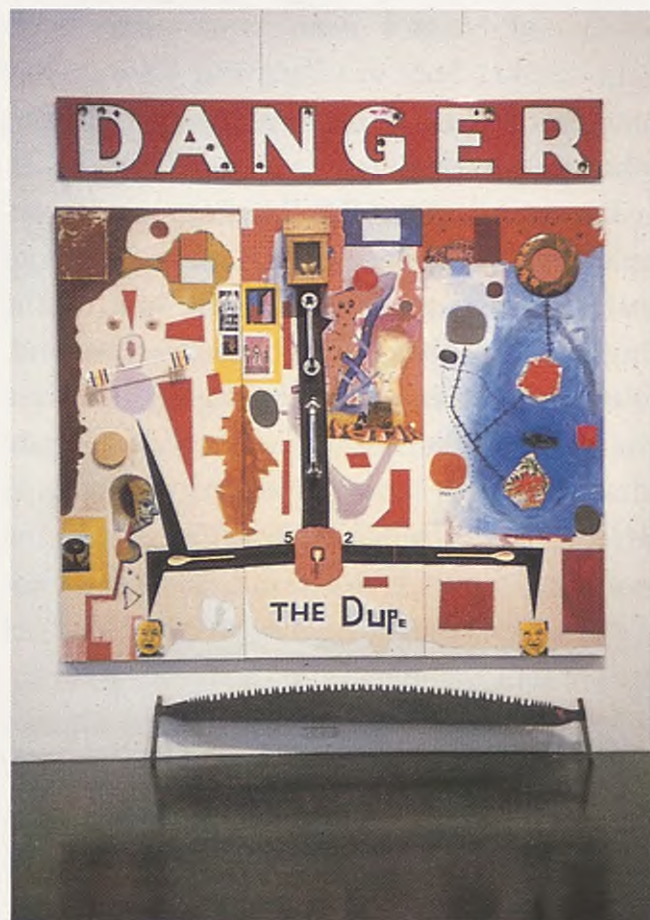
Mike Parr featured prominently with two large simultaneous exhibitions in July/August at City Gallery and the Melbourne University Gallery, where he was 1991 artist-in-residence. The Ian Potter Gallery at Melbourne University, under the expert directorship of Frances Lindsay, has main-

tained a consistent commitment to survey exhibitions of mid-career artists and has made a valuable contribution in this arena (one that the Visual Arts/Craft Board of the Australia Council seems to be increasingly uninterested in).

The idea of holding two simultaneous exhibitions by the same artist, one in a publicly-funded space and the other at a commercial gallery, is an excellent one, especially when, as with Mike Parr's shows, two very different aspects of that artist's work emerge.

Not simultaneous, unfortunately, but interesting in themselves, were Gareth Sansom's Indian Triennale works at Ian Potter in May and his recent paintings at Luba Bilu in November, many of which were curious (and sometimes most unattractive) throwbacks to his old sexual obsessions.

Exhibitions of sculpture and paintings by Northern New South Wales artist Les Dorahy at Christine Abrahams and collages with a maritime theme by Murray Walker at the Geelong Art Gallery in December highlighted the work of two excellent senior artists who have never been given their due.



GARETH SANSOM, *The dupe*, 1991, mixed media, Luba Bilu Gallery, Melbourne, November 1991.



'Artists Make Books', Linden Gallery, Melbourne, March to April, 1991.

Similarly, Isobel Davies' delicately surreal Simpson Desert assemblages, also at Christine Abrahams, Niagara Gallery's Richard Larter show in June and that same Gallery's Peter Powditch survey exhibition in March, all reaffirmed the status of well-known yet much underrated artists.

Although they can hardly be described as underrated, James Gleeson and Rosalie Gascoigne are senior artists of major importance and both more than lived up to expectations in separate solo shows at Pinacotheca. When I was an art student in the 1960s, Pinacotheca and Realities were virtually our only sources of information about contemporary Australian art. It's nice to know they are both still flourishing. During the year, Realities showed Victor Rubin, Bill Henson, Nicholas Nedelkopoulos, Jon Cattapan and Jeff Mincham, among others.

James Smeaton's paintings at William Mora Gallery in December must be ranked as one of the year's most financially successful shows, since it sold out on opening night (and the works were not cheap). The paintings were good, if somewhat conventional, abstractions on maritime themes, with more than a nod towards Anselm Kiefer.

Aside from the McCaughey Prize for which so many artists overreached themselves struggling to make big 'important' works, the National Gallery of Victoria had an impressive line-up of exhibitions and was rewarded with vastly improved attendances. The John Olsen retrospective had to compete firstly with Henri de Toulouse-Lautrec, and later with the scholarly and popular Frederick McCubbin retrospective (which doubled the previous December's attendance figures). The Olsen show was notable particularly for the splendid and rarely seen works of the 1950s. Many of the National Gallery's exhibitions, like Lautrec, were imports: Robert Mapplethorpe and Jan Groover photographs from the Australian National Gallery, 'Studio to Stage: Painters of the Russian Ballet 1909-1929' and the Rupert Bunny retrospective also from the Australian National Gallery, and a joyous joint survey exhibition of Deborah Halpern and Fiona Murphy from the Shepparton Art Gallery.

However, the main event at the National Gallery of Victoria was the refurbishment of its ground floor galleries for the collections of Australian art. The display is sober to the point of dullness, but there are objects on

view that haven't seen the light of day for years and overall the installation provides a fundamental rereading of the Gallery's Australian holdings.

In the end, two exhibitions stand out in my memory. At Powell Street, Dale Hickey showed a group of tiny works depicting paintings resting against walls or clamped onto easels, paintings within paintings presenting a sort of retrospective in miniature of Hickey's past styles. The elegant and refined simplicity of these works belied their

conceptual complexity.

My other choice would have to be Peter Atkins's splendid paintings at Tolarno Gallery in November. This was the first Melbourne show for this young Sydney artist, and I hope there will be more. The works, most painted on rough found surfaces, used images derived from leaves, boats, patterns on rugs and other objects from daily life. Melbourne did not see a more robust and spirited exhibition in 1991.

¹ My figures come from a careful count of exhibitions and venues listed in *Art Almanac*. I was careful to count only those venues which have a regular programme of exhibitions. I counted only exhibitions which could really be called exhibitions, leaving out random stockroom samplings. The statistics cover only the Melbourne metropolitan area. I am grateful to the Melbourne editor of *Art Almanac*, Simon Eastman, for providing me with copies of the journal for 1991.

Peter Timms

Peter Timms is a freelance curator and writer living in Melbourne.

Perth Report, 1991

In Perth during the 1960s it was possible to read newspaper criticism in the *Sunday Times*, the *Daily News*, the *Sunday Independent* and the *West Australian*, to tune into the Australian Broadcasting Corporation television programme 'The Critics' or thumb through a copy of the *Critic* (a journal of critical writing published through the University of Western Australia), while listening to comment on the visual arts on ABC radio.

During the course of 1991, only one State-wide paper has run regular art reviews¹ and

Craftwest is the only extant journal following the demise of *Praxis M*.² Despite the comment available through *Westerly* and *Salt* in this State and *ART and Australia*, *Art & Text*, *Art Monthly* and *Artlink* nationally, and the fact that Western Australia is now the permanent home of ABC Radio National's *Sightings* programme, local arts coverage has been greatly reduced.

In the face of this erosion of opportunities, the avenues for critical debate have declined significantly. All this is at a time when more and more people have the skills and the

inclination to engage in public debate.

Fortunately the increase in book production is one growth area that is attempting to address this imbalance. Books on the visual arts in Western Australia are being published in numbers inconceivable in the 1960s. Through the Fremantle Arts Centre Press, University of Western Australia Press, the University Teaching Departments at UWA and Curtin University of Technology as well as several independent publishers, an impressive collection of monographs and historical surveys have been added to the



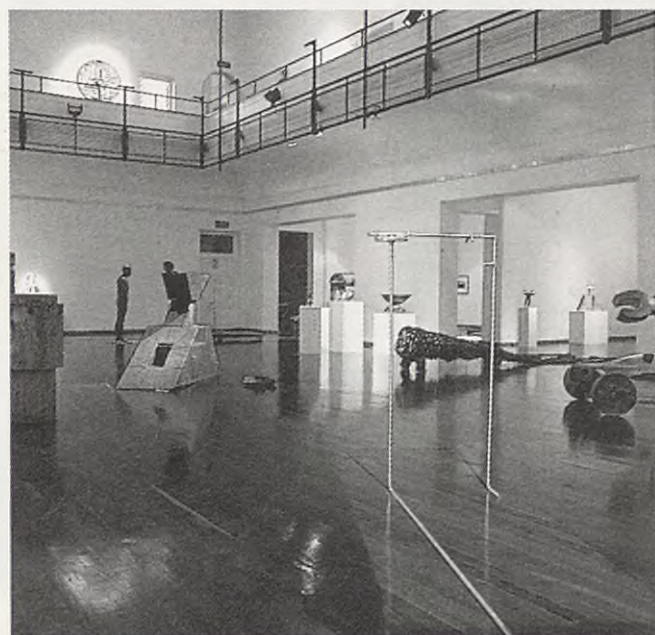
DOUGLAS CHAMBERS,
Beach, 1976, acrylic, oil and
collage on canvas, diptych: left
panel 167.2 x 167.4 cm, right
panel 168.2 x 181.4 cm,
collection of the artist.

shelves over the past five years. Add to this the increasing number of exhibitions of Western Australian art spawning well-designed colour catalogues, replete with informative critical essays, and the long term impact of this sector on the State's visual culture is guaranteed.

On the other hand, the economic downturn has seriously affected the proliferation of art outlets. In 1958 when Rose Skinner opened her Gallery it was one of two or three venues showing local work. By October 1990 the number of listed exhibiting venues had risen to seventy-four. Just a year later that number had been reduced to only thirty-two. Although the seven institutional galleries are still in existence³ this indicates that only twenty-five privately run venues advertised themselves during the fortnight of the Artrage Festival.⁴

While there has been an appreciable improvement in the quality of some of these spaces and a concomitant raising of professional standards of presentation, this decrease in venues must be weighed against an increasing number of artists from many disciplines wanting to show their work. One of the most serious losses has been The Beach Gallery in Fremantle, which provided an exciting and stimulating outlet for works by younger artists.

The counter-balance to this deterioration in venues has been the refurbishment of the Perth Institute of Contemporary Art and the opening of the new Lawrence Wilson



Perth Institute of Contemporary Art, Perth.



JOHN DAHLSSEN, *Opal shield*, 1989-91, oil, charcoal, wax on belgian linen, 273 x 206 cm, Lawrence Wilson Art Gallery, Perth.

Art Gallery at the University of Western Australia in 1990. This latter venue has shown a consistently stimulating and challenging exhibition programme that has included Mary Moore's 'Self-portrait' review of ten years' work, Brian Blanchflower's 'Works on Paper 1970-1990' and more recently John Dahlsen's impressive solo exhibition of large scale works which filled the smaller gallery and transept. His mural scale paintings attempted to resolve a personal conflict between figuration and abstraction, played out as a juggling act between fiery gestural expressionism and the cool rationalism of geometric abstraction.

In the centre of Perth, and next door to the State Gallery, the amazing transformation of the Perth Institute of Contemporary Art into offices, a performance theatre and huge integrated exhibition spaces has given the State one of the best venues for contemporary art available anywhere in the country. The exhibition designated to reopen the space was 'Backward Glance', a survey of sculpture in Western Australia over the past ten years. In making his assessment the curator, David Watt, was attempting to counter Graeme Sturgeon's book, *Australian Sculpture*, which omitted any

artists working in Western Australia. While it was not the exhaustive study that the subject demands, Watt offered extremely valuable insights into the nature of sculptural practice and the interconnectedness of much local work.

This new found maturity has enabled a critical assessment of past events, and been responsible for a series of retrospective exhibitions at the Art Gallery of Western Australia. The most recent has been the excellent review of the work Douglas Chambers has produced since his arrival in the State twenty years ago. Curator Margaret Moore's intelligent selection charted his creative interaction with this half of the country and documented Chambers's unfailing invention in seeking out the means to record visual events, and simultaneously to describe the phenomenon of perception. In a year that has seen a serious deterioration of the institutional base of the visual arts in Western Australia, these exhibitions stand out as beacons which proclaim the continuing vitality of local arts production.

¹ Other opportunities for criticism are available in the national paper the *Australian*, and local community newspapers provide some coverage of Western Australian visual arts.

² The only other journal which gave regular coverage to the visual arts was *Artlook*, which ran for a decade from the late 1960s.

³ The seven institutional galleries are the Art Gallery of Western Australia, the Perth Institute of Contemporary Art, the Fremantle Arts Centre, the Crafts Council, the Lawrence Wilson Art Gallery at the University of Western Australia, Tresillian Arts Centre and the Erica Underwood Gallery at Curtin University of Technology.

⁴ On 13 October 1990, the *West Australian's* 'Gallery Guide', listed seventy-four exhibiting venues, of which seven were institutional spaces. On 16 March 1991, in one of the busiest times on the gallery circuit, the number had been reduced to fifty-six. The seven institutional galleries remained but private venues had been reduced from fifty-six to forty-two. By October 1991 the number had been reduced even further to thirty two. There were still seven institutional galleries but only twenty-five privately run venues advertising themselves during the busy fortnight of the Artrage Festival.

Ted Snell

Ted Snell is Perth art critic for the *Australian*.

From Red Centre to Red Square

'Aboriginal Paintings from the Desert' in Moscow

Moscow occupies a rather peculiar place in the World Geography of Art. It circles around the margins of the civilized world, sometimes vanishing from the gaze of its observers into limitless expanses, and other times seeming to emerge in the guise of an autonomous capital of the arts — as it did in the times of Malevich and Kandinsky. One result of the rapid corrosion of the Iron Curtain during the last half decade has been that Moscow's illusive silhouette is visible once again on the cultural horizon. As a result, many celebrated artists of our time have found it necessary to pay protocol visits to the newly opened capital. Moscow has received Robert Rauschenberg, Gunther Jukker, Jean Tinguely, Jannis Kounellis, and other renowned modernists.

The small show of paintings by Australian Aboriginals, however, can be situated within a stream of post-modernist strategies to which we can provisionally refer as 'ironing out the edges' or 'smoothing over the creases'. Distant, marginal lands which up until now served almost as raw-material appendages to appetites of the modern metropolis are becoming autonomous and gaining some measure of 'sovereignty'. One might observe that among international institutions of art 'Tahiti' has its right to vote established alongside 'Gauguin'. For this reason the exhibition organized by Gabrielle Pizzi signifies not merely another polite but obligatory visit to the newly opened capital, but marks a new movement within this trend. It is notable that the show takes place in the salon which is involved in exporting works of an art abroad, and has played a role in the exploration of Soviet art to the

*Now Mohammed can go to
the mountain or the mountain can
go to Mohammed: the mountains
have acquired mobility. The
Australian Aboriginals have
crossed the border of the
civilized world and
commenced a journey
around its margins.*



EMILY KAME KNGWARREYE, *Desert life cycle*, 1991, acrylic on canvas, 231 x 130 cm, courtesy Gallery Gabrielle Pizzi, Melbourne.

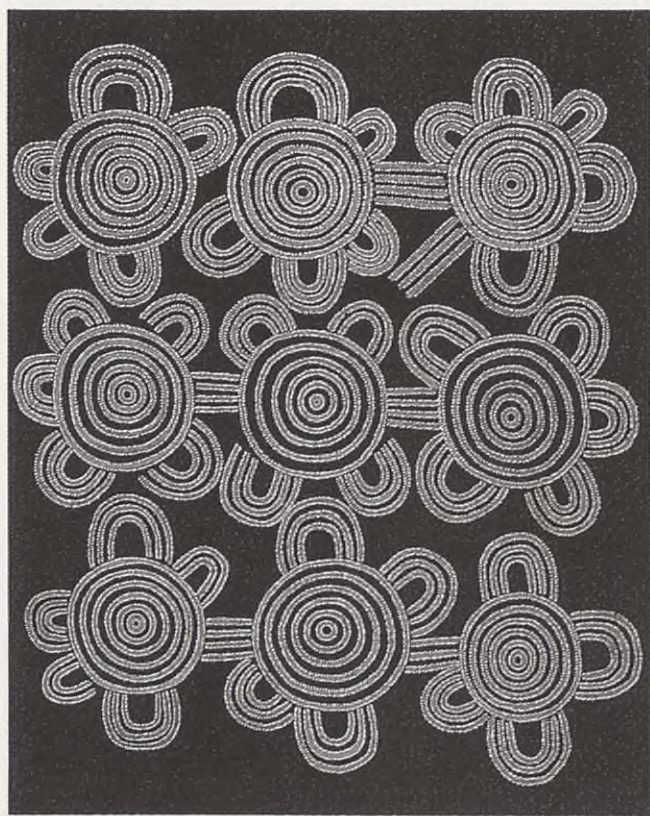
taste-driven markets of the west — thus actively participating in the process of 'ironing out the creases' which stood in the way of global communication.

Now Mohammed can go to the mountain or the mountain can go to Mohammed: the mountains have acquired mobility. The Australian Aboriginals have crossed the border of the civilized world and commenced a journey around its margins.

In formal terms, the artistic practices of Australian Aboriginals had nothing to do with the European understanding of art before they started painting with acrylic. Theirs was a purely ritualistic practice that could be transposed into European semantic space — always secular and artificialized — only as a result of acting with a certain violence in respect of the object. Well-known Russian philosopher and critic, Boris Groys, also sees aspects of magical practice and arcane, esoteric ritual in the Russian art of the twentieth century — particularly in Socialist Realism and the works of the historical avant garde.¹ In this sense Russian art, including the work of such celebrated figures as Malevich and Kandinsky, is almost equally esoteric and 'exotic' to the Western sensibility. In a peculiar way, then, this exhibition of Aboriginal painting — which seems to operate according to the grammar of modern European art, but is, in fact, esoteric to its core — mirrors an important situation with our art. It allows us, among other things, to reflect upon the place of Soviet art within the Western artistic paradigm. Direct comparisons would be out of place here due to profound differences in cultural tradition — even though the works by Ilya Kabakov were exhibited alongside Western Desert

painting in the 'Magiciens de la Terre' show at the Pompidou Centre in Paris. But we can, nevertheless, point out obvious signs of 'pseudomorphosis', to use Spengler's notion.

Profound changes in lifestyle, coupled with the preservation of deep-structured foundations of consciousness, took place in Aboriginal culture just a few decades ago. In Russia these changes occurred almost three hundred years back. Yet one is still struck by a sense of similarity — due, perhaps, to the fact that art is eternally born and reborn out of magic and ritual. 'The Minotaur, not Narcissus presides over the birth of an Art in which representation represents alteration' writes Rosalind Krauss in *The Originality of the Avant-Garde*.² Gabrielle Pizzi notes that Aboriginal artists value 'the role that their art plays in the education of non-Aboriginals'.³ A pluralistic Western civilization easily catalogues any cultural model which is expressed in an accessible language, leaving empty information blocks for any esoteric preaching which is still concealed. We can surmise that to the non-initiated Westerner, esoteric preaching does not differ from an esoteric doctrine. This leads us to suspect that, in the case of the Aborigines who are responsible for the pro-



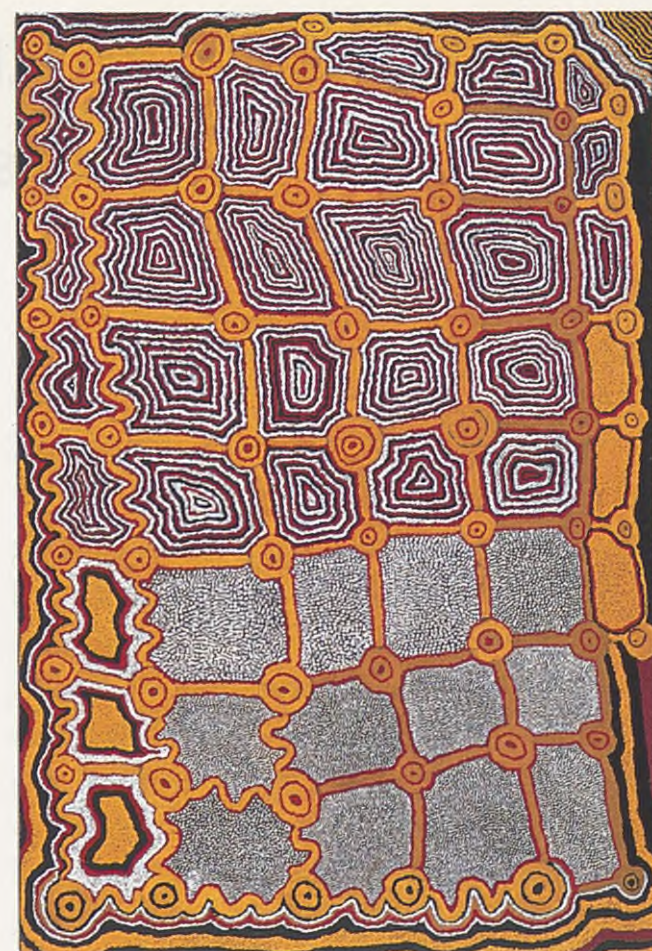
DAVE PWERLE ROSS, *Munyerroo grass ceremony*, 1990, acrylic on canvas, 152 x 121.5 cm, courtesy Gallery Gabrielle Pizzi, Melbourne.

duction of these wondrous non-figurative images, we are dealing with a form of conscious iconoclasm. Perhaps subjects which might give rise to figurative representation are placed under strict taboos. Thus the only subject matters (such as certain tribal maps) which can be revealed to a white person are those not deemed of great importance. On the other hand, it may be that these designs contain information which is tens of thousands of years old. Researching Russian folk peasant ornaments, for example, Russian scholar Boris Rybakov found certain designs which can be dated back to the Great Migration of peoples.⁴

One's very first encounter with the works of Australian Aboriginals engenders suspicion that the external forms of their art are to some extent conditioned by the concerns of twentieth-century modernism. However it was not clear to us here whether they are familiar with this tradition or not. It is interesting that the transposition of the values and artistic preferences of native peoples into the New Culture has at least one precedent in our country.

In the 1930s several Chukcha hunters were brought from the shores of the Arctic ocean to Leningrad to study at the Leningrad Institute of Northern Cultures. The young hunters did not occupy a high rank in the tribal hierarchy — a hierarchy which seems to resemble that of the native Australians. But they took to painting, and began to produce genre scenes. While contemporary researchers have been able to detect some kind of mythical substructure in these works, it is obvious that the artists' own techniques and imaginations were governed by the canons of Socialist Realism. At the same time, the shamans or elders of the same tribes were revealing to ethnographers maps of their imaginary travels to the other world — a cartography that is (at least formally) similar to the 'abstractions' of the Australian magicians.

It is possible to describe the Aboriginal artists not as post-modernists per se, but as post-modern protagonists. It is also possible that this art could only be created as a result of post-modernist intentions which perme-



DONKEYMAN LEE TJUPURRULA, *The two men ancestors' travels at Wilkinpa*, 1991, acrylic on canvas, 180 x 120 cm, courtesy Gallery Gabrielle Pizzi, Melbourne.

ate Western culture, although the complex issues of 'censorship' and 'self-censorship' which affect all these practices create a perplexing and piquant game of hidden and meaningless meanings. (Processes with which we inhabitants of the former 'evil empire', with our inborn apparatus of self-censorship, are all too familiar. Perhaps this is the reason why 'abstraction' was always a demon to be exorcized by a magician-art historian, who was bent on preserving the ritualistic purity of Soviet art. Perhaps like the magicians of the desert, they viewed abstraction in particular as a practice capable of disclosing hidden, sacred meanings.)

And yet, in spite of the post-modernist associations of the art of the Western Desert, this work will stand as an eternal panegyric to formalism and to Pure Modernism. The opinion of my Moscow colleagues, who have never read the works of Clement Greenberg and Harold Rosenberg, was almost unanimous: contemporary artists have 'forgotten' how to paint real quality pictures, while Australian Aboriginals are doing it just splendidly. The formally brilliant execution

seems to have been stripped away; these linear, monochrome images are the bones of pictures.

As the title of the exhibition suggests, the subject matter of the works comes from two very different sources, the Judaeo-Christian tradition and the mythology of Antiquity. This duality itself is a remarkable characteristic of our cultural tradition, in which one set of religious stories which were believed to be literal truth could coexist with another set, reduced to the status of fables.

The Judaeo-Christian stories are the more easily understood. As part of an official and universal system of belief, they were told and illustrated again and again. Subjects like the *Sacrifice of Abraham* or the *Adoration of the Kings* could be found everywhere.

Subjects from ancient mythology were more complex and ambiguous. The ancient gods had never been abolished by the Christians, but were reduced to subsidiary roles within the Christian cosmos. With the Renaissance, however, the gods of the Greeks and Romans broke out of this subordinate position and began to represent a kind of parallel truth.

But what exactly did mythical subjects stand for, and how much significance should be attributed to them? This is the central question, but it has no simple answer. In the first place, ancient religion itself did not have the centralized administrative and doctrinal structure of the Church. The Olympian religion of the classical Greeks was a synthesis of many different traditions, already far from its origins. Understanding of this religion varied according to social and educational status: by the time of the rise of Christianity educated pagans interpreted the traditional stories in a symbolic not a literal sense, while many peasants probably had not advanced beyond pre-Olympian animistic beliefs.

Things did not become any clearer in the Middle Ages and in the Renaissance. Although some figures from pagan mythology had been more or less universally known even in the Middle Ages (such as Hercules, Venus or Mercury) the mythological stories themselves never achieved the familiarity of



REMBRANDT VAN RIJN, *The agony in the garden*, 1657, etching, 11.2 x 8.4 cm, collection Art Gallery of New South Wales, Sydney. Acquired 1899.



HENDRIK GOLTZIUS, *Christ on the Mount of Olives*, 1597, engraving from *The Passion*, 1596-99, Collection Art Gallery of New South Wales, Sydney. Purchased 1979.

Biblical subjects. They remained largely the domain of the educated. This limited their application to public decorative programmes. On the other hand, prints, often intended for the private use of connoisseurs and collectors, were an ideal vehicle for more arcane subjects.

Mythological subjects had a complex appeal, founded on the ideal of humanism and of the human energy and efficacy that it represented, as against the other-worldliness of medieval culture. Ancient religion represented a kind of immanent spirituality which was at once more closely involved in natural processes and more anthropomorphic than the transcendent God of Dante.

Not that such an opposition was consciously articulated. Perhaps the deepest appeal of mythology lay precisely in its ambiguities. Mythology opened a rich domain of the imagination, a field in which truth was not tethered to strict definition. The sixteenth century in particular loved allegories and emblematic figures in which they hoped to find what they imagined to be the density of meaning of hieroglyphs.

Added to the intrinsic difficulties of the material was the lack of any significant remains of ancient painting to serve as models for Renaissance artists. Painters from the fifteenth century onwards had largely to reinvent the narration of mythology. Mantegna's late fifteenth-century *Bacchanal* is an early example of this process, reinterpreting relief models with a contemporary naturalism and a fresh pagan spirit. Only a few decades later, Raphael's designs for engraving established narrative formats that were still considered exemplary two centuries later. In the mannerist period, however, clear narration often gave way to a love of picturesque but irrelevant or distracting detail, as illustrated by the prints after his pupil Giulio Romano in this exhibition. If the pagan subjects offered artists a new imaginative scope, those that pertain to the 'piety' of the exhibition title offered another kind of freedom. When universal familiarity with a story can be assumed, the artist is at greater liberty to concentrate on expression and feeling. The point is made in the exhibition by juxtapos-

ing, for example, versions of *Agony in the garden* by Goltzius and Rembrandt.

It is the same subject, but two different dramas. Goltzius emphasizes the human situation surrounding the mystical event of the Passion: Christ and the angel with the chalice occupy the middle ground, while the composition is dominated by the three sleeping Apostles. In the background we see the soldiers, led by Judas, entering the garden with torches and lanterns. Their presence activates, so to speak, the drawn sword with which Peter sleeps, producing in the stillness an acute and anxious suspense.

But none of this interests Rembrandt: his Apostles are barely outlined in the lower left, and the arriving party of soldiers is hinted at in a few scratches in the distance. It is Christ and the angel who occupy the

foreground, and Rembrandt has completely rethought their relationship in its deepest human and spiritual significance. It is as though Christ, faltering under the exhaustion of the ordeal, is physically supported by the angel; but the tenderness of the gesture is overlaid with a reference to the Old Testament episode of Jacob's struggle with the mysterious figure who gave him the name Israel.

Other juxtapositions in the exhibition brought out the contrast between the swooning religiosity of a mannerist like Procaccini and more down-to-earth compositions inspired by the Counter-Reformation and destined no longer for connoisseurs but a more popular audience.

Two etchings by Pietro Testa tell similar stories. In both *Abraham's sacrifice* and

Sacrifice of Iphigeneia a father is ordered by divine power to sacrifice a child. The child is miraculously rescued at the last moment. This analogy suggests a tendency, plausible in Testa's milieu in the Rome of the first half of the seventeenth century, to blur the opposition implied in the title 'Piety and Paganism' to consider stories from either source as myths in which we may equally search for a mysterious truth.

'Piety and Paganism'

Art Gallery of New South Wales, Sydney
13 July to 29 September, 1991

Christopher Allen

Christopher Allen is a freelance writer living in Sydney.

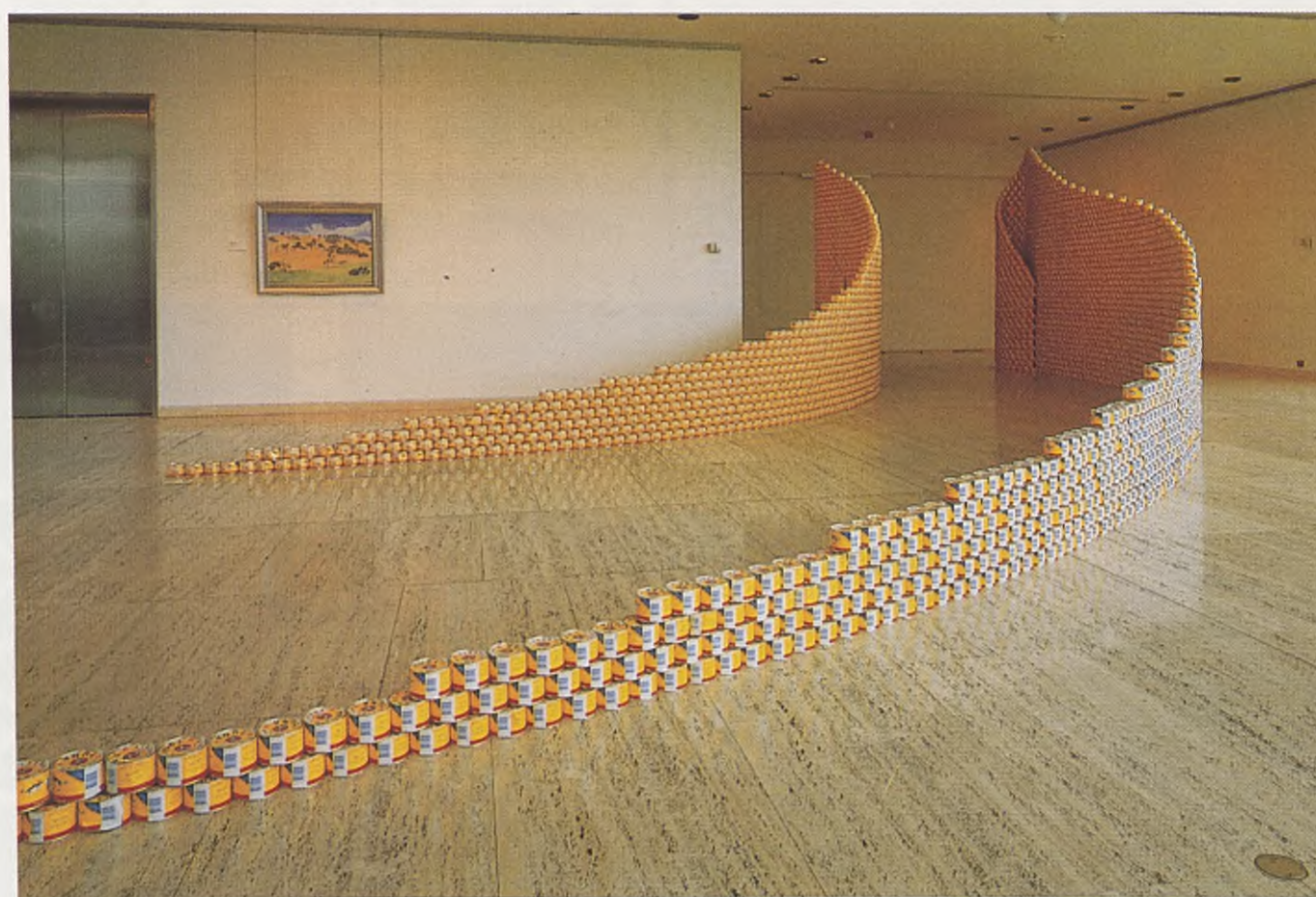
Peripheral Vision

Installation and Ephemeral Art in Sydney

The growing acceptance of formerly alternative artforms, such as installation and ephemeral work, in mainstream curatorial, critical and commercial arenas raises a number of issues in relation to future exhibiting opportunities for the steadily increasing number of artists engaged in site-specific art practice, and the changing role of the curator as initiator, promoter and educator.

In refreshing contrast to the artificial hype surrounding the *objet d'art* during the 1980s, that saw overpriced pictures jump like hot cakes from the walls of fashionable galleries into the bulging bank vaults of overnight investor-collectors, the current ubiquity of virtually unsaleable art is at last redefining the sometimes conservative boundaries of accepted art practices in the wider community.

Last year's 'Australian Perspecta' and 'Dissonance' exhibitions, and the many associated events held in alternative spaces in and around Sydney, highlighted the rise of



ADAM BOYD, *Tuna arc*, 1991, tinned tuna, from 'Australian Perspecta '91', Art Gallery of New South Wales, Sydney. Photograph by Ray Woodbury.

non-object and big-object art in the 1990s. For many artists, this was a manifestation of their ongoing artistic concerns, the flowering of which has been facilitated in part by the art market slump and subsequent damaged status of collectable culture.

With the long term prospects of some gallery dealers looking less bright than those of the poverty adjusted artists they represent, interest is shifting from the private to the public exhibiting arenas and the onus is increasingly on non-commercial spaces to nurture experimental work by younger artists. While low budget alternative galleries have been supporting leading edge art practice in Australia for over twenty years, their emergence from the periphery into the centre of the art world is a relatively recent phenomenon.

Artspace (Sydney), Chameleon (Hobart), First Draft (Sydney), the Performance Space (Sydney) and 200 Gertrude Street (Melbourne), to name a few, are now joining those few commercial dealers who have been willing to balance short-term financial risk against long-term support for alternative art forms (such as City Gallery, Melbourne, Mori Gallery, Sydney and Roslyn Oxley Gallery, Sydney) in forming the new establishment of contemporary galleries. They are joined by a host of smaller, artist-run, semi-commercial spaces that are

springing up in inner city areas such as Redfern and Darlinghurst. EMR Gallery, which closed in 1991 after four successful years of showing and selling challenging and new art, provided an admirable model for galleries like Artistry, Selenium, Ten Taylor Street and WINDOW, all in Sydney.

Despite apparently improved exhibiting opportunities for artists engaged in installation and ephemeral practices, gaining a foothold on the tightrope between curatorial, critical, and commercial clout is fraught with difficulty when art ceases to be a tangible commodity. In the current economic climate, young artists cannot rely on gaining supportive gallery representation, nor can they rest on the laurels of their avant garde predecessors from the 1970s, nor even on the MBA professionalism that got them through the 1980s. With the market as nebulous as artists' career paths, entrée into mainstream acceptance is increasingly through inclusion in high profile curated shows such as 'Australian Perspecta' and last year's 'Dissonance' programme.

Robert Hughes's eloquent summation of the new career goals of American painters in the late 1980s aptly describes the current situation for our experimental and site-specific young artists:

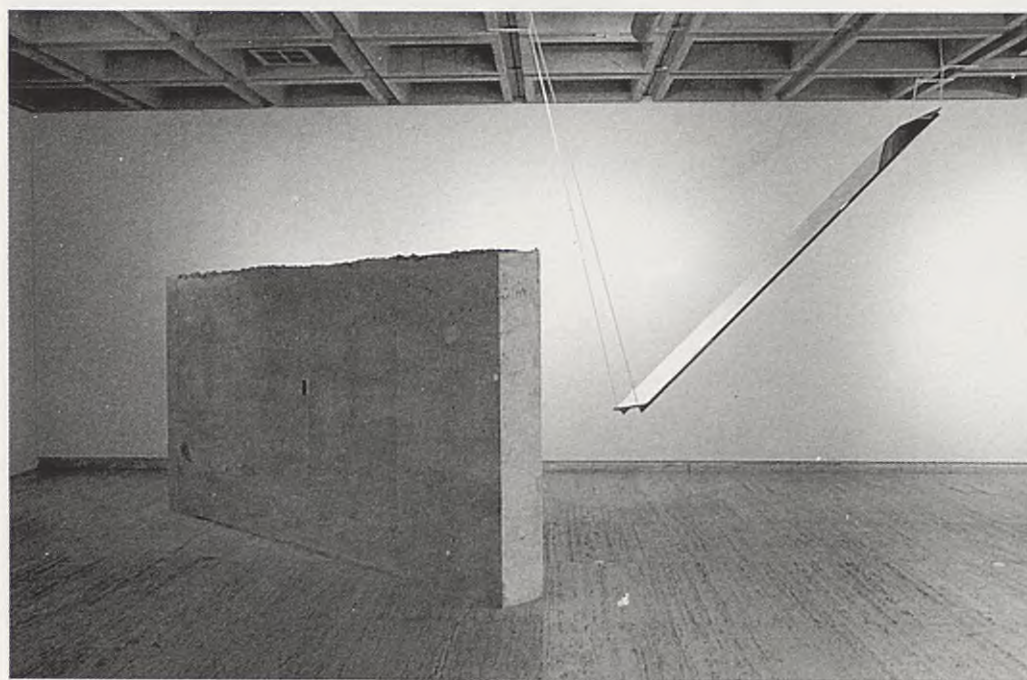
Careers rose like the shuttle, amid roars of acclamation and pillars of smoke — and then,

like Challenger, detonated . . . To escape (or, at least, stave off) this fate, which looms larger as the market becomes jammed with a teeming proletariat of emerging artists — a mass from which trends can be condensed more or less at will — a painter's work must quickly scale the museum system and hammer in its pitons.¹

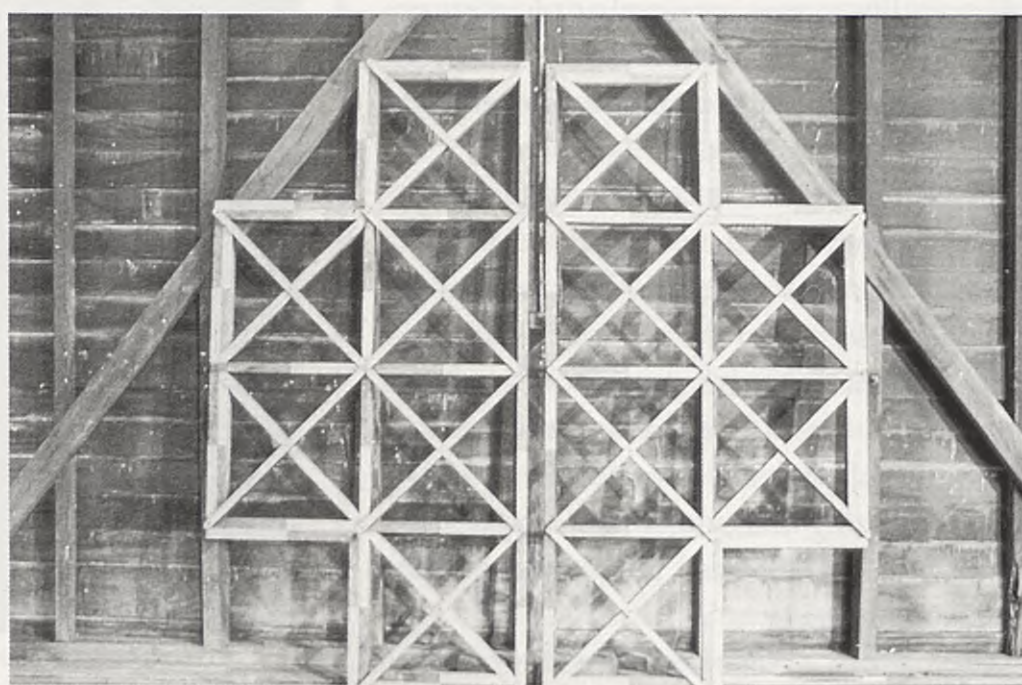
Commercial validation has often been determined on the museum's doorstep, but when the work lacks commercial potential the museum exhibition is only of use to artists with the ability to somehow capitalize on the critical and public attention such exhibitions inevitably attract.

Only around a quarter of the artists featured in the 1991 'Perspecta' and 'Dissonance' events successfully straddle the commercial and alternative exhibiting arenas and the only pitons to have been hammered into the consecrated ground of the museum were swiftly removed at the close of 'Perspecta' to make way for the more revered pitons of the materialistically tangible Guggenheim Collection.

