

An abstract painting of a nude figure, possibly a woman, rendered in bold, expressive brushstrokes. The color palette is dominated by deep reds, oranges, and whites, with some darker, almost black, areas. The figure is reclining, with one arm raised and bent. The overall style is reminiscent of mid-20th-century abstract expressionism.

ART

AND AUSTRALIA

QUARTERLY JOURNAL \$12.50

Special Issue
Eroticism

**Images of
sexuality in
Australian art**



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DAVIDA ALLEN BLUE MAN 97 X 97 CMS

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FROM THE PUBLISHER

In the last twelve months, Fine Arts Press (publisher of ART and Australia) has changed dramatically, from a small, specialized Australian publisher, into a dynamic part of the international publishing group, Gordon and Breach. To you, our subscribers and readers, this means that ART and Australia now has the ability to expand its content. For advertisers, the benefits include access to new and international markets.

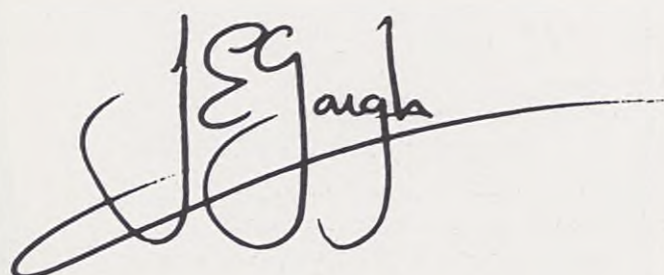
The founding publisher, Sam Ure-Smith, continues his association with the Company as a publishing consultant.

I would like to announce the appointment of Dinah Dysart as sole editor of ART and Australia, effective from the next issue. Formerly, Dinah was director of Galleries and Museums, National Trust of Australia (NSW) and co-editor of ART and Australia with Leon Paroissien. Leon will assume the title of senior adviser to ART and Australia. Under Dinah's direction, our dedicated team will continue to offer subscribers, readers and advertisers superbly illustrated and authoritative articles.

From March 1993 issue, ART and Australia will be published with an additional, separately bound supplement, dedicated to the traditional and contemporary fine art of our Asia/Pacific neighbours.

And finally, this issue presents the new look ART and Australia. I hope that you enjoy the first of the design changes planned for the magazine. We have been careful not to compromise either the quality or quantity of illustrations or text for which the journal is renowned. As always, we welcome your comments.

Our aim is to satisfy you – our readers and advertisers – in an on-going effort to be not only Australia's best-selling art journal but the most widely read, studied and enjoyed.



JANET GOUGH

EROTICISM related definitions...

Eros The god of love; Cupid.

Erotic 1. Of or pertaining to the sexual passion; treating of love; amatory.

2. A doctrine or science of love.

Erotica *n.* Erotic art or literature.

Eroticism *adv.* spirit or character.

Obscene Offensive to modesty or decency; expressing or suggesting lewd thoughts.

Phallic Of or relating to the phallus or phallism; symbolical of the generative power in nature.

Pornographic Of, or pertaining to, or of the nature of pornography; dealing in the obscene.

Pornography 1. The expression or suggestion of obscene or unchaste subjects in literature or art.

2. The representation, without aesthetic or sociological justification, of sexual acts with an intrusive vividness, which offends commonly accepted standards of decency.

Sensual Of or pertaining to the senses or physical sensation; sensory.

Sex The males or females (esp. of the human race) viewed collectively. 2. Quality in respect of being male or female. 3. The distinction between male and female in general.

Sexual 1. Of or pertaining to sex or the attribute of being either male or female. 2. Pertaining to sex as concerned in generation or in the processes connected with this; Of or pertaining to the organs of sex. 3. Relative to the physical intercourse between the sexes or the gratification of sexual appetites.

Sexuality 1. The quality of being sexual or having sex. 2. Possession of sexual powers, or capability of sexual feelings. 3. Recognition of or preoccupation with what is sexual.

Definitions from *The Shorter Oxford English Dictionary*, Oxford University Press 1973, Oxford.

WARNING

This issue contains sexual material of an explicit nature which some readers may find offensive. Parental guidance is recommended for readers under the age of eighteen.

ART AND AUSTRALIA

QUARTERLY JOURNAL

90



COMMENTARY

- 37 The Art of Seduction: Rubens and the Italian Renaissance ALAN KRELL
- 41 Close to the Bone: The Autobiography of Vicki Myers JOE AIRO-FARULLA
- 42 Exhibition Commentary: Public Galleries
- 44 Reaching a New Audience: Arts Policy Change in Queensland STEPHEN RAINBIRD
- 46 Art at the Adelaide Festival DANIEL THOMAS
- 49 Tributes: Jack Manton, Garry Anderson
- 96 Print Forum WARWICK ADLER
- 98 Art Market TERRY INGRAM
- 100 Exhibition Commentary: Private Galleries

71



78



MAIN ARTICLES

- 50 Eroticism and Sexual Imagery in Australian Art DINAH DYSART
- 54 The Artist as Lady-killer: a glance at erotica and the nude in the colonial period JANE LENNON
- 60 Interpreting Eroticism PETER TIMMS
- 67 Death and Eroticism in the Anzac Legend LEIGH ASTBURY
- 75 The Stripped Rather than the Teased: Richard Larter and Eroticism JOANNA MENDELSSOHN
- 80 She's As Fine As Fine Can Be: Mike Brown's *Mary-Lou*, 1961-1964 RICHARD HAESE
- 86 Sexuality in the work of Six Contemporary Women Painters FELICITY FENNER
- 92 The Sacred and the Profane: Eroticism and Mysticism in the art of Dale Frank JANE MAGON
- 118 What's on this Spring: Gallery listings Art Directory: Competitions, prize-winners, art auctions, gallery acquisitions, books received.

Edited by Dinah Dysart and Leon Paroissien **Editorial Manager** Louise Martin-Chew **VIC Adviser** Peter Timms **W.A. Adviser** Ted Snell **Advertising Manager** Anne Sanders **Subscriptions Manager** Rhonda Fitzsimmons **Marketing and Administration Manager** Warwick Adler **Production Co-ordinator** Karen-Jane Eyre **Studio Manager** Stephen Smedley **Business and Accounts Manager** Roslyn Adams **Publishing Consultant** Sam Ure-Smith **Art Direction** Lisa Wrightson, FHA Design Sydney Designed and produced in Australia Printed in Korea by Pyung Hwa Dang Printing Company © Copyright Fine Arts Press 1992 ALL RIGHTS RESERVED Trade distributors Network Distribution Co. **ART and Australia** Fine Arts Press Pty Limited Level 1/20 Barcoo Street Roseville East 2069 **Editorial, Advertising, Administration enquiries** (02) 417 1033 Facsimile (02) 417 1045 **Subscription enquiries** Tollfree 008 22 4108 Sydney callers 417 1723 **Subscription rates** (one year-double all costs for two years) Yearly rate (four issues) within Australia A\$44 Overseas A\$68 (US \$52) Single copies Recommended retail price A\$12.50 (plus post and packing A\$7.50).

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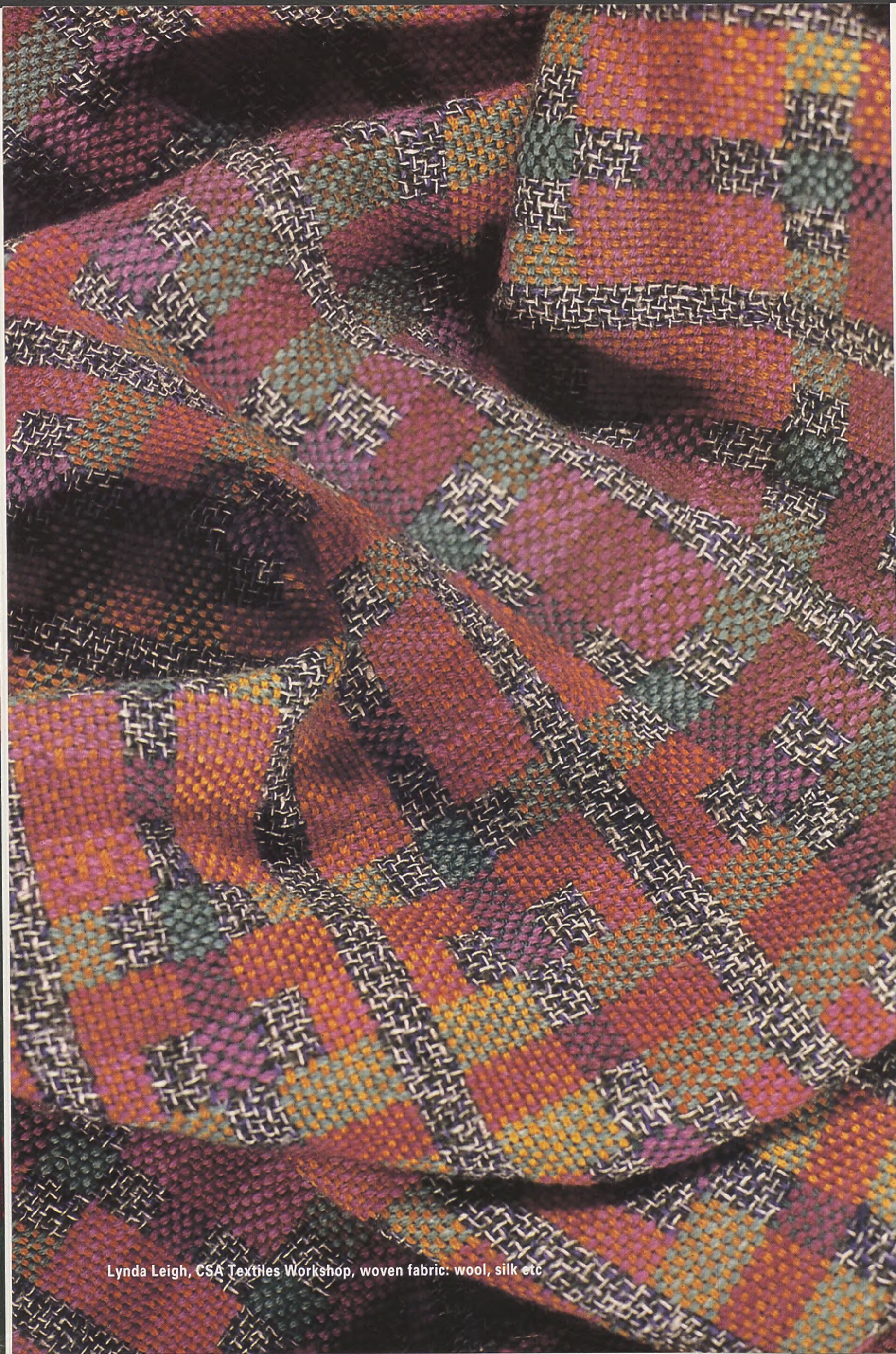


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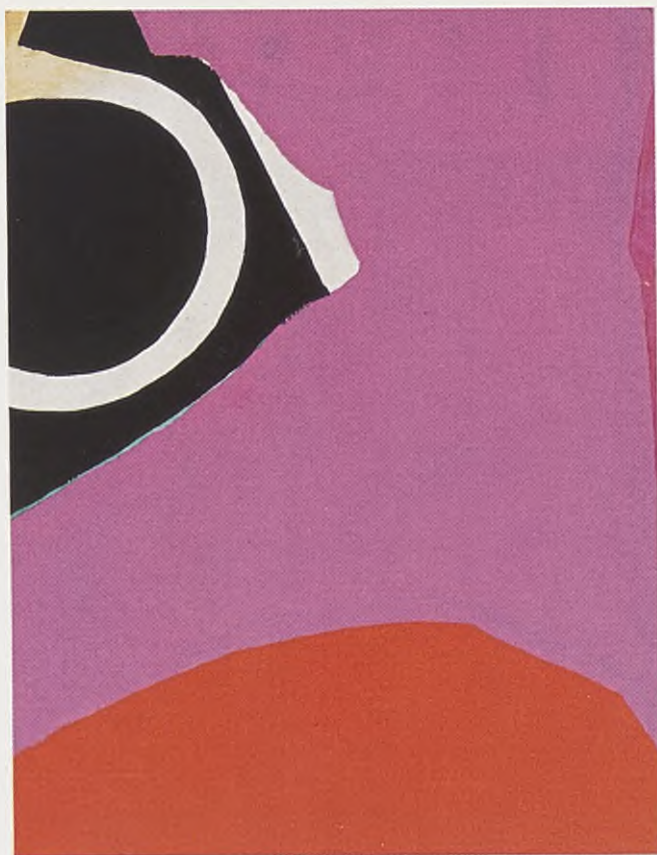
October

MICHAEL ESSON

November

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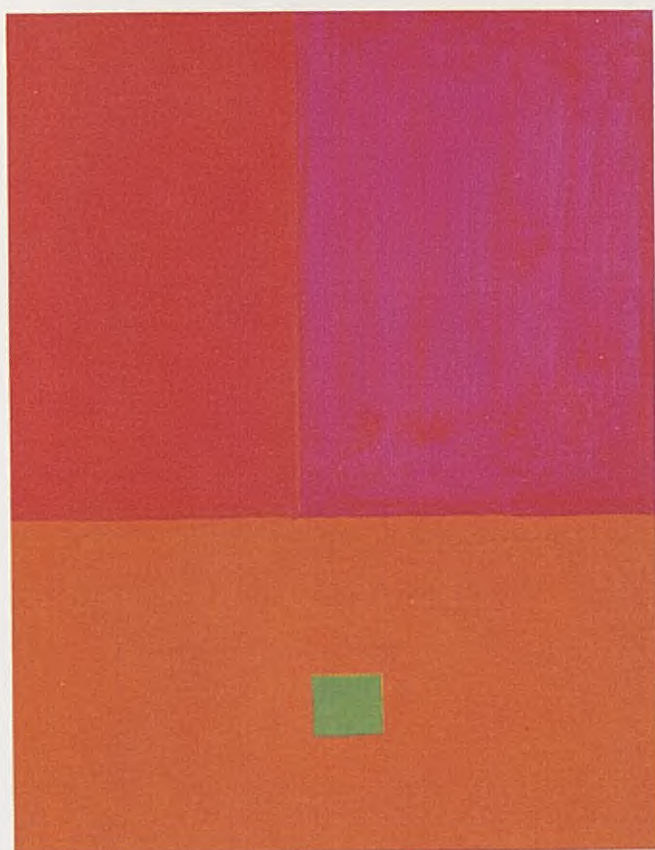
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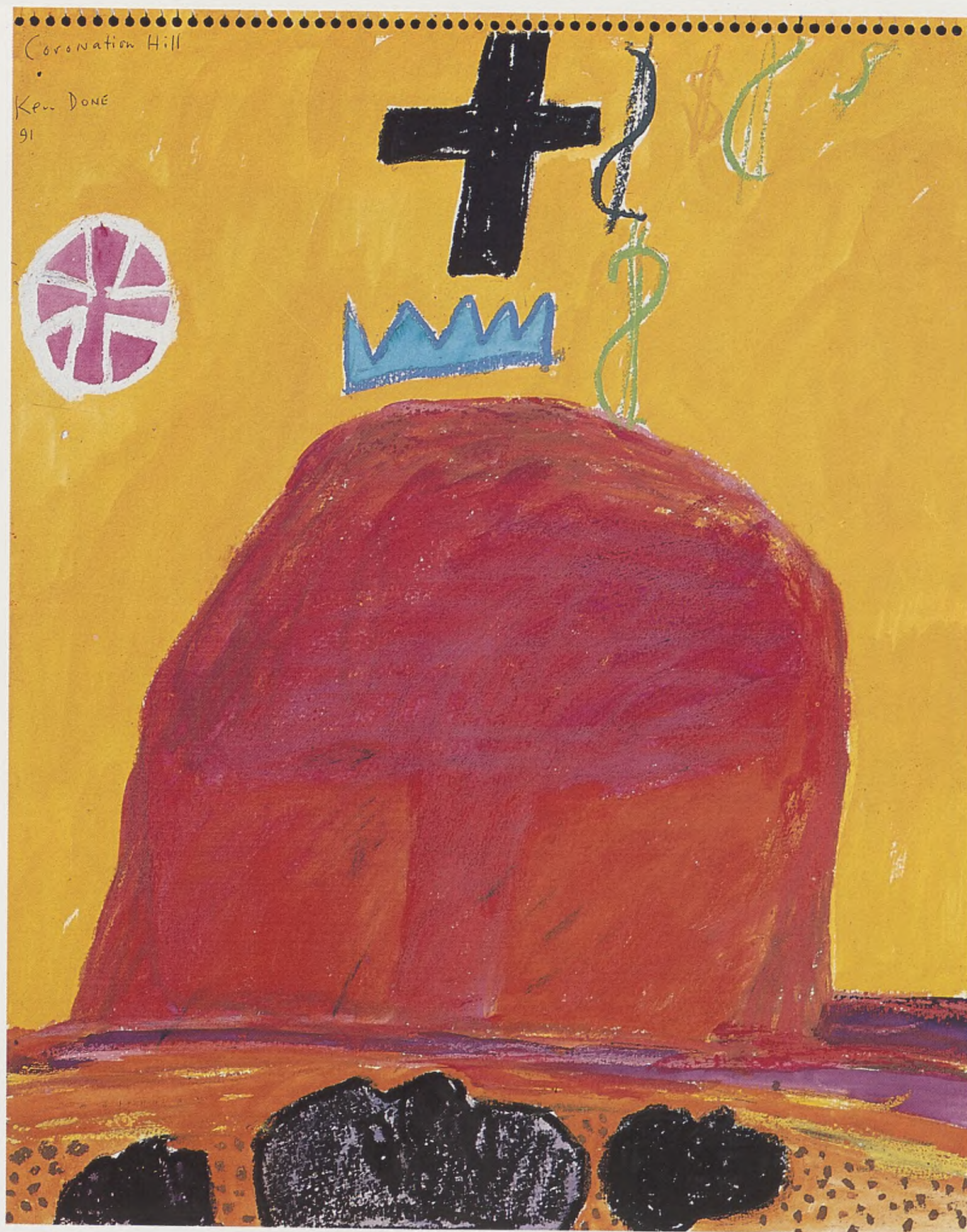
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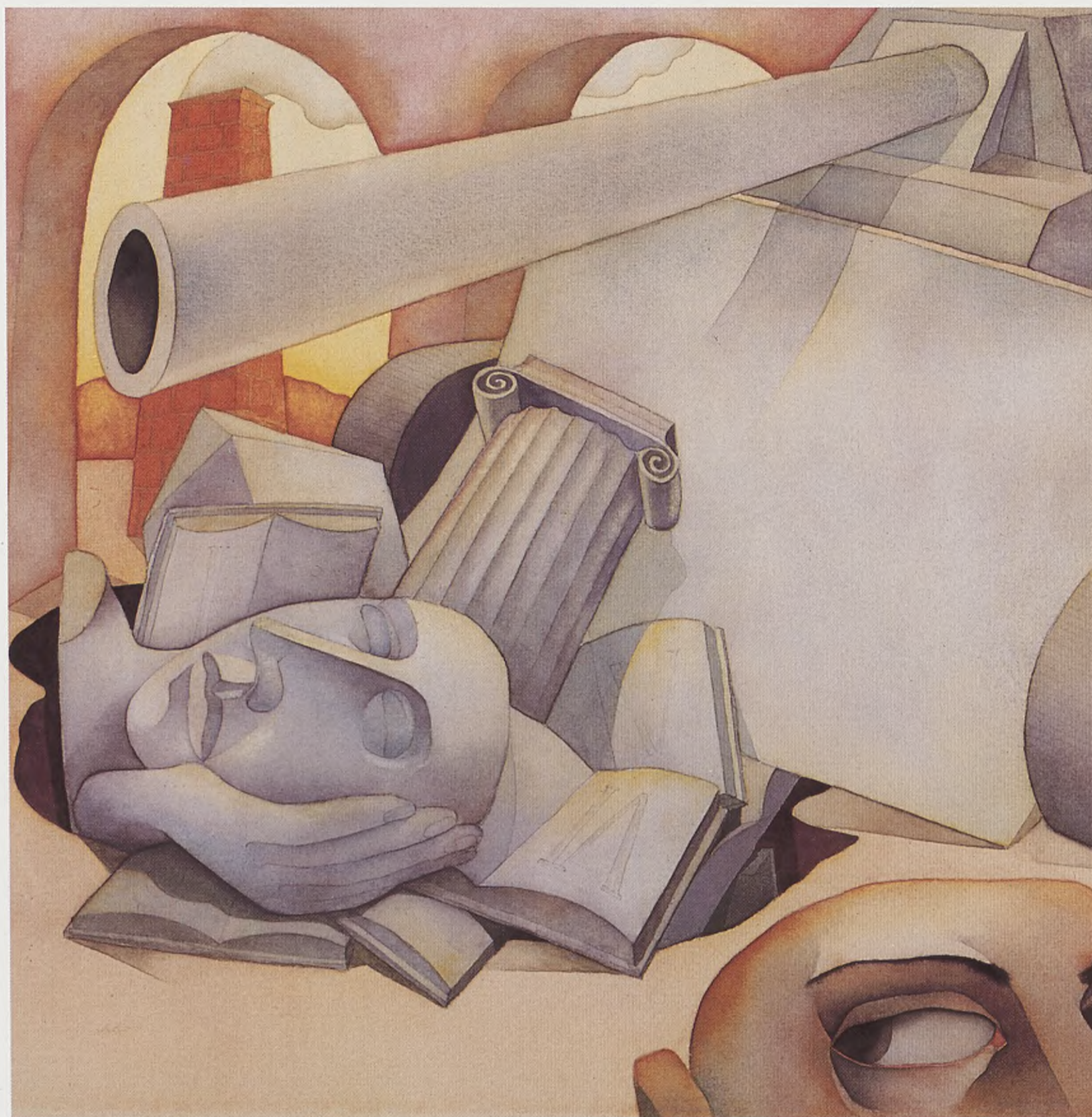
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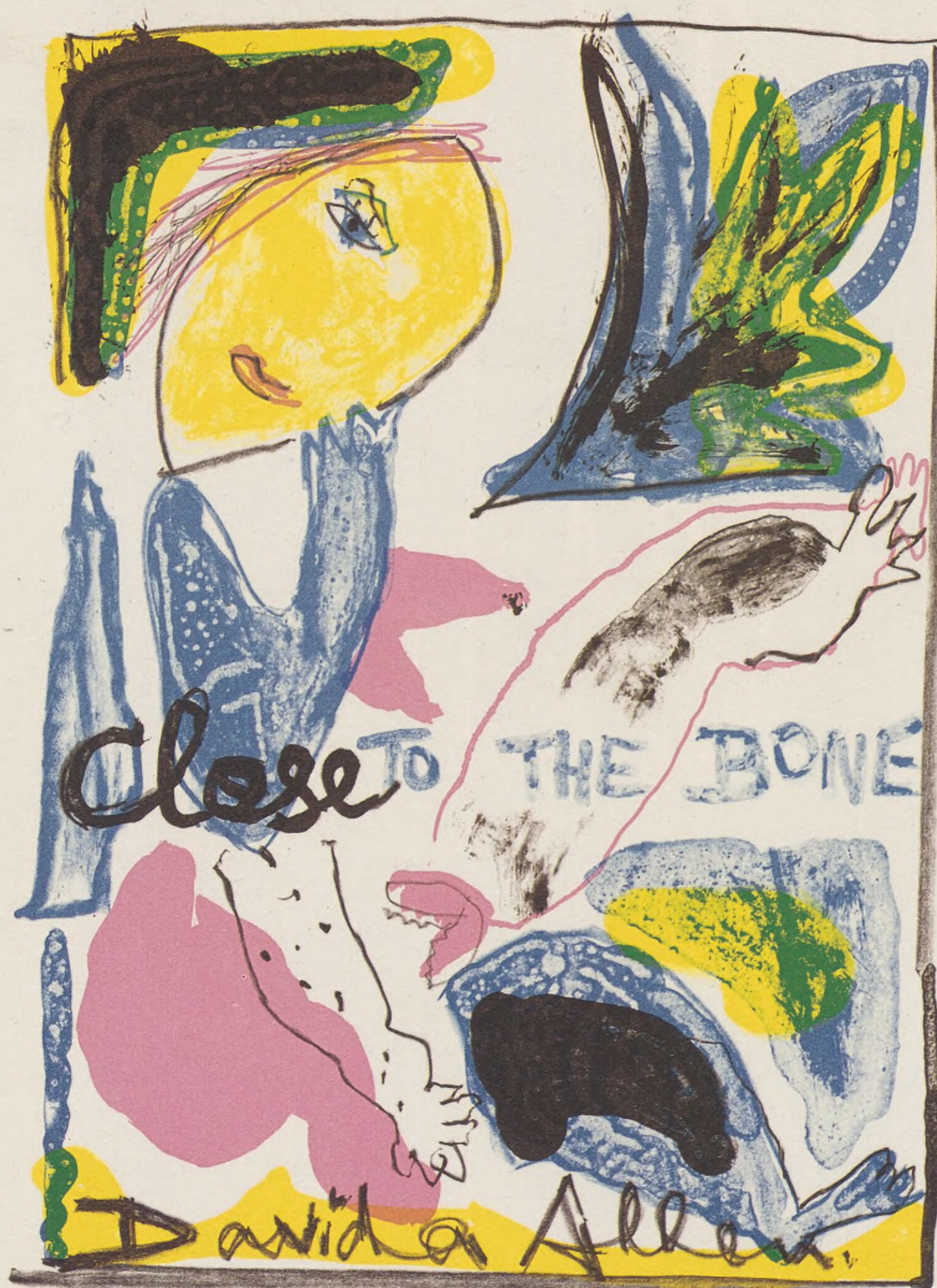
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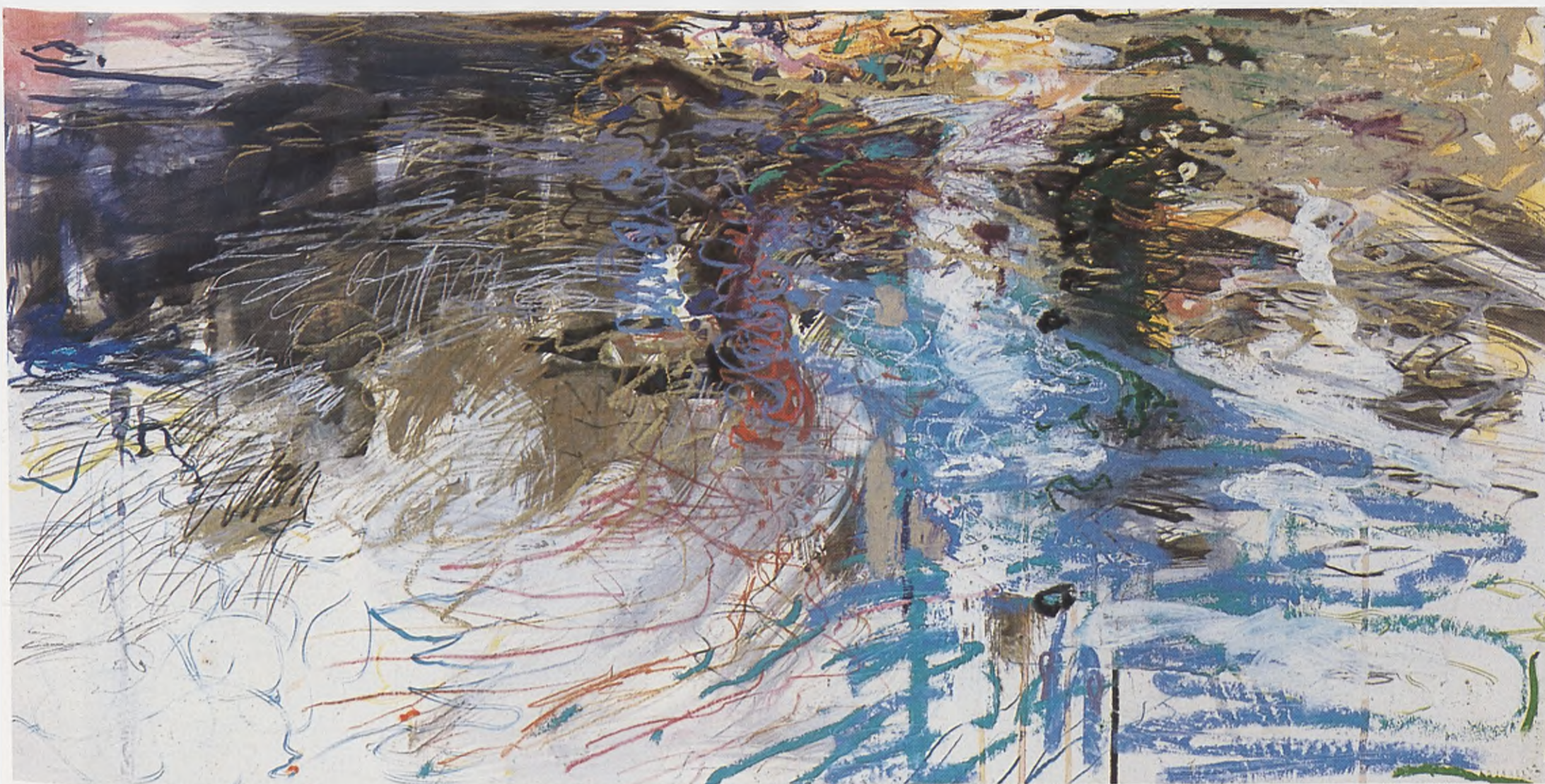
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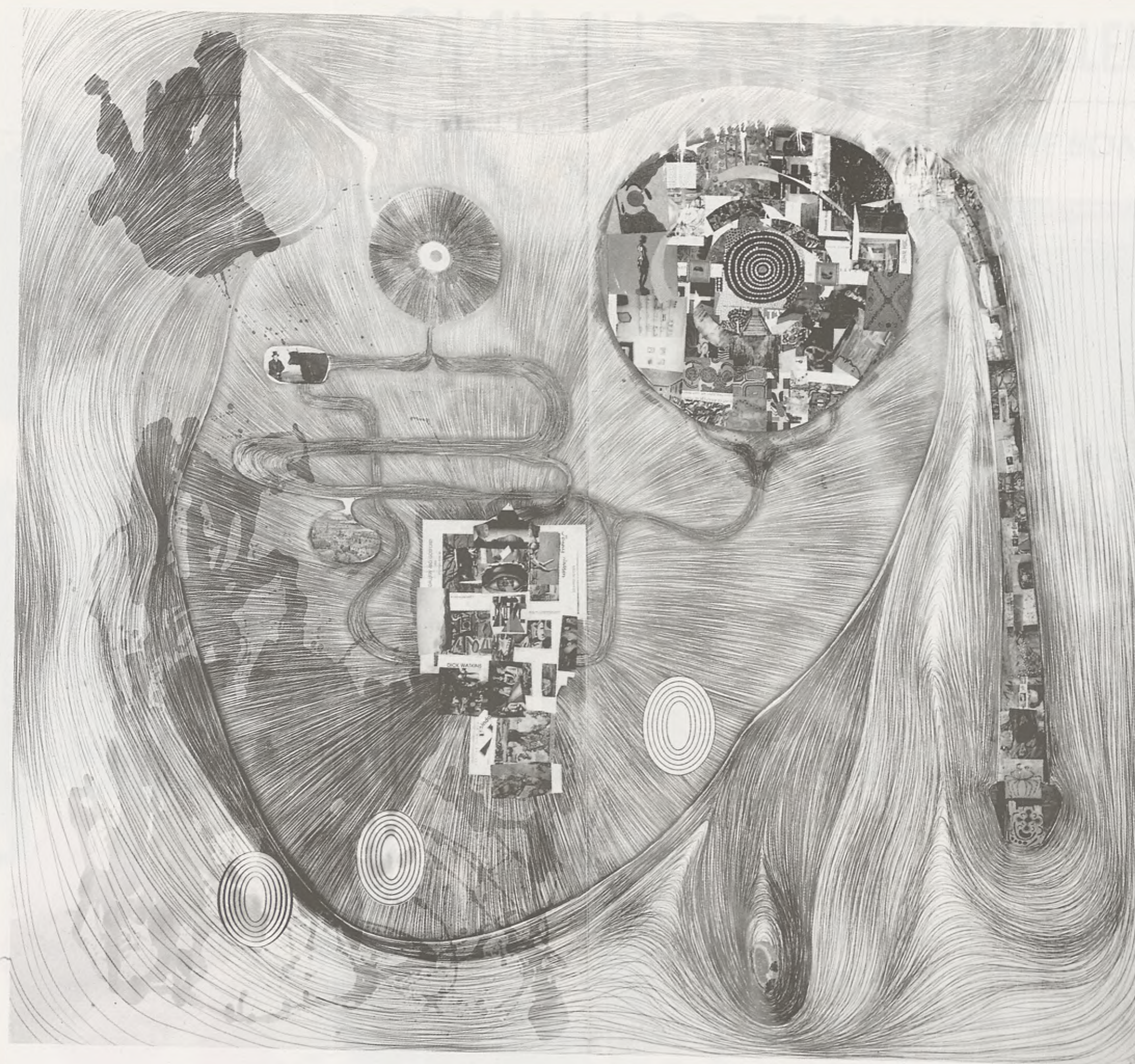
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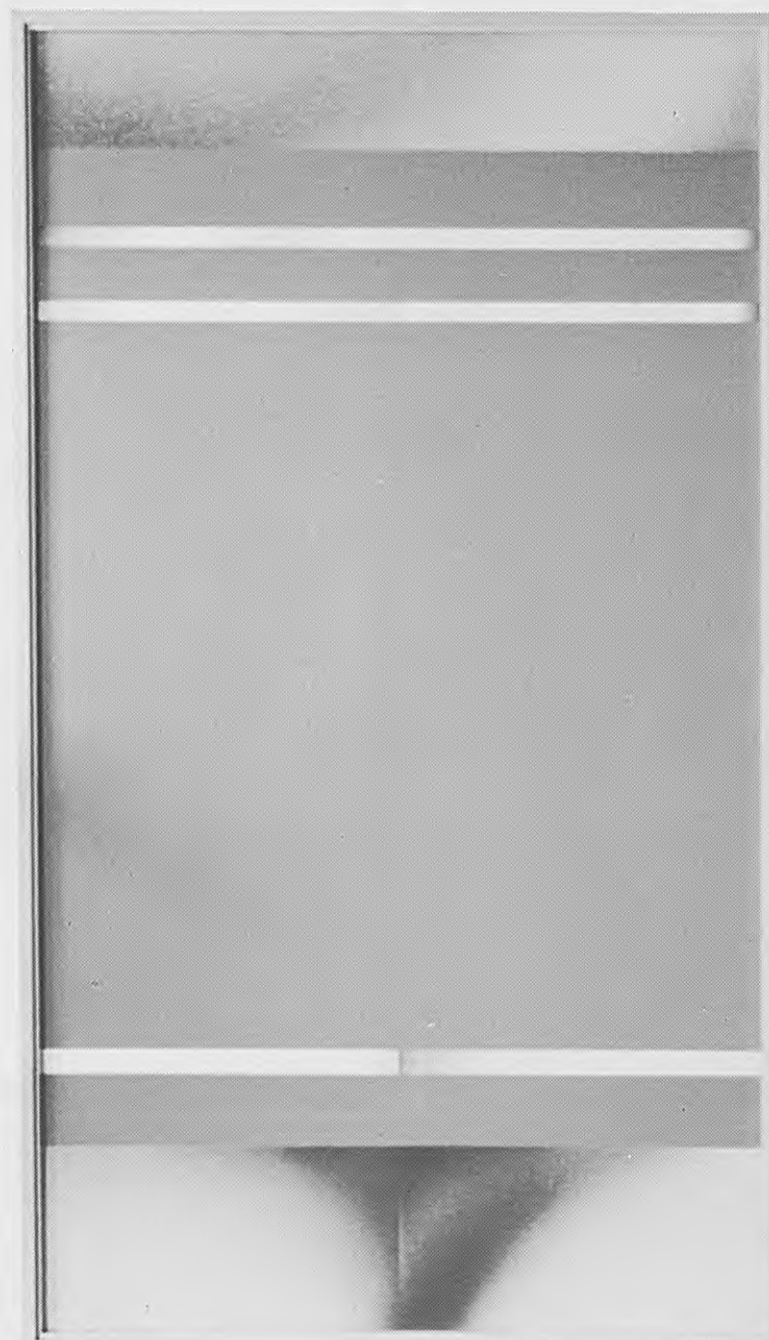
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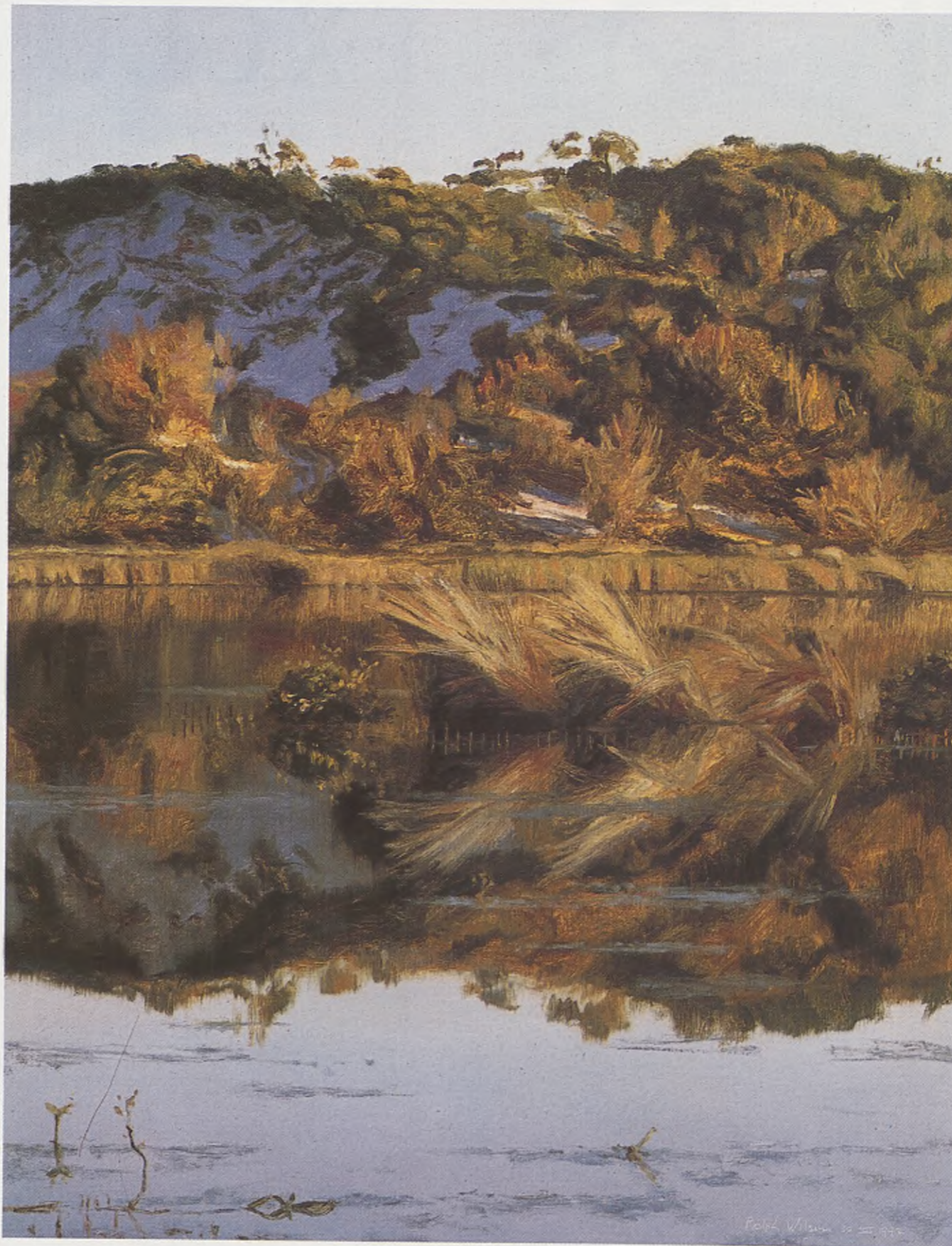
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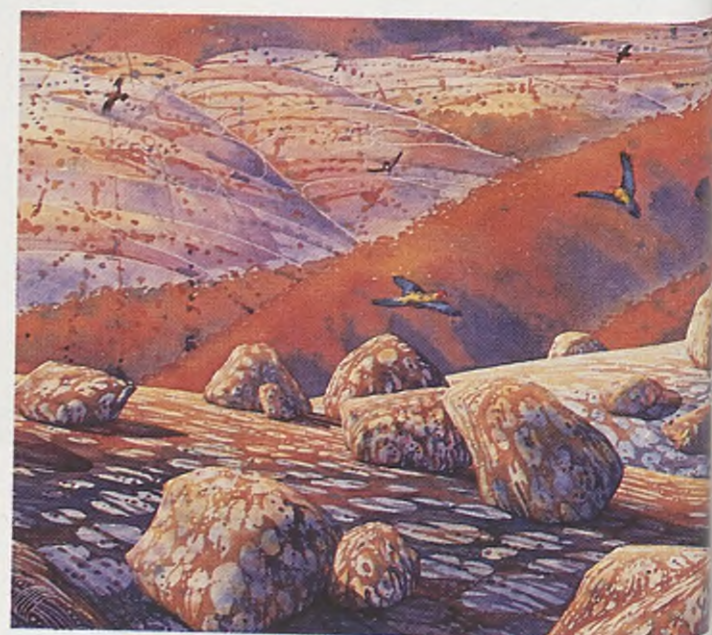
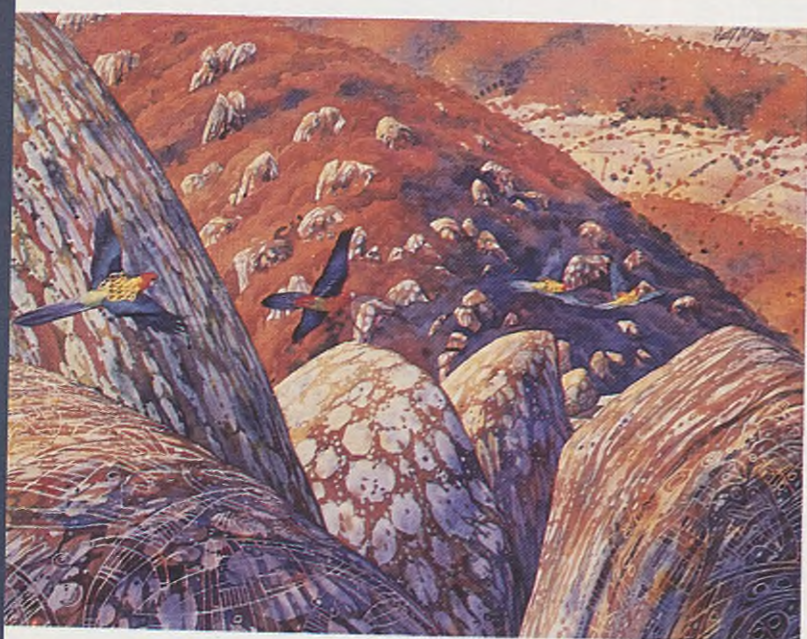
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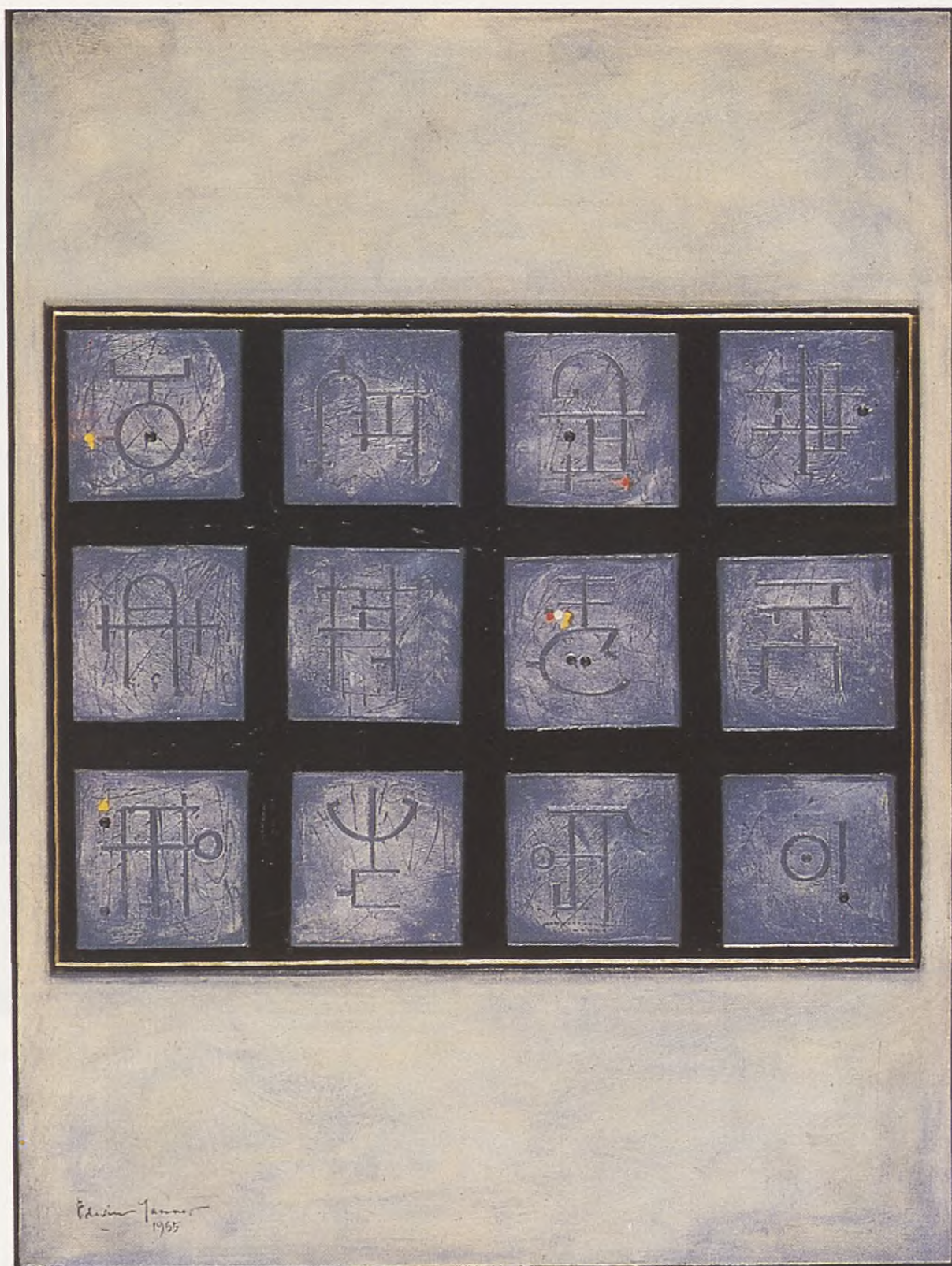
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.....12noon-5pm

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NOVEMBER 1992

A symbiosis of time and place

This exhibition for a Doctorate of Creative Arts from the University of Wollongong, is of recent paintings based on a 'Sense of Place'. Ian Henderson is currently Senior Lecturer in Visual Arts and Design at the University of New England, Armidale. He studied at Oxford Polytechnic and Swansea College of Art, was a Gulbenkian Fellow in painting at Keele University, UK and first Artist-in-Residence at Brock University, Ontario. He came to Australia in 1972 and has works in public and private collections in UK, Canada and Australia

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THE AGE OF ANGKOR:

Treasures from the National Museum of Cambodia



Kneeling Woman Bayon Angkor Thom Angkor (Siem Reap) Angkor Vat style c. 1150–1175 Bronze Height 30.1 cm

AUSTRALIAN NATIONAL GALLERY

Canberra 22 August–25 October 1992

The Art of Seduction

Rubens and the Italian Renaissance

Once in a lifetime experiences have been promised to Australian art audiences ever since the first 'block-buster' exhibition some ten years ago. In the marketing of culture, the never-to-be-repeated, the never-before-attempted, the too-important-to-miss are commonplace. The Australian National Gallery's 'Esso Presents Rubens and the Italian Renaissance' was no exception. Described variously as 'The greatest collection of old masters ever to be seen in Australia' (Gallery media release), and 'one of the most important exhibitions ever staged here' (Peter Ward in the *Australian Magazine*), the plethora of promotional material was impressive. A film produced especially for the occasion and shown on SBS television brought Rubens via two engaging inter-locutors and some gentle pomp into our living rooms, whilst a three-page spread in the *Sydney Morning Herald* on the eve of the opening gave recession-ravaged Canberra hoteliers the opportunity to capitalize on culture. The Pavilion offered 'a great value weekend deal for the duration of the fabulous Rubens exhibition', at the same time as the Canberra Rex Hotel emphasized 'Culture, Class, Comfort' in its \$55 Rubens Accommodation Package.

The enticements of hotels aside, 'Rubens and the Italian Renaissance' promised much. It was emphasized that this was 'our exhibition', not simply another 'predictable package exhibition put together for us overseas' (Michael Lloyd, Senior Curator of International Art at the Australian National Gallery). Much was made of the show's scholarly aspirations, and its ambition to reconcile the



PETER PAUL RUBENS after Michelangelo, *Leda and the swan*, c.1598-1600, oil on panel, 64.5 x 80.5 cm, Collection Stephen Mazoh, New York.

'serious' and the 'popular'. Finally, attention was drawn to the handful of Australian acquisitions in the exhibition: their meanings, it was declared, would be enhanced by inclusion in this context.

In a landscape littered with slogans and grandiose claims, articles in glossies and glossy ads, what did 'Esso Presents . . .' present?

Contrary to the implications of the title, little Renaissance art. The vast majority of works

were mannerist, as the explanatory material in the first room spelt out. A less misleading title might have been *Rubens and Italy*, the name of Michael Jaffé's pioneering study first published in 1977. (A long-time Rubens scholar, Professor Jaffé was a member of the exhibition consultative committee.) Indeed, if there was a single inspirational text behind the show, it would appear to be this book. Although the exhibition added substantially to Jaffé's investigations, and the breadth of its



TITIAN and his workshop, *Venus, Mars and Cupid*, c.1560, oil on canvas, 97 x 123cm, Collection Gemäldealerie, Kunsthistorisches Museum, Vienna.



AGOSTINO CARRACCI, *Pluto*, c.1592, oil on canvas, 109 x 130cm, Galleria e Museo Estense, Modena.

survey broke new curatorial ground, the type of inquiry was in keeping with the Cambridge-trained scholar. The art history 'Rubens and the Italian Renaissance' embraced was about style, attributions, dating and iconography, the latter understood in Erwin Panofsky's terms as a descriptive activity concerned with the meanings of works of art.

Within these parameters the exhibition was successful; in particular, new light was shed on questions of attribution and dating. (The discussion of the ceiling paintings by the Carracci family was especially illuminating, and their appearance in conjunction with related drawings a highlight of the show.) The extent to which the exhibition succeeded in demonstrating Rubens's assimilation of Italian art, however, was another matter. The large section devoted to 'Rubens and Venice' was the most unsatisfactory. The major thrust of this display — 'Rubens' gradual immersion in Titian's free painterly style' — was severely weakened by the absence of the relevant works. There were small black and white reproductions, as well as Titian and his workshop's *Venus, Mars and Cupid*, but examples of the Venetian's 'highly expressive style which made dramatic use of multiple light sources

and expressive brushwork' were nowhere to be seen.

'Rubens and the Italian Renaissance' was concerned with the development of style to the exclusion of most other factors. Consistent with this strategy, the didactic material (labels and other supporting information) considered only the immediate artistic environment. The catalogue writings began to modify this formalist construction, but little attention was paid to the social, political and ideological contexts in which art is made and received. A 'serene self-confidence' (to borrow the phrase used by Rees and Borzello in describing Mark Roskill's *What is Art History?*, 1974) characterized the project, while a blind eye was turned to the questions now being asked of art and its histories. Issues relating to the nature of representation, the selection of subject matter, the impact of gender and class on what we see and how we see it, and the ways in which meanings are constructed were largely ignored.

An ever-recurring subject in 'Rubens and the Italian Renaissance' was woman. She is pictured as comforting mother, *femme fatale*, lover and victim. She is variously innocent, haunted, devious and confident. Often she appears naked or near naked. In this latter

category can be discovered, as John Berger has written, 'some of the criteria and conventions by which women have been seen and judged as sights'.¹

Rubens's *Leda and the swan*, his *Susanna and the elders* and Dosso Dossi's *Sleeping Venus with nymph* were hung side by side in the first room. The *Leda*, widely used in the publicity campaign, quotes from and alludes to treatments of the subject by other artists and, indeed, by Rubens himself. Its exact genesis unclear, the painting shows a Michelangelesque nude in the *figura serpentinata* pose typical of Mannerism. Her eyes are closed and she is oblivious to the swan (Jupiter in disguise) who insinuates its neck between her thighs and breast. By contrast, the nude in Titian and his workshop's *Venus, Mars and Cupid* takes a more active role in the seduction scene: based on Michelangelo's *Night*, ironically, she looks wide-eyed at Mars as she draws his lips to hers. He is lost in the reverie of passion and responds by leaning forward, embracing her as he does in a gesture both sexually assertive (his right arm is huge and his hand grasps her buttocks) and protective.

The reclining nude in Dossi's *Sleeping Venus with nymph*, like *Leda*, is made vulnerable by being asleep. Her body is twisted so

that her genitalia, typically devoid of pubic hair, and breasts impress themselves upon the viewer. Her head is cradled by an elderly woman/servant who looks up at a young, fully clothed nymph, whose raised arm and pointing finger recalls the same gesture in Leonardo da Vinci's androgynous *Saint John the Baptist*. Set in a lush landscape with a sketchily painted city in the background, there is much about this enigmatic work that invites comparison with Giorgione's *The tempest* in the Accademia, Venice.

The last in this group of three paintings, Rubens's *Susanna and the elders*, is a subject that was popular among artists from the sixteenth until the eighteenth centuries. It not only provided the opportunity to display the female nude, but had 'the added advantage that the nude's erotic appeal could be heightened by the presence of two lecherous old men, whose inclusion was both iconographically justified and pornographically effective'.² It should come as no surprise, as David Jaffé writes in the catalogue, that such scenes 'appear to have been favourite subjects for the *guardaroba* (dressing-rooms) of some of the Cardinals'. Rubens's *Susanna* is depicted in full golden light as she swivels in surprise and fear. She avoids direct eye contact with her would-be rapists and gazes upwards. The two elders, their intentions quite explicit, are caught in the half-light of the glade. Rubens's treatment is consistent with the conventional emphasis by Renaissance and Baroque artists on the sexual implications of this Old Testament parable addressing neither the triumph of good over evil through the intervention of Daniel, nor Susanna's extraordinary resistance in the face of the Elders' threat of death.

The dimly lit, low-ceilinged room of the Rubens exhibition, intimate and inviting, gave way to a high-ceilinged, concrete and steel space. Here the 'Old Masters' rubbed shoulders with the 'modern' in more ways than one. Caravaggio's hypnotic *Judith and Holofernes*³ took on unexpected meanings in relation to Brancusi's *Birds in space*, the latter easily observed and accessible in an adjoining room of their own. Brancusi's blend of sensuality and serenity contrasted



CARAVAGGIO, *Judith and Holofernes*, c.1599, oil on canvas, 145 x 195 cm, Collection Galleria Nazionale d'Arte Antica, Rome.



PETER PAUL RUBENS, *Deianira and Fury*, c.1635, oil on canvas, 246 x 168 cm, Collection Galleria Sabauda, Turin.

with the theatricality and violence of the Caravaggio. Yet it also encouraged a reading of the work which emphasized the strange stasis of its narrative. The assassination of the Assyrian military leader takes place in a black void. Hovering ominously over Holofernes is a deep red drapery. Judith, accompanied by her elderly maid Abra, severs Holofernes' neck. He, not yet dead, looks up in surprise and horror, an expression which contrasts with the glacial and resolute countenance of Judith. Yet there is about her a strong sense of distaste for what she is doing, quite unlike Rubens's own *Judith with the head of Holofernes*, early 1630s, in the Herzog Anton Ulrich-Museum, Braunschweig. In Rubens's work, Judith, breasts bared and eyes ablaze, grasps the severed head of Holofernes and stares defiantly out of the picture. It is an emphatic representation of woman as *vagina dentata*, showing how Rubens drew on the side of the Judith story which stressed her sexual wiles. In his one other version of the subject, known only through an engraving of it by Cornelis Galle the Elder (reproduced in the catalogue), Rubens translated the Judith tale into opera — all writhing bodies, flowing draperies, rays of light and putti.

The Florentine artist Jacopo Zucchi's *Cupid and Psyche* depicts Psyche at the point of discovering that the monster she has set out to kill is, in fact, her lover, Cupid, who has forbidden her to look upon him. While the censorial spirit of the counter-Reformation led to restrictions in the latter part of the sixteenth century on nudity and pagan mythology (in public, at any rate), Zucchi's painting of 1589 holds little back in its erotic treatment of the classic story. Cupid here is the centre of attraction. His nude body lies sprawled across the picture, his genitals both concealed and emphasized by the flowers rising from the vase in the foreground. This fleshy, somewhat effete youth, whose right arm bends rubber-like around his golden curls, brings to mind the homoerotic works Caravaggio did while in the household of his patron Cardinal del Monte, c.1595–1600, a man whose sexual preferences, and perhaps those of Caravaggio himself, may have reflected in works such as



PETER PAUL RUBENS, *Nessus and Deianira* (after Perino del Vaga), pen and brown ink and wash with green, brown and white bodycolour, on paper, The British Museum, London.



PETER PAUL RUBENS, *Susannah and the elders*, c.1606, oil on canvas, 94 x 67 cm, Collection Galleria Borghese, Rome.

The musicians and Bacchus.⁴

Zucchi's representation of male sexuality in *Cupid* is far removed from that of Agostino Carracci's *Pluto*, a ceiling painting in which the muscular god, legs apart and genitals exposed, is shown in the company of the bloodthirsty three-headed hound of Cerebus. Brutality is the order of the day, as it is in Correggio's *The martyrdom of four saints*. There however it is mediated by a quality which can be best described as camp.

The first work seen when entering 'Esso Presents Rubens and the Italian Renaissance' was a small brown ink and wash drawing by Rubens entitled *A naked man dropping from a wall*. It was appropriate that the last image in the exhibition was another ink and wash drawing, also by Rubens, whose subject was *Nessus and Deianira*. Both works show the naked male and female body in the act of clinging: the man hanging on a fissure in a wall for dear life; Deianira holding fast to her abductor, the centaur Nessus, as if protecting him from the expected violence of her husband Hercules. Deianira was a victim on two counts: claimed by Hercules in a fight with Achelous, and then abducted by Nessus. This small but hugely affecting drawing by Rubens highlights the problematics of seduction, both in aesthetic terms and otherwise.

¹ John Berger, *Ways of Seeing*, London, 1972, p. 47.

² Mary D. Garrard, 'Artemisa and Susanna', *Feminism and Art History: Questioning the Litany*, eds. N. Broude and M.D. Garrard, New York, 1982, pp. 149–50.

³ The bibliographic references for Caravaggio's *Judith and Holofernes* are missing from the exhibition catalogue, see p. 196.

⁴ For an engrossing study of gender, sexuality and homoerotic imagery in Renaissance Italy, see James M. Saslow's invaluable study *Ganymede In The Renaissance: Homosexuality In Art And Society*, New Haven and London, 1986. He examines the important role played by gender and sexual preference in Renaissance Italy by discussing the ways in which artists such as Correggio, Michelangelo and Giulio Romano represented the classical story of the abduction and rape of the beautiful Trojan boy Ganymede who, on occasions, was conflated with the figure of Cupid.

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Close to the Bone: The Autobiography of Vicki Myers

Vicki Myers, alter ego, persona, self-portrait of Davida Allen, is the central character of this thinly disguised autobiography. For those reasonably close to the Ray Hughes Gallery and his artists in Brisbane of the 1970s and early 1980s, the events attributed to Vicki Myers in the book had become part of the folklore attached to Davida Allen. For these readers, the 'novel' contains few surprises. Always shocking, though, is Allen's apparent relish to rub our noses into intimate matters which we would normally keep to ourselves or reveal only to the most trusted of confidants. The book sets down in print what Allen has been painting for years. Unfortunately, it does not go much beyond it.

This is an awkward book to review, especially for a male. It delves into areas of women's sexuality and identity which even the most 'sensitive' male may completely misunderstand. It is also an odd book in this age of post, or is it post-post-modernism — presenting an old-fashioned view of the artist and their creativity, a female equivalent of Vlamink's alleged claim to 'paint with my loins'.

One cannot help feeling that, in spite of the intensity and disconcerting honesty of Allen/Myers' creative passion, what she admits to us and perhaps to herself as well is all there is to her act of painting.

One reviewer has already remarked that Allen writes the way she paints — stripping all superfluous detail and background and focussing only on emotion, and an uncontrollable and cathartic creative act. It makes good entertaining drama, but reinforces the popular and stereotyped view of the artist. Whereas male 'genius' artists merrily fornicate with all and sundry and make great art, a case of having your cake and eating it too, Allen/Myers, burdened by her gender, husband, children and Catholic scruples, can



DAVIDA ALLEN, *What colour is pink*, lithograph number 11 from *What is a Portrait: the Images of Vicki Myers*, New Endeavour Press. Reproduced with the permission of the publishers.

only sublimate her sexual appetite for other men by putting it all on canvas. I was not certain, on finishing the novel, whether the unbounded love for and of her husband, children and father provide her with the equivalent of having her cake and eating it too.

It is fascinating to see how Australia's brand of Irish Catholicism continues to serve up such rich nourishment to artists. But here again there is too much simplification. The reduction of Allen/Myers' conflict with her Catholicism to such basic elements masks or ignores the reasons why she retains her faith. Even 'Brides of Christ' managed to do better than that.

The book reads very much like a film script

and at the end Vicki Myers announces her intention to turn her book into a movie. I can already see Sam Neill and Meryl Streep co-starring once again in the leading roles.

I have enjoyed much of Davida Allen's painting over the years but found the book a light if entertaining read. Like some of her paintings, it suffers from a too facile intensity. In spite of its apparently brutal honesty and self-deprecating humour (one of her most endearing and salutary qualities), it neither disturbs nor explains. Davida Allen has a considerable dramatic flair and a good ear for dialogue. She is a natural storyteller. The story develops quite well, but let me down in that her 'getting of wisdom' should occur through her infatuation and encounter with 'Mr Movie Man'. The artifice and artificiality of these last scenes rob the reader of a satisfactory resolution to the story. Is this her last infatuation or will there be a sequel?

The accompanying book of drawings is delightful. Davida Allen's hand has become even more quirky, but the humour and the bite of her art is as evident as ever.

As to the novel, is it a confession? A *roman clef*? An autobiography? Whatever it is, Allen/Myers may claim to bare all, but in fact she reveals nothing.

Close to the Bone, The Autobiography of Vicki Myers by Davida Allen

Simon & Schuster, Australia, in association with New Endeavour Press, 1991
ISBN 0 7318 0207 1, \$12.95

'What is a Portrait', Images of Vicki Myers

by Davida Allen
New Endeavour Press, 1991
ISBN 1 875505 02 4, \$29.95

Joe Airo-Farulla

Joe Airo-Farulla is Principal Lecturer in Visual Arts at the Queensland University of Technology, Brisbane.



...but never by chance...

This photo-essay is selected from the exhibition '...but never by chance...', curated by Linda Marie Walker. The text below is extracted from the exhibition book of the same name.

The eroticism inherent in living things is scattered through the air, in the sea, in the plants, in us, scattered in the vehemence of my voice, I'm writing to you with my voice.¹

This project, an exhibition and a book, contributes to an already extensive archive of erotic work by women. The talk of the erotic and eroticized body is endless ... In the erotic we are vulnerable and vital, and wanting,

wanton and wary. The erotic opens the pores to the world, and can be subtle, and sustaining, or loud and wounding (or wounded).

The project is intended to evoke transparency, and non-literal intra-eroticism; the eroticized body for the pleasure and use of that body, the eroticized body gazing at itself and other bodies erotically. A matter of an erotic attitude, a rhetoric which relates outward and inward — a form of written and visual language which is not validating, rather a concern with a poetics of sexuality — not necessarily for parade, but not censored either.

Linda Marie Walker

...but never by chance...,
edited by Linda Marie Walker,
Experimental Art Foundation, Adelaide, 1992.

Experimental Art Foundation, Adelaide
9 April to 10 May 1992
Institute of Modern Art, Brisbane
21 May to 6 June 1992
Museum of Contemporary Art, Sydney
17 June to 22 August 1992
Ian Potter Gallery, Melbourne
February 1993

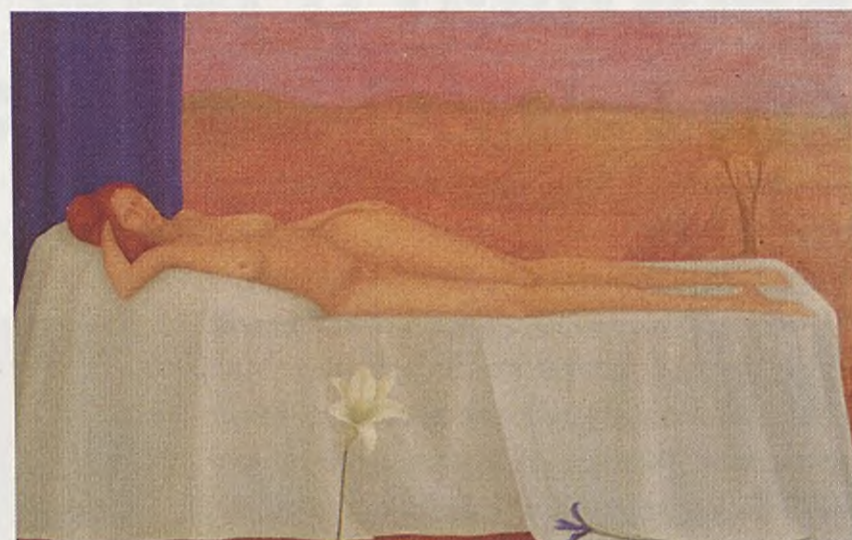
¹ Clarice Lispector, *The Stream of Life*, trans. Elizabeth Lowe and Earl Fitz, University of Minnesota Press, Minneapolis, 1989, p.30.



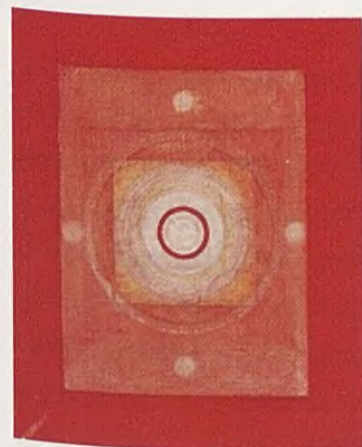
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1. BRONIA IWANCZAK, *Coaxing the wound – positions for speech*, 1992, plastic, metal spoons, sugar, hairnets, eggshells, plaster, watercolour, photo-gravure prints, fur, 4 x 3 m.
 2. JENNIFER HAMILTON, *Abandon*, 1992, screenprints on Magnani paper, 219 x 168 cm. 3. JENNIFER HAMILTON, *Resist*, 1992, screenprints on Magnani paper, 219 x 168 cm.
 4. ROSSLYND PIGGOTT, *The lovely hermaphrodite*, 1989/90, oil on linen, 243 x 152 cm, Private collection, Melbourne. 5. MELANIE HOWARD, *Mandala Series – detail from Paris 1–7*, 1991, oil on linen, three works, each 150 x 80 cm. 6. CAROL RUDYARD, *Body language (detail)*, 1992, video installation.

Reaching a New Audience

Arts Policy Change in Queensland

Wayne Goss's decision to include the arts portfolio as part of his ministerial responsibilities when he became Premier of Queensland in late 1989 (following the example set by his predecessor Mike Ahern) has proven something of a godsend for the arts in the State. During the past three years under his committed leadership, the cultural and artistic life of Queensland has been enhanced significantly. This has been due partly to Goss's personal interest in the arts, particularly performing arts, but, more importantly, to a greater commitment by the State government, leading to decisive changes in the way cultural activities are administered and developed in Queensland.

The document *Arts Policy in Queensland Under a Goss Government: Reaching a New Audience*, launched just before the 1989 election, provided the blueprint for subsequent arts reform in the State. This report presents basic arguments in support of government involvement in the arts. In essence, it reinforces Federal government planning and support initiatives to develop the arts nationally, based on four guiding policy principles — the economic significance of the arts industry, regional arts development, access to the arts on an equitable basis and the importance of indigenous art as an integral part of our cultural heritage.

Once in government, the Goss administration moved quickly to implement change. Within the first year it established a special Arts Committee to examine and report on all aspects of Queensland government support to the arts. Following several months of consultation, the Committee — chaired by noted Brisbane writer and performing artist Patrick Galvin, and comprising a broadly based



SHERIDAN KENNEDY, *Gyromancer*, 1991, brass and bronze, 28 x 22 cm, Collection of the artist, Brisbane.

membership of other arts practitioners and administrators — released its landmark report *Queensland: A State for the Arts* in early 1991. This publication is the most comprehensive document yet on the arts in the State and is a benchmark for monitoring current growth.

Recognizing the need for change, notably in matters relating to policy development and funding, the report addresses three essential concerns — priorities for the arts in the 1990s, equity issues, and structures and processes for support. Additionally, it documents at some length individual artform issues, including the long-standing funding neglect of the visual arts in Queensland.

In implementing the Committee's various recommendations, the government has determined that its particular priorities for arts policy support and financial assistance are: individual artists (virtually overlooked in the past), regional development, and Aboriginal and Islander arts (the population of this group in Queensland is higher than in any other State).

Significantly, professional arts practice is acknowledged as having priority over amateur activity (this was not the case previously). The latter now relies on local community assistance except where professional development is involved (for example, Artists-in-residence, arts components in festivals, and training of artworkers through attachment to major organizations).

Arts funding programmes and the processes through which they are administered have long been regarded as outmoded and restrictive in Queensland. Thus, the Goss government has devised a broad range of new programmes of assistance, together with new assessment procedures to stimulate arts development activity and provide a proper basis for professional development. These are based largely on the existing support programmes and assessment practices of the Australia Council, including the 'peer review' principle using professional expertise relevant to the artform being assessed.

Four artform assessment panels have been established in Queensland — Aboriginal and Islander Heritage; Performing Arts; Visual Arts, Craft and Design; and Writing. Each panel is chaired by a member of the Arts Advisory Committee which is at the helm of this support as the arts funding and advisory body for the State. This Committee is, in effect,

the working party set up originally to review assistance to the arts. As well as making recommendations on grants, it advises the Premier in his capacity as Minister for the Arts on broader issues of arts policies and needs.

The Arts Division continues to fulfil its general functions of administering and promoting the arts in Queensland. Its staffing and funding resources have been increased to meet the additional demands placed on it by a rapidly expanding arts industry. The Division also has responsibility for the various statutory authorities of government which have a cultural brief, including the Queensland Art Gallery, though this institution continues to be funded as a single line appropriation, currently to the tune of \$7.6 million annually.

Choosing who and what should be funded is bound to be controversial. The results of the first two rounds of assessment under the new arrangements covering the 1991-92 financial year were no exception. In all, nearly \$10.5 million was disbursed to one hundred and twenty-three individuals, groups and organizations, representing an increase of \$1.6 million in arts funding since 1989, when Goss became Premier. Performing arts received 70% of this allocation; visual arts, craft and design 9%; writing 3% and community cultural development 18%. Despite continuing artform inequities, funding for the visual arts has actually increased by 2.4% over the past three years while the performing arts has experienced a 4% cut. These fluctuations are only marginal; however, they do demonstrate the government's determination to gradually redress the imbalance in funding between the two major artforms.

Much of the \$974,420 earmarked for visual arts, craft and design provides infrastructure support to large organizations. The main beneficiaries were the Crafts Council of Queensland, Institute of Modern Art, Metro Arts, Queensland Artworkers Alliance, Regional Galleries Association of Queensland and the artist initiated organization Umbrella Studio in Townsville, all of whom are committed to programmes which encourage interaction or exchange with regional areas and provide new and creative opportunities for Queensland artists.

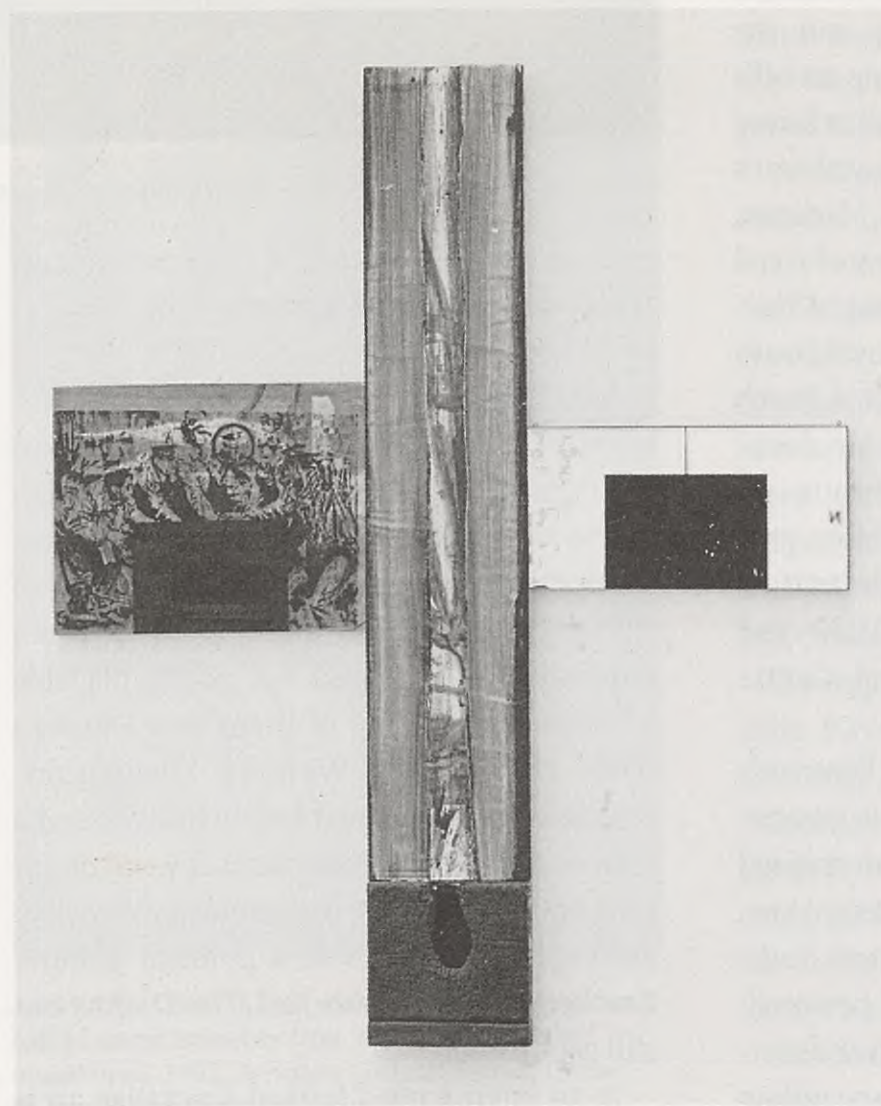
The fundamental importance of fostering indigenous art as an essential part of the cultural life of the State was recognized by the award of two large grants for projects involving Aboriginal and Islander communities. Munganbana (Norman Miller), an Aboriginal artist living in far North Queensland, received generous support to study ancestral rock paintings and to collect and paint stories of Jirrbal elders of the Atherton Tableland and Tully areas. Campfire Consultancy, run by Brisbane artists Michael Eather and Marshall Bell, both of whom were closely connected with the 'Balance 1990: Views, Visions, Influences' exhibition, was awarded substantial funding to establish a data base for Aboriginal and Islander artists and to convene a State-wide conference designed to promote indigenous art in the Aboriginal community and Queensland generally.

Two other Brisbane based artists — Robert Kinder and Wendy Mills — were each awarded \$30,000 fellowships, providing an opportunity for them to concentrate substantially on their respective studio practices during 1992. Individual artists who secured smaller

grants for professional and creative development included Tim Gruchy, Joseph O'Connor (both for performance and installation projects), Richard Bell, Scott Redford, Luke Roberts, Hiram To and Lani Weedon (all for costs associated with producing new work for exhibitions locally and interstate) and Sheridan Kennedy (for producing and marketing her design production work internationally). The apparent bias towards young and emerging artists is worth noting in view of the failure of several important established practitioners, many of whom are pursuing new developments in their work, to obtain grants. One can only hope that anomalies such as this will be rectified, in order that the government may fulfil its stated objective to support the development of a vibrant, accessible arts industry in which all Queenslanders have an opportunity to participate.

Stephen Rainbird

Stephen Rainbird is Curator of the Queensland University of Technology Art Collection, Brisbane.



ROBERT KINDER, *Harbouring thoughts likely to disrupt the public order*, 1989-90, wood, charcoal and mirror, 183 x 153 cm, Winner Andrew and Lilian Pedersen Memorial Prize for Drawing 1991. Collection Queensland Art Gallery, Brisbane.

Art at the Adelaide Festival, 1992

The Adelaide Festival is almost the only international arts festival to provide a feast of visual arts. This year there was the official Visual Arts Program of twenty-one exhibitions or artists' projects. There was the Festival's Artists' Week, a five-day talkfest starring the German painter Anselm Kiefer and the Australian cultural theorist Meaghan Morris.

The Festival Fringe's Visual Arts Program listed sixty-two exhibitions of which three or four were well worth a visit. Beyond both the Festival and the Fringe were a dozen more exhibitions of consequence including Kensington Gallery's retrospective of prints by the late Barbara Hanrahan, Anima's 'Eight South Australians' and Greenaway Art Gallery's inauguration with four sculptors and the painter Aldo Iacobelli (the last being an official Festival exhibition). Carrick Hill, a house museum and sculpture garden, showed work by Robert Klippel and Rosemary Madigan. David Jones received a touring show of Cecil Beaton's photographs, a showbiz mix of Hollywood with British Royalty. The Royal South Australian Society of Arts presented 'A Brush with the Stage', a messy but valuable documentation of South Australian theatre art since 1930, and the first high-visibility project of the Performing Arts Collection of South Australia, established in 1979 and managed by the Adelaide Festival Centre Trust.

Eastern Europe was the Festival Director's special interest. Two exhibitions accompanied the theatre programme. 'Interrupted Dialogue: Revisions' was contemporary Hungarian art by nine sculptors or painters, individual, sophisticated explorers of personal, family or ultimate identity, 1970-ish and serious. Rosa El-Hassan's white wall-hung pillow



ROSSLYND PIGGOTT, 'Palace' installation (detail), 1992, The Contemporary Art Centre, Adelaide.

sullenly evoked a state of minimal organic responsiveness, perhaps a metaphor for loss of mental stimulus.

Milan Knizac, a senior Czech artist, a participant in the German Happening-Fluxus 1960s milieu, had a one-man show of surreal-porno laser prints in a style familiar from east European art movies, plus an installation of gold-painted mutant animals in a room papered with damaged but partly playable 33 rpm discs, many of them Hot Dogma's 'The History of Western Civilization'. Knizac's opening crowd had to mill around a man at a butcher's block, hard at work chopping up baby clothes. In a communist society avant-gardism itself was a political gesture. Cracked, chipped or melted, Hot Dogma can still get through.

In an international festival Australian art is

best presented by visual arts (though if there was no Australian opera to match *Nixon in China*, there was very creditable Australian chamber opera, dance and drama). The 'Adelaide Biennial of Australian Art' was established by the Art Gallery of South Australia as the Festival's visual arts flagship. This year's Biennial, by Timothy Morrell, mostly showed odd, neither-painting-nor-sculpture works by twenty-five artists from all eight States and Territories. From Darwin, Linda Spowart's pink rubber latex casts from her own body were hung like stockings and shirts to dry. From Launceston, Sieglinde Karl's shell head-dresses and a paperbark tent were quasi-clothing, made with references to Tasmanian Aboriginal culture. From Perth, Miriam Stanage, one of the few senior, already known artists, sends SOS (save our souls) messages,

incisive and witty, from human artefacts (like mousetraps or condoms) lying on the earth.

The Biennial looked like a craft exhibition which for once was filled with ideas and emotions about more than the nature of materials. It was concerned not merely with imagery and its power, but also with intuitions, tenderness and tact. After Czechoslovakia, Australia seemed wonderfully free and tolerant.

John Turier, from Newcastle, made constructions of cast-off timbers and metals, added a touch of Japanese calligraphy, and made them sing with his own passion for music: he is also a singer/songwriter/musician.

Shaun Kirby's *Untitled* was an ambiguously legible white drawing — of a bicycle accident and ambulance assistance, redrawn from a 1930s German/Spanish dictionary — on a mosaic of highly reflective sheets of silver mylar, loosely fixed to the wall so that they were disturbed by air currents as well as by the spectators' self-reflections.

South Australian art was offered up for visitors to fix upon. There were Aldo Iacobelli's robust paintings of colossal black vinyl discs evoking the power of music. Shaun Kirby reappeared with John Barbour, Kate Brennan and Bronwyn Platten in Erica Green's 'Independent Vocabularies' at the University of South Australia Art Museum, Underdale. An immaculate exhibition, it focussed clearly on a sensibility which generously embraces the unclear, the spectator's additions of meaning to what the artist has merely begun.

(Anselm Kiefer's beautiful talk for Artists' Week was a parallel between Homer's Odysseus journeying from and back to an Ithaca which he did not recognize as his home, and Bruce Chatwin's *Songlines* Lizard Man, who always knew where he was. Kiefer also insisted that the artist, just like the spectator, must be allowed to discover, new meanings in his own work. And, Kiefer added, the decline of the West was a good thing.)

Rosemary Madigan's South Australian qualities were, for the first time, analyzed in this senior sculptor's exhibition at Carrick Hill. Antony Hamilton (Anima Gallery), one of Australia's best young sculptors, is peculiarly South Australian in his poetic use of his-



ROSSLYND PIGGOTT, 'Palace' installation (detail), 1992, The Contemporary Art Centre, Adelaide.



ANDY GOLDSWORTHY, Carved earth sculpture and ball of mulga branches from mid-winter muster installation, 1992, Artspace, Adelaide Festival Centre. Photograph by David O'Connor.

tory, and his materials such as camel dung, flannel shirts and gypsum. A Fringe exhibition, 'Curious Yellow', held in the former premises of the Experimental Art Foundation, made thirteen Adelaide artists look good, among them Richard Grayson, Michele Luke, Bronia Iwanczak.

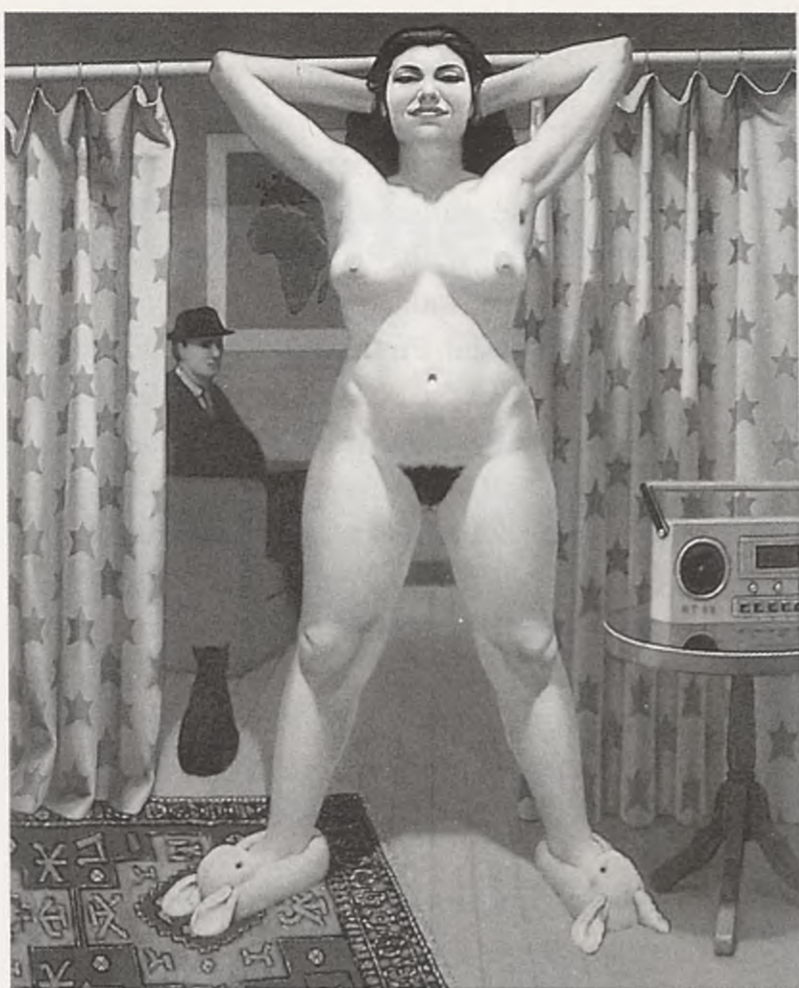
'This Mortal Flesh', by Margot Osborne, who was also the co-ordinator of all the official Festival's Visual Arts Program, showed six Adelaide artists, among them Rod Taylor, whose *Woman in pink slippers* was a startling update to Bernard Hall's 1920s Melbourne studio nudes and interiors, tinged with eroticism. Australia, unlike the United States of America, has been neglectful of this artistic billabong, always present: the art of studio life, of life models in need of radiators or warm slippers, of paintcraft skills and formalist aestheticism.

South Australian contemporary jewellery by the Gray Street Workshop looked good in 'Desire to Adorn' as the climax of three hundred and forty objects, starting in ancient Mesopotamia, an exhibition by Steve Ronayne at Ayers House. A hitherto unknown world of realist wood carvers, many from South Australia, emerged in an exhibition by the South Australian Woodgroup, 'Endangered Wildlife of Australia'.

Aboriginal art included extraordinary echidna-quill, feather and pearl-shell 'jewellery' lent to 'Desire to Adorn' by the South Australian Museum. The Museum's own special event was 'Boomerang', curated by Christopher Anderson and Philip Jones. Real boomerangs of all shapes and sizes and ages were included, boomerangabilia like Namatjira's painted coat-hangers for tourists, and Bill Onus's 1950s boomerang furniture and ceramics made in Melbourne.

Aboriginal art in Timothy Morrell's Adelaide Biennial included Judy Watson's floor paintings and Richard Bell's collages. Margot Osborne's Artists' Projects included a great exterior mural for the Festival Centre, designed by Trevor Nickolls and executed by Carol Ruff, who found herself painting over her own earlier community arts mural.

Tandanya's big exhibition was 'Nyoongah Nunga Yura Koorie' by John Kean and others.



ROD TAYLOR, *Woman in pink slippers*, 1991, oil on linen, 152 x 122 cm, from 'This Mortal Flesh', Adelaide Town Hall, 1992 Adelaide Festival. Purchased by Art Gallery of South Australia, Adelaide.



SHAUN KIRBY, *Untitled*, 1991, synthetic polymer paint on synthetic polymer film, dimensions variable, Collection the artist.

Urban and rural life was emphasized: Byron Pickett's deaths in custody; social change from naked grandparents to present-day American Western clothes; Ian W. Abdulla's lyrical paintings of irrigation farming in the Murraylands and under the stars; Yvonne Koolmatrie's sculptural basketry of monoplanes and eel traps; Paul Kropinyeri's Murray River bark canoe, the first to have been made for over ninety years. Cultural renewal is a wonderful moment to watch.

New Zealand art was discussed in Artists' Week, and a marvellous small exhibition of fifty-seven works, 'Whatu Aho Rua', was prepared for Tandanya by the Sarjeant Gallery, Wanganui. Traditional and contemporary treasures by Maori woodcarvers and painters (Ralph Hotere's 1981 painting on a South African flag among them) were joined by Pakeha homages to Maori art (for example the Dutch Indonesian Theo Schoon's 1950s engraved gourd).

British art by Glen Baxter and Andy Goldsworthy — both from Leeds — was the Festival's most popular success. Baxter's coloured drawings of British Empire imagery

with post-modern, post-pop, artworld-doubletake captions are as formally elegant as Kate Greenaway's highly influential modernism which sneaked into children's books a century ago.

Goldsworthy's sometimes permanent, usually ephemeral sculptures of ice, earth, leaves, twigs, stones have become a cult within the cult of English gardening and garden history, and in Japan where gardening is an even stronger art cult. In July–August 1991 Goldsworthy spent a few weeks in the outback, near Yunta in South Australia, made heaps of stones, put damp red earth on a dead mulga to catch the dawn light, laid branches to become silver in light or black in shadow, made a sculptural mulga ball. At Festival time he installed an ephemeral red earth piece in the Festival Artspace, with the Yunta works; held a retrospective of English leaf and twig pieces in the Adelaide Botanic Gardens exhibition space Yarrabee, and made for the Gardens a permanent sculpture *Black spring*, a beehive construction at the bottom of a cylindrical well, drystone constructed in slate.

The red earth pieces join an interesting tra-

dition begun by Britain's Mark Boyle in a 1978 Festival exhibition and continued by the German visitor Nikolaus Lang in the 1980s. *Black spring* is a permanent outdoor piece to equal the Art Gallery of South Australia's concrete walled triangle on sloping ground made in 1974 by the American Donald Judd. They must be Australia's best site-specific works by foreign artists.

Star turns for the Australian art world were two more of Margot Osborne's Artists' Projects. Melbourne artist Rosslynd Pigott reworked an environment, 'Palace', for the Contemporary Art Centre's peculiarly interesting spaces, and added a room containing little but French perfume ('En Avion', 1930).

Peter Callas's environment, 'From the Secret Album of Europe: Men of Vision', was video projections emerging from the eyes of two huge sculptured heads, of Marat and Lenin.