History shows that the fifteen minutes of fame afforded 1991 'Perspecta' artists may be all they will ever get: a perusal of past 'Perspecta' catalogues (from its inception in 1981 through to 1989) contradicts the myth that inclusion in exhibitions such as this ensure artistic immortality, let alone ongoing



FIONA GUNN, *Fill-between-and in the Middle*, 1991, sand, cement, glass, steel, wall: 184 x 366 x 50 cm, glass and ladder: 366 x 50 x 12 cm, from 'Australian Perspecta '91', Art Gallery of New South Wales, Sydney. Photograph by Ray Woodbury.



HILARIE MAIS, (detail) *Untitled*, 1991, wood, oil paint, 214 x 214 x 8 cm, from 'Frames of Reference'. Photograph by Heidrun Lohr.

prominence. It cannot be denied, however, that museum exhibitions provide valuable exposure and promotion for alternative art practices that might otherwise become as ephemeral as the works themselves.

In the case of 'Perspecta' and much of 'Dissonance', site-specific works commissioned for the exhibition had a guaranteed life span no longer than the duration of the show, which begs a number of questions, not the least of which is how artists can afford to continue making ephemeral and installation work which has little or no market viability? At the end of these exhibitions they are left, literally, to pick up the pieces: the wheat chaff and rubber shavings from Laurens Tan's central floor piece is now stored in hessian sacks, quietly composting in a damp garden shed; Fiona Gunn's concrete wall had to be demolished in order to be removed from the Gallery; Adam Boyd's tinned tomatoes are now miles out to sea having passed through numerous supermarket checkouts and digestive systems; and Stephen Holland's *Jelly air bed* was already in an advanced state of decay by the conclusion of the show.

It is here that the failure of the commercial gallery system (on the whole) to deal with ephemeral and installation art is seriously disadvantaging growing numbers of important young contemporary artists. Some are able to survive, like Christo, by selling preparatory sketches and related material, but most fund their art making by unrelated means. While it is not easy to persuade collectors to support art that they cannot see hanging in their board or living rooms, in an age where more people visit museums and galleries than attend football matches there is a lot more scope for dealers and curators to encourage — through promotion and education — more focussed corporate strategies for supporting alternative artforms. For example, John Kaldor Art Projects sponsored international site-specific artists — Christo, Sol LeWitt, Richard Long and others — to create ephemeral works in Australia during the late 1960s and early 1970s.

Victoria Lynn and Sally Couacaud, respective curators of 'Perspecta' and 'Dissonance',



KATE LOHSE, *Untitled*, 1991, mixed media installation, from 'Frames of Reference'. Photograph by Heidrun Lohr.

were responsible not only for the selection, but in many cases the conception, of works for the exhibitions. The curatorial rigidity of 'Perspecta', where almost every work was hand-picked by the curator, was largely dictated by the architectural rigidity of the Art Gallery of New South Wales. Artists were invited to submit or create a specific work for a specific space, which ultimately compromised the element of spontaneity in an otherwise fresh and exciting exhibition.

'Frames of Reference' (the central exhibition of 'Dissonance') more successfully responded to the subtleties of site-specific art. Selected artists were invited to view the site and select a space, then to work with it in whatever way they felt was appropriate. The history laden atmosphere of the Wharf (Pier 4/5 at Walsh Bay) lends itself to site-specific work in a way that pristine gallery walls never could, and the difficulties artists may have faced in adapting to and competing with the rugged spaces provided an appropriate metaphor for the feminist theme of the exhibition.

The project that most successfully addressed the problematic issues surrounding the exhibition of ephemeral and site-specific

work, however, was the Western Sites component of 'Perspecta'. Inherent in curator Campbell Grey's lateral yet practical approach is a supportive framework within which our 'young public artists'² can work unhindered either by curatorial heavy handedness, in the case of exhibitions, or by stagnant preconceived notions of public sculpture, in the case of outdoor commissions:

The principle of site specificity implies that the artist will develop the work in direct reference to the site. The role of the curator, therefore, is not to determine the work which will appear in the exhibition, but to analyse a proposal from an artist in relation to proposals from other artists . . . To cause the artists to rigidly conform to a single proposal is to deny the nature of art practice.³

The project's emphasis on consultation and flexibility provides a useful model for ongoing public and corporate support for future projects involving site-specific art: organizers and artists worked closely with the local community, specifically with private and Council landowners, who were not only required to give permission for the various sites around Penrith to be used, but whose

support was dependent on a wider (albeit at times vexed) appreciation of the rationale, relevance and ramifications of the project to the inhabitants of the Penrith region.

Certainly, the Western Sites component of 'Perspecta', together with the various 'Dissonance' associated events held in Street Level Gallery (Blacktown), the Lewers Bequest and Penrith Regional Gallery (Emu Plains) and Campbelltown City Gallery highlight the growing artistic decentralization in Sydney. This can be attributed both to the growth of the University of Western Sydney, which incorporates a lively and community oriented art department, and the fact that big cities currently seem to offer few long term opportunities for young, unrepresented artists engaged in experimental and site-specific work.

In fact, the changing status of traditionally peripheral artforms is, perhaps necessarily, being paralleled by an erosion of the metropolitan myopia that has hitherto disadvantaged peripheral regions. Artists are not only moving west, but north and south. Janet Lawrence, Laurens Tan and four others are currently working closely with the Regional Galleries Association of New South Wales on a major project to tour regional galleries; Adam Boyd will create an installation at Tamworth City Gallery this winter, and numerous other proposals are entering the regional pipeline. Perhaps it is in the widespread interest offered by non-metropolitan venues and audiences that the emerging generation of site-specific artists will find the support they need to continue making challenging and ephemeral works.

'Dissonance: Aspects of Feminism and Art'

Exhibitions, lectures, projects, performances, screenings, artists' talks, publications, residencies, conferences — various venues in Sydney. An Artspace initiative.

July to October, 1991

'Australian Perspecta'

Art Gallery of New South Wales, Sydney

7 August to 15 September, 1991

¹ Robert Hughes, *Nothing if not Critical*, Harvill, 1990, pp. 303-304.

² Terry Smith, 'Casting Guinea Pigs before Panthers', *Sydney Morning Herald*, 19 October 1991, p. 51.

³ Campbell Grey, catalogue essay, *Australian Perspecta 1991*, p. 124.

Felicity Fenner

Felicity Fenner is (acting) Assistant Curator of the Ivan Dougherty Gallery, Sydney and a freelance writer.

Tributes Barbara Hanrahan

Barbara Hanrahan died in Adelaide in December 1991, aged fifty-two years. To say she was extraordinary would be a cliché she would loathe. But she was a unique, uncompromising, completely dedicated, absorbed recorder of the underside of realities. She would pick at scabs that hid the blood until all possible covering was gone. This is one of her great contributions to the too often bland, self-congratulating history of Australian art.

Hanrahan was an artist and writer. Her focus was sharply on people, particularly on women and their various relationships, whether easy and relaxed with other women, or, equally frequently, threatened by little, shadowy men.

Her main art medium was printmaking, which she loved. The process seemed a sensual release from the more purely cerebral



process of writing. Her first main period of work in the 1960s was dominated by her etchings, with a great burst of creativity, making many energized, seemingly crudely drawn and roughly printed intaglio images. Her second period from the mid-1970s was more serene, dominated by the smooth sheen and colour of the screenprint.

Hanrahan began printmaking in Adelaide in 1960 and travelled frequently — her major sojourn away being in England, off and on, from 1963 to the late 1970s — but Adelaide is where she and sculptor Jo Steele, her companion of many years, always returned, and where much of her writing is focussed.

Her time in London in the early 1960s confirmed the main stylistic focus of her work: exploiting the follies, foibles and truisms of popular culture. There David

Hockney and Peter Blake particularly were using the clichés of American popular music, fashion and ideas as serious art. Hanrahan had always been attracted to this and in her early work she had experimented with one of Pop Art's main devices of combining visual image and written words: but the vitality and the iconoclasm of the young British artists astonished and greatly influenced her. Her main difference from them

remains the intensely personal issues with which she deals. The personal peeling back of embarrassment in her *Wedding night*, for example, with its scared sexuality is much closer to the bone than even Hockney's personal images, which are confident and calm in comparison.

Hanrahan's Adelaide base, her chosen medium of printmaking and her refusal to take part in the visual art mainstream has

meant that her work has received less general attention than it deserves. She has her particular admiring public, as well as those who dislike her work (though often knowing only the decorative pieces). Many do not know it at all.

She was a major image maker in Australia and it is a great sadness that she died at a relatively young age.

Alison Carroll

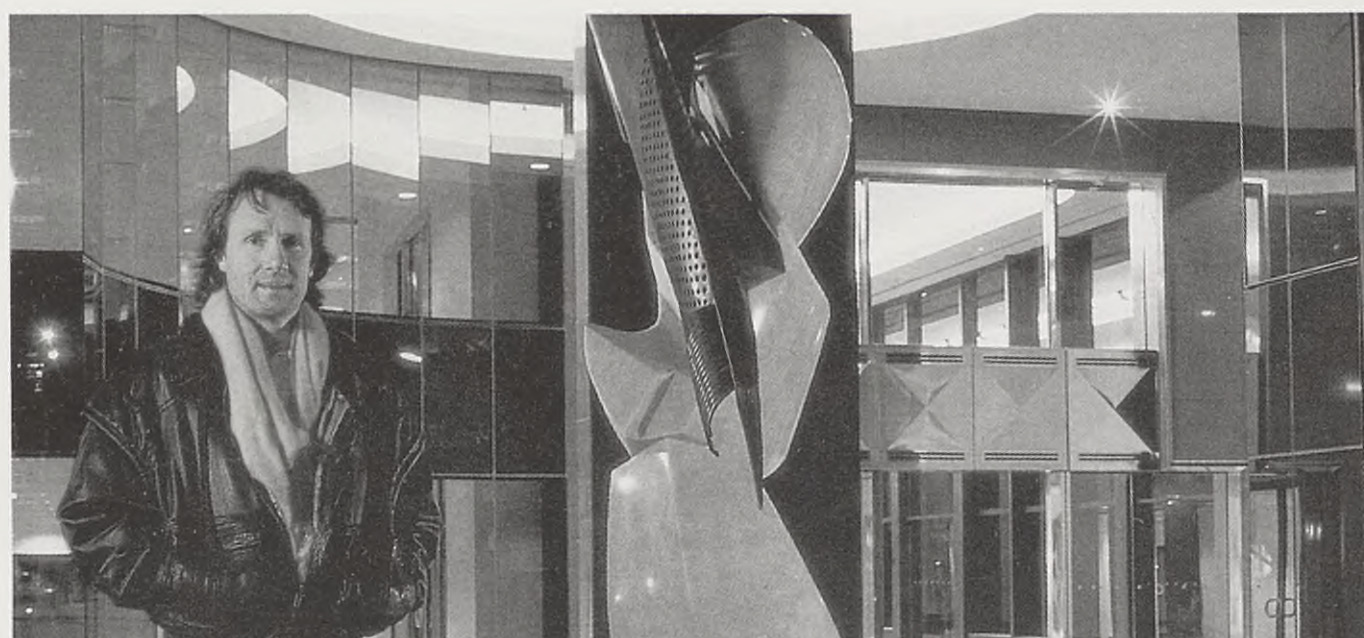
Anthony Pryor

The multitudes representing Melbourne's art world joined grieving family and friends at Tony Pryor's funeral on 23 October 1991. Everyone remembered his modest persona and deliberative manner, the sudden smile and vivacity with which he argued, the quality of his aesthetic judgement and his enthusiasm and capacity for studio work.

Regularly working more than ten hours per day, Tony's studio output over the past fifteen years was immense. He loved the Australian landscape — from the forests of Tasmania to the deserts of the far north — escaping to it from time to time for inspiration and relaxation. After visiting Japan in 1976 he was among the first to recognize the aesthetic heritage of the Asia-Pacific region and to attune to it — particularly in earlier works made of Huon pine and found objects.

More recently, he combined bronze and Carrarra marble in sculptures of exquisite beauty. Made with perfection, their great radiating shapes — deftly shuffled like packs of cards — describe subtle movements, thought processes and personal secrets. Discrete and distinctive forms, they recall the past and promise the future while they cast infinite patterns of shifting shadows on each environment they inhabit.

While Tony loved and understood his own



cultural context, he had the energy, confidence and breadth of vision to tackle the world. When Tony died on 20 October a selection of his sculptures was on show at Victoria House, London, and a major commission for the Great Southern Stand of the Melbourne Cricket Ground was in the process of fabrication. His long and valiant struggle with illness never diminished the quality or magnitude of his work. Between 1987 and 1991 he produced three major solo shows for Realities Gallery, Melbourne, and another for Australian Galleries in Sydney; he contributed to group shows in Brisbane, Adelaide, Melbourne and Japan. He also completed major sculptural commissions for the Townsville City Council

and Bond University in Queensland and the Queen Victoria Hospital, American Embassy and Fujitsu Building in Melbourne. The final and most appropriate honour was the Melbourne Cricket Ground commission, a huge work which will be enjoyed by Victorians for generations to come.

Tony Pryor never recognized impracticality or impossibility. The phenomenal effects of Tony's valuable artistic contribution will continue to influence all who admired his quiet persistence, his dreams, his ethics and his ideals. He is survived by his wife Jutta and their son Brett. His place in Australia's cultural history is assured.

Jenny Zimmer

ALEKS DANKO

TIME THROUGH SPACE



Jackie Dunn

For Aleks Danko, attending a Russian school in the Adelaide suburbs in the 1950s, the 1960s meant abandoning any attempts at a 'normal' Australian childhood. Reflections on that childhood, with a mind split from attempts to keep it rooted in the Ukraine (land of Danko's parents), form the basis of his 1991 show, 'What are you doing boy?', at the Australian Centre of Contemporary Art, Melbourne. A severe and characteristically critical appraisal of the land and culture he finds around him formed the background to the accompanying show, 'Day In Day Out', which ran concurrently at Deutscher Brunswick Street, also in Melbourne.

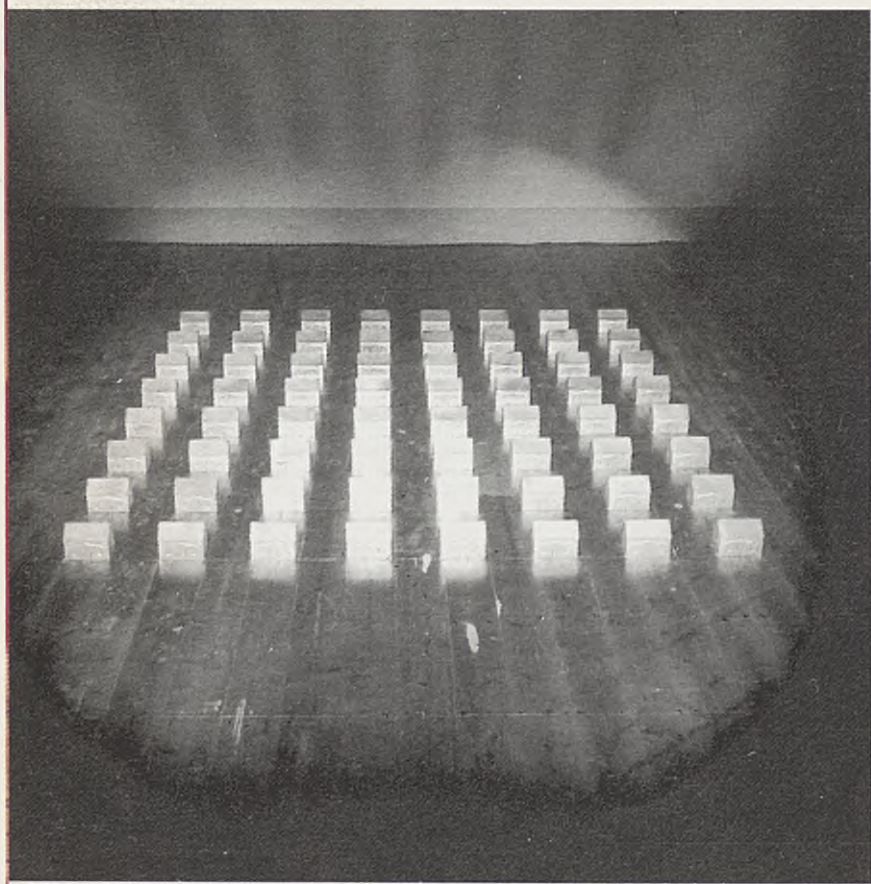
Maintaining a bilingual link with the old country ensures an enriched linguistic experience which may be at the root of Danko's long-held interest in the rich possibilities of language, along with its inherent duplicity. In fact what we are offered by Danko is a view of his work with the clear vision of hindsight — a sort of cause and effect reading of the satirical aspects of his oeuvre, from the 'Heavy Aesthetic Content' of the 1970s through to the still-biting wit of more recent years, seen in 'To Give Pleasure', 1986 and 'Taste', 1988.

If Danko's past work has dealt with 'self' with the kind of distance irony brings and the sort of understanding that 'one cannot quite grasp the significance of',¹ what we are seeing now in his mature work is an examination of self through experience and context, rather than a presentation of decoys, of witticisms, of systems of doubling. While we are not getting Truth, or even

left: ALEKS DANKO, 'What are you doing boy?', 1991, installation, courtesy Australian Centre for Contemporary Art, Melbourne. Inset: Detail.

right: ALEKS DANKO, As you know, we are pensioners, day in day out, twenty-four hours closer to death, 1991, from 'What are you doing boy?', installation, Australian Centre for Contemporary Art, Melbourne. Photograph by Warrick Page.





ALEKS DANKO, 'Day in Day out', 1991, installation, Deutscher Brunswick Street, Melbourne. Photograph by Warrick Page. right: Detail.

concern for it, we are getting memory. Unreliable as it is, it is all we've got. And because it is all we've got — and what we've all got — it becomes the closest thing we have to a universal experience. Danko is not presenting us with the truth of the Australian experience, but with a glimpse of past, of hurt, of feelings of dislocation and alienation.

In 1988, John Barbour wrote of the distanced self of Danko the artist, and of his strategies for both disguising and revealing it (the same?) as

a strategy in which the account of one's own life, as told through objects, becomes itself like an object one might hold in one's hand, turning it about to try to know its use.²

But if the collection of works from the 1980s stressed the 'objectness' of the objects, the beautifully linked and inter-reflective shows in 1991 were distinctly installations, dealing conspicuously with the passage of time through space. It is this passage which creates place. If we have a focus on place, both real and symbolic, then we are also shown that there is a pace to move with time and a manner to move through space. Perhaps Danko implies that, as a community, we got our speeds wrong (too fast) and our manner wrong (too brutal). The element of the performative returns to Danko's work, and to engage with it one must take a walk with him.

BIRTH SCHOOL WORK DEATH — these words confront us in the catalogue for the ACCA exhibition, and while they are not without a certain black humour — if this is the sum of our lives — they nevertheless signify the states we move from; rites of passage, the institutionalized phases housed in the glowing rooms of the gallery. Indeed, it is 'housed' — architectonic and spatial references are implied here. We move from the house of our birth through the schoolroom to the workplace, toward the house of death. This is a journey, and Danko makes us well aware of the passage of time. We walk through spaces, the artifi-

cial gallery nature of which only serves to reinforce the fact that these are spaces of the mind, of matter too, but matter and memory combined. The two interrelated shows being physically separated gives us pause to conjure the spaces and places which house our own recollections.

In the first room at ACCA, *What are you doing boy?* (1991) is rage red — filled with a fluorescent light reflected from painted window panes and from the huge red-daubed illustrations of a boy doing textbook 'Boy's Own' activities in Russian. The effect is like the inside of an angry eyeball. And just what is he doing? Standing, sitting, walking, running, jumping, falling, lying, sleeping, writing, swimming, drawing, pasting, digging, watering? The Russian captions force us to trust Danko. It is a fragile trust. Are these the right words for the actions? Is that what the boy is actually doing? With the help of the accompanying poem in the catalogue, we doubt the boy's compliance — he is thinking other thoughts; he is split, action and word, image and text, the split enough to boil the blood:

Limbs shall trample, hit and kick; lips, fingers and hands shall suck, twist, punch; teeth shall bite, gnaw, mangle and cut; mouth shall devour, swallow and 'kill' (annihilate); eyes kill by a look, pierce and penetrate; breath and mouth hurt by noise.

Danko has always questioned the superficially easy relationship between image and text, word and action, word and object. The (to most of us) unreadable Russian becomes at worst a useless code, at best a label forgotten in childhood; but the image is also untrue. These are illustrations, textbook and 'unreal', blown up like Alice's classroom to beg the question as to the usefulness, appropriateness, reliability of what is learned. Furthermore, the dull inanity of the actions is a denial of the emotions savaging the child's psyche. They are 'doing words', verbs, which if we use one of Danko's old tricks and peruse the treasure

troves of thesaurus and dictionary, begin to offer up clues: 'a part of speech that predicates; that which affirms or denies the subject; what is said of the subject'.

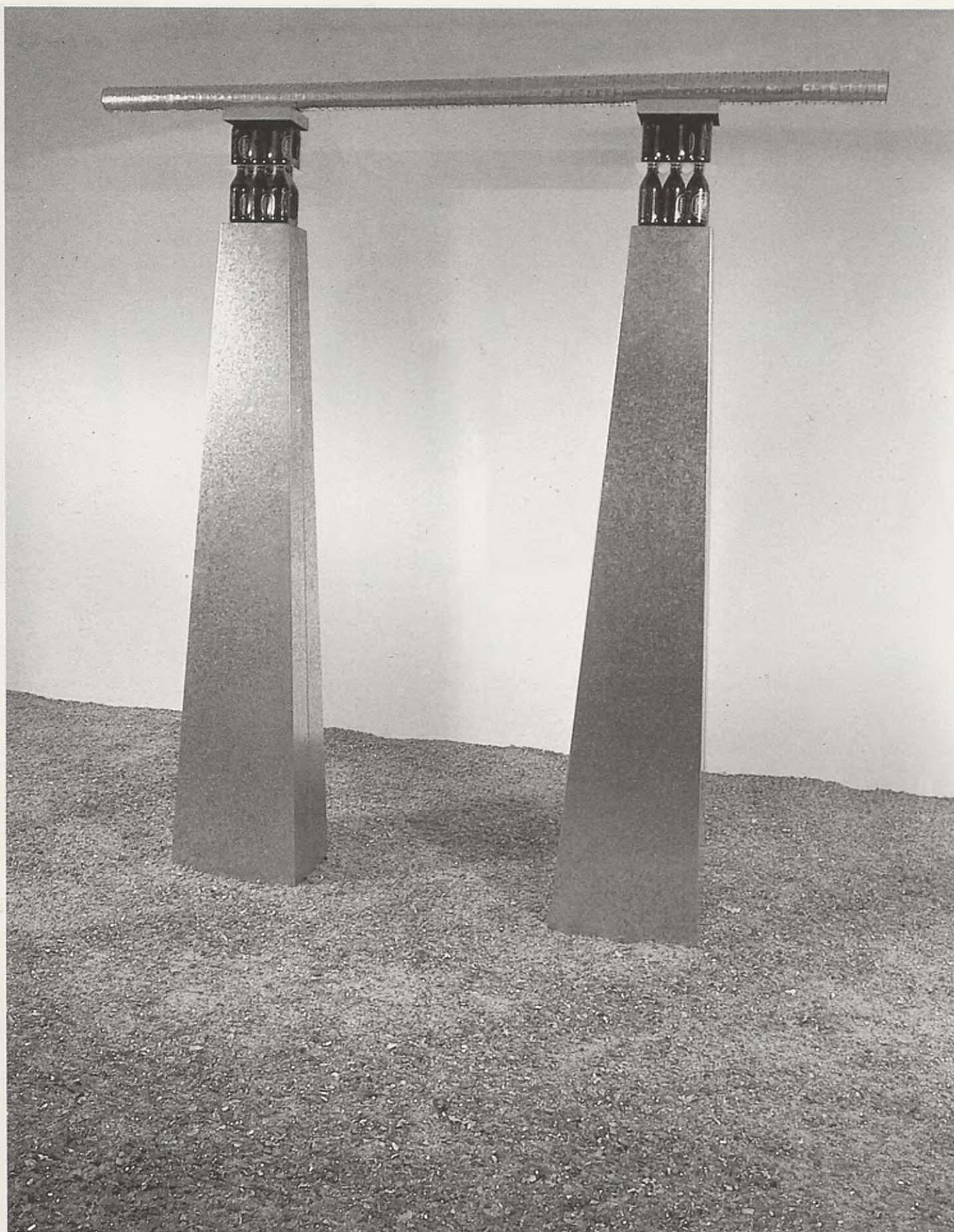
The subject is the boy: what is affirmed of his actions by speech/writing is here unreadable, impenetrable to us as English speakers, as alienating as a schizophrenic upbringing. We end up reliant on the image for verification of the code but, remember, the image is false too. False and painted over like a finger painting, with the action of a rage very real, true and brutal, covering this stiff uniform boy with emotion, pain, blood and confusion.

This confusion is heightened by the Wonderland setting of the classroom with its enormous wooden chair, doubling in size on approach, which acts like a charm if sat on, sinking one rapidly into memories of schoolrooms, loneliness, daydreaming and frustration. On the wall in front of it is painted a huge blackboard complete with little 'a' — 'a' for Aleks, but also 'a' for 'let's begin at the beginning'. For this migrant beginner it is, moreover: *l'autre, petit 'a'* — the other.

The second image of the boy, by happy coincidence, has him seated looking back over his shoulder at the empty wooden chair, identical to his own, in a sort of confusion of tenses — past imperfect, present, future perfect.

So we have a glimpse of the 'intimate signs' of Aleks Danko's self.³ Or do we? Remember, this is the same artist whose 'self' and persona have been playing hide and seek with us for the last twenty years. This is not to deny the deeply personal in this recent work: one can be sure with Danko that there is always more going on. Way back in 1974 Gary Catalano said, 'Danko's content is neither art nor himself nor, moreover, his own image, but the effects of art . . . a portrait more in the nature of an index than an icon'.⁴ Content and subject matter constantly jostle; the subject is always unrepresentable unless first somehow disguised.





Still, we get close in the next room at ACCA with the piece quoting the 'Russian Humour' of his father: *as you know, we are pensioners, day in day out, twenty four hours closer to death* (1991). A melancholy installation, a little house sits atop a needle-like solitary peak before a blue twilight horizon, surrounded by English elm leaves. Worked in graphite, house and shaft, this work, for all its black humour, is literally leaden and pained. The house is silent: it has no openings, entrance or exit, no windows to look out of, or in. It is galvanized. (That pun retains its potency with renewed poignancy after several incarnations in Danko's previous shows.) It has become a fortress sitting high above a neatly raked sea of dead dry leaves, European immigrant leaves, leaves such as those raked neat as a pin by his father to pass the idle hours. Autumnal, winter days spent waiting for death.

This spike has been scribbled densely with graphite, somehow blacker than black. A surface which invites concentrated meditation; a near impenetrable surface marked by the hand of the artist contemplating the imminent death of his parents and the lonely isolation of their lives here in a bleak, unwelcome and unwelcoming environment. It is a place for reflection, meditation, sadness — but again Danko prods us: it is also a reflection on the fear, apathy and boredom of those who live within, who can only look inward. As viewers we are both within and without this familiar house, a house which stands for a psychological state, one which has galvanized itself against the elements, against the passing of time, a lighthouse signalling danger while remaining blind and fragile.

Another Eden, the neighbouring piece, offers a hint to our blindness. A lawn of crushed green bottle glass, again raked, dazzles in a room brilliantly lit. In the midst of this lawn sits a useless object, a monumental sculpture of galvanized steel, its

ALEKS DANKO, *Another Eden*, 1991, from 'What are you doing boy?', installation, Australian Centre for Contemporary Art, Melbourne. Photograph by Warrick Page.



ALEKS DANKO, Quack Quack — critic's choice, 1991, from 'Day in Day out', installation, Deutscher Brunswick Street, Melbourne. Photograph by Warrick Page.

capitals (Fosters 'six-packs') gleaming in the sunshine lights. Recalling works such as *Self portrait (BUILDING)*, 1985, the self-reference as usual hovers just below the surface. But Danko is not for a moment expressing a sense of futility at the function of art making. What he sets up is a symbol for an empty cultural practice where heroic, primitive/classical gestures in a landscape are idolized along with the amber fluid, elixir of the ignorant, the result of which has the effect of obliterating our responses;

We move from the house of our birth through the schoolroom to the workplace, toward the house of death. This is a journey ... We walk through spaces, the artificial gallery nature of which only serves to reinforce the fact that these are spaces of the mind, of matter too, but matter and memory combined.

the wilful deadening of our senses which in turn exacerbates the empty distress we feel as a result of suffering this culture of brutality, isolation and boredom. (On delivery of the crushed glass, the stench of garbage was apparently so strong as to warrant the camouflaging of the smell by Airwicks. Typically, Danko laughed gleefully at the unforeseen opportunity to include these nostalgic forms in the work and, of course, at the chance to leave a spontaneous little pun.)

A less obviously personal show, when we enter Deutscher Brunswick Street, Danko hits us with a quirky *Quack Quack* — critic's choice. On four diminishing galvanized steel columns, all marked pointedly by the 'artist's hand', sit four empty metal jugs like ducks on a wall. They sit looking at a yellow 'minimal' canvas, appearing dumb and stupid, while we're invited to discourse (or run from a didactic tirade) by the lecturn, silently teasing. They quack in the large open windowed space at the front of the gallery, engaging the visitor in a necessary

exchange with this art space before letting him or her leave behind the specialized environment for a further engagement with related concerns in the inner rooms. Just as we've had a close personal experience with Danko in the home-like spaces of ACCA, here we are forced to acknowledge the gallery context of these three pieces and their subsequent relationship to art practice.

We walk in to a space filled with dozens of tiny houses — cast aluminium replicas of the house of Danko's parents we saw on its lonely clifftop — here are the neighbours! If we didn't feel involved in a relation with that house, we are here unable to escape recognition of this familiar scene: the banality of the day in day out of our lives is grid-ded out for us, clear as day. Not only is the house cast, even its catalogue dimension, listed as variable, stresses its modular nature — this house could be — is — repeated forever. Little boxes on the hillside and they all look just the same. Monads creating a community by default. On this community, the sun from a motorized electric light rises and sets with painful regularity, but the timing is ever so slightly off: the nights are too brief, lasting not half but barely a quarter of this diurnal cycle — there is indeed no time for dreaming.

These houses that give cold comfort, the barest of shelter from the elements, are also armour-plated as protection from the community of sameness from which we alternately seek inclusion and isolation. Their metallic nature may suggest solidity, however they are tellingly hollow and tinny. They have no exit, no visibility, and are deaf and dumb, like a toyland village.

However if we think Danko is letting us off the hook by placing them at a distance, on the floor, as though we could stand back superior to this suburban sprawl, we get the final rude shock of our collusion in the last space which forms a dead end. We have to face it, like it or not. Like it and not: *Ambivalence: i love a sunburnt country*. Here is a room of dumb, watching faces, the

James Wollison



ALEKS DANKO, *Ambivalence — i love a sunburnt country*, 1991, from 'Day in Day out', installation, Deutscher Brunswick Street, Melbourne. Photograph by Warrick Page.

same face from Danko's 'Taste' show, 1988 — the village idiot face lifted from Hogarth, with the wide eyes and grin of a fool unsure whether to feel surprised or terrified. These faces are burnt the same rage red as Danko's schoolroom — fluorescent faces in another blindingly sunlit room; angry and speechless, the tops of their heads chopped off. They are brainless and unprotected as well as bodyless, floating, without roots.

They cluster, staring stupidly at a tower of galvanized steel, the trademark Danko totem of colonial Australia, which he has described as the 'image of Australian classicism'.⁵ Like tortured prisoners buried in the sand, eyelids cut off, being forced to cook in the reflected glare of this structure in unblinking shock. They have tried to colonize but remain dislocated, pathetic, vulnerable and very silly.

While Danko's humour has always been serious and his seriousness has always belied an irony, open to laughter, there is no escaping the bleak social comment of these recent shows. But then there's no escaping the wit either — it is the ambivalent comment of an acid tongue. That ambivalence is, moreover, the intelligent response chosen over ignorance, emptiness and heavy handed political correctness. The teasing spectre of Aleks Danko, poet and performance artist, hovers over this work, playing happily alongside the artist's most private self here revealed. More showman than social critic, Aleks Danko never tires of this ceaseless game of truth or dare that he plays with our cruelly naive dreams of a society 'enriched' by multiculturalism and deceived by hopes for a new cultural Internationalism.

Danko has come home. The childhood home, the gallery as home to the artist, the sometimes unwelcome home of our native land — the home is an institution of refuge or rest. His reminiscence of childhood seems to correspond to the childhood of a nation, the way it begins to see itself, conscious of being at another stage, adolescence or adulthood, looking back with both

nostalgia and a critical eye to forbears and surrounds. It is a view of acceptance still tinged with the suspicion, sarcasm and the hurt tenderness of the child looking to the father.

Still, simply to frown with weighty concern is to miss the point, the satirical, witty, whimsical point; only to laugh is to miss the seriousness. So we have to play, to move between these points. What is so engaging in Danko's work is the self-consciousness that it elicits — not the self-consciousness of the post-modern era, too cynical for innocent response — but the self-consciousness of being led toward one response, only to arrive intuitively at another, all the while knowing Danko is taking us for a spin and watching the craft with which he does just that. To play with Danko is to know one is being played with: it is in a sense to know the rules of the game while still being constantly surprised by their endless and unexpected variations. This self-awareness then is a function of satire, and not the dreary protective mantle of the cynic. For, lest we forget, Danko reminds us with his customary interest in definition, that satire is not the same thing as cynicism: satire can be engaged in positively — with one's heart still firmly sewn on to one's sleeve.

¹ John Barbour, 'Story Danko, Topic Keyword', 1988, catalogue essay for Aleks Danko 'Taste' installation, 1988.

² *Ibid.*

³ Tony Bishop, 'To Whom It May Concern', 1991, catalogue essay for 'What are you doing boy?', Aleks Danko, Australian Centre for Contemporary Art, Melbourne.

⁴ Gary Catalano, 'Aleksander Danko', *ART and Australia*, Vol. 12, No. 1, Winter 1974.

⁵ Pam Hansford, 'Aleks Danko: To Give Pleasure', *Art Network*, No. 18, Summer 1986, p.54.

James Mollison

INTERVIEWED

Peter Timms

The first art gallery to be established in Australia, the National Gallery of Victoria houses collections which, in some areas at least, are of international importance.

Recently, concern has developed about the impact of decreasing levels of funding on the Gallery and its collections. Director, JAMES MOLLISON, discusses collecting and staffing issues with PETER TIMMS.

James Mollison was appointed Director of the National Gallery of Victoria in October 1989, after a period of twenty-one years as Founding Director of the Australian National Gallery, Canberra.

I seem to remember that just before you were appointed Director of the National Gallery of Victoria you said you wanted to work here because it had 'the great collections'.

Collections of the kind I've not worked with before and great holdings in certain areas: the collection of antiquities, for example, and Asian ceramics. There is also a great collection of old master prints and drawings.

When you say 'great', do you mean in the extent or the quality of the works?

Both. Many things of very high quality.

Many of those collections came into the Gallery as a result of bulk donations or bequests, didn't they? The Kent Collection, for example, was a major bequest.

Perhaps only a third of the material has come in as a result of donations. The collections have for the most part been put together item by item over one hundred and thirty years.

But can you still do that today? Isn't the nature of the collecting process changing?



WILLIAM BEILBY, Royal armorial goblet, c.1762, glass with polychrome enamel decoration, National Gallery of Victoria, Melbourne. Purchased through the Art Foundation of Victoria with the assistance of Australian Consolidated Industries Limited, 1983.

The days have passed when any institution can afford to buy great things in quantity. And if you have to buy great things one at a time, you have to know exactly why you're buying one object as against any other one. It seems to me that the reason for buying anything is that it is of such quality it's going to provide a focus for many other things in the collection.

The collection is encyclopaedic, isn't it? It stretches from Ancient Egypt to the present day. Doesn't that make the task much harder? How do you decide, for example, that a major piece of Asian ceramic is more important to the collection than a major eighteenth-century painting or a major Greek vase?

We can only shop in areas where we can afford the goods. Old master paintings, nineteenth- and early twentieth-century French paintings, the school of New York from the 1950s into the 1970s, are all so highly priced at present that we can't buy in those areas at all. But there are parts of the collection, which are not complete, where we can build very successfully at reasonable cost. It seems sensible to use the best energies of the best curators to search for things which are not out of our price range and which will be valued in this collection for the rest of time.



Italian, modelled by Guiseppe Gricci, Real Sabbrica di Capodimonte, Naples, Figure: **Goffredo mourning at the tomb of Dudone**, 1745-50, porcelain, 32 x 28 cm, National Gallery of Victoria, Melbourne. Felton Bequest 1991.

Right: Italian (Urbino) by Francesco Xantho Avelli, Plate: **Vulcan, Venus and Cupid**, c. 1528, earthenware, National Gallery of Victoria, Melbourne. Felton Bequest 1940.

I'm thinking, for example, of Japanese and Chinese calligraphy and painting, Asian ceramics generally, Japanese prints. Asian art is one field where, if you are perceptive, you can buy so far ahead of the market that trustees are sometimes a bit concerned that things coming in at such low cost can't be as good as we're saying they are.

I suppose one example of that was the Rajasthan miniatures which I think Dr Hoff purchased in 1980.

Yes, and there are opportunities to buy as well as that in many areas of the collection. Take, for example, the *Capodimonte* figure group. It is an object of the very highest quality. Instead of buying twenty ceramics during the year for the same money we pounced on this single great work. Remember that the NGV hasn't spent largely on the international market since the 1940s. It's not high on anybody's list of priorities when they have art for sale.

But it used to be. In the 1920s and 1930s.

And immediately post-War. And in those years many things of only average quality came in to the collection.

Suppose a number of your curators argue strongly for the purchase of a key object for their collection. How is a priority established, given that very little can be purchased? Is one curatorial department seen as more needy than another?

I haven't been swamped by curators presenting magnificent material for acquisition, mainly because the Gallery does not have the contracts. Until recently, staff of the Gallery were not allowed to travel overseas. It's still difficult to get permission for them to stay over when on courier trips paid for by other institutions. Unless staff can regularly search the market, dealers forget about us.

What about advisers stationed overseas, such as the Felton Bequest advisers? Can you still rely on that kind of advice?

The Felton Bequest advisers were impor-

tant in the days when there was no curatorial expertise here. Today they are mainly used for opinions on things that curators have found. They are no longer paid to search out potential acquisitions.

Much of the Egyptian collection, for example, came into being through this Gallery's involvement with archaeological digs.

Most of that material was given to us because the Gallery supported the Egypt Exploration Fund and the British School of Archaeology in Egypt. The Egyptian collection here contains three or four things of real consequence and the rest is simply interesting.

So what do you do with a collection like that?

Until we have a curator of Antiquities we can't do anything at all.

Is that an aim — to have a curator of Antiquities?

Yes, yes. I believe that any department in which purchases haven't been made for a number of years is a dying department. There's been no curator of metalwork here for untold years, nothing has been purchased in this area, it's fallow ground.

This raises an interesting question about curatorial departments. Do you still have an overall belief in medium-specific curatorial departments?

No, there's absolutely no career path in this country for a curator of, say, eighteenth-century glass. There are career paths internationally for somebody who's given responsibility for an art historical period who might specialize in one medium, but oversee all other media of that period. So, in due course I would like to see a structure here where people look after periods from Antiquity to Romanesque, the Renaissance through to the eighteenth-century, eighteenth- and nineteenth-century and twentieth-century.

Does that mean, for example, in your Renaissance to eighteenth-century period, that if the curator has a particular interest in paint-



ing, the maiolica collection is neglected?

The collections here are extensive enough to allow curators to run with their areas of greatest expertise. But great curators are not thick on the ground in Australia. You're lucky when you find somebody of real consequence out of this very small pool.

In Australia most curators are not trained at all until they start work in a museum and, if they are, they're trained in Antiquity to Picasso as taught in Australian universities. Often the person who started out looking after metalwork now looks after a quite different area. They might go through two or three areas before settling in a senior position in the Gallery. But only after an initial period of learning on the job. I believe those who have the ability to recognize quality in Australian prints and drawings really don't have very much more difficulty recognizing quality in foreign prints and drawings or foreign paintings and sculpture as well.

Do you think that on-the-job training and falling into an area of expertise is satisfactory?

I think it's something from the past. There are very few great exhibitions internationally today that deal with one medium. One of the greatest exhibitions in recent times was the British Museum's exhibition of maiolica — since you mentioned maiolica — and that contained everything from photographs of Renaissance palaces to bronzes to prints and drawings.

But, as you said, curators in Australia tend not to be trained — how do you change that?

How do you train a curator? Curators are people who have absolutely extraordinary qualities. As their interest in a particular field matures they become very highly focussed. They're curious people to begin with — generally people with tunnel vision who pursue particular areas of knowledge relentlessly. It's very difficult for people to train themselves in Australia, unlike in Europe and America, where thousands of museums exist and there are great library resources and dealers and auction houses

expose thousands of objects each year. Unless curators are prepared to take themselves overseas to study annually, as the brightest do, they tend not to be up with what's happening, what's on the market, changing opinions and other things.

Curators are likely to be so bound up with day-to-day activities — keeping the museum going and keeping exhibitions programmes on the run — that surely such dedication is too difficult.