Daniel Thomas

Daniel Thomas retired in 1990 as Emeritus Director, Art Gallery of South Australia. He is a member of the Australia Council for the Arts, and writes for the *Adelaide Review* and the *Advertiser*.

Jack Manton

Jack Owen Manton, artlover, patron of the arts, donor and friend of the Queensland Art Gallery, died at his home at Buderim on 8 January 1992.

Jack Manton was born in Ballarat in 1907 and moved to Sydney with his family three years later. He was educated there and worked on his father's Queensland property as a jackeroo for four years, before joining his family in establishing Manton's department store in Melbourne. The store was bought by G.J. Coles in 1955 and Jack bought 'Drum-keen', a grazing property at Riddell's Creek, Victoria, where he began his art collection.

Building his own collection of Australian impressionist paintings was a pleasure and a passion for Jack. It honoured his father, in whose memory he began it, and the memory of Oswald Burt, an older collector who became Jack's mentor. In 1979 the Manton Collection was sold to the National Gallery of Victoria for two million dollars. It is documented in the book Jack Manton co-authored



that year with Patrick McCaughey, entitled *Australian Painters of the Heidelberg School*.

It was this innate generosity of spirit that led Jack Manton, in celebration of his eightieth birthday, to establish the 'Jack Manton Prize' at the Queensland Art Gallery in 1987, and the 'Jack Manton Exhibition' in 1989, in

which twenty-five prominent Australian late and mid-career artists exhibited current work.

Jack Manton's formal involvement with the Queensland Art Gallery began in 1970, when he presented the Gallery with an important painting by Arthur Streeton of *Sydney Harbour, across Cremorne, c.1907*. His involvement continued after he moved to Queensland. He financially supported a number of special projects, was involved — with his wife Jenny — in securing funds from other donors, and was always willing to lend works from his own Collection to the Gallery for display.

Jack took pride in his family, his love of art and his home. He will be remembered above all for his warmth and kindness, and the twinkle in his eye as he stood, tall and poker-faced, hands clasped behind his back, making an acerbic comment on art.

Bettina MacAulay

Garry Anderson

When Garry Anderson died on the last day of 1991, an era ended for a lot of people. Not only had we lost a great friend; we were left with a void.

Garry had amassed an extraordinary collection of objects and ephemera, with colleagues and collectors interspersed. Artists were of course at the centre of any of his activities, but his reach extended far beyond, into the obscure depths of objects and their illusive locations.

He was obsessive, compelled by an overbearing mischief and desire to connect people and objects, extracting sources of material and their locations, always searching. This search promoted a frenetic networking. Lists were made, with names and phone numbers

recorded on scattered and jumbled pages, reworked and scratched out. This process perpetuated on a daily basis, exhaustingly pursued to a conclusion.

For just on a decade Garry operated a commercial gallery in Sydney, changing location three times. His first gallery in Macleay Street, Potts Point occupied one small room. His last space in Paddington was enormous, reflecting the scope of his vision as an art dealer.

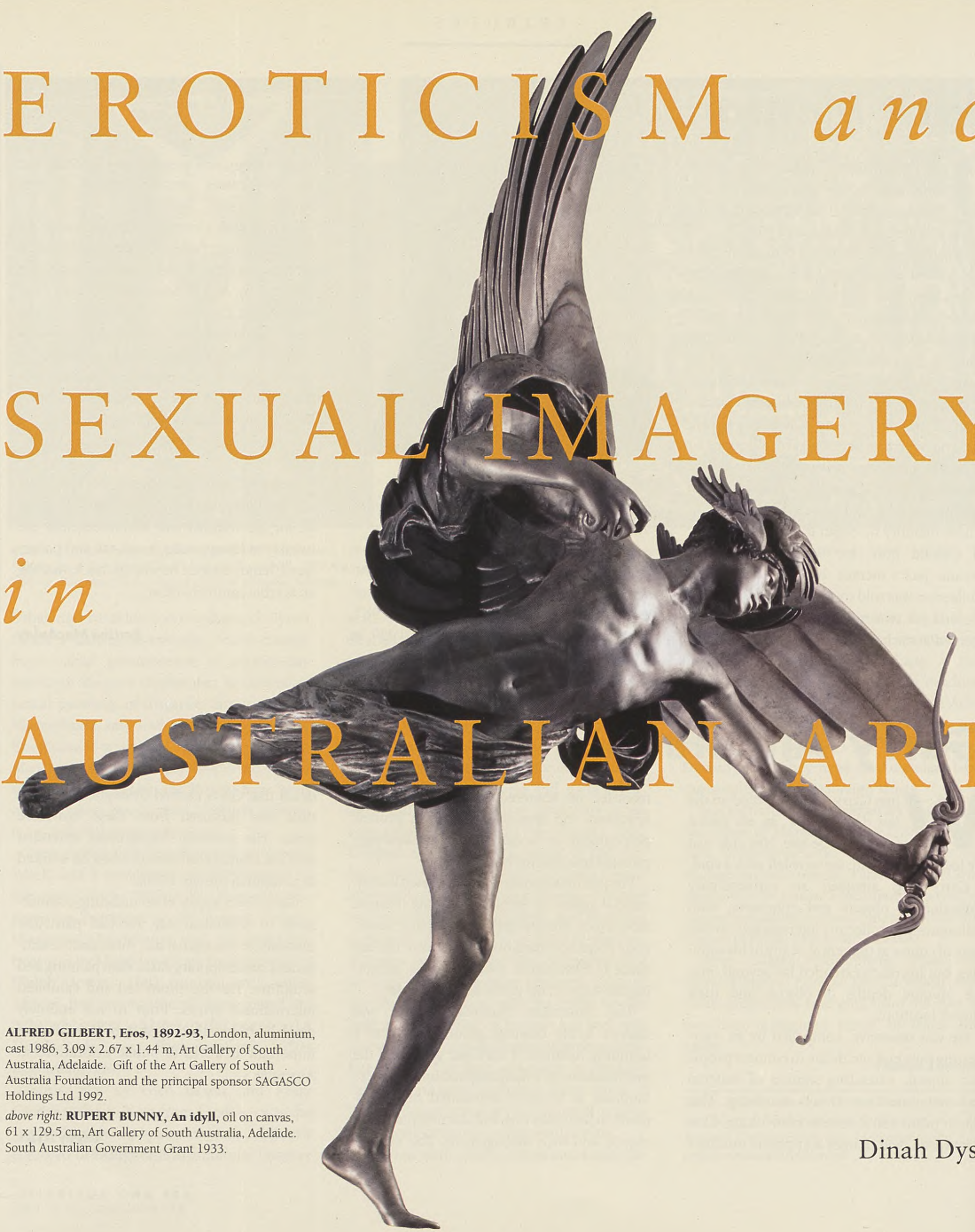
The Australian National Gallery was Garry's fertile training ground. He was a founding member of staff and witnessed the machinations of a fledgling institution. James Mollison as Director demanded high standards in the collecting and documentation of objects and their management. The 'eye' for

detail that Garry carried throughout his lifetime was nurtured from these formative years. His museum background extended into the commercial arenas when he worked in London in the late 1970s.

Garry left a legacy of an unfailing commitment to Australian Art. He had particular interests in Aboriginal art, Australian ceramics and contemporary Australian painting and sculpture. He also promoted and exhibited international artists. Prior to his untimely death he bequeathed a substantial number of important artworks to public institutions in Australia.

Digby Hyles

EROTICISM *and* SEXUAL IMAGERY *in* AUSTRALIAN ART



ALFRED GILBERT, Eros, 1892-93, London, aluminium, cast 1986, 3.09 x 2.67 x 1.44 m, Art Gallery of South Australia, Adelaide. Gift of the Art Gallery of South Australia Foundation and the principal sponsor SAGASCO Holdings Ltd 1992.

above right: **RUPERT BUNNY, An idyll**, oil on canvas, 61 x 129.5 cm, Art Gallery of South Australia, Adelaide. South Australian Government Grant 1933.

Dinah Dysart



A recent acquisition by the Art Gallery of South Australia is Sir Alfred Gilbert's *Eros*, a bronze cast of the sculpture which has stood in the centre of Piccadilly Circus, London since 1893. The original work has been the focus for membership of Adelaide's Eros Club which has met below the sculpture in Piccadilly Circus since 1935.¹ 'Old Erotics', as they are known, contributed to the purchase of the bronze and they can now gather in the Boxall Gallery of the Art Gallery of South Australia to admire this late Victorian celebration of love. An interest in eroticism is not, however, the exclusive province of Adelaidians, and a scrutiny of Australian art in general yields a multitude of sexual references.

Eros, the powerful symbol for the forces of love and sexuality in Greek mythology, was transformed by Renaissance artists into the somewhat ineffectual Cupid who appears in many masterpieces of Western art. The potency of the primary deity, however, remains embedded in present day definitions of eroticism, which imply the power to excite sexual desire.

Whilst much erotic art derives from intent, eroticism as a concept is essentially dependent on interpretation. As a subject for discussion, it can be located equally well within the domain of social history with its focus on mores and customs and on societal freedoms and repressions. The notion of erotic art 'presupposes the voyeur'² and as such gains its meaning from the individual's time and place in society. Almost any work of art can be 'erotic' if the viewer finds it so. Non-figurative art can perform the function of the Hermann Rorschach ink blot test, for example, and apparently conventional landscape paintings can be a fertile field for sexual allusion. A common symbolic language and range of phallic symbols abound in every picturesque terrain. The nude is traditional subject matter for the fine arts, and both classical mythology and religious narratives in painting and sculpture have disguised erotic content.

Overt erotic intent in Australian art is identified by Bernard Smith when he uses the term 'erotic art' in the context of a number of artists who established their reputations in

the 1960s.³ Brett Whiteley's 'sexed-and-fleshed' landscapes of the early 1960s,⁴ Mike Brown's imagery and text which resulted in the artist being charged under the New South Wales Obscene and Indecent Publications Act in 1966, and artists who came under the influence of Pop Art in the later years of the decade such as Peter Powditch and Alan Oldfield all made use of sexual imagery as a challenge to the public, or to signal their commitment to popular culture as valid source material for their art. But the use of explicit erotic imagery is by no means a phenomenon of the freedom loving 1960s. Perhaps the most obvious example from an earlier era is Norman Lindsay, whose visual language consisted of nymphs, satyrs and bacchanalian revels. Lindsay's unabashed delight in pagan romps created a vast body of work which is unique in the history of Australian art.

Any number of images of sexuality can be quantified by a rapid survey of well-known Australian works of art. Most are covert, some more so than others. In the late nineteenth century Charles Conder's *fin de siècle*

women, John Longstaff's sirens, Bertram Mackennal's and Tom Roberts's versions of Circe, and Sydney Long's bush idylls suggest women in the role of temptress.⁵ Indeed the 'idyll' masquerading as a pastoral scene almost always makes reference to sensual delights. Rupert Bunny's languorous females and his renditions of emotionally charged classical subjects such as *The rape of Persephone* (1925) and the sensualism of Janet Cumbrae-Stewart's female nudes of the early twentieth century give way, by the 1930s, to the cool neoclassicism and frozen sexuality of Charles Meere, Rayner Hoff and Arthur Murch, whose fixed forms betray their subconscious obsessions.

The advent of Surrealism and its relationship with Freudian psychology unleashed a torrent of imagery with sexual connotations in Western art. Originally defined by Andre Breton in the Surrealist Manifesto (1924) as 'Thought's dictation, in the absence of all control exercised by the reason and outside all aesthetic or moral preoccupations',⁶ this philosophy encouraged the expression of erotic thoughts. James Gleeson, the leading exponent of Surrealism in Australia, embraced the Dali-like realist strand and produced paintings which depicted a world of bizarre inventiveness. However the influence of Surrealism in Australian art has been more pervasive than direct and has permeated much art with expressionist tendencies.

Albert Tucker's *Victory girls*, 1943, and his 'Images of Modern Evil' series are both a response to the horrors of war and an intensely personal expression of disgust with the values of contemporary society. The sexual anxieties conveyed by these works, and those of others such as John Perceval, Arthur Boyd, Joy Hester and Jon Molvig, have been attributed to the climate of the 1950s in Australia and the atmosphere of repression generated by the Cold War.⁷ Sidney Nolan, for example, reworked the legend of Leda and the Swan, a subject favoured by Michelangelo,

Leonardo da Vinci and Correggio, and one in which the sexual references have become almost a cliché. The art of Donald Friend and that of Justin O'Brien (fashioned in a similar atmosphere of alienation and hostility to homosexuality) has intensely erotic overtones which contribute to the aesthetic appeal of the work. The artist Rosaleen Norton, who became notorious for her Kings Cross murals, is a product of the same era and a victim of society's denial of women's erotic needs.⁸

The sexual permissiveness of the 1960s



and 1970s and the new subject matter provided by the Pop Art movement produced many works of art using sexual imagery as a vehicle for satire, by artists such as Gary Shead, Gareth Sansom and Martin Sharp.

In 1973 the Hogarth Gallery opened in Paddington with an exhibition devoted to English artist Allen Jones. His 'Women as Furniture' series, inspired by *Playboy* style fantasy, generated a furore of public protest. Upstairs a Decameron Gallery of Erotica provided 'a rare opportunity for this type of art to be seen without risk of scandal or prosecu-

tion'.⁹ Artists who exhibited included George Swarz, Charles Blackman, Marleen Creaser, John Armstrong, Brett Whiteley, Peter Upward and Tony Coleing.

Art critic Donald Brook commended the Hogarth Gallery initiative in displaying erotic art and deplored 'Our European and largely Christian ethnocentrism in art historical studies (which) has left us with a blighted tradition of production and appreciation of erotic art'.¹⁰ On the other hand Allen Jones's *Girl table* and *Girl hat stand* provided a very real impetus for the women's movement.

The concerns of feminism which had been foreshadowed by Vivienne Binns in a series of images of phalluses and vaginas exhibited at Watters Gallery in 1967 were manifested in numerous works of art in the late 1970s and 1980s, and it became more commonplace for women to use sexuality as content for their art. Davida Allen is a well publicized example of a woman artist who has acknowledged her erotic feelings. The success of gay liberation has also seen the gradual development of homo-erotic art and has shifted the emphasis of public censure from the female nude to the male.¹¹

For some artists, erotic content is a central theme. Richard Larter's art, for example, is a celebration of sexuality. For others, eroticism is used to focus attention and force confrontation. Juan Davila uses brutal sexual imagery to both provoke and make formidable statements about the repressiveness of political institutions and social dislocation.

The history of censorship in this country is also an exposition of eroticism. It is depiction of sexual imagery which most frequently enrages the watchdog of public morality. In 1989 an exhibition entitled 'Moral Censorship and the Visual Arts in Australia' held at the Australian Centre for Contemporary Art in Melbourne presented examples ranging from Jules Lefebvre's academic nude paint-



ing of *Chloé* (which offended the sensibilities of gallery-goers in the 1870s) to the Catherine Phillips work shown initially at the 1988 Mildura Sculpture Triennial. (The result of the 1988 showing was the artist spending two days in the local police station because she refused to pay fines imposed for exhibiting a work about lesbianism.)¹²

'Given the very great place which sexuality plays in the lives of most people what is surprising is not that the visual arts have portrayed it so much but that they have portrayed it so little', wrote The Honourable Justice Michael Kirby in the introduction to the catalogue for the 'Moral Censorship' exhibition.¹³ It has also been argued that sexuality is the most common subject for Western art today.¹⁴ Perhaps it is most accurate to say that sexuality has been one of the basic themes for art of all time, whether as primary

content or as a sub-text for those with eyes to see it and the inclination to interpret it thus.

¹ R. Radford, *Eros*, Art Gallery of South Australia, Adelaide, 1992.

² E. Lucie-Smith, *Sexuality in Western Art*, Thames and Hudson, London, 1991, p. 171.

³ B. Smith with T. Smith, *Australian Painting 1788-1990*, Oxford University Press, Melbourne, 1991, p. 388.

⁴ *Ibid.*, p. 389.

⁵ D. Thomas, *Ladies in Landscape*, Ballarat Fine Art Gallery 1974 and C. Flower, *Erotica: Aspects of the Erotic in Australian Art*, Sun Books, Melbourne, 1977.

⁶ H.B. Chipp, *Theories of Modern Art*, University of California Press, Los Angeles 1971, p. 412.

⁷ C. Dixon and T. Smith, *Aspects of Australian Figurative Painting 1942-1962*, Power Institute of Fine Arts, Sydney, 1984, p. 73.

⁸ T.B. Hess and L. Nochlin, *Women as Sex Object Studies in Erotic Art 1730-1970*, Allen Lane, London, 1973. Nochlin points out that 'no high art in the nineteenth century (was) based upon women's erotic needs, wishes or fantasies', p. 9.

⁹ D. Brook, 'Behind another shop window for artists', *Sydney Morning Herald*, September 1973.

¹⁰ *Ibid.*

¹¹ A. Carroll, *Moral Censorship and the Visual Arts in Australia*, Australian Centre for Contemporary Art, Melbourne, 1989, p. 9 notes that whereas the nineteenth century focussed on female nudity, in the latter twentieth century 'anything with a relatively life-like penis is almost without exception the cause of current censorship'.

¹² *Ibid.*

¹³ The Honourable Justice M. Kirby, 'Tread Softly, Because you Tread on my Dreams', *ibid.*, p. 4.

¹⁴ E. Lucie-Smith, *Sexuality in Western Art*, p. 8.

Dinah Dysart is Editor of *ART and Australia*.

above: **BRETT WHITELEY, *Lovers*, 1975**, two colour silk screen, sheet: 59 x 78 cm, plate: 50 x 63 cm, edition 18/70, printed by Display Productions, Sydney. Photograph courtesy Australian Galleries, Melbourne.

opposite: **ALBERT TUCKER, *Victory girls*, 1943**, oil on composition board, 64.6 x 58.7 cm, Australian National Gallery, Canberra. Federal Government funds 1971.



THE ARTIST AS LADY-KILLER:

The creation of erotica is a universal art practice. Yet in the Western tradition its more explicit examples are so often subject to destruction that the genre might well be categorized as ephemera. In the early years of the colony the large convict and military population made a market for sexual images inevitable. One can only speculate as to whether convict artists produced such works as well as the sedate scientific and natural history pictures which have survived.

Again, organized prostitution — a feature of the cities and goldfields — would have been accompanied by a black market in pornography. Several drawings of prostitutes survive, such as George Lacy's watercolour *Come on Bill — Whats the use of yarning with that girl?* with its subtle sexual signalling (hands across the pubic area denying access while the open-angled pose of the feet implies sexual availability). More explicit images remain unknown.¹

In the late 1860s John Beauchamp in Syd-

ney and William Thompson in Melbourne were each found guilty of peddling indecent photographs.² In the 1870s Henry Barnes, taxidermist at the Australian Museum, admitted having copied and sold to some of the Trustees a number of photographs including those of naked Japanese women and 'a very nasty picture — the representation of a lot of fowls or birds their heads and necks being like the appurtenances of human beings, intermixed with naked women'.³

Barnes produced about fifty prints of the bestial-grotesque image, suggesting that a reasonable market existed. Indecorous engravings had long been available in Sydney, sometimes being displayed in local shop windows; in mid-1844 a rash of obscene French lithographs had been hawked on the streets and displayed on the open-air bookstalls.⁴

By contrast, the few known erotic pieces by colonial painters appear to have been produced largely for private enjoyment. The

contents of two volumes of silhouettes by the Victorian pastoralist Andrew Macredie were, as Candice Bruce notes, unlikely to have ever been viewed by his neighbours. The frontispieces include the ingredients of a naked Queen Victoria and a pair of pert-bottomed female circus performers respectively. Inside are satirical portraits of Macredie's neighbours, the captions to which include the odd risqué pun — such as a reference to one pastoralist having 'got a dry country and [having] to make his own water'.⁵

Similarly never intended for the public eye were two ink and watercolour drawings produced in Hobart at the time of the visit by Prince Alfred, Duke of Edinburgh in H.M.S. *Galatea* in 1868.⁶ In *How some of the Galateans 'man their yards' on shore*, the yard-arm has become a point of departure for a fantasy of three Galatean sailors' exaggerated lengthy penises, upon which cluster idealized female figures. In *A glimpse of a Roman heaven* the cast includes a personification of

*a glance at
erotica and
the nude in
the colonial
period*

Jane Lennon



opposite: GEORGE LACY, 'Oh! my goodness Alice, I've put my foot in it'/'Oh! you clumsy thing, just look at me go over it', 1860s, watercolour, 32.4 x 42.6 cm, Mitchell Library, Sydney.

ANDREW MACREDIE, *Here we are again!*, ink and gouache, 19.7 x 15.4 cm, frontispiece of his *Silhouettes of Western District Pioneers*, c.1854-62, Volume 2, La Trobe Collection, State Library of Victoria, Melbourne.

the *Hobart Town Mercury* as a squat red-nosed drunk (possibly a caricature), concupiscent cupids, a variant of Michelangelo's *Leda and the swan*, and Galatean sailors and a red-jacketed marine forcing their sexual attentions upon a not entirely unwilling female.

These priapic fantasies stand in contrast to the official imagery produced during the tour. They have been attributed to the rakish Lord Newry, close companion of the (equally libertine) Prince, and the author of a number of bawdy pictures, including correspondence in which the envelopes featured draw-



ings of women with the more explicit anatomical details veiled by postage stamps.⁷

Tasmanian convict-artist Thomas Griffiths Wainewright also produced a number of artworks considered unsuitable for public display. Prior to his transportation, Wainewright had something of a reputation for his erotica: a drawing of about 1820 shows prostitutes openly consorting with gentlemen in a landscape setting, while a startled, or perhaps simply voyeuristic, female strolls by.⁸ Both the sexual theme and the mannerist style of the elongated and

rhythmically interlocked figures are strongly influenced by 'the God of his worship, [Henry] Fuseli' — as Wainewright referred to the older artist in his petition for a Ticket of Leave.

Two watercolours with slight erotic overtones were among works acquired from Wainewright by Dr Robert Kennedy Nuttall, Colonial Surgeon at Hobart Town. *The reunion of Eros and Psyche after his return from Proserpina* illustrates Lucius Apuleius's *Golden Ass*, showing Psyche being revived from a death-swoon by the kiss of her husband, Eros, after having been overcome by the contents of a box fetched from the underworld at the command of her mother-in-law and rival, Venus. The work appears to be a variant of *Cupid and Psyche* by the neoclassical sculptor Antonio Canova, although the more erotic treatment of the theme, including the placing of Cupid's hands directly on Psyche's breasts, was perhaps influenced by the ink drawing *Venus and Anchises embracing* by Johann Tobias Sergel, a member of Fuseli's circle in Rome. Wainewright's work, however, possesses none of Sergel's powerful draughtsmanship and sexual intensity.

Lothaire of Bourgogne discovers the amour of his wife with the High Constable and thereby procures his own death again pivots on the twin elements of love and death.⁹ Here Wainewright exploits the pictorial convention of the maid who prepares for a tryst or simply points to the bodily charms of her mistress — a type of minor erotica which became a popular genre in the eighteenth century, especially in France.¹⁰

It was also used on occasion by Fuseli, whose influence is more directly apparent in such features as the pose of Lothaire, the back-to-back stance of the figures of the two protagonists,¹¹ the costume and convoluted pose of the maid¹² and the elongated neck of the female nude.

Fuseli's erotic influence is even more apparent in a watercolour by George Lacy, *A DREAM: The effects of lobster-salad, the morning after the Ball*, which is based on the English artist's famous painting of *The night-*

mare.¹³ The theme of the sexual dream, as well as the general composition of the work, is drawn directly from Fuseli, although the female subject, here stimulated by an aphrodisiac dinner of lobster, dreams not of the incubus, but of her suitor and herself as skeletons, he dressed in top hat and tails and she in a crinoline.

The erotic elements include the bared breast, suggestive pose and orgasmic expression of the girl.¹⁴ Her heavy and immodest bejewelment includes a bracelet on the left arm in the form of a snake (symbolizing a phallus) and the posy with a full-blown red rose at its centre (a symbol of the receptive sexual organ) with the wrapped stalks pointing at the pubic area of the dreamer, suggesting penetration.

The texture of the dreamer's white night-dress suggests at its base the damask of a wedding gown, but the prominently displayed ring — worn on the forefinger of the left hand — is neither engagement nor wedding band. The suitor kneels, in a position not of proposal but of proposition; the askew posy of the slightly protesting skeleton signals her fall: the girl is dreaming of illicit defloration.

It is possible that Lacy was one artist who found a market for this sort of risqué imagery. Another watercolour shows three young girls leaping over a stream to escape from an irate old woman. The caption 'Oh! my goodness, Alice, I've put my foot in it' / 'Oh! you clumsy thing, just look at me go over it', at first glance seems to refer to the speaker having stepped in the water, but she in fact appears to have trodden in animal excrement.

Such images are witty and ostensibly inoffensive. Yet they may be seen as providing a parallel to the world of the Victorian pornographic novel where:

the tone of the majority of ... works ... is light-hearted, humorous, harmless in intention, and slightly scatter-brained. It is only when one goes beneath the surface that one finds the mechanical grimness, the frenzied repetition, the impotent quest for omnipotence.¹⁵

below: attributed to LORD FRANCIS NEWRY, A glimpse of a Roman heaven, 1868, ink and watercolour, Mitchell Library, Sydney.



THOMAS GRIFFITHS WAINWRIGHT, [Erotic scene in a park], c.1820, sepia wash, pen and ink, heightened with white, 28 x 37 cm, British Museum, London.

left: attributed to LORD FRANCIS NEWRY, How some of the Galateans 'man their yards' on shore', ink and watercolour, 1868, 21.3 x 26 cm, Mitchell Library, Sydney.

THOMAS GRIFFITHS WAINEWRIGHT, *The reunion of Eros and Psyche after his return from Proserpina*, c.1840-44, watercolour, Private collection.



Newry's phallic boastfulness assumes, like virtually all pornography, the ready availability of attractive females to men of few bodily charms. (Both Newry and Lacy morally condemn old or unattractive women as spoilsports.) In the manufactured universe of erotica all men are Lotharios or lady-killers, a fantasy as captivating to the male viewer as to the male artist-creator. The latter at times enacts the more sinister role of 'lady-killer' in relation to his subject, yielding to the misogynist fascination of the image of the dead or ravished female. Lacy's linking of sex with the decay of the female body is disturbing, and Wainewright's violence towards his subject hints at a contempt for women which lies beneath both his erotica and the gallantry of his female portraits. (Wainewright had the reputation of being a lady-killer in a more realistic sense — having reputedly murdered both his wife's mother and her sister.)

This disturbing underbelly was as apparent in academic oil paintings of the nude, although these were rarely undertaken in the Colony. In the European Courts at the Sydney and Melbourne International Exhibitions of 1879 and 1880, colonial society had its first startling exposure to an array of naked female flesh. Jules Lefebvre's controversial *Chloé* was but one of a number of nudes, many of them conceived on flimsy allegorical or biblical pretexts, and several having additional appeal of violence and/or death. In Léon Comerre's *Jezebel devoured by dogs*, the dying heroine was represented, in the words of *The innocents in Sydney*, as 'prostrate and nude, the dogs having torn every shred of clothing from her'.¹⁶

For Colonials, statuary at the Exhibition was less of a novelty — they had long been unsettled by exposure to classical casts. Sir Charles Nicholson's collection of statuary at his Sydney residence had considerably disturbed his Scottish housekeeper who had wished to 'pit a wee bit flannel aboot the creatures' before mixed company arrived to attend a ball.¹⁷ At the opening of the sculpture gallery of William Grinsell Nicholl in Sydney in 1853, women were forbidden to

attend by order of the Governor, Sir Charles Fitzroy (ironically enough a notorious philanderer). In 1855, when Melbourne sculptor Andrew Stobucco exhibited his copies of Hiram Powers's *Greek slave* in a shop window in Collins Street, a group of clergymen requested their removal.¹⁸ In Tasmania, when the Launceston Council imported a French fountain in the late 1850s, the nude figures surmounting it had to be dismantled before the work was considered suitable for public display.

Oddly enough such works attracted far more controversy than waxwork exhibitions where more potentially corrupting examples could be found. The display at Madame Sohier's included a titillating representation of *The Grecian father, his daughter and the spy*, illustrating the classical legend known as *Caritas Romana* or Roman Charity in which a man, imprisoned and condemned to die of starvation, is breast-fed by his daughter. This tale had initially been regarded as a noble example of filial virtue but, since the seventeenth century, had been portrayed with increasing carnality.¹⁹ Several waxwork exhibitions also included anatomical models — inevitably a demountable 'Anatomical Venus' as well as graphic representations of the ravages of venereal disease.

Even apparently innocuous works could possess disturbing undercurrents. The exhibits at Max Kreitmeyer's Museum of Anatomy and Physiology at the Royal Polytechnic Institute (opened in Melbourne in 1861) included a representation of a woman who had suddenly dropped dead in a ball-room: 'She is lying on a couch, the medical man is kneeling by her side, pronouncing the cause of death to be tight lacing'.²⁰ Ostensibly the work was intended to give 'an impressive lesson on the frightful effects of that injurious custom' but the corset had a long history as an object of erotic fetish and was here given an added sexual charge through being the cause of death.²¹ The criminal tableaux which appeared in these exhibitions were also heavily populated with representations of dead and dying females. At Kreitmeyer's,

the sculptor Charles Summers's model of the ill-fated explorers, Burke, Wills and King at Cooper's Creek, represented King in the pose of the *Dying gladiator*.²² Dying women by contrast tended to be in dishabille and the bloodied victims of violence — objects of titillating display.

The Victorians partook of their erotica covertly, under such brown paper covers as science, moral education, ethnography and art. While the excuse of art was fairly acceptable, it must have provided a less satisfying stimulus than the more explicit, three-dimensional images at the waxworks or the fleshier offerings of the theatre and the poses plastiques. Indeed, after the arrival of the pornographic photograph in the early 1840s, the painted or sculptured nude was more likely to arouse the indignation of the prude than the lust of the prurient. As novelist Anthony Trollope commented on a whispered enquiry from a fellow tourist in Florence as to the whereabouts of the 'Medical Venus': 'I sent him to the Uffizi, but I fear he was disappointed.'²³

GEORGE LACY, A DREAM: The effects of lobster-salad, the morning after the Ball, 1860s, watercolour, 29 x 40.2 cm, Mitchell Library, Sydney.



san [1800–1810] (ill. in Tate Gallery, Henry Fuseli (catalogue) 1741–1845, London, 1975, cat. no. 190).

¹² Her figure is similar to both that of the attendant maid in *The toilet* (ill. in Nicholas Powell's *The Drawings of Henry Fuseli*, London, 1951, plate 51) and to *Two girls looking upwards out of a cabin window*, 1779, pencil with sepia wash (ill. in Tate Gallery, op. cit., cat. no. 184).

¹³ Patricia MacDonald, 'George Lacy', *Dictionary of Australian Artists*, op. cit.

¹⁴ See Marcia Allentuck, 'Henry Fuseli's *Nightmare*: Eroticism or Pornography', Hess & Nochlin, op. cit., pp. 33–41, for a reading of the painting as a representation of female orgasm.

¹⁵ Steven Marcus, *The Other Victorians: A Study of Sexuality and Pornography in mid-nineteenth-century England*, New York and London, 1985 (first ed. 1964), p. 251.

¹⁶ 'The Innocent', 'At the Exhibition: A Glance about the French Art Gallery', *The Innocents in Sydney*, 1879, p. 164.

¹⁷ *Old Times*, July 1903, p. 288.

¹⁸ Rachel Roxburgh, *Early Colonial Houses of New South Wales*, Sydney, 1974, p. 42. *Argus*, 2 March 1855, p. 5. Joseph Sullivan's letter to the Editor, *Argus*, 7 March 1855, p. 6.

¹⁹ Mimi Colligan, 'Canvas and Wax: images of information in Australian panoramas and waxworks 1849–1920', Ph.D. thesis, Monash University, 1987, pp. 175–76. Robert Rosenblum 'Caritas Romana after 1760: some Romantic Lactations', Hess & Nochlin, op. cit., p. 43.

²⁰ Advertisement for Kreitmeyer's Museum of Anatomy and Physiology, cited Robertson, op. cit., p. 166.

²¹ See David Kunzle 'The Corset as Erotic Alchemy', Hess & Nochlin, op. cit., pp. 90–165.

²² Illustrated in Tim Bonyhady's article 'The Politics of Sculpture', *ART and Australia*, Spring 1990, pp. 102–106.

²³ The event took place in 1857. Anthony Trollope, *An Autobiography*, Michael Sadleir and Frederick Page (eds), Oxford University Press, 1980, p. 113.

Colonial photographers and artists mentioned in this entry have biographical entries in Joan Kerr (ed.), *Dictionary of Australian Artists: Painters, Sketchers, Engravers and Photographers to 1870*, Oxford University Press, 1992.

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interpreting E R O T I C



ABY ALTSON, *The golden age*, 1894, oil on canvas, 137.8 x 248.9 cm, National Gallery of Victoria, Melbourne. Acquired under the terms of the Travelling Scholarship 1895.

C I S M



THE TERMS EROTIC, EROTICISM, PORNOGRAPHIC AND PORNOGRAPHY ARE SUBJECTIVE TO THE POINT OF INDEFINABILITY. WHEN WE TALK OF THE EROTIC ARTS, WHAT DO WE REALLY MEAN? TO TRY TO PUT THE SUBJECT INTO A THEORETICAL AND HISTORICAL PERSPECTIVE, PETER TIMMS VISITED THE NATIONAL GALLERY OF VICTORIA WITH BARBARA CREED AND LEONARDO RODRÍGUEZ.*

THEY DISCUSSED SIX WORKS FROM THE GALLERY'S COLLECTION.

* Barbara Creed is a lecturer in Cinema Studies at LaTrobe University, Melbourne. She teaches courses on feminist theory, psychoanalysis and surrealism in film.

Leonardo Rodríguez is a psychoanalyst, a founding member of the Melbourne Centre for Psychoanalytical Research and a consultant with the Department of Psychological Medicine, Monash University. He is interested in the application of psychoanalysis to the study of the arts and has published extensively on psychoanalytic theory and practice.

PT Let's begin by comparing Aby Alston's *The golden age* with Rupert Bunny's *Sea idyll*. I wonder if we can detect any differences between the ways that these two artists have looked at the nude.

BC There is one clear difference. Aby Alston's women are not consciously displaying their bodies, not inviting the viewer's attention, so they're not controllable. However, on the other hand, this painting, like many others of the time, uses women's bodies to express sensual or carnal pleasures. Men's bodies are not often used in that way.

PT The man, who is the only clothed figure, is literally calling the tune.

LR Sexuality as such is not acknowledged in the Alston painting, although it is clearly displayed. This paradox has to do with the fact that there is no such thing as a purely free or natural human sexuality: it is always subject to cultural regulation. The golden age, in which the pleasure of the senses is given free rein, is a universal mythical theme. Childhood is often depicted this way or, as perhaps in this case, the childhood of a whole nation. These characters proceed as if they are naked, not because they are interested in sexuality, but because they are too naïve to think of it. There is a disavowal of their sexuality.

BC I'm impressed by the fact that the figures, especially that central female dancer, are really prepubescent girls. So what you say about the sexuality being pre-conscious is very interesting. It's abandoned, but the golden age is associated with being pre-adult. They're neither children nor adults.

PT The trees are young too, with new growth and blossom. So both figures and landscape are youthful and full of potential.

LR I think the most prominent exhibition of

interpre

sexuality there is in the male figure. The phallic component of the male body is covered . . . because there is something important about it. So in a paradoxical way, through the mark of a prohibition, it is highlighted.

BC There are some classically female symbols — the sea for example, and the shell. But the fact that the naked women are sitting on fur suggests sensuousness and animality. I was very taken with a book by Bram Dijkstra called *Idols of Perversity*, in which he analyzes a number of turn-of-the-century nudes and makes the point that Woman is often depicted with the Bacchus or Pan figure because she is abandoned and closer to the animal. He also points out that the Pan figure is often clearly Jewish or negroid, suggesting that Woman, by associating with the semitic and the negroid, is deprived.

PT How does the depiction of the nude in the Alston painting differ from that in Rupert Bunny's *Sea idyll*?

BC Well for me it is different because Bunny's woman is positioned as the object of the man's gaze and, by proxy, the viewer's gaze. I tend to objectify her in the way he does. The way she's lying suggests an invitation to sex. And the fact that she's in the sea suggests fertility and birth.

LR But do you think that there's anything particularly male about this way of looking at the sexual object?

BC Yes, I do. Most images of naked women in art are addressed to a controlling look which tends to be associated with the male. That's John Berger's argument of course. This is a very good example.

RUPERT BUNNY, *Sea idyll*, c.1890, oil on canvas, 100.5 x 161.5 cm, National Gallery of Victoria, Melbourne. Presented by Alfred Felton 1892.



LR I agree that there are differences in the way that these two artists are looking at the nude, but they are not clear-cut and certainly do not follow the lines of biological sexual division. Human eroticism doesn't follow that division.

BC But when it's reproduced culturally it's changed, isn't it? Division is offered as opposition. Woman is not seen simply as different from the male, she is his opposite, his 'other'. Imagine that scene reversed, with a naked man lying with his arms thrown heavenward and his penis on show while the woman sat in the foreground.

LR Certainly the phallocentrism of culture is displayed here. The phallus is the organizing sexual element and also the prohibited one. So what you just imagined, a woman admiring the phallus of a man, is quite possible. I think there exist artworks which show exactly that. It means that the phallus, or whatever comes to represent it as a symbol of sexuality, has a pre-eminent position, culturally determined, no doubt, which has no exact equivalent in any other sexual object.

BC The phallus is usually represented by the male figure.

LR Yes, but not necessarily. A woman, especially the whole of a woman's body, can have phallic value, insofar as it represents what the phallus signifies: both sexual enjoyment and its opposite — castration.

BC A fetish.

LR Yes, but in a more general sense, as a phallic object, rather than in the restricted sense of the fetishistic perversion.

BC But the male is the organizing principle. As you pointed out, in the Alston we have the male figure organizing the dance and the women are around him in a circle. In the Bunny the male is controlling the gaze. Although to my mind the Bunny dichotomizes gender more, because the woman has been portrayed as inviting seduction.

PT You said earlier that Alston's figures seemed unconscious of sexuality. Is that true of the Bunny? Isn't the Bunny more self-consciously sexual?

LR Seduction is, I think, consciously being alluded to here. The siren's call is obviously sexual.

BC It is sexual also at an unconscious level. For example, the male has the shell (which is associated with Woman) to his lips. She is responding to the male's call and she's responding to us, the viewers, as if we were calling her too. The artist is asking me to stand in as seducer, even though the seducer is male. I don't feel that's true of the Alston. I'm not invited to participate through any of his characters.

PT We are presented with a quite different scenario in Edward Burne-Jones's *The wheel of fortune*. Here we have a clothed female figure in control of naked or almost naked male figures.

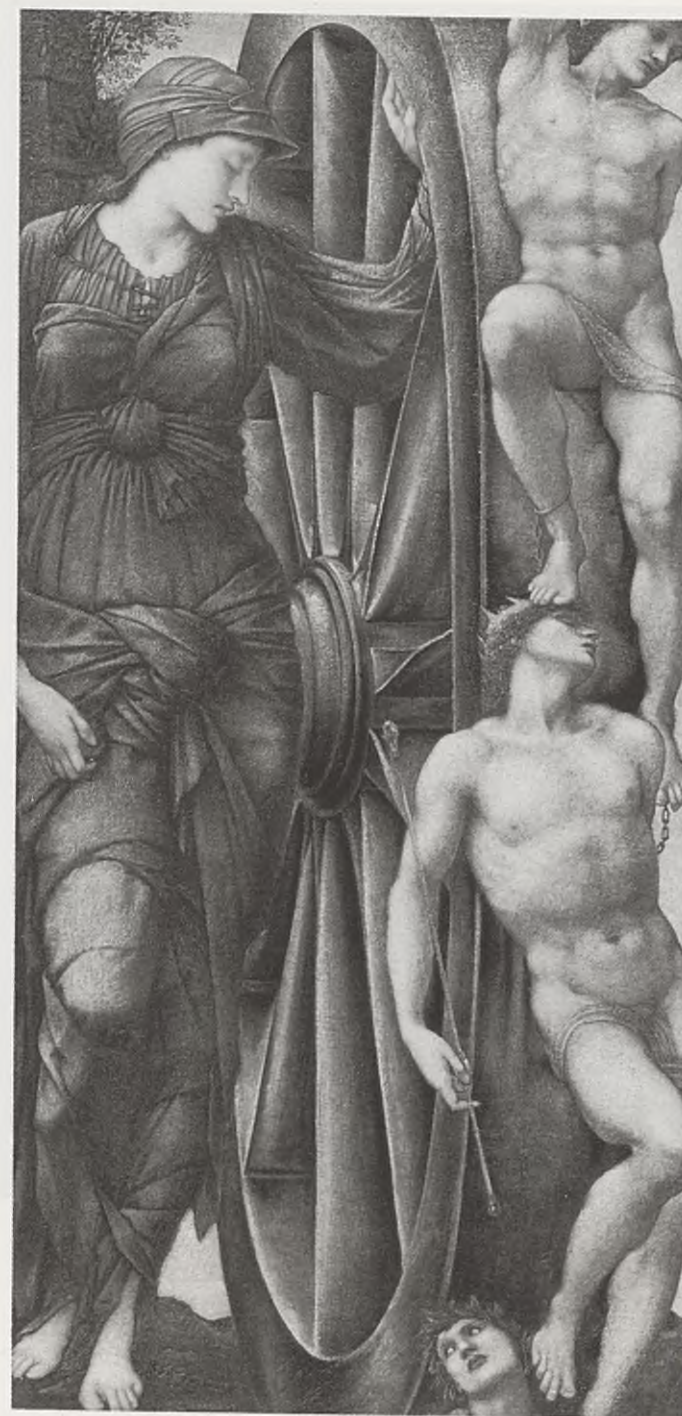
BC I think the male bodies are very interesting because they are on display: almost inviting some kind of erotic encounter. They are limp and thrown back. They're not classical masculine figures in action. It suggests the submissive way the male body is sometimes represented in films about male homosexual relationships and in some male homosexual pornography.

PT Another way of looking at those figures is in relation to depictions of the Pieta. The bottom figure here is in that vulnerable position in which Christ is often depicted in the Pieta, which is an instance of the male figure under the control of a woman.

BC Or the martyrdom of Saint Sebastian. To me what comes across most strongly in terms of sexuality is the suggestion of sado-masochistic relationships.

PT Especially as they're chained. Not only are they inviting some sort of encounter, but they're helpless against fate.

BC It could suggest that Man's fate is in the hands of Woman, not so much at a mythical level, where Woman is Fortune or Fate, but unconsciously. In this work, as in the Alston painting, we find the theme of the circle, with someone in control. The urge of civilization is to control, to control nature and impose



SIR EDWARD BURNE-JONES, *The wheel of fortune*, 1871-85, oil on canvas, 151 x 72.8 cm, National Gallery of Victoria, Melbourne. Felton Bequest 1909.



EDWARD MUNCH, *To the forest*, 1915, colour woodcut, 51 x 64.6 cm, National Gallery of Victoria, Melbourne. Felton Bequest 1974.

order. But fate is the one thing which can't be controlled, so it is represented as female, which is aligned with the irrational. On the other hand, you could read it as Man giving up his virility to the controlling woman. It's a theme in a lot of pornography, exemplified in the figure of the dominatrix.

PT How would you define the difference between eroticism and pornography?

BC Eroticism only differs from pornography aesthetically, in the way it's conceived and presented. The erotic is characterized by consideration of the aesthetic, whereas pornography tends to be cruder. Basically it's a difference of style.

LR One has to consider the ethical dimension of aesthetics, because whatever is beautiful cannot be divorced or separated from what is ethical, from what is supposed to be good or bad. Pornography must, I think, have at least the connotation of not being ethically sound or not being for the common good. The distinction is arbitrary when you come to judge particular instances. That which is pornographic for some will be artistic and erotic for others. In some cases the degree of commercialization and the disregard of anything that had to do with the good or the ethical is clear, but for the most part I think you cannot distinguish between the erotic and the pornographic without knowing the subjective position of the author — his or her desires and intentions.

PT Perhaps Bonnard's *The artist's studio* contrasts with the works we've looked at so far in that it is not consciously symbolic. It's much more casual and homely, more intimate.

BC Well, I don't know whether that's a casual pose, but I can't imagine myself sleeping like that. The first thing I thought of is that she's posed like that to emphasize the buttocks. The light falls there too. And there's that very phallic looking little dog! There are so many paintings of women reclining naked. It's a fetish. Again, this is an invitation to the viewer.

PT In fact the invitation might be more direct because it isn't being distanced by historicism or symbolism.

BC And there isn't another figure looking at her. We're looking straight at her. It's very restful and charming, but it's also an objectification of the female body on display.