In Australia this has been the case. Many Australian curators were gentlefolk, they worked gentle hours and lunch was a routine for them. They did not work long hours on projects of their own outside work time. In the rest of the world the situation has been very different. There's enormous competition for jobs in museums worldwide and if people are going to come out on top in the curatorial area they have to succeed as people succeed in any other field — by working harder and delivering more than the people around them. Gentlefolk generally don't succeed in the museum profession internationally.

I take your point, but doesn't this mean that scholarly work on the collection becomes extracurricular activity? I would've thought...

It is, but it's also a person's life.

But not their job.

It's exactly the same. It's one and the same. Think, Peter, how many curators do you know who ever put on exhibitions? What percentage of curators in Australian museums regularly mount complex and impressive exhibitions?

Not a lot, probably, but what can one do to change that?

You must first build up enormous expectations in the public. You then ensure that exhibitions are put on that meet the public's expectations of the museum. Those exhibitions have to keep getting better and better if you're going to retain your public, so you develop curators who work more efficiently, are more dedicated, don't accept personal

telephone calls at work... don't meet their friends for lunch...

But the standard of exhibitions in this country is certainly not getting better and better, is it?

In general terms, I couldn't agree more. But I would point out that the NGV has the most ambitious programme of Australian art exhibitions that any Gallery has ever attempted. Twenty-five major retrospectives over the next five years, for a start.

We've imported most of the expertise to put on these twenty-five exhibitions. The people who have doctorates on particular artists or some other kinds of specific expertise seem to me to be obvious people to go to when we want to do that artist's retrospective. A great exhibition takes at least three years to plan, so that some of the things people have in mind won't see realization for the next eighteen months, perhaps even three years. It would be very nice if it didn't take so long. So many exhibitions throughout Australia today aren't curated at all, they're selected. Often they comprise objects made by the selector's friends. They don't turn new ground at all. A great exhibition is as much work as a Master of Arts, if not a Ph.D. And that's what I regard as a curated exhibition.

What benefit does your collection derive from a show like 'The Great Eighteenth Century Exhibition'?

It doesn't benefit the collection directly. How could it? It benefits the public to see the collections more extensively. People can enjoy seeing works in a new context.

It also brings things out of storage.

I believe that everything should be out of storage. In this Gallery the entire Australian metal, ceramic and glass collection is now out. Every last piece.

But it's not open to the public.

Only because we're not staffed to be able to do it. With another \$35,000 a year we could put an attendant there full-time.

On the one hand you're talking about buying



INDIAN UDAIPUR, Maharana
Jawan Singh riding, c. 1830-35,
gouache on paper, 49.5 x 36 cm,
National Gallery of Victoria,
Melbourne. Felton Bequest 1980.



WILLIAM BLAKE, Illustration to Dante's *Divine Comedy*: The Stygian Lake, with the Ireful Sinners Fighting, 1824-27, pen, ink and watercolour over pencil, 52.7 x 37.1 cm, National Gallery of Victoria, Melbourne. Felton Bequest 1920.

great objects, which means you want to establish some sort of hierarchy of quality. Why then do you want to put everything on display regardless of quality?

Hopefully everything acquired in the past is of interest in some way. The public may not want to see eight hundred ceramics, but students, artists, collectors and specialists do. So you have a display collection and a study collection. In the Asian rooms we're going to put the four thousand objects in the collection out along two corridors behind the display proper. In the primary exhibits the ten rooms we are planning will be small and will contain between ten and thirty selected objects.

To what extent, then, does popularity determine display priorities? The Asian ceramics collection, for example, has given way to Australian art. Do collections which you think will be more popular with the public automatically go into the major spaces and other collections without such popular appeal in less accessible areas, even though they might be of better quality?

People now pay \$4.50 to get into this Gallery, except on Mondays when the ground floor is open free. The Asian art department, which used to occupy part of the ground floor, still had its original carpets. It got very few visitors. The public told us, 'We've been to the Gallery, nothing there ever changes'. While details of the displays changed month by month, overall it always looked the same. We had to try to alter that perception. And once you start to shift things around in a building, you must deal with one space at a time. In our three-year programme of refurbishment, one room is going to be first to be tackled, one last. The Art School on our site will move by the middle of next year and then we can begin the reinstallation of the Asian collections in the space that curators and storage will vacate when they go to the Art School. But if we waited until the day came when we could change everything over at once — clearly it's not going to happen.

On the subject of public perceptions and understanding, what's your opinion of descriptive labelling?

With Australian art I believe that you can make the walls speak. If the hanging is strictly chronological, as ours is, what is behind you is telling you something different from what is in front. Most of our visitors will be able to make sense of the hanging of Colonial, Federation and Edwardian period works through into the 1940s. Those who can't see the patterns when the styles are so clearly presented are probably not going to gain anything if we put up descriptive labels. Such labels are necessary when you deal with things about which you can't expect your public to know anything at all.

So do you think some sort of contextualization is desirable for, say, ancient collections or Asian collections or even the glass collection?

Absolutely essential.

The glass collection here at the moment is one of the most difficult areas of the entire Gallery for anyone to make any sense of — just endless rows of cases stacked with things, looking like a supermarket.

The silver and ceramics collections are also like that, and to a degree so is the furniture collection. The new hang will be integrated, starting with antiquities in the present glass room, through to twentieth-century decorative arts in the old water-colour gallery. People will walk through a visual record of changing times, changing activities, changing styles. We will also integrate part of the sculpture collection and a number of portraits. And it will show up the gaps in the collection. You said before that this is an encyclopaedic collection — it's not. We've been kidding ourselves — it's all holes.

It's encyclopaedic in that it aims to cover everything.

Yes, but I don't believe it has enough high points in any area, and in areas where there are high points we've neglected to tell people about them. So, yes, the glass collec-

tion looks confusing instead of extraordinary. But we intend to carefully label the 'Amen' glasses so people will know what they represent and marvel that one-eighth of the world's supply of them is in this collection. They will also see other things of the period besides glass. We'll soon see what we don't own. For example, there is no great Neoclassical material. I don't know how it could have happened... As soon as we put out a chronological arrangement of decorative arts, we're going to see those parts of the collection that need to be added to.

Chronological is perhaps one way. Something I would be keen to see is groups of objects put together in small subject-displays. For example, you could assemble a small display of Australian, Korean, Japanese, Chinese and European celadons from all periods, making comparisons between them.

This is exactly what we propose. Unfor-

tunately, there is not one great piece of Oriental celadon in the collection.

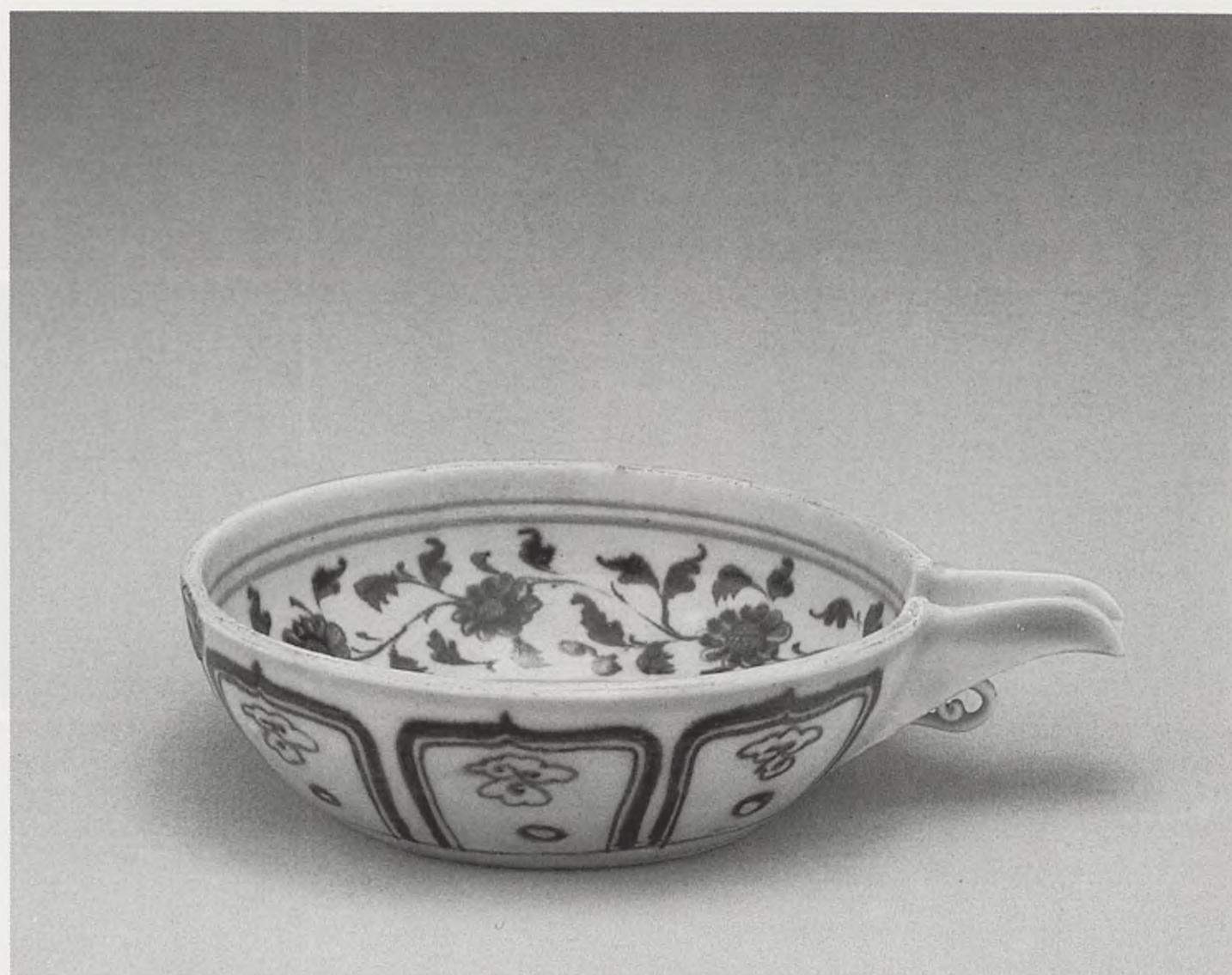
You don't need the great pieces — you just need enough good pieces to give people an idea of what celadon is and how it differs one piece to another.

This is what the small exhibition rooms in the Asian gallery are going to do — explain what is Blue and White, what is celadon, and having put together these displays, there's no reason why they can't travel around Australia.

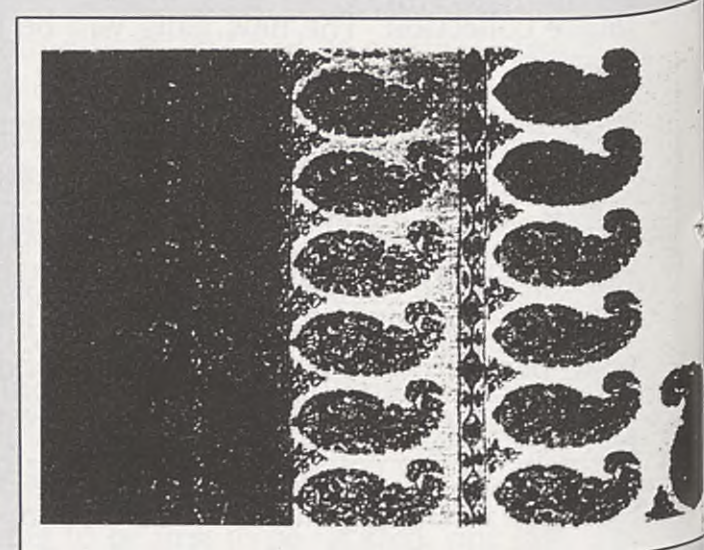
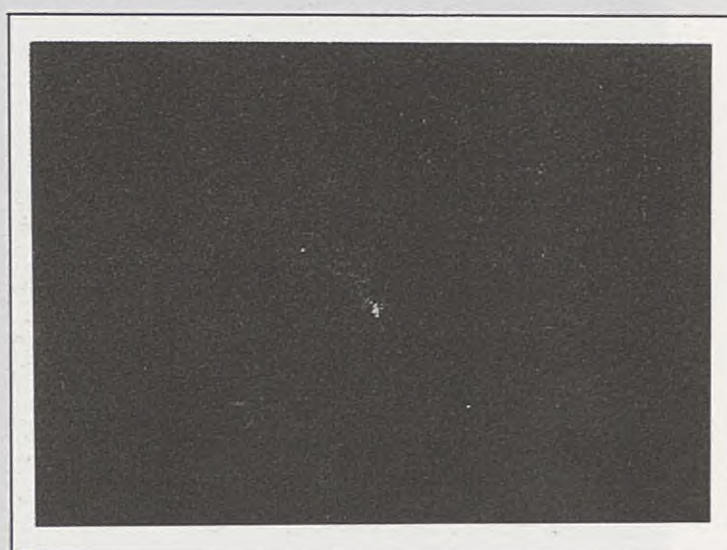
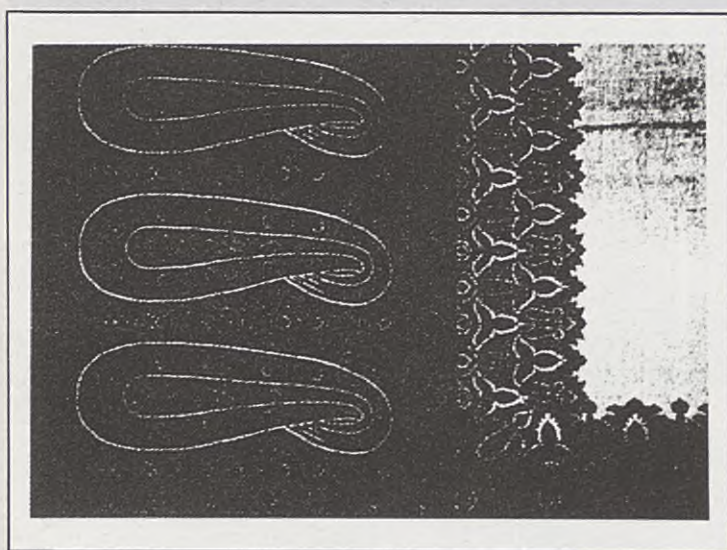
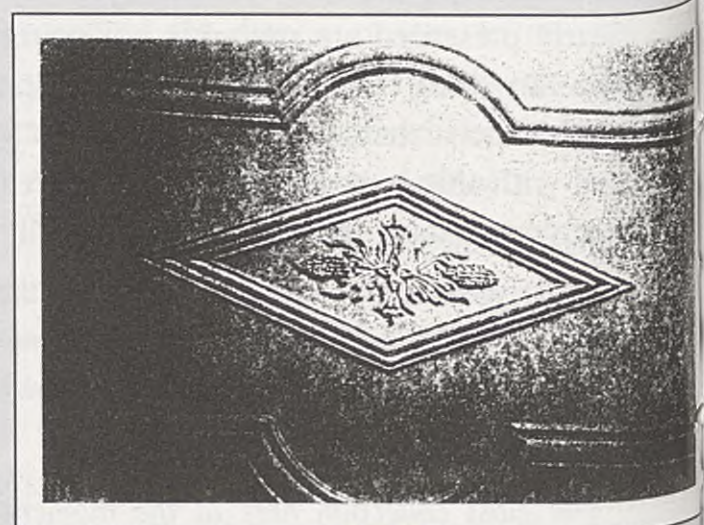
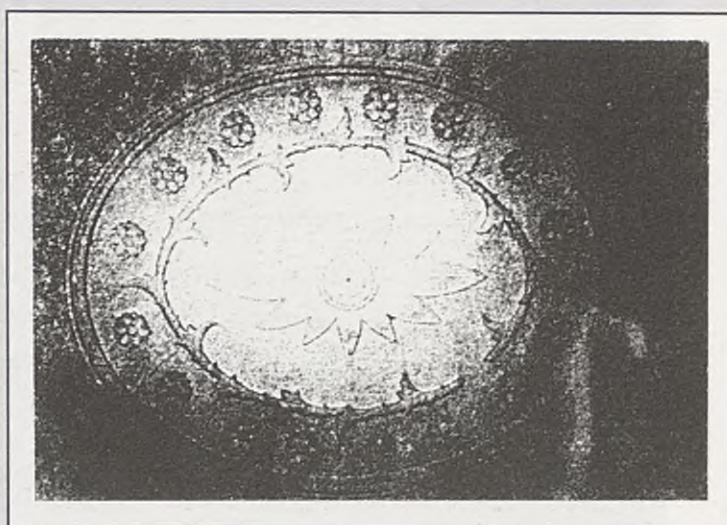
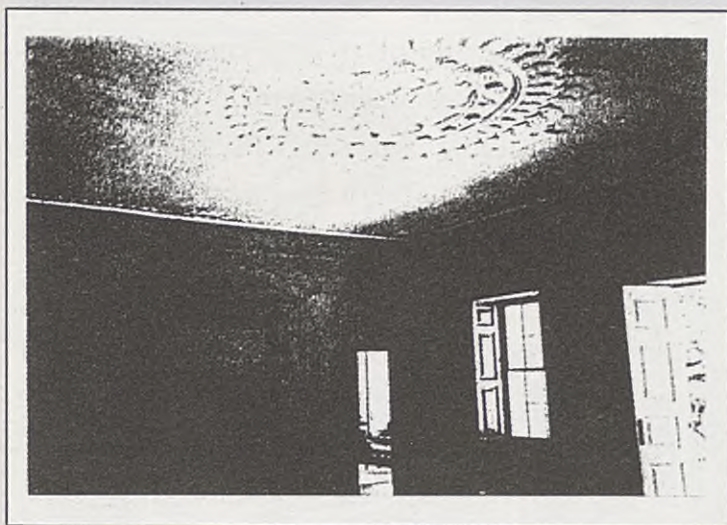
What you're saying is very encouraging because it seems that a commitment to the collections is something that hasn't been apparent in this institution for a very long time.

The staff who work here love the collections and I want them to share what they know with other people.

Peter Timms is a freelance curator and writer living in Melbourne.



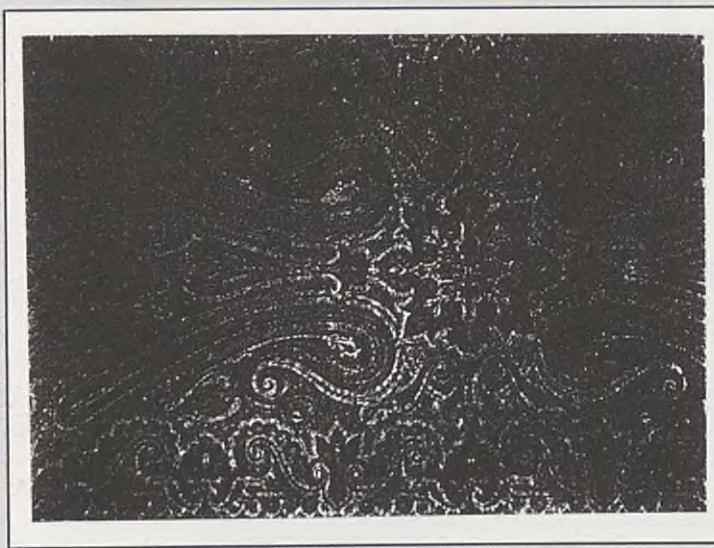
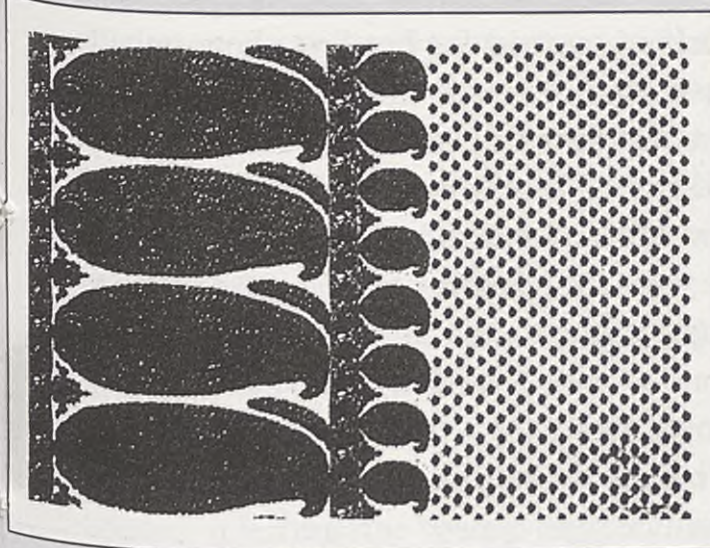
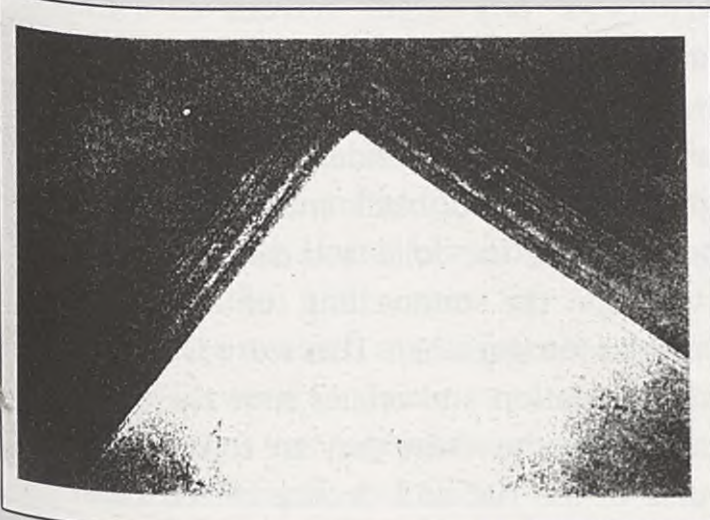
Chinese (Yuan dynasty), Pouring bowl, 1271-1368, white porcelain, underglaze blue decoration, diameter 17.2 cm, National Gallery of Victoria, Melbourne. Felton Bequest 1962.



NARELLE JUBELIN, 'Old love', 1991, lithographic series. Produced with Satori Itazu, Tokyo. Set comprises embossed frontispiece, 20 lithographs. Two details, 10.5 x 15 cm each, courtesy Mori Gallery, Sydney.

Subtle Tension in the work of NARELLE JUBELIN

Diane Losche



Much has been written about individual installations and particular themes in the work of Narelle Jubelin — for example, gender and the subversive elements in her stitches.¹ However, little attention has been given to the continuities and differences in the body of her work to date. This is a striking omission. In discussions with the artist it becomes evident that, while each installation can be interpreted as a discrete entity, one of the most interesting aspects of the work is the way in which one stage leads to another.

The changes and continuities between one and the next represent an archaeological journey, and one involving geographical dislocations. This journey literally writes itself into the finished product. The process may be invisible in any one installation, but viewed as a whole, enduring themes as well as discontinuities are evident in the work. Jubelin's working method clearly reveals the tensions which she negotiates and the risks that she takes.

In an elegiac essay Walter Benjamin laments the disappearance of the storyteller in the destruction of World War I. His words, though emerging out of this context, were predictive of the century:

... never had experience been contradicted more thoroughly than strategic experience by tactical warfare, economic experience by inflation, bodily experience by mechanical war-



NARELLE JUBELIN, 'Trade delivers people', 1990,
installation, Aperto La Biennale di Venezia, 1990,
collection National Gallery of Victoria and two private
collections, Sydney.

fare, moral experience by those in power. A generation that had gone to school on a horse-drawn streetcar now stood under the open sky in a countryside in which nothing remained unchanged but the clouds, and beneath these clouds, in a field force of destructive torrents and explosions, was the tiny, fragile human body.²

If Benjamin's lament for the demise of experiential narrative is in general true, Narelle Jubelin represents an exception, for she is a spellbinding story-teller. Her enthusiasm to convey the journey of the making of her work also draws together the many disparate themes of which the work is made.

This story, which discusses her preparation for an installation at the Contemporary Art Centre in Glasgow, Scotland this year, begins leafing through a folio of lithographs which contains some of her recent work. These twenty lithographs were made while Jubelin was in Japan in 1991 on an Australia Council studio grant. Produced in association with Japanese lithographer Satoru Itazu, this folio is composed of images from three sites — Tokyo, Charleston in South Carolina, and Glasgow. The locations represent the boundaries of her journeys in 1991, but it is the relationship between the three which forms the focus for her theme of cultural exchange in this era of post-coloniality.

The lithographs act as working drawings for the upcoming Glasgow show. They are photographic images taken and collected

during sojourns in the three cities. Close-ups of fabrics, architectural details and domestic interiors are rendered in brooding, mysterious tones of black and white. Like a photo album, the folio acts as a narrative device for the unravelling of the story which so intrigues her. This story is of cultural translation and relates how these objects came to be where they are today in the course of the rise and decline of the colonial empires which have influenced our collective destiny. The stories of her research are always anchored to the materiality of the objects.

Jubelin's interest in cultural exchange amidst the ruins of empire took on its most recent dimensions as she developed a working method for her first show outside Australia. This exhibition, 'Paraculture', was curated by Sally Couacaud of Artspace, Sydney, and installed at Artists Space in New York. 'Paraculture' raised the issue of the kind of relationship that an Australian artist might have to other parts of the world. Questions such as 'What does one show? How does one communicate?' and 'What are the means of exchange across different cultural zones?' surfaced.

The installation for 'Paraculture' ('The wear and tear of life in the cash nexus') developed the theme of trade and exchange through the use of found objects and petit point renditions from the African and Pacific regions. An African mask covered in coins of the realm, one from the Sepik region of Papua New Guinea, and a needle-

point of an American naval ship used in the Pacific, framed in slightly kitsch, Tramp Art frames,³ convey the flavour of the installation. It made the point that colonial trade in objects and people had created a context for the Pacific Region. The installation highlighted the effect of this history on the way an Australian work is interpreted when placed in a New York gallery in 1990.

From this first international showing, Jubelin's working method has pursued intervention geared to a particular site. In order to subvert vague and meaningless universalism (a risk of international shows) she does extensive historical research in the areas into which work is to be installed. Issues of trade in the precious, decorative objects which form her artwork are explored within the context of a particular place. Her research investigates the connections between a place, and its historic connections to Australia, generally in the context of empire and trade.

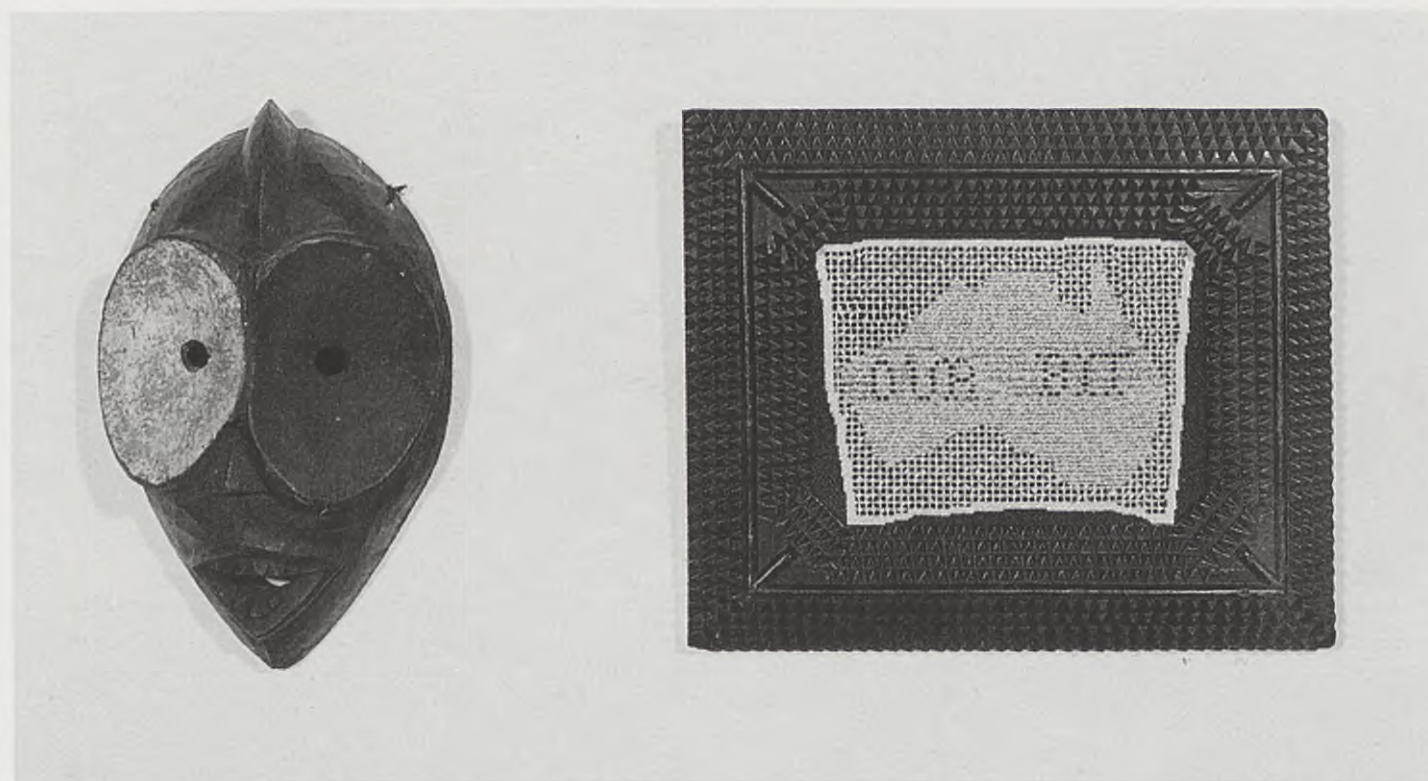
Her work for the Venice Biennale Aperto in 1990, 'Trade Delivers People' (for which 'Paraculture' formed the first stage) exhibits the rich vein of knowledge that her approach facilitates. This installation was composed of objects found, made or purchased in Australia, Venice or New York — all designed to visually intrigue. Included once again was the coin-covered Ivory Coast mask, as well as exchange objects from Papua New Guinea. Each bears visible marks of colonialism, for example the New Guinea bride price armlette is made of German porcelain buttons, and graphically demonstrates the way colonial trade overlaid traditional systems of exchange during the colonial period. Included as well were images referring to Venice's history as a trading empire. A necklace composed of Venetian trade beads, amber and silver ones from Africa, and an application of a Venetian lacework gondola applied to a petit point ground are only a few of the components in this show.

Each object is chosen and each petit point rendition done with the aim of raising

questions about the nature of cultural exchange in the colonial and post-colonial context. A complex exploration of the themes of the title, it makes the point that our cultures are composed of bits and pieces from many contexts — shaped only temporarily and imperfectly into any form of coherence. The exchange of these cultural bits, which has escalated in recent times, involves a series of replications, changes and mistakes in the transfer of items from one context or medium to another. The copying of decontextualized objects, the risks of bland universalism and the 'kitchification' potentially involved in exchange is questioned most clearly in these composite works.

If I have extracted a somewhat linear version of the development of her recent work, the artist herself — in the manner of the best of narrators — weaves intriguing subplots into her stories which, while they may leave only subtle marks on the finished work, are nevertheless discernible. These were evident in her installation at the Customs House, in Charleston, South Carolina in 1991.

The Customs House was and remains a major port of entry for the United States.



NARELLE JUBELIN, 'Trade delivers people', 1990. Two details: African Ivory Coast wooden mask, purchased New York 1990, 27 x 16.5 x 7 cm, and Rendition of 'Our Bit' milk jug cover. Collection: Pioneer Women's Hut, Tumbarumba, Australia, produced Sydney 1990, cotton petit-point, found Tramp Art frame, 24 x 31 cm, collection Peter Fay.



This building has been the place of policy-making for the entry of legal and illegal goods into the United States for one hundred and fifty years. The presence of this trading institution has undoubtedly influenced the city to see itself as situated within an international rather than a national sphere. The curator of the show, Mary Jane Jacob, states:

Both uses of the word custom — as the practice of a people and a duty or tax by an authorized governmental agency — were implied in Jubelin's selection of this site for her installation.⁴

In the installation, called 'Foreign Affairs', the artist pinpointed actual and metaphoric similarities and differences between Australia and Charleston, united as they are in their colonial roots. This complex show — composed of four sets of miniatures placed in four corners of the mezzanine level of the Customs House — referenced particular aspects of Charleston's history, and charted the relationship of that history to aspects of internationalism. The four sets of petit points included renditions of ivory portrait miniatures and miniature-like samplers of a Guggenheim catalogue list. The other two sets include renditions of slave tags and ironwork.

If the inclusion of some objects is initially puzzling, the reasons become apparent as the references are unveiled. Each rendition refers to a history of relations between the local, national and international zones, interconnected by trade links. Lest anyone suspect that this work is a polite undertaking in a docile medium, the materials, both visual and linguistic, convey an incisive reminder of the costs of that trade. In the middle of the ironwork renditions is a metal miniature of a different kind — brass bomb detonation springs produced in Sydney for export to the United States. In another corner a further sub-plot of Charleston's history is investigated — the relationship of the Guggenheim collection to the city. Picasso et al. are inscribed and miniaturized as the artist reminds the view-

er that the Guggenheim collection had its first major showing in Charleston in 1936, probably because Solomon Guggenheim had a summer home there. The point is specific. The order of the international avant garde — Guggenheim was one of the founders — is built on the support and labour of the local and the specific, which is then rendered invisible by the process of internationalization. Jubelin's work is designed to render this specific provincial history visible once again.

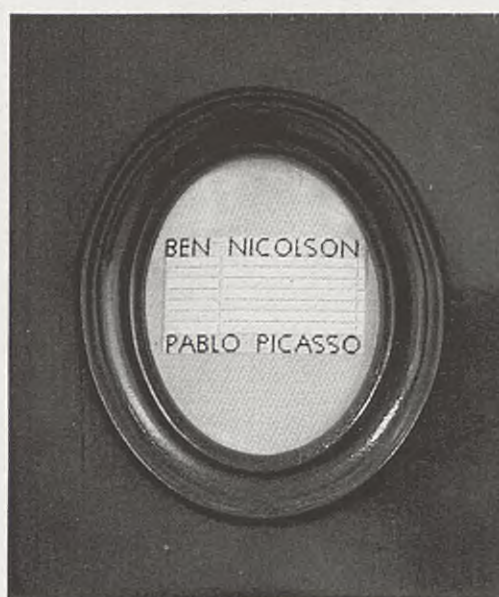
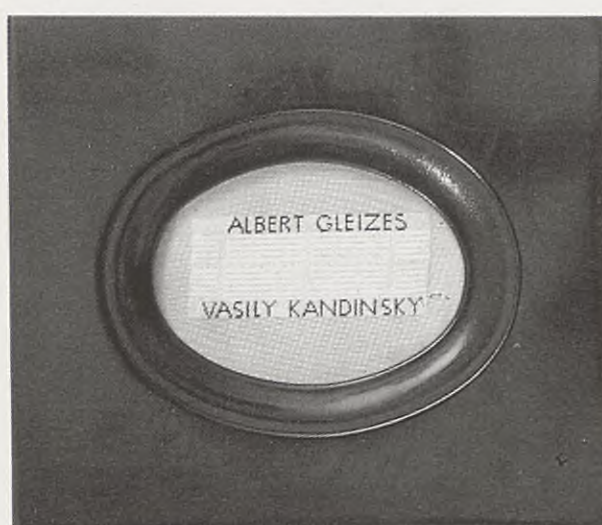
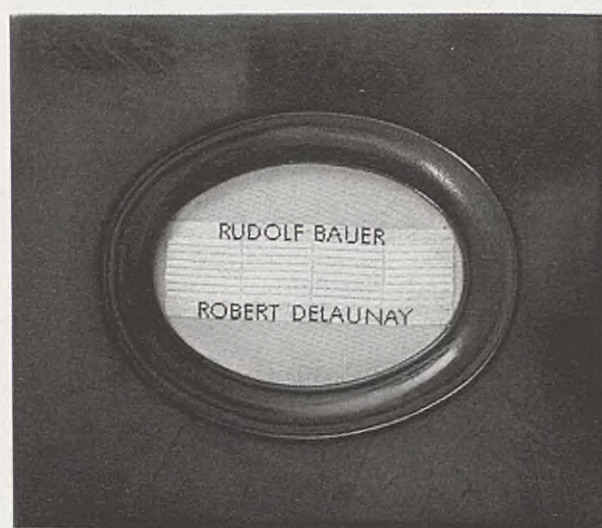
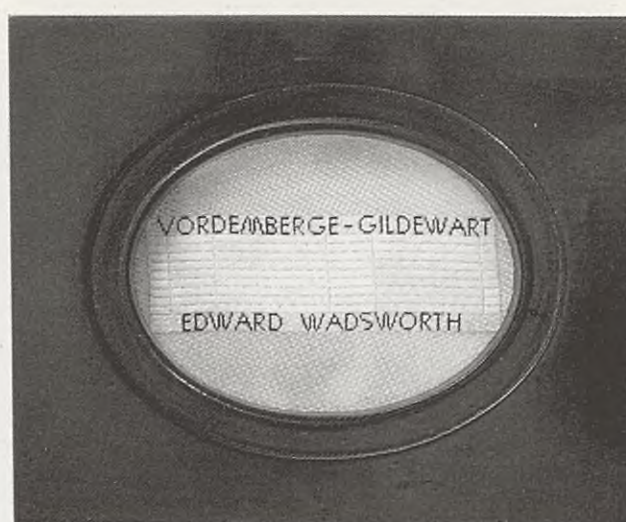
This critical investigation of the linkages between international sites will also be explored in the Contemporary Art Centre installation in Glasgow. Titled 'Dead Slow', the direction of some of this work is found in the Japanese lithographs. Along with details from applied decoration of a Charleston historic building and Japanese kimono fabrics, we find room interiors created by Charles Rennie Macintosh, the Utopian designer who influenced Glaswegian and international design in the early part of the century. These histories will be referenced in the Contemporary Art Centre installation, exploring in the Glaswegian context the issues of internationalism and colonialism, in an investigation of the way fabrics, books, designs and ideology were exported from Scotland to the far reaches of the British Empire.

While each context has determined the precise nature of the investigation and the form of each installation, the work dating from the 1989 'Paraculture' show in New York (including the Glasgow show) forms a continuity. Each installation prompts local investigation and a drawing together of the various themes in a temporary stopping point. Jubelin's work explores the relationship of the local to the international, and renders the subject visible to the viewer. This is a theme which has long beguiled Australian artists — understandably, given the nation's history. What is distinctive about Jubelin's work is her method — she uses material and linguistic means to make the point that internationalism, and the



NARELLE JUBELIN, 'Foreign Affairs', 1990-91. Detail: *Between the traces: The heritage of Charleston's East Side community, thirteen parts (slave tags), centre piece: two United States coins in ivory frame, petit-points in wooden frames, courtesy Mori Gallery.*

left: NARELLE JUBELIN, 'Foreign Affairs', 1990-91, installation, Customs Hall, Charleston, United States of America, courtesy Mori Gallery.



avant garde, rest on the labour and identity of the local and the provincial.

If the zones of visibility, knowledge and contestation between the local and international have emerged in her most recent body of work, other thematics emerged earlier. The work from 1986 to 1989 encompassed the shows 'His Story', 'Remembrance of things past lay bare the plans for destiny', 'Views Trade', 'The Crossing' (a collaboration with Adrienne Gaha) and 'Second Glance (at the coming man)'. In this body of work the polarizations of gender, monumentality and the precious, large and small, feminine and masculine, needle-point and architecture emerged. The way in which the artist negotiates this familiar set of tensions is distinctive. In 'His Story' (1985-86) and 'Views Trade' (1987), both the language of the titles and the tiny petit point renditions of such colonial monuments to the State as Macquarie Lighthouse or Central Railway Station are deconstructed. These architectural phalluses, representations of the heroic age in all its glory, insensitivity and futility, are made visible via their rendering in that most Jane Austenish of means — incisive, ironic, witty, intelligent and feminine. Monuments to the patriarchy in a guise of heroic folly, depicted in tiny stitches, cannot but strike one as humorous and hysterical. The artist is aware of the oppositions and makes puns, layered one upon the other via language and materials, knowingly. She suggests that the means to comment critically without heavy handed didacticism on gender, colonialism, monumentality and the precious, the sublime and the silly, is precisely through the use of play, pun, irony, lightness, and amusement.

If the use of delicacy and wit has allowed Jubelin to comment incisively on the pretensions of state and masculinity, her techniques, particularly needle-point, have been undertaken with an awareness of the risks. For her, needle-point is a method of deconstruction and subversion, by making what is hidden more visible. Nevertheless, the

system of cultural oppositions — art and craft, feminine and masculine — is still in operation. Given this system her distinctive voice might be muted through being positioned within the categories she renders problematic. In her use of petit point, Jubelin not only comments on the pretensions of masculinity but questions categorizations of the feminine and the delicate which associate them with irrelevance and weakness.

The artist questions the nature of power and critique, shifting the rigidity of categories. While this form of artistic critique has its problems — being at risk of reinscribing its own decorative history and making its delicate points invisible — the work raises interesting issues about the avant garde and the nature of critique. In the wake of modernism a fine line is trodden between discarding the past (in the mode of the heroic avant garde) and a love of that past. The strength of Jubelin's work is that it allows, by the use of delicacy, gentleness, irony and play, a form of critique which also embodies a kind of love. In the light of the lessons of the avant garde in the twentieth-century — where one generation has replaced another in an endless series of supposedly new and different, but often the same, regime — this mode of inquiry, incisive as the point of her needle, but steadfast as only a person who continues this laborious and ancient tradition can be, is worth exploring.

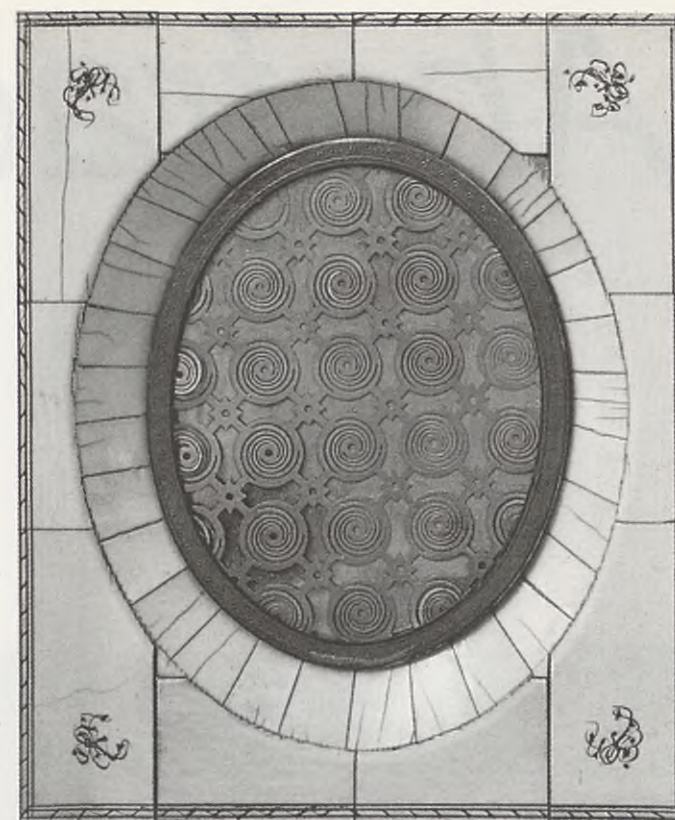
¹ See Elizabeth Gertsakis, *Second Glance (at the coming man)*, exhibition catalogue, 1991, College Gallery, Adelaide; Mori Gallery, Sydney; George Paton Gallery, University of Melbourne, 1988 and Vivien Johnson, *Trade Delivers People*, Aperto, Venice Biennale, 1990.

² Walter Benjamin, *Illuminations*, London, 1984, p. 84.

³ Tramp Art frames are generally made by itinerant workers, commonly out of cigar box wood.

⁴ Mary Jane Jacob, *Places With a Past: New Site Specific Work in Charleston*, 1991, p. 64.

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NARELLE JUBELIN, 'Foreign Affairs', 1990-91, Detail: The early ironwork of Charleston, one of thirteen parts, centre piece: Bomb detonator springs in ivory frame, courtesy Mori Gallery.

left: NARELLE JUBELIN, 'Foreign Affairs', 1990-91. Detail: Solomon R. Guggenheim Collection of non-objective paintings, seven of nine parts, petit-point in wooden frame, courtesy Mori Gallery.

Abstraction in Victoria Street

Thirty-five years ago in Sydney there were only four commercial galleries and one public institution, the conservative National Gallery, now the Art Gallery of New South Wales. Annual exhibitions of the Contemporary Art Society and the Society of Artists provided artists with the only other opportunity to exhibit.

The past year has witnessed the opening of a second great art museum in Sydney, the Museum of Contemporary Art. There is a greatly expanded and enriched Art Gallery of New South Wales. These two museums are backed by other non-commercial institutions such as the National Trust of New South Wales S.H. Ervin Gallery, Artspace, the Performance Space, Ivan Dougherty Gallery, the Australian Centre for Photography, and regional galleries throughout Sydney, all of which present curated and innovative exhibitions. Gallery listings reveal no less than sixty commercial galleries.

It would seem that in the last thirty years opportunities for art viewing and exhibiting have increased many fold and these facilities have been backed up by an increased number of educational institutions and book, film and video resources. What is missing? For many it is the presence of a vibrant art society centred around a working environment of studio spaces.

Perhaps one of Sydney's most memorable arts communities was that which grew in and around Victoria Street, which runs



STANISLAUS RAPOTEC, *Mea culpa*, 1960, PVA on board, triptych 122 x 367 cm, collection of the artist.

Christine France





Peter Upward's studio in Victoria Street, Potts Point, c.1962.

through Kings Cross into Potts Point, during the mid-1950s and early 1960s.

About a mile from the city centre, Victoria Street runs high above the eastern shore of Woolloomooloo Bay. Its giant plane trees provide a canopy of dappled light above the nineteenth-century terrace houses, and in summer provide refuge for a host of birds and shrieking cicadas. The steep McElhone Steps provide a link with the harbour below; here the water used to be dominated by the constant traffic of docking naval cargo and migrant ships.

Kings Cross has always housed creative people and when in 1954 Bill (William) Rose and his wife Sharn moved into 109 Victoria Street, student artist Peter Upward was already living in the attic of the same building. Charles Doutney was nearby and at the far end of the street, at Number 34,

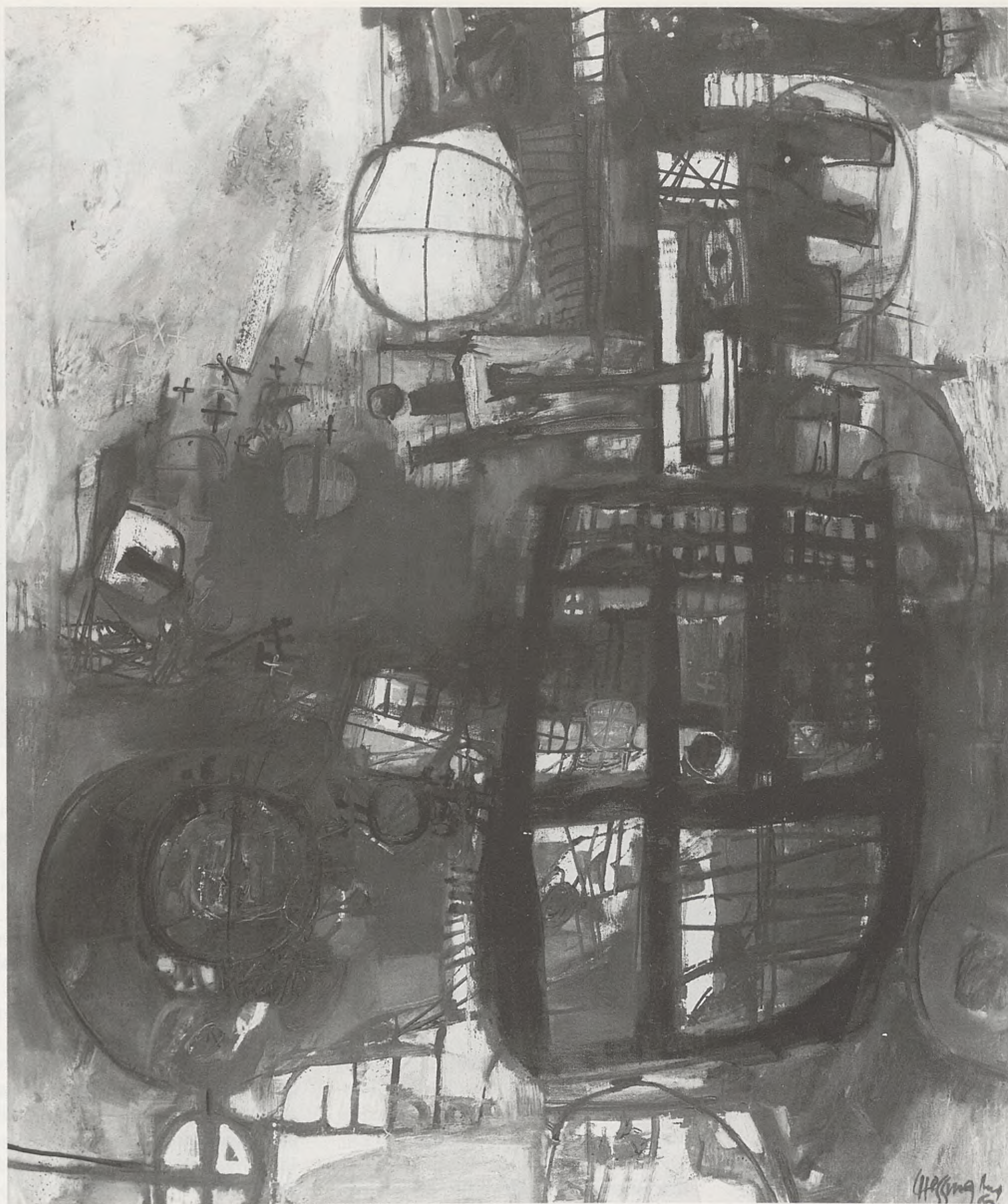
artist Sali Herman had his studio. Russell Drysdale, John Passmore and art critic Laurie Thomas were around the corner in Macleay Street.¹ Sculptor Robert Klippel was at the bottom of Wylde Street, as was the poet Henry Hooton and Margaret Eliott (later Fink). In 1955 Stanislaus Rapotec moved into Number 44 and, in 1956, Peter Upward departed for Melbourne and John Olsen moved into the attic above the Roses. Rosaleen Norton's controversial paintings lined the Kashmir coffee shop. Other coffee shops such as Vadims and The Taboo stayed open until the early hours of the morning and could be relied upon for stimulating conversation long after the 6.30 pm closing of favoured pubs such as The Fitzroy in Woolloomooloo.

Although conservatism prevailed during the 1950s, a strong desire for change result-

ed from the War. Many people rejected attitudes of regimentation and authoritarianism. Improved world communications led to democratization of scientific and technical information, which produced fears that the individual could be stripped of identity in a technocratic State. In reaction there was much interest in existentialism and Eastern philosophies such as Zen Buddhism.

Ideas of social diversity and the individual's detachment from society permeated many areas of Sydney society.

In Victoria Street the younger artists keenly desired change. The exhibition 'French Painting Today', shown at the National Gallery (Art Gallery of New South Wales) in 1953, had given them some idea of the developments in painting which had occurred in Europe since World War II.



LEONARD HESSING, *Charred memories*, 1960, oil on canvas, 147.5 x 122 cm, Art Gallery of New South Wales, Sydney.



JOHN OLSEN, *McElhone steps*, 1963, oil on board,
121.3 x 182.5 cm, collection Alan Boxer.

Elwyn Lynn's editorship of the Contemporary Art Society Broadsheet resulted in dissemination of information about contemporary art overseas. Artists such as Robert Klippel who had spent time in Europe were able to relate information about present day philosophical and art practices.

Discussions between William Rose, John Olsen and Robert Klippel led to the staging of the exhibition 'Direction I'. Works by the three, along with those by John Passmore and Eric Smith, were displayed at Macquarie Galleries in December 1956. The proximity of the artists' studios meant that Passmore, an older artist, became part of discussions and exhibited with the

younger artists. They may otherwise not have had enough influence to exhibit at the prestigious Macquarie Galleries. The exhibition of abstract works was intended to be a statement of change. At the time, it was labelled 'abstract expressionist'. However, it was intended only to signify a break with the prevailing taste for neo-romantic works and to create an awareness of new sensibilities and a new world of art.

One of the first works to make direct use of Victoria Street imagery was Sali Herman's *McElhone Stairs*, 1944. Surprisingly, this work created controversy when it won the 1944 Wynne Prize for Australian landscape. Accustomed to gum trees and pastoral scenes, a critic for the *Bulletin* referred to it

as 'the melancholy account of one of metropolitan Sydney's slummiest aspects'.² This 'slummiest aspect' later became the subject of works by John Passmore in 1957 and John Olsen in 1963.

The physical relationship of the artists' work to Victoria Street can be seen in a number of the abstract works which were exhibited in 'Direction I' and the 'Pacific Loan Exhibition: Contemporary Australian Painting' (1956). The water's edge, the giant cranes, docklands and city views are echoed in works such as Olsen's *View of the Western world No. 1*, 1956, which was based on the giant crane in Woolloomooloo.³

However, as Deborah Hart notes, 'although the works do identify with a special area they were also motivated by a desire to transcend the specificity of place'.⁴ In this way the Victoria Street artists differ from other geographic groupings such as the Heidelberg School.

In 1957 the Terry Clune Galleries (Clune Galleries) opened in Macleay Street, Potts Point. A gallery of its time, it focussed on avant garde art and in its first year boldly presented an exhibition entitled 'An Abstract Christmas'.

Victoria Street was a place of much coming and going with artists moving in and out of boarding houses and studios. Thelma Clune encouraged the artists to use the Clune Gallery in Macleay Street as a club and favoured meeting place.⁵ There were many parties, shared meals and bottles of wine. After John Olsen returned from Europe with an acquired taste for Mediterranean food, there were pieces of dried salt cod soaking in all the laundry tubs, whilst the smell of authentic Majorcan sheep's head soup led to Olsen's landlord banning a repeat performance of this repast.

By late 1960 the artists who practised abstraction in Victoria Street were known as the Victoria Street Group. It consisted of Stanislaus Rapotec, John Olsen, Peter Upward, Clement Meadmore, William Rose and Leonard Hessing. Olsen had spent two



JOHN PASSMORE, *View across Woolloomooloo*, 1957, oil on cardboard, 63.5 x 47 cm, collection Elinor Wroebel. Photograph by Robert Walker.

years in Europe, and his style had changed considerably since the days of 'Direction I'. Rapotec, who had been born in Yugoslavia, emigrated to Adelaide in 1948 but by 1955 was living in Victoria Street. After two years in Melbourne Peter Upward had returned to his old student haunt bringing with him the sculptor, Clement Meadmore. Hessing did not live in Victoria Street but like Robert Hughes had a studio in Rapotec's building and was so involved in the activities of the street that he became associated with them.

These artists were labelled linear abstractionists,⁶ but within this classification individuality was evident. Plurality of style was a characteristic of abstraction in the early 1960s. In Victoria Street the use of line differed with each artist. Olsen used line to record the personal encounter of man with his environment. By 1956 Olsen's abstract work revealed an interest in structural and visual values. He had also developed a keen interest in Paul Klee's notion of 'taking a line for a walk'. After three years in Europe, it was these preoccupations along with an interest in irrational or childlike imagery which surfaced in his exuberant response to the bright light and boisterous street life of Potts Point. In *People who live in Victoria Street*, 1960, and the later *McElhone Steps*, 1963, his meandering line alternatively skips and crawls through a humanized landscape recording the totality of experience which is probably best described in his own words.

It's morning in Victoria Street . . . I stop, walk back two paces for the sun is making the most gorgeous green through the plane trees and I find myself rolling with the sky — I am a little stunned by this and walk a little crooked on the footpath, a mongrel dog barks at me and my route becomes curved and quicker. I meet a friend — stop, pace back and forwards shaking hands, I must hurry, I want to cross the street — taxis float past and one stops and conks me on the mousetrap. Where I had in mind to walk a straight line I must walk round the cab in an angular fashion.⁷

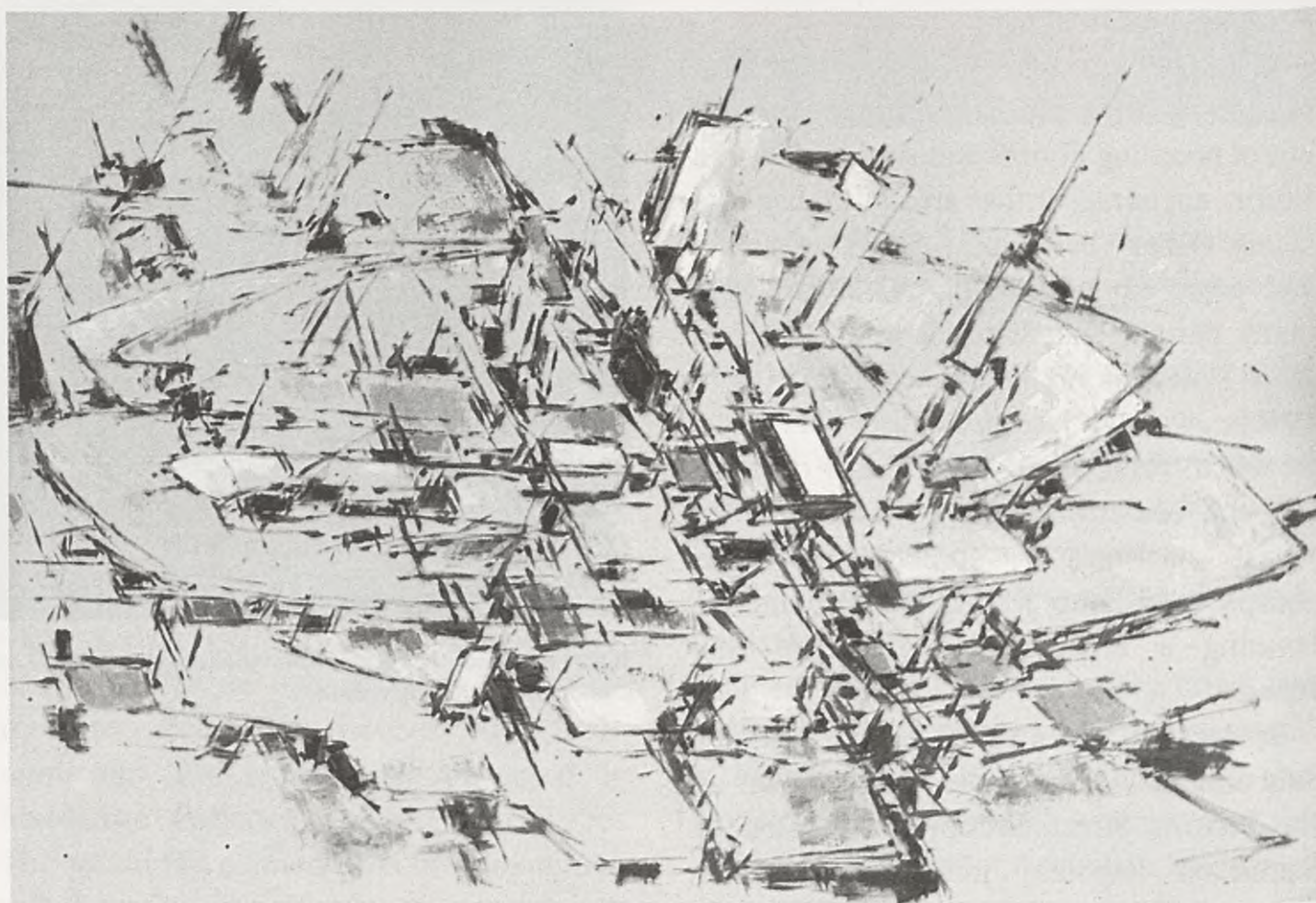
In contrast to Olsen, Leonard Hessing — who had been born in Romania and studied in Paris under Fernand Leger before arriving in Australia in 1951 — maintains that his work contains no hint of place. Hessing uses line to maintain a delicate balance between inner and outer reality, past and present experience. His *Charred memories*, 1960, in the Art Gallery of New South Wales collection was inspired by Pacific carvings in the Australian Museum, but recalls Jungian ideas of collective subconscious in its presentation of archetypal images of cross and circle. His use of light and the lightness of line unite the present with primordial and archetypal imagery.

This interest in elemental archetype was also a stimulus to sculptor Clement Meadmore. Born in Melbourne, Meadmore studied industrial design at the Melbourne Institute of Technology before travelling to Europe in 1953 and to Japan in 1959. His Victoria Street work concentrates on the relationship between rectangular planes of welded textured metal, and developed as a

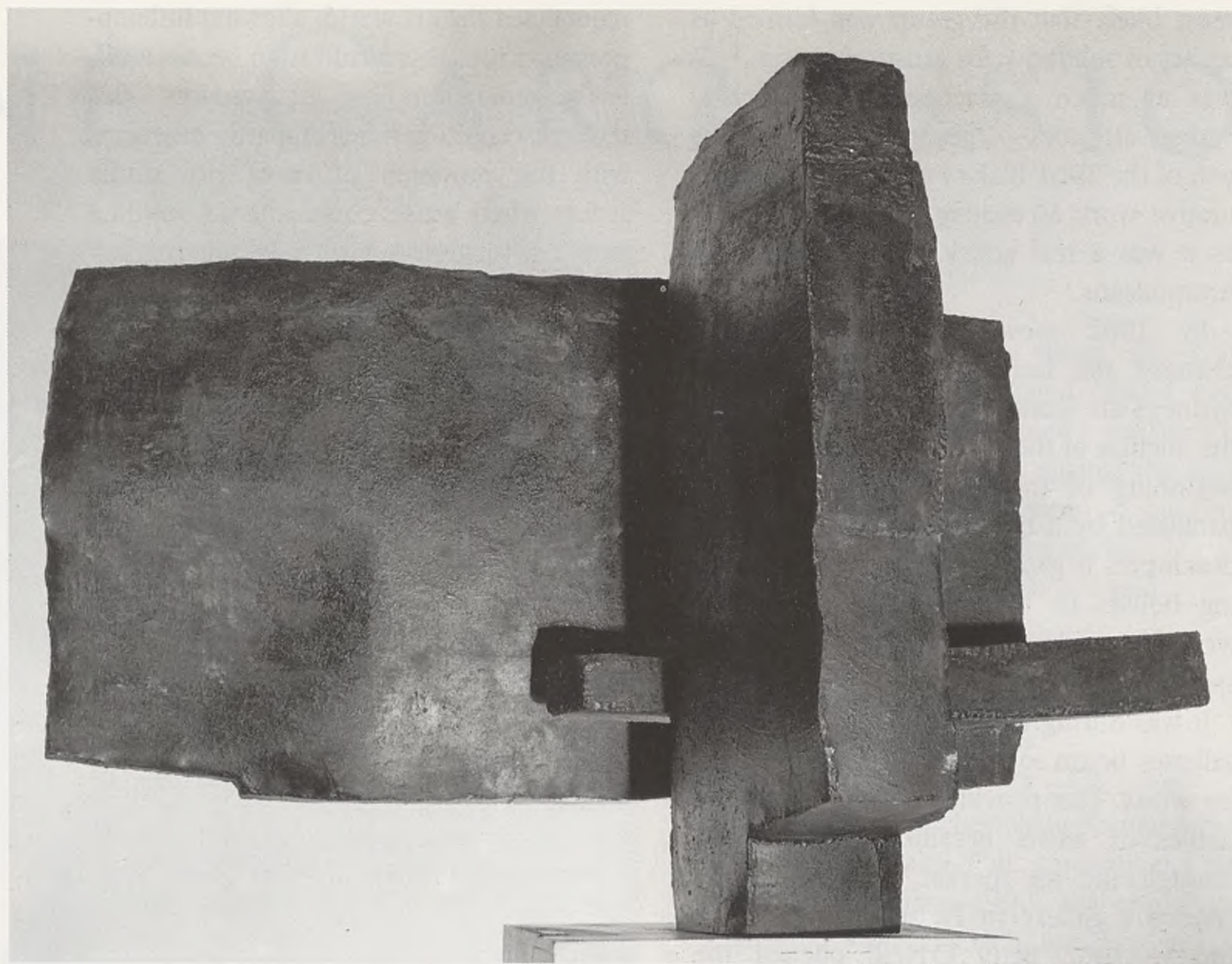
result of detailed studies of the menhirs of Carnac and Stonehenge.

The work of William Rose presents another aspect of Sydney abstraction. His early strictly geometric work is indicative of an interest in Mondrian's theories. By the 1960s this is softened by the use of curves and his lines sometimes dissolve into patches of paint. Unlike other artists reaching back to the subconscious, Rose is emphatic that art should keep abreast of twentieth-century technological developments. He expresses ideas of progress, of living in the space age and freeing art from its nineteenth-century concerns to become completely self-referential.

Of the group, it was probably only Rapotec and Upward who could be said to practise a full gestural abstraction. In breaking away from perceived and 'logical' images, Upward had studied the American 'Beat' writers Allen Ginsberg and Jack Kerouac. Like many other artists he had studied Eugen Herrigel's *Zen and the Art of Archery* and developed a strong interest in



WILLIAM ROSE, *Untitled*, c.1960, oil on board, 96.5 x 175.5 cm, Private collection.



CLEMENT MEADMORE, *Duolith 3*, 1962, welded steel, h:126.1 cm, Courtesy National Gallery of Victoria, Melbourne. Purchased 1962.

calligraphy. Jazz was of particular importance to him, particularly improvisation which he saw as a parallel to his painting in its attempt to reach beyond known experience. Upward's great gestures of pigment in polyvinyl acetate are not seismographs of emotion but simply a homage to their own creation.

Rapotec says his powerful gestures 'are pulled from the subconscious as a means of obtaining a quality of fluency, spontaneity and sincerity'.⁸ Although the actual execution of a work may take only one hour, there is a long period when he considers the formal structure of a work before actually picking up a brush.

His early 'Tension and Disturbance' series concentrate on the clash of opposing forces, while works such as *Mea culpa*, 1960, and *Experience in the far west No. 2*, 1961, convey recalled emotion or inner experience by means of a pictorial language of strong ges-

tural brush strokes which flow, sink and are whipped across the pictorial surface.

While the use of line was predominant among members of the Victoria Street group, it is obvious that the artists' interaction stimulated many different responses. This stylistic variety was seen most clearly when they formed an exhibiting group in 1961. Along with Eric Smith, Carl Plate and Hector Gilliland they exhibited as '9 Sydney' at David Jones's Gallery in July 1961 and as 'Nine Sydney Artists' at Gallery A, Melbourne in September-October 1961. Although their stated aim was to establish a criteria of professionalism,⁹ their actions were interpreted as an attack on the Melbourne Antipodeans. The issues central to the Antipodean Manifesto of 1959 were re-fuelled by critical reaction to the exhibition 'Recent Australian Painting' held at the Whitechapel Gallery, London in June 1961. Critics had been quick to pick up on sug-

gestions that the freshness of Australian art was due to isolation which had protected an indigenous tradition.

When the exhibition 'Nine Sydney Artists' opened in Melbourne, the group arrived in a somewhat bombastic style. They flew to the gallery by helicopter and descended from the skies carrying abstract paintings. It was little wonder that such actions were interpreted as an attack on Melbourne figuration. Robert Hughes initially interpreted the event as an ideological battle between the Sydney 'Abs' and the Melbourne 'Figs' and recounted an incident in a Melbourne restaurant where there were shouts of 'international bandwagoners' and 'cottage industry'.¹⁰ Later he was to reinterpret the competition between the 'Abs' and the 'Figs' as not so much a matter of ideology but more a competition for the market.¹¹

In conversation with the artists, it seems

most likely that the group was formed as an act of solidarity for artistic freedom.¹² It was as much a reaction to antagonistic Sydney attitudes — generated by Rapotec's win of the 1961 Blake Prize for his non-figurative work *Meditating on Good Friday* — as it was a real attack on the Melbourne Antipodeans.¹³

By 1962 growing consumerism had changed the face of Victoria Street and Sydney's art world. Terry Ingram attributes the auction of the Shureck collection to the beginning of the art boom.¹⁴ This was paralleled by a rise in real estate prices as developers began to buy up the old boarding houses in Victoria Street and artists were forced to look for alternative studio spaces.

It was during the 1960s that commercial galleries began to form a collective identity for artists. This provided a means by which stables of artists became loosely linked through the art market.¹⁵ Rudy Komon opened a gallery in Paddington in 1959, and in 1962 Betty O'Neill opened the Hungry Horse Gallery nearby. Many artists began to live and work in the Paddington area. This continued into the mid-1970s when Paddington gradually became a highly priced middle class suburb.

Victoria Street was at the heart of an exciting period of Australian art history. It allowed younger artists to benefit from the experience and advice of older, more established artists such as Drysdale and Passmore. They in turn enjoyed the company and working atmosphere in what can be an isolating and lonely profession. It allowed for a fervent exchange of ideas and enthusiasm. Although associated with the abstraction of the Victoria Street Group, it should be remembered that Doutney, Drysdale and Herman were all figurative artists. Students such as Peter Wright who, like Ron Robertson-Swann, was living in the street, remember a wide range of artistic expression.

The demands of commercialism and gallery loyalties have increasingly compart-

mentalized the art world, allowing little opportunity for cross fertilization between different generations and art practices. This tendency could perhaps be partly overcome with the provision of inner city studio spaces where artists could interact within a working relationship outside the marketplace. Victoria Street and other groups such as the Yellow House and Sydney University's Tin Sheds in the 1970s serve as a fine example for our city planners to recognize the importance of providing artists' space within inner city areas. The Finger Wharf at Woolloomooloo for example could be utilized for such a purpose.

¹ Laurie Thomas, *The Most Noble Art of Them All*, University of Queensland Press, 1976, p. 105.

² *Bulletin*, 31 January, 1945.

³ Barry Pearce, 'Direction I', *ART and Australia*, Vol. 24, No. 4, 1987 deals most thoroughly with this imagery.

⁴ Deborah Hart, *John Olsen*, Craftsman House, 1991, p. 28.

⁵ Interview with Thelma Clune, November 1990.

⁶ This was used by Bernard Smith in *Australian Painting 1888-1970*, Oxford University Press, 1951, p. 354, Robert Hughes *The Art of Australia*, Penguin, p. 270; Elwyn Lynn 'Avant garde Painting in Sydney', *Meanjin*, September 1961, p. 302.

⁷ John Olsen, from notes supplied to the Art Gallery of New South Wales, 1960.

⁸ Interview with artist, December 1991.

⁹ Virginia Spate, *Nine Sydney Artists*, exhibition catalogue, Gallery A, Melbourne, 20 September to 13 October, 1961.

¹⁰ Robert Hughes, *The Art of Australia*, op. cit. p. 294.

¹¹ Geoffrey Dutton, *The innovators — the Sydney alternative in the rise of Modern Art, Literature and Ideas*, Macmillan Company of Australia, 1986, p. 169.

¹² Conversation with Rapotec in December 1991 and Rose in December 1991. Also Deborah Hart, *John Olsen*, op. cit., p. 61.

¹³ Robert Hughes, 'Fearful Symmetry', *Nation*, 11 March, 1961, p. 19.

¹⁴ Terry Ingram, *A matter of taste: Investing in Australian Art*, Collins, 1976.

¹⁵ Ian Burn, Nigel Lendon, Charles Merewether, Ann Stephen, *The Necessity of Australian Art*, Power Institute, Sydney, p. 58.

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EUGENE CARCHESIO

Joe Airo-Farulla

Eugene Carchesio paced the floor, stopped, meditated, paced once more, then balanced a yardstick on an extended index finger against the background of a 'sound sculpture' — his composition played on two tape decks.

The words on the blackboard said:

*The mystery of things
and
the relationship of things
within this
Myst(E)ry*

Thus began Carchesio's performance/lecture before a group of art students and staff in Brisbane during 1990. His appearance coincided with an exhibition entitled '187 Works for the People's Republic of Spiritual Revolution' at the Institute of Modern Art, and his collaboration with Gordon Bennett as part of the 'Balance 1990' exhibition at the Queensland Art Gallery which surveyed the state and impact of contemporary Aboriginal art.

Eugene Carchesio was born in 1960 and lives and works in Brisbane. He has no urge to leave and, except for a trip to China in 1983, and a residence at the Australia Council Verdaccio Studio in Italy in mid-1991, has remained comfortably bound to his native city. He has had no visual art or musical training. He studied architecture for a year, but realized that it could not satisfy his creative needs. After working for Queensland Railways for five years he made the decision to become a full-time artist, dividing his time equally between music and the visual arts, and including performance.

His early career involved him with a

EUGENE CARCHESIO, Impossible architecture of the Holy Ghost, watercolour on paper, 23 x 17.5 cm, courtesy Bellas Gallery, Brisbane.



range of art practice within the then very lively alternative Brisbane art scene, which witnessed a proliferation of artist-run spaces, studios, and activities. His name has been associated with various modernist tendencies such as Dada and Futurism, but Carchesio disclaims any such association. He is familiar with the work of early modernists, but he does not consider himself a disciple or appropriator of their images. It is worth noting that many of the people who were associated with those early 1980s activities have fallen by the wayside, while Carchesio has endured, and grown in stature and recognition.

Since becoming a full-time practitioner, his work has been included in the Third and Fourth Australian Sculpture Triennials and Australian Perspecta (1989), as well as being shown in New York City, Adelaide, and Sydney and Melbourne on other occasions. He exhibits through the Bellas Gallery, Brisbane, and is a finalist for the 1992 Moët & Chandon Prize.

In spite of this exposure and his prolific output, Carchesio's reputation has been confined to Brisbane. His career and progress has been tracked carefully through a number of issues of *Eyeline* (the Brisbane-based art journal), but his work has not been taken up by the 'important' critics in the national press. A forthcoming exhibition at Roslyn Oxley Gallery in Sydney, and national exposure through the Moët & Chandon tour will likely change this.

His low profile is not surprising. Young artists away from Sydney and Melbourne have a more difficult time commanding the attention of the critics, journals and curators who command a national audience. But perhaps more important is the character of the artist and the quality of the work. Carchesio comes across as a quiet, self-effacing person unsuited to self-promotion. His work is likewise unprepossessing — 'delicate' in the words of a colleague — small or even miniature. He uses mostly watercolours on paper, and makes small assemblages and collages out of cardboard —



EUGENE CARCHESIO, *Landscape with secret*, 1990, acrylic on canvas board, 40 x 30 cm, courtesy Bellas Gallery, Brisbane.

hardly work which cries for attention in large group exhibitions.

His approach stems from a shying away from the notion of 'high art'. With Joseph Beuys, who has had a deep and abiding influence on him (Carchesio's telephone calls to Beuys have become local legend), Carchesio equates art with life.

'The function of sugar is to be sweet', to be an artist is answering the urge 'to do work'. With these first words to his audience, he picks up a saxophone attached to a red kerchief used as a strap (he has also used the kerchief as a blindfold in other performances), riffs for a few bars then he breaks into dissonant and arhythmic sounds to illustrate his urge to push his art practice beyond the ordinary.

He feels awkward with words, and would rather let his art do the talking, but tries anyway. He explains that he uses a number of symbols; the cone is his favourite and appears repeatedly throughout his work. The cone is a symbol for human beings in general and himself. He has used sounds and energy — $E = \text{Energy}$... Eugene? He believes that spiritually (and symbolically) everything is connected to everything else. This helps to explain the use of patterns in his work. We are all receivers and transmitters. He deals with the paradox of the ephemeral and the eternal.

These are ideas which have preoccupied philosophers, religious figures, and theologians for millennia, but with Carchesio the ideas seem evergreen. They are stated simply; to the jaded, perhaps innocently. This compelling freshness communicates itself through the works.

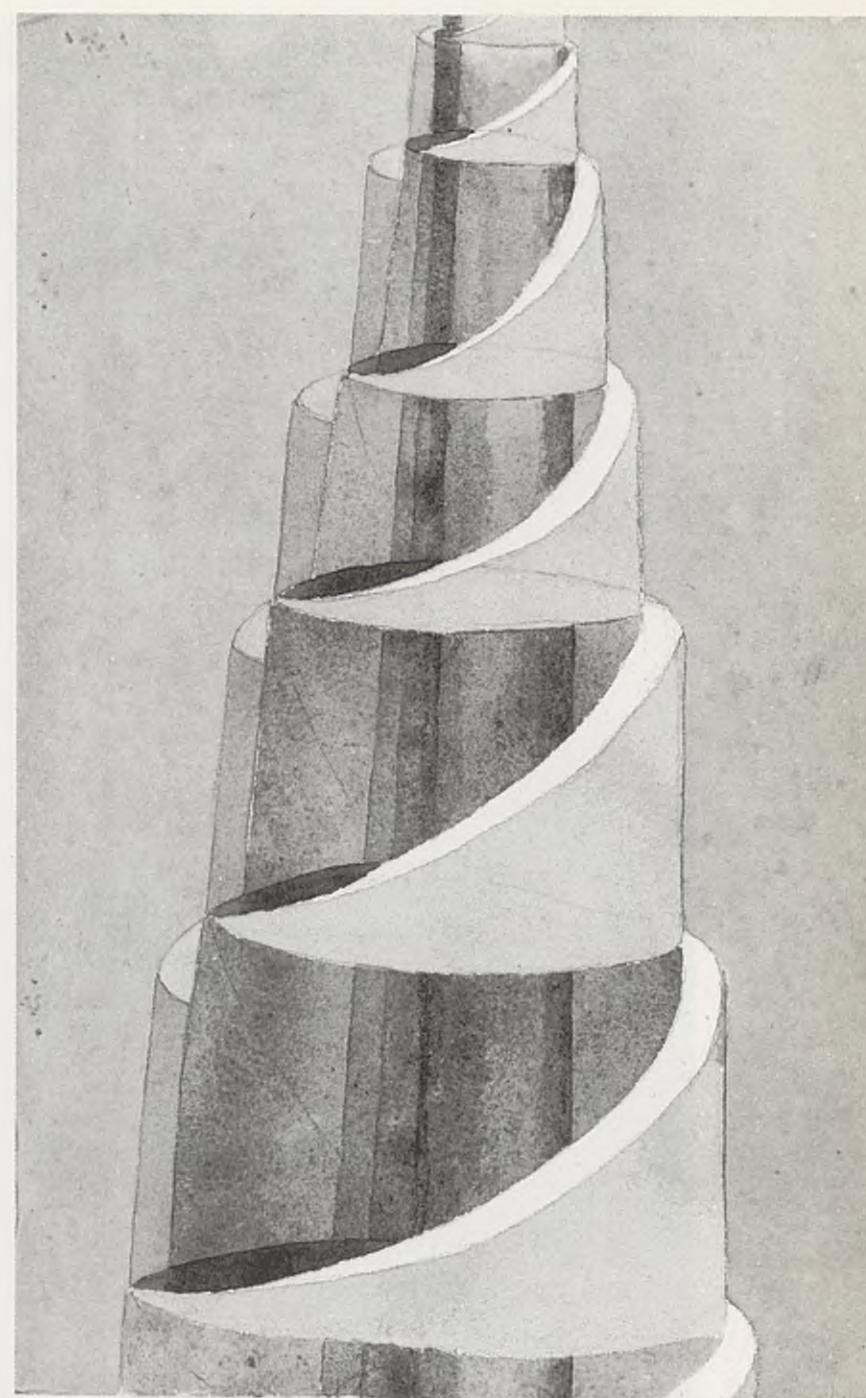
The first slide goes up, a watercolour showing a volcano, cones, a human figure — the title 1, 2, 3 — ABC — *accumulated knowledge explains energy to a volcano*, by which Carchesio deals with the connectedness of everything, the 'pathos with nature', as he puts it. He then quotes a Taoist text to illustrate the point further. The titles of the works can be obtuse, humorous, tongue-in-cheek and in spite of his disclaimer (that

words fail him), the titles belie a fascination with words and the power of words. Words, numbers, and formulas appear regularly within the works. The presence of words with/in images is a central aspect of Carchesio's work.

His spiritual search, his exploration of the 'interconnectedness of things', have led him to some affinity with Aboriginal art, not the 'traditional type' but with artists who express their Aboriginality through Western pictorial means. In a watercolour titled *Flowers to Albert*, he pays homage to and expresses an affinity with Albert Namatjira. This concern has led him to collaborate with Gordon Bennett, a young urban Aboriginal artist. Besides sharing some spiritual concerns with Bennett, Carchesio likes the idea of collaboration because it 'takes away ego'. He also describes this relationship as an attraction of opposite poles, Bennett negative, Carchesio positive.

The last slide, *Test pattern with plastic flower* goes up, in which Carchesio expresses the purity and simplicity of patterns. He concludes, 'more about that I cannot say'. Questions follow and he answers them simply, truthfully, without diffidence or self-importance — the same qualities which suffuse his work. One may or may not share Carchesio's spiritual concerns, but the works speak eloquently for themselves. In the same way that one does not have to identify with Kandinsky's attachment to Theosophy to delight in the visual qualities of his work, one can respond visually and emotionally to Carchesio's work without full knowledge of his spiritual concerns. His art has an immediacy, a power to strike a responsive chord in the viewer. More than that one cannot ask.

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EUGENE CARCHESIO, *Energy-fields encountered during the construction of elements*, watercolour on paper, 29 x 20 cm, courtesy Bellas Gallery, Brisbane.

William Charles Piguenit

19th CENTURY ENVIRONMENTALIST

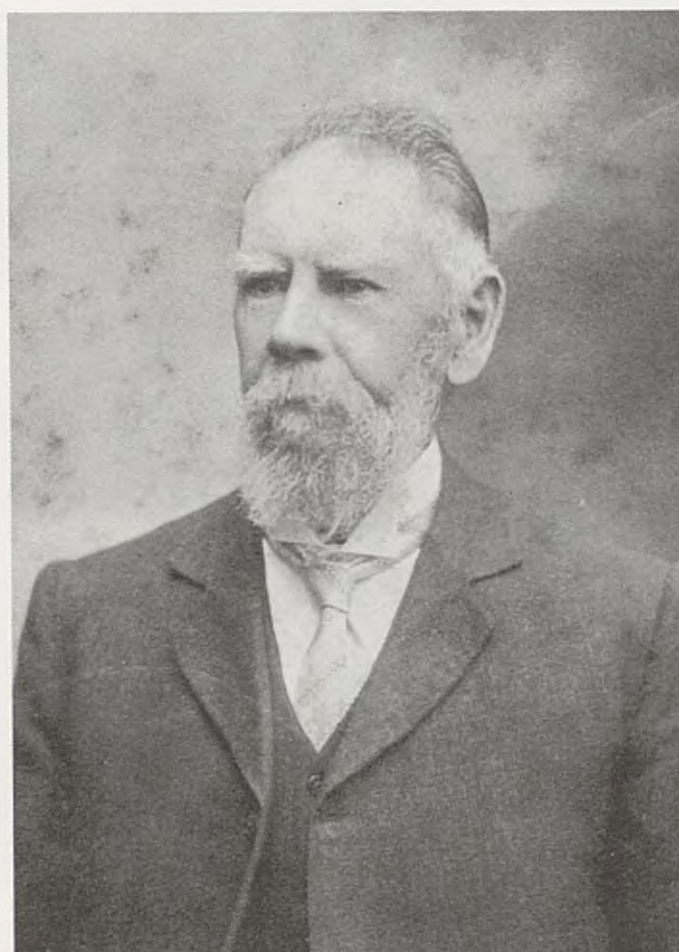
Dinah Dysart

In December 1992 a retrospective exhibition of the art of William Charles Piguenit will open at the Tasmanian Museum and Art Gallery and will then tour to the Art Gallery of New South Wales and the Art Gallery of Western Australia in 1993.