LR A man is alluded to by the double bed. The English title, *The artist's studio*, points to the absent man, where *La sieste*, the original French title, is more ambiguous. All art is intended for the viewer, but not in the passive sense. It's intended to elicit the viewer's fantasies. If some part of art can be called erotic, then it's because it's intended to mobilize the eroticism of the viewer. But there is no single or universal script for that.

BC Except that it all has something to do with being a voyeur in some way because all art appeals to our desire to look at something private, at someone else's life.

PT George Stubbs's *Lion attacking a horse* is an interesting image, especially considered in the eighteenth-century context. This subject can be read as a metaphor of wildness overtaking civilization, of the domesticated being attacked by savagery. I wonder if we can see any erotic connotations in this theme of the tamed being overtaken by wild nature.

LR Clearly there is a desire in humans for sexuality to return to its supposedly wild state. There is a certain admiration of the animal. We are not animals in the sexual field. The animal knows exactly what it wants and has no sexual inhibitions. We do. There is always that paradox in human sexuality. On the one hand, the range of sexual objects is vast as a result of our being subjects of culture but, on the other hand, we are terribly inhibited and restricted. So in that sense there is a desire to be animal.

BC For me, this is about fear, the fear of giving in to the wild, the uncivilized, the bestial. But also indicated is an attraction to the bestial, such as we see for example in Tarzan movies. I think for me the painting is a warning against doing away with censorship and prohibitions.

DEATH AND EROTICISM IN



top: **GEORGE STUBBS, A lion attacking a horse, c.1765**, oil on canvas, 69 x 100.8 cm, National Gallery of Victoria, Melbourne. Felton Bequest 1949.

PIERRE BONNARD, Siesta, the artist's studio, c.1910, oil on canvas, 109.2 x 130.8 cm, National Gallery of Victoria, Melbourne. Felton Bequest 1949.

PT Interestingly enough, the whole scene is taking place in a classical, Claudian, European landscape. It's tamed landscape, not natural at all.

BC It reminds me of that saying, 'the monkey on our backs'. The horse is powerless and is going to be brought down. The irrational, the bestial, will win. But I don't find it erotic. I usually think of the erotic as something that I'd like to happen to me.

PT So you equate the erotic with pleasure?

LR Enjoyment, but not necessarily experienced as pleasure. A masochist, for example, might not be pleased by his sexual activity, he just suffers it. Yet he goes back to it over and over again. It's not something necessarily acknowledged as pleasure.

BC But a masochist might say there is pleasure in pain.

LR That's enjoyment. Pleasure is that which to consciousness appears as agreeable or pleasing. Sexual enjoyment is not always pleasing, yet it is absolutely compulsive.

BC Wouldn't there also be a degree of anxiety attached to a lot of sexual pleasures? Particularly those that are forbidden in some way.

PT There is in this painting a sense of anxiety about things that are forbidden or suppressed. The fear that what is brutish and uncontrollable will break through reasonableness and rationality, that the subconscious will overtake the conscious.

BC It's a common theme in horror films where the victim adopts the tactics of a monster and begins to get pleasure from being sadistic.

LR Obviously the lion is not a sadist, he's just having a meal. He's following his natural instincts. In order to make something erotic out of that you have to ascribe to the lion human intentions.

PT Georges Bataille has said that eroticism relates to a knowledge of the inevitability of death, that it's not just an expression of joyful passion. Are the lovers in Edvard Munch's *To*

the forest heading for death? Is the dark forest representative of death?

BC Or the darker desires. The end of love's journey is frequently death. Many famous lovers, such as Romeo and Juliet, chose death. That way their love can always be in its prime: young and youthful and pure.

LR Yet of all the works we've seen, this is the most erotic in a popular or conventional sense in that it depicts a love scene.

BC I see it as being more about love than about eroticism actually. The two are quite separate. Eroticism has to do with physical, tactile, sensual pleasures as distinct from moral, philosophical or intellectual pleasures. These two figures suggest spirituality rather than the pleasures of the body.

LR It is difficult to distinguish eroticism from love. The erotic does not necessarily involve love, but I think love involves the erotic, or at least the promise of it. But love involves an element of deception and that is also a link with death. Ultimately, you do not know what you love. As soon as you start to know, you love less. The more you know the person the less you love him or her.

BC The less you love or the less you desire? The more you know someone, often the less is your desire, but you might love more. Sex and desire go together and may decline with familiarity.

LR Yes, you desire what you don't have, that's true. But you don't necessarily love what you don't have. You may love what you have, even when it's not good for you.

BC And often the less erotic fulfilment you get, the more you love.

Peter Timms is a Melbourne-based freelance writer and exhibition curator.

right: RAYNER HOFF, *Spirit of womanhood and a fallen soldier*, 1927-29, angaston marble, Adelaide War Memorial, North Terrace, Adelaide.
Photograph by Clayton Glen.

DEATH AND EROTICISM IN THE ANZAC LEGEND

Leigh Astbury



ALL HONOUR GIVE
TO THOSE WHO NOBLY
STRIVING NOBLY FELL
THAT WE MIGHT LIVE

The language of war resounds with masculinity and sexuality. For the war correspondent and official historian F.M. Cutlack, the word 'Anzac' was a war cry 'pitiless as a hurled spear', conveying 'something savagely masculine, ruthless, resolute, clean driven home'.¹ According to the Anzac legend, Gallipoli saw the first blood of the Australian nation; it was a baptism by fire in which 'blood must flow'. The act of penetrating the body with steel could produce brutal delight, evident in many Australians' descriptions of their proficient bayonet work: 'I can recollect driving the bayonet into the body of one fellow quite clearly, and he fell right at my feet and when I drew the bayonet out, the blood spurted from his body'.² For some soldiers, war transformed Eros into a lust for blood. One might even locate something perversely sexual in C.E.W. Bean's account of the deaths of the first Anzacs at the Gallipoli landing in 1915: the dying men, we are told, slid to the bottoms of the boats 'with a sharp moan or low gurgling cry'.³

What motivated and sustained the Anzacs, Bean claimed in his *Official History*, was their need to remain 'true to their idea of Australian manhood'.⁴ Enamoured of the masculine ideal, both the men in the trenches and those outside chose to fuel the developing legend by identifying the Anzac's origins with the already mythic figure of the Australian bushman. Here the self-consciously masculine verse of the American poet Walt Whitman served as a key source of inspiration in the creation of the male image in New World nationalism of the late nineteenth century, from which the mythic bushman sprang. The exaggerated display of manliness, the narcissistic preoccupation with physical prowess and male beauty, the avowal of the man of action, and the love of male comradeship — are all features of the male image in Whitman's verse that reappear later in different guises in visual representations of the Anzac.

One link between representations of the mythic bushman and Anzac can be found in

the (male) artist's attraction to the symbolic power of the phallus. This seems to emerge unambiguously in some late nineteenth-century portrayals of the bushman such as Julian Ashton's *Gold mining in Australia — the monitor at work*, where the strong diagonal thrust of the mining instrument, issuing forth from the figure's hips, culminates in the ejaculating burst of water from the spout. Such pictures also presage the favoured contrast in war imagery between the vulnerability of human flesh and the cold efficiency of metal. Weapons and armour are liable to become metamorphic extensions of the hard, resolute phallic body which fears and rejects the soft fluidity of the female. There may thus be an extra psychological undercurrent in the

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apparently conventional war scenes painted by the Australian war artist H. Septimus Power, which portray teams of straining horses dragging artillery through the mud and sludge of the Ypres battlefield.

The larrikin side of the Australian soldier's image was established in Turkey before the troops even arrived at Gallipoli. The men queued more than six deep to take their turn in the Turkish brothels and the rates of venereal disease infection were appallingly high. After Gallipoli, the Australians had the opportunity for further sexual exploits in France, as illustrated in the lithograph, *Compensation (Back at the waggon lines)*, 1918, by the first appointed Australian war artist

Will Dyson. With characteristic shrewdness, Dyson's treatment of the sexual encounter conveys a certain diffidence in the soldier's attitude to the confident, beckoning stance of the woman. But unlike Turkey and later France, Gallipoli (from which the Anzac legend originated) was an all-male world.

If Bean saw the war as a 'test' of Australian manhood, the actual confrontation with its unconscionable horror was more likely to provoke a 'crisis of masculinity' for the participants. Former soldiers suffered a high incidence of sexual impotence and loss of libido. In war the human body was always threatened with grotesque dismemberment and disintegration, as evidenced in many accounts of 'reeking bodies' and 'mangled men':

He saw by the flashes bodies twisted and doubled and still, and dying men with eyeballs protruding and slightly wavering, blowing bubbles of blood from their lips as they breathed. The top of his skull was lifted from his forehead by a bullet, as on a hinge, and his body fell on two crouching men, laving them with his blood and brains . . . Bodies living and dead were buried, tossed up, and the torn fragments buried again.⁵

Implicit in Fred Leist's picture, *Craterland (The battlefield of Ypres)*, 1917, is the way in which the belching earth and tactile landscape of the Great War assumed a metonymic presence for the fluids and viscera of the body. The scene portrayed reflects Leist's first experience of the front line when he was confronted with the 'sudden dreadful sight of a strew of dead German soldiers heaped upon the field' and a landscape which was 'spouting in all directions under heavy bombardment — the ground was lifting in great puffs . . . as though a giant syringe was at work beneath its surface. . .'.⁶ Again and again accounts of the war emphasize the stinking ooze, mud, slush, stench, slime, rotting corpses, gore, human excreta — hybrid substances and odours that could be associated in the male mind with the body, especially with its orifices and, negatively, with the erotogenic zones of the female. Given the



JULIAN ASHTON, Gold mining in Australia – the monitor at work, 1884, watercolour, 41 x 62.5 cm, S.H. Ervin Gallery, Sydney.

right: **WALLACE ANDERSON, Evacuation, 1926**, bronze, 82.2 x 50.1 x 37.5 cm, Australian War Memorial, Canberra (9633).

soldiers' morbid fear of anxiety-producing, hybrid substances connected with the body, abjection could only be held in abeyance through controlling the body's purity and integrity and expelling from it the improper and unclean.⁷

In a world largely devoid of women, the omnipresence of death intensified men's feelings of fraternity, even love. Describing the Anzacs of Gallipoli where seven thousand six hundred Australians died, Bean said, 'Many outsiders went among them with deep, if unspoken, reverence, as among men devoted to die. The pure quality of their fellowship was perhaps seldom equalled in time of peace'.⁸ A universal sense of doom often manifested itself as a desire for death: thus Dyson felt impelled to record the figure of





From the first landing at

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the *Fatalist*, 1917, who simply accepted his impending end. A close acquaintance of Bean on the front in France and sharing many of his attitudes to the war, Dyson later wrote of how 'this generation, or what maimed fragment of it lives through it all, will live with the memory of heroic friendships cut off at the height of their boyish splendour'.⁹

So many of Dyson's war images emphasize the actual physical closeness of men in the trenches and focus on the tender, yet unaffected, relationships between them. Such representations of the Anzac are permeated by a certain homo-eroticism, if one uses the term, as Paul Fussell does, to imply 'a sublimated (i.e. 'chaste') form of temporary homosexuality'.¹¹

From the first landing at Gallipoli, the beauty and physical prowess of the Anzacs were established in literary accounts in which the homo-erotic was scarcely veiled. The English war correspondent Ellis Ashmead-Bartlett wrote of 'this race of athletes' and in 1916 the poet John Masefield described the troops at Gallipoli as

the finest body of young men ever brought together in modern times. For physical beauty and nobility of bearing they surpassed any men I have ever seen; they walked and looked like the kings in old poems, and reminded me of the line in Shakespeare: 'Baited like eagles having lately bathed'.¹¹

The physical requirements for the first Australian troops were in fact more stringent than later on and, even as they fought at Gallipoli, the men drew attention to their fine physiques by shedding most or even all of their clothes. English writers were inspired to compare the Anzacs with Homeric or Virgilian heroes such as we find in Compton Mackenzie's *Gallipoli Memories* of 1929, where he celebrates their 'litheness and powerful grace', their 'tallness and majestic simplicity of line', and their 'rose-brown flesh burnt by the sun and purged of all grossness'.¹²

Wallace Anderson presents one such idealized interpretation of Australian masculinity in his sculpture *Evacuation*. The figure is

shown in a state of undress to reveal the exquisitely muscled, sinewy torso, disregarding the bitter winter of December when the Gallipoli evacuation took place. The semi-nudity, the casual yet alert pose, and the confident turn of the head create an air of self-consciousness in the figure, an almost narcissistic awareness of the body being on display. At his feet is a skull which may be intended to symbolize the enemy dead, but it also connotes the soldier's own mortality, despite his youth and physical beauty. War of course necessitated 'exposing oneself' to mortal danger; some men, with the 'desire' for death, even found the experience strangely exhilarating. The heightened sense of the precariousness of the youthful body and life could also border on narcissism and self-love.

Ever since Michelangelo's *Battle at Cascina*, bathing scenes have become one of the set pieces of war art because they convey so poignantly the vulnerability of naked flesh. As contemporary photographs attest, hundreds of nude men swam daily at the beach at Anzac Cove, engaged in joyous play in open defiance of the fact that the beach was constantly under aimed Turkish shrapnel fire. Besides looking to their own pleasure and comfort, the Australians wished to rid themselves of the vermin, dirt and excreta that had become attached to their bodies in the trenches. If the violence and killing of war transgressed human laws, then men may have felt the need to be cleansed and purified in expiatory rituals such as bathing. Water has been associated traditionally with women, but here it offered the soldiers, not the filthy hybrid substances connected with women's sexuality that they learned to fear and loathe, but the redemptive qualities of 'pure' woman, leading to the cleansing of the body.

From most accounts it seems that George Lambert's excessive concern with his own masculinity masked a basic insecurity in his personality. Painted in England in 1916 before his appointment as an official Australian war artist the following year, his



top: **GEORGE LAMBERT, *Anzacs bathing*, 1916**, oil on canvas, 26.3 x 36 cm, Mildura Arts Centre Collections.

above: **WILL DYSON, *Bathing in a shell-hole*, 1917**, crayon, 40.1 x 57.7 cm (irregular), Australian War Memorial, Canberra (2302)

Anzacs bathing belongs within the homo-erotic war tradition formulated most notably by his English literary contemporaries. Lambert constructs his subject around the innocent playfulness of the soldiers as they splash each other with water. The bodily pallor of the further figure and the mock-defensive gesture of his upraised arm conjure up his boyish innocence, while the muscular backs of the foremost figures allude to the sculpture of the Belvedere torso and the heroes of antiquity. The idea of male innocence emerges as a key component of such homo-erotic images because it allows the evocation of male eroticism and sensuality at the same time as the chaste is ostensibly proclaimed.

As distinct from Lambert's picture, Will Dyson's *Bathing in a shell-hole*, 1917, stems more directly from his personal experience of the Front. A contrast is suggested between the heroic, contraposto figure seen from the back on the left, who is at ease with his nudity, and the apparent embarrassment of the soldier on the right, who struggles to get into his clothes as he is watched by the others. It is as if the implications of the homo-erotic are intuitively recognized by the participants.

Bathing scenes also figure prominently in Sidney Nolan's 'Gallipoli' series, begun in 1955–56, some of which are based on photographs he had studied in the *Anzac Book* and in the Imperial War Museum in London. The close physicality of the men's lives is conveyed in the series through images of their sharing in exercise, whether leapfrogging, horse riding or swimming. Whereas the series began initially with Nolan searching out the parallels between the Trojan War myth and the Anzac story, he became increasingly preoccupied with the innocence of 'these young boys who came out of the bush . . . and I've probably painted that as much as anything'. *Soldier*, Arthur Boyd, 1959, is not a literal portrait of his friend, but 'there is an innocent, yet knowing, look which I often saw on Arthur during the war when we were both in uniform together'.¹³ This transmutation of themes and concerns

is typical of Nolan and the series: for example, a soldier is shown holding his rifle upside-down — a quotation from his Ned Kelly paintings — here serving as an ironic symbol of phallic power. *Drowned soldier*, c.1958, refers not only to the soldiers drowned at the first Gallipoli landing, but also alludes to Nolan's younger brother Raymond who was drowned in 1945 while returning to Australia from World War II. A similar figure appears in *Dead soldier in the shallows*, 1958, which registers the sea becoming red with the blood of Anzacs killed at the landing: the male and female symbols



of sacrificial blood and purifying water are here conjoined.

Since the bodies of the dead Anzacs were not returned home for burial, a further dimension of Australian war art lay in its capacity to provide a substitute image of the dead. Part of the immense popularity with contemporary audiences of Will Longstaff's famous picture *Menin Gate at midnight* (*Ghosts of Menin Gate*), 1927 was due to this. Longstaff creates a ghostly vision of steel-helmeted spirits arising from the Flanders fields; the scarlet poppies connote blood shed in battle and the bodies of unknown soldiers.

The popularity of the painting coincided with the increased interest in spiritualism in Australia in the 1920s.¹⁴ The spiritualist belief in the survival of mystical auras after bodily death held appeal for those who mourned war dead in Europe. An even more popular expression of spiritualist ideas can be found in Will Dyson's cartoon, *A voice from Anzac: 'Funny thing, Bill — I keep thinking I hear men marching!'*, published in the *Melbourne Herald* on Anzac Day in 1927. It shows two ghostly Anzac figures, one embracing the other tenderly as he listens for the voices. Bean found the sentiment of the drawing 'very beautiful' and copies of the cartoon were circulated widely in the Victorian branch of the Returned Soldiers' League. When presented in the guise of spiritual or mystical experience, the homo-erotic emerged with fewer constraints.

Those war memorials erected in Australia in remembrance of those who died in the Great War tended to act as a surrogate grave site for the bodies of the dead: the body was made incarnate in their sculpture. Sculptors such as Rayner Hoff, who had seen action for twelve months in the trenches in France, found psychological and artistic compensation in reconstructing the unblemished beauty of the intact male body. In *Sacrifice*, his major figure group inside the Anzac Memorial in Sydney's Hyde Park, Hoff alludes to the Spartan ideal of the soldier returning from war with his shield or on it. The suffering of women in war is acknowledged in three allegorical figures — mother, sister, lover-wife — which form the base column. The elision of their roles is made more ambiguous through their absorption into the general bullet or phallus shape of the base. The stylized, art deco lines of the women's dresses — perhaps suggesting the milling of a gun — have a mechanical severity which only seems to heighten, by contrast, the erotic suppleness of the flesh represented.

Whereas Hoff's artistic philosophy was generally informed by the vitalist principles he shared with Norman Lindsay, the equal and complementary male-female dualities he

sought begin to break down in his treatment of the Anzac theme.¹⁵ The chasteness of the male warrior in *Sacrifice* is declared by physically removing his body from the realm occupied by women. Viewing the figure from above in the balustrade of the Well of Silence, we are supposed to engage in a transcendental experience; instead, the 'innocent' male body is offered up for the pleasure of the sexual gaze. With its muscular, yet still lithe, youthful body and its calculated playing off of the naked flesh against metal armour, the soldier-warrior is a distant heir to the erotic sensuality of Donatello's *David*.

On the obverse of Hoff's Adelaide War Memorial a carved, stylized angel of death hovers in silent contemplation before three smaller bronze figures treated in a naturalistic manner; they represent the common people who are overawed at the apparition of the giant sacrificial presence. The angel's power of life and death is conveyed partly through the phallic symbolism of the sword which he holds against his semi-naked body. On the reverse of the Memorial is found the carving *Spirit of Womanhood and a fallen soldier*, where a female angel assumes control of the sword; the nude body of the dead soldier nestles against her, his head resting on her bare breast. Pure love and sexual love are elided in the relationship between the figures which reads ambiguously as both mother and son, and lovers. Separated from the power of the phallus in war, the soldier now finds erotic fulfilment in the form of death.

Critics have commented somewhat cruelly, but not entirely inaccurately, on the film director Peter Weir's 'necrophiliac taste for golden girls and boys who must "like chimney sweepers come to dust"'.¹⁶ Weir's film *Gallipoli* (1981) picks up the various strands of homo-eroticism in the Anzac legend, including the almost obligatory swimming scene to display the naked vulnerability of the men's bodies. Ostensibly a study of Australian mateship — between the dark-haired Frank and the blonde Archy — the film moves inevitably towards Archy's death. When Archy goes 'over the top' in the final



top: **Photographic still from Gallipoli, 1981,**
courtesy Associated R&R Films.

above: **SIDNEY NOLAN, Swimmers at Gallipoli, 1958,**
oil, crayon and acrylic on card, 30.4 x 25.4 cm, Australian
War Memorial, Canberra (19572.085). Senator R.D. Elliott
Bequest, 1955.

opposite: **WILL DYSON, A voice from Anzac, 1927,**
brush and ink with pencil heightened with white, 63.2 x
50.2 cm, Australian War Memorial, Canberra (19662).

scene and exposes his body to death, we witness a moment of exultation, rather than pessimism. The equation of 'dying' and sexual orgasm has been a standard trope in literature since the seventeenth century. Archy's freeze-framed death is orgasmic: following the pattern of the homo-erotic in the Anzac legend, death comes as the fulfilment of transferred erotic desire.

- ¹ F.M. Cutlack, *Anzac Day Sermons and Addresses*, Brisbane, 1921, p. 27. Cited by Ken Inglis, 'Anzac and the Australian military tradition', *Revue Internationale d'Histoire Militaire*, No. 72, 1990, p. 13.
- ² Bill Gammage, *The Broken Years*, Australian National University Press, 1974, p. 91.
- ³ C.E.W. Bean, *The Official History of Australia in the War of 1914-1918*, Angus and Robertson, 1933, Vol. I, p. 254.
- ⁴ Bean, *Official History*, Vol. I, p. 607.
- ⁵ W.H. Downing, *To the Last Ridge*, Melbourne, 1920, pp. 84-5. Cited by James Wieland, 'There and back with the Anzacs: more than touring', *Journal of the Australian War Memorial*, No. 18, April 1991, p. 53.
- ⁶ Gavin Fry and Anne Gray, *Masterpieces of the Australian War Memorial*, Rigby, 1982, p. 34.
- ⁷ Julia Kristeva, *Powers of Horror: an essay on abjection*, Columbia University Press, 1982, pp. 3-4; Klaus Theweleit, *Male Fantasies*, University of Minneapolis Press, 1987, Vol. I, p. 409.
- ⁸ Bean, *Official History*, Vol. II, 1937, p. 429.
- ⁹ Ross McMullin, *Will Dyson*, Angus and Robertson, 1984, p. 145.
- ¹⁰ Paul Fussell, *The Great War and Modern Memory*, Oxford University Press, 1977, p. 272.
- ¹¹ John Masefield, *Gallipoli*, London, 1916, p. 19.
- ¹² Compton Mackenzie, *Gallipoli Memories*, London, 1929, pp. 80-81. Cited by Robin Gerster, *Big-noting: the heroic theme in Australian war writing*, Melbourne University Press, 1987, p. 14.
- ¹³ Gavin Fry, *Nolan's Gallipoli*, Rigby, 1983, pp. 86 and 102.
- ¹⁴ Cf. Anne Gray, 'Will Longstaff's *Menin Gate at Midnight*', *Journal of the Australian War Memorial*, No. 12, April 1988, p. 48.
- ¹⁵ See Deborah Edwards, '"This vital flesh": the 1920s sculpture of Rayner Hoff', *ART and Australia*, Vol. 24, No. 1, Spring 1986, pp. 62-68; and also 'Race, death and gender in the Anzac Memorial', *ART and Australia*, Vol. 28, No. 4, Winter 1991, pp. 476-81.
- ¹⁶ Susan Dermody and Elizabeth Jacka, *The Screening of Australia*, Currency Press, 1988, Vol. 2, p. 163.

Leigh Astbury would like to thank those who helped with information for this article: Stephen O'Connell, Andrew Sayers, Kenneth Pleban, Anne Gray, Elena Rensch and Lola Wilkins.

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RICHARD LARTER, Bath night I, 1963, alkyd and polymer resins on particle board, 122 x 183 cm, Private collection. Photograph by Jill Crossley.

Richard Larter's detailed paintings of women raise questions about the very nature of erotica. They are opposed to the academic tradition which often bears striking similarity to the photographic titillation of the air-brushed nudes of *Playboy* and *Penthouse*. Instead he is direct, honest and open. As Larter says: 'People have always said this funny thing; that they were not really looking at sex, but at Danae in a shower of gold or some noble mythological subject, but looking is looking'.¹ His erotic art is an affirmation of open pleasure in sex, the stripped rather than the teased.

He recently wrote:

Western art is mainly rather coy about female genitalia. When the feminists in the U.S. started to draw and paint vaginas the art world almost treated these works as if they were a reflection of militant Lesbians. Lesbians are a despised minority therefore these depictions of female genitalia could be marginalized in art as a sexual deviation!

... It seems obvious to me that for heterosexual arousal and sexual relationships the female must be aroused, have sex organs — something too horrible to contemplate, and yet the male hetero spends his life wanting to see more and more of these. Our homophobic and anti-lesbian society can't even rejoice in heterosexual turn ons — what a mess. I notice we dissect cars, guns, and other boring machines, and peer at diagrams of their interiors — how sick. Repression always leads to violence — just look at our society. It's OK to thump your wife, but disgusting to look at her vulva.²

In order to understand Larter's approach to

sexuality in art, it is important to recognize his acknowledgement of the importance of the subject in these works. His collection of absurdities, jokes and interesting images from newspapers and magazines have become some of the sources of his art. He is a very media-aware artist. Historically, nude models tend to be treated as the passive recipients of the artist's fantasies. They may influence the shape but not the content of the work. But Larter constantly affirms the value of the identity of the naked or leather-dressed body. His women do not simply confront the viewer with their eyes (as in Edouard Manet's *Olympia*), but with their spreadeagled legs: pudenda and all.

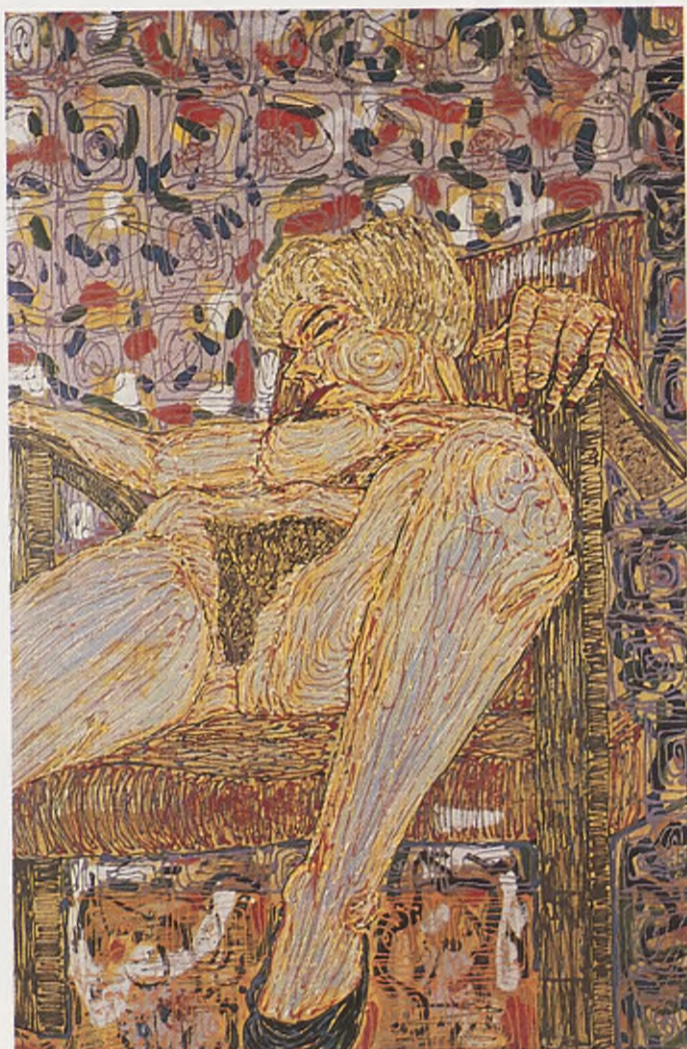
While recent works use professional models, for most of his career Larter's model has been his wife Pat. It is impossible to discuss Larter, Richard (painter and filmmaker) without also including Larter, Pat (performance artist, mail artist and film maker).

The Larters have been together for almost forty years. Richard Larter described his marriage, saying: 'You peel away at Pat for ever and there will still be little bits to still discover and still be interesting'.³ They were married very young, and immigrated to Australia with their family because it was a place where the light was like North Africa, a place Larter had always admired. Before they came here, in England, in the 1950s, they discovered the writings of Simone de Beauvoir and worked through the possibilities of a relationship of equality. The implications of that kind of relationship are central to Larter's art.

THE STRIPPED RATHER THAN THE TEASED

Richard Larter and Eroticism

Joanna Mendelssohn



RICHARD LARTER, Seated nude, 1964, alkyd and polymer resins on particle board, 93 x 63 cm, Private collection.

opposite: **RICHARD LARTER**, Pat in school hat and gym slip, oil on paper laid on masonite, 91.7 x 61 cm, Masterpiece Fine Art Gallery and Antiques, Hobart.

At the beginning of Richard Larter's painting career, Pat was simply the model. She was 'just a representative of womanhood and the one that I knew best'. But as Larter has always had a great deal to say in his art, she became

a symbol. And the difficulty with portraiture, recently that is, is that portraiture doesn't say anything. Getting a likeness isn't enough. It's hard enough when you're a student getting a likeness that actually can say something without twisting it around. You really can only do that with somebody you know really, really well. You've got to have an interaction between the model and the painter, and the only person I could be assured of is Pat.

But she was always more than a subject interacting. In the 1960s and 1970s Larter's work started to incorporate Pat's performance pieces which parodied cheesecake sexism.

She was doing mail art and things, so I started using some of the poses and some of the things she was doing. Because she was a feminist, she had this figure called the Little Maid where she dressed up as a maid servant, a kinky little maid servant. And she made films, and did performances. So her persona as the maid who is somebody at the beck and call of the male, is being uproariously funny but also very relevant. Things like 'sex is attitudes' to 'sexist attitudes' to 'sex is tatty dudes'.

She was also the stripper, in kinky black leather and fishnet stockings, and could change at will into whatever sleaze she wanted to parody. There is also pleasure in sex, and a very ribald English humour coming

through. Sometimes the Larters' sensibility is very close to that of the traditional English seaside postcard.

The first nude he painted was 'a figurative figure on an abstract field'. When the Larters came to Australia in 1962 they discovered an absurd local debate opposing abstract and figurative art. Larter has always painted both figurative and abstract work simultaneously, and his early hypodermic syringe figures were a direct result of Tachisme. 'I thought that instead of leaving a treadmark or something, there's no reason why you couldn't stick a figure in the middle of an abstract.'

But to relate to the rest of the painting he needed a device to integrate the figure with its background. He tried applying paint with cloth and pieces of plastic to get the unity he needed. The answer came almost by accident when he looked through the window of an old shop in Camden Town.

It was rather like a John Brack painting, and it had everything from artificial limbs to hypodermic syringes. I saw the hypodermic syringe, and I could see it full of paint. And I could see it as a sort of painters' pen, and that's where I got the idea from. I actually wanted it for abstract paintings to begin with, where you could have some control. At that period I was familiar with Pollock's work, but the dribbles in Pollock's work were only sort of minimally controlled. I wanted something a little more ordered than that.

Larter first came to critical attention when he entered *Bathnight* ('a Pop-ish painting of three ladies in baths') in the Royal Easter

Show. Daniel Thomas, then critic of the *Sunday Telegraph*, gave it a favourable notice. Other early syringe paintings continued the deliberate patterning of nude and what, in another context, could be called background. But the poses were direct and open, something which even in the newly liberated late-1960s Australian society found difficult. These works celebrated pleasure, and up-front sex.

Nudity and sexuality is something that still frightens society. This society we live in is still worried about porno movies, about censorship and bodies and things: we're still babies, we're still infants. We are barbarians, and by presenting full-frontal nudity with sexual organs showing, you're challenging this idiot society we live in. This society that says 'we don't want to see pudenda but we don't care if we're forcing fifteen and fourteen year old girls to prostitute themselves'. We live in really barbarous times. And the only way you deal with it is to be confrontational.

By the late 1960s confrontational nudity was combined with a heightened political awareness. Silk-screen images from newspaper photographs of male power brokers from Lenin to Nixon were countered with images of Pat, often in the clothes she used to ridicule patriarchy, or performing oral sex. The results are a mix of evil and good, savage and civilized.

They had sort of evil persona in them. So I was painting in Hungarian on it things like 'Lenin the shame if you could only see it now'. Everything was going wrong, and yet with people





RICHARD LARTER, *Gesetz und Ordnung*, 1972,
 acrylics on canvas, 177 x 236 cm, Watters Gallery,
 Sydney. Photograph by David Iacono.

like Pat, in their own private lives, everything was going right (because they were clearer thinking and happier people). So the politicians are all miserable and all 'nay' sayers and Pat's a 'yea' sayers. A sort of balance against the negativism of the world. So you're going to have evil and good, good personified by Pat.

In recent years Pat Larter has ceased to model for her husband. Instead, his erotic paintings are based on photographs of young girls taken by the artist in Sydney. Even in these Pat's presence is crucial. 'But it's amazing — Pat's still in charge. Pat is the one who tells me who's the best model.'

In these paintings he has returned again to syringes as well as using a variety of house-painting implements. He now places these images in a wild sea of glitter, a tribute to the artists of the Viennese Secession: Gustave Klimt and Egon Schiele. But instead of the silver and gold of old Vienna it is the glitz of the local craft shop.

You know those things you see at the craft shops for putting on ladies' T-shirts and things. Blue glitters, red glitters. They're metallics in the background. Think of Gustave Klimt. Remember his brother was a frame-maker. He could only use silver leaf and gold leaf. He didn't have all these amazing colours. Look at the red glitter. That's opalescence and pearl-escence. It's easy to get on board masonite but the real test of it is to do it on canvas. Helen [Eager] and I nugged it out.

These paintings are direct and open in their sexual challenge. The girls spread their legs and stare down the viewer, daring him

(or her) to turn aside. Their directness is a repudiation of coy innuendo where models

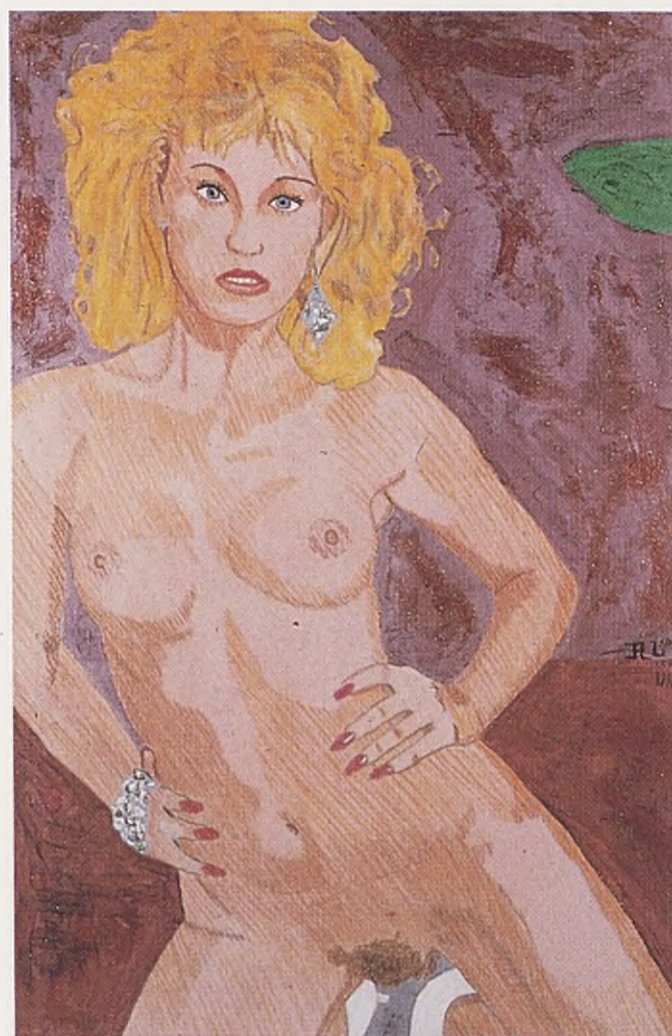
are all playing around with themselves as though they've got dreadful itches or something. Whereas if you get a less salubrious type of magazine, things that are purely sexual, then they're much more interesting. People who are actually in the sex industry, those people are much more aware of what they're doing. Not girls who are fiddling about in *Playboy*, but girls who are actually doing intercourse know what they're doing and the expressions and posing is far more honest. No one is under any illusions. So even pornography is interesting in whatever is the perceived market. It's the honesty of the honest worker.

The 'honesty of the honest worker' makes the work of Schiele very attractive to Larter and, by looking at both Schiele and Klimt, he has come to a new understanding of how his own art works.

I think in all honesty I am in the position of arranging for contrived voyeuristic poses. There's a kind of Larter way of looking: I wouldn't be able to use magazine poses. Being erotic doesn't worry me.⁴

Larter sees himself as an artist who will continue to experiment with himself, and with techniques. The artists he is most critical of are those of his contemporaries who 'used to be alive once' who have retreated to formula painting or academic careers.

I like the idea of flirting with danger. I like the idea of being very close to kitsch at times so that I guess that sometimes you will fail. It's only by failure that you learn.



RICHARD LARTER, Blonde nude, 1991, gesso, Chromacryl paint, glitters, Jo Sonja sealer on paper, 101 x 67 cm, Watters Gallery, Sydney. Photograph by David Iacono.

1 Interview with Richard Larter, February 1992.

2 Letter to the author, 26 February 1992.

3 Unless otherwise cited, quotations come from interviews with Richard Larter in July and September 1991 which were subsequently used as the basis for an article in the *Bulletin*, 5 November 1991.

4 Interview, February 1992.

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SHE'S AS FINE AS FINE CAN BE



above: MIKE BROWN, *Mary-Lou*, 1962

opposite: MIKE BROWN, *Mary-Lou as Miss Universe*, 1963

MIKE BROWN'S

In November 1987, Mike Brown's show of collages, 'Hard, Fast and Deep', assembled from hard core pornographic magazines, opened and closed at the Charles Nodrum Gallery in Melbourne with scarcely a ripple of disgust or dissent. Contemporary Australia may not yet be entirely unshockable, but Brown's most recent essay into the erotic and the obscene was marked by elegance and comparative restraint (even if the material was such that persons under eighteen were not admitted), compared with the work that aroused fury and scandal two decades before. The ruckus that surrounded the appearance of *Mary-Lou as Miss Universe* in 1963 was essentially an affair of artists and critics, but three years later Brown found himself in the dock of the Paddington Court of Petty Sessions facing a prison sentence with hard labour for exhibiting obscene paintings at Gallery A in November 1965.

The personal crusade that brought the artist to what was to prove a distressing and perilous experience had its origins in Brown's inability to tolerate the prevailing absurdities and hypocrisies of a society which seemed unable to acknowledge openly its all too obvious realities. The most urgent of such disjunctions for a boy from Sydney's North Shore at art school in Darlinghurst was bound to be sexual. Equally impressive was an Australian passion for obscenity and crudity in language and gesture in the streets and the public bar, matched only by an equally powerful censorship that began at the front gates of suburban villas and bungalows.

Brown knew no Australian art and little

Richard Haese

S MARY-LOU 1961-1964

Australian theatre or writing that did not romanticize an unromantic world, a world whose fascination lay in the very fact of its ordinariness. Until Brown, those who policed Australia's notorious censorship laws that kept the erotic and the obscene where it belonged — out of sight if not out of mind — had little to concern themselves with in the art galleries of the nation.

The sexual imagery in a number of Brown's contributions to the two Imitation Realist group exhibitions with Ross Crothall and Colin Lanceley in 1962 was, from the outset, not fantasy. It pointed to a complex realism whose origins lay in Sepik, Aboriginal and Maori art — a realism that would remain a key strand in the protean character of Brown's art. His most spectacular contribution to these exhibitions was an assemblage entitled *Mary-Lou*.¹ Born in late 1961 in a basement in Kings Cross — with a brief career of stardom ending in banishment and scandal — this embodiment of 1950s glitz, glamour, sex and sordidness, ended its life on a bonfire in a Carlton backyard in Victoria. Such is the brief biography of a work whose status is now almost mythic.

In his review of the exhibition, Robert Hughes singled out *Mary-Lou* as the culmination of Brown's contribution, and as epitomizing the Imitation Realist movement itself. As Hughes described it in *Nation*:

Painted surface, collage, visual pun, written message, *objet-trouvé* cluster together in a display of sheer visual inventiveness. It is uproariously funny, savagely satirical, an intolerably many-faceted comment on the mass produced darlings of Hollywood. But then, after a little

while *Mary-Lou* begins to change her aspect, and a momentous idea manifests itself beneath the creative horseplay. At this point, the impulses of the Imitation Realists merge with those of the Nigerian fetish-carver, and emotions come into play which art alone can evoke.²

Hughes, of course, had an advantage — he could see the work in its actuality, over two metres high and brilliantly coloured. Now we must rely on faded and much-reproduced black and white photographs.

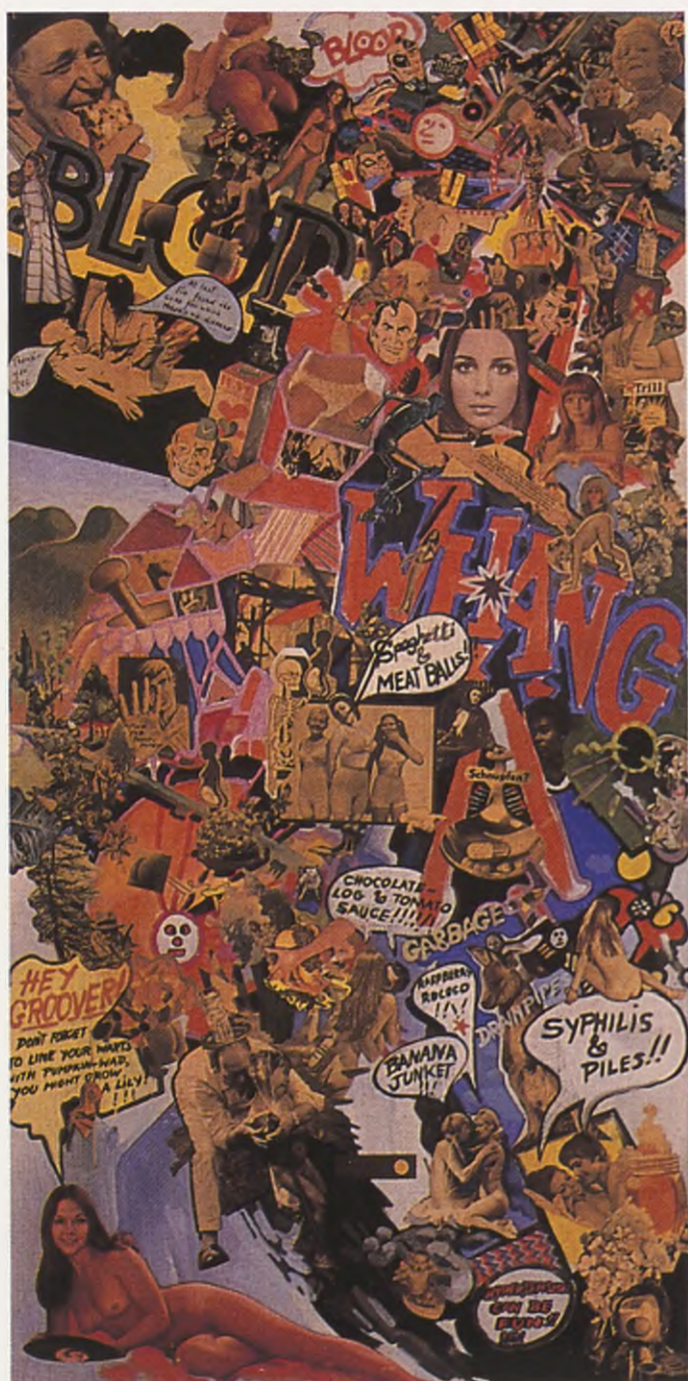
Mary-Lou was barely completed in time for its Melbourne showing, the final touches being made in the gallery itself. Yet, of all the extraordinary works in that extraordinary exhibition, it was the most confrontational in its subject matter, and the most radical and inventive in its exploitation of the devices of collage and bricolage, as well as in its Pop connections.

In its first manifestation, the enormous figure of *Mary-Lou* was intended to be an offensive image — one looming, as Brown later recalled, 'out of a background which like the figure of *Mary-Lou* itself was composed of modern junk and dross as well as graffiti-style inscriptions, comic-style or chocolate box imagery, plus a fair sprinkling of *Playboy*-style girlie figures'.³ Even by Imitation Realist standards, the appropriation of objects and materials is extravagant and imaginative, bordering on a surreality in the conjunction of these items that transforms and shapes them to Brown's ends.

Mary-Lou was fabricated in a basement studio briefly occupied by the artist at Kings Cross after he had moved from Annandale.



The new location seemed to lend something of its own extreme character to the work. The scarlet lips of the mouth are represented by a tropical sea shell, the nose is a coat hook, the rosy cheeks are glass paper weights in which are embedded floral decorations. The hair streams out in a series of red and white stripes — as much punk as permanent wave — and crowning all is a tiara-like Art Deco mirror. The Mae West torso is studded with more sea shells and a pattern of nails is hammered into the wooden base of the work with their heads painted in red lacquer. The nails are also on the face, although here they are



'THIS EMBODIMENT OF 1950s GLITZ, GLAMOUR AND...

connected by a 'cat's cradle' maze of pink string. The rest of the body is pure Woolworths (there was a store at the Cross) — the eyes are plastic toy go-carts in fluorescent green, yellow and pink, the yellow crash helmets of the drivers forming the eyeballs whose pupils are in turn borrowed from the eyes of the plastic ducks that are her breasts. The eyebrows are Palmolive soap labels. The arms are those of a plastic doll, the legs a pair of ukuleles.

And so it goes, detail piled upon detail with the entire figure ballooning above a montage of female figures, more plastic toys, advertising logos, and a small font of holy water bought from a religious supply shop. Two further elements, however, are worth special notice. Firstly, between the eyes are rows of red plastic toy babies that Brown intended as fertility signs, referring to similar symbols he had seen in Aboriginal bark paintings in which a deluge of such infants suggests the generations to come. Then, at the very centre of the work, the most confrontational element and, perhaps, the most deliberately tasteless — is a crushed vermilion enamel paint-can representing the vagina. In an era of *Playboy* centrefolds whose pubic hair was airbrushed out of existence, this was reality with a vengeance.

If subsequent commentators have understandably failed sufficiently to acknowledge the remarkable inventiveness of *Mary-Lou*, then equally have they done less than justice to the messages and meanings of this modern *Olympia*. Brown, it should be noted, has never been in the business of wilful obfuscation, and if *Mary-Lou* possesses an ultimate

mystery it is the mystery at the heart of our sexual nature and not one of the artist's making. To this degree, the Colin McCahon-like inscriptions are readily decipherable. Those at the top praise *Mary-Lou*, quoting the lyrics and scat rhythms of pop songs: 'she's as fine as fine can be', 'Yes, Jesus loves her'. The latter may perhaps refer to the Magdalene associations of *Mary-Lou*'s sexuality. In any case, Brown was as prepared then as now to look for poignant and democratic sincerity in such popularly expressed sentiment.

There is, however, another figure in the work, and this votary-like figure — as primitive and as grotesque as *Mary-Lou* herself — gestures in acclaim towards *Mary-Lou* with a carved wooden arm painted in black and red. From its mouth appears the words: 'Oracular, divine, behold these rosy lips'.

Whether the lips thus announced are oral or genital, the viewer must decide. Whatever the case, both gesture and the expression of divinity suggest that we have moved beyond mere satire in the face of the confections of Hollywood or Hugh Hefner. Nor is *Mary-Lou* to be consigned, as one commentator has suggested, to the misogynistic realms of symbolist blood-sucking vampires of Gothic nightmare or *fin de siècle* horror. On one level at least, *Mary-Lou* may be read in feminist terms as a frank exploration of female sexuality and its mysteries at a time of all too apparent sexual exploitation and hypocritical sexual repression.

Was this, then, the work that Laurie Thomas thought he was getting for the 'Australian Painting Today' touring exhibition? It was certainly not the work he received. What

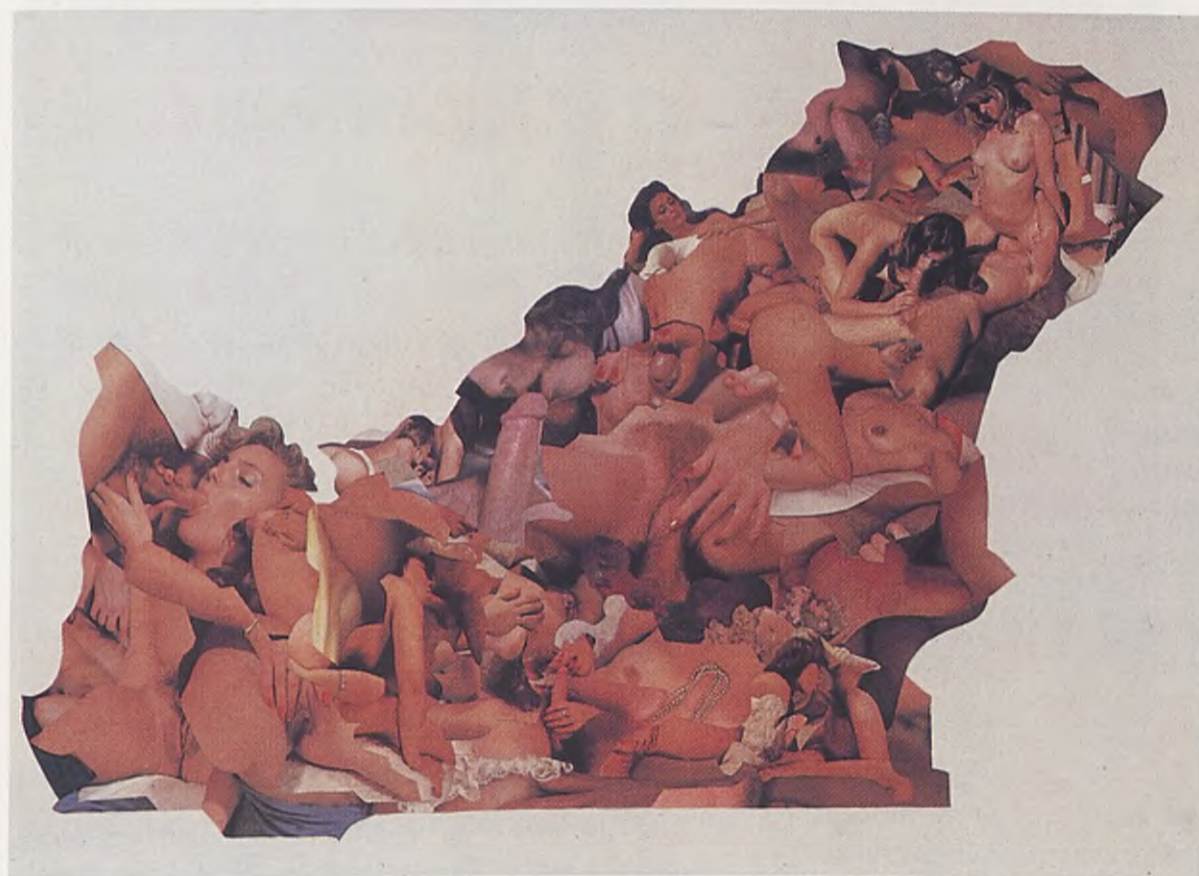
Z, GLAMOUR, SEX AND SORDIDNESS,

he received was a radically revised version, retitled *Mary-Lou as Miss Universe*. The subsequent brouhaha that enveloped Brown, the exhibition's organizers, and Sydney's press and art critics was spun, as later became clear, out of a complex web of error, speculation, misjudgement, and just plain mischief-making. For all that, it was a revealing exercise in the nature of Australian art politics and helped confirm Brown's maverick status.

The affair began in December 1963 when Brown, on learning that the work was not to be included in the exhibition, tricked Gallery staff into removing it from the wall and then carried it out of the Art Gallery of New South Wales amidst a blaze of publicity. A member of the Commonwealth Art Advisory Board, the impressionist painter Douglas Pratt, then took full credit for having had *Mary-Lou* thrown out. Pratt later explained:

I realize that we are not asked to be guardians of public morals, but when one sees groups of schoolgirls gathered around a work like this just sniggering . . . it's about time someone made a protest . . . I will not be a party to public money being spent on sending this sort of work around the world.⁴

Accused by Elwyn Lynn of bowing to CAAB pressure, Laurie Thomas declared that the decision had been made before the protest, on purely aesthetic grounds. Thomas had thought he was getting the old *Mary-Lou*, a work he considered immeasurably superior to its revised version. One thing, however, is clear — it was Brown's decision to actually remove the work from the Gallery to his Paddington 'Nine Day-Wonder Show'.



top left: **MIKE BROWN, Big mess (?), 1966**, collage and acrylic on plywood, 183 x 91.5 cm, Private collection.

bottom left: **MIKE BROWN, Title forgotten, 1969**, collage and acrylic on board, 122 x 122 cm, collection Charles Nodrum Gallery, Melbourne.

top: **MIKE BROWN, The golden chalice, 1987**, collage, 65 x 50 cm, Museum of Contemporary Art, Brisbane.

above: **MIKE BROWN, Snow White, 1987**, collage, 50 x 63 cm, collection Charles Nodrum Gallery, Melbourne.



top: MIKE BROWN, *Mountain of love II*, 1987, collage, 25 x 75 cm, Private collection.

above: MIKE BROWN, *For Angela VII — Alla my love*, 1991, acrylic on canvas, diptych, 198 x 254 cm, courtesy Charles Nodrum Gallery, Melbourne, and Watters Gallery, Sydney.

Commenting on the affair, art critic Daniel Thomas concluded that its most disturbing aspect was the resounding silence from Brown's fellow artists. Daniel Thomas suggested that Brown's art was so unlike most Australian art that they were unwilling to make a stand on his behalf. Daniel did, however, agree with Laurie on one point — that the new *Mary-Lou* had lost its earlier formal unity, making its elements uneasily balanced, stating that it was 'not a very good picture at present'.⁵

This last observation is curious to say the least. The newer work was a smoother and more consistent montage of figures compared with the earlier more anarchic and primitivist version. More Pop now than Neo-dada in its imagery and devices, *Mary-Lou* as *Miss Universe* uses over one hundred and fifty photographic images of nude and semi-nude pin-up girls cut from magazines and, in its background at least, resembles the 1956 pioneering work of the English Pop artist Richard Hamilton, *Just what is it that makes today's homes so different, so appealing?* Yet, whereas Hamilton's montage was an ironic response to the glossy sophistication of post-war materialism, Brown's is directed specifically to that of the fleshy soft-porn of *Playboy* and *Penthouse*, and Australia's own *Man* magazine. The new *Mary-Lou* was less quirky and bizarre than frankly erotic with more than a touch of the burlesque as *Mary-Lou* herself seems in danger of sinking beneath the sheer weight of exposed flesh.

Bernard Smith would later describe Brown's work (insofar as it was exemplified by this 1963 version of *Mary-Lou*) as a

ENDED ITS LIFE ON A BONFIRE IN A CARLTON BACKYARD'

'dadaist send-up of the commercial prostitution of beauty'.⁶ This suggests a degree of censure that Brown himself did not feel. In a letter to John Reed he explained the changes to the work: 'I have dismantled and completely remade Mary Lou as Miss Universe. The new Mary Lou has no charm or whimsical inconsistency — she's just an ugly whore surrounded by a bevy of playgirls . . .'⁷ The figure of the new Mary-Lou does possess something of the grim power and authority of an aging madam of a Darlington brothel.

Brown also stated that, while the first version was 'deliberate craziness' aimed at Sydney's artistic complacency and aesthetic narrowness, the second was not any kind of protest at all, but a deadpan documentation of the character of the sex magazine publishing industry.⁸ In a letter to the *Sydney Morning Herald*, Brown publicly summed up his position and asserted his realist credentials: 'Mary-Lou is not an attack or satire, any more than it is a peep show. It is a simple documentation, without comment on Sydney's trash magazine consciousness and, I believe myself, a true document'.⁹

These were the years of celebrity; but what is known of Mary-Lou's years of decline? One Sydney dealer, responding to the publicity, offered to buy the work for twenty-five guineas, believing that Brown would gain prestige through its acquisition by a recognized gallery. Brown declined the offer, feeling even less well disposed towards art dealers. The work was to have one final showing — in the March 1964 Contemporary Art Society exhibition at the Argus Gallery in Melbourne — a show that coincided with the

Melbourne viewing of 'Australian Painting Today', which had moved on to the National Gallery of Victoria. The omission brought forth a final protest from Bernard Smith in the *Age*:

I cannot see why anyone should want to reject *Mary-Lou* on either moral or aesthetic grounds. Colour and imagery are uncommonly well organised towards the expression of a single idea, resulting in a controlled expression which most Pop paintings lack . . . [*Mary-Lou*] is different enough to be an original work of art; original enough to be rejected. So Mr. Thomas's avant garde bombshell of a show turns out to be a squib when brought to the real test.¹⁰

Some years later the battered and water stained remnant of this remarkable work was disposed of in one of Brown's cleansing fires. The artist seems to have felt little sentiment for his most notorious production, just as he had had little compunction in obliterating much of one version and replacing it with another. In true Dada spirit, Brown has always valued process over product, change over consistency, and chaos over final order. As with the work of his friend and mentor, the New Zealand artist Ross Crothall (shortly to descend into schizophrenia and simply disappear), Mike Brown's work of the 1960s, and *Mary-Lou* in particular, struck at the heart of the lofty aspirations and the self-serving myths of Sydney's abstractionist push in a call for a return to an art reconnected with basic human experience.

With *Mary-Lou*, Brown addressed a subject that had been singularly avoided by Australian artists — with the notable excep-

tion of Albert Tucker's wartime paintings (*Victory girls* of 1943 and the subsequent 'Images of modern evil') I can think of no other artist who has dealt in such an uncompromising fashion with the subject of female sexuality and its role as a dynamic and energizing force in society. In its archetypal weight *Mary-Lou* and the associated Imitation Realist movement may also be seen as the first really radical attempt since the 1940s to wrench Australian art out of the provincial status into which it lapsed in the 1950s — and it did so by returning it to the uncomfortable and always dangerous and difficult gap between art and life. With *Mary-Lou*, Australian art was once more back on the streets and making trouble.

¹ The title of *Mary-Lou* has appeared in various forms. The one adopted here is that used in the catalogues of the two Imitation Realist exhibitions in 1962.

² *Nation*, 16 June 1962.

³ Mike Brown notes, 1985.

⁴ *Sydney Morning Herald*, 6 January 1964.

⁵ *Sydney Telegraph*, 22 December 1963.

⁶ Bernard Smith (with Terry Smith), *Australian Painting 1788–1990*, Oxford University Press, Australia, 1991, p. 394.

⁷ Mike Brown to John Reed, December 1963, Reed Papers, State Library of Victoria.

⁸ Mike Brown to Daniel Thomas, 27 December 1963, Archives of Art Gallery of New South Wales.

⁹ *Sydney Morning Herald*, 8 January 1964.

¹⁰ *Age*, 4 March 1964.

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SEXUALITY IN THE WORK OF SIX CONTEMPORARY WOMEN PAINTERS

*The radical expression of female sexual
desire can be anarchic.*

*There is nothing more frightening to men
than a sexually powerful woman.*

*While they enjoy us naked in the bed, we're
punished later for our skills and pleasures
when we are dressed and speaking.*

*So, to articulate sexual desires and
experiences — and their consequences
— is a very important enterprise
for women artists right now.¹*

Felicity Fenner



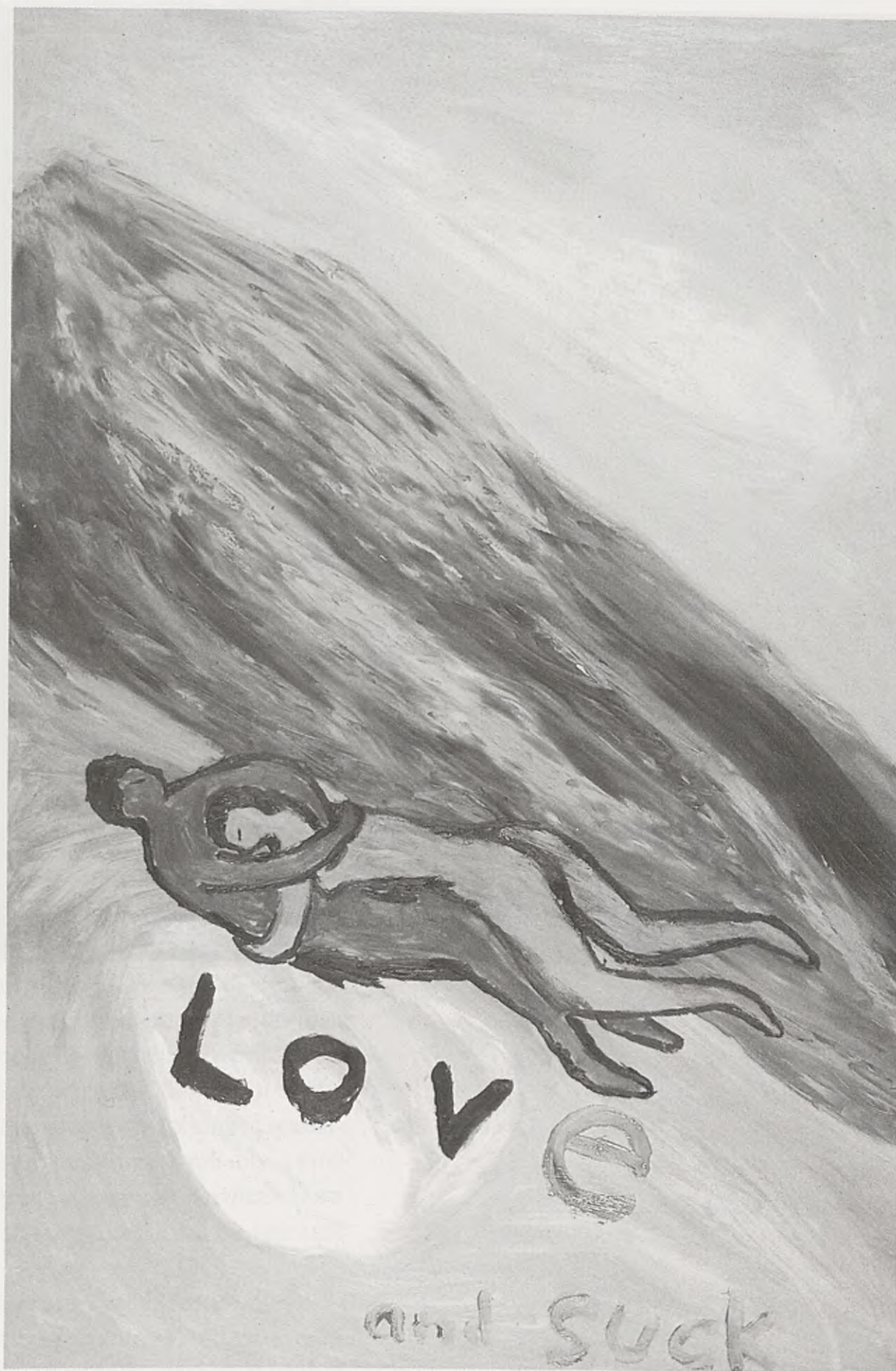
It is ironic that in this supposed post-feminist era of near gender equality that our popular culture remains saturated with objectified and stereotypical images of female sexuality, and that contemporary women artists are still reluctant to articulate aspects of their own sexuality in a personal rather than separatist visual vocabulary.

Since the demise of body-based and performance art a decade ago, the 'essentialist' and 'central core' imagery developed by feminist artists in the 1970s has been largely replaced by more critical explorations into the fundamentals of cerebral rather than physical gender differences, and male representations of women have therefore provided the reference point for many feminist artists interested in expressing aspects of sexuality.

Responses by women artists to the phallogocentric preconceptions (misconceptions) of 'sexy' women that litter our cultural and advertising media have for many years now been based on a subversion of this predominantly patriarchal aesthetic. In Australia, artists such as Julie Brown-Rrap, Anne Ferran and Maria Kozic have embraced recent feminist discourses in their art practice, tackling male ideologies through the appropriation and re-representation of portrayals of women found in popular culture. The manipulation of photographic images has been central to their work, as it has been to recent feminist art in other countries.

In their investigations into psychoanalysis, semiotics, politics and literature, feminist writers removed the smell of sex from their discussion in order to establish a non body-fetishized forum for debate. While the writings of Luce Irigaray, Julia Kristeva, Helene Cixous and others have been crucial in the reassessment of patriarchal society and culture, the byproduct of their impact on Australian art was that visual puritanism among women artists soon became accepted and even expected during the 1980s.² The advent of AIDS (Acquired Immune Deficiency Syndrome) and society's return to pre-sexual revolution morals exacerbated this trend.

opposite: **ANNETTE BEZOR, Framed 1, 1989**, acrylic and oil on decorative fabric, 295 x 130 cm, courtesy Roslyn Oxley Gallery, Sydney.



JOAN ROSS, Love and suck, 1992, oil and acrylic on board, 90 x 60 cm, courtesy Roslyn Oxley Gallery, Sydney.

WENDY STAVRIANOS, *Bed of memory and desire*, 1989, oil on linen, 168 x 213 cm, courtesy The Art Gallery, Melbourne. Photograph by Henry Jolles.



Women artists in the 1990s, who have benefited enormously from the experience and knowledge gained by their predecessors in the 1970s and 1980s, are now faced with a situation whereby 'feminists have painted themselves into a political corner — a corner in which the production of "politically correct" images of women is nearly impossible'.³ Consequently, artists concerned to articulate personal feelings about sexuality have done so without the approbation of more fashionable feminist practices.

The need to broaden the scope of feminism to incorporate less political artmaking was pointed out in the late 1980s by artist Pat Hoffie:

If feminist art practitioners are to avoid producing works that are no more than propaganda or illustrations for their own chosen ideology, then paradoxically, at that moment when they are engaged in the making of art, they must 'let go' of that information provided by a heightened critical awareness of the social construction of femininity. It is only in this apparently perverse act of preparedness to forfeit insights gained that further developments are possible.⁴

In Australia, the emergence by some young women artists from this ideologically intimidating climate of visual frigidity has been aided by the vindicated success of artists like Davida Allen and Annette Bezor. Davida Allen's cathartic self portraits often deal with issues of sexual desire and sexual delight, captured in an expressionist frenzy of painted emotions and offering no apologies for the explicitness of their subject matter.

Annette Bezor, on the other hand, celebrates female sexuality in a realistic manner that often juggles feminist and patriarchal ideologies. *Framed 1*, for example, can be read as a feminist statement on the traditional representation of female nudes, or as a celebration of the beauty of female sensuality: either interpretation is valid and both reflect the artist's concerns.

The curvaceous body of her sculpturesque subject invokes not only desire and admira-

tion but a slight uneasiness from the onlooker. This uncertainty is reinforced by the humorous and ironic pun in the title, which, besides its obvious feminist implication, refers to the voyeuristic trap that the ideologically self-conscious viewer is inevitably lured into simply by engaging in a visual dialogue with the painting. It is this ambiguity of intention that has often precluded Bezor's work from gaining unconditional acceptance in the feminist arena.

The depiction of sexual imagery is not necessarily restricted to representational or figurative art. On a metaphorical level, Marion Borgelt's abstract sinewy and organic forms revolving around a central hole allude to an inner world of meditation and contemplation, deep within the creative core of nature. On a representational level, however, the unmistakable vulvic forms in these paintings celebrate the procreative power not only of nature but of women.

Although Borgelt's recent imagery has evolved through her working process from earlier more abstract work, the gynosenuality of her 'Web and Tunnel' series, which is refined in paintings such as *Cocoon*, and the 'Light and Body' series, has much in common with the 'vaginal iconology' of American feminist Judy Chicago's work in the mid-1970s.⁵ Luce Irigaray's influential essay, *This Sex which is not One*, which draws on the metaphorical value of the female genitalia, is another (unintentional) feminist reference point for Borgelt's work.⁶

Like Georgia O'Keeffe, Borgelt refutes a simplistic interpretation of these images as straightforward depictions of the female sexual organs, referring instead to a parallel between nature and humanity as equal sources of infinite creativity. Positioning herself as a humanist rather than a feminist, it is the *femina* in nature (the creative force) that interests Borgelt more than the specifics of female biology.

Whereas Borgelt's paintings are like magnified microcosms of pulsating flesh, the sexuality of Wendy Stavrianos's figurative paintings is less ambiguous. Like Borgelt, the

sexual iconology in her paintings links personal experience with the rampant displays of procreativity in the natural world. Her large scale paintings are erotic landscapes of the subconscious which merge reality with feelings of desire and memory, love and nostalgia.

In the baroque landscape of *Bed of memory and desire*, a tree-trunk is made phallic by its apparent penetration into a rounded mound of earth, and the two hills in the background echo the mammary-shaped boulders, which in turn echo the bare breasts of the semi-nude woman reflected in the mirror.

In 1979 Stavrianos stated that 'All my work relates to fertility and the links with human sexuality are obvious'.⁷ Not easily intimidated by pressure from other feminist artists to be more political, Stavrianos is one of very few Australian women painters to have developed and refined a repertoire of sexual imagery with which to document processes of self-revelation and personal evolution with-in the natural scheme of things.

Her idiosyncratic, surreal depictions of the interior and outside world aligns her to women Surrealists like Leonora Carrington and Frida Kahlo. The living landscape and vegetation are an extension of feminine sexual energy, directed by a semi-clothed female bearing all the accoutrements of femininity.

In contrast to the grandiose scale and almost phallic energy of Wendy Stavrianos's paintings, the emotional intensity of Joan Ross's more modestly conceived work strikes an immediate chord in the viewer. Of all the women artists dealing with notions of sexuality, Joan Ross's paintings probably come closest to defining a 'new age' aesthetic born of society's current return to more spiritual values.

Ross is preoccupied with the psycho-sexual dynamics that dominate intimate relationships between people: couples float in a dream-like world that is more ethereal than earthly. Although whimsical and delicate in conception and execution, her paintings can also be discomfiting in their uncompromising articulation of uninhibited desire

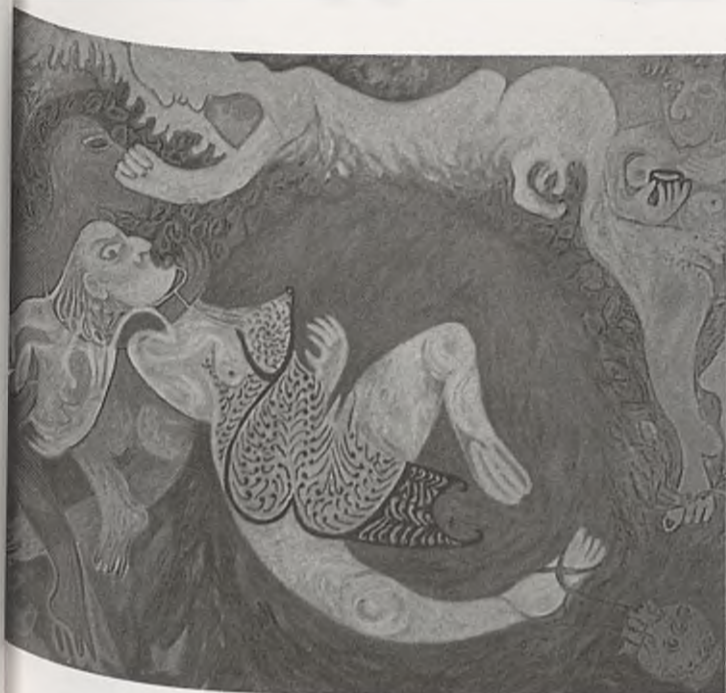
MARION BORGELT, *Cocoon no.2*, 1990, pigment and collage on jute, 211 x 117 cm, courtesy Macquarie Galleries, Sydney.





WENDY SHARPE, *Fantasy*, 1992, oil on canvas, 85 x 70 cm.

*above right: VOULA THERIOS, *My psychotic saviour ... must you stand by and watch*, 1990, oil on canvas, 164.5 x 215.5 cm courtesy Christine Abrahams Gallery, Melbourne.*



these poetic and lyrical paintings, as it is to the bold sexual expressionism that dominates the work of Wendy Sharpe and Voula Therios. In Sharpe's *Fantasy*, a triumphantly smiling robust nude raises her arms back to hold the heads of the adoring men embracing her from either side.

The men are faceless, anonymous and, as the woman's expression suggests, readily dispensable. Her melonous breasts and bulging thighs celebrate the power of female sexuality: unabashed hedonistic erogeneity is her purpose and the males are mere tools of her pleasure. Broad colourful brushstrokes mirror the woman's extroverted delight in her own sexual power.

Wendy Sharpe has always been interested in mythological heroines, particularly Circe, the Greek enchantress who turned her lovers into pigs. Sharpe relates to these powerful historical figures on a personal level and her paintings are often as much about herself as they are about women from the past whom she admires.

The strong element of self portraiture in work by these artists is also evident in each of Voula Therios's violent and surreal paintings, which not only incorporate issues of female representation, but make heartfelt responses to her Greek heritage, where acknowledgement of female sexuality was strictly taboo. They are angry, rebellious paintings made shocking by kitsch bright colours and images of grotesquely exaggerated sexual organs. Semi-human creatures engage in sexually violent dramas, mixing reality with nightmare and desire with disgust.

In *My psychotic saviour . . .* a woman grimaces with repressed hatred at the demons surrounding her. Her erupting sexuality, denoted by the harsh red outline of her bosom, buttocks and scorpion-shaped genitalia, is restrained by a ball and chain attached to her ankle, denying her sexual independence.

Like Joan Ross and Wendy Sharpe, Voula Therios belongs to a post-feminist generation of painters interested in personal before political expression. Emerging from art school in the early and mid-1980s, these

artists are well-versed in feminist theory and practice and have inherited the confidence displayed by earlier women artists to address issues of sexuality using their own visual language, outside the dominant patriarchal visual culture.

The debate surrounding questions of sexuality in the visual arts is ongoing and multifaceted. Ideological, intellectual, emotional and moral convictions influence and determine the nature of art practice and our responses to it. So long as they avoid falling victim to a patriarchal aesthetic in their depictions of sexuality, women artists such as these six painters are in a unique position to push the boundaries of feminist ideology to encompass politically unself-conscious imagery that is based on non-separatist personal experiences and concerns.

and emotional vulnerability, feelings usually tucked away safely in the subconscious.

The need to visualize her sexual emotions has always been central to Ross's work. As a child she made secret drawings of people having sexual intercourse, based on illustrations furtively glanced at in *The Joy of Sex*. Today, the inspiration for her images is often based on dreams though, like Borgelt, the final outcome of the picture comes from within, evolving through the painting process rather than from a premeditated expectation.

In *Love and suck* the embracing couple is overshadowed by a purple field of sensuality and emotion. Ross painted this section with her fingertips, revelling in the sensuality of the oil paint and its metaphorical significance to her subject. The woman lies on top of the man, her body embedded into the contour of his. Although most of Ross's work is about closeness (or the lack of) in a relationship, it is interesting to note that she always portrays the female as the more assertive, dominating partner. Like much of her recent work, the narrative being played out in this painting evades a definitive interpretation.

The emotive capacity of colour is central to

- 1 Kathe Burkhart, interview with Helena Kontova, *Flash Art* (international edition), Vol. xxiii, No. 155, November/December 1990, p. 109.
- 2 Influential texts by these French writers were mostly written in the mid- to late 1970s, though were not widely available in English translation until the mid 1980s.
- 3 Joyce Fernandes, 'Sex into Sexuality: A Feminist Agenda for the '90s', *Art Journal*, Summer 1991, Vol. 50, No. 2, pp. 35-38.
- 4 Pat HOFFIE, 'Phallogocentric Discourse', *Australian and International Art Monthly*, April 1988, p. 23.
- 5 See Chicago's *Rejection Quintet* (1974) and discussion in *Through the Flower: My Struggle as a Woman Artist*, Anchor Books, New York, 1977, p. 58.
- 6 Luce Irigaray, *This Sex which is not One* (1977), translated by Catherine Porter and Carolyn Burke, Cornell University Press, Ithaca, New York, 1985 (see p. 24).
- 7 Interview with Wendy Stavrianos, *Lip*, No. 8, 1979, pp. 40-41.

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The SACRED *and*



Eroticism

and mysticism

in the art of

Dale Frank

Jane Magon

the PROFANE

Eroticism in the art of Dale Frank is specifically related to his erotic-mystic fantasies, to his concept of ecstasy and desire for immortality that involves both the sacred and the profane. To Frank, his paintings are a sacred space and beyond them is the profane. One of the most interesting aspects about Dale Frank's work is its consistently mystical thematics. A fuller account of Frank's mystical Shamanism and chiliasm will be found in my book titled *Dale Frank*.¹

Mysticism can be defined as an attitude of mind where the mystic bears the 'necessity of keeping silence concerning his sacred knowledge of divine things revealed only to the initiated'.² The mystic aspires to 'intimate union with the divine' for he 'regards himself as the Lover yearning for the consummation of his love in union with the One he loves'.³ Mystics aim to 'establish a conscious relation with the Absolute, in which they find the personal object of love'.⁴

Like Frank, William Johnson in *The Inner Eye of Love*, 1978, finds that 'mysticism . . . is a love-filled journey towards union with the All'.⁵ For other writers like Bataille, sexual union has aptly been used to express the 'union of ineffable Godhead with humanity',⁶ with the suggestion that mystics consciously enter into a personal relationship with the 'concealed Presence', the 'Source of being'.⁷ Alternatively, for Hocking 'sexual love is potentially love of the divine'.⁸ Deikman suggests that the 'ability to relinquish control' through the loss of 'physical and psychological boundaries' is similar in both the profound experiences of sex and mysticism.⁹

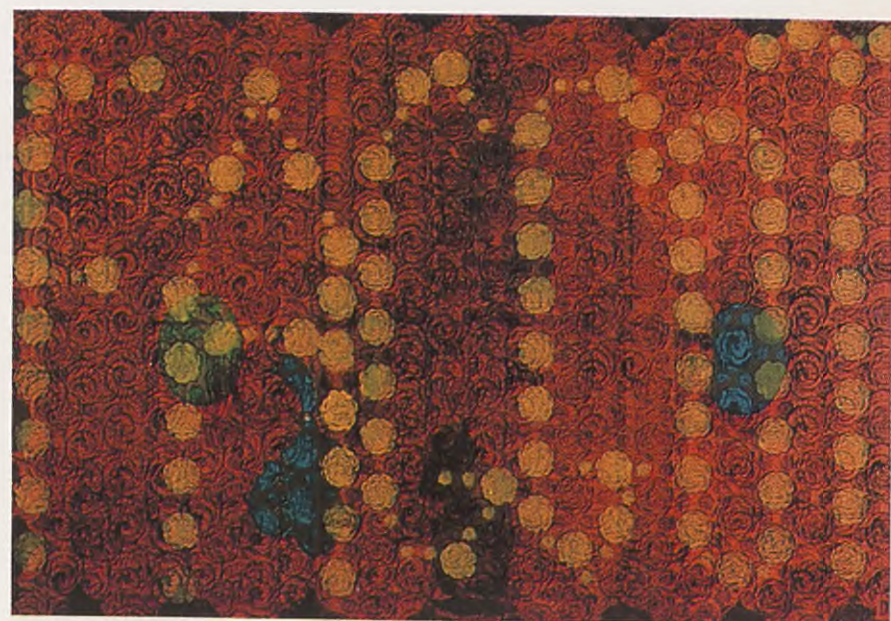
Evans-Wentz also suggests that there is a transmutation of much sexual emotion in mysticism¹⁰ into ecstatic states that involve rapturous unions with gods and spirits in

paradise and the gaining of immortality. Frank's *The saints of Koln 1 and 2*, 1981, *The two saints*, 1985 and *Self portrait of Saint Bartholomew the torso*, 1985, are self portraits as saints and typify his tendency to portray his alter-ego in terms of saints, Christ and God. Other works portray Frank as Christ or as God the Father.

Erotic and spiritual 'dissolution' of the self into the Divine Other can occur through saints, mystics and shamans having an ontological marriage between mortals and heavenly spirits.¹¹ Some mystics envisage a wandering god who visits them as 'one-night spouses',¹² apparently a mystical version of a 'one-night stand'. Saint Teresa described her Spiritual Marriage: God withheld consummation and inflicted great pain on her.¹³ Excruciating physical pain known as 'raptures' appear during these moments of 'meeting with God'.¹⁴ The youthful Frank inflicted a number of 'rapturous' wounds upon his own body, cutting open the palm of his hand in an 'imitato Christi'.¹⁵

However Frank's sense of immortality is dependent on other less obviously spiritual and rather more earthly circumstances. Frank wants eleven children. In Frank's drawings, *Immortality, the garden, foulling the bed*, 1981, we find images of men with giant fecal-penises, in a forbidden garden of desire and temptation. The artist is forced to leave his 'fouled bed' and in doing so, finds a new life or immortality.

His painting *The dead father and the loving lust*, 1991, is, he says, a printed bedspread with coloured stains from 'sexual activity'. It refers to 'the father's lust for a son', for here lies his chance to become immortal after death, through the generation of his own children and descendants. For Frank, lusting over a son extends his sexuality (and his



DALE FRANK, *What makes today's homes so different and so appealing — God at home — faggot painting*, 1991, acrylic, oil and roller print on printed cotton, 200 x 300 cm.

opposite: DALE FRANK, *The inversion of the orgasm of the hermits gagging on Jesus's grand prick—limbo, limbo*, 1991, enamel on canvas, 260 x 200 cm, Lovegrove Gallery, Melbourne.

resurrection) in the generations to come. To Frank, the idea of sex with his sons is 'holy'. While the coloured stains on the bedspread glow like lights, associated with the hallucinatory experience,¹⁶ they are also, according to Frank, 'God sperm'.

In mystical literature 'the fear of sex' overlaps with the fear of the visionary or shaman's travels through tunnels into the underworld and into sexual orifices. Such fear is depicted in the painting *Aerial view of the hidden valley in the Dentata Mountains*, 1983, an in-scape of mountainous teeth where he may be engulfed by the vagina. However, for Frank, the vagina is the path to immortality, through its ability to procreate. The vagina is also the opening to the Black Hole, a feared place of imminent death that has both positive and negative values of death and immortality. To Frank, the vagina is a place of 'fear' because he has to trust the vagina to deliver the child who will make him immortal. Sex and death

become synonymous because they involve orifices, voids, places of death. Like the vagina, the penis also has positive and negative values. Sperm is now not only a bringer of life, but a carrier of AIDS (Acquired Immune Deficiency Syndrome) and death.

Sex and death contain ecstatic/erotic potential for Frank. He is fascinated by the idea of death through hanging, the experience of the special ecstasy of ejaculation at death (a rapture to the death). *The roped and roped (hung) self portrait as a Dad, a good Dad*, 1986, is about these ideas. Frank is interested in the idea of autoerotic-asphyxiation which creates a potent and sometimes fatal euphoria. Interestingly, orgasm is known (particularly in Europe) as 'the little death' — a powerful love that creates a loss like death. For Frank, self creation is twined with 'the will to death'.

The two saints, 1985, displays a winged penis and scrotum and is about desire, ecstasy and death, ideas that Frank finds 'very Romantic'. In Shamanic beliefs, 'those who know have wings'. They suggest both magical flight and ecstasy.¹⁷ The painting's surface is about 'the illusion of skin, martyrdom and wounding'. Above the winged penis is a winged black circle that Frank describes as an anus.¹⁸ 'Rapture' is found there in a hole burnt through the canvas that represents both pain and ecstasy, in terms of Saint Bartholomew and Saint Sebastian.

Bataille suggests that the mystic's aspirations to divine life are translated into a desire to 'die' unto 'himself',¹⁹ for 'the seeker after it shall die'.²⁰ Frank's mystical thematics incorporate a sense of death, which leads to divine life and immortality, hence Frank's desire to experience ejaculation at death.



Frank is enthralled by religious sects such as the 'Children of God' and the writings of Aleister Crowley,²¹ partly because they indulge in sexual experimentation. Paintings such as *The paedophile*, 1988 are suggestive of mystics' and millennarianists' sexual behaviour which seems to polarize between sexual repression ('The mystic bleeds himself of desire')²² and orgiastic, energetic sexual outbursts and experimentation. Orgiastic outbursts are expressed in *The inversion of the orgasm of the hermit's gagging on Jesus's grand prick*, 1991, which explores the sexual rituals of Aleister Crowley who, Frank says, attempted to attain a higher mystical level. Frank's lurid colours explore Crowley's visions of lime green and yellow clouds. This work is created through rhythm and is a vision of a psychedelic orgasm — the colours one sees at the moment of death.



Some of his works are of homosexual lovers that transgress the boundaries of art and eroticism. (For example, *The two paintings out for a midnight swim (homosexual paintings) the studio bulb light*, 1985 presents distinctly homosexual thematics.) According to Frank, the work *The hanged artist (the artist and the painting that shared a pillow) the bed*, 1985 portrays the artist being hung for having incestuous sex with his children/paintings. The artist who has sexual relations with his paintings may transgress art and human sexuality, and in so doing parallels the mystic's erotic 'dissolution' in an equally, seemingly impossible ecstatic embrace with his god.

Like many mystics, Frank perceives Christ and God as his lover and parent.²³ Sometimes Frank is represented as Christ, God or the saints. Frank's 'ideal' is a homosexual



god, suggested in his subtitle, *God at home — faggot painting*, 1991. In other works Frank portrays himself as God with a 'huge internal penis' which he says makes the potent, impotent. *The miracle and God the Father portrait*, 1982, depicts black rays rising from his head. A hidden voyeur looks at God the Father and what Frank terms his 'huge penis and brick head'. Frank has suggested that Jesus was effeminate and had a homosexual relationship with God (with whom Frank identifies) and that together they 'created a homoerotic men's club'. In this work, Frank is God rather than Christ. Frank loves the idea of an effeminate Jesus functioning in a paedophilic relationship with God. The ultimate erotic-mystical experience for Frank would be ecstatic ascent into heaven, and the experience of a rapturous union with an androgynous God who grants him everlasting life. AMEN.

- 1 Published by Craftsman House, August 1992.
- 2 M. Smith, 'The Nature and Meaning of Mysticism' in *Understanding Mysticism* (edit. R. Woods), Althone Press, London, 1981, pp. 19, 20.
- 3 M. Smith, op. cit., pp. 20, 22.
- 4 M. Smith, op. cit., p. 20.
- 5 W. Johnson, *The Inner Eye Of Love*, William Collins and Co., London, 1985, p. 126 and Background (1).
- 6 G. Bataille, *Eroticism*, Marion Boyars, London, 1987, p. 223 and M. Smith 'The Nature and Meaning of Mysticism', *Understanding Mysticism*, Althone Press, London, 1981, p. 20.
- 7 M. Smith, op. cit., pp. 20, 22.
- 8 W.E. Hocking, 'Mysticism as Seen Through its Psychology', *Understanding Mysticism*, p. 237.
- 9 M.D.A. Deikman, 'Bimodal Consciousness and the Mystic Experience', *Understanding Mysticism*, p. 266.
- 10 M. Eliade, *Shamanism: Archaic Techniques of Ecstasy*, Bollingen Series LXXVI (Princeton N.J.) Princeton University Press, p. 437.
- 11 M. Eliade, op. cit., p. 463.
- 12 M. Eliade, op. cit., p. 463.
- 13 K. Wapnick, *Understanding Mysticism*, pp. 326-327.
- 14 K. Wapnick, *Understanding Mysticism*, p. 327.
- 15 J. Ash, 'The Discursive Construction of Christ's body

in the later Middle Ages: resistance and autonomy', *Feminine, Masculine and Representation*, Allen and Unwin, Sydney, 1990, p. 92, 94.

- 16 M. Eliade, p. 479.
- 17 M. Eliade, op. cit. p. 479
- 18 Dale Frank in conversation with Jane Magon, 1991.
- 19 G. Bataille, *Eroticism*, 1962, pp. 230, 231.
- 20 G. Bataille, op. cit., p. 233.
- 21 He had also been fascinated by the secret sect and homosexual cult involving artist Felicien Rops and Gustave Moreau. Aleister Crowley's sect is mentioned in 'The Order of the Golden Dawn' described in *Moon-child*, 1929.
- 22 B. Scharfstein, *Mystical Experience*, Basil Blackwell, Oxford, 1973, pp. 57, 158.
- 23 J. Ash, op. cit., pp. 81, 82.

Jane Magon is a Ph.D. student in the Department of Humanities, Griffith University, Brisbane, and a freelance writer. Her monograph on Dale Frank has just been published by Craftsman House.

above: **DALE FRANK, Immortality, the garden, foulling the bed, 1981**, five parts, pencil on paper, measuring 150 x 525 cm, collection Fernando Pellegrino, Tunis, Tunisia.

Photography and Eroticism

Historically, photography has been a realist mode of representation — it showed us people, places and things that were either not immediately in front of us, or not accessible. It represented an absent reality, untouchable but real. Initially, this was a large part of the 'success' or popularity of photography — its fascination value. To some extent this is still relevant. (*National Geographic*, for example, has made an unsailable niche from this approach.)

However, as avant-garde photographers experimented with the manipulation of form as well as content of photographs, representation began to lose its precedence and authority. In its place evolved any number of more individual approaches. Increasingly we are cajoled into an emotional response based on 'feeling', rather than imagining and understanding.

As viewers of photographs, we are always obsessed with 'seeing something' in them. Our eye strives to find traces of representative images. Looking at a photograph (as opposed to a painting) we begin looking for familiar elements, especially if the subject matter is even partially figurative.