Given his significance as the first Australian born artist to establish a professional career, it is surprising that there has been no monograph on Piguenit and until now no major exhibition. His paintings of the late nineteenth- and early twentieth-centuries celebrating the landscapes of both Tasmania and New South Wales have much national interest and in general histories his contribution has been remarked upon consistently. Finally, Piguenit is to be put into the picture and his place in the development of Australian art determined, through the Tasmanian Museum and Art Gallery retrospective.

How will Piguenit be marketed to a late twentieth-century audience, one hundred years after his heyday?

Robert Hughes dismissed him as a minor



romantic who 'enjoyed a good crag'!¹ Bernard Smith regarded him more seriously, as 'the last of the colonial painters who occupied themselves with painting the Australian landscape in its primeval condition'.²

Tim Bonyhady has written of the taste for the wilderness subject which prevailed in Australian art during the Victorian era. Piguenit has been acknowledged as the master of the style and the artist most responsible for perpetuating the fashion.³

But is an appreciation of the Australian landscape 'in its primeval condition' exclusive to the colonial mind? Today's art public is not excited by romantic cloud effects

(which Piguenit favoured), nor by poetic allusions to heightened sensibilities, but it does respond to the splendours of the natural world which abound in his paintings. His art reveals in no small measure a respect for the environment which is surely the most important single issue of our times. Perhaps the marketability of a Piguenit painting resides in its appeal to the environment movement.

He was a great adventurer, delighting in seeking out the most inaccessible and spectacular geographical features which he then recorded with careful attention to detail and meticulous observation of colour, making on the spot sketches and taking precise notes. His training as a surveyor and his twenty-two years' employment as a draughtsman in the Hobart Survey Office sharpened his perceptions and gave him a basic feeling for terrain, although opportunities for painting and drawing were limited during these years.

There are extant examples of his work which reveal something of his early expertise and interests, such as a series of six



left: Photographic portrait of William Charles Piguénit, taken by The Swiss Studios, Sydney, 19 x 13.6 cm, Mitchell Library, State Library of New South Wales, Sydney.

W.C. PIGUENIT, *The Hawkesbury — early morning*, c.1900, oil on canvas, 165.2 x 127 cm, Collection Tasmanian Museum and Art Gallery, Hobart. Photograph by Simon Cuthbert.

lithographs of the countryside around the Derwent which were produced in 1867.⁴ Piguénit wrote the introduction for this publication describing in detail the method by which salmon are spawned and hatched and the history of the development of the industry. An advertisement which appeared in 1870 states that 'Mr W.C. Piguénit's drawings from nature of some of the most picturesque spots in Tasmania are now being reproduced in chromo-lithography'. He was also a keen photographer, exhibiting at the Intercolonial Exhibition in Sydney in 1870 where he was awarded a bronze medal for 'various photographs'. His scrapbook from this period includes a number of cuttings referring to photographic competitions as well as records of sheep shows, regattas and horse trials.⁵

In 1871 he accompanied James Reid Scott on an exploring expedition of South West Tasmania, travelling to Port Davey via

the Huon Valley. His diary records the journey⁶ and in a paper given many years later in 1892 to the Australian Science Congress⁷ he describes his impressions thus:

for the first forty-three or forty-four miles of this route the scenery, with the exception of some charming glimpses one occasionally gets of a bend of the river is, for the most part, not very striking; but if the landscape possesses but small interest so far, ample compensation is made to the traveller by the magnificent view that suddenly bursts upon the eye when the summit of the last hill overlooking the Arthur Plains is reached.

The Arthur Range, South West Tasmania of about 1887 in the collection of the Tasmanian Museum and Art Gallery depicts in watercolour the unfolding splendour of these mountains and valleys.

In 1872, disenchanted with the Survey Office after being refused six months' leave of absence to travel to England, he re-

signed, determined to become a professional artist. Another strenuous trek with James Reid Scott followed. They set out for Lake Saint Clair with a specially made boat which was conveyed by bullock wagon as close to the lake as possible. Piguénit and the other members of the party then struggled with it to the shore where they built a boat-house to accommodate it. He also carried sketching materials and cumbersome photographic equipment and his journal jottings detail the photographs he took including dates and precise times of day.⁸ It is clear he enjoyed this assignment immensely, admiring 'the magnificent scenery' of Mount Olympus and Mount Ida.

The Hobart Town *Tribune* reported in June 1874 that the artist Mr William Charles Piguénit had been presented by the New South Wales Academy of Art with a medal 'of pure silver, brilliantly white and elegantly frosted'. The catalogue for this, the



W.C. FIGUENIT, *The Arthur Range, South-west Tasmania*, c.1874, watercolour, 25 x 49.1 cm, Collection Tasmanian Museum and Art Gallery, Hobart. Photograph by Simon Cuthbert.



W.C. FIGUENIT, *A mountain top, Tasmania*, c.1886, oil on canvas, 76 x 127.5 cm, Collection Tasmanian Museum and Art Gallery, Hobart. Photograph by Simon Cuthbert.

Third Annual Exhibition of the Academy, reveals that the medal was awarded to a 'Mr Pynenit', an amateur artist from Tasmania for a painting entitled *Bream Creek, Adventure Bay, Brune [sic] Island Tasmania*. Pignenit wrote to thank Eccleston du Faur,⁹ who was not only the Honorary Secretary and most active Academy member but also Chief Draughtsman at the New South Wales Department of Lands. He thereby established his credentials in New South Wales and made contact with the man who was to become his patron in the new colony. Six paintings, legacies of his exploring expeditions, were shown at the fourth annual exhibition of the New South Wales Academy, and the Friends of the Academy on the initiative of Eccleston du Faur, subscribed to purchase his view of *Mount Olympus*, *Lake Saint Clair* for the proposed

State Gallery of New South Wales.¹⁰

It is not known whether Pignenit visited Sydney to see his works on display, however, late in 1874 he certainly came to New South Wales. He records in his diary for 8 September 1875, 'I left Hobart Town for New South Wales and went straight to Mt Victoria where I stayed overnight. Next morning I went down the valley of the Grose with Thompson'.¹¹ He was headed for the artists' and photographers' camp which Du Faur, under the auspices of the Academy, had established in the Blue Mountains to produce records of the dramatic scenery.¹² It was well publicized by the press of the day who took a keen interest in the activities.

Pignenit paid one pound for the privilege of remaining at the camp for two months¹³ where he sketched the Grose Valley from



W.C. FIGUENIT, [Grose Valley], watercolour, unsigned, undated, 45.5 x 30.2 cm, Presented by Sir William Dixon, 1951, Dixon Galleries, State Library of New South Wales, Sydney.

various aspects. On 29 September Piguenit made his way with Du Faur to the foot of Govett's Leap Falls which he noted 'was grand in the extreme' but there was 'too much overhead to make a picture'.¹⁴ He decided instead to sketch Trinity Falls. Du Faur wrote to the *Sydney Morning Herald* that Trinity Falls 'will probably form the gem of his portfolio, the composition being almost perfect, and the surrounding vegetation interspersed with tree-ferns and birds' nest ferns, of great beauty'.¹⁵ The newspapers devoted much space to eulogizing the wonders of the mountain landscape although one member of the party after a rapturous description of the experience commented 'at the Falls the only signs of civilisation we saw were the atomic remains of precipitated beer bottles'.¹⁶ It was predicted that Mr Piguenit would be 'an attractive contributor' at the next Academy exhibition. Indeed he was and *Looking down the Valley of the Grose* was awarded a certificate of merit.

His personal successes must have been a deciding factor in the Piguenit family's removal to Sydney. In 1880 William Charles and his parents arrived on the S.S. *Tasman* to take up residence firstly in Marrickville, before settling in Hunters Hill. Piguenit was immediately elected to the Council of the Art Society of New South Wales, established that year. Another painting, a watercolour of *Mount Ida, Lake Saint Clair* was purchased for the National Art Gallery of New South Wales collection, and Piguenit continued to submit landscapes of both Tasmania and New South Wales to the annual exhibitions. The move to Hunters Hill provided Piguenit with a wealth of fresh perspectives on the Lane Cove River and Sydney Harbour and he produced paintings which depicted both sweeping vistas and detailed studies of natural phenomenon. In 1885 James Fairfax purchased his painting *An Australian mangrove* from the Art Society exhibition and presented it to the Gallery.

Notations on a drawing of a *Tea tree* in the Mitchell Library collection reveal

Piguenit's method of working.

The green of the tea tree a little warmer in colour than shown — the stem and branches which are very ragged in the bark, a light green — a great number of small twigs (almost white in highlight) project beyond the branches. The rocks around the shores of the lake are generally a dark purplish grey — the large ones have bright green patches of moss adhering, intermingled with a dark velvety brown moss.

He continued to make regular visits to Tasmania and in the late 1880s made yet another excursion into the wilderness, this time accompanying C.H. Sprent, the Surveyor-General to the West Coast and to Lake Saint Clair¹⁷ resulting in more dramatic views of the mountains and lake.

A Mountain Top, Tasmania (1880s) shows a spectacular mountainscape, the rocks projecting like an Antipodean Stonehenge. Unlike many of his paintings where he strives for accurate renditions of natural features this image combines geological examples from various Tasmanian sites.¹⁸

From 1886 until 1895 Piguenit main-

tained a lively correspondence with his English cousin Miss Fanny Piguenit who had contacted him after seeing his name as an exhibitor at the Indo-Colonial Exhibition. These letters provide an interesting source of information about Piguenit's activities during this period¹⁹ and emphasize the drama of life on the Australian continent — encompassing everything from bushfires to depression. In 1889 Piguenit is writing of the severe drought and the need for water conservation. The following year he writes of the devastation caused by the floods at Bourke where his nephew's tobacco crop had been destroyed.

I have for some weeks been contemplating a visit to the scene of all this disaster for the purpose of painting a picture of the country while in its flooded state but have decided to defer it until the waters have, to some extent, subsided.

Flood on the Darling (in the collection of the Art Gallery of New South Wales) was finally completed in 1895 and is the painting which was chosen to represent Piguenit

in the exhibition 'Creating Australia: Two Hundred Years of Art 1788-1988' which was mounted during the bicentennial year.

The Australian Association for the Advancement of Science invited him to speak at a conference in 1892. His paper, entitled 'Among the Western Highlands of Tasmania', is written as he so often paints, with pedantic descriptions of rock formations and foliage, and concludes with the direction to the tourist 'who does not object to a little rock climbing'²⁰ to seek out the heights and enjoy the magnificent views. The Museum Curator suggested to the Premier that it would be a good idea to reproduce his paper in a pamphlet advertising the splendours of the colony,²¹ and the Tasmanian Museum and Art Gallery purchased the monochrome oils which had been used as illustrations by Piguenit for his talk on the West Coast expedition.

Although he had ventured into the most rugged areas of the Australian continent and appears to have seized every opportunity for fresh experiences it was not until 1898 that he was to leave Australia for the



W.C. FIGUENIT, *The flood in the Darling* 1890, 1895, oil on canvas, 122.5 x 199.3 cm, Art Gallery of New South Wales, Sydney. Purchased 1895.



W.C. PIGUENIT, Detail of *Wreck of S.S. China. March of shipwrecked passengers across Perim Island* 25 March 1898, c. 1898, watercolour and pencil, 11.5 x 15.6 cm, Presented by Sir William Dixon, 1951, Dixon Galleries, State Library of New South Wales, Sydney.

opening of the Exhibition of Australian Art at the Grafton Galleries in London.

The exhibition, which included seven paintings by Piguenit, opened on 4 April. Piguenit, however, did not get there in time. He was waylaid by misadventure when his ship the *S.S. China* ran aground in the Red Sea at Perim Island. Piguenit filled in the time waiting to be rescued by sketching the island ('of volcanic origin, covered with one dense mass of rugged rocks'²²) and arrived safely in London just two days too late for the official opening and his grandest moment. Nevertheless he topped the price list at the exhibition, selling four paintings. 'Apparently the school of painting Mr. Piguenit belongs to is the one that meets with favour in the great centre of the art world.'²³ His work was favourably compared with Benjamin Leader whom he met and was encouraged to make a second journey to England in 1900 where he was inspired by the landscape of North Wales.

At the annual art society exhibition in 1901, the year of Federation, his entries were all views of Wales with the exception of *Thunderstorm on the Darling* which won the annual Wynne Prize for landscape painting.

His final major work was a commission from the Trustees of the National Gallery to capture on canvas Mount Kosciusko — a fitting finale for one whose vision had encompassed grand peaks and vast valleys and who had devoted a lifetime to relentless pursuit of the most prepossessing features of his environment. The Trustees paid him one hundred and seventy-five pounds plus twenty-five pounds for expenses and in his usual conscientious manner he hired a local man for three weeks to tramp with him over the terrain whilst he determined the most advantageous aspect.²⁴ *Kosciusko*, completed in 1903, was the seventh work by Piguenit to enter the collection of the Art Gallery of New South Wales.

Piguenit was determined and adventurous with a respect for the natural environment and a great love for its contrasts. He

tackled his painting with the same measured care he gave to his surveyor's drawings. But despite his thorough nature he was influenced by the current romantic notions of beauty. His most successful paintings record grand, sweeping panoramas, towering mountains and endless plains, outstanding geographical features and striking vegetation. He refused to espouse the new impressionistic credo advocated by the more up-to-date artists and there is no evidence of a loosening of brushwork or a lessening of attention to detail in his later works. An English critic who accused him of adopting impressionist values was greeted with astonishment: 'I always thought I was so careful but if I am an Impressionist what must others be!'²⁵

Towards the end of the century he gave rein to his poetic imagination with the addition of fanciful sub-titles such as *Thy gloomy grandeurs — Nature's most august inspiring aspect* which was appended to the painting of *An Australian fiord* at the 1899 Art Society of New South Wales exhibition.

He avoided the drama of human life in favour of the picturesque aspect. There is never any intrusion by the artist and seldom any humanizing touches, nor the introduction of devices designed to make the image accessible. Yet his paintings were very popular with his contemporaries. D.H. Souter writing in 1905 of *Flood on the Darling* noted that this painting 'preaches a perpetual sermon on the possibilities of water conservation, which should strongly impress our State economists'.²⁶

For William Moore, writing in 1934, *Valley of the Upper Murray* remains his greatest work, in spite of Piguenit's 'liking for lordly eminences'.²⁷

How will the Piguenit retrospective be received in 1992? Our appreciation of Australia's wilderness areas and national parks has been immensely heightened in recent years by the promotion of conservation values. These values should provide an entree to taking pleasure from the art of William Charles Piguenit.



- ¹ Robert Hughes, *The Art of Australia*, Penguin, 1970, p. 50.
- ² Bernard Smith, *Australian Painting*, Oxford University Press, 1971, p. 60.
- ³ Tim Bonyhady, *Images in Opposition: Australian Landscape Painting 1801-1890*, Oxford University Press, 1985, p. 83.
- ⁴ *The Salmon Ponds and vicinity, New Norfolk, Tasmania*, collection Mitchell Library, Sydney.
- ⁵ W.C. Piguénit, Scrapbook, collection Mitchell Library, Sydney.
- ⁶ W.C. Piguénit, Diary, collection Mitchell Library, Sydney.
- ⁷ W.C. Piguénit, 'Among the Western Highlands of Tasmania', *Australian Association for the Advancement of Science* 4, section 1, p. 4.
- ⁸ W.C. Piguénit, Diary.
- ⁹ W.C. Piguénit, letter to Eccleston du Faur, 22 June, 1874.
- ¹⁰ News cutting, Art Gallery of New South Wales Minute Book, 1874.
- ¹¹ W.C. Piguénit, Diary. Lewis Thompson (the only survivor of Andrew Hume's expedition in search of Leichhardt's relics) was employed by du Faur as camp caretaker. C.J. Currey, *Mt. Wilson, New South Wales*, Angus and Robertson, 1968, p. 49.
- ¹² Discussed in Gael Newton *Shades of Light*, Australian National Gallery, 1988, p. 56 and Tim Bonyhady *Australian Colonial Paintings in the Australian National Gallery*, p. 151.
- ¹³ Eccleston du Faur, notebook, 16 October 1875, collection Mitchell Library, Sydney.
- ¹⁴ W.C. Piguénit, Diary.

- ¹⁵ Letter to the Editor of the *Herald*, 5 October 1875, Eccleston du Faur notebook.
- ¹⁶ News cutting, Eccleston du Faur notebook.
- ¹⁷ W.V. Legge, 'W.C. Piguénit: An Appreciation of a Tasmanian Artist', reprinted from *Tasmanian Mail*, p. 5.
- ¹⁸ Hendrik and Julianna Kolenberg, *Tasmanian Vision. The Art of nineteenth century Tasmania*, Tasmanian Museum and Art Gallery, Hobart, 1988, p. 90.
- ¹⁹ Letters from W.C. Piguénit to Miss Fanny Piguénit, 1886-1895, collection Art Gallery of New South Wales.
- ²⁰ W.C. Piguénit 'Among the Western Highlands of Tasmania', *Australian Association for the Advancement of Science*.
- ²¹ *Tasmanian News*, 7 April, 1893.
- ²² W.C. Piguénit sketches of the wreck of the S.S. *China* on Perim Island, 1898, collection Dixon Galleries, Sydney.
- ²³ News cutting, W.C. Piguénit Scrapbook.
- ²⁴ W.V. Legge, 'W.C. Piguénit An Appreciation of a Tasmanian Artist'.
- ²⁵ D.J. Quinn, 'Artists and Artistic Taste in Australasia', *Review of Reviews*, 20 November 1896, p. 515.
- ²⁶ D.H. Souter, 'William Charles Piguénit: An Australian Painter', *Art and Architecture: The Journal of the Institute of Architects of New South Wales*, Sydney, September-October 1905, p. 197.
- ²⁷ William Moore, *The Story of Australian Art*, Angus and Robertson, 1934, Volume 1, p. 90.

W.C. PIGUENIT, *Lake St. Clair, The source of the river Derwent, Tasmania, 1887*, oil on canvas, 53.7 x 113 cm, Collection Tasmanian Museum and Art Gallery, Hobart. Photograph by Simon Cuthbert.

The appearance of desirable offerings on the market this quarter was rare, while sales of Australian art overseas were made more attractive for both art and antique buyers by the fall in the Australian dollar. TERRY INGRAM reports.

The beginning of 1992 saw members of both the art and antique trade scratching their heads and furrowing their brows. Not only were sales being hit by the recession, but the offsetting bonus of a recession – forced sales of contents of Toorak and Vaucluse mansions at bargain prices – were simply not taking place. Even the much awaited dispersal of the Alan Bond collection of Australian paintings was held up by a legal wrangle over ownership of certain pictures.

Sales of 'household contents' were plentiful, and often crammed with minor pictures, but these were frequently trucked into empty or near empty houses a few nights before the auction.

Seasoned auction-goers learned to identify 'padded' sales and stayed away. Even new buyers must have become suspicious – for the excitement normally associated with house sales in fancy suburbs was conspicuously absent. Many of the pictures went back to the 'promoter-vendors' and will presumably turn up in other houses in different suburbs in the future.

The nature of art as unregistered wealth – unlike property, stockmarket shares or cash in the bank – may have helped keep the more desirable offerings off the market. When banks and finance houses move in to wind up, art is theoretically concealable or transferable. And, for sentimental reasons, family heirlooms are probably the last possessions to be sold in an emergency.

Moreover, anyone who did not need the money was reluctant to place art on a market which – contradicting the hype of the boomtimes – was proving not to be immune to the downturn in so many other markets.

Although the overseas market was also suffering, the fall in the Australian dollar made exporting art a much more attractive proposition. It lifted the return on overseas art (and antiques) purchased in Australia and shipped overseas. Both antique and art dealers cashed in on this trend, often invading each others' territory.

Local and international trends through the recession showed that art objects were far-

ing better than pictures. But dealers in both were under pressure.

The pressure of the recession was reflected in a number of major gallery and antique shop closures; and in a raid, still not fully explained at the time of going to press, by a bank on one of the leading Sydney dealerships of the boomtime – the Trevor Bussell Gallery.

While several antique shops and galleries closed, Phillips, Britain's third largest fine art auction house, obtained fancy new premises on Sydney's Queen Street, Woollahra. It is no coincidence that the most important part of the firm's business has been selling overseas art in London for Australian vendors.

On 19 November, Phillips graphically demonstrated the attraction of the London market. It sold for £51,700 (\$A124,000) *Resting hounds*, a pretty picture by John Emms (1843-1912). The work, dated 1893, was estimated at only £12,000 to £18,000.

The increased interest in export and the weak market back home possibly accounted for some enhanced activity in Australian art



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1. SALI HERMAN, *Street scene*, 1959, oil, 30 x 38 cm, Gregsons Art Division, Perth. Sold for \$17,600. 2. ARTHUR STREETON, *Kosciusko*, oil on canvas, 51.4 x 76.8 cm, Christie's, London. Sold for £29,700.



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1. WALTER WITHERS, *Sheep grazing*, oil on canvas, 50.8 x 40.6 cm, Christie's London. Sold for £8250. 2. CHARLES H. HUNT, *The honeymoon*, 1888, oil on canvas, 60 x 76 cm, Lawsons, Sydney. Sold for \$4,600. 3. PERCEVAL CHARLES LINDSAY, *Fossicking for gold*, oil on canvas, 40.7 x 30.5 cm, Christie's, London. Sold for £11,500 (A\$28,000).

overseas toward the end of 1991. In December, Robert Gould of Melbourne's Gould Galleries set up an exhibition of Australian art at the Hilton Hotel in Hong Kong, following in the steps of Sydney's Shirley Wagner who has been holding exhibitions in the colony for several years. There were also two sales of Australian interest in London – Christie's on 28 November and Bonham's in December.

Christie's sale of modern Australian paintings was held in its King Street, St James rooms. Little information about the sources of the pictures was supplied by the catalogue, but a Sydney dealers' sticker was on the back of some of the works.

Whatever the reason for the appearance of these works in London, the prices achieved suggested that the London market for Australian art was not much different to the market in Australia.

However, a Melbourne dealer flew to Britain for the sale, and saw some advantage in buying three key items: *Fossicking for gold* by Percy Lindsay at £11,500 (A\$28,000); Streeton's *Grand Kosciusko* (£29,700) and Withers' *Sheep grazing* (£8,250).

The price paid for the Lindsay was a quarter to a half of the boomtime figures, but vendors were learning not to be greedy. The estimate was only half of the hammer price.

A delightful Streeton, *Banksias against the Bay*, also appeared well-bought at £27,500. Christie's was left with fifty of the ninety-five pictures on offer – a proportion slightly higher than at sales in Australia.

The recession may have discouraged the living from consigning works to the art market but death remained a happy fact of life for dealers and auctioneers – continuing to bring estates to market. On 12 December in Perth, Gregson's sold the estate of Dr R. McKellar Hall. At Murrurundi in New South Wales on 26 January, Tim Goodman sold the estate of the late Lorna Muir Nimmo.

Dealers may have been prepared to fly to London for the Christie's sale but interstate dealers, with the long holiday season ahead of them, were conspicuously unrepresented at the sixty-four lot McKellar sale held in Perth so close to Christmas. They were also absent from, or less scrutinizing at, James R. Lawson's antique sales. The first of these, held on 14 January 1992, yielded a Charles Hunt genre piece, *The honeymoon*, which at \$4,600 made only a patch on its boomtime value. The second sale, on 4 February, yielded three rare prints by Jacoulet, two of which were secured by a dealer-to-the-trade in a rare piece of serendipity.

The dearth of dealer interest from eastern Australia may have helped account for the

disappointing \$3,080 paid at Gregson's for the Kenneth MacQueen watercolour, *Rock fishermen*. MacQueen is not well-known in the West.

A Hans Heysen watercolour, *Mount Lofty, The quarries*, also from the McKellar Hall estate, sold within estimates at \$11,000, but *Mount Samuel in the Wilpena Country* by the same artist, at \$9,350 fell a little short of expectations. A Sali Herman *Street scene* made \$17,600.

With one exception, Sydney dealers also declined to make the long trip to Murrurundi, near Scone. The contents of the studio of Lorna Nimmo, who won the Wynne Prize for landscape in 1942 and established herself in Murrurundi, again went mostly to locals.

Ms Nimmo flirted with Surrealism and in better days would have been hailed by the art trade as a forgotten modernist. However, the lack of distant interest in both this and the McKellar Hall sale suggested that increasing internationalization of the Australian art market was being accompanied by an almost contradictory rise in the market's regionalization.

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The Toulouse-Lautrec exhibition provided a revealing insight into printmaking of the late nineteenth century. As TED GOTT writes, the rare proofs presented in the exhibition acted like a ouija-board into Lautrec's creative processes.

Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale' was arguably the finest international exhibition to come to Australia for many years. It was certainly the best presented — in Brisbane at least. The Queensland Art Gallery outdid itself with a light, fresh and clear installation. The display of a lithographic press with stones, inks and paper was particularly inspired. It brought the lithographic process to life in a way that wall-texts and photographs never could.

Some two hundred and fifty lithographs by Henri de Toulouse-Lautrec formed this magnificent exhibition, the majority donated to the Bibliothèque Nationale by the artist's mother in 1902. Australia was offered a unique display of Toulouse-Lautrec's personal graphic archive.

In the 1890s a growing concern for the democratization of art, coupled with calls for a regeneration of France's decorative arts, had led to an extension of original printmaking into diverse social contexts. Toulouse-Lautrec was perfectly attuned to the forces which were sweeping through the printmaking industry in Paris at the beginning of the 1890s.

The artist's lifestyle — intimately enmeshed in the world of bars, café-concerts and the theatre — provided subjects of instantaneous appeal to the educated and uneducated public alike. Imagery drawn from these nocturnal realms graced not only Toulouse-Lautrec's ubiquitous posters, but also his limited edition graphics. This thematic richness to Toulouse-Lautrec's art provided the key to the exhibition's installation, which walked the viewer through a devil's-advocate tour of the dubious underbelly of Parisian fin-de-siècle night-life.

One of the marvellous things about this exhibition was the manner in which it permitted us to study the workings of Toulouse-Lautrec's mind as he grappled with



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1. HENRI DE TOULOUSE-LAUTREC, *Aux Ambassadeurs*, 1894, crayon, brush and crachis lithograph, trial proof of the yellow, grey-beige and salmon-pink stones, Bibliothèque Nationale, Paris.

2. HENRI DE TOULOUSE-LAUTREC, *Aux Ambassadeurs*, final state in six colours, Bibliothèque Nationale, Paris.

the nuances of colour printmaking. The show was unique for the number of rare trial proofs included, which acted almost as a ouija-board into Lautrec's creative processes.

Toulouse-Lautrec's mastery of the colour lithography process was superbly revealed by the fascinating sequence of proofs of his *Aux Ambassadeurs* (1894) and *Mademoiselle Marcelle Lender en buste* (1895). Here we were able to see the growth of these prints from their basic key-stones through chromatic variants and successively overlaid colour stones, to the emergence of the final, complex image. Six impressions of the *Aux Ambassadeurs* traced the development of this six colour lithograph, while no less than ten impressions told the story behind the luminous eight colour *Marcelle Lender*.

These visual treasures served to underline the presence of Lautrec's silent partners in this exhibition. Behind so many of Toulouse-Lautrec's images lies the shadow of the succession of master printers employed by the artist, such as Edouard Ancourt and Charles Verneau. It was the extraordinary talent of these printers which contributed to the growth of the cult of the *belle épreuve* (the unique or fine proof) in the 1890s. The aesthetic of the *belle épreuve* involved variant inkings of the lithographic stone, a wide variety of papers, and different colours of ink — all means used to assure the public of both the uniqueness and genuineness of the original print and its superiority over photo-mechanical reproduction.¹

Toulouse-Lautrec produced one of the most extraordinary examples of the *belle épreuve* in 1893, with his *Miss Loie Fuller*. The subject was the famous *dance au feu* or 'fire dance', which Loie Fuller performed to great acclaim at the Folies Bergere and actually patented in 1894. This exhibition presented a notable array of colour variants of the *Miss Loie Fuller* lithograph, which was published in an edition of fifty impressions,



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1. **HENRI DE TOULOUSE-LAUTREC, Mademoiselle Marcelle Lender, en buste, 1895**, crayon, brush and crachis lithograph. Proof of the final state in eight colours, before softening of colours for the edition. Bibliothèque Nationale, Paris. 2. **HENRI DE TOULOUSE-LAUTREC, Miss Loie Fuller, 1893**, brush and crachis lithograph. First three stones printed in grey-blue, brown and curry-yellow respectively; fourth stone printed in red and yellow; fifth stone printed in red and bronze, Bibliothèque Nationale, Paris. 3. **HENRI DE TOULOUSE-LAUTREC, Miss Loie Fuller, 1893**, first three stones printed in grey-blue, brown and curry-yellow respectively; fourth stone 'iris' – printed in yellow-green, blue and red, fifth stone printed in bronze, blue and red, Bibliothèque Nationale, Paris. 4. **HENRI DE TOULOUSE-LAUTREC, Mademoiselle Marcelle Lender, debout 1895**, crayon and brush lithograph, impression of second state, second edition in four colours, Bibliothèque Nationale, Paris.

no two of which were alike. Five successive stones were used for each impression of the *Loie Fuller*, which also incorporated 'iris-printing' (inking the stone with a combination of colours which were blended one into another with an ink roller before printing), and dusting of the stone by Lautrec with gold or silver powder. The exhibition contained a wall of ten differently coloured impressions of the *Loie Fuller*. These were accompanied by a video monitor playing turn-of-the-century film footage of Loie Fuller performing the *dance au feu*.

Through a print like the *Loie Fuller*, a public surrounded by the new omnipotence of photographically reproduced images was invited to savour the uniqueness of each impression of an original print. While today practice frowns on differences between the various impressions of an editioned print, in the 1890s the exact opposite was the case.

Another aspect of the exhibition was its revelation of the wide range of uses to which Toulouse-Lautrec's lithographic talents were put: posters, hand-bills, sheet-music, book covers, menus and magazine subscriber-prints, as well as the more familiar advertising posters and 'fine' limited-edition prints. Sadly we now rarely see litho-

graphy used in everyday contexts.

The catalogue accompanying this show is also a minor triumph. The texts by Claude Bouret, Blandine Bouret and Anne-Marie Sauvage offer a succinct and understated analysis of Lautrec's world and outlook, following the artist from one 'theatre' to another: bawdy music halls, café-concerts, brothels, sporting stadiums, the whirl of society.

More regrettable, perhaps, is the fact that the actual processes of Lautrec's printmaking, and his relationship with master-printers and the whole print milieu of his day, are not discussed in more detail. These are issues which affected, if not the subject matter of Toulouse-Lautrec's prints, most certainly their facture and function.

Thus, for example, *Mademoiselle Marcelle Lender, debout* of 1895 is presented primarily as a portrait of the actress of whom Toulouse-Lautrec 'became passionately fond'. The catalogue asks us to 'observe the unusual and delicate choice of colours'. It does not tell us that this exquisitely reticent lithograph was published in an edition of only twelve unique impressions in which the key-stone changed variously from shades of brown to green, at least two different reds were used for the details of dress and lips,

and the dress itself was a different hue on each separate impression. Such information would have brought the rarity and preciousness of this print to life.

These are minor quibbles. This visually ravishing and thought-provoking exhibition was a truly praiseworthy Australian-French co-production.

Ted Gott

'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale'

Queensland Art Gallery, Brisbane

21 August to 6 October 1991

National Gallery of Victoria, Melbourne

25 October to 8 December 1991

Bibliothèque Nationale, Paris

18 February to 15 May 1992.

¹ On the *belle épreuve* see Douglas Druick and Peter Zegers, *La Pierre Parie: Lithography in France 1848-1900*, National Gallery of Canada, Ottawa, 1981.

² Edition information drawn from Gotz Adriani, *Toulouse-Lautrec. The Complete Graphic Works. A Catalogue Raisonné. The Gerstenberg Collection*, Thames and Hudson, London, 1998.

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Contemporary Australian PHOTOGRAPHY

Based on attendances at recent major exhibitions in Australia, photography is demonstrably popular. Unlike the important but loss-making Guggenheim Exhibition at the Art Gallery of New South Wales, the preceding showing of photographs by MAGNUM photographers filled the State gallery with attentive and profitable crowds. The public once again voted with their feet regarding photography, and the casual visitor to this epochal exhibition of the works of this century's greatest photographers could not fail to be struck by both the reverence and affection with which the general public viewed the medium.

To the gallery directors who actively promote photography it is, however, largely a single-edged sword. People like the medium but genuine and passionate collectors are rare. Unlike in the United States, Australia has yet to see the emergence of the great collectors — people such as Graham Nash and Sam Wagstaff — who in the space of a couple of decades turned an interest into multi-million dollar collections.

Serious and selective acquisition of photography is mainly a business for the State and National galleries. If Richard King, owner of the Sydney gallery that represents the majority of contemporary Australian photographers, announces a major sale, it is inevitably to a local institution rather than an individual collector.

To discover the reasons for this dearth of photography collectors, we can immediately dispense with cost. Australian photographers are generally priced well below those of their European and American contemporaries. Even Max Dupain — the



LORRIE GRAHAM, Kero and Juju on Bondi Beach, part of 'Street Kid' series for the *National Times*, 1983.

only living Australian photographer to make a dent in the Australian public's consciousness of photography — attracts prices considerably less than, for example, Henri Cartier-Bresson. Dupain has, it must be said, managed to convince the public that his images deal with Australian archetypes. His *Sunbaker; At Newport and Bondi* are elegant, monumental expressions of the free range leisure ethic that has come to define 'the Australian way of life'.

How then should one go about beginning a collection of Australian photography? Sam Wagstaff began by simply buying works that he liked. He championed, through his inspired taste, the work of Robert Mapplethorpe, and appears to have educated himself through constant acquisition. Dupain, despite fame and

fashion, has produced a lifetime's work that cannot be ignored. His nudes, narrative photographs of Sydney, and the complex, metaphysical images made during the 1930s, compare favourably with his international contemporaries, and represent a starting point in any collection.

Australia has produced fine photo-journalists, and despite the absurdity of occasionally having to defend these works as art, photographers such as David Moore and Roger Scott represent artists whose images regularly transcend the narrative strengths of photography. Moore's pictures, taken during an assignment among the Pitjantjatjara people in South Australia, represent some of the most exquisitely sculptural observations made within the Aboriginal community. They are also mercifully free of the solemnity that pervades much of the work done on black Australia. Roger Scott is, by contrast, the patron saint of photographic humour. A quiet drollerie prevails in his spontaneous observations of street and beach life.

Mervyn Bishop, the first Aboriginal to work as a press photographer in Australia has recently published (through The Australian Centre for Photography in Sydney) a monograph of his life's work. This modest book is a quiet surprise, full of images of simplicity and humility. Bishop's photographs of, for example, national serviceman Doug Walters and then Prime Minister Gough Whitlam are respectively images of archetypal male Australian youth and liberating politician.

Lorrie Graham, well-known to readers of the *Independent Monthly* and many other national publications is shortly to have her first major show at Stills Gallery in



MAX DUPAIN, *Jean with wire mesh*, 1938

Paddington, Sydney. Her vigorous observations made from within and outside Australia suggest a photographer approaching maturity.

Among those who appear to use photography for artistic purposes rather than in its purest form, Tracey Moffatt and Fiona Hall produce works which construct visions of equally satisfying complexity. Moffatt — an Aboriginal who currently eschews being described as an Aboriginal artist — enjoys a reputation for consistently defying expectations with her lyrical juxtapositions. Hall, like Moffatt, has reached beyond representation to physically construct medieval visions, which she then photographs.

Douglas Holleley chooses a different, two-tiered path. On the one hand, his medium format, colour images of the architectural and sculptural debris of Italian history evoke a sense of the passing of time, while his recent black and white photograms explore the lucrative visual path pioneered by Man Ray. Holleley's value to the potential collector is based upon the elegance and decorative nature of his images, which he generally fuses with a vision of substance. His archival print quality, especially in colour, is peerless.

The choice of photographs for a collection can sometimes be made from surprising sources. Recently I viewed a selection of



DAVID MOORE, *Pitjantjatjara children 1*, South Australia, 1963

photographs by well-known veteran photo-journalist, Jeff Carter. Carter, a rustic diamond in his early sixties, documented the rural life of Australia forty years ago with a simple fidelity which we can only now measure. His photographs of drovers, aboriginal life and surf culture survive with an integrity which, one suspects, surprises even him.

Australian photography, at this time, is largely uncollected internationally. Australian photographers are sporadically represented in collections such as that of the Bibliothèque Nationale, Paris. Jon Lewis, an Australian resident in Paris for the past two years, has been acquired by this eminent institution, and it appears increasingly obvious that international attention will soon come to bear on Australian work. Only last year, the French *Photo* magazine devoted a complete issue to work from Australia and Richard King sold a selection of Max Dupain images to a San Francisco gallery for a five figure sum.

For the new collector in the photographic medium, there are certain requirements, especially with documentary images. First, the prints should be made on fibre-based photographic paper, and processed and presented in a true archival manner. It is valuable to know precisely when the photograph was taken and the interval between then and the print being

produced. For a photograph originally taken in 1964, the print made at that time may have a value greatly exceeding a recently made one. Usual printmaking criteria also apply, in that it is useful to know how many prints were made in that edition and size, etcetera. The artist's signature is also required.

Finally, be guided by instinct and taste. Josef Lebovic, a well-known photographic collector, recently advised prospective collectors to buy the iconic images of photographers first (eg. Dupain's *Sunbaker*). While this clearly demonstrates good business sense, I would suggest that you be guided by the photograph that says something specifically to you; Dupain's lesser-known nudes contain genuine surprises, and truly diverse collections will never emerge until we look beyond the obvious.

Robert McFarlane

Robert McFarlane is a photographer who is represented by Richard King Gallery. He is also the *Sydney Morning Herald* photography critic.

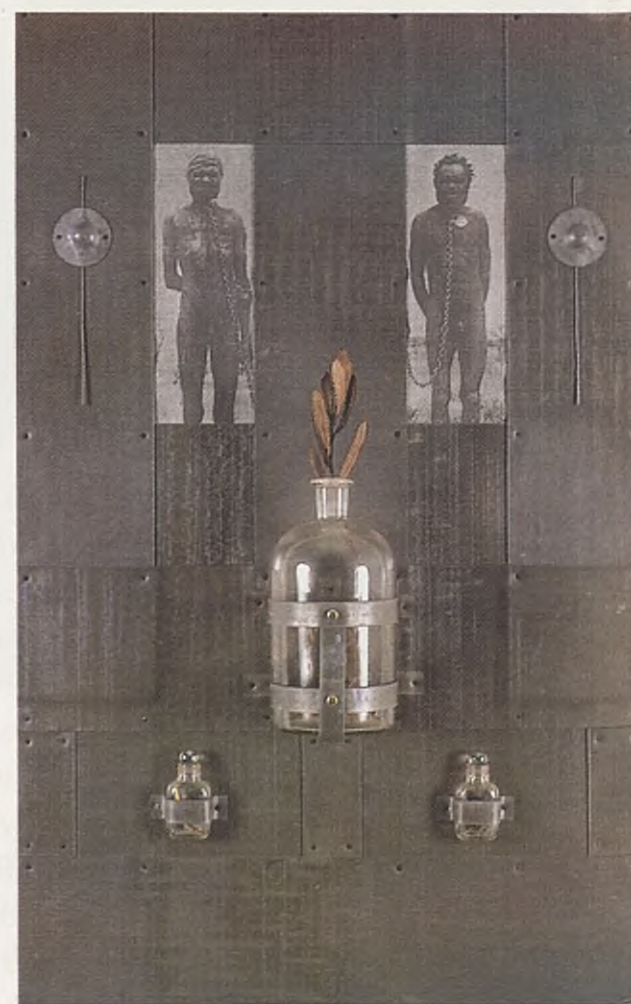
EXHIBITION COMMENTARY



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1. JAMES SMEATON, *One*, 1991, acrylic on canvas, 81 x 77.5 cm, William Mora Galleries, Melbourne. 2. ROBERT JUNIPER, *Cat-a-maran*, 1991, 58.4 x 50.8 cm, mixed media on linen, Greenhill Galleries, Perth. 3. PETER CROCKER, *No. 4 Unnatural history*, 1991, lead and mixed media on chipboard, 85 x 53 x 13 cm, Julie Green Gallery, Sydney. 4. JUAN DAVILA and HOWARD ARKLEY, *Blue chip: instant decorator: a room (detail)*, 1991, installation, Tolarno Galleries, Melbourne. 5. SALLY SMART, *My grandmothers flower garden (in memory of Bessie)*, 1991, oil and acrylic on canvas, 274 x 274 cm, Luba Bilu Gallery, Melbourne.