In the latter half of the twentieth century, with the loss of our obsession with direct representation, a photograph of a man or a tree no longer has to be a particular man or tree. They become symbols, emblems or signs merely redolent of those things. The 'body as landscape' (usually shown as a close-up, grainy female nude) has long been a favourite with photographers. Here the body becomes geography to be 'explored'. (Veruschka, a successful fashion model of the 1960s, was one of the first to be represented in this chameleon-like way.)

The way that we see photographs is a direct construct of how they have been used to date.



Roger Scott, North head, 1979.

(For example, the *National Geographic* way.) As John Berger states, photographs are most commonly used in a unilinear way to illustrate an argument, or to demonstrate a thought, where the image illustrates a single idea, often generated by the words accompanying it. In contrast, memory (and sensation) work with an enormous number of associations, all leading to the same event like the spokes of a wheel all connecting at the hub.¹

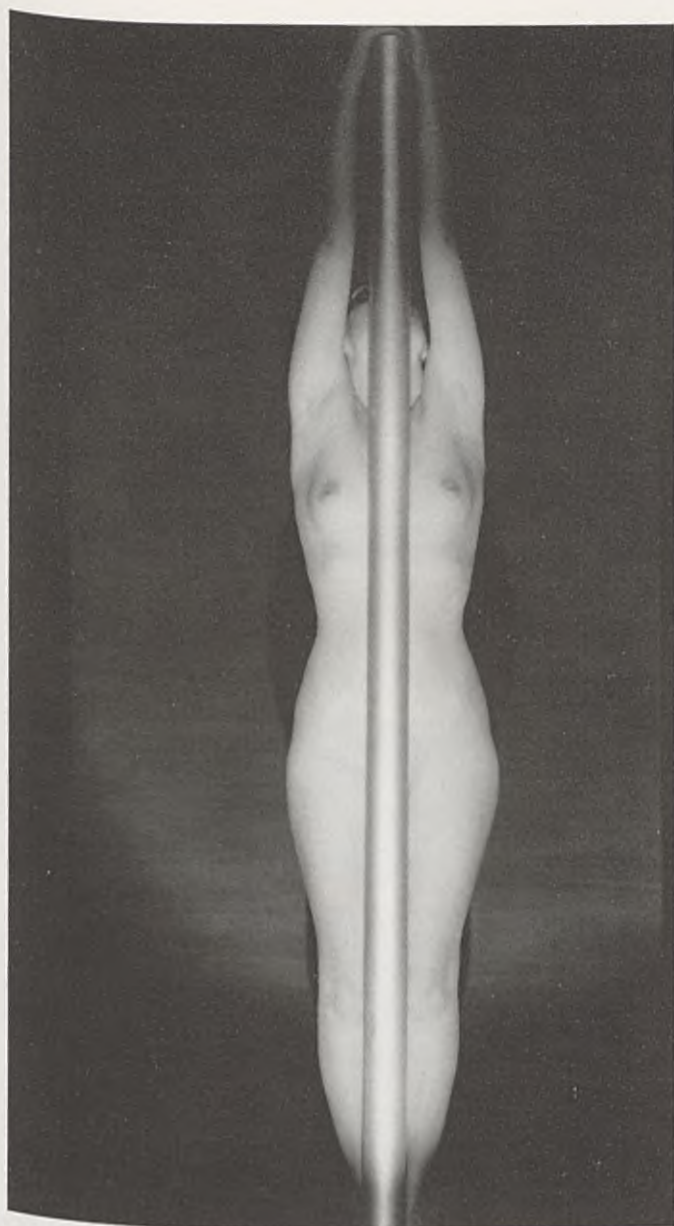
The way images of the body are processed and registered in the mind of the viewer is an evolvment — from that which is represented to that which is felt or remembered. The successful erotic photograph presents us with not only an image but emotions, feelings, thoughts, memories and desires, all meaningful to the viewer. This happens instantly — within the viewer's eye/mind.

Often the photographer places us too close to allow the eye to contextualize itself. In these cases the mind takes over to invent the surroundings and circumstances, which are invariably personal. The often argued 'loss of

aura' in photographs is doubly enhanced in erotica: hinted at in the subject matter then conveyed to the constructs of our mind.

Why then do so many erotic photographs play down personality (of the model) by reducing facial contact? A partial answer to this is that most photographs remain details of what they have been taken from. The photograph is part of a wider whole and never becomes an independent image. This is also how memory works. At any one time we have access to only a single thought, triggered by the previous thought (or image). The struggle for thoughts and associations becomes increasingly difficult if we are presented with only a detail. By playing down persona/personality, our ability to particularize the image and ground it to a type we are familiar with is reduced. Thus our own memory plays an important role. The visually erotic has little to do with personality.

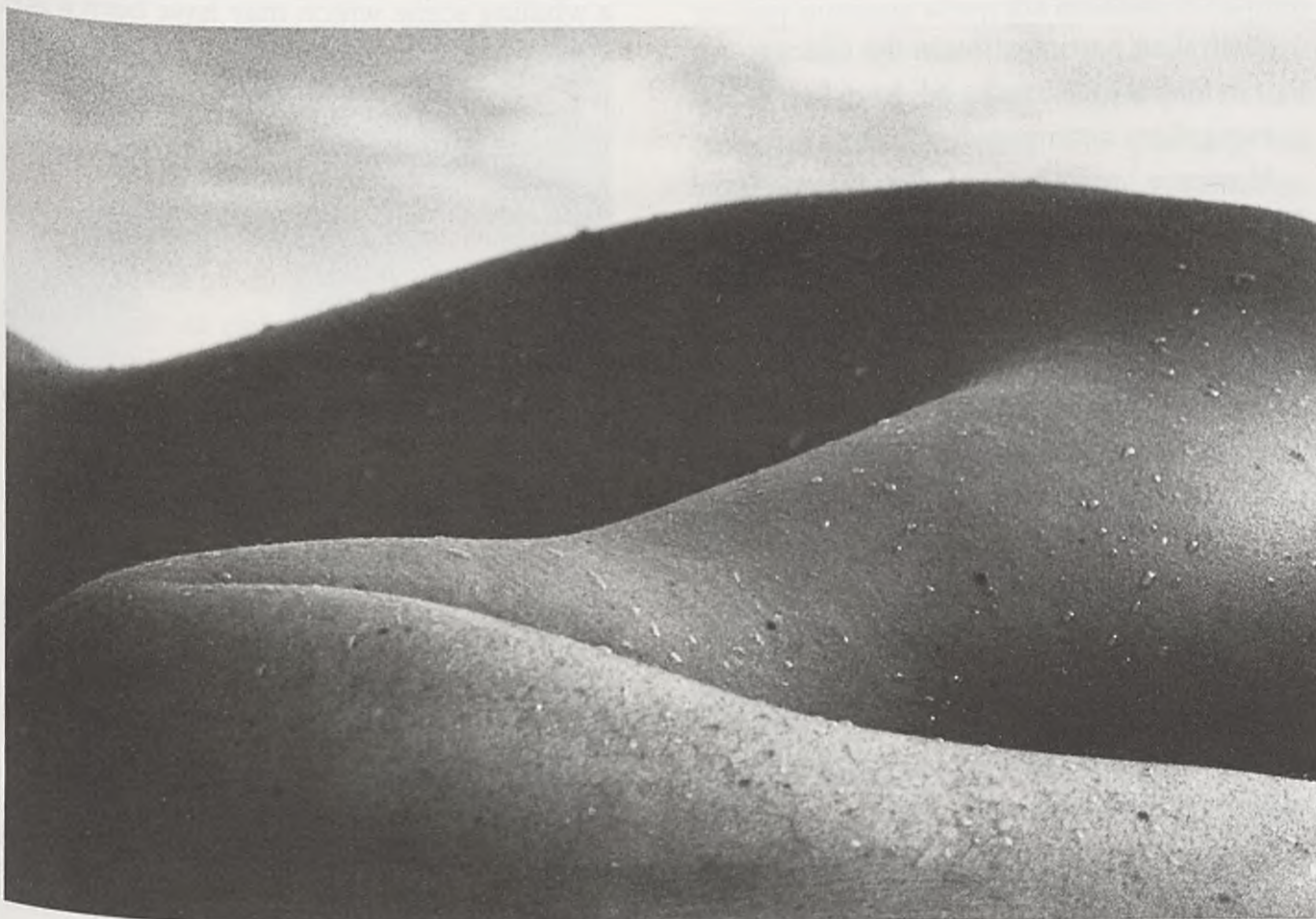
Eroticism derives from intent, not overt display; the photographer stands outside the normal process (whereby an event or object



MAX DUPAIN, *Nude with pole*, c.1930s, Courtesy Richard King Gallery, Sydney.



TRACEY MOFFATT, *Pet thang*, 1992, Courtesy Mori Gallery, Sydney.



DAVID MOORE, *Landscape nude*, 1973.

needs to be photographed) with the intent to create, as opposed to merely recording. Erotic photography is one of the most effective ways such intentions are revealed.

Generally, pornography is littered with extraneous paraphernalia, designed to be easily recognizable as props to the sexual nature of the pose, as opposed to the environment of the erotic photograph. This environment is a mood or aura created to transcend the immediacy of being 'here and now'.

Working in the formalist mode, the erotic photographs of Max Dupain link us to the act of looking. The subject is not always immediately apparent, until we realize that the subject matter is a combination of that which is suggested within the photograph and its realization in our mind — creating the total environment. Within *Woman with pole*, c.1930s, there seems little to respond to, until we bring personal associations to it. The photograph is activated by this process.

Without advocating a single interpretation, the post-modernism (in both ideas and form) of Tracey Moffatt similarly entreats the viewer to (re)assemble the forms. In *Pet thang*, 1992, depth of field and focus are manipulated to create doubt in the viewer as to exactly where they stand in relation to the subject. This questioning forces the viewer to respond — we cannot acquiesce to the image.

Landscape nude, 1973, by David Moore, forces the viewer very closely into the image, encouraging nevertheless personal interpretations to be drawn. A landscape to be explored? Sleeping figure? Sweat or salt-water? All of these questions are resolved by the viewer, usually within a few seconds. Each of us will bring to the photograph our own meanings.

Photography has always been a tool of appropriation, and the 'success' of an erotic image will depend on to what extent it insists on taking possession of its subject matter while eliciting a resonance from the viewer.

¹ J. Berger. *About Looking*, Writers and Readers, London 1980, p. 60.

Warwick Adler

Warwick Adler is Marketing and Administration Manager for ART and Australia.

A groundswell of interest in overseas art characterized the art market this autumn. TERRY INGRAM reports also that after a long interval Australians were bidding enthusiastically for their own art.

In the autumn of 1992 the Australian art market became perhaps as international as it has ever been. Nothing of the value of Vincent Van Gogh's *Iris* is known to have entered or left the country, but from the enthusiasm demonstrated by a variety of Australian buyers, the interest in overseas art has been only rarely paralleled.

Despite internationally circulated reports of the collapse of the Australian art market, overseas sellers consigned several high value works of Australian art for sale back home.

Ignoring the large number of cheap Asian paintings that flood into Australia each year, the interest of overseas vendors in the Australian market matched some of the best days of the past.

By and large the response to the consignments from overseas was highly favourable. After a long interval, Australians were also enthusiastically bidding for their own art. Few who attended Christie's auction in Melbourne on 28 April could dispute the much quoted remark made by the Managing Director of Christie's Australia, Mr Roger McLroy, who said that the atmosphere was 'like a real auction for the first time since the sale of the collection of the late Sir Leon and Lady Trout in June, 1989'.

Time has yet to tell whether purchases of overseas art at autumn sales, made largely with a bid to arbitraging them in the opposite direction, will prove as well advised. The multi-national auction houses have easy access to overseas values and are anxious to avoid the wrath that could be incurred with local vendors by selling their offerings too

cheaply on the Australian market.

Property developer Warren Anderson declined to trust to the local market the disposal of his collection of Old Masters. He sent them to Butterfields of San Francisco for sale at a simultaneous auction in San Francisco and Los Angeles on 20 May.

The strength of the Australian market in overseas art coincided curiously with disclosures that the future of the David Jones' Art Gallery was under review. Through exhibitions organized with the Old Bond Street dealer Thomas Agnew and Son in Sydney in the early 1970s, the Gallery has done perhaps more than any other to develop the Australian market in overseas art.

Australian participation in the Chicago Art Fair in May was also reduced, from four down to two galleries compared with last year.

However, members of the International Council of the Museum of Modern Art, New York came to Australia in April and made several reassuring purchases of the work of living artists. An exhibition of Aboriginal art at the World Bank in Washington in April also produced modestly encouraging sales at the lower end of the market. (The market in Aboriginal art had been reported to be ailing in the United States.).

The boom in eighteenth- and nineteenth-century Italian art underpinned the interest in overseas art shown at Lawson's in Sydney on 17 March and in one of the most keenly contested paintings offered during three sales held in Melbourne on 24, 25 and 26 April.

Lawson's secured \$6,750 for Leonardo Coccorante's *Capriccio of classical ruins in*

moonlight and \$9,500 for a very dark *Interior of farm house at night* by Leonardo Bassano. Keen competition was also evident for other overseas works (an allegorical painting by Alois Hans Schram at \$20,000 and an anonymous *Still life with a parrot* for \$7,000).

At Sotheby's on 25 April, Luigi Bechi's *Pennywise* was sold to a private dealer for \$50,600 (three times the upper estimate).

Several other non-Australian paintings offered in the same sale, including Alfred Elmore's *Lucrezia borgia* which sold for \$18,700 to a dealer with overseas connections, attracted keen bidding at Sotheby's while at Leonard Joel's sale the following day, a whaling scene which may have been a seventeenth- or eighteenth-century canvas but was catalogued simply as 'French School', received similar attention when it sold for \$13,200.

Christie's sale of 28 April was light on overseas works but showed up the strength of the arbitrage market that exists in the opposite direction. Big ticket Australian works sent from Britain and the Continent for auction sold well.

Christie's chances of selling Arthur Boyd's *Frightened bridegroom II* in a market that had been singularly unenthusiastic about \$200,000 plus pictures seemed slim. However, the work which was consigned from London made \$286,000.

Likewise John Peter Russell's *Cruach en Mer, Matin, Ile de France* (catalogued as the property of a French collector) sold for \$404,000 despite fears that the boat picture would sink without trace.



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Australian buyers appeared to be comfortably at ease with overseas subject matter which in the years leading up to the 1980s art boom had been sharply discounted. An Australian private dealer gave \$253,000 at Sotheby's for *Ville de Province* by Rupert Bunny from the collection of Charles Lloyd Jones. The price was way down on the boomtimes but one of the big Bunny lovers, Alan Bond, was out of the market and the work was in a difficult price bracket.

In failing to sell, Sotheby's other major Bunny offering, *La lettre*, showed that the Europe-Australia arbitrage trade may not be an easy business when too enthusiastic a price is paid for the work arbitrated in the first place and the work overly exposed in its new home market thereafter. The painting was purchased in Reims a couple of years earlier and was advertised in Australia recently by a dealer.

The other major failure among works with a recent overseas past, H.J. Johnstone's *Evening shadows backwater of the Murrumbidgee* offered by Joel's from a Californian collection tended to be too dark, too big and too optimistically estimated.

The \$176,000 paid at Sotheby's for William Dobell's *Cockney kid with hoop* said that children need not necessarily be Australian to be sought on the Australian market. The \$19,800 paid for Roy de Maistre's *Royal jubilee* suggested that republicanism had made little inroad into the picture market.

Australian buyers' willingness to put Dutch Old Master paintings on their walls was

demonstrated when *Still life with flowers and geraniums* by the colonial artist William Buelow Gould (who worked in the Dutch Old Master tradition) sold at Sotheby's for \$61,300, an auction record for the artist.

Two days later Christie's rewrote this record when it sold two volumes of sketches by Gould for \$148,500 — about five times an admittedly conservative estimate. Sold to an anonymous telephone bidder, the volumes were hopefully beyond the reach of a breaker although the underbidder was a dealer. A lot of interest in the volumes came from members of the trade who were interested in cutting them up to sell the pages individually.

The sale of eleven Russell Drysdales at Sotheby's for a total of \$2.2 million showed that more recent Australiana was also wanted with \$198,000 given for *Mother and child*, *North Queensland* and \$165,000 paid for *Tractor-face Jackson*.

Both paintings had been first exhibited at the Leicester Galleries in London in the 1950s, for the patrician artist always preferred to show overseas so as not to deny his fellow artists the chance of a local sale.

The Drysdales offered at Sotheby's were consigned mostly by the artist's daughter, but any of the artist's works which may have found their way into overseas collections may well still drift home as a result of the continuing internationalization of the Australian art market.

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

1. RUPERT BUNNY, *Ville de Province*, c.1904, oil on canvas, 80 x 128.5 cm, Sotheby's Australia, sold for \$253,000. 2. JOHN PETER RUSSELL, *Cruach en Mer, Matin, Ile de France*, oil on canvas, 60.4 x 73.5 cm, Christie's Australia, sold for \$407,000. 3. LUIGI BECHI, *Pennywise*, oil on canvas, 92.5 x 75 cm, Sotheby's Australia, sold for \$50,600. 4. ALOIS HANS SCHRAM, *Allegoric nude by lake*, oil on canvas, 113.5 x 148.5 cm, Lawsons, Sydney, sold for \$20,000. 5. RUSSELL DRYSDALE, *Tractor-face Jackson*, c.1950, oil on board, 59 x 74.5 cm, Sotheby's Australia, sold for \$165,000.



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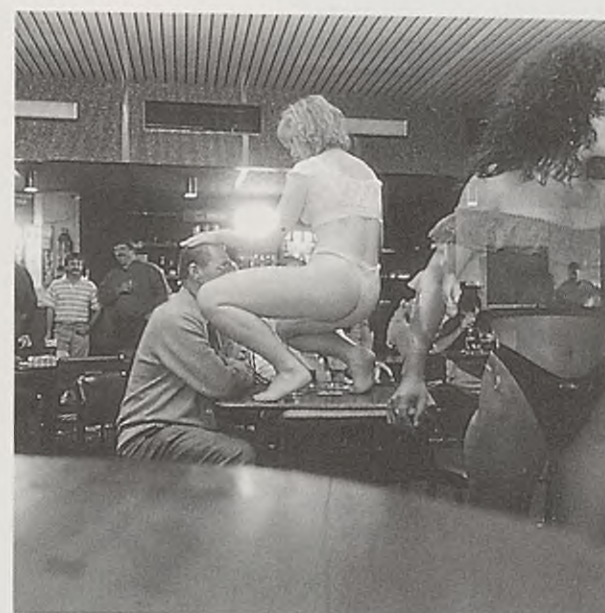


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1. TONY TREMBATH, *Three yard Commonwealth blue*, mixed media, 243 x 302 x 80 cm, William Mora Gallery, Melbourne. 2. KATHY TEMIN, *White problem* (detail number 5), 1992, eleven pieces, synthetic fur and mixed media, each 63 x 63 cm, variable depths, Sutton Gallery, Melbourne and Bellas Gallery, Brisbane. 3. DAVID McDIARMID, *Community*, 1992, offset litho colour poster, 70 x 50 cm, commissioned by ACON (Aids Council of New South Wales, from 'The Phallus and its Functions', Ivan Dougherty Gallery, Sydney. 4. MARIA GRANDE, *An intensely drawn woman I*, 1990, photograph, Christine Abrahams Gallery, Melbourne. 5. MARIAN DREW, *Tableau 1991*, type C photograph, 100 x 120 cm, Ray Hughes Gallery, Sydney.



1. DAVID PAULSON, *Madonna of the suburbs*, 1992, pastel and drawing, 55.5 x 75 cm, Grahame Galleries and Editions, Brisbane. 2. SUNFLY TJAMPITJIN, *Artist's country at Murunpa*, 1991, acrylic on canvas, 100 x 75 cm, Gallery Gabrielle Pizzi, Melbourne. 3. STEPHEN SMITH, *Raunchy chicks*, 1991, silver gelatin archival selenium toned photograph, 40 x 60 cm, Eric Underwood Gallery, Curtin University, Perth. 4. BEN JOEL, *Dance for Doctor B*, 1990, oil on hardboard, 77 x 138 cm, Delaney Galleries, Perth. 5. TIM BURNS, *Retablo 20 (detail)*, 1991, panel two of four, paintstick on paper, 67 x 100 cm, Greenhill Gallery, Perth.



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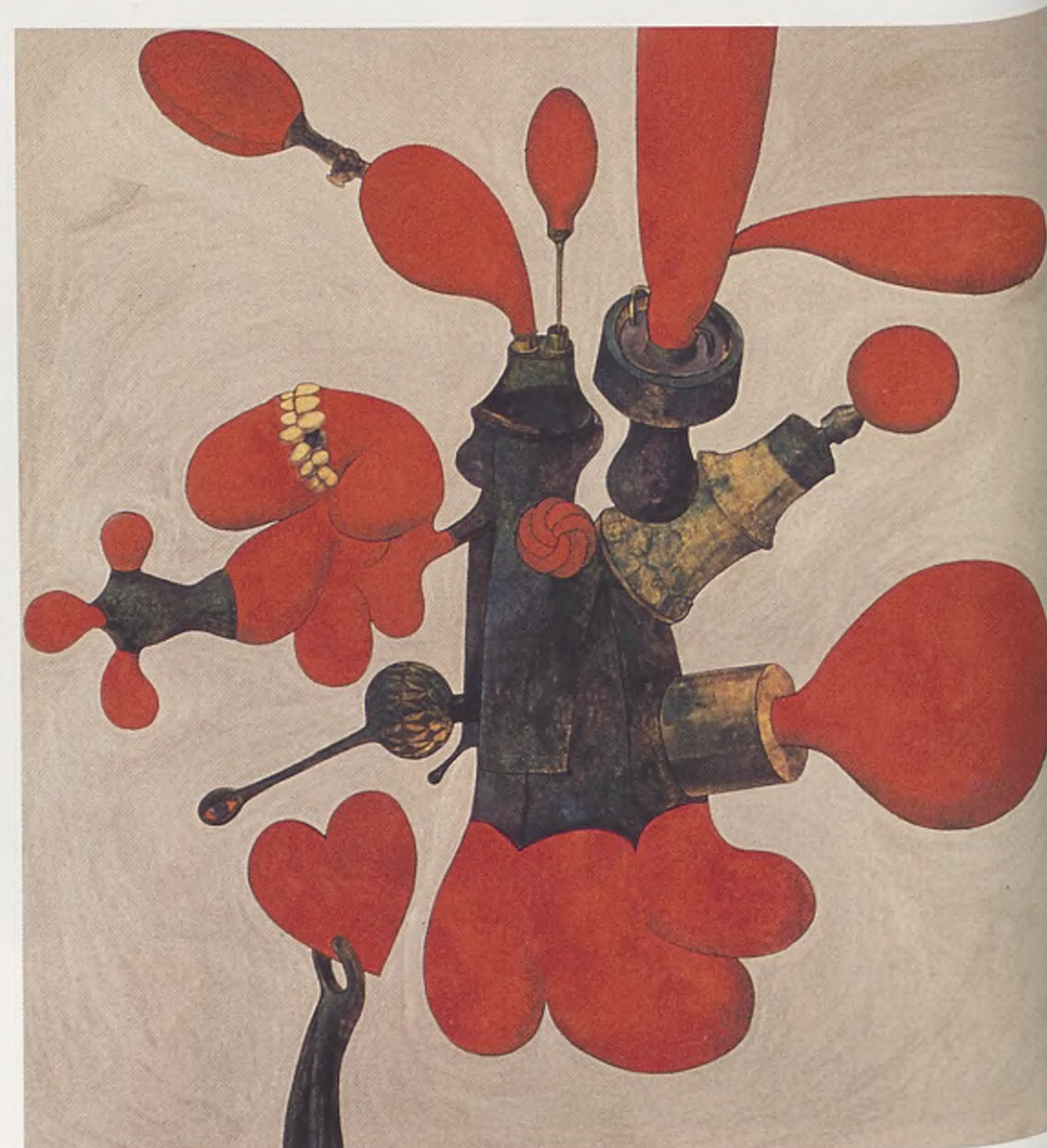
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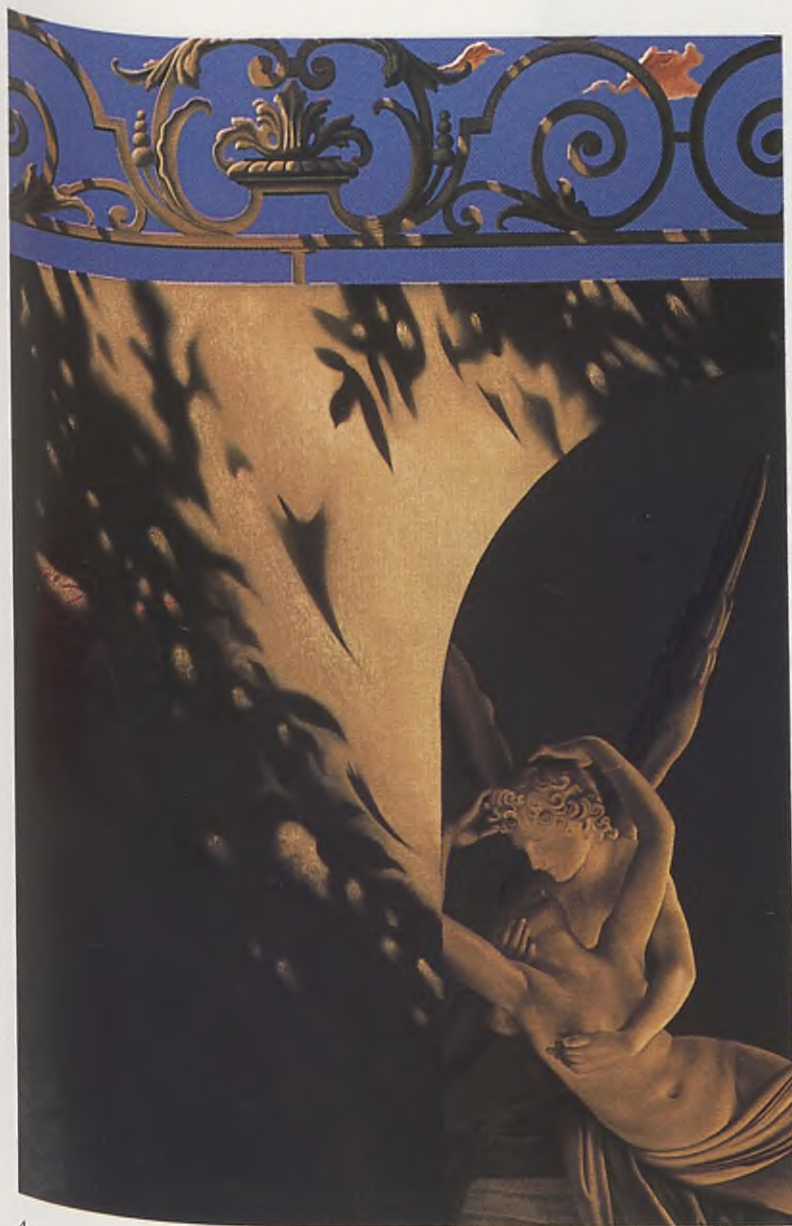
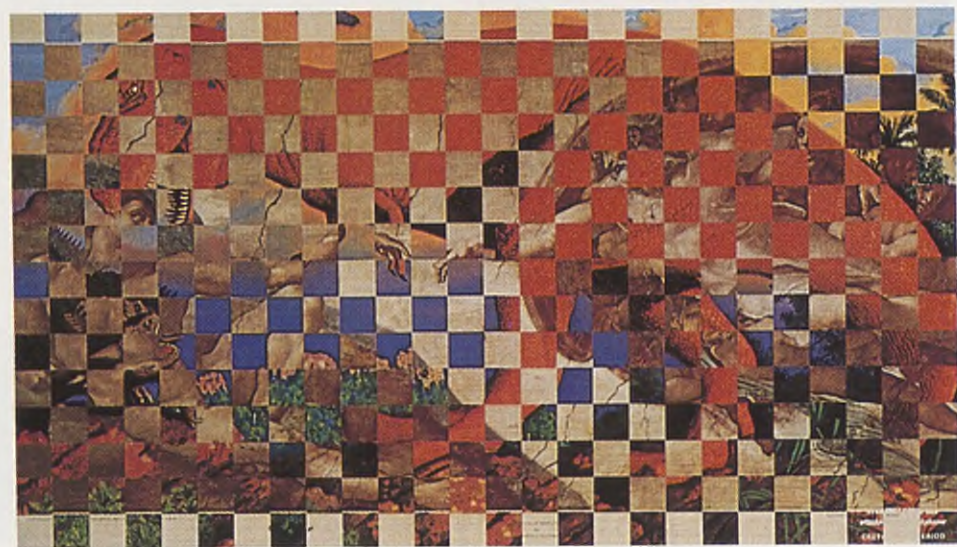


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1. MASAMI TERAOKA, AIDS Series/Mother and child, 1990, watercolour on canvas, 274 x 213 cm, Macquarie Galleries, Sydney. 2. FRANCIS LYMBURNER, Lovers, c.1964-66, oil on canvas, 50.2 x 60.5 cm, from 'Francis Lyburner Retrospective', Philip Bacon Galleries, Brisbane. 3. BARBARA HANRAHAN, Wedding night, 1977, screenprint-colour, 63.5 x 46 cm, edition 17, courtesy Grahame Galleries and Editions, Brisbane. 4. GARY SHEAD, Untitled, 1975, ink on paper, 34 x 47 cm, from 'Contemporary Australian Drawing', Museum of Contemporary Art, Brisbane. 5. MARTIN SHARP, The love machine, 1965, mixed media on photographic paper, Australian Galleries, Sydney.



1. JULI HAAS, *The fitting*, drypoint with watercolour, 52 x 33.5 cm, Flinders Lane Gallery, Melbourne. Photograph by David Staley. 2. *Lotus*, Bayon (?), Angkor Thom, Angkor, (Seim Reap), 12th century, bronze with traces of gilt, height 47 cm, from 'The Age of Angkor: Treasures from the National Museum of Cambodia', Australian National Gallery, Canberra, 22 August to 25 October, 1992. 3. RICK VERMEY, (Study for) *Origins*, 1991, mixed media woven collage, 45.5 x 80 cm, from 'Allusions: Rick Vermeij - works on paper', Lawrence Wilson Art Gallery, The University of Western Australia, Perth. 4. ROSS WATSON, *Just once in a lifetime*, oil on board, 178 x 120 cm, Cintra Galleries, Brisbane. 5. RUTH WALLER, *A long light natural history drawing (detail)*, conte pastel, from 'Black and White', Tin Sheds Gallery, Sydney.



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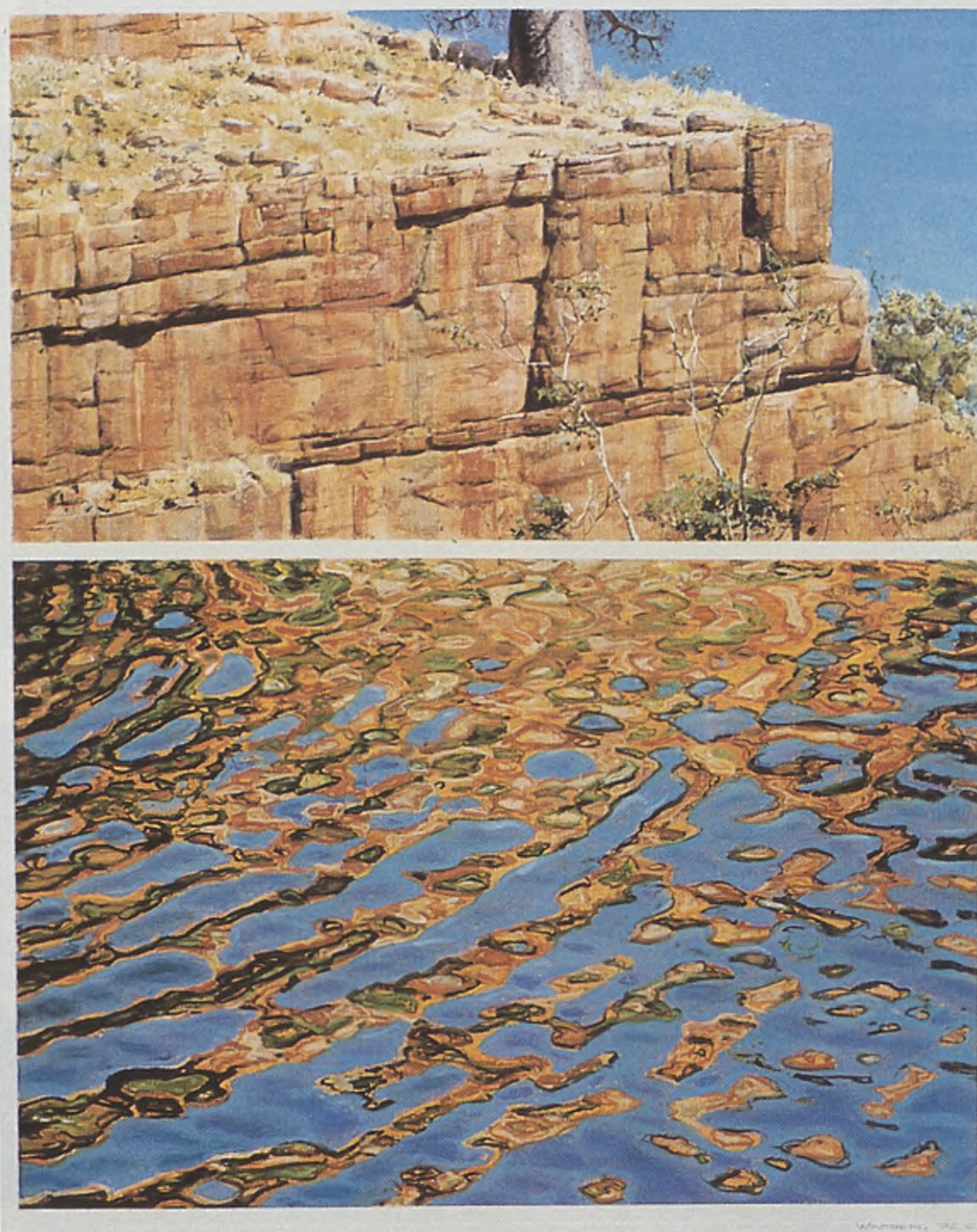
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1. MARK DAVIES, *Reading slaves in paradise* (detail number 24), cross media and new print technologies, eight panels, 500 x 95 cm, Space Plenitude, Brisbane. Photograph courtesy Solander Gallery, Canberra. 2. PAT HARRY, *A man young and old*, acrylic and ash on canvas, 214 x 168 cm, from 'The Family Series', Crawford Gallery, Sydney. 3. SALVATORE GERARDI, *Progression*, assemblage, 67 x 88 cm, from 'Surfaces Embodied', The Blaxland Gallery, Sydney. 4. JIM WOODBURY, *Green socks*, 1991, acrylic on canvas, 122.5 x 91 cm, Access Gallery, Sydney. Photograph by Paul Green.

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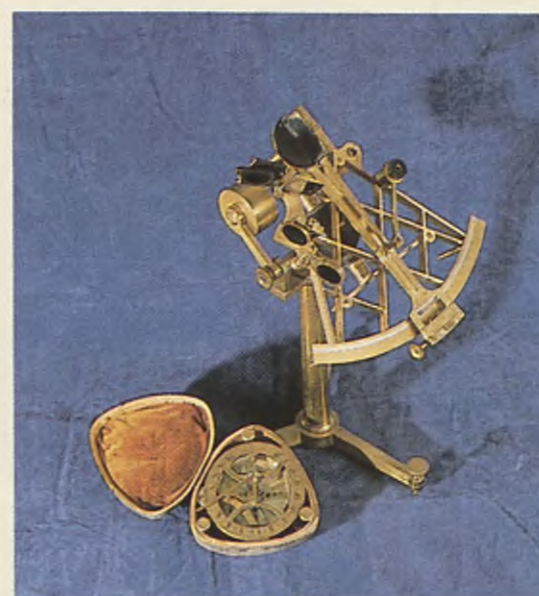
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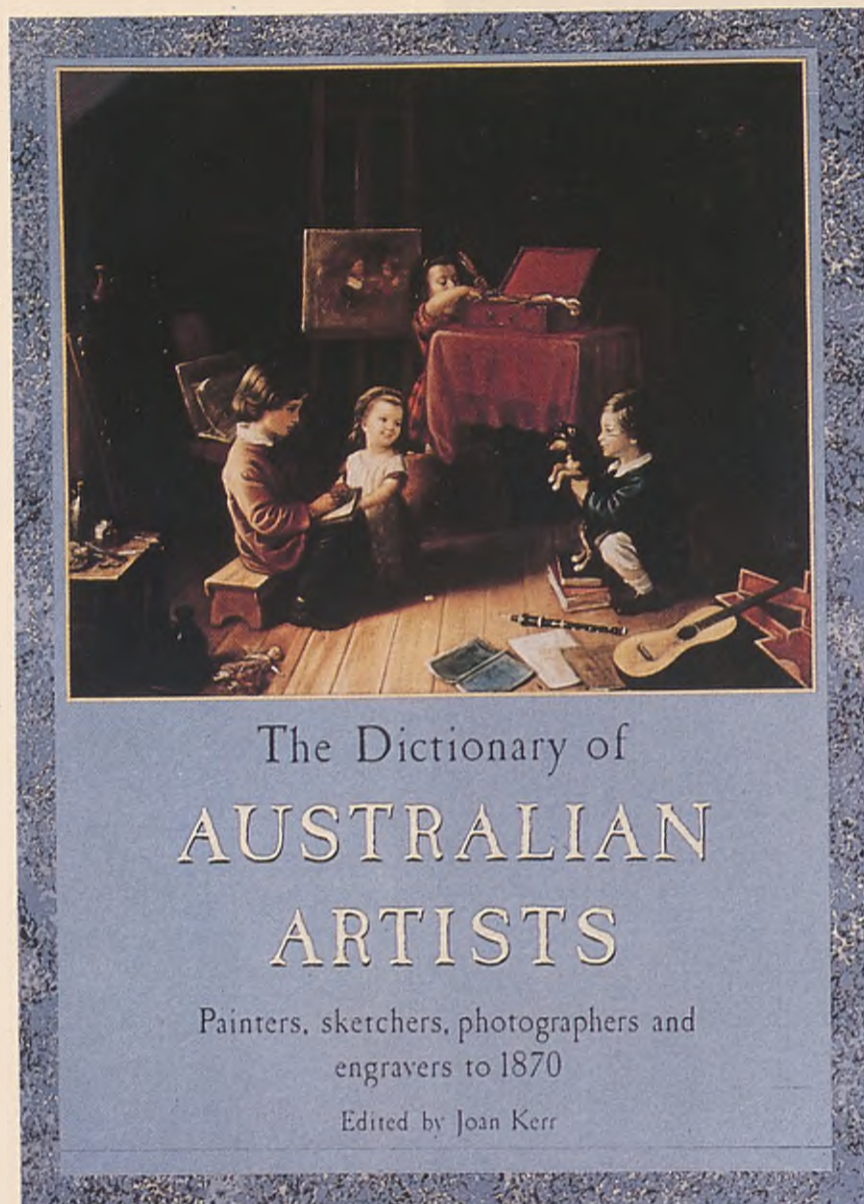
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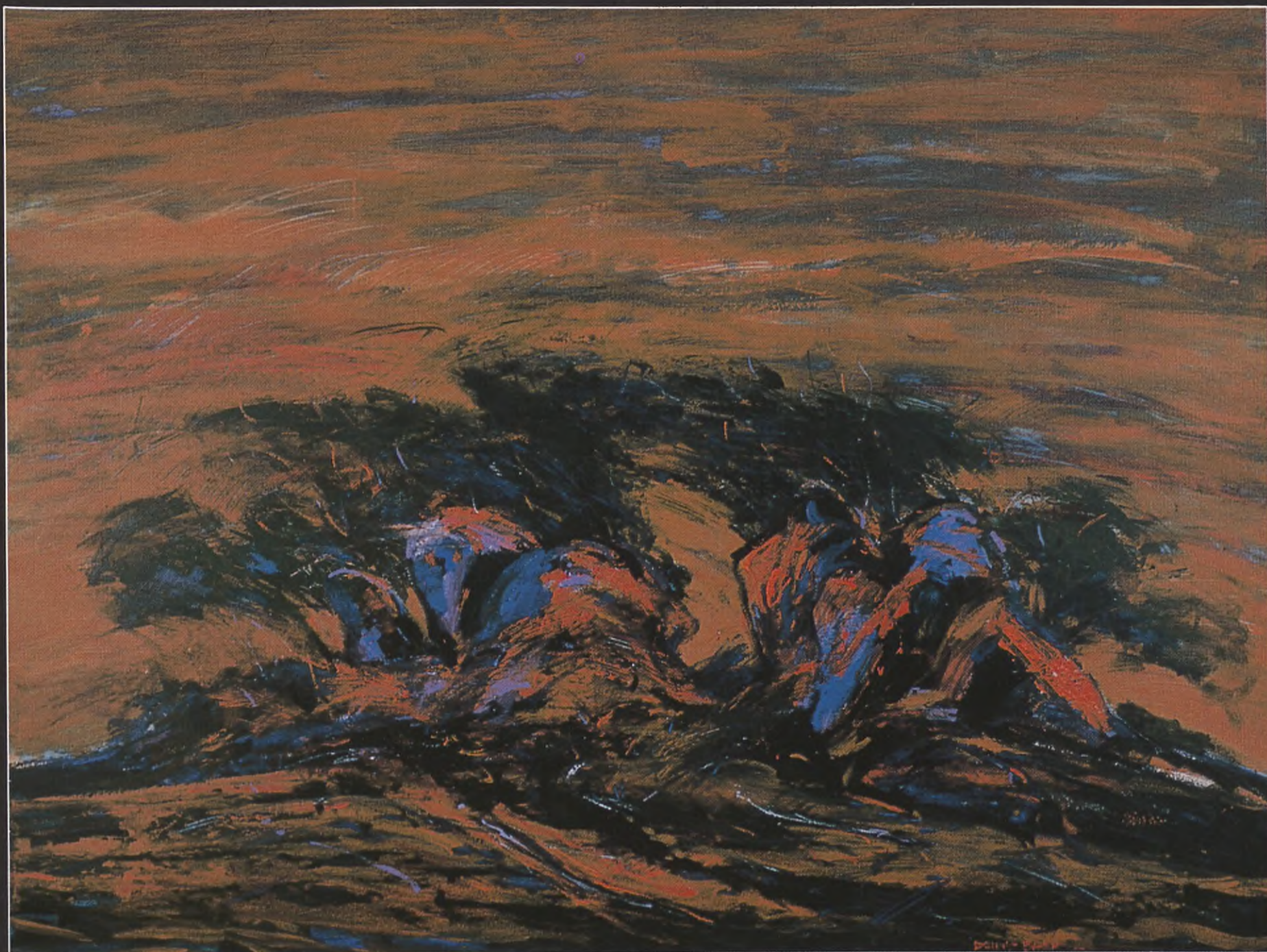
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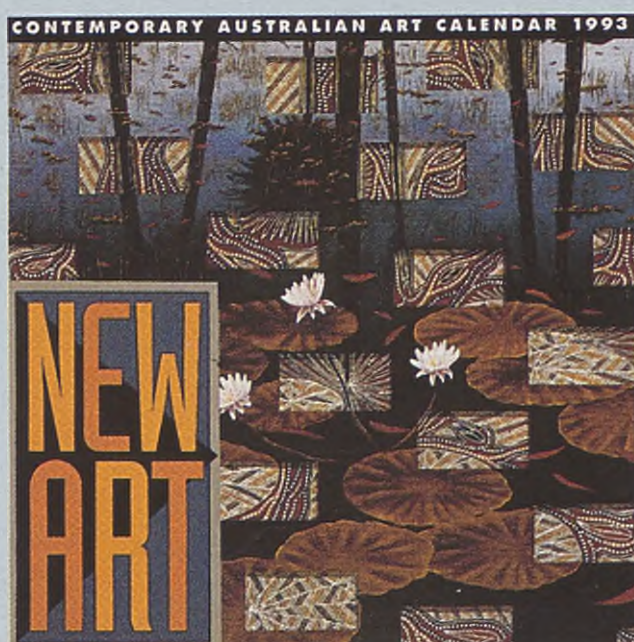
Dennis Baker Evening Landscape, Rocky Outcrop, Armidale acrylic on canvas 910 x 1200 mm

Dennis Baker Gallery, Gosford
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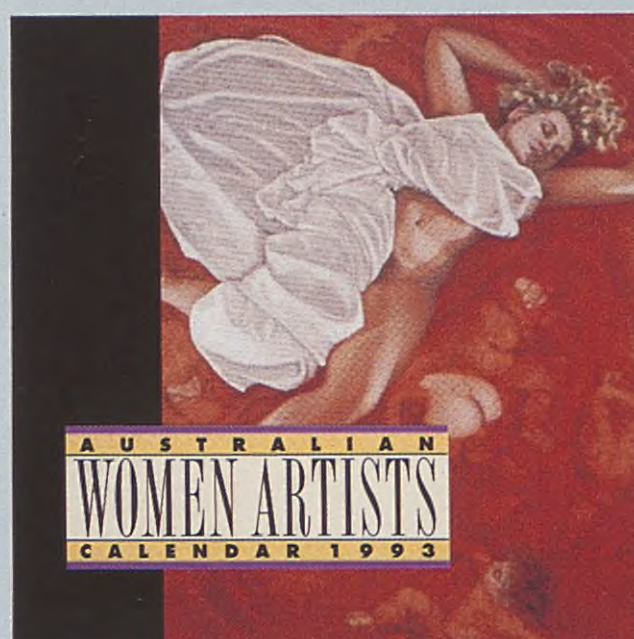
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NEW ART CALENDAR 1993

This exciting calendar features a selection of artists from the forthcoming Craftsman House publication *New Art Seven*. There are images here for all tastes: vibrant and poetic abstract paintings, two fine etchings, intriguing works of mixed media, an imaginative glass and metal sculpture and a landscape which combines traditional Aboriginal motifs with contemporary realism. Each image is accompanied by a concise commentary on the artist.