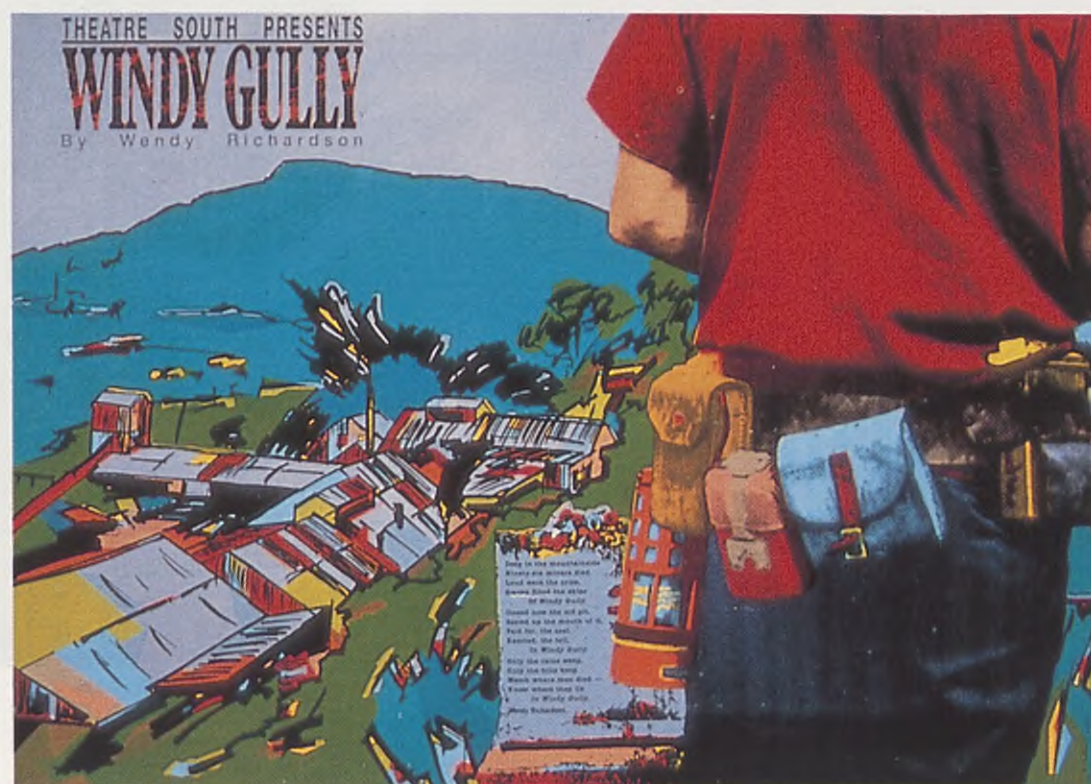
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1. MARIO DALPRA, *Trip to Atlanta*, 1990, acrylic on canvas, 120 x 150 cm, Irving Galleries, Sydney. 2. GODWIN BRADBEER, *Maja desnuda – illustrated*, mixed drawing media on paper, David Ellis, Melbourne. 3. GLEN HENDERSON, *Ideal city*, 1991, oil and encaustic on carved wood, 62 x 80 cm, Palace Gallery of Queensland University of Technology, Brisbane. 4. *Windy Gully*, 1989, poster screenprint, 75 x 102 cm, Designer: Gregor Cullen, Theatre South Production, Collection National Centre for Australian Studies, from 'The Lie of the Land', Powerhouse Museum, Sydney.

EXHIBITION COMMENTARY



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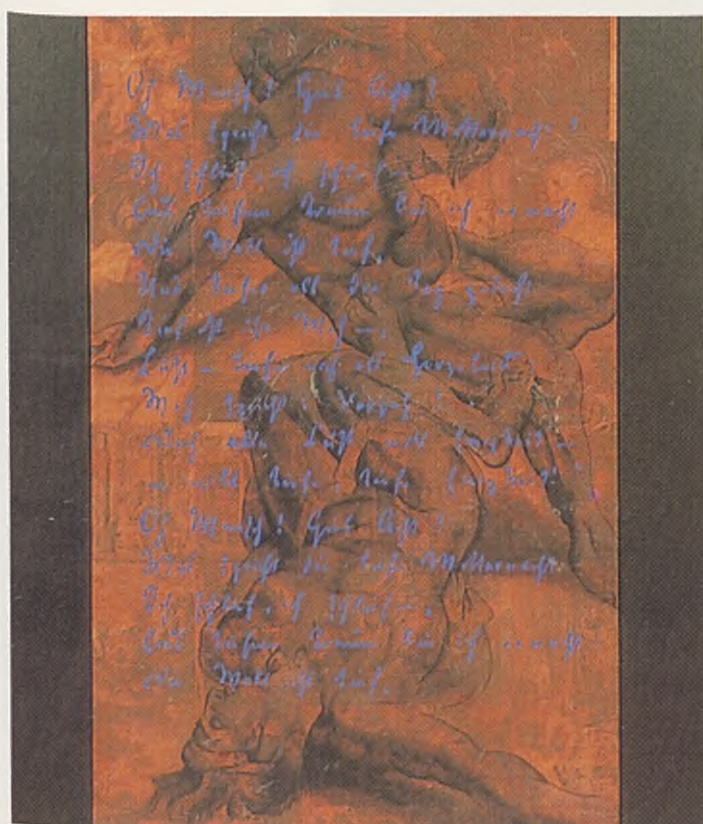


5



6

1. JON CATTAPAN, *The ray*, oil on plyboard, 25.4 x 25.4 cm, from '10 Square – Works for Wilderness', Linden Gallery, Melbourne. 2. FIONA FELL, *Throw me, throw me, throw me a head*, 1991, glaze and oil on clay, 75 x 50 x 29 cm, Collection Pat Larter, Legge Gallery, Sydney. 3. PHILIP HUNTER, *No. II: Garden for a Dauphin*, 1991, oil on canvas, 172 x 202 cm, from 'Moët & Chandon Touring Exhibition 1992', Art Gallery of New South Wales, 2 July to 26 July, Australian National Gallery, 8 August to 20 September. 4. KATHLEEN SHILLAM, *1937 Torso* polished bronze, 14 x 25 x 17 cm, from 'Kathleen and Leonard Shillam', 1991, Victor Mace Fine Art Gallery, Brisbane. 5. JUDY CASSAB, *Surviving cathedral*, mixed media on paper, 107 x 84 cm, from the Paris series, The Town Gallery, Brisbane. 6. STEPHEN ARMSTRONG, *Studio view*, 1990, oil on canvas, 165 x 113 cm, Melbourne Contemporary Art Gallery, Melbourne.



1



2



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5

1. MARK TITMARSH, *Mer de glace*, acrylic on paper, 203 x 177 cm, Roslyn Oxley Gallery, Sydney. 2. JAMES MELDRUM, *Passage of the moon*, acrylic on canvas, 121 x 121 cm, Reade Art, Adelaide. 3. IVY NIXON JANYKA, *Afternoon time*, acrylic on paper, 76 x 111 cm, Tandanya, Adelaide. 4. JENNY WATSON, *Cobwebs*, 1991, mixed media on canvas, 204 x 295 cm, City Gallery, Melbourne. 5. SUSAN FEREDAY, *Untitled*, 1991-92, from 'Anxious Objects' series, mixed media, enamel paint on wood, 30 x 48 cm, Linden Gallery, Melbourne.

EXHIBITION COMMENTARY



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4

1. GRAEME ALTMANN, *Stingray bay*, oil on canvas, 51 x 61 cm, Coventry, Sydney. 2. NOEL McKENNA, *'preparing birds for bar-b-cue'*, oil, enamel on plywood, 29.6 x 47.8 cm, Niagara Galleries, Melbourne. 3. RAY HEARN, *Winged figure*, NT, 1991, ceramic with acrylics and rusted metal, 220 x 185 x 75 cm, Northern Territory Centre for Contemporary Art, Darwin. 4. ROSEMARY LAING, from *'Paradise work'*, 1990, cibachrome, fabricated plexiglass panelling, chrome metal, 80 x 240 x 10 cm, Michael Milburn, Brisbane.



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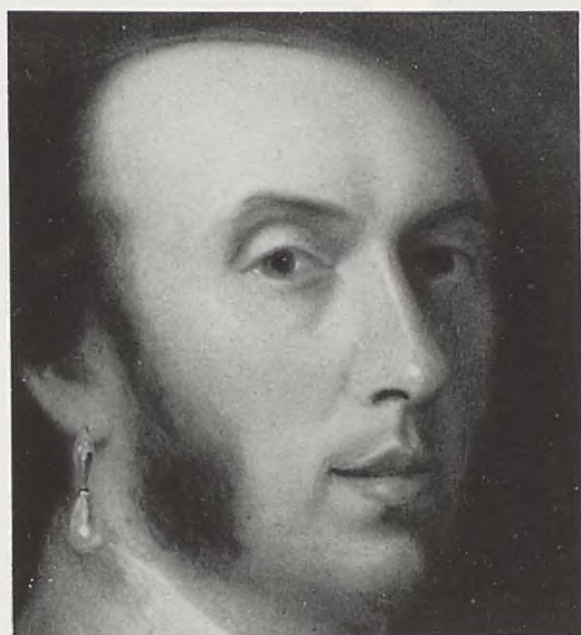
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Elizabeth Durack
Madge Freeman
Gilda & Nornie Gude
Nora Gurdon
Elaine Haxton
Nora Heysen
Jaqueline Hick
Noela Hjorth
Marion Jones
Lisette Kohlhagen
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Dorothy Lungley
Mary Macqueen
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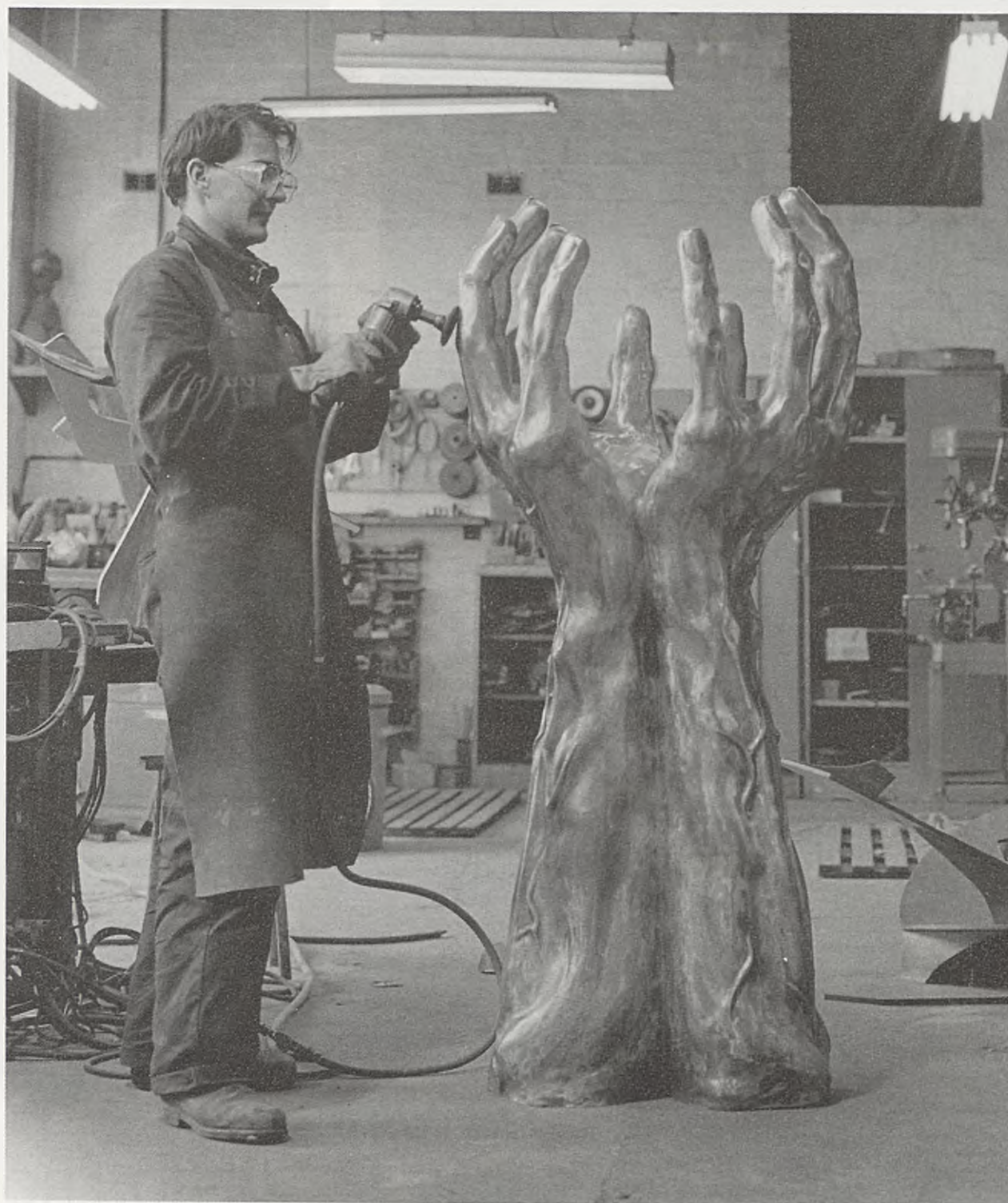


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SJOLANDER

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Pioneering Artist now working in Australia with traditional painting materials.



left to right: *le sexe*, 1991 (114x123 cm); *le crime*, 1992 (110x132 cm); *l'histoire*, 1991 (102x152 cm) Acrylic on canvas

A brief summary:

Repr. in: - Museum of Modern Art, Stockholm; National Gallery, Sweden; Museum of Modern Art, New York (Edward Steichen Photography Dept 1960); Perc Tucker Regional Art Gallery, Australia.

Awards: The Swedish Government Project Grant (Graphic Art Experiment) - 1962; The Royal Fund for Swedish Culture - TV Experiment - 1966; The Royal Swedish Academy of Fine Arts Top Project Grant for development of electronic painting - 1966-1975; Queensland State Government Australia - Art Development Grant - 1992

International Broadcast:

"Monument" 1967 - original artwork electronic painting, telecast on TV to five European countries (1968). The work surpassed the limits of Video and TV into multimedia artwork such as tapestries, wall paintings, art decorations, LP production, prints and book and the total exhibition of "Monument" reached an audience of 1.5 million. (Commissioned by Swedish TV & ORTF, France)

International Published Books:

"Garbo" 1971-1972. Translated into four languages worldwide distribution. First edition Harper & Row, NY, USA. Pictorial essay on Greta Garbo.

Initiated work on pictorial essay on Charles Chaplin. Dummy work purchased by Charles Chaplin (finished work was titled "My Life in Pictures 1973).

Art Portfolio

Commissioned in 1973 by Charles Chaplin to produce an art portfolio (300 portfolio of 30 graphics each, 60 x 60 mm) signed by Charles Chaplin and numbered and signed by Ture Sjölander.

TELEPRINTER MESSAGES DURING WORKS WITH CHAPLIN - 1973
BLACKINC LONDON 19/09/73

ATTN: BERTIL OHLSSON

CHAPLIN HAS NOW CHANGED HIS DATES. ARRIVING OCTOBER 1ST. WOULD

SUGGEST SJOLANDER ARRIVE HERE OCTOBER 2ND.

REGARDS MO ROTHMAN BLACKINC LONDON QUOTE: SJOLANDER OFFERING ENGLISH PRESS HIS INTERVIEW STOP CHAPLINS FURIOUS NO COPIES WILL BE SIGNED FOR ANYBODY UNLESS WRITTEN ASSURANCE RECEIVED THAT SJOLANDER CEASES AND DESISTS EVERYWHERE UNQUOTE.

KINDLY CONFIRM RETURN TELEX. WE HAVE ALREADY EXPENDED 000'S DOLLARS AND UPON WHICH WE ARE ANXIOUS TO RECOUP OUR MONIES.

REGARDS

MO ROTHMAN

BLACKINC LONDON 15 October, 1973

PUBLICITY FOR THE SELLING OF THE PORTFOLIO HE HAS CONTACTED ENGLISH TV SUNDAY TIMES LOS ANGELES TIMES PARIS MATCH.

REGARDS

BERTIL OHLSSON 17.10.73

Vevey, 7 October 1973

I have authorised a limited edition of 300 of this Serigraphic Portfolio.

Charles Chaplin

CHARLES CHAPLIN

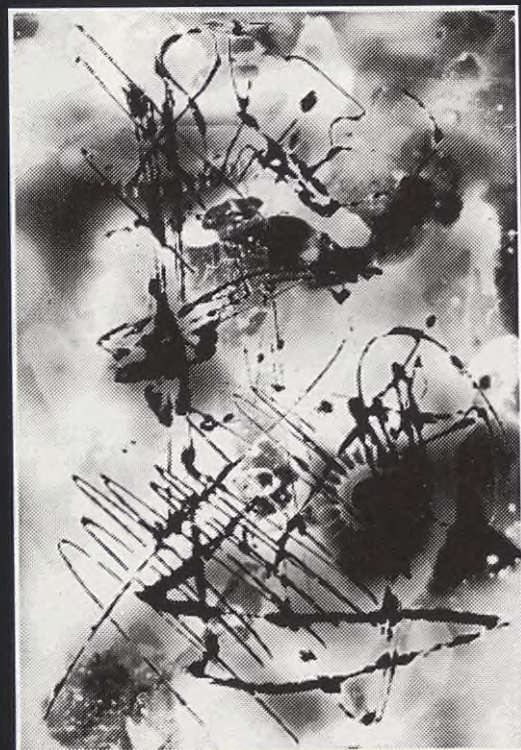


Abba The Tapestry 1977



The Chaplin Portfolio 1973

LIGHT & ELECTRONIC PAINTING: IN THE BEGINNING WAS THE WORD...



Light Painting 1959 "0+0=0" (16x24 cm)

EXTRACT FROM FOREWORD: TURE SJÖLANDER'S EXHIBITION OF LIGHT PAINTING 1961

"When he looks around for subject matter, he is its supreme and discriminating master. If we focus on his painting with the conventional perspective of pictures, we may discover a new, suggestive value in its unique spirituality."

Oyvind Fahlstrom

OYVIND FAHLSTROM
Stockholm August 1961

MONUMENT: UN NOUVEL HUMANISME.

Je ne connais pas Ture Sjölander. En automne 1967 un long voyage en Amérique du Sud ne m'a permis de visiter la 5^{ème} Biennale de Paris, où il exposait, qu'à l'extrême fin de la manifestation. Mieux vaut tard que jamais. J'ai été frappé par les oeuvres de Sjölander. Par leur esprit vraiment moderne. Par son instinct sûr, son usage poétique des données technologiques des mass media: une libération iconographique au niveau de la technologie de l'information, du langage de la communication de masse. Elle nous concerne tous, elle est plus historique que l'histoire, plus sexuelle que le sexe, plus criminelle que le crime, plus objective que n'importe quel processus d'objectivation. On atteint la notion d'une superexpressivité de synthèse, liée aux phénomènes d'altération et de transformation des structures visuelles initiales. Cette

alchimie de la vision a trouvé sa pierre philosophale. Le plomb des définitions théoriques et standard de l'image animée s'est mué en vif-argent: le mercure des distorsions libres.

En créant une distance optique par rapport au phénomène mental d'enregistrement de l'image, l'entreprise de Ture Sjölander apparaît comme un magistrature, le cure d'hygiène de la vision. Elle bouleverse nos habitudes de perception réfléxe, elle stimule notre conscience et notre goût, elle nous associe au destin structurel de l'image animée.

Dans une société en plein mutation, où le péril majeur consiste sans doute dans la mécanisation des esprits et la généralisation d'une passivité sensorielle, d'un modernisme-réflexe saturant l'individu, l'entreprise collective de Ture Sjölander, associant l'art et la technique dans le but d'assurer la survie poétique de notre vision, est une entreprise pleinement humaine, que dis-je, humaniste au sens le plus moderne du terme.

Pierre Restany

PIERRE RESTANY
Paris October 31, 1968

Letter to Swedish Television from Rutt Electrophysics, 21-29 West 4th Street, New York, N.Y., 10012
March 12, 1974

Quote: From the literature available I gather that a videofilm program, "MONUMENT", broadcast in Stockholm in January, 1968, was the first distortion of video scan-line rasters achieved by applying tones from wave form generators. This is of such great importance — historically — that I would like to obtain more detailed documentation of the program and of the electronic circuitry employed to manipulate the video images.

"Video synthesis" is becoming a prominent technique in TV production here in the United States, and I think it will be interesting to give credit to your broadcasting system and personnel for achieving this historic innovation. Cordially,

Sherman Price

SHERMAN PRICE

Dear Mr. Sjölander,

Having seen your interesting Stockholm exhibition of portraits of the King of Sweden made with advanced electronic techniques I have been struck by the connection between this new type of image creating and the music-and-light art presented by The Pink Floyd.

I think that your work could and should be linked with the music of The Pink Floyd in a television production, and I would like to suggest that we start arranging the practical details for such a production immediately.

Please get in touch as soon as possible.

Yours sincerely

Andrew King

ANDREW KING
Manager of The Pink Floyd
Stockholm, September 11, 1967

Embassy of the United States of America - Stockholm, Sweden February 5, 1971

Dear Mr Sjölander

I understand that you are planning to travel to the United States sometime in the near future to work on a new project. I know that the staff of the Embassy has been pleased to have had the opportunity of working with you on your previous productions. Your combination of materials from NASA and the U.S. Information Service plus original art works resulted in two TV programs - "Time" and "Space in the Brain" - that were very well received in the Swedish press. In addition I understand you have produced an LP record, several posters and tapestries based on American space themes. Allow me to wish you every success on your new project in the United States and a pleasant journey.

Sincerely yours

Robert D. Plotkin

Robert D. Plotkin
Cultural Affairs Officer



The Family of Bauhaus stretched 1992 Electronic painting. Above: offset print from screen. actual size edition unlimited. Each one or a group all together can be converted to a strictly limited edition of any size, colour or technique/medium, including edition documentation. Certificate of Authenticity. (Enquiries: The Gallery of Thought)

S J O L A N D E R



Ture Sjolander "Earthrise" 1970 Tapestry 220x300cm Atelier: Pinton Freres Aubusson France Acquired by Albany International Corporation N. Y.

This letter is to introduce the Swedish artist, Mr Ture Sjolander.

His artistic work represents more than one technique from traditional tapestry-work to the visualisation of electronic computing. He is a pioneer in electronic painting (Video-Art). His work contributed (1965-1966) to the development of the videosynthesizer. Mr Sjolander has won international recognition for his multi-media art work. Mr Sjolander has also served as a member of the board of the Swedish Artists' Society (KRO). He is represented at the Museum of Modern Art in N.Y.C., The Museum of Modern Art in Stockholm, and the National Gallery in Stockholm to mention a few. He participated in the 5th Biennale in Paris. The Swedish Government, the City of Stockholm, and the Royal Fund for Swedish Culture have awarded him grants for his work.

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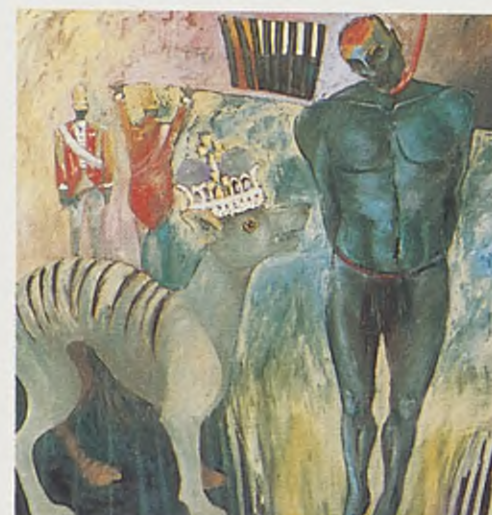
palm court gallery



JOHN LEWIS *Fairweather Fishing* oil on canvas 80 x 180cm
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JULIE POULSEN *Metaphysical Extensions* oil on canvas
150 x 108cm \$1500



LENORE HOWARD *Extinction of the last Tasmanian* oil on canvas 125 x 120 cm \$1400



LEE McCLYMONT *Pssst* mixed media on plywood
120 X 120cm \$600



KRZYSZTOF PECINSKI *Untitled*
ferroxide ferrous oxide and zinc
on handmade paper 75 x 48cm
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ROGER QUINN *Island Dreams* oil on canvas
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JOHN OLSEN

by Deborah Hart

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- \$395 per copy (including print).

JOHN COBURN — PAINTINGS

by Nadine Amadio

Long acknowledged as an elder statesman in the Australian arts, Queensland-born John Coburn is represented in all Australian State galleries and many overseas collections, including the Vatican Museum. A painter who has always been deeply involved in the landscape of his own country, one of the strongest driving forces behind Coburn's art has been the world of Nature.

(Collector's Edition: 100 copies) 88 plates in colour, 208 pages, 335 x 263 mm, slipcased.

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- Each print is personally signed by John Coburn. Image size: 620 x 480 mm.
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ALUN LEACH-JONES

by Graeme Sturgeon, Robert Gray and Christopher Gentle

This extensively illustrated monograph on the artist Alun Leach-Jones marks the first major publication and study of one of Australia's most original, and important, abstract artists. This book traces the evolution of his work, from his early 'breakthrough' paintings of the 1960s through to his major ongoing series, 'The Gardens of the Voice'.

(Collector's Edition: 65 copies) 36 plates in colour, 152 pages, 286 x 254 mm, slipcased.

The Collector's Edition features:

- Six-colour silk-screen binding incorporating a design conceived exclusively for this edition *only* and produced for the artist by Larry Rawling.
- An accompanying signed and numbered screenprint, *Revisited Objects*, printed in seven colours on Velin Curve 300 gram paper by Larry Rawling. Each print bears Larry Rawling's chop-mark. Image size: 54 x 46 cm.
- Handsome fabric-bound slipcase.
- \$395 per copy (including print).

POINT TO POINT — THE ART OF TIM STORRIER

by Linda Van Nunen

Highly regarded, both as a painter and printmaker, Tim Storrier gained early acclaim by winning the Sulman Prize in 1968, when he was only nineteen. Increasingly intrigued by weathered homesteads, abandoned campsites and aerial landscapes, he developed a style which is now instantly recognisable.

(Collector's Edition: 150 copies) 127 plates in colour, 184 pages, 335 x 263 mm, slipcased.

The Collector's Edition features:

- An accompanying signed and numbered lithograph of a saddle image, printed on Arches 250 gram paper by Fred Genis. Each print bears Fred Genis' chop-mark. Dimensions: 490 x 380 mm.
- Handsome fabric-bound slipcase, with mounted plate.
- \$395 per copy (including print)

KEVIN CONNOR

by Barry Pearce

This book shows the long visual development and struggles of one of Australia's most individual expressionist artists. It traces his career from his early work to the first 'Haymarket' series in the early 1960s, the landscapes of Sydney, the unnamed portraits painted in Spain, his New York work 1967-69, the second 'Haymarket' paintings, his portraits and the recent paintings 1983-88.

(Collector's Edition: 75 copies) 58 plates in colour, 150 pages, 286 x 254 mm, slipcased.

The Collector's Edition features:

- An accompanying signed and numbered lithograph, *Evening Light, Newtown*, produced using 5 stones (3 black and 2 colour) with master-printer Jacques Champfleury in Paris, in 1988.
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- \$395 per copy (including print)

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City of Melbourne



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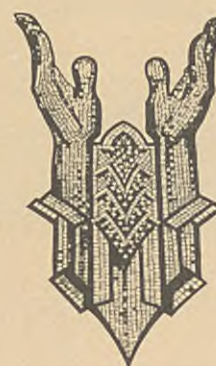
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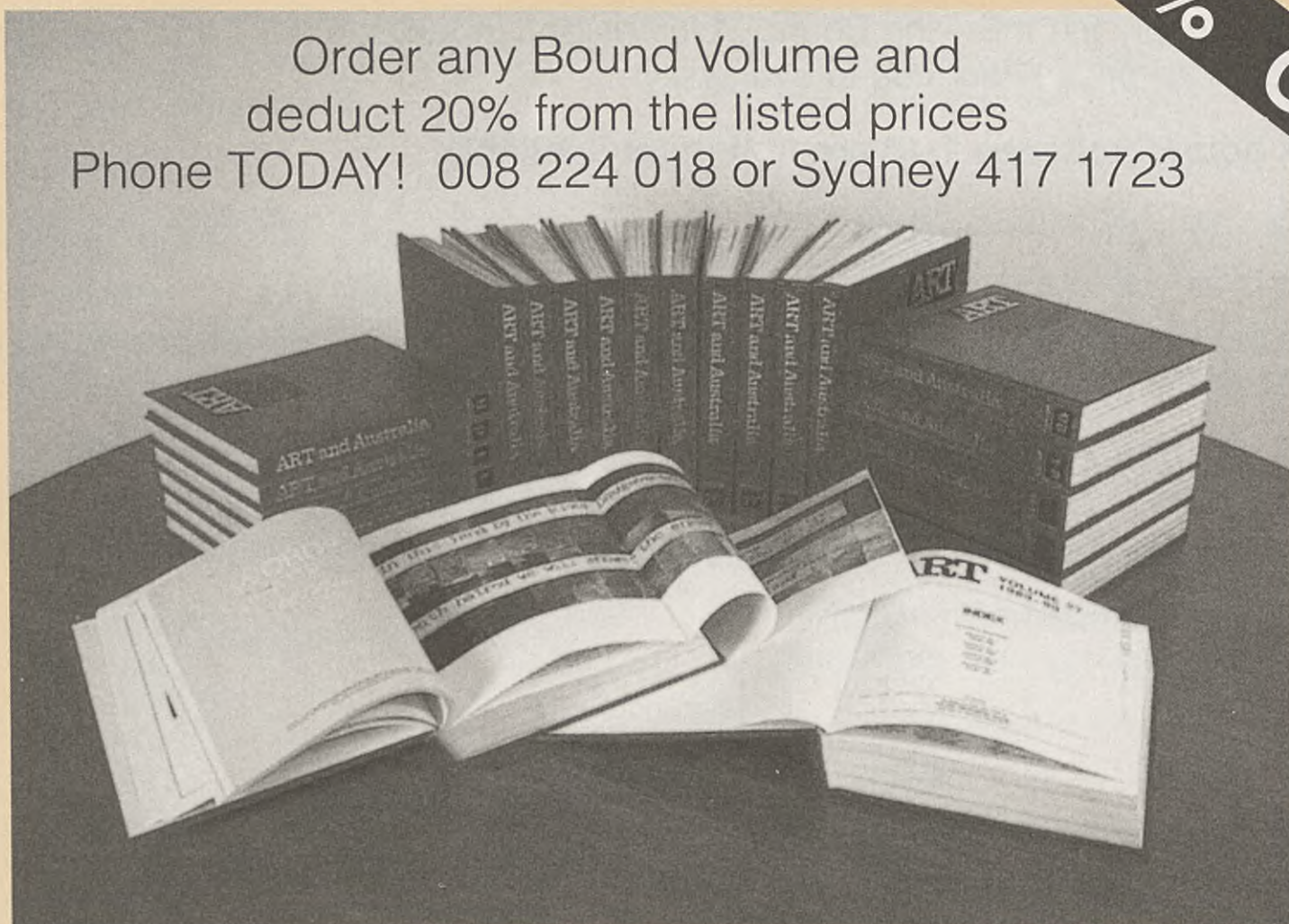
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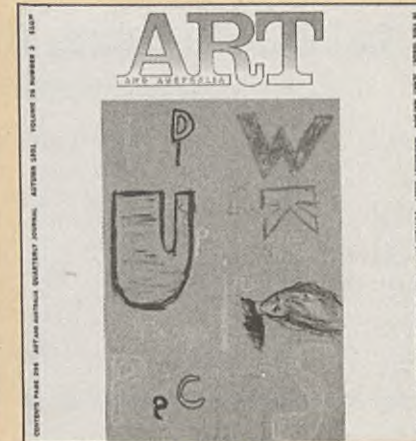
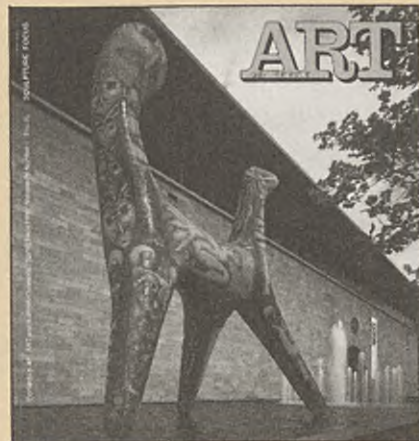
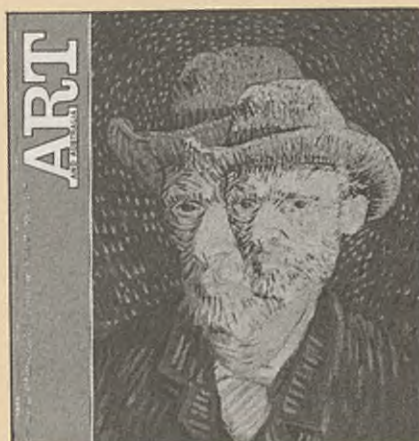
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We hope you will help us further improve *ART and Australia* by sparing the time to complete this questionnaire. You may answer anonymously if you wish, but if you would like to be included in a prize draw to win a one year subscription to *ART and Australia*, then you must fill in your name and address in the spaces provided at the end of the questionnaire. All replies will be treated in the strictest confidence and used for statistical purposes only.

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 Killara NSW 2071
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1 How did you come to have this copy of *ART and Australia*? (please tick)

- ☐ I subscribe
☐ I received it as a gift
☐ I bought it at :-
 ☐ a gallery ☐ bookshop ☐ newsagent
☐ I obtained it from a library
☐ Some other way (please specify)

In which year did you start subscribing to or reading *ART and Australia*?

- ☐ 1990 - present
☐ 1985 - 1989
☐ 1980 - 1984
☐ 1975 - 1979
☐ 1970 - 1974
☐ before 1970
☐ I have maintained a complete set or near complete set

2 Which of the following categories best describes you? (please tick one box)

- ☐ a company or business
☐ a school ☐ college ☐ university
☐ an art interested individual
☐ an artist ☐ art student
☐ an art or fine art teacher
☐ a collector
☐ an employee of an arts organization

3 On how many different occasions (including this time) will you look through or read this particular issue of *ART and Australia*?

- ☐ this time only
☐ twice
☐ three times
☐ four times
☐ five times
☐ more than five times

4 How long (in total) will you spend reading or looking through this issue of *ART and Australia*?

- ☐ up to 15 minutes
☐ 15 - 30 minutes
☐ 31 - 45 minutes
☐ more than 45 minutes

5 When you have finished with this issue of *ART and Australia*, will you:-

- ☐ pass it on
☐ keep it
☐ discard it

6 Do you use *ART and Australia* as a reference?

- ☐ yes
☐ no

7 During the last 3 months, which other ART magazines have you looked through or read?

- ☐ *Art Monthly*
☐ *Artlink*
☐ *Art & Text*
☐ *Eyeline*
☐ *Art and America* (US)
☐ *Art Forum* (US)
☐ *Modern Painters* (UK)
☐ other (please specify)

☐ no other art magazine

8 During the last month, which of these other magazines have you also looked through or read?

- ☐ *Vogue*
☐ *The Bulletin*
☐ *Time*
☐ BRW
☐ newspaper weekend supplements (please specify)

☐ other (please specify)

☐ no other magazine

9 In the last 3 months have you visited

- ☐ a public gallery times
☐ a commercial gallery times
☐ not visited a gallery in the last 3 months

10 Did an article or advertisement in *ART and Australia* help you decide which gallery to visit?

- ☐ yes
☐ no

11 Have you bought a piece of art (painting, sculpture, etcetera) in the last 12 months?

- ☐ yes
☐ no

12 In this issue of *ART and Australia*, which articles have you or will you read or look into?

- ☐ Article on one artist
☐ State Capital Reports
☐ Art Market
☐ Review ☐ exhibition ☐ book
☐ Exhibition commentary (pictorial)
☐ Recent gallery acquisitions
☐ Art directory
☐ Advertisements
☐ other sections not specified

Is there anything you would like to see in *ART and Australia* that is not already covered? If so, what? (If there is not enough room here, please feel free to include a separate sheet)

.....

Some questions to help us classify our data:

13 Please tick relevant boxes are you

- ☐ female
☐ male
☐ under 25 years

- ☐ 25 - 34
☐ 35 - 44
☐ 45 - 54
☐ 55 - 64
☐ 65 or over

do you

- ☐ live in a metropolitan area
☐ live in a country area

(optional) please specify:

Suburb/Town.....

State..... Postcode.....

14 If employed, please tick relevant box

- ☐ tradesperson
☐ clerical/white collar
☐ teaching professional
☐ owner of business
☐ management
☐ senior executive
☐ professional (please specify)

15 Which category best describes your income (before tax)?

- ☐ up to \$20,000 ☐ \$50,001 - \$60,000
☐ \$20,001 - \$30,000 ☐ \$60,001 - \$70,000
☐ \$30,001 - \$40,000 ☐ \$70,001 - \$80,000
☐ \$40,001 - \$50,000 ☐ more than \$80,000

16 How many times in the last year have you travelled interstate or overseas, by any form of transport?

- ☐ interstate _____ times ☐ (tick if by air)
☐ overseas _____ times

Thank you for your time to complete this form. If you wish to be included in the draw for a free one year subscription to *ART and Australia*, please fill in your name and address in the spaces provided below.

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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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Fax (07) 225 6834
Travelling exhibitions are presented concurrently with the permanent collection.
6 - 28 June: 'Outlying and Far-reaching,' curated by the Umbrella Studio Gallery.
13 June - 2 August: Jeannie Baker, 'Windows'.
4 July - 2 August: 'Send Me More Paint', curated by the War Memorial.
8 August - 13 September: 'Trading Places', Australian Travel Posters 1909 - 1990.
Daily 10 - 5, Closed public holidays

CRAFTS COUNCIL OF QUEENSLAND GALLERY

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Monday to Friday 10 - 4

EXHIBIT 912 GALLERY

912 Stanley Street, EAST BRISBANE

4169 Tel. (07) 891 6614
Fax (07) 891 6651
Changing exhibitions of contemporary paintings, sculpture and furniture.
Monday to Friday 10 - 5 or by appointment.

GLADSTONE ART GALLERY AND MUSEUM

Cnr Goondoon and Bramston Streets,
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Exhibition programme includes contemporary art, community artists, and cultural heritage exhibitions. Exhibitions change monthly. Three galleries. Studio, artists-in-residence.
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Presenting various engaging contemporary exhibitions.
March: Helen Lillicrapp-Fuller, 'Off the Track . . .' Car Sculpture.
April to May: The South Stradbroke Project.
May to June: Ararat Fibre Exhibition
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Saturday, Sunday 1 - 5

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1 Fernberg Road, MILTON 4064
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Modern and contemporary works of art. Prints, artists' books and other works on paper.
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An historic Art Gallery for an historic city. A diverse programme of historical and contemporary exhibitions, plus events.
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Saturday 10 - 5, Friday 2 - 9,
Sunday 10 - 1

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Regular exhibitions by leading Australian artists plus a large collection of 19th century and early modern paintings and drawings.
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19 June - 10 August: 'Secrets of the Tsars', one thousand years of Russian gold and silver.
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Wednesday 7 - 8.30, Sunday 2 - 4

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29 June - 18 July: Bryan Westwood,
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27 July - 15 August: Lloyd Rees,
paintings and prints.
24 August - 12 September: Judi
Singleton, paintings.
Monday to Saturday 10 - 6

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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.

BETH MAYNE STUDIO SHOP

Cnr Palmer and Burton Streets,
DARLINGHURST 2010
Tel. (02) 360 6264
Presenting collectors' items of early
Australian paintings and works by
contemporary artists.
Tuesday to Saturday 11 - 5

THE BLAXLAND GALLERY

6th Floor, Grace Bros City Store, Cnr Pitt
and Market Streets, SYDNEY 2000 Tel.
(02) 238 9390 Fax (02) 221 8254
18 June - 12 July: New Guinea Art
curated by Peter Hallinan. Ingrid
Johnstone — works on paper.
16 July - 2 August: Natural History —
original antique prints. Aileen Rogers —
paintings



912 STANLEY ST EAST BRISBANE Q. 4169

**CONTEMPORARY PAINTINGS
SCULPTURE AND FURNITURE**

MONDAY TO FRIDAY 10AM - 5PM
OR BY APPOINTMENT (07) 8916614

VICTOR MACE
Fine Art Gallery

35 McDougall St., Milton, Qld. 4064
Gallery hours: Saturday to Wednesday 11 a.m. - 5 p.m.
Telephone (07) 369 9305

ROCKHAMPTON
City Art Gallery

The nucleus of the Rockhampton City Art Collection is comprised
of 20th century Australian paintings and works on paper with an
emphasis on the 1970s.

Works about Central Queensland dating from colonial times to the
present form an important sub-theme and the region's artists are
featured regularly in selected exhibitions.

The Collection also includes post 1970s ceramics and glass by
Australian artists.

Regional Gallery for Central Queensland

PO Box 243 Rockhampton Q 4700 • Tel: (079) 311248 Fax: (079) 223033

Director: Dianne Heenan

6 August - 30 August: 'Trio' — by leading glass artists Deb Cocks, Brian Hirst and Meza Rijdsdijk.

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

BOWRAL ART GALLERY

389 Bong Bong Street, BOWRAL 2576
Tel. (048) 61 3214

Continuous exhibitions of contemporary art, sculpture and crafts.

Monday to Friday 9 - 5.30,
Saturday 9 - 4, Sunday 10 - 4 or by appointment

BOYD GALLERY

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

BREEWOOD GALLERIES

134 Lurline Street, KATOOMBA 2780
Tel. (047) 82 2324

Continuous exhibitions of contemporary Australian and overseas art.
Daily 10 - 5

BRIDGE STREET GALLERY

124 Jersey Road, WOOLLAHRA 2025
Tel. (02) 327 2390 Fax (02) 327 7801

Exhibitions by contemporary Australian artists. Extensive selection of original prints. Consulting to private and corporate collectors.

Tuesday to Saturday 11 - 5

CAMPBELLTOWN CITY ART GALLERY

Cnr Camden and Appin Roads,
CAMPBELLTOWN 2560

Tel. (046) 28 0066

Changing exhibitions of national and local significance. Also featuring Japanese garden, Art and Craft Workshop Centre and bookshop.

Wednesday to Friday 10 - 4,
Saturday, Sunday 12 - 4

CHRISTOPHER DAY GALLERY

76a Paddington Street, PADDINGTON

2021 Tel. (02) 326 1952, 32 0577
Changing exhibitions of quality traditional 19th and 20th century Australian and European oil and watercolour paintings.

Monday to Saturday 11 - 6,
Sunday by appointment

COVENTRY GALLERY

56 Sutherland Street, PADDINGTON
2021 Tel. (02) 331 4338

Contemporary works of art by prominent Australian and international artists. New exhibitions every three weeks.

Tuesday to Saturday 11 - 5
or by appointment

DUBBO REGIONAL ART GALLERY

165 Darling Street, DUBBO 2830
Tel. (068) 814 342, Fax (068) 84 2827

Changing exhibitions every four to six weeks. Also featuring *The Gallery Bookshop* with gifts and artefacts for sale specializing in the theme 'Animals in Art'.

To 7 June: 'The Magic Flute' — Arthur Boyd. A body of work by one of Australia's greatest artists based on Mozart's opera of the same name.

12 June - 18 July: Weaver Hawkins and William Frater. The introduction of modernism to Australia between the 1930's and 1950's.

24 July - 30 August: 'Just Dreaming' — embroideries by Mary J. Coughlan presented by the Wagga Wagga City Art Gallery.

DUKE OF WELLINGTON ART GALLERY

40 Cabramatta Road, MOSMAN 2088
Tel. (02) 969 7684

July: 'Nudes and Other Animals'
Daily 10 - 6

EAGLEHAWKE GALLERIES

174 St John's Road, GLEBE 2037
Tel. (02) 552 2744 Fax (02) 552 2036

International and Australian artists represented. Changing exhibitions.

Tuesday through Sunday 11-6
and by appointment

EDDIE GLASTRA GALLERY PTY LTD

44 Gurner Street, PADDINGTON 2021
Tel. (02) 331 6477 Fax (02) 331 7322

Continuous changing exhibitions of paintings by leading contemporary Australian artists.

Tuesday to Saturday 11 - 5.30

GALLERY SIX

18 Bungan Street, MONA VALE 2103
Tel. (02) 99 1039

Paintings by established local artists. Gold and silver jewellery, hand-blown glass, ceramics, wood turning, unique

PERC • TUCKER REGIONAL • GALLERY

Australian contemporary art
post 1970.

Profile collections of
north Queensland based art and
the contemporary art of
Papua New Guinea.

A regional gallery of
Queensland.



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

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Exhibitions
Framing*

169A Avenue Road Mosman NSW 2088 Tel (02) 969 3025

A Schubert GALLERY

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LEVEL 1 MARINA MIRAGE
Seaworld Drive Main Beach QLD 4217 Phone (075) 71 0077

2797 GOLD COAST HIGHWAY
Broadbeach QLD 4218 Phone (075) 38 2121

certified Swedish antiques.
Monday to Saturday 10 - 5.30,
Thursday 10 - 6.30

GALLERY 460

460 Avoca Drive, Green Point,
GOSFORD 2251 Tel. (043) 69 2111
Fax (043) 69 2359
Changing exhibitions by contemporary
Australian artists. Fine art dealer in 19th
and 20th century paintings. Eight
hectare sculpture park. Woolloomooloo
office by appointment.
10 July - 2 August: Patrick Shirvington
paintings.
21 August - 13 September: Robert
Simson paintings.
Daily 10 - 5

GOULBURN REGIONAL ART GALLERY

Goulburn Civic Centre, 184-194 Bourke
Street, GOULBURN 2580
Tel. (048) 23 0443
Exhibition programme covers broad
range of art and craft media with a focus
on regionalism.
Tuesday to Friday 10 - 4.30,
Saturday and public holidays 1 - 4

HARRINGTON STREET GALLERY

17 Meagher Street, CHIPPENDALE 2008
Tel. (02) 319 7378
Artists' co-operative established 1973.

New exhibitions mounted every three
weeks throughout the year from
February to December.
Tuesday to Sunday 10-4

HEART OF AUSTRALIA ART GALLERY

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

HOGARTH GALLERIES

ABORIGINAL ART CENTRE
Walker Lane, PADDINGTON 2021
Tel. (02) 360 6839
Changing exhibitions of traditional and
urban aboriginal art.
Tuesday to Saturday 11 - 5.30

HOLDSWORTH GALLERIES

86 Holdsworth Street, WOOLLAHRA
2025 Tel. (02) 363 1364
Fax (02) 328 7989
Changing exhibitions every three weeks
by well-known Australian artists.

Monday to Saturday 10 - 5,
Sunday 12 - 5

IRVING GALLERIES

1 Hargrave Street, PADDINGTON 2021
Tel. (02) 360 5566 Fax (02) 360 5935
To 27 June: Mario Dalpra.
2 - 25 July: Andrew Sibley.
30 July - 22 August: 'Orient-ations.'
27 August - 3 October: Charles
Blackman
Tuesday to Saturday 11 - 6

IVAN DOUGHERTY GALLERY

Cnr Selwyn Street & Albion Avenue,
PADDINGTON 2021
Tel. (02) 339 9526 Fax (02) 339 9506
Exhibitions of 20th century Australian
and overseas art changing monthly.
Free lectures and forums. Catalogues
available.
To 27 June: Staff Show — College of
Fine Arts, University of NSW.
4 July - 1 August: A History of Australian
Design.
8 August - 5 September: 'Whatu Aho
Rua' — Traditional and Contemporary
Maori Art.
Monday to Friday 10 - 5, Saturday 1 - 5,
Closed public holidays

JOSEF LEBOVIC GALLERY

34 Paddington Street, PADDINGTON

2021 Tel. (02) 332 1840
Fax (02) 331 7431
Original Australian prints and photo-
graphs, colonial to 1960. Large stock,
extensive range. Agent for Bruce Goold.
Monday to Friday 1 - 6, Saturday 11 - 5

KEN DONE GALLERY

21 Nurses Walk, THE ROCKS 2000
Tel. (02) 247 2740
Paintings, drawings, posters and limited
edition prints by Ken Done.
Monday to Friday 10 - 6,
Saturday and Sunday 10 - 5

KEN DONE THE QUEEN STREET GALLERY

15 Queen Street, WOOLLAHRA 2025
Tel. (02) 363 3192 Fax (02) 327 8046
Several exhibitions including works by
David and Harold Ham, Frank Eidlitz
and a collection of works by various
artists entitled 'Private Eye — Public
View'.
Wednesday to Saturday 11 - 5

KENTHURST GALLERIES

39 Kenthurst Road, KENTHURST 2156
Tel. (02) 654 2258 Fax (02) 654 1756
Monthly changing exhibition
programme of paintings and sculpture
by well-known Australian artists.

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GOLD COAST CITY ART GALLERY

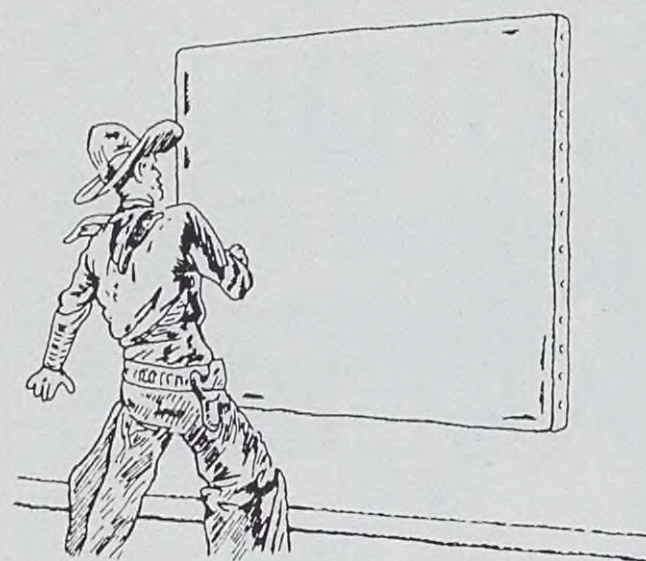
Gallery Hours

Tuesday - Friday 10am - 5pm
Saturday - Sunday 1pm - 5pm

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AN EXHIBITION OF WORKS BY GLEN BAXTER



IT WAS TOM'S FIRST BRUSH WITH MODERNISM

Saturday 30 May - Sunday 28 June 1992
MICHAEL NAGY FINE ART

159 Victoria St, Potts Point, NSW 2011 Tel (02) 368 1152 Fax (02) 357 2596

BATHURST REGIONAL ART GALLERY

Selections from the extensive permanent collections of Australian art, sculpture and ceramics and the Lloyd Rees Collection as well as changing loan exhibitions.

Monday-Friday 10am-4pm Saturday 11am-3pm
Sunday & Public Holidays 1pm-4pm
Closed Christmas Day, Boxing Day, New Year's Day, Good Friday

70-78 KEPPEL STREET BATHURST 2795 TELEPHONE (063) 31 6066

MARY PLACE

GALLERY

12 MARY PLACE PADDINGTON NSW 2021 AUSTRALIA

TELEPHONE (02) 332 1875 FACSIMILE (02) 361 4108

NEWCASTLE REGION ART GALLERY

Laman Street, Newcastle 2300
Telephone (049) 293263 or 263644; Fax (049) 296876
Mon-Fri: 10-5pm; Sat., Sun. & Public Holidays 2-5pm

Entry to the Newcastle Region Art Gallery is free due to the generous support of PWCS on behalf of the Hunter Valley Coal Export Industry.

Sculpture garden and reflecting pool.
Wednesday to Sunday 10 - 5

KING STREET GALLERY

102 Burton Street, DARLINGHURST
2010 Tel. (02) 360 9727
Changing exhibitions of contemporary Australian art every four weeks. Please phone for specific monthly exhibition information.
Wednesday to Saturday 10 - 5 or by appointment

LAVENDER BAY GALLERY

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

LEGGE GALLERY

183 Regent Street, REDFERN 2016
Tel. (02) 319 3340
To 13 June: Rew Hanks, installation;
Peter Liri, paintings.
16 June - 4 July: Peter Maloney,
paintings; Kerry Shirley, paintings.
7 - 25 July: Bruce Howlett, paintings;
Rox De Luca, paintings.
28 July - 15 August: Janet Tavener,
photography; Bryan King, paintings.
18 August - 5 September: Shelagh
Morgan, paintings; John Smith,
paintings.
Tuesday to Saturday 11 - 6

MACQUARIE GALLERIES

83-85 McLachlan Avenue,
RUSHCUTTERS BAY 2011
Tel. (02) 360 7870 Fax (02) 360 7626
Australia's longest established commercial gallery, representing and exhibiting contemporary artists since 1925.
To 6 June: Michael Ivanoff, paintings;
Fiona Murphy, ceramics.
9 June - 4 July: Dale Hickey, paintings;
Tony Bishop, sculpture; Peter D. Cole,
sculpture.
7 July - 1 August: Hossein Valamanesh,
sculpture; Anthony Galbraith, paintings.
4 - 29 August: Salvatore Zofrea, frescos
and pottery; Greg Daly, ceramics.
Tuesday to Saturday 11 - 6

MAITLAND CITY ART GALLERY

Brough House, Church Street,
MAITLAND 2320
Tel. (049) 33 6725/33 1657
Permanent collection and new
exhibitions monthly. Admission free.
Thursday and Friday 1 - 4,
Saturday 1.30 - 5, Sunday 10.30 - 5
or by appointment

MARK JULIAN GALLERY

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

MARK WIDDUP'S COOKS HILL GALLERIES

67 Bull Street, Cook's Hill,
NEWCASTLE 2300 Tel. (049) 26 3899
Monday, Friday, Saturday 11 - 6,
Sunday 2 - 6

THE MOORE PARK GALLERY

17 Thurlow Street, REDFERN 2016
Tel. (02) 698 8555
Large oils by Ken Done. Viewing by
appointment.
Monday to Friday 10 - 4.
Closed public holidays

MARY PLACE GALLERY

12 Mary Place, PADDINGTON 2021
Tel. (02) 332 1875 Fax (02) 361 4108
Changing and curated exhibitions of
fine arts.
Tuesday to Saturday 12 - 5.30

MORI GALLERY

56 Catherine Street, LEICHHARDT 2040
Tel. (02) 560 4704
Fax (02) 569 3022
To 20 June: Robyn Stacey, recent
photographs; Peter Cooley, drawings.
23 June - 20 July: Brent Harris,
paintings.
21 July - 15 August: Domenico de Clario,
works on paper.
Tuesday to Saturday 11 - 6

NEWCASTLE CONTEMPORARY GALLERY

14 Wood Street, NEWCASTLE 2302
Artist-run gallery with changing
exhibitions of contemporary art, aims to
promote artists of the Hunter Region.
Friday to Sunday 11 - 6

NEWCASTLE REGIONAL ART GALLERY

Laman Street, NEWCASTLE 2300
Tel. (049) 29 3263 Fax (049) 29 6876
Changing exhibitions from the
permanent collection of Australian Art
and Japanese ceramics. Touring
exhibitions every six weeks.
Monday to Friday 10 - 5,
Saturday 1.30 - 5, Sunday and public
holidays 2 - 5

NOELLA BYRNE

240 Miller Street, NORTH SYDNEY
2060 Tel. (02) 955 6589
Prominent Australian artists. Paintings
traditional and modern, oils and
watercolours. Large and varied selections.
Regular one-man exhibitions.
Tuesday to Saturday 10.30 - 5

ORANGE REGIONAL GALLERY

Civic Square, Byng Street (P.O. Box 35),
ORANGE 2800 Tel. (063) 61 5136,
Fax (063) 61 3304
A changing programme of international,
national and regional exhibitions. A
specialist collection of contemporary
ceramics, costume and jewellery.
To 28 June: Stephen Copland, paintings.

19 June - 19 July: 'A Life of Blank', Imants Tillers, paintings.
 3 July - 7 August: Toni Mathieson, sculpture.
 26 July - 16 August: Festival of Student Art.
 21 August - 20 September: 'Direct from Japan', Ken Done, paintings.
 Tuesday to Saturday 11 - 5,
 Sunday and public holidays 2 - 5

PARKER GALLERIES

3 Cambridge Street, THE ROCKS 2000
 Tel. (02) 247 9979
 Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.
 Monday to Friday 9.15 - 5.30,
 Saturday 10 - 4

PRINTFOLIO GALLERY

Gallery Level, Westpac Plaza,
 60 Margaret Street, SYDNEY 2000
 Tel. and Fax (02) 247 6690
 Contemporary and antique printmakers. Australian and overseas artists. Regularly changing stock. Australian ceramics and glass. Conservation framing service.
 Monday to Saturday 10 - 4

PRINT WORKSHOP AND GALLERY

74 Palace Street, PETERSHAM 2049
 Tel. (02) 564 1432
 Limited edition prints, lithography, etchings. Workshop space available. Editioning done and classes held. Please enquire for details.
 Mondays 12.30 - 4, Tuesdays to Thursdays 9.30 - 4, Fridays 12.30 - 4, Saturdays 11.30 - 4

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 10 June: Gwen Leitch Harris, paintings; Adrian Lockart, drawings.
 13 June - 1 July: Sculpture 4, various artists, various media.
 4 July - 22 July: to be announced.
 25 July - 19 August: Mike Green, watercolours; Geoffrey Dance, paintings.
 22 August - 9 September: Christopher Lewis, paintings.
 Tuesday to Saturday 11 - 6

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021
 Tel. (02) 331 1919 Fax (02) 331 5609
 To 13 June: Richard Goodwin.
 17 June - 4 July: Jenny Watson.
 8 - 25 July: Vivienne Shark LeWitt.
 29 July - 15 August: Hilarie Mais.
 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

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.
 Forthcoming exhibitions: Henry Moore, A Private Collection and George Lambert.
 Tuesday to Friday 11 - 5,
 Saturday, Sunday 12 - 5,
 Closed Mondays except public holidays

SILVER SADDLE FINE ART GALLERY

515 Sydney Road, BALGOWLAH 2093
 Tel. (02) 949 3340
 Australia's most unique gallery — over 150 original works of art by international artists on display at all times.
 Monday to Saturday 11 - 6,
 Sunday 1 - 6

THE STATION GALLERY AND CAFE

The Railway Station (off New England Hwy), SCONE 2337
 Tel. (065) 452144, 45 1046
 Fax (065) 452903
 Recently established gallery in an unused

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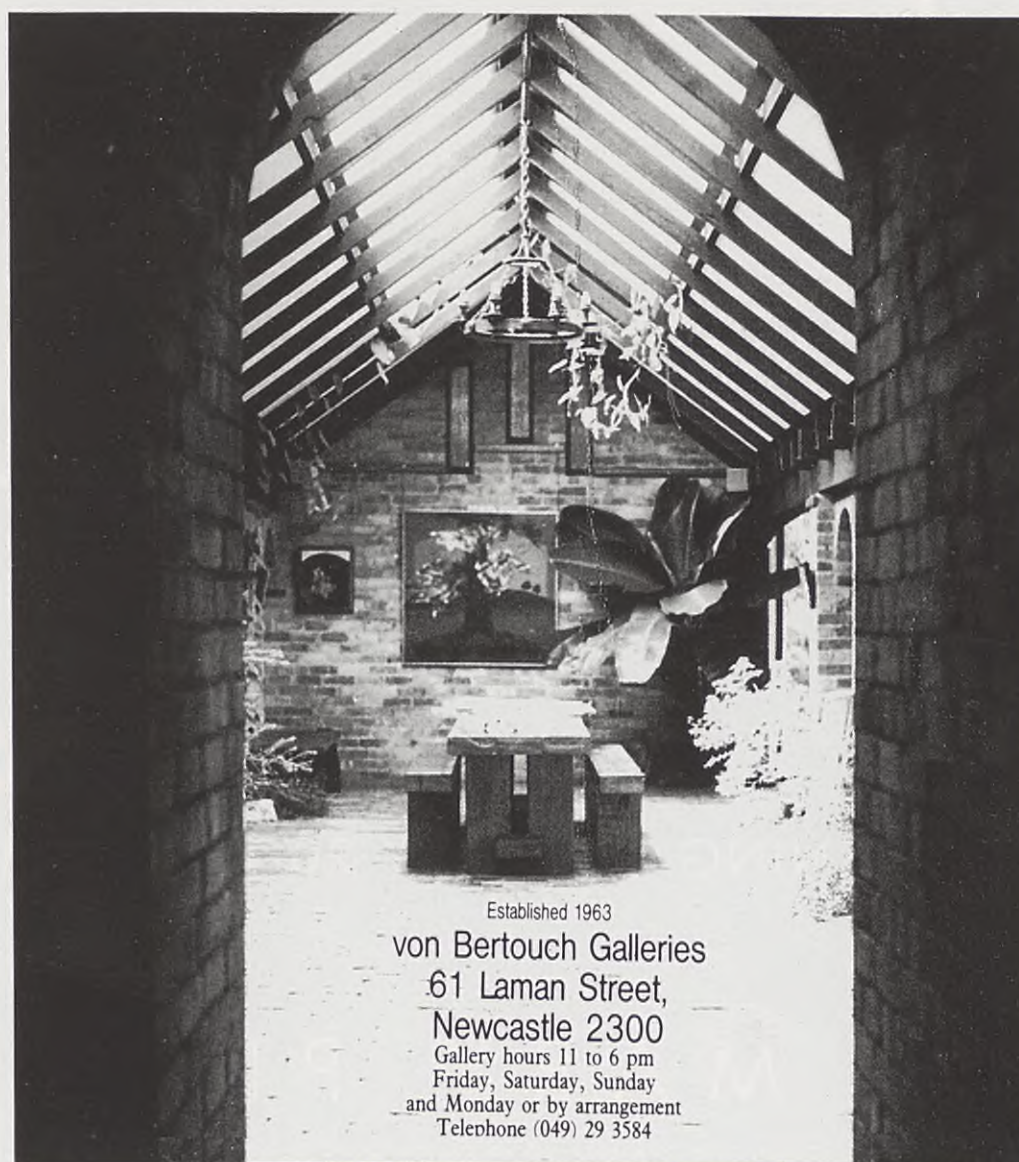
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Established 1963

von Bertouch Galleries

61 Laman Street,

Newcastle 2300

Gallery hours 11 to 6 pm

Friday, Saturday, Sunday

and Monday or by arrangement

Telephone (049) 29 3584

DENNIS BAKER
MAJOR EXHIBITION 20-30 JUNE 1992



DENNIS BAKER IN STUDIO

EUNGAI TO VENICE
OPENING SATURDAY 20 JUNE, DRINKS WITH THE ARTIST 4 - 7 pm

MARY PLACE GALLERY

12 MARY PLACE, PADDINGTON. NSW 2021 ENQUIRIES (043) 40 1386 TELEPHONE DURING EXHIBITION 332 1875 GALLERY HOURS 11 - 6 EVERY DAY

historic railway station. Changing exhibitions traditional and contemporary, including antiques.
Daily, except Tuesdays 10.30 - 5

THE TERRACE GALLERY

8-10 Leswell Street, WOOLLAHRA 2025
Tel. (02) 389 6463
Extensive range of traditional Australian oils and watercolours: many of investment quality. Also specializing in the Albert Namatjira era of Central Australian Aranda watercolours.
By appointment only

TIM McCORMICK

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

TIN SHEDS GALLERY

154 City Road, University of Sydney, SYDNEY 2001 Tel. (02) 692 3115
Fax (02) 692 4184
Featuring a programme of billboard artwork throughout 1992. From 1 June: VNS Matrix; from 29 June: Greenpeace; from 27 July: Street Level Graffiti; from 24 August: Judith Lodwick, Eliza Campbell.
To 14 June: East Timor Photographic Retrospective 1947 - 1992, Oliver Strowe and Lisa Ward.
19 June - 5 July: Advanced Art, students exhibition.
17 July - 2 August: Art Action, Hong Kong contemporary artists.
7 - 30 August: Newcastle artists Allan Chawner, John Morris and Greg Bell.
Monday to Friday 11 - 5 pm,
Saturday to Sunday 1 - 5 pm

UTOPIA ART SYDNEY

50 Parramatta Road, STANMORE 2048
Tel. (02) 550 4609 Fax (02) 519 3269
Contemporary Aboriginal Art.
Representing Utopia and Papunya Tula.
Changing monthly exhibitions.
Saturday 12 - 5, Wednesday 11 - 3 or by appointment

VON BERTOUCHE GALLERIES

61 Laman Street, NEWCASTLE 2300
Tel. (049) 29 3584 Fax (049) 26 4195
To 14 June: Linda Rees, watercolour; Charles Gosford, paintings and pastels.
19 June - 12 July: House show, paintings, drawings; Martin Corbin, 'Domestic Alchemy'.
17 July - 9 August: Judy Cassab, paintings; Paul Nolan, paintings.
14 August - 13 September: Guy Warren, works on paper.
Friday to Monday 11 - 6 or by appointment

WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021

Tel. (02) 360 6069 Fax (02) 327 5991
Representing Australian fine art collections. Exhibitions changing every three weeks.

2 - 27 June: Neil Taylor, recent paintings; David Voigt, recent paintings.
30 June - 25 July: An exhibition of women artists living in the USA.
4 - 29 August: John Rigby, recent paintings and works on paper.
Tuesday to Saturday 11 - 5.30

WAGGA WAGGA CITY ART GALLERY

40 Gurwood Street, WAGGA WAGGA 2650 Tel. (069) 235419
Fax (069) 235400
Pop-prints of the 1960s and 1970s from ANG, Australian hollow ware, Enid Rantam-Keese — prints, art glass.
Please ring for exhibition dates.
Monday to Friday 11 - 5
Saturday 10 - 5, Sunday 2 - 5,
closed Tuesdays

WATERS GALLERY

109 Riley Street, EAST SYDNEY 2010
Tel. (02) 331 2556 Fax (02) 361 6871
June: Lorraine Jenyns ceramics.
July: Jon Plapp and Vivienne Binns.
19 August - 5 September: Robert Klippel collages.
Tuesday to Saturday 10 - 5

WESWAL GALLERY

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

WOLLONGONG CITY GALLERY

Cnr. of Burelli and Kembla Streets, WOLLONGONG 2500
Tel. (042) 28 7500 Fax (042) 26 5530
Wollongong City Gallery offers an exciting programme including a broad range of local, national and international exhibitions.
To 21 June: George Gittoes, 'Heavy Industry'.
5 June - 19 July: Catherine Woof, 'Fabrics of the Universe'.
12 June - 19 July: Gerry King.
31 July - 13 September: 'Japan Diary'.
August: TV Times.
Tuesday to Friday 10 - 5,
Weekends and public holidays 12 - 4.
Closed Good Friday and Christmas Day

WOOLLOOMOOLOO GALLERY

84 Nicholson Street, WOOLLOOMOOLOO 2011
Tel. (02) 356 4220
Changing exhibitions of works by Australian artists of promise and renown.
Wednesday to Sunday 11 - 6

YUILL/CROWLEY

270 Devonshire Street, SURRY HILLS 2010 Tel. (02) 698 3877

JOSEF LEBOVIC GALLERY

34 PADDINGTON STREET PADDINGTON NSW 2021 AUSTRALIA
TELEPHONE (02) 332 1840 ♦ FACSIMILE (02) 331 7431

The Josef Lebovic Gallery has been dealing in Australian photography for the past 10 years. The stock covers a wide range of subjects dating from 1850 up to 1970s. The Gallery is the agent for a number of photographers including Olive Cotton and Lewis Morley.



OLIVE COTTON

Teacup Ballet 1935

Gelatin silver photograph Printed 1991 Signed
35.5 x 28 Cotton's most sought-after image \$750

Wednesday to Saturday 11 - 6 or by appointment

A.C.T.

AUSTRALIAN NATIONAL GALLERY

Parkes Place, PARKES 2600
Tel. (06) 271 2411

During the year: two major International Exhibitions, special Tenth Anniversary programme, twenty temporary exhibition changeovers, free guided tours.
Monday to Sunday 10 - 5.
Closed Good Friday and Christmas Day



WILL DYSON, *Labour Battalion Man*, 1917, Australian War Memorial

AUSTRALIAN WAR MEMORIAL — ART EXHIBITION GALLERY

Limestone Avenue, CANBERRA 2601
Tel. (06) 243 4283 Fax (06) 243 4325
Daily 9 - 4.45

BEAVER GALLERIES

81 Denison Street, DEAKIN 2600
Tel. (06) 282 5294
Canberra's leader in Fine Art and Decorative Arts. Paintings, prints, sculpture, decorative arts and furniture exhibitions and stock displays.
21 June - 19 July: Inga Hunter, etchings on handmade paper.
21 June - 19 July: Nick Mount, glass sculpture.
2 August - 30 August: Joseph Kourie, paintings.
Wednesday to Sunday, public holidays 10.30 - 5

CANBERRA CONTEMPORARY ART SPACE

Gallery 1 and 2: Gorman House, Ainslie Avenue, BRADDON 2601.
Gallery 3: Cnr Bougainville and Furneaux Streets, MANUKA 2603
Tel. (062) 47 0188
Tuesday to Saturday 11 - 5

CHAPMAN GALLERY

31 Captain Cook Crescent, MANUKA

2603 Tel. (06) 295 2550
Changing exhibitions by leading Australian artists. Excellent stock of Aboriginal art.
Wednesday to Sunday 11 - 6

CROHILL GALLERY

16 - 18 Bougainville Street, MANUKA 2603
Australian contemporary art with changing exhibitions.
28 June - 12 July: Peter Frank.
Wednesday to Sunday 10 - 5

GALLERY HUNTLY

11 Savage Street, CAMPBELL 2601
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Paintings, original graphics and sculpture from Australian and overseas artists.
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Dealers in etchings, lithographs, screenprints. Australian artists Kahan, Miller, Palmer, Olsen, Boyd. Overseas artists Miro, Gaveau, Buchholz and Masi.
Monday to Thursday 9.30 - 5.30,
Friday 9.30 - 7, Saturday 9.30 - 2

NAREK GALLERIES

'Cuppacumbalong', THARWA 2620
Tel. (06) 237 5116

Contemporary Australian decorative arts and sculpture.

To 28 June: 'New directions' — Victor Greenaway, ceramics.
2 - 30 August: Chris Wilford, carved bowls; Judy Wilford, miniature embroideries.
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

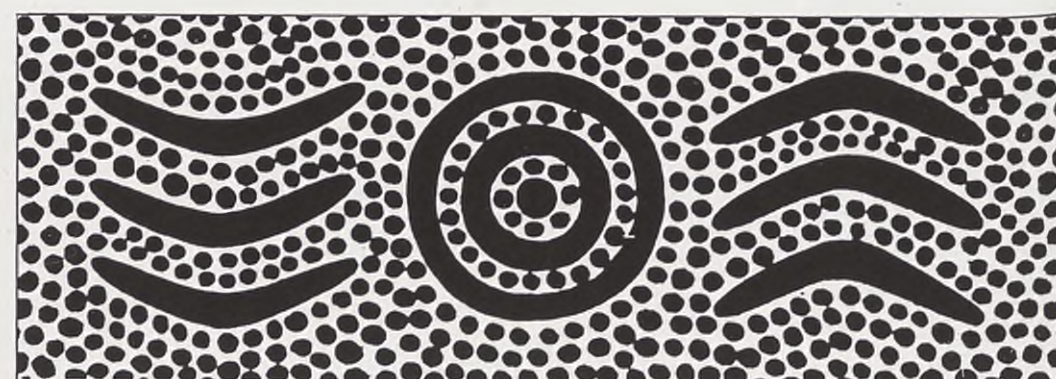
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July **Jennifer Turpin**
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Bringing top Australian and International art to the Capital.

6 - 28 June: Garry Shead; Colin Grant.
4 - 26 July: John Coburn; Ted May.
1 - 23 August: Margaret Woodward.
Wednesday to Sunday 10 - 5

STUDIO ONE INC.

71 Leichhardt Street, KINGSTON 2604
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Limited edition prints and works on paper by Australian artists.
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Weekends by appointment



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28 Elizabeth Street, MELBOURNE 3000
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A major collection of traditional and modern Australian paintings, drawings and prints.
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ALLYN FISHER FINE ARTS (AFFA GALLERY)

75 View Street, BENDIGO 3550
Tel. (054) 43 5989
Contemporary Australian paintings, prints, pottery, glass, jewellery. Sole Australian distributor English graphic artist Graham Clarke hand-coloured etchings.
Monday to Saturday 10 - 5,
Sunday 1 - 5

ANDREW IVANYI GALLERIES

262 Toorak Road, SOUTH YARRA 3141
Tel. (03) 827 8366 Fax (03) 827 7454
Changing display of works from well-known and prominent Australian artists.
Monday to Saturday 11 - 5,
Sunday 2 - 5

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Dallas Brookes Drive, The Domain, SOUTH YARRA 3141
Tel. (03) 654 6687, 654 6422
Fax (03) 650 3438
ACCA is a public, non-commercial gallery focusing on recent developments in Australian and international visual and performing arts practices.
10 June - 12 July: 'Fuel', guest curator Jay Younger; 'Faraway', Geoff Weary.
24 July - 23 August: 'Inherited Absolute', group exhibition, guest curator Elizabeth Gertsakis.
Tuesday to Friday 11 - 5,
Saturday and Sunday 2 - 5.
Closed Mondays, Good Friday, Christmas Day and between exhibitions.

AUSTRALIAN GALLERIES

35 and 41 Derby Street, COLLINGWOOD 3066
Tel. (03) 417 4303 Fax (03) 419 7769
35 Derby Street:
To 13 June: Euan Heng, paintings.
22 June - 11 July: Jill Noble, paintings.
20 July - 8 August: John Coburn, paintings and prints.
17 August - 5 September: Brian Dunlop, paintings.
41 Derby Street:

To 6 June: Simon Fieldhouse, watercolours.
15 June - 4 July: Deborah Klein, prints.
13 July - 1 August: Colour Group, paintings.
10 - 29 August: Ray Arnold, prints.
Monday to Saturday 10 - 6

AVANT GALLERIES PTY LTD

579 Punt Road, SOUTH YARRA 3141
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Fine art Australian and aboriginal paintings. Valuer for taxation for the Arts Scheme.
Viewing by appointment only.

BENALLA ART GALLERY

By the Lake, Bridge Street, BENALLA 3672 Tel. (057) 62 3027
To 21 June: William Hogarth, prints; 'Knit One,' the Art of Knitting, 17th century to present day.
1 July - 2 August: Roar Studios touring exhibition; 'Children's Fiction in Britain', British Council exhibition 1900 - 1990.
7 August - 23 August: Portraits from permanent collection; Decorative arts from permanent collection.
28 August - 27 September: 'Completing the Picture: women artists and the Heidelberg era'; 'Geographic Connections', Pauline Fraser, paintings and works on paper.

CHAPMAN GALLERY CANBERRA

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

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

Hours: 11am - 6pm
Wednesday - Sunday
Telephone: (06) 295 2550
Director: Judith Behan

Solander Gallery

CANBERRA

REPRESENTING MAJOR AUSTRALIAN
AND OVERSEAS ARTISTS

Two separate exhibitions every four weeks

36 Grey Street
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Director: Joy Warren

Gallery Hours: 10am - 5pm
Wednesday - Sunday
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1st Floor, 328 Pacific Highway, PO Box 770 Crows Nest NSW 2065 Australia



Daily 10 - 5. Closed Good Friday and Christmas Day

THE BLAXLAND GALLERY

6th Floor, Myer Melbourne, 314-336
Bourke Street, MELBOURNE 3000
Tel. (03) 661 2547
Monday to Wednesday 9 - 5.45,
Thursday, Friday 9 - 9, Saturday 9 - 5

BRIDGET McDONNELL GALLERY

130 Faraday Street, CARLTON 3053
Tel. (03) 347 1700
Regular exhibitions of modern and early
Australian paintings and drawings.
Tuesday to Saturday 11 - 6

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121
Tel. (03) 428 6099
Contemporary Australian and
international painting, sculpture,
photography, ceramics and prints.
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 Australia.
A major collection of Australian art.
Tuesday to Friday 10.30 - 4.30,
Saturday, Sunday, public holidays
12.30 - 4.30

CONTEMPORARY ART SOCIETY OF VICTORIA INC.

P.O. Box 283, Richmond 3121
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Two major exhibitions per year at various
public venues, monthly members' nights
with guest speakers. Monthly gallery
walks. Painting weekends,
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Tel. (055) 64 8963
Regularly changing exhibitions of
paintings, drawings, prints, sculpture,
ceramics, jewellery, glass and textiles by
Australian artists.
Wednesday to Sunday, public holidays
11 - 5.30

DEMPSTERS GALLERY

181 Canterbury Road, CANTERBURY
3126 Tel. (03) 830 4464

Changing selection of Fine Australian Art
including painting, works on paper and
sculpture.

Monday to Saturday 10.30 - 4.30

DEUTSCHER FINE ART

68 Drummond Street, CARLTON 3053
Tel. (03) 663 5044
Specializing in nineteenth and twen-
tieth-century Australian art.
Monday to Friday 10 - 5.30, weekends
by appointment

DISTELFINK GALLERY

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

ELTHAM WIREGRASS GALLERY

559 Main Road, ELTHAM 3095
Tel. (03) 439 1467 Fax (03) 431 0571
Changing exhibitions of Australian artists
works, traditional and contemporary -
paintings, ceramics, jewellery and prints.
Exhibition programme available on
request.
Wednesday to Saturday 11 - 5,
Sunday, public holidays 1 - 5

FEDERATION FINE ARTS GALLERIES AT HISTORIC YARALLA 1902

8 Parker Street, CASTLEMAINE 3450
Tel. (054) 722 025 Fax (054) 722 025
Paintings, traditional, colonial and
contemporary, including notable local
artists. Antique Doulton, Worcester
furniture. Australia's finest display of
English figurines.
Thursday to Sunday 11 - 5.30, or by
appointment

GALLERY GABRIELLE PIZZI

141 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 2944 Fax (03) 650 7087
Changing exhibitions of major Aboriginal
artists from the communities of Papunya,
Balgo Hills, Utopia, Turkey Creek and
Maningrida. Also urban Aboriginal artists
Lin Onus, Karen Casey and Ian W.
Abdulla and photographer Jon Rhodes.
Tuesday to Friday 10 - 5.30,
Saturday 11 - 5

GEELONG ART GALLERY

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

THE BLAXLAND GALLERY

MYER MELBOURNE

11 JUNE - 6 JULY

ICONCONTACT

Photocollage by Mara Miller

9 JULY - 31 AUGUST

GROUP EXHIBITIONS

3 SEPTEMBER - 30 SEPTEMBER

10th ANNIVERSARY

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An interstate touring exhibition curated by the
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342 SOUTH ROAD, MOORABBIN, 3189
TELEPHONE (03) 555 2191

Tuesday - Friday 10a.m.-5p.m.; Saturday 10a.m. - 1 p.m.
Sunday 2.30p.m. - 5.30p.m. Closed on Mondays

GORE STREET GALLERY

258 Gore Street, FITZROY 3065
Tel. (03) 417 7411
Changing exhibitions of contemporary Australian paintings, sculpture, works on paper. Consultants and valuers to private and corporate collections.
Tuesday to Friday 10 - 5,
Saturday 12 - 4
or by appointment

GOULD GALLERIES

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

GREYTHORN GALLERIES

2 Tannock Street, NORTH BALWYN
3104 Tel. (03) 857 9920
Fax (03) 857 5387
Prominent Australian artists: Blackman, Coburn, Pro Hart, Long, Cassab, Hick, Jack Cleghorn, Ballard, Dickerson, Voigt, Waters plus many others.
Monday to Saturday 10 - 5,
Sunday 2 - 5

HEIDE PARK AND ART GALLERY

7 Templestowe Road, BULLEEN 3105
Tel. (03) 850 1500 Fax (03) 852 0154
To 28 June: ROAR Studios Touring Exhibition. Organized for tenth anniversary of ROAR.
7 July - 6 September: 'Humour and Satire in Contemporary Australian Sculpture....' An exhibition of humorous and satirical sculpture by contemporary Australian artists.
Tuesday to Friday 10 - 5,
Saturday, Sunday 12 - 5

JAMES EGAN GALLERY

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

JOAN GOUGH STUDIO GALLERY

326-328 Punt Road, SOUTH YARRA 3141 Tel. (03) 866 1956
Contemporary art society studio; groups, workshops. Small works and themes; Life members of the Contemporary Art Society of Victoria Inc. Studio group members' exhibitions monthly. Linda Floyd, Leoni MacFarlane and Anne Hoey.
First Friday 8 - 10 pm
Mondays 3 - 10 pm and by appointment.

JOSHUA McCLELLAND PRINT ROOM

15 Collins Street, MELBOURNE 3000
Tel. (03) 654 5835
Australian prints, historical and from the 1930s onwards. Oriental works of art.
Monday to Friday 10 - 5

LIBBY EDWARDS GALLERIES

10 William Street, SOUTH YARRA 3141
Tel. (03) 826 4035
Exhibitions June to September: Deborah Donecker, 'Donald's Bali House', James Gordon, Stephen Trebilcock, Drew Gregory and Janet Green.
Tuesday to Friday 10 - 4, Saturday and Sunday 2 - 5

LOUISE SMITH FINE ART

29/73 Queens Road, MELBOURNE 3004
Tel. (03) 529 6372 Fax (03) 529 6372
Art consultants and Government valuers in Australian art.
By appointment.

LUBA BILU GALLERY

142 Greville Street, PRAHRAN 3181
Tel. (03) 529 2433
To 6 June: George Foxhill — paintings.
10 June - 4 July: Neil Danson, exhibition/installation.
8 July - 1 August: Guiseppe Romeo, recent sculpture.

Tuesday to Friday 10 - 5,
Saturday 11 - 5

LYTTLETON GALLERY

2A Curran Street, NORTH MELBOURNE 3051
Tel. (03) 328 1508
Nineteenth- and twentieth-century Australian fine art including traditional Aboriginal work.
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 3000 Tel. (03) 629 6853
Fax (03) 614 1586
To 7 June: Steve Harris, works in acrylic and watercolour.
13 - 23 August: Judy Drew, pastels.
Monday to Friday 10 - 6,
Saturday and Sunday 1 - 5

MONASH UNIVERSITY GALLERY

Ground Floor, Gallery Building, Monash



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6th November 1992 - 10 January 1993

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City Gallery

JUNE

Mike Parr

JULY

Graeme Hare

AUGUST

Robert Owen

DIRECTOR: ANNA WEIS

45 FLINDERS LANE, MELBOURNE, AUSTRALIA 3000,
TEL: (03) 654 6131 HOURS: TUES-SAT 11AM-5PM

University, Wellington Road, CLAYTON 3168. Tel. (03) 565 4217

Fax (03) 565 3279

To June: Contemporary Gippsland Artists.