Featured artists: Roger Byrt • Patrick Faulkner • Col Jordan • Michael Kempson • Lucille Martin • Kerin Murray • Lin Onus • Gabriel Rosati • Jorg Schmeisser • Stephen Skillitz • Jules Sher • Allan Wolf-Tasker

AUSTRALIAN WOMEN ARTISTS CALENDAR 1993

Contemporary Australian art owes much of its vigour and imagination to the contribution of its women painters. Included in this unique selection are several participants in the Möet and Chandon Award — including 1990 winner, Hollie — and three important contemporary Aboriginal artists. The subject matter spans feminist, environmental, satirical and political concerns. Each image is accompanied by a concise commentary on the artist.

Featured artists: Annette Bezor • Hollie • Pat Hoffie • Tess Horwitz • Linda Marrinon • Muntja • Pansy Napangati • Ada Bird Petyarre • Pie Rankine • Deborah Russell • Sally Smart • Caroline Williams

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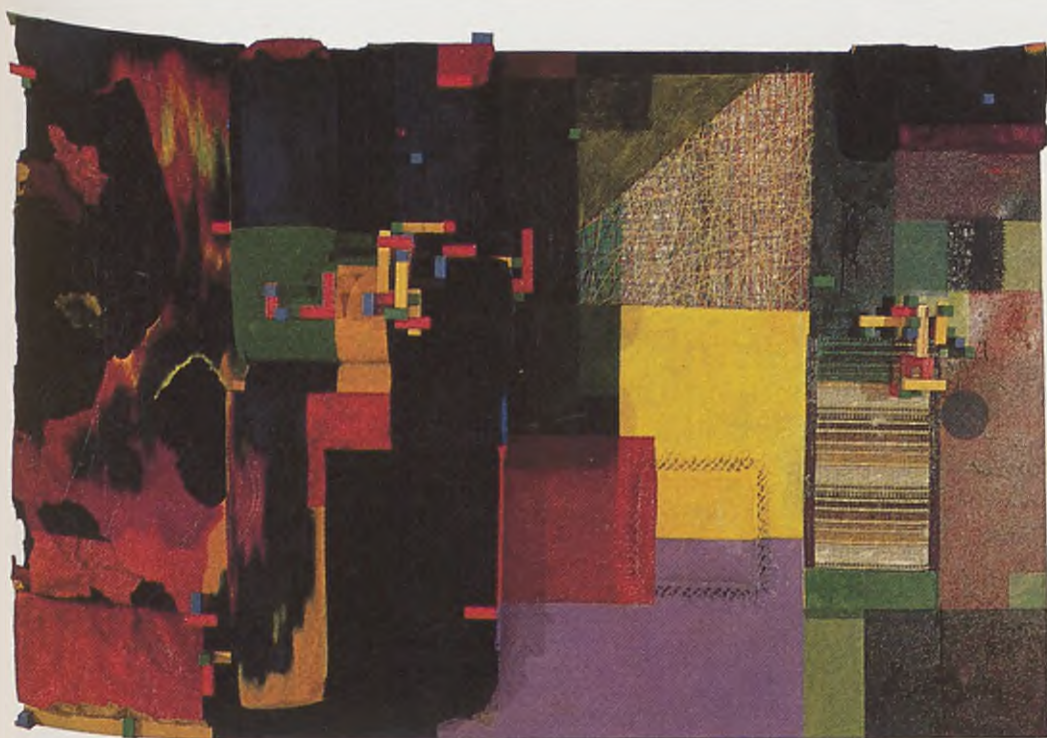
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Contents

WHAT'S ON

- 118 Queensland
- 120 New South Wales
- 127 ACT
- 128 Victoria
- 134 South Australia
- 135 Western Australia
- 135 Tasmania
- 136 Northern Territory

ART DIRECTORY

- 136 Competition Details
- 137 Competition Results
- 138 Art Auctions
- 140 Recent Acquisitions
- 140 Books Received

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16 November to 12 December: Kevin Connor — paintings
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Rachel Newling — works on paper
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22 October to 15 November: Virginia
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centre, tea rooms in complex.
Daily 10 - 5

BREEWOOD GALLERIES

134 Lurline Street, KATOOMBA 2780
Tel. (047) 82 2324
September: Spring and gardens —
watercolours including works by Venita
Salnajs and Louis Kahan
3 to 21 October: Madeleine Winch —
works on paper including pastels
and etchings
24 October to 11 November: David Hill
— paintings and watercolours
14 November to 2 December: John
Caldwell — watercolours and
mixed media.
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
and Sunday 12 - 4

CHRISTOPHER DAY GALLERY

76A Paddington Street, PADDINGTON
2021 Tel. (02) 326 1952, 32 0577
Changing exhibitions of quality
traditional nineteenth- and twentieth-
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 promi-
nent 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.
To 6 September: 'Just dreaming',
embroideries by Mary J. Coughlan; Peter
Wilson — ceramics
11 September to 25 October: Pamela

Griffiths — 'Animals in nature', paintings and prints
30 October to 12 December: 'Heavy industry', mixed media.
Wednesday to Monday 11 - 4, closed Tuesday

DUKE OF WELLINGTON ART GALLERY

40 Cabramatta Road, MOSMAN 2088
Tel. (02) 969 7684
September: Julian Eather
October: Rex Newell, Shirley Cameron-Roberts
November: Brian Roberts.
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 to 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, handblown glass, ceramics, wood turning, unique 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
Fine art dealer in nineteenth- and twentieth-century paintings. Eight hectare sculpture park. Woolloomooloo office by appointment.
To 13 September: Robert Simpson
18 September to 11 October: Robert Dickerson
6 to 29 November: Ian Wells.
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) 699 7378

11 October to 8 November: John Ogburn — 33rd annual exhibition of paintings, pastels and watercolours.
Tuesday to Sunday 10-4

HEART OF AUSTRALIA ART GALLERY

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

HOGARTH GALLERIES ABORIGINAL ART CENTRE

Walker Lane, PADDINGTON 2021
Tel. (02) 360 6839
Represents major bark painters and Western Desert communities; Aboriginal print-makers, photographers and urban artists.
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
Irving Galleries regularly exhibits sculpture, paintings, works on paper and graphic works by international artists.
To 3 October: Charles Blackman
9 to 31 October: Toshiaki Izumi — sculpture
15 October to 7 November: 'Masters and apprentices', works on paper
5 to 28 November: George Baldessin and Frank Hodgkinson — works on paper.
Tuesday to Saturday 11 - 6

IVAN DOUGHERTY GALLERY

cnr Selwyn Street & Albion Avenue, PADDINGTON 2021
Tel. (02) 339 9526 Fax (02) 339 9506
Regular changing exhibitions of Australian and international contemporary art. A major educational resource of the University of New South Wales College of Fine Arts. Free lunchtime forums accompany most exhibitions.
Monday to Friday 10 - 5, Saturday 1 - 5, closed public holidays

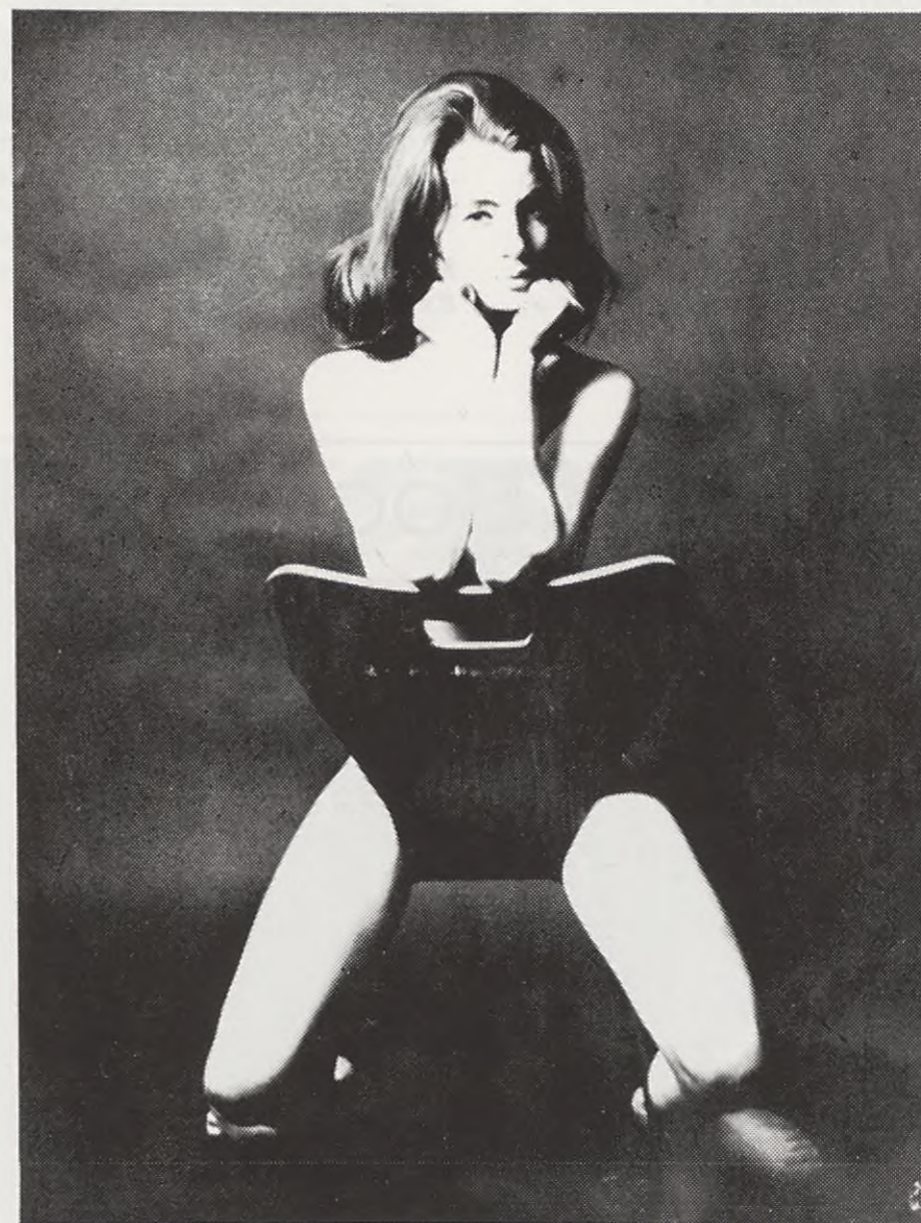
JOSEF LEBOVIC GALLERY

34 Paddington Street, PADDINGTON 2021 Tel. (02) 332 1840 Fax (02) 331 7431
Original Australian prints and

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.



LEWIS MORLEY

Christine Keeler 1963

Gelatin silver photograph; printed 1991 Studio stamp in image; signed & dated in ink on verso 45.2 x 35

Publicity photographs for a proposed film of her life.

photographs, 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 and
Frank Eidlitz.
Wednesday to Saturday 11 - 5

KENTHURST GALLERIES

39 Kenthurst Road,
KENTHURST 2156 Tel. (02) 654 2258
Fax (02) 654 1756
Monthly changing exhibition pro-
gramme of painting and sculpture by
well-known Australian artists. Sculpture
garden and reflecting pool.
Wednesday to Saturday 10 - 5
or by appointment

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 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 and
Sunday 2 - 5

LEGGE GALLERY

183 Regent Street, REDFERN 2016
Tel. (02) 319 3340
8 to 26 September: Neil Evans — paint-
ings; Kerry Shirley — paintings
29 to 17 October: Susan Andrews —
paintings; Ingo Kleinert — assemblages
20 October to 7 November: Meredith
Morse and Julienne Harris — paintings
10 to 28 November: Anthony McDonald
— paintings; Steve Harrison — ceramics
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 commer-
cial gallery, representing and exhibiting
contemporary artists since 1925.
1 to 26 September: 'Studio school: an
exhibition', curated by Bill Wright;
Anthony Galbraith — mixed media;
Sandra Taylor — ceramics
29 September to 24 October: Phillip
Hunter — paintings; Jenny Orchard —
ceramics
27 October to 21 November: Lesley
Dumbrell — paintings; Jorg Schmeisser
— etchings.
Tuesday to Saturday 11 - 6

MAITLAND CITY ART GALLERY

Brough House, Church Street,
MAITLAND 2320
Tel. (049) 33 6725, 33 3269
Permanent collection and new exhibi-
tions monthly. Admission free.
To 20 September: Pop art exhibition,
curated by Michael Bell
24 September to 18 October: Tertiary
Student Art Award, Hunter Valley area
22 October to 22 November: Max
Watters — recent works
26 November to 20 December:
Christmas exhibition.

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
2037 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, NEW-
CASTLE 2300 Tel. (049) 26 3899
Monday, Friday and 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

ALL ARTS BOOKSHOP



COLLECTOR'S REFERENCE BOOKS ON ANTIQUES —
AUSTRALIAN, ASIAN AND TRIBAL ART.

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at Woollahra Antiques Centre
160 Oxford Street, Woollahra 2025
Tel. (02) 328 6774 Fax. (02) 327 7270

THE MONAD GALLERY

*Original works of art
Exhibitions
Framing*

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

NEWINGTON COLLEGE

ART, CRAFT & ANTIQUE SHOW

Friday 18, Saturday 19, Sunday 20 September 1992
Newington College, Stanmore Road, Stanmore NSW

SUMPTUOUS BISTRO

Daily 10am - 5pm

MORI GALLERY

56 Catherine Street, LEICHHARDT
2040 Tel. (02) 560 4704
Fax (02) 569 3022
September: Brent Harris
October: Toni Warburton
November: Susan Norrie.
Tuesday to Saturday 11 - 6

NEWCASTLE CONTEMPORARY GALLERY

14 Wood Street, NEWCASTLE 2300
23 October to 8 November: Paterson
and McKean — photography
13 to 29 November: Kris Smith —
paintings, drawings and screenprints.
Friday to Sunday 11 - 6

NEWCASTLE REGION ART GALLERY

Laman Street, NEWCASTLE 2300
Tel. (049) 29 3263 Fax (049) 29 6876
Changing exhibitions from the perma-
nent 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

ORANGE REGIONAL GALLERY

Civic Square, Byng Street (P.O. Box 35),
ORANGE 2800 Tel. (063) 61 5136
Fax (063) 61 3304



KRIS SMITH, *Altar*, Newcastle
Contemporary Gallery

A changing exhibition of international,
national and regional art. A specialist
collection of contemporary ceramics,
costume and jewellery.
12 September to 11 October: 'Studio 5',
paintings by local artists
31 October to 29 November: 'Sun,
smoke and steel', printmaking
25 September to 18 October: 'Old
favourites', mixed media.
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. (02) 247 6690 Fax (02) 247 6690
Contemporary and antique printmakers.
Australian and overseas artists. Regularly
changing stock. Australian ceramics and
glass. Conservation framing service.
Monday to Friday 8.15 - 6,
Saturdays by appointment

PRINT WORKSHOP AND GALLERY

74 Palace Street, PETERSHAM 2049
Tel. (02) 564 1432
Limited edition prints, lithography and
etchings. Workshop space available.
Editioning done and classes held. Dan
Weldon 1992 — workshop in toxic
monoprint and monotype (extra work-
shop space). Please enquire for details.
Also a short course in lithography, and
oil base monotypes and monoprints.
Monday 1 - 4, Tuesday to Thursday 9 -
1, Friday 12.30 - 4, Saturday 10.30 - 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 Australian and British
artists: Boyd, Drysdale, Lanceley, Smart,
Williams, Auerbach, Freud, Kossoff,
Wiszniewski and 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: pho-
tographs by Harold Cazneaux, woodcuts
by Hall Thorpe and drawings by
Godfrey Miller.
By appointment only

RIVERINA GALLERIES

24 The Esplanade, WAGGA WAGGA

THE BROKEN HILL CITY ART GALLERY (FOUNDED 1904)

Gallery Hours:

Mon-Sat 9-4 pm Sun 1-4 pm
Closed Christmas Day & Good Friday
cnr Chloride & Blende St
Telephone: (080) 889252
This regional gallery is supported by the N.S.W.
Ministry of Arts & Australia Council

THE SILVER TREE Centrepiece of the City Art Collection

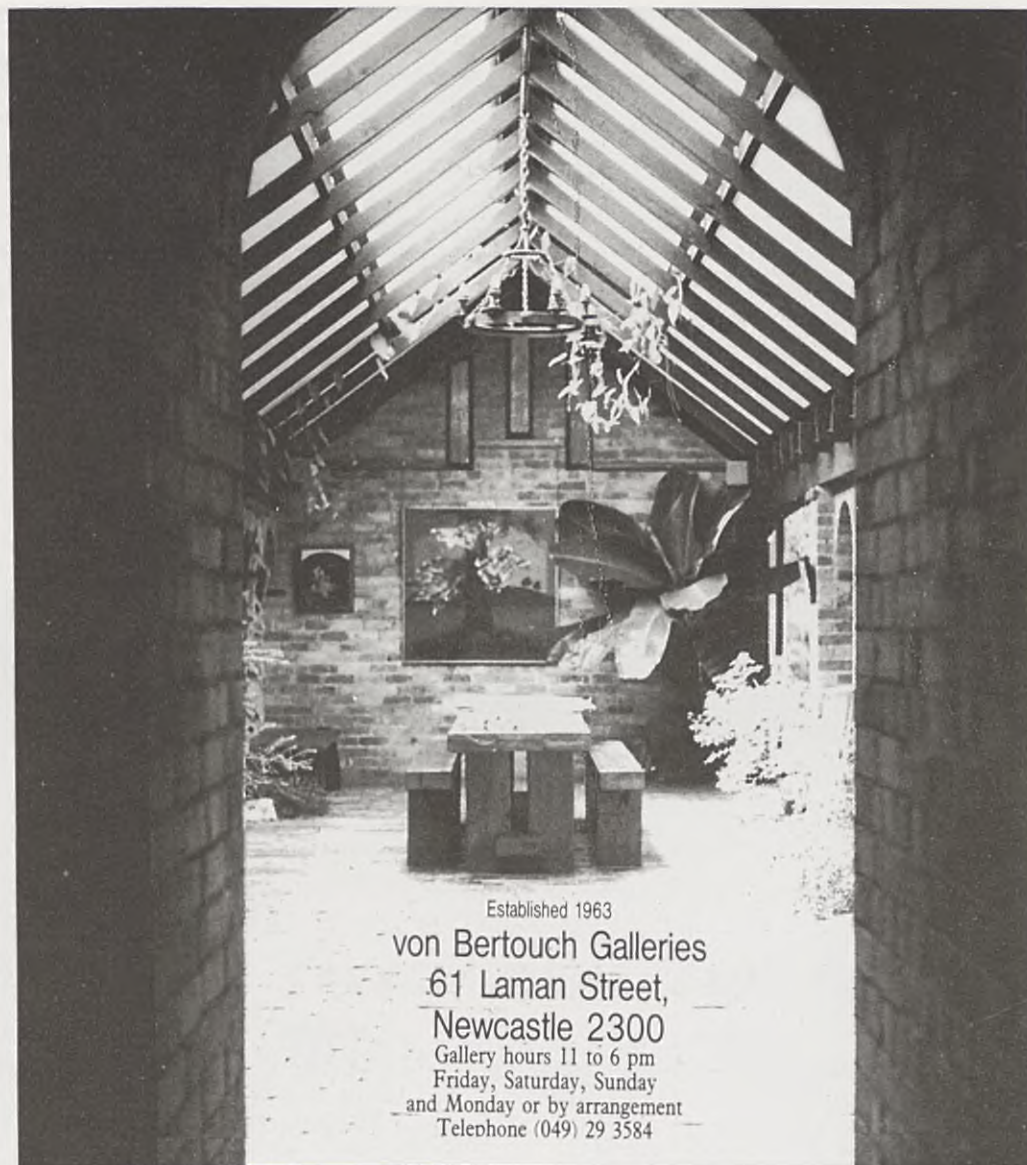


BATHURST REGIONAL ART GALLERY

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



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

2650 Tel. (069) 21 5274
Barrett, Bell, Caldwell, Hansell, Ivanyi,
Laycock, Milton, Newman, Oxley,
Parker, Rose, Scherger, Schlunke,
Smith, Voigt, Whitbread, Winch
and 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
12 to 30 September: Steve Harris —
paintings; Ian Pearson — graphics
3 to 21 October: John Doherty
24 October to 11 November: Elwyn
Lynn.
Tuesday to Saturday 11 - 6

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street),
PADDINGTON 2021
Tel. (02) 331 1919 Fax (02) 331 5609
Showing serious and innovative forms
of contemporary art including painting,
sculpture, performance, video and
installations.
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 nineteenth-
and twentieth-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.
To 20 September: Arthur Murch —
'Retrospective', 1902-1898, paintings
and works on paper
2 to 25 October: 'Completing the pic-
ture — women artists and the
Heidelberg era', variety of media
30 October to 29 November:
'Observatory Hill — then and now:
artists' views', paintings and works
on paper.
Tuesday to Friday 11 - 5, Saturday and
Sunday 12 - 5, closed Mondays except
public holidays

THE STATION GALLERY AND CAFE

The Railway Station (off New England
Hwy), SCONE 2337
Tel. (065) 45 2144, 45 1046

Fax (065) 45 2903
Recently established gallery in an
unused historic railway station.
Changing exhibitions traditional and
contemporary, including antiques.
Wednesday to Monday 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 invest-
ment 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 Fax (02) 326 2752
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
14 to 27 September: Ari Purhonen —
sculpture installation
12 to 25 October: 'Get Lost', by Groak

labyrinth and artworkers.
Monday to Friday 11 - 5,
Saturday and Sunday 1 - 5

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
To 13 September: Mary Beeston; Guy
Warren — paintings and prints
18 September to 11 October: Joshua
Smith, Yue Close — paintings
28 September to 5 October: Painting
School — portrait and still life
23 October to 21 November: Collectors
Choice exhibition
27 November to 20 December: Dorothy
Wishney, Salvatore Zofrea — paintings;
Julio Santos — glass.
Friday to Monday 11 - 6 or by appoint-
ment, closed 12 to 22 October

WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021

10TH TAMWORTH FIBRE TEXTILE BIENNIAL

1 · 9 · 9 · 2

TAMWORTH CITY GALLERY



16 October - 15 November

A NATIONAL SURVEY EXHIBITION OF ART BASED FIBRE TEXTILE

Tamworth City Art Gallery 203 Marius Street, Tamworth 2340

Telephone (067) 684 459 Facsimile (067) 684 499 PO Box 555 Tamworth 2340 Member of the Regional Galleries Association of New South Wales

Margaret Snowden Untitled, 1991 plaited fabric coils

Tel. (02) 360 6069 Fax (02) 327 5991
Fine art by Australian and overseas artists. Exhibitions changing every three weeks. Contemporary and traditional.
1 to 26 September: John Rigby — recent paintings and works on paper
29 September to 17 October: David Schlunke — from 'Big Bush' and other works
20 October to 14 November: 'Interiors', an exhibition of still life, flowers and figures
From 17 November: Christmas exhibition.
Tuesday to Saturday 11 - 5.30, Sunday by appointment

WAGGA WAGGA CITY ART GALLERY

40 Gurwood Street, WAGGA WAGGA 2650 Tel. (069) 23 5419
Fax (069) 23 5400
Please ring for exhibition details.
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
9 to 26 September: Ian Howard — mixed media; Mike Brown — paintings
30 September to 17 October: Lorraine

Jenyns — ceramics; Helen Eager — paintings
21 October to 7 November: Rod McRae — paintings; Brigid McLean — construction paintings
11 to 28 November: Robert Klippel — collage.
Tuesday to Saturday 10 - 5

WESWAL GALLERY

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

WOLLONGONG CITY GALLERY

cnr Burelli and Kembla Streets, WOLLONGONG 2500
Tel. (042) 28 7500 Fax (042) 26 5530
Wollongong City Gallery presents a broad and exciting exhibition programme with touring and in-house exhibitions.
To 27 September: 'Place and Paradox', contemporary Tasmanian furniture
18 September to 25 October: Ron Lambert — retrospective
30 October to 6 December: Ian Gentle
30 October to 13 December: 'Images

beyond the mountains', History and Landscape in North Portugal.
Tuesday to Friday 10 - 5, Saturdays, Sundays and public holidays 12 - 4

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
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

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
From the studios of recognized Australian artists: paintings, prints, sculpture, furniture, and the decorative arts.
20 September to 18 October: Fiona Crag



WILL DYSON, Labour battalion man, 1917, Australian War Memorial

Visual and Design Arts leading to:
Bachelor of Visual Arts
Graduate Diploma
in Visual Arts
Master of Visual Arts



Sydney College of the Arts
an academic college of
The University of Sydney

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GLASS,
JEWELLERY &
OBJECT DESIGN,
PAINTING,
PHOTOGRAPHY,
PRINTMAKING,
SCULPTURE
PERFORMANCE
INSTALLATION,
ELECTRONIC &
TEMPORAL ARTS



Electronic & Temporal Arts

For further information contact:
Sydney College of the Arts
P.O. Box 226 Glebe NSW 2037
Tel: (02) 692 0266 Fax: (02) 692 9235

— paintings; 'Chests', collection of all sizes and styles
25 October to 22 November: Ray Taylor — Raku ceramics; Tanija Carr — leather forms
25 November to 24 December: 'Christmas collection 1992'.
Wednesday to Sunday and 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

CANBERRA ART FRAMING COMPANY

13 Lonsdale Street, BRADDON 2601
Tel. (06) 249 7733 Fax (06) 247 9618
Contemporary gallery showing limited edition prints, sculpture, ceramics, glassware, mirrors and framing.
Tuesday to Friday 10 - 5, Saturday 10 - 3

CHAPMAN GALLERY

31 Captain Cook Crescent, MANUKA 2603 Tel. (06) 295 2550
Monthly exhibitions by major Australian

artists. Stock includes work by gallery artists.
September: Roy Churcher — paintings; Jelle van den Berg — watercolours
October: Jeffrey Makin — paintings
November: Aboriginal art and artefacts.
Wednesday to Sunday 11 - 6

CROHILL GALLERY

16 - 18 Bougainville Street, MANUKA 2603 Tel. (06) 295 7777
Fax (06) 295 7777

Leading Australian contemporary artists and new home of the Crohill Art Prize.
Wednesday to Sunday 10 - 5

GALLERY HUNTLY

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

HUGO GALLERIES

Shop 9, Thetis Court, MANUKA 2603
Tel. (06) 295 1008
Dealers in etchings, lithographs, screen-prints. Australian artists Kahan, Miller, Palmer, Olsen and 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', Naas Road, THARWA 2620 Tel. (06) 237 5116
Monthly exhibitions featuring the work of leading craftspeople working with ceramics, fibres, glass, metal and wood.
Wednesday to Sunday 11 - 5, closed Monday and Tuesday

NATIONAL LIBRARY OF AUSTRALIA

CANBERRA 2600 Tel. (06) 262 1111, 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.
Monday to Thursday 9 - 9, Friday and Saturday 9 - 4.45, Sunday 1.30 - 4.45, closed Good Friday and Christmas Day

NOLAN GALLERY

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

SOLANDER GALLERY

36 Grey Street, DEAKIN 2600
Tel. (06) 273 1780 Fax (06) 282 5145
Bringing top Australian and international art to the Capital.
To 20 September: James Willebrant, Ross Davis and Joy Beardmore
26 September to 18 October: Robert Juniper; John Gould — works on paper
24 October to 15 November: Geoffrey Proud — paintings; Vito Zanza — sculpture; Tony White — jewellery
21 November to 6 December: Robert Pengilly; Tony Flynn — ceramics.
Tuesday to Sunday 10 - 5

STUDIO ONE INC.

71 Leichhardt Street, KINGSTON 2604
Tel. (06) 295 2781 Fax (06) 285 2738
Limited edition prints and works on paper by Australian artists. Etchings, monotypes, lithographs, lino-prints. Regular exhibitions.
Monday to Friday 9 - 5, weekends by appointment

VICTORIA

ADAM GALLERIES

1st Floor A.N.A. House, 28 Elizabeth

THE TOWERS

CIRCA. 1842

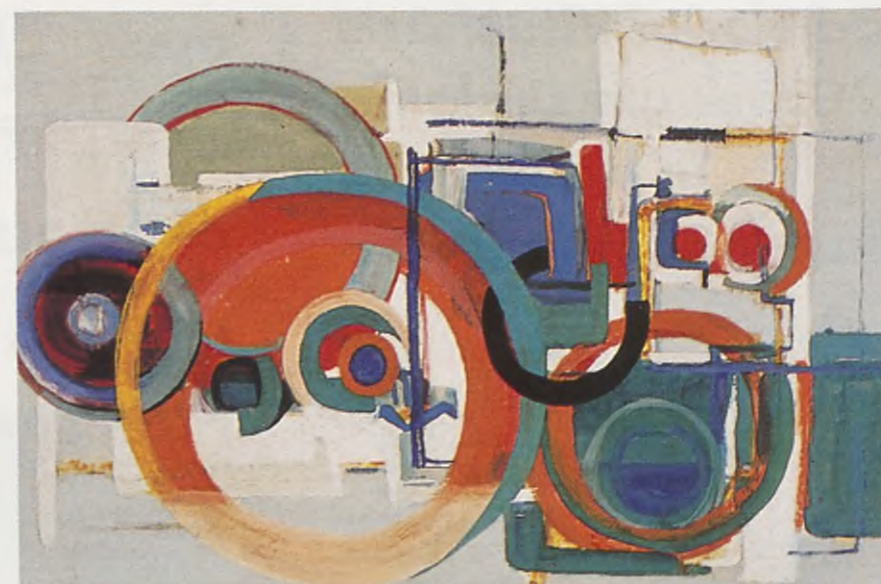


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Specialist arts bookshop, temporary exhibitions programme, weekend refreshments, education programme.

Collection area: Artists in NSW 1930 - 1975

Major focus on Australian Abstract Expressionism

86 River Rd, Emu Plains NSW 2750 Tel: (047) 351 100 / 351 448

Gallery hours: Tues - Sun 11am - 5pm

Street, MELBOURNE 3000
Tel. (03) 650 4236 Fax (03) 331 1590
Noel Stott Fine Art at Adam Galleries.
3 to 21 September: John Hopkins —
'Windows', paintings and drawings.
Monday to Saturday 10.30 - 5 during
exhibitions, otherwise Monday to Friday
9.30 - 5 or by appointment

ALLYN FISHER FINE ARTS (AFFA GALLERY)

75 View Street, BENDIGO 3550
Tel. (054) 43 5989



GRAHAM CLARKE, Italics, Allyn Fisher Fine Arts (AFFA Gallery)

Contemporary Australian paintings, prints, pottery, glass and jewellery.
Sole Australian distributor of 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 by 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
The ACCA is a public, non-commercial gallery providing an annual programme of exhibitions and events which focus on recent and current developments in Australian and international visual arts. The Centre also provides a venue and forum for the demonstration, explication and discussion around a broad range of art practices and concerns in all media, and to expand public under-

standing and awareness of contemporary art.
4 to 27 September: Ruark Lewis — installation
2 October to 8 November: Peter Tyndall — 'Tree', installation
13 November to 20 December: 'Location', photography.
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:
7 September to 10 October: Tim Ralph — paintings
19 October to 14 November: 'Up to \$2,000', paintings, sculpture and prints
23 November to 19 December: John Coburn — paintings and prints
41 Derby Street:
To 19 September: Ray Arnold — prints
5 to 24 October: Alun Leach-Jones — prints
27 October to 21 November: Geoff Ricardo — sculpture and prints
30 November to 19 December: Geoff

Dupree — paintings and drawings.
Monday to Saturday 10 - 6

AVANT GALLERIES PTY LTD

579 Punt Road, SOUTH YARRA 3141
Tel. (03) 866 2009 Fax (03) 820 0372
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 27 September: 'Completing the picture: women artists of the Heidelberg era'
2 October to 1 November: 'A refrigerator gaze', photography from the collection of the National Gallery of Victoria
8 to 29 November: 'Survey 2', a selection of paintings and works on paper by emerging artists of north-east Victoria.
Daily 10 - 5, closed Good Friday and Christmas Day

THE BLAXLAND GALLERY

3rd Floor, 295 Lonsdale Street, Myer Melbourne, MELBOURNE 3000
Tel. (03) 661 2547
7 October to 7 November: 'Horses and hats', a contemporary exploration

Solander Gallery

CANBERRA

REPRESENTING MAJOR AUSTRALIAN AND OVERSEAS ARTISTS

Two separate exhibitions every four weeks

36 Grey Street
Deakin, A.C.T. 2600
Director: Joy Warren

Gallery Hours: 10am-5pm
Tuesday-Sunday
Telephone (06) 273 1780

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

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Wed - Fri
10am - 6pm
Saturdays
10am - 4pm



10 to 30 November: 'The print show', including framed work by Robert Jacks, Charles Blackman and John Firth-Smith for under \$1,000.

Monday to Wednesday 9 - 5.45,
Thursday and Friday 9 - 9,
Saturday 9 - 5

BRIDGET McDONNELL GALLERY

130 Faraday Street, CARLTON 3053
Tel. (03) 347 1700

Fine early and modern Australian art.
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 and public
holidays 12.30 - 4.30

CONTEMPORARY ART SOCIETY OF VICTORIA INC.

P.O. Box 283, RICHMOND 3121
Tel. (03) 428 0568

Two major exhibitions per year at various public venues, monthly members' nights, gallery walks and other activities. 14 November to 19 December: 'Coolart', members' exhibition, Lord Somers Road, SOMERS 3927. Please call for further information.

CUSTOMS HOUSE GALLERY

Gillies Street, WARRNAMBOOL 3280
Tel (055) 64 8963

Changing exhibitions of paintings drawings, prints, sculpture, ceramics, jewellery, glass and textiles.

Wednesday to Sunday and 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 twentieth-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 works by traditional and contemporary Australian artists — paintings, ceramics, jewellery and prints. Exhibition programme available on request.

Wednesday to Saturday 11 - 5, Sunday,
public holidays 1 - 5

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 Creeks 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 drawings; colonial to present day.

Contemporary sculpture and decorative arts. Exhibitions changing monthly.

Tuesday to Friday 10 - 5, Saturday,
Sunday and public holidays 1 - 5

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 11 - 5, Saturday 12 - 4 or by appointment

THE BLAXLAND GALLERY

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3 SEPTEMBER - 30 SEPTEMBER

10th ANNIVERSARY

AUSTRALIAN GLASS TRIENNIAL

An interstate touring exhibition curated by the
Wagga Wagga City Art Gallery

7 OCTOBER - 7 NOVEMBER

HORSES AND HATS

A contemporary exploration

MIYUKI NAKAHARA - Recent Work

10 NOVEMBER - 30 NOVEMBER

THE PRINT SHOW

Including framed work by Robert Jacks,
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For under \$1,000

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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



THE ROBB STREET GALLERY

GOULD GALLERIES

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

GREYTHORN GALLERIES

2 Tannock Street, NORTH BALWYN
3104 Tel. (03) 857 9920
Fax (03) 857 5387
Prominent Australian artists including Blackman, Coburn, Pro Hart, Long, Cassab, Hick, Jack Cleghorn, Ballard, Dickerson, Voigt and Waters, as well as 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 6 September: 'Humour and Satire in contemporary Australian sculpture'
15 September to 3 November: Henry Moore — portfolio prints and working models
10 November to 16 December: 'The Nude 1992' — Sarah Weis award for painting.

Tuesday to Friday 10 - 5, Saturday and 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 arts society life members' studio group. Individual and group shows. Anne Hoey, Leoni MacFarlane Christmas card show.
First Friday monthly and Mondays 3 - 10, Fourth Sunday monthly 2 - 5, and by appointment

JOSHUA McCLELLAND PRINT ROOM

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

LIBBY EDWARDS GALLERIES

10 William Street, SOUTH YARRA 3141
Tel. (03) 826 4035 Fax (03) 824 1027



ANNE HOEY, *Woman in the studio*,
Joan Gough Studio Gallery

From 6 September: Janet Green —
acrylics; Drew Gregory — watercolours
and oils

From 20 October: Amanda Cuncliffe —
botanical watercolours

From 10 November: Val Wenzel — oils
Tuesday to Friday 10 - 4, Saturday and
Sunday 2 - 5

LOUISE SMITH FINE ART

Suite 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

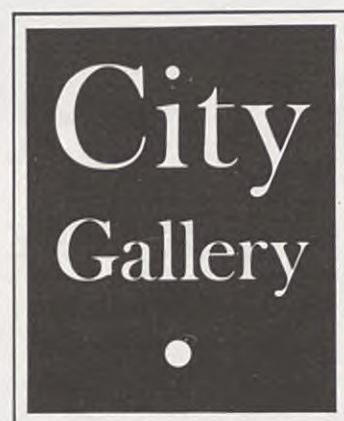
142 Greville Street, PRAHRAN 3181
Tel. (03) 529 2433
9 to 20 September: Asher Bilu in collaboration with Roger Foley and Les Gilbert — 'Escape', in conjunction with the Melbourne Festival
24 September to 24 October: John Davis — 'Recent work'; 'In a nutshell', South Australian women artists
28 October to 21 November: Hossien Valamanesh — 'Recent work'; Irene Barberis — 'Portraits'.
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



SEPTEMBER
John Nixon

OCTOBER
Charles Anderson

NOVEMBER
Stieg Persson

DIRECTOR: ANNA WEIS

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

TOLARNO GALLERIES

AUSTRALIAN
AMERICAN
AND
EUROPEAN
ARTISTS

Associate Director: Jan Minchin
98 River St.,
South Yarra, Victoria, 3141
Telephone (03) 827 8381
Facsimile (03) 827 4746

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

3 to 30 September: Wilfred McCulloch, 'A retrospective'

15 to 25 October: Hilary Jackman

5 to 15 November: Greg Allen.

Monday to Friday 10 - 6, Saturday and Sunday 1 - 5

MONASH UNIVERSITY GALLERY

Ground Floor, Gallery Building, Monash University, Wellington Road, CLAYTON 3168 Tel. (03) 565 4217 Fax (03) 565 3279

The Monash University Gallery is a public gallery which performs an informational and educational role within the campus and the general community. It provides an annual exhibition programme with related catalogues and events, which interpret, document and research Australian visual art. The Gallery's public programme focuses on the history of visual culture by examining the work of particular

periods or themes or certain artists deemed critical to the broad development of Australian art.

To 3 October: 'Minimal-conceptual', works from 1965-1970

14 October to 28 November: 'The angelic space', celebrating the 500th anniversary of Piero della Francesca, curated by J. Engberg and H. Edquist. 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 ART SCENTRE

Dunns Road, P.O. 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.

Resaurant opens 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 Fax (03) 562 2606

Exhibitions of Australian artists' work in oils, pastels, watercolours. Hire library art books. Artists' materials.

Custom framing.

To 6 September: Gunther Kalbitzer

2 to 11 October: Milwyn Holloway — hand painted China tiles

16 to 29 October: 9th anniversary exhibition — watercolours, oil, pastels

13 to 22 November: Konkitcewicz — oils and pastels

27 November to 6 December: Robert Miller — watercolours.

Monday to Saturday 9 - 5, Sunday 2 - 5

NATIONAL GALLERY OF VICTORIA

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

To 27 September: Seven master printmakers, prints

2 September to 23 November:

Centenary exhibition, prints and drawings

9 September to 26 November:

'Balenciaga', costumes and textiles

8 October to 16 November: Inge King — sculptures

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

2 to 19 September: 'Barcelona', Rick Amor, Angela Brennan, Helen Wright

23 September to 10 October:

Noel McKenna

14 to 31 October: Gunter Christmann

4 to 21 November: Helen Wright; Jan Davis

25 November to 12 December:

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

1993 P&O ART AWARDS

AT THE AUSTRALIAN NATIONAL MARITIME MUSEUM



AUSTRALIAN
NATIONAL MARITIME
MUSEUM



P&O Containers

The Australian National Maritime Museum and P&O Containers Pty Ltd proudly announce their sponsorship of an art award that focusses on works which capture the character and traditions of Australian commercial shipping and ports.

Prizes in three categories totalling \$20,000 will be awarded by P&O Containers Pty Ltd. Selected entries will be shown in the Mazda Gallery at the Australian National Maritime Museum in Sydney's Darling Harbour during March and April 1993.

Entries close on 6 February, 1993. Entry forms and information are available from Corporate Affairs, P&O Australia, GPO Box 546, Sydney, NSW, 2001.

Telephone (02) 229 0600.

QDOS FINE CONTEMPORARY ARTS

60 Mountjoy Parade, LORNE 3232
Tel. (052) 89 1989 Fax (052) 89 6600
Contemporary works by Australian artists. Paintings, sculpture, glass and 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. Wednesday 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 to Monday 11 - 5

RMIT GALLERY

342-348 Swanston Street, MELBOURNE 3000

Tel. (03) 660 2218 Fax (03) 660 3728
To 11 September: Works on paper, curated by Peter Ellis and Mike Field
30 November to 11 December: German flatware, contemporary dinnerware in collaboration with the Goethe Institute. Monday to Friday 11 - 6

SALE REGIONAL ART GALLERY

288 Raymond Street, SALE 3850 Tel. (051) 44 2829 Fax (051) 44 5130
Exhibitions in a variety of media: glass, paintings, ceramics, tapestry, sculpture. Please ring for details.
6 September to 6 October: 'Get the message', contemporary textiles
9 October to 2 November: Charles McCubbin — paintings; 'Wild thang', invited wildlife artists
11 November to 11 December: Contemporary project 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 exhibiting galleries plus cafe des arts. Sunday to Friday 10 - 5, Saturday 1 - 5

SHERBROOKE ART GALLERY

8 Monbulk Road, BELGRAVE 3160
Tel. (03) 754 4264
Traditional paintings, ceramics and 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

SMALL WONDER GALLERY

554 Neerim Road, MURRUMBEENA 3163 Tel. (03) 568 3367
Artworks by Peter G. Solomon. Imaginative, narrative pictures, wearable art and hand crafted cards. Saturday and Sunday 11 - 6 to 18 October, then Sunday 11 - 6 or by appointment

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, PARKVILLE 3052

Tel. (03) 344 5148, 344 7158
The Ian Potter Gallery is located on Swanston Street near tramstop number 10.
To 10 October: Survey exhibition Wednesday to Saturday 12 - 5

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: UNIVERSITY GALLERY

The University of Melbourne, PARKVILLE 3052
Tel. (03) 344 5148, 344 7158
Located in the Old Physics Building. The University of Melbourne Art Collection: painting, sculpture, decorative arts, works on paper. Monday to Friday 10 - 5

VICTORIAN ARTISTS' SOCIETY GALLERIES

430 Albert Street, EAST MELBOURNE 3002 Tel. (03) 662 1484
Twenty Melbourne Painters' Society Inc., founded 1918. Annual exhibition opens 1pm Saturday 24 October and closes 4 November. Monday to Saturday 10 - 5, Sunday 2 - 5

WARRNAMBOOL ART GALLERY

165 Timor Street, WARRNAMBOOL



Double plate from 1818 Shunga album 'divided skirts' by Hokusai

Original 17th - 20th Century

Japanese woodblock prints

include some Shunga (erotic)

designs of UTAMARO and

HOKUSAI as in the major art

museums of the world.

3280 Tel. (055) 64 7832

Fax (055) 62 6670

One of Victoria's most attractive galleries. A fine collection of Australian art and contemporary prints. Regularly changing exhibitions.

Tuesday to Sunday 12 - 5

WATTLETREE GALLERY

409 Wattletree Road, EAST MALVERN

3145 Tel. (03) 500 9839

Contemporary Australian artists.

Monday to Thursday, Saturday 10 - 5,

Sunday 2 - 5

WAVERLEY CITY GALLERY

170 Jells Road, WHEELERS HILL 3150

Tel. (03) 562 1569, 562 1609

Fax (03) 562 2433

To 27 September: 'The temple of flora': interpretation of botanical imagery.

Fiona Hall, Tim Maguire, Fiona

McDonald and Paul Saint

1 October to 1 November: 'Dramatic Effect', costumes and accessories from

Performing Arts Museum; Andrew

Dunstone — 'Painted furniture'

5 November to 24 December: 'Noble

Rot', a humorous and sometimes critical

look at the social history of drinking.

Tuesday to Sunday 10 to 5

WESTPAC GALLERY

Victorian Arts Centre, 100 St. Kilda

Road, MELBOURNE 3004

Tel. (03) 684 8194 Fax (03) 682 8282

10 September to 4 October: Ivan

Durrant Survey — contemporary art

8 October to 4 November: Møet and

Chandon touring exhibition

8 November to 6 December: Arts

Centre's 10th Birthday celebration,

assorted fine art.

Monday to Saturday 9 until late,

Sunday 10 to 5

SOUTH AUSTRALIA

ADELAIDE CENTRAL GALLERY

12-20 Giles Street, ADELAIDE 5000

Tel. (08) 231 6714 Fax (08) 231 5737

Continually changing exhibition of con-

temporary art by South Australian and

interstate artists.

To 30 September: Jo Daniell —

'Mountains of light', photographs from

the Himalayas

2 to 27 October: Gishka Van Ree —

'Changes', recent paintings

30 October to 25 November: Donald

Ramsay — 'North west II', paintings.

Monday to Friday 10 - 5, Saturday 2 - 5

APTOS CRUZ GALLERIES

147 Mt Barker Road, STIRLING 5152

Tel. (08) 370 9011

Contemporary and primitive art, orien-

tal antiques. Continually changing

exhibitions.

Monday to Saturday 10 - 6,

Sunday 1 - 5

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000

Tel. (08) 207 7000

Admission free. Daily 10 - 5

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 furni-

ture, sculpture garden and landscaped

walks. Sweeping views.

Wednesday to Sunday and public holi-

days 10 - 5

EXPERIMENTAL ART FOUNDATION

North Terrace and Morphett Street,

ADELAIDE 5000 Tel. (08) 211 7505

Fax (08) 211 7323

Wednesday to Friday 11 - 5, Saturday

and Sunday 2 - 5

GALLERIE AUSTRALIS

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 and Nelson.

Monday to Friday 10 - 6, Saturday and

Sunday 10 - 4

GREENHILL GALLERIES

140 Barton Terrace, NORTH ADE-

LAIDE 5006 Tel. (08) 267 2887



Dining room at Carrick Hill

Moorabbin Art Gallery and Rogowski's Antiques

Mrs D. Rogowski Director-Owner

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

THE ARTS BOOKSHOP

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Monday - Saturday 9am to 5.30pm

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FOR FINE ART. PRE-
SELECTION & JUDGING
FACILITIES AVAILABLE.

551 GARDENERS ROAD, P.O. BOX 535, MASCOT, NSW 2020

Fax (08) 239 0148

Changing exhibitions by leading Australian artists. Paintings, prints, ceramics and sculpture.

From 16 September: Euan Heng

From 14 October: Murray Gill — paintings and ceramics

From 11 November: Ray Crooke — from the 'Tahitian' series

Tuesday to Friday 10 - 5, Saturday, Sunday 2 - 5

HILL-SMITH FINE ART GALLERY

113 Pirie Street, ADELAIDE 5000
Tel. (08) 223 6558

Changing exhibitions of traditional and contemporary Australian paintings, drawings and prints: Heysen, Power, Ashton, Lindsay, Rees and Whiteley.
Monday to Friday 10 - 5.30, Sunday 2 - 5

KENSINGTON GALLERY

39 Kensington Road, NORWOOD 5067
Tel. (08) 332 5752

September: Maroaret Lees and David Hume

October: Janet Salazar

November: New Art Seven.

Tuesday to Friday 10 - 5, Saturday and Sunday 2 - 5

MANNING GALLERIES

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.

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tional glass and Australian design crafts

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Tel. (09) 227 8996 Fax (09) 227 6375

Changing exhibitions by prominent and emerging Australian artists.

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890 Hay Street, PERTH 6000

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19 Ord Street, WEST PERTH 6005

Tel. (09) 321 5764 Fax (09) 322 1387

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Tel. (09) 385 1399 Fax (09) 384 0966

Regular exhibitions of contemporary artists — Olsen, Dickerson, Gleghorn,

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23 September to 7 October: Louise
Anderson — ceramics; Steven Anderson
— prints and paintings
9 to 24 October: Alan Scaw — paintings
6 to 21 November: Max Angus
27 November: Christmas show.
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public holidays

HANDMARK GALLERY

77 Salamanca Place, HOBART 7005 Tel.
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Fax (002) 23 2696
Changing exhibitions of twentieth-cen-
tury Australian prints. Works on
paper by contemporary Tasmanian
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Sunday 12 - 5

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40 Macquarie Street, HOBART 7000
Tel. (002) 23 1422 Fax (002) 34 7139
To 13 September: Francis Lyburner
1916—1972 retrospective
8 September to 25 October: 'The art of
Knitting', Collins Angus and Robertson

Publishers, Sydney
1 October to 15 November: printworks
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5 November to 6 December: 'Show
man', the art of Frank Hurley from the
National Library of Australia.
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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 to
the editorial manager. 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

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.

ERNEST HENRY MEMORIAL ART CONTEST 1992

Closing date: September 1992.
Particulars: Secretary, Cloncurry Arts



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Society, P.O. Box 326, CLONCURRY 4825.

MACKAY ART SOCIETY INC. ARTISTS AND ART 1992

Exhibition dates: 30 October to 6 November. Closing date: 9 October. Particulars from: Mackay Art Society Inc., P.O. Box 891, MACKAY 4740.

NEW SOUTH WALES

BATHURST ART PURCHASE 1993

Biennial Exhibition at Bathurst Regional Art Gallery. Entry forms available April 1993 from: Bathurst Art Purchase, Private Mail Bag 17, BATHURST 2795.

BLAKE PRIZE FOR RELIGIOUS ART 1992

\$10,000 prize, sponsored by Continuum Australia Ltd. Particulars from: The Secretary, Blake Society, G.P.O. Box 4484, SYDNEY 2001 or The Blaxland Gallery, Grace Bros., SYDNEY 2000. Send SAE for reply.

JACARANDA ART SOCIETY EXHIBITION

Acquisitive drawing (any media) on paper by emerging artists. Closing date:

early October. Particulars from: The Organizing Secretary, Jacaranda Art Society Exhibition, P.O. Box 806, GRAFTON 2460 or Grafton Regional Gallery, P.O. Box 25, GRAFTON 2460.

MUSWELLBROOK PHOTOGRAPHIC AWARD

\$800 open acquisitive prize and \$400 Costain Coal ceramic award. Closing date: 9 October 1992. Particulars from Muswellbrook Regional Gallery, P.O. Box 122, MUSWELLBROOK 2333 Tel. (065) 43 3984.

PAT CORRIGAN ARTIST GRANT

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

ROYAL EASTER SHOW ART PRIZES 1992

Closing date: early January 1993. Particulars from: The Chief Executive Officer, Royal Agricultural Society of NSW, G.P.O. Box 4317, SYDNEY 2001, Tel. (02) 331 9111.

WILLOUGHBY CITY ART PRIZE

Closing date: 2 October. Exhibition dates: 1 to 7 November. Particulars: Arts Officer, Willoughby City Council, P.O. Box 57, CHATSWOOD, 2067.

A.C.T.

3RD CROHILL ART PRIZE 1993

\$20,000 acquisitive award. Subject: Nude figure. Closing date: July 1993. Details from: Crohill Gallery, P.O. Box 3075, MANUKA 2603.

VICTORIA

ALICE BALE ART AWARD EDUCATION AND TRAVELLING SCHOLARSHIP 1992

Closing date: 14 September. Exhibition dates: 15 to 29 November at the Caulfield Arts Complex. 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.

CONTEMPORARY ART SOCIETY OF VICTORIA INC. MEMBERS' EXHIBITION 1992

Exhibition: 14 November to 19 December. Closing date: October 1992. Particulars from: Cressida Fox, 'Coolart', Lord Somers Road, SOMERS 3927 Tel. (03) 428 0568.

TASMANIA

TASMANIAN ART AND POTTERY EXHIBITION 1992

Closing date: 25 October. Particulars from: The Secretary, Coastal Art Gallery, P.O. Box 186, BURNIE 7320.

RESULTS

QUEENSLAND

CAIRNS ART SOCIETY 45TH ANNUAL ART EXHIBITION 1991

Erratum — Mulgrave Shire Council Encouragement Award: Lorraine Prins.



Mornington Peninsula Arts Centre

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Civic Reserve, Dunns Rd. Mornington Vic. 3931,
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CHURCHIE EXHIBITION OF EMERGING ART 1992

Judges: Fran Considine, Edith-Ann Murray. Winners: Overall — Stephen Nothing; painting — Scott Whitaker; sculpture — Chris Trotter; works on paper — Susan Gray; ceramics — Sandra Johnson.

1992 STANTHORPE HERITAGE ARTS FESTIVAL

Judges: Fred and Elinor Wroebel, Michel Sourgnès, John Hoare, Ruth Stoneley, Robert Dunlop. Winners: Painting — S.Archer, D.Baldwin, S.Baxter, J.Furlonger, J.Garnsworthy, M.Gash, J.Guppy, L.Howlett, S.Kaldor, J.Mackay, J.McBean, S.Miller, J.Millington, I.Robertson; sculpture — S.Killick, R.Robertson-Swann; ceramics — S. Baxter, S. Reid, L. Tilley, P. Tilley, H. Chong, C. Hammond, J. James.

NEW SOUTH WALES

ARCHIBALD PRIZE 1992

Art Gallery of New South Wales Trust. Winner: Bryan Westwood, The Prime Minister.

BERRIMA DISTRICT ART SOCIETY ART AWARD 1992

Judge: Charles Gosford. Winners: Section I — Deborah Stokes; section II — Henry Mulholland.

BLAKE PRIZE FOR RELIGIOUS ART 1991

\$10,000 donated by Mrs. Komon in memory of Rudy Komon. Judges: Elwyn Lynn, Dr. David Millikan, Ursula Prunster. Winners: Alan Oldfield, Rosemary Valadon; commended, Gaye Coralie Chapman, Robert Lee, Rosemary Coleman.

TELECOM FINE ART SCHOLARSHIP 1992

College of Fine Art, University of New South Wales. Winners: \$5,000 — Nicola Martignago, Manjula Sri-Pathma; \$1,000 — Joanne Pursey, Jo-Anne Boag.

WALKOM MANNING ART PRIZE (TAREE)

Judge: Katrina Rumley. Winners: Lee Zaunders, Leonie Partridge, Leyla Spencer, Ian Swift, Kathy Tetu, Pam Bennun, Margo Humphries, Fiona Muxlow, Tracey Hopkins.

VICTORIA

CAMBERWELL ROTARY ART SHOW 1992

Judges: Sir W.M. Dargie, Connie Walker. Winners: Oil and acrylic — Kasey Sealey; watercolour — Amanda Hyatt; travel study grant — Sam Broadhurst.

VIC HEALTH NATIONAL CRAFT AWARD 1992

Judge: Marea Gazzard. Winner: Elizabeth Djuttara.

GOMBOC GALLERY SCULPTURE PARK EXHIBITION 1992

Judge: John Stringer. Winner: Linde Jane Ivey; highly commended — Jon Denaro, Simon Gilby, Russell Sheridan.

TASMANIA

TASMANIAN ART AND POTTERY EXHIBITION 1991

Winners: Jneke Severijn, Richard Bacon, Valda Marshall, Jennifer Atkins, Margaret Reid, Peter Deck.

ART AUCTIONS

Lawson's Fine Australian and European Paintings Sydney, 17 March 1992

BLACKMAN, Charles: Figures in rushes, oil on board, 57.5 x 74 cm, \$4,500
BOYD, Arthur: Wimmera landscape with blackbirds and sheep, oil on board, 22 x 29.5 cm, \$4,000
BUCKMASTER, Ernest: Looking towards Cape Woolamai, oil on canvas, 44.5 x 70 cm \$4,250
CONNOR, Kevin: Harbour view looking west, oil on canvas, 150.1 x 180 cm, \$8,500
SMITH, Grace Cossington: Still life with tankard, oil on canvas board, 30.5 x 23.5 cm, \$11,500
FEINT, Adrian: Still life, oil on canvas, 50 x 55 cm, \$7,250
JACKSON, James: Sailing in the harbour, oil on board, 43 x 53 cm, \$10,250
KNGWARREYE, Emily: Coama, oil on canvas, 240 x 170.1 cm, \$650
LARTER, Richard: Portrait, oil stick on paper, 77 x 56 cm, \$700
LEACH-JONES, Alun: Noumeneon XXIX, acrylic on canvas, 153 x 153 cm, \$2,000
LINDSAY, Norman: The procession, c.1908 and preparatory pencil drawing, 25 x 37 cm, \$1,900
MATISSE, Henri: Vegetaux, coloured lithograph ed. 33/75, 32 x 14.5 \$1000
MINNS, Benjamin: Any day any beach, watercolour, 26.1 x 36.4 cm, \$9,500
NOLAN, Sidney: Italian church, ripolin, 20.5 x 30 cm, \$1,300
NOLAN, Sidney: Umbrian Valley, ripolin, 20.5 x 30 cm, \$2,700
ORBAN, Desiderius: Monastery in Spain, mixed media on pasperonastery, 50 x 65 cm, \$750
PASSMORE, John: Gouache No. 7,

gouache on newspaper, 50 x 80.7 cm, \$4,000
PIGUENIT, Charles: Mountain range, oil on canvas, 59 x 90 cm, \$7,000
POWER, Harold: Portrait of young woman with two spaniels, oil on canvas, 92.5 x 92.5 cm, \$15,000
SCHRAM, Alois: Allegoric nude by lake, oil on canvas, 113.5 x 148.5 cm, \$20,000
STEPHENS, Ethel: Still life, oil on board, 37 x 49 cm, \$2,300
TJAKAMARRA, Tony: Acrylic on canvas, 160 x 125 cm, \$900
URE SMITH, Sydney: Elisabeth Bay from Potts Point, etching 21/25, 16 x 23 cm, \$300
VARVARESSOS, Vicky: The new curl how to get it how to keep it, oil on canvas, 160.8 x 180 cm, \$2,800
WILSON, Dora: Still life, oil on board, 34.5 x 37.5 cm, \$1,600
WITHERS, Walter: Eltham road, oil on canvas, 29.5 x 49 cm, \$20,000

Sotheby's Fine Australian Paintings Melbourne, 26 April 1992

BALDESSIN, George: Replacement in third architecture, mixed media on board, 148 x 132.5 cm, \$19,000
BECHI, Luigi: Pennywise, oil on canvas, 92.5 x 75 cm, \$46,000
BLACKMAN, Charles: City dwellers, c.1955, oil and enamel on paper on board, 99 x 133.5 cm, \$37,000
BOYD, Arthur: Riverbank with rocks — Shoalhaven, oil on canvas, 119 x 99.5 cm, \$24,000
BOYD, Arthur: Wimmera; haydrake, waterhole and white cockatoos, oil on canvas, 121.5 x 152 cm, \$22,000
BUNNY, Rupert: Ville de province, c.1904, oil on canvas, 80 x 128.5 cm, \$230,000



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BUNNY, Rupert: La lettre, oil on canvas, 80 x 53 cm, \$230,000

COUNIHAN, Noel: Cleaning and reclaiming bricks from the ruins of Warsaw for reconstruction, 1950, oil on board, 12.5 x 20 cm, \$3,600

DOBELL, William: Cockney kid with hoop, 1936, oil on plywood, 65 x 30.5 cm, \$160,000

DRYSDALE, Russell: Portrait of Lynne, 1948, oil on canvas on board, 60 x 49.5 cm, \$55,000

DRYSDALE, Russell: Mother and child, North Queensland, 1949-50, oil on canvas, 100 x 125.5 cm, \$180,000

DRYSDALE, Russell: Aboriginal woman, 1953, oil on canvas, 49 x 39 cm, \$44,000

DRYSDALE, Russell: Chinese boy, Darwin, 1958, oil on canvas, 60.5 x 49.5 cm, \$22,000

ELMORE, Alfred: Lucrezia Borgia, oil on canvas, 86 x 55.5 cm, \$17,000

FRIEND, Donald: The lute on a kitchen table, 1985, watercolour, 50 x 63 cm, \$7,500

GOULD, William: Still life with fruit and flowers, oil on canvas, 60 x 72 cm, \$58,000

KLIPPEL, Robert: Opus 258 metal construction, 1970, brazed and welded steel, geometric sections, welded steel, 48.3 cm high, \$8,500

LOWRY, Laurence Stephen: Tankers entering the Tyne, 1967, oil on canvas, 48.5 x 74.5 cm, \$40,000

de MAISTRE, Roy: Royal Jubilee, 1935, oil on canvas, 39.5 x 44.5 cm, \$18,000

MARTENS, Conrad: Regentville, near Perth, 1835, watercolour, 31 x 46.5 cm, \$18,000

MEERE, Matthew: The park, Adelaide, 1960, oil on board, 49 x 59.5 cm, \$10,000

O'BRIEN, Justin: Still life, oil on canvas, 50 x 61.5 cm, \$38,000

PARTOS, Paul: Calendar day, oil on canvas, 197.5 x 213 cm, \$18,000

PRESTON, Margaret: Bird of paradise, 1925, hand coloured woodblock print, 2nd proof, 39 x 41 cm, \$14,000

PRESTON, Margaret: Black cockatoos, 1925, hand coloured woodblock print, 25 x 25.5 cm, \$4,000

PRESTON, Margaret: Xmas bells, 1925, hand coloured woodblock print, 30 x 29.5 cm, \$3,900

PROCTOR, Thea: Woman and child, watercolour on silk, 17 x 47.5 cm, \$8,000

PROCTOR, Thea: The swing, hand coloured woodblock print, No. 29, 24.5 x 24.5 cm, \$5,500

REES, Lloyd: Northern Hills, Bathurst, 1968, 28.5 x 64.5 cm, \$18,000

REES, Lloyd: The anchorage, oil on canvas, 84.5 x 114 cm, \$80,000

SMART, Jeffrey: Self portrait, 1964-5, oil on hardboard, 64 x 80 cm, \$38,000

SMART, Jeffrey: Study for 'Morning, Yarragon siding', 1982-84, oil on canvas, 36.5 x 57 cm, \$23,000

SMART, Jeffrey: The breakwater, Fiumicino, 1986-87, oil on canvas, 66 x 130 cm, \$43,000

STREETON, Arthur: Australian memories, oil on canvas, 28.5 x 33.5 cm, \$48,000

TOULOUSE-LAUTREC, Henri de: Napoleon, coloured lithograph, 48 x 37 cm, \$15,000

TUCKSON, Tony: Black, white, yellow xo, c.1962-65, PVA on board, 122 x 122 cm, \$26,000

TURNER, James: Harvesting, 1902, oil on canvas on board, 25.5 x 43 cm, \$11,000

WAKELIN, Roland: Swanston Street, Melbourne, 1951, oil on board, 62 x 74.5 cm, \$16,000

WHITELEY, Brett: Gardenia and lino-block scroll, oil and linocut on canvas, 91 x 91 cm, \$28,000

WHITELEY, Brett: Jealousy, 1974-5, oil, gouache and silkscreen on cardboard mounted on plywood, 124.5 x 114 cm, \$39,000

WILLIAMS, Fred: Landscape, c.1967-8, oil on canvas, 96.5 x 65 cm, \$28,000

WILLIAMS, Fred: Wattles at Dunmoochin, c.1970, oil on canvas, 87.5 x 87.5 cm, \$60,000

Christie's Australian Pictures Melbourne, 28 April 1992

BLACKMAN, Charles: Two school girls, oil on board, 122.5 x 91.5 cm, \$24,000

BOYD, Arthur: Frightened bridegroom II, 1948, oil and tempera on muslin on board, 137 x 183 cm, \$260,000

BOYD, Arthur: Girl asleep in a stream, oil and tempera on board, 122 x 137 cm, \$60,000

BOYD, Arthur: Shoalhaven river, c.1973, oil on canvas, 122.5 x 153 cm, \$42,000

BOYD, Theodore: Preparing the nets, watercolour, 36 x 50.5 cm, \$10,000

BUCKMASTER, Ernest: Towards the end of day, 34 x 44.5 cm, \$7,000

BUVELOT, Abram: Lagoon near Heidelberg, near Melbourne, 26.5 x 37 cm, \$15,000

CONDER, Charles: Woman and bathing tent on beach, oil on canvas, 47.5 x 58 cm, \$30,000

CROOKE, Ray: Islanders with hibiscus, oil on board, 75 x 100.5 cm, \$10,000

DRYSDALE, Russell: Soldiers (Albury station), c.1943, gouache, 57 x 59 cm, \$38,000

DRYSDALE, Russell: Fallen trees, pencil, ink and watercolour on two sheets of squared paper, 30 x 36.5 cm, \$16,000

FRIEND, Donald: Mission in Australia, oil on board, 23 x 30 cm, \$5,000

FOX, Ethel: Twin Peaks, Merano, gouache, 23 x 31.5 cm, \$1,800

GRITTEN, Henry: Sydney Harbour from Lady Macquarie's Chair, oil on canvas, 43 x 62.5 cm, \$36,000

HART, Pro: Gallipoli II, oil on canvas, 123 x 166 cm, \$4,800

HERMAN, Sali: Terrace houses, oil on canvas, 70.5 x 91 cm, \$22,000

LANCELEY, Colin: Up the bonza lairo, mixed media on board, 122 x 87 cm, \$11,000

LINDSAY, Norman: Rita, oil on canvas, 75.5 x 60 cm, \$70,000

LONG, Sydney: Flamingoes, oil on board, 30.5 x 41 cm, \$19,000

de MAISTRE, Roy: Amaryllis, oil on canvas, 53 x 26.5 cm, \$6,500

NAMATJIRA, Albert: Central Australian landscape with gum trees, pencil and watercolour, 38 x 28 cm, \$6,500

NOLAN, Sidney: Kelly and drought, ripolin on board, 91.5 x 121.5 cm, \$48,000

NOLAN, Sidney: Wimmera landscape, oil on board, 121 x 150.5 cm, \$50,000

O'BRIEN, Justin: The minstrels, oil on board, 76 x 54 cm, \$28,000

OLSEN, John: Figure and still life, oil on canvas, 65 x 55 cm, \$17,500

PASSMORE, John: Rose landscape, Millers Point, c.1952, 40 x 50 cm, \$8,000

PERCEVAL, John: Snow falling on two chums mine, 74 x 96 cm, \$9,000

ROBERTS, Tom: Autumn, England, c.1920, oil on board, 43 x 34 cm, \$17,000

ROBERTS, Tom: Edward Trenchard, c.1890, oil on canvas, 107 x 76.2 cm, \$18,000

RUSSELL, John: A young man, head and shoulders, in profile, oil on canvas, 33.2 x 41 cm, \$27,000

RUSSELL, John: Cruach en mahr, matin, Belle Ile en mer, oil on canvas, 60.4 x 73.5 cm, \$370,000

STREETON, Arthur: Oblivion, c.1892-95, oil on canvas, 55 x 99 cm, \$260,000

STREETON, Arthur: The last of the messmates, 1928, oil on canvas, 62.5 x 75 cm, \$70,000

STREETON, Arthur: Grey day, Melbourne, oil on canvas, 19 x 65 cm, \$45,000



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STREETON, Arthur: Venice, c.1907, oil on canvas, 28.5 x 59 cm, \$38,000
WAKELIN, Roland: Yachts on Sydney Harbour, oil on board, 79.5 x 99 cm, \$12,000
WILLIAMS, Fred: Botanist's garden, oil on canvas, 101.5 x 101.5 cm, \$95,000

RECENT ACQUISITIONS

National Gallery of Victoria



AUDETTE, Yvonne: *Il miracolo*, 1957-58, oil on board

CHRISTMANN, Gunter: Terra Domus, 1981, acrylic on canvas
DAUBIGNY, Charles: Le bac de Bezons, 1850, etching
MORRIS, William and BURNE-JONES, Edward: Poesis, c.1880, embroidery, wool and cotton
NGANJMIRA, Robin: Lumaluma with Mimi spirits, 1991, earth pigments on bark
TAYLOR, Michael: September 74, 1974, oil and enamel on canvas,

Art Gallery of South Australia

TJAKAMARRA, Michael: The eight Dreamings, 1991, synthetic polymer paint on canvas, 227 x 277 cm
THOMAS, Rover: Lake Buragu, 1991, natural pigments on canvas, 168 x 183 cm
ENDO, Toshikatsu: Allegory III, 1988, burnt wood, tar and water, 70 x 400 x 85 cm
HAVELL, Robert & Son, after TAYLOR, James: A panoramic view of Sydney, plates I, II & III, 1823, etching, aquatint, printed in colour a la poupee, hand-coloured with watercolour on paper, 43.8 x 58.8 cm, 43.6 x 59.1 cm,

43.6 x 58.9 cm respectively
HAWKINS, Weaver: The crucifixion, 1948, oil on board, 58.5 x 76.5 cm
READ, Richard: The fortune teller, 1843, watercolour on paper on wood panel, 36 x 51.5 cm
MADIGAN, Rosemary: Torso, 1989, synthetic polymer paint on wood, 29 x 43.5 x 22 cm

Geelong Art Gallery



NIXON, John: White cross on brown with saw, sickle and candle, 1986, synthetic polymer paint, saw, sickle and candle on masonite. Purchased by Melbourne Regional Art Collection

BOOKS RECEIVED

Coping With Copyright (State Library of New South Wales Press, 1991, ISBN 0 7305 8897 1) \$12.50.
Ethel and the Governors' General by Bethra Foott (Rainforest Publishing, 1992, ISBN 0 947134 06 9) \$19.95.
Voicing Our Visions edited by Maria R. Witzling (Women's Press, Allen & Unwin, 1991) \$34.95.
Drawing Nature: Images & Specimens of Natural History by Paul Fox (Geelong Art Gallery, ISBN 1 875237 070)
A Life of Blank: Works by Imants Tillers by Jennifer Slayter & Jonathan Holmes (University of Tasmania, 1992, ISBN 0 85901 501 7)
Framing Culture by Stuart Cunningham (Allen & Unwin, 1992, ISBN 1 86373 172 5) \$19.95.
Tasmanian Insights: Essays in Honour of Geoffrey Thoman Stilwell edited by Gillian Winter (The State Library of Tasmania, 1992, ISBN 0 7246 3892 X, limited edition) \$75.00.
John Perceval by Traudi Allen (Melbourne University Press, 1992, ISBN 0 522 84495 2) \$39.95 (paperback) \$125.00 (hardcover).



Trevor Haddon 'Portrait of a Young Girl' Sold \$6,800



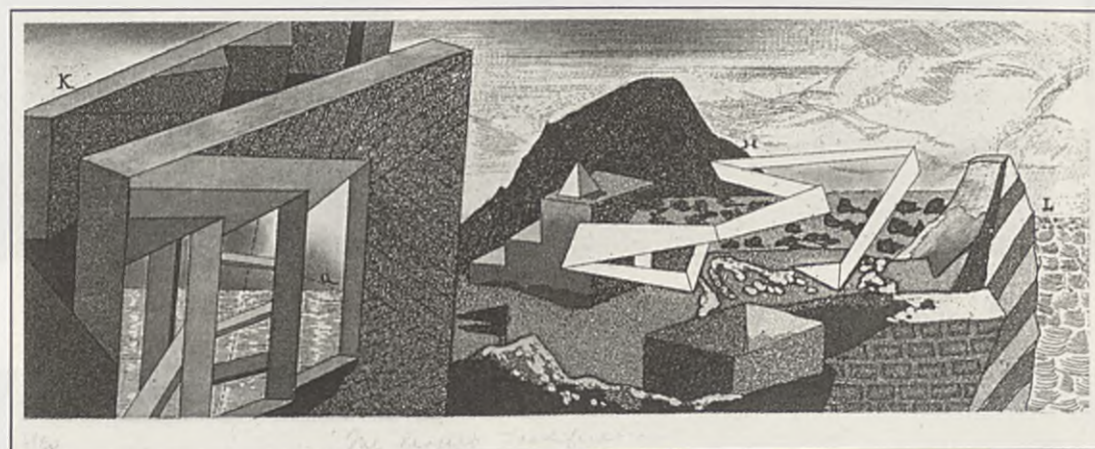
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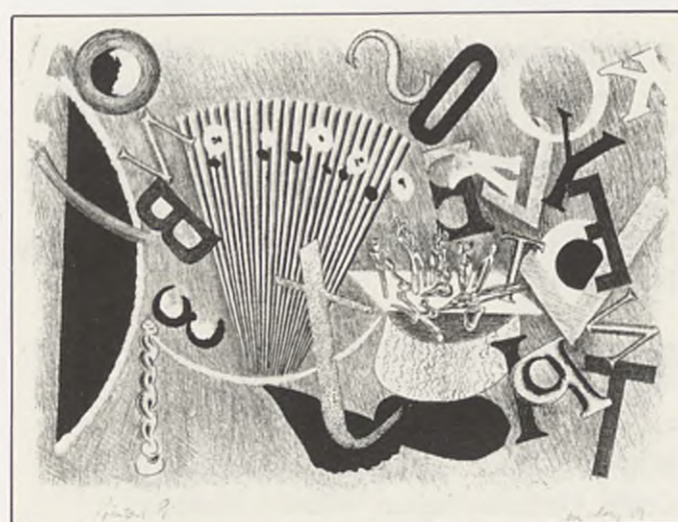
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1. DENISE CAMPBELL, *The perfect fortifications*, etching and aquatint, 11 x 29.5 cm, PCA member print 1989.
2. PETR HEREL, *Key to open not to lock*, colour etching and aquatint, 17.5 x 23.5 cm, edition 30, PCA member print 1989.
3. COLIN LANCELEY, *Printer's Pi*, lithograph, 42 x 57 cm, edition 30, PCA member print 1989.

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1. FREITAG STUDIO

41 Reeatta Rd, Launceston TAS 7250 Tel (003) 31 7290

HELEN FREITAG, *The bridesmaids*, lithograph, 20 x 30 cm, \$100. Two coloured lithographic images produced on one stone.

4. AUSTRALIAN GALLERIES

35 Derby St, Collingwood VIC 3066 Tel (03) 417 4303 Fax (03) 419 7769

DAVIDA ALLEN, *Chair*, 1989, hand coloured lithograph, 38 x 56 cm, \$450. Winner 1986 Archibald Prize. Queensland resident Davida Allen's art is frank, challenging and vital.

2. KRIS SMITH

15 Henry St, Tighes Hill NSW 2297 Tel (049) 69 6593

KRIS SMITH, *The terrace*, silk screen, 40 x 34 cm, edition of 31. Variety of prints also available through Janie Miller, Print Guild Victoria and Morphet Gallery, Newcastle.

5. ROBYN A. MAYO

'Whitley' Oldbury Rd, Moss Vale NSW 2577 Tel (048) 68 2726 Fax (048) 68 3212

ROBYN A. MAYO, *Collected at Cadgeput Gorge Camp, Kimberley region, Western Australia I* hand coloured etchings, 60 x 45 cm, edition of 15.

3. ISLAND VISUALS

Scotland Island via Church Point NSW 2105 Tel (02) 997 5643, 519 5421

CARMEN KY, *Desert dreaming*, etching, 40 x 50 cm, edition of 25. Two plate colour etching with aquatint and deep bite from a journey to the centre.

6. ROBYN A. MAYO

'Whitley' Oldbury Rd, Moss Vale NSW 2577 Tel (048) 68 2726 Fax (048) 68 3212

ROBYN A. MAYO, *Collected at Cadgeput Gorge Camp, Kimberley region, Western Australia II*, hand coloured etchings, 60 x 45 cm, edition of 15.



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1. FALLS GALLERY

161 Falls Road, Wentworth Falls NSW 2782

Tel (047) 57 1139

ANNE SMITH, *The sentinel*, etching, 40 x 26 cm, edition of 20. Exhibiting contemporary prints by emerging and established artists.

4. MONICA KARGULEWICZ

14 Anama St, Greensborough VIC 3088

Tel (03) 434 2882

MONICA KARGULEWICZ, *Sunset, Vanuatu*, silk screen, 56.5 x 60 cm, edition of 6. Hand drawn with water based blockout and turpentine based ink. Printed by the artist 1990.

2. ARDELL ARMSTRONG

26 Derwentlaken Rd, Otago Bay TAS 7017

Tel (002) 72 8957 Fax (002) 31 2578

ARDELL ARMSTRONG, *The rock*, 48 x 62 cm, edition of 10, \$190. Ardel Armstrong screenprints small editions from Tasmania. Send for colour catalogue.

5. GRAHAME GALLERIES AND EDITIONS

1 Fernberg Rd, Milton QLD 4064 Tel (07) 369 3288

ANNE LORD, *Installation piece*, 1991,

wood engraving block, 4 x 5 cm.

21 October to 14 November: Anne Lord and Judy Watson, recent prints.

3. ARDELL ARMSTRONG

26 Derwentlaken Rd, Otago Bay TAS 7017

Tel (002) 72 8957 Fax (002) 31 2578

ARDELL ARMSTRONG, *Late winter snow*, screen print, 48 x 53 cm, edition of 10, \$230. Ardel Armstrong screenprints small editions from Tasmania. Send for colour catalogue.

6. WENDY A. SHARPE

4 Coubrant Court, Box Hill North VIC 3129

Tel (03) 898 4840

WENDY A. SHARPE, *Loneliness of the long distance*, etching, 63.5 x 45 cm, edition of 10, \$250.

Etching aquatint softground drypoint. BA degree, Phillip Institute Victoria, 1985-1988.



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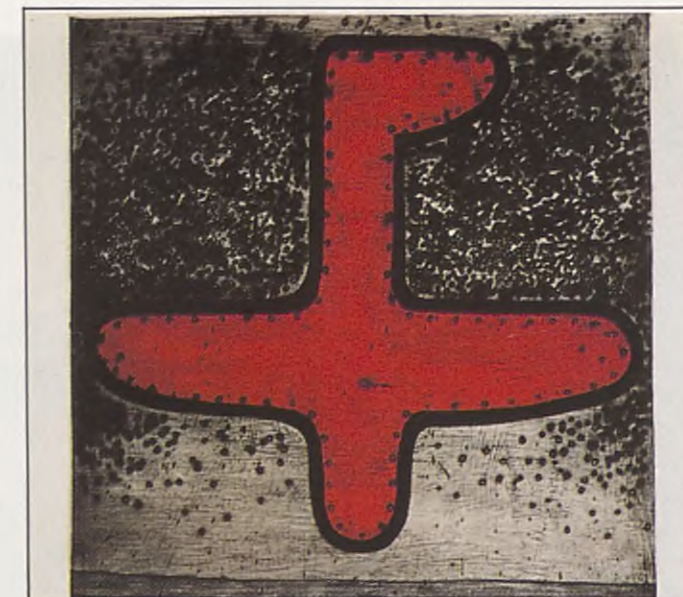
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1. PAMELA CHALLIS

14 Greenway St, Turner ACT 2601

Tel (06) 247 7163

PAMELA CHALLIS, *Rejoicing in the habitable part of this earth*, Japanese woodcut, 40 x 40 cm, edition of 6, \$200. Woodcuts printed at Studio One in adaption of Japanese manner using Japanese tools, pigments and baren.

2. RAFT PRESS

c/- Studio One, PO Box 4164, Kingston ACT 2604

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LYN NOLAN, *A Book of Education*, letterpress and mixed media, edition of 8. Fine letterpress printing and experimental book projects. Currently touring 1991-1992 project of thirty artists' books.

4. NATIONAL HEART FOUNDATION

GPO Box 808, Canberra ACT 2601

Tel (06) 247 7100 Fax (06) 247 7133

JUDY WATSON, *The land*, from the National Heart Foundation Print Portfolio, lithograph, 30 x 40 cm, edition of 99, \$150. Folio \$1,500.

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3. ULLI BRUNNSCHWEILER

7 Arkana St, Yarralumla ACT 2600

Tel (06) 285 2066 Fax (06) 247 3070

ULLI BRUNNSCHWEILER, *Further shores IV*, monotype/collage, 25.5 x 24.5 cm, single print, \$250. Monotype/collage print interplaying shapes suggesting light, mass, form and texture of earth and sky.

5. AUSTRALIAN GALLERIES

35 Derby St, Collingwood VIC 3066

Tel (03) 417 4303 Fax (03) 419 7769

DEAN BOWEN, *Crashing plane*, (first state), etching, 49 x 49 cm, edition of 10, \$350. Dean Bowen is represented by Australian Galleries Melbourne. Printing at Australian Print Workshop, Melbourne; Urdla, Lyon; Franck Bordas, Paris.



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ARTPLACE

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1. LESLEY DUXBURY, *Memory of fire*, drypoint, 7 x 9 cm, edition of 8, \$90. Set of 10 in portfolio \$900.

4. PIPPA LIGHTFOOT, *Harlequin with red curtain*, lithograph, 5 colours, 76 x 56 cm, edition of 30, \$300. Printed at the Australian Print Workshop.

2. HARRY HUMMERSTON, *Manus, Crodis, Adfigere*, unique state, 64 x 59 cm. Collection of the Art Gallery of Western Australia.

5. JANIS NEDELA, *The night rain*, etching, aquatint, hand coloured collage, 59 x 35.5 cm, edition of 30, \$250.

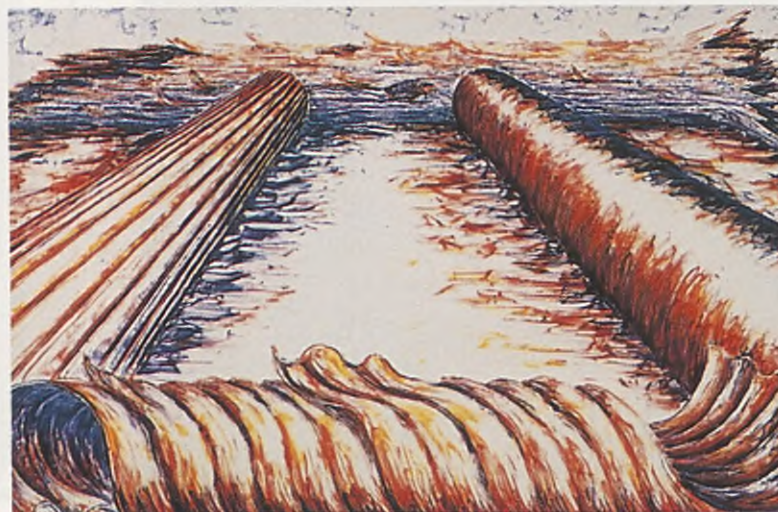
3. PENNY HUDSON, *Heaven sent*, monoprint, 61 x 86cm, \$350.

6. GUUNDIE K-FESSER, *The wood was wide and full of creatures*, hand coloured linocut, 71 x 109 cm, edition of 10, \$330

ARTPLACE 52(i) Old Theatre Lane, off Bayview Terrace, Claremont WA 6010 Tel (09) 384 6964 Fax (09) 384 3432



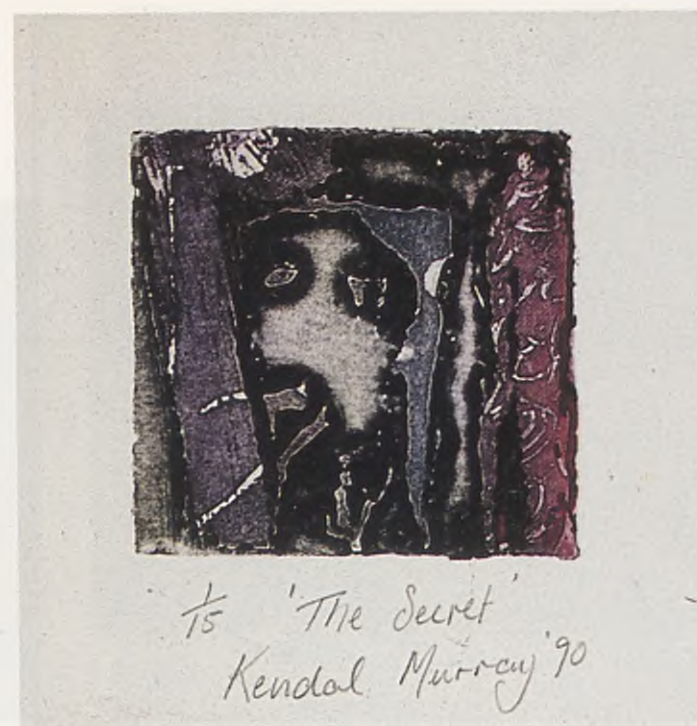
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1. KARIN OOM

Print Circle, Mary Place Gallery, 12 Mary Place, Paddington NSW 2021 Tel (02) 332 1875 Fax (02) 361 4108

KARIN OOM, *Waterfall and rock oracle*, lithographic collage, 45 x 127cm, edition of 2. Assembled from five lithographs.

16 to 29 September: An exhibition exploring the extension of traditional printmaking to include three dimensional works.

2. aGOG

Australian Girls Own Gallery, 71 Leichhardt St, Kingston, PO Box 4376, Kingston ACT 2604 Tel (06) 295 3180

PAM DEBENHAM, *Requiem*, 1990, colour monotype, 48 x 70 cm. Artists represented include Joyce Allen, Pam Debenham, Sally L'Estrange, Marie McMahon, Robin White (NZ), Helen Wright.

4. SERAPHINA MARTIN

119 Derwent Street, Glebe NSW 2037 Tel (02) 660 2209 Fax (02) 660 1803

SERAPHINA MARTIN, *Enchanted garden*, woodcut, 55 x 42 cm.

Editioning service available. Represented at Blaxland Gallery, Sydney and Australian Girls Own Gallery, Canberra.

3. KENDALL MURRAY

134 Camden St, Newtown NSW 2042 Tel (02) 519 6498

KENDALL MURRAY, *The secret*, etching, 9.5 x 9.5 cm, edition of 15. A personal exploration of subconscious thoughts and constructed situations.

5. POCHOIR GALLERY

North Sydney Shopping World, 77 Berry St, North Sydney NSW 2061 Tel (02) 922 2843

ROY FAIRCHILD, *Red flowers*, screenprint, 66 x 87 cm, edition of 350, \$600.

Large selection of original graphics by Australian and overseas artists. Also jewellery, glass and ceramics.



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1. PHILLIPS AND COMPANY GALLERY

Level 2, Skygarden, 77 Castlereagh St, Sydney NSW 2000 Tel (02) 223 4151

LESLEY VAN DER SLUYS, *Elizabeth's top end wildflowers*, hand coloured linocut, 56 x 45 cm, edition of 80, \$400.

A wide variety of original prints as well as jewellery, glass and ceramics by Australian artists.

4. UTOPIA ART SYDNEY

50 Parramatta Road, Stanmore NSW 2048

Tel (02) 550 4609 Fax (02) 519 3269

ANGELINA PWERLE, *Old time ancestor*, 1990, silkscreen, 56 x 76 cm, edition of 30, \$250.

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2. PRINT CIRCLE

Mary Place Gallery, 12 Mary Place, Paddington NSW 2021 Tel (02) 332 1875 Fax (02) 361 4108

JANET MILTON, *Ultrasound*, woodcut, 33 x 28 cm, edition of 5. 16 to 29 September: An exhibition exploring the extension of traditional printmaking to include three dimensional works.

5. ANNETTE VINCENT

35 Yeltana Ave, Wattle Park SA 5066

Tel (08) 332 2316

ANNETTE VINCENT, *London symphony*, etching, 30 x 22.5 cm, edition of 15, \$295. Churchill; Mozart's first symphony written in London. French black intaglio ochre rouge aquatint, two plates.

3. BLOOMFIELD GALLERIES

118 Sutherland St, Paddington NSW 2021

Tel (02) 326 2122 Fax (02) 327 8148

NORMAN LINDSAY, *The curtain*, limited edition reproduction of a watercolour, 52.2 x 41 cm, edition of 600, \$300 unframed.

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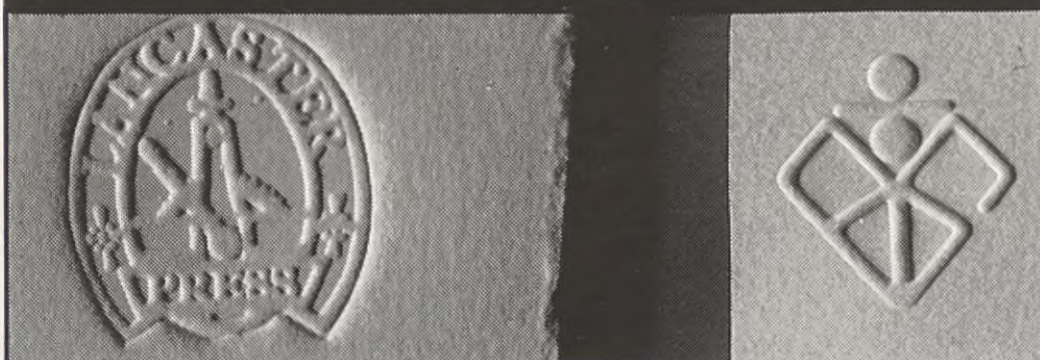
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