June - July: 'The Continent The Visit The Garden', Philip Hunter Cycle paintings, drawings, prints.

August - September: Ian Burn Retrospective.

Tuesday to Friday 10 - 5, Saturday 1 - 5

MOORABBIN ART GALLERY AND ROGOWSKIS ANTIQUES

342 South Road, MOORABBIN 3189
Tel. (03) 555 2191

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

Sir Arthur Streeton, Rubery Bennett, J.H. Scheltema, Robert Johnson, Ernest Buckmaster, J.A. Turner, Reginald Sturgess, Blamire Young, Sir William Ashton and many others.

Tuesday to Friday 9 - 5,

Saturday 9 - 1, Sunday 2.30 - 5

MORNINGTON PENINSULA ARTS CENTRE

Dunns Road, PO Box 606,
MORNINGTON 3931
Tel. (059) 75 4395

One of Victoria's Regional Galleries. Australian drawings and works on paper. Changing exhibitions and special activities monthly. Restaurant open daily. Monday to Friday 10 - 4.30, Saturday, Sunday 12 - 4.30

MULGRAVE ART GALLERY

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.

12 June - 21 June: Vida Pearson works on paper.

17 July - 26 July: Wim Kortland Australian landscapes in oil.

7 August - 16 August: Rod Rowland Victorian landscapes in oil.

Monday to Saturday 9 - 5, Sunday 2 - 5

NATIONAL GALLERY OF VICTORIA

180 St Kilda Road, MELBOURNE 3004
Tel. (03) 618 0222

To 13 July: John Perceval.

To 3 August: Artists of the George Bell Circle.

2 June - 23 July: Tutu Exhibition.

4 - 18 June: 'Beginnings'.

11 June - 24 August: Bea Maddock.

20 June - 30 August: Rubens and the Italian Masters.

22 June - 8 July: Vic Prisons.

8 July - 31 August: Australian Holloware.

9 July - 31 August: Diane Arbus.

13 - 31 July: 'Aerosol Art'.

1 - 29 August: Arts Project Australia.

18 August - 27 September: Seven

Master Printmakers.

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 6 June: James Wigley.

10 - 27 June: Group show.

1 - 18 July: Euan Macleod.

22 July - 8 August: Jan Davis.

12 - 29 August: David Keeling.

Tuesday to Friday 11 - 6,

Saturday 10 - 5 or by appointment

PRINT GUILD PRINT GALLERY

227 Brunswick Street, FITZROY 3065

Tel. (03) 417 7087 Fax (03) 419 6292

Limited edition prints by Australian, European and Japanese printmakers, includes Peebles, Black, Hartill, Orr, Ozog, Ryohei and Satoh.

Monday to Friday 9.30 - 5.30,

Saturday 10 - 3

QDOS FINE CONTEMPORARY ARTS

60 Mountjoy Parade, LORNE 3232

Tel. (052) 89 1989 Fax (052) 89 6600
Contemporary works by prominent Australian artists. Paintings, sculpture, glass, ceramics. Changing exhibitions. Friday to Monday 10.30 - 5.30, or by appointment

QUASIONS (MORNINGTON) GALLERY

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

THE ROBB STREET GALLERY

6 Robb Street, BAIRNSDALE 3875

Tel. (051) 526 6990

Ongoing exhibition of contemporary painting, graphics, sculpture and silverwork.

Saturday, Sunday, Monday 11 - 5

RMIT GALLERY

342-348 Swanston Street, MELBOURNE 3000
Tel. (03) 660 2218

28 July - 14 August: Lithuanian Contemporary Graphic Art.
Monday to Friday 11 - 6

SALE REGIONAL ART GALLERY

288 Raymond Street, SALE 2350

ROBERTA ELLIOTT
DIANNE FOGWELL
JULIANA HILTON
DEIRDRE JACK
JOCHEN KRUSE
PETER LAVERTY

BRUNO LETI
JOHN PRATT
OWEN PIGGOTT
HANDZIA ROMAN
JÖRG SCHMEISSER
ROBIN THOMAS

Established in 1988 and situated on the Mitchell River, The Robb Street Gallery specialises in contemporary paintings and works on paper. Gallery Hours: Saturday, Sunday, Monday 11-5 or by appointment. Tel (051) 526 990
6 Robb Street, Bairnsdale, Victoria 3875



Lithuanian Contemporary Graphic Art



EDMUNDAS SALADZIUS

July 28 - August 14,
1992

RMIT Gallery
342-348 Swanston St,
Melbourne

Hours: 11am-6pm,
Monday to Friday
during exhibitions

For further information,
telephone 660 2218/2180

Royal Melbourne
Institute of Technology
ACN 004 053 703

RMIT

Tel. (051) 44 2829 Fax (051) 44 5130
Regularly changing exhibitions in a variety of media. Featured in 1992: glass, paintings, ceramics, tapestry, sculpture. Please ring for details.

3 June - 2 July: Sturgess Watercolour collection.

3 - 17 June: Graeme Base, children's book illustrator, selection of working drawings.

19 June - 2 July: Annamie Mein, textiles.

9 July - 3 August: Jane Baker, contemporary tapestries and painted boxes; Maisie Lillicrap, retrospective.

6 August - 6 September: Barbara Reidy, paintings; ceramics by local artists. Monday to Friday 10 - 5, Saturday 10 - 1

SALON DES ARTS

27 Woodstock Street, BALACLAVA 3183. Tel. (03) 525 6550 Fax (03) 525 6229
Changing exhibitions of contemporary Australian art and fine craft. Two exhibition galleries plus cafe des arts. Monday to Friday 10 - 5, Saturday 1 - 5, Sunday 10 - 5.

SHERBROOKE ART GALLERY

8 Monbulk Road, BELGRAVE 3160
Tel. (03) 754 4264

Traditional paintings, ceramics, jewellery. Featured exhibitions by invited artists. Day and evening art classes, all mediums plus sculpture classes.

Wednesday to Friday 10.30 - 5, Saturday and Sunday 10.30 - 6

TOLARNO GALLERIES

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, Swanston Street, adjacent to tramstop 10, PARKVILLE 3052. Tel. (03) 344 7158

To 20 June: Survey Exhibition

1 July - 15 August: Domino 1, contemporary artists' collaborations

26 August - 10 October: Contemporary Exhibition.

Wednesday to Saturday 12 - 5

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: UNIVERSITY GALLERY

Old Physics Building, University of Melbourne, PARKVILLE 3052.

Tel. (03) 344 5148

To 11 July: The First Collections. The State Library of Victoria and Museum of Victoria in the 1850's and 1860's.

Monday to Friday 10 - 5

W.R. JOHNSTON COLLECTION

Hotham Street, EAST MELBOURNE

3002 Tel. (03) 416 2515

Fax (03) 416 2507

A charming house museum featuring decorative arts from the Georgian and Regency periods (1720-1830).

Monday to Friday by appointment.

WARRNAMBOOL ART GALLERY

165 Timor Street, WARRNAMBOOL 3280

Tel. (055) 647 832 Fax (055) 62 6670

One of Victoria's most attractive galleries.

A fine collection of Australian art and contemporary prints. Regularly changing exhibitions.

Tuesday to Sunday 12 - 5

WATTLETREE GALLERY

409 Wattletree Road, EAST MALVERN

3145 Tel. (03) 500 9839

Specializing in contemporary Australian artists.

Monday to Thursday, Saturday 10 - 5, Sunday 2 - 5

WAVERLEY CITY GALLERY

170 Jells Road, Cnr Jells and Ferntree

Gully Roads WHEELERS HILL 3150.

Tel. (03) 562 1569 Fax (03) 562 2433

To 5 July: 'A Reflected Gaze', Australian and international portraits curated by Jim Logan and Isobel Crombie.

10 July - 23 August: 'Children and the Art of Books' in conjunction with State Library of Victoria and National Book Week.

27 August - 27 September: 'Temple of imagery in painting and photography by contemporary artists.'

Tuesday to Sunday 10 - 5

SOUTH AUSTRALIA

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000

Tel. (08) 207 7000

26 June - 9 August: The Art of Frederick McCubbin.

Daily 10 - 5, Admission free

ART ZONE GALLERY

1st Floor, 80 Hindley Street, ADELAIDE 5000. Tel. (08) 231 4454

10 - 21 June: Bronwyn Heison, vibrant figure and portrait paintings, drawings and sculptures.

Monday to Thursday and Sunday, 12 - 6; Friday 12 - 9

DEAKIN UNIVERSITY GALLERY

Peter Cripps

17 June-24 July

INSTITUTE OF THE ARTS DEAKIN UNIVERSITY
GEELONG VIC 3217 GALLERY HOURS: 10AM-5PM
MONDAY-FRIDAY CURATOR: BEN CURNOW
TELEPHONE (052) 27 1007 FAX (052) 27 2025

TOLARNO GALLERIES

AUSTRALIAN AMERICAN AND EUROPEAN ARTISTS

Director: Georges Mora
Associate Director: Jan Minchin
98 River St.,
South Yarra, Victoria, 3141
Telephone (03) 827 8381
Facsimile (03) 827 4746



BRONWYN HEINSON, **Lin**,
Art Zone Gallery

CARRICK HILL

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

EXPERIMENTAL ART FOUNDATION

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

GALLERIE AUSTRALIS

Lower Forecourt, Hyatt Regency, North
Terrace, ADELAIDE 5000
Tel. (08) 231 4111 Fax (08) 231 6616
Changing exhibitions of Aboriginal and contemporary artists. Exclusive Aboriginal works on paper. Possum, Olsen, Stockman, Kingsley, Nelson.

Monday to Friday 10 - 6,
Saturday to Sunday 10 - 4

GREENHILL GALLERIES

140 Barton Terrace, NORTH ADELAIDE
5006 Tel. (08) 267 2887
Fax (08) 239 0148
Changing exhibitions by leading Australian artists. Paintings, prints, ceramics and sculpture.
Tuesday to Friday 10 - 5,
Saturday, Sunday 2 - 5

HILL-SMITH FINE ART GALLERY

113 Pirie Street, ADELAIDE 5000
Tel. (08) 223 6558
Continually changing exhibitions of traditional and contemporary Australian paintings, drawings and prints: Heysen, Power, Ashton, Lindsay, Rees and Whiteley.
Monday to Friday 10 - 5.30, Sunday 2 - 5

KENSINGTON GALLERY

39 Kensington Road,
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Leading South Australian and interstate artists. Paintings, prints, ceramics and sculpture.
Tuesday to Friday 10 - 5,
Saturday, Sunday 2 - 5

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Level 2, 27 Frome Street, ADELAIDE
5000 Tel. (08) 232 5268
Fax (08) 224 0605
Specializing in contemporary art from Australia and overseas.
Monday to Friday 10 - 6,
Saturday 12 - 5, or by appointment.

READE ART

101 Glen Osmond Road, EASTWOOD
5063 Tel. (08) 272 3178
Presenting leading and emerging South Australian painters, ceramists and sculptors, with featured monthly exhibitions.
Tuesday to Saturday 10 - 5,
Sunday 2 - 5

WESTERN AUSTRALIA

ART GALLERY OF WESTERN AUSTRALIA

47 James Street, PERTH 6000
Tel. (09) 328 7233
18 June - 26 July: Australia/Asia Survey, contemporary art.
13 August - 4 October: Design Division, American jewellery and metalwork; The Australian International Crafts Triennial, international glass, Australian design, crafts.
Daily 10 - 5

DELANEY GALLERIES

74 Beaufort Street, PERTH 6000
Tel. (09) 227 8996 Fax (09) 227 6375
Changing exhibitions by prominent and emerging contemporary Australian artists.
Monday to Friday 10 - 5,
Sunday 2 - 5

GALERIE DÜSSELDORF

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



Dining Room at Carrick Hill

GREENHILL GALLERIES

37 King Street, PERTH 6000.
Tel. (09) 321 2369 Fax (09) 321 2360
Featuring works by emerging and established Australian painters.
19 August - 12 September: Euan Heng, paintings and drawings.
Monday to Friday 10 - 5, Sunday 2 - 5

LISTER GALLERY

19 Ord Street, WEST PERTH 6005
Tel. (09) 321 5764 Fax (09) 322 1387
Early to contemporary fine Australian paintings and drawings.
Monday to Friday 10 - 5, Sunday by appointment

STAFFORD STUDIOS

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

TASMANIA

CROHILL GALLERY

60 Burgess Street, BICHENO 7215
Tel. (003) 75 1535 Fax (003) 75 1180
Best of Tasmania's contemporary art and craft. Resident artist Joanna Stronach.
Daily 9 - 5.30

DEVONPORT GALLERY AND ARTS CENTRE

45-47 Stewart Street, DEVONPORT 7310
Tel. (004) 24 0561
Fax (004) 24 9649
Changing programme of exhibitions by local, national and international artists. Permanent collection comprising contemporary Tasmanian paintings, ceramics and glass
Tuesday to Friday 10 - 5,
Saturday 10 - 2, Sunday 2 - 5

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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 14 June: Paul Westbury, paintings; Christine Campbell, drawings; Ben Richardson, ceramics.

10 July - 26 July: Patricia Giles, new work.

7 - 23 August: Joe Rose, paintings.
Monday to Saturday 11 - 5.30

HANDMARK GALLERY

77 Salamanca Place, HOBART 7005
Tel. (002) 237 895
Changing exhibitions monthly of Tasmanian artists and crafts people.
Daily 10 - 6

THE SALAMANCA COLLECTION

65 Salamanca Place, HOBART 7004.
Tel. (002) 24 1341 Fax (002) 24 1341
Monday to Friday 10 - 5, Saturday 9 - 4, Sunday 10 - 2

SIDEWALK GALLERY

320 Macquarie Street, SOUTH HOBART 7004 Tel. (002) 24 0331
Fax (002) 23 2696
Changing exhibitions of twentieth-century Australian prints. Works on paper by contemporary Tasmanian artists. West African artefacts.
Tuesday to Friday 10 - 6, Saturday, Sunday 12 - 5

TASMANIAN MUSEUM AND ART GALLERY

40 Macquarie Street, HOBART 7000
Tel. (002) 23 1422 Fax (002) 34 7139
To 22 June: Cornelius Bega
To 19 July: Watercolours from National

Gallery of Victoria.

28 July - 13 September: Francis Lyburner. Displays (to be confirmed).
To 5 July: 'Daughters of the Dreaming', photographs.

14 July - 23 August: 10th Anniversary Australian Glass Triennial.
Daily 10 - 5

NORTHERN TERRITORY**DELMORE GALLERY**

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Eastern Desert Art — Utopia and Beyond. All major artists including Emily Kngwarreye.
To 6 June: Eastern Desert Art 1989-92: A retrospective — paintings.
By appointment

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Conacher Street, Fannie Bay, DARWIN 0820 Tel. (089) 82 4211
Fax (089) 411 258
Changing exhibitions monthly.
Permanent collection of Australian paintings, Aboriginal art and material culture.
Monday to Friday 9 - 5,
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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****MACKAY ART SOCIETY INC.****ARTISTS AND ART 1992**

Exhibition held during October.
Closing date: mid September.
Particulars from: Mackay Art Society Inc., P.O. Box 891, Mackay 4740.

QUEENSLAND ROYAL NATIONAL EXHIBITION OF PAINTING

Closing date: 9 June 1992. Particulars from the Director, Royal National Agricultural and Industrial Association of Queensland, Exhibition Grounds, Gregory Terrace, Fortitude Valley 4006.

NEW SOUTH WALES**BERINBA ARTS FESTIVAL COMPETITION**

Closing date: 23 October 1992.
Festival dates: 30 October to 1 November. Particulars from: The Convenor, Berinba Public School, P.O. Box 891, Mackay 4740.

COMMUNITY PRINTMAKERS MURWILLUMBAH**ACQUISITIVE PRINT PRIZE 1992**

Closing date: 8 June 1992.
Particulars from: The Secretary, Community Printmakers Murwillumbah, P.O. Box 326, Murwillumbah 2484. Prizes total \$1,500.

JACARANDA ART SOCIETY EXHIBITION

Acquisitive, Drawing (any media) on paper by emerging artists. Closing date: early October. Particulars from: Organizing Secretary, Jacaranda Art Society Exhibition, P.O. Box 806,

Grafton 2460 or Grafton Regional Gallery, P.O. Box 25, Grafton 2460.

LANE COVE ANNUAL ART AWARD

Particulars from: Secretary, Lane Cove Art Society, 8 Gardenia Avenue, Lane Cove 2066.

SINGLETON ART PRIZE & EXHIBITION

Closing date: 26 June. Exhibition held 11-15 July, Singleton Civic Centre. Particulars from M. Merrick, President, Singleton & District Art Society, Tel. (065) 72 3008 or from Country Rose Gallery, 10 Dalton Ave, Singleton 2330. Tel. (065) 72 3807.

A.C.T.**CROHILL ART PRIZE 1993**

Previous winners: Toni Bucknell, Rosemary Mastnak.
\$20,000 acquisitive prize. Subject: The Nude in Art. Closing Date: 30 July 1992. Details from our new venue: Crohill Gallery, 16-18 Bougainville Street, Manuka 2603.

VICTORIA**ALICE BALE ART AWARD EDUCATION AND TRAVELLING SCHOLARSHIP 1992**

Exhibition runs from 15-29 November 1992, Caulfield Arts Complex.
Closing date: 14 September.
Entry forms and particulars from Perpetual Trustees Victoria Limited, 50 Queen Street, Melbourne 3000. Tel. (03) 614 2521, OR Caulfield Arts Complex, cnr. Glen Eira and Hawthorn Roads, Caulfield South 3162. Tel. (03) 524 3402.

EXPERIMENTA 1992

Major biennial survey of national and international film and video art, Melbourne, 17-29 November. Entries



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sought from Australian artists working with film and/or video. Closing dates: installation, performance, curatorial — 15 May; Cinema screenings — 15 July. Particulars from: EXPERIMENTA Manager, MIMA, c/- Linden Gallery, 26 Acland Street, St. Kilda 3182. Tel. (03) 525 5025.

1992 KANGAROO AWARD FOR SCULPTURE — SIXTH ANNUAL INVITATION OUTDOOR SCULPTURE EXHIBITION

Closing date: September. Particulars from: P. Burns, 'Kangaroo', 30 Henley Road, Kangaroo Ground, Victoria 3097.

WESTERN AUSTRALIA

MANDORLA PRIZE FOR RELIGIOUS ART 1992

First prize (acquisitive): Return airfare, accommodation and studio space for two months in Tuscany; two minor awards \$500 each. Closing date: 1 June 1992. Particulars from Angie Farman, New Collectables Gallery, cnr George and Duke Streets, East Fremantle 6158. Tel. (03) 339 7165.

RESULTS

NATIONAL

BLAKE PRIZE FOR RELIGIOUS ART 1991

Judges: Elwyn Lynn, Ursula Prunster, Dr. David Millikan.
Joint Winners: Alan Oldfield, Rosemary Valadon.

QUEENSLAND

BUNDABERG ART FESTIVAL 1991

Bundaberg Sugar Company Award: Elizabeth Duguid; Wide Bay Capricorn Award No. 1: Nola Grabbe; Mark Dutney Award: Greg Thomas; Bundaberg City Council Award: Hugh Gittus; Woongarra Shire Council Award: Mavis Head; Alan Powell Ford Award: Elizabeth Smith; 4BU Award: Maree Edmiston; Bundaberg Rotary Club Award: Susan Hutton; Bundaberg 'News Mail' Award: C Hazzard; Wide Bay Brickworks Award: Kerrie Atkins. Bundaberg Art Society Award: Carol Seeger.

MACKAY ART SOCIETY INC.

ARTISTS AND ART 1991

Judge: John Rigby.
Winners: Open Non-Acquisitive Award: G. Woodward; Pioneer Shire Council Acquisitive Award: I. Armour; Eileen Long Memorial Acquisitive Award: T. Strickland; 4MK — Aspects of Mackay Acquisitive Award: L. Kane; Daily Mercury Watercolour Gouache Acquisitive Award: L. Prins.

NEW SOUTH WALES

BYRON BAY'S 2ND ANNUAL NORTH COAST ART SHOW 1991

Judges: Christopher Chapman, Lesley Alway, Rhana Davenport, Amanda Beresford, Duncan McKellar.
Winners: North Coast Art Show Award: James Guppy; Byron Shire Art Prize: Shelagh Morgan; The Epicentre Art Prize: Deirdre Korobaez.

COMMUNITY PRINTMAKERS MURWILLUMBAH ACQUISITIVE PRINT PRIZE 1991

Judges: Clare Williamson, Maris Morten.
Open Prize: Bronwyn Smith; Local Prize: Tim Mosley.

29TH FESTIVAL OF FISHER'S GHOST ART EXHIBITION 1991

Judges: Edmund Capon, Alan Peascod.
Winners: Open Purchase Award: Ilona Kardos; Contemporary: Juan Gimenez; Traditional: Valda Georgouras; Open Local: Elisabeth Cummings and John Waldron; Ceramics: John Dermer, Sandy Lockwood and Robert Reid; Works on Paper: Diana Cole.

JACARANDA ART SOCIETY EXHIBITION

Judge: Andrew Sayers.
Winners: Roger Crawford, Caroline Durre, Juli Haas, Chris O'Doherty, Ruth Waller.

MACQUARIE TOWNS ACQUISITIVE ART EXHIBITION 1991

Judge: Colin Parker.
Winners: Open Art Purchase: Kevin Oxley; Traditional Art Purchase: Brian Stratton and Patricia Johnston; Local Artists Purchase: Marcia Rea and Molly Johnson.

WARRINGAH ART PRIZE 1991

Warringah Shire Council Award: Liz Cumming; 'The Warringah Image' Award: Newton Hedstrom; Print Prize: Pia Larsen; Pat Hynes 'In Search of Excellence' Award: Rachael Carroll; Colour Photography Award

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VICTORIA

CONTEMPORARY ART SOCIETY OF VICTORIA MEMBERS' EXHIBITION 1991

First Prize, the Eckersley's Prize: Robert Lee; Second Prize, the C.A.S. Prize: Margery Fitzgerald, Cressida Fox.

KANGAROO AWARDS FOR SCULPTURE 1991

Judge: Inge King, Christopher Heathcote, Peter Burns.
Winner: Andrew Smith; Commended: Greg Wain, Sione Francis.

WESTERN AUSTRALIA

MANDORLA ART PRIZE 1991

Winner: Nigel Hewitt.
Highly Commended: James Meldrum, Patricia Tonello. Encouragement Award: Kirsten Makinson.

ART AUCTIONS

Sotheby's Fine Australian Paintings Sydney, 24 November 1991

BASTIN, Henri: Bush track, 1969, oil and enamel on hardboard, 90 x 119.5 cm, \$4,000

BLACKMAN, Charles: Schoolgirl, 1953, oil on board, 90 x 89 cm, \$13,500

BOYD, Arthur Merric Bloomfield: Four times of day: evening, oil on canvas, 197 x 242 cm, \$49,000

BOYD, Arthur Merric Bloomfield: Brush fire, Shoalhaven River, oil on canvas, 90 x 120 cm, \$29,000

BOYD, Arthur Merric Bloomfield: Shoalhaven River banks, oil on canvas, 182.5 x 159 cm, \$24,000

BUNNY, Rupert: Still life — Hollyhocks, 1927/29-1932, oil on canvas, 44 x 36.5 cm, \$22,000

BUNNY, Rupert: South of France landscape, oil on canvas, 52 x 63 cm, \$24,000

BUNNY, Rupert: Botanical Gardens, Melbourne, No. 53, oil on board, 43 x 59 cm, \$15,000

CARSE, James: Fairy bower, Manly, 1876, oil on canvas, 58 x 104 cm, \$57,000

CONDER, Charles: Lettie by the pool, oil on canvas, 50 x 60 cm, \$39,000

DICKERSON, Bob: Conversation, c. 1964, oil on board, 181 x 120.5 cm, \$18,000

FOX Emanuel Phillips: Beach scene, oil on canvas, 32 x 44.5 cm, \$26,000

FOX, Ethel: Flower stall, Nice, oil on canvas, 37 x 45 cm, \$16,000

HEYSEN, Hans: Under the gums, water-colour, 32 x 39.5 cm, \$9,500

LEIGHTON, Frederick: Type of beauty, oil on canvas, 43 x 30.5 cm, \$42,000

LINDSAY, Norman: Moonlight sonata, oil on canvas, 30 x 25.5 cm, \$9,000

McINNES, William: Hawkesbury River, oil on canvas, 74 x 125 cm, \$34,000

O'BRIEN, Justin: The marriage at Cana, ink and watercolour, 44 x 55.5 cm, \$16,500

OLSEN, John: Diptych, dog in a landscape, mixed media on paper, 82 x 38 and 82 x 60 cm, \$4,900 (2)

ROBERTS, Tom: The hidden river, 1927, oil on canvas, 13 x 29.5 cm, \$14,500

STORRIER, Tim: Point to point, 1987, mixed media on canvas, 135 x 198.5 cm, \$18,500

STREETON, Arthur: Vase of pink and

yellow roses, oil on canvas, 58.5 x 48.5 cm, \$36,000

TUCKSON, Tony: Blue head, oil on board, 74 x 54 cm, \$5,000

TURNER, James: Fighting for home, 1886, oil on canvas, 83 x 124 cm, \$200,000

WHISSON, Ken: Country sleep, 1980, oil on canvas, 99.5 x 119 cm, \$13,750

WHITELEY, Brett: Two hearts of Australia, mixed media on board, 81 x 68 cm, \$32,000

WHITELEY, Brett: Two vases, 1976-77, oil on canvas, 71 x 76 cm, \$36,000

WILLIAMS, Fred: Burnt blackboys, gouache, 55 x 73.5 cm, \$15,000

WILLIAMS, Fred: Landscape with wattles, 1969, oil on canvas, 88 x 88 cm, \$65,000

Lawsons Fine Australian and European Paintings Sydney, 19 November 1991

BAKER, Alan Douglas: Gladioli and white November lilies, oil on canvas, 49 x 60 cm, \$6,750

BAKER, Alan Douglas: White azaleas,

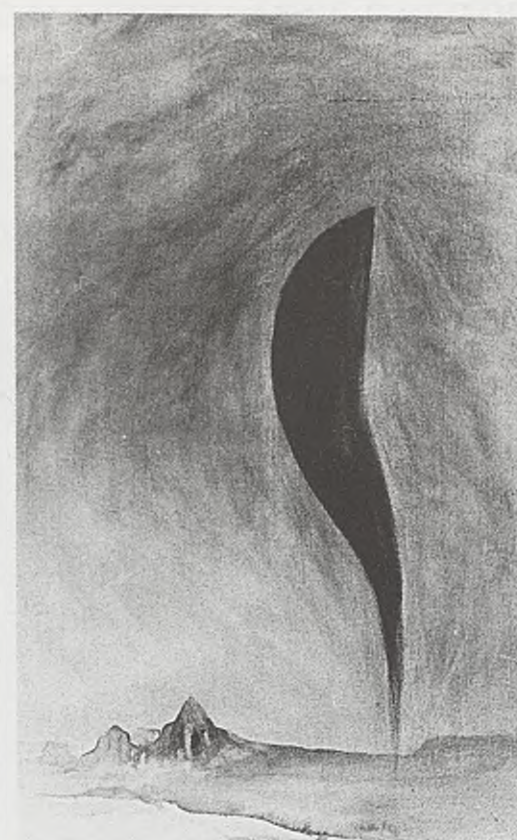
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Painting by Enyoung Ahn, Painting Studio 1991

For further information contact:

Sydney College of the Arts
P.O. Box 226 Glebe NSW 2037
Tel: (02) 692 0266 Fax: (02) 692 9235

oil on board, 48 x 58 cm, \$4,250

BAKER, Alan Douglas: White roses, oil on board, 60 x 75 cm, \$7,000

BAKER-CLACK, Arthur: Olive grove, Provence, oil on wood panel, 27 x 33 cm, \$5,000

BLAU, Simon: Man carrying a box, gouache, 48 x 36.5 cm, \$150

BLAYNEY, Peter: The muse of Andre Breton, oil on canvas, 124 x 104 cm, \$1,200

follower of BOUCHER, Francois: The Infant Christ blessing the Infant John the Baptist, oil on canvas, 50 x 43 cm, \$3,000

follower of DE SMIT, Quentin or MESTYS, MASSYS: Altar Frieze (Holy Barbara), oil on wood panel, 53.5 x 21 cm, \$8,500

follower of DE SMIT, Quentin or MESTYS, MASSYS: Altar Frieze (Holy Mary), oil on wood panel, 53.5 x 21 cm, \$8,500

FRIEND, Donald: A private viewing, mixed media on paper, 33.5 x 48 cm, \$1,800

FULLWOOD, Albert: Susan Island, c. 1894, oil on board, 21 x 35 cm, \$5,000

GLOVER, John: Extensive Tasmanian landscape, watercolour, 30 x 42 cm, \$6,000

MAJZNER, Victor: Titled identity,

acrylic on canvas, 45.5 x 45.5 cm, \$600

PASSMORE, John: Untitled, gouache on newspaper, 54.5 x 81.5 cm, \$4,250

PIGUENIT, William Charles: Early morning at Southport, D'Entrecasteaux Channel Tasmania, oil on canvas, 40 x 60 cm, \$10,000

ROWAN, Ellis: Wattle, watercolour, 18 x 26 cm, \$1,800

TUCKER, Alfred Lee: Parrots in the bush, oil on board, 65 x 75 cm, \$10,000

WRIGHT, Peter: Figures in a landscape 2, gouache, 59.5 x 60.5 cm, \$600

ZUSTERS, Reinis: Sydney 1981, oil on board, 122 x 211 cm, \$3,600

Leonard Joel The Farrow Collection Malvern, 26 November 1991

ASHTON, John: Capri, oil on canvas on board, 36 x 44 cm, \$17,600

ASHTON, Julian: Nature walk, 1906, oil on canvas, 30 x 40 cm, \$19,800

BUNNY, Rupert: Luxembourg Parade, oil on canvas, 37 x 59.5 cm, \$225,500

BUVELOT, Abram Louis: Cattle by a pool, oil on canvas, 44.5 x 67 cm, \$44,000

BUVELOT, Abram Louis: Sunset on the Yarra flats, 1872, oil on canvas, 38 x 60 cm, \$50,600

BUVELOT, Abram Louis: Sandridge, Port Melbourne, 1876, watercolour, 21.5 x 28 cm, \$11,000

CAMPBELL, Robert: Curl Curl, New South Wales, oil on canvas, 50 x 60 cm, \$13,200

CAMPBELL, Robert: Chartres, 1930, oil on board, 39.5 x 50 cm, \$10,450

CHEVALIER, Nicholas: View in the Dargo Valley, 1865, oil on canvas, 30 x 46 cm, \$49,500

CUMBRAE-STEWART, Janet: The blue vase, pastel, 49.5 x 39 cm, \$19,800

DOBELL, William: Fighting bulls, oil on board, 28 x 37.5 cm, \$19,800

FOX, Emanuel Phillips: Autumn, oil on canvas, 79.5 x 115 cm, \$143,000

HEYSEN, Hans: Ambleside landscape, 1923, watercolour, 38 x 46 cm, \$35,200

JOHNSON, Robert: The Australian bush, oil on canvas, 44.5 x 55.5 cm, \$8,800

LE SIDANER, Henri: Le moulin gris, Montreuil Bellay, 1914, oil on canvas, 64 x 80.5 cm, \$104,500

LOISEAU, Gustave: Riviere en Normandie, Eure, 1921, oil on canvas, 63 x 78.5 cm, \$88,000

MORET, Henry: Port Judy, Ile de roix, Morbillion, 1907, oil on canvas, 58.5 x 78 cm, \$77,000

PEELE, James: Alpine landscape, 1894, oil on canvas, 90 x 70 cm, \$10,450

RUSSELL, John: Belle Ile, 1900, oil on canvas, 53.5 x 64.5 cm, \$242,000

SCHELTEMA, Jan: The round-up, oil on canvas, 80.5 x 125.5 cm, \$49,500

SOUTHERN, Clara: The artist's orchard, c. 1909, oil on canvas, 44 x 80.5 cm, \$41,800

STREETON, Arthur: Mernda Hill, 1920, oil on canvas, 63 x 75 cm, \$85,800

TRAILL, Jessie: The tea gardens, oil on canvas on board, 67.5 x 122.5 cm, \$88,000

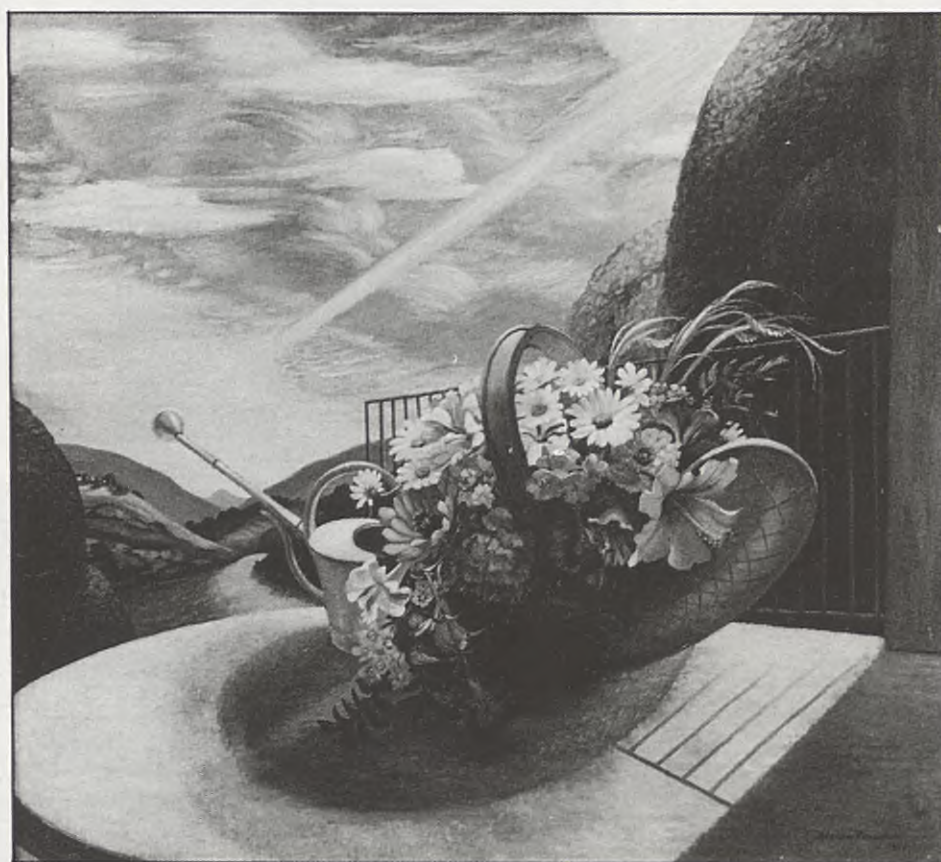
TURNER, James: Yarding the colt, 1887, oil on canvas, 33.5 x 50.5 cm, \$23,100

TURNER, James: Gleam after gloom, 1907, oil on canvas, 52 x 75 cm, \$24,200

von GUERARD, Eugene: Cattle muster at Kangatong, 1856, oil on canvas on board, 25 x 45 cm, \$60,500

WITHERS, Walter: Approaching storm, oil on canvas, 34 x 43.5 cm, \$18,700

WAKELIN, Roland: Landscape with horses, oil on board, 41.5 x 54 cm, \$12,100



Still life, 1945, by Adrian Feint oil on board Sold for \$7,250



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RECENT ACQUISITIONS

Art Gallery of South Australia



LARGILLIERE, Nicolas de: A Dominican Nun (a daughter of Martin Woollascot), oil on canvas, Gift of William Bowmore OBE 1991.

Art Gallery of New South Wales



RUISDAEL, Jacob van: A view of Castle Bentheim, oil on canvas, Presented by James Fairfax, 1991.

Art Gallery of Western Australia

ANGUS, James: Pillars of (in)stability, 1991, concrete, steel, electrical motor, timer

ARMSTRONG, Bruce: Untitled, 1991, charcoal and conte crayon on paper

BENSON, W.B.: Out near Balingum, 1864, oil on canvas

CARCHESIO, Eugene: Pattern from the

Museum of Silence, 1991, watercolour on paper

CASEY, Karen: God is on our side, 1991, oil and mixed media on linen

CYPHER, Mark: Inside to outside, 1991, wood

DANKO, Aleks: Quack Quack, 1991, wood, tin-plated galvanized steel, galvanized steel, graphite, shellac, acrylic paint, canvas

DODO, Big John: Untitled sculptured head, c.1985, ochres on stone

GARAFANO, Clinton: Frontier, 1990-91, hand-tufted wool carpet

GARAFANO, Clinton: Untitled: a work in five parts, 1990, mixed media on marine ply, steel, acrylic on wall

GIBLETT, Richard: Urchin kit, 1991, wood, steel, velvet, straw, photograph

GIBSON, Jeff: Imposter series, 1987, 5 posters

GIBSON, Jeff: False prophets, 1988, 4 posters

Homage to KOPKE, Arthur: boxed portfolio of 18 prints by 17 artists

MADDOCK, Bea: This time, 1969, linocuts 14/25, 18 pages

NANGAN, Butcher Joe: 29 drawings on paper, 1982-83, graphite and coloured pencils on paper

NICKOLLS, Trevor: Inside looking out 2, 1988, acrylic on canvas

PARR, Mike: Perspective wedge (Landscape deposition), 1991, wax and timber

SINGE, Mike: Six packs of Australian spirit, 1991, six lipsticks with spirit levels in wooden boxes

SINGE, Mike: Complete fashion protection no. 1, 1991, black sunglasses with spirit levels and plastic cases

WAKELIN, Roland: Boathouses, 1920, oil on board

Heide Park and Art Gallery

BROWN, Mike: Hey Mumma, not dated, acrylic on paper and paper and acrylic on composition board, Bequest of Magda Kohn 1991

CROTHALL, Ross: Clown at large on a windy day, not dated, ink, coloured pencil and paper and acrylic on composition board, Bequest of Magda Kohn 1991

CROTHALL, Ross: Practice board, 1967, collage on composition boards, Bequest of Magda Kohn 1991

CROTHALL, Ross: Jupiter, c.1961, wooden off-cuts, nails, Bequest of Magda Kohn 1991

CROTHALL, Ross: Venus, not dated,



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| ■ Bachelor of Art Education | ■ Master of Art Education - by Coursework |
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| ■ Master of Art Administration - by Coursework | ■ Master of Art Theory |
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carved wooden off-cuts, metal, tin, nails, Bequest of Magda Kohn 1991

CROTHALL, Ross: Woman driver, not dated, synthetic polymer paint on metal weighing scales, Bequest of Magda Kohn 1991

CROTHALL, Ross: Expecting to conceive, not dated, wooden off-cuts, bottle-tops, paint tin lid, synthetic polymer paint on composition board, Bequest of Magda Kohn 1991

CROTHALL, Ross: Captain Orpheus, not dated, wooden off-cuts, egg cartons, metal and plastic bottle tops, elastoplast reel, nails, drawing pins, metal, Bequest of Magda Kohn 1991

VASSILIEFF, Danila: Aquarium, c.1950, gouache on paper



TABACCO, Wilma: Cuore (heart), 1990-91, oil on linen

Wollongong City Gallery



TAN, Laurens: Rue de Plaisir, charcoal on paper, Purchased 1991.

National Gallery of Victoria

BETHOT, Jake: For Chris, 1990, oil on linen

BROWN, Mike: For Angela V, river deep mountain high, 1990, synthetic polymer on canvas

FIRTH-SMITH, John: There (ahead),

1976, acrylic on canvas

FRENCH (Sevres): Terrine and stand, 1760, soft-paste porcelain

GANDARA: The Gods entreating Buddha to preach, 3rd-4th century, grey schist stone

JIAN, Wang: Landscape, 1676, hanging scroll

NICKOLLS, Trevor: Childhood dreaming, 1973-74, synthetic polymer paint on canvas

PARTOS, Paul: Untitled, 1990, gouache, collage, pastel and watercolour

THUN, Matteo: Pelicanus bellicosus, teapot, 1982, Larus marinus, teapot, 1982, Volga vase, 1982, porcelain

TJANGALA, Uta Uta: Untitled, 1972, synthetic polymer on composition board

BOOKS RECEIVED

Australian Art Museums and Public Galleries Directory (AMAA, National Centre for Australian Studies, Monash University, ISBN 0 7326 0274 2) \$15.00.

James R. Jackson: Art was his life... by Jacqueline Jackson, Collins/A&R, Bay Books, 1991, ISBN 186378 0246) \$39.95.

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WANTED: Hugh Neville-Smith works in any condition. Please write to A. Vertes, 4 Birriga Road, Bellevue Hill, NSW 2023. Tel. (02) 365 3532.

WANTED: Nerissa Lea works. Please write to M. Garcia, 3/54 Hooker Bvd., Mermaid Waters, Gold Coast, Qld. 4218. Tel. (075) 75 4255.

INFORMATION SOUGHT: DAVID STRACHAN

A major retrospective of the art of David Strachan (1919-1970) is planned by the National Trust's S.H. Ervin Gallery for display in January, 1993. The curators are keen to locate works by David Strachan in private collections, and would be grateful for any information. Please write: Anne Loxley, S.H. Ervin Gallery, P.O. Box 518, Sydney 2001 or telephone (02) 258 0123.

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'Ian Fairweather,' Bay Books, figure 31, page 79

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