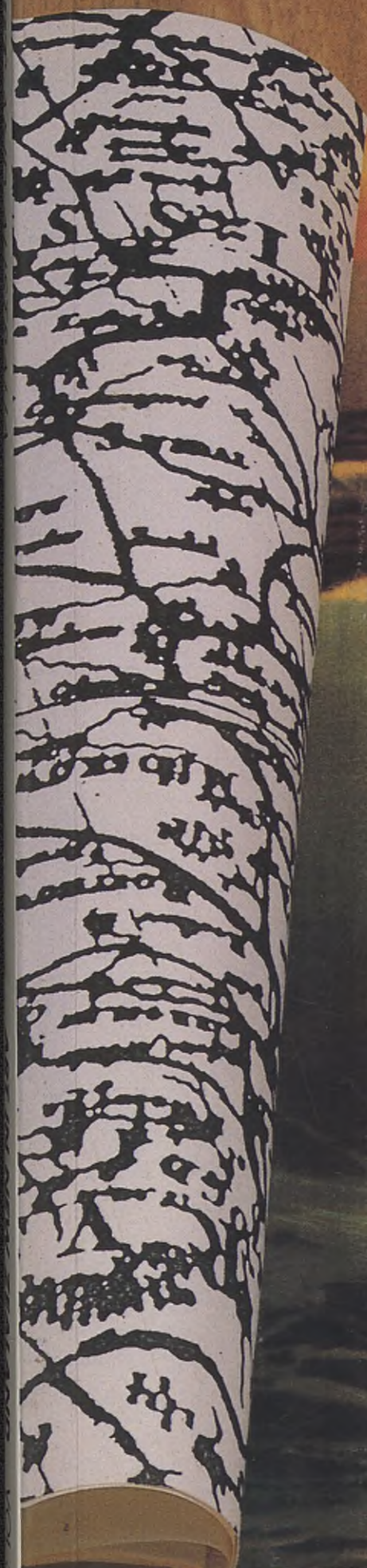


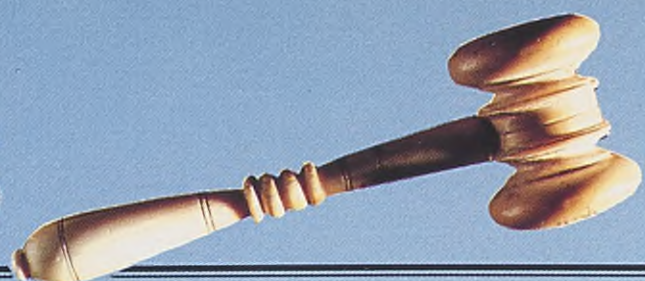
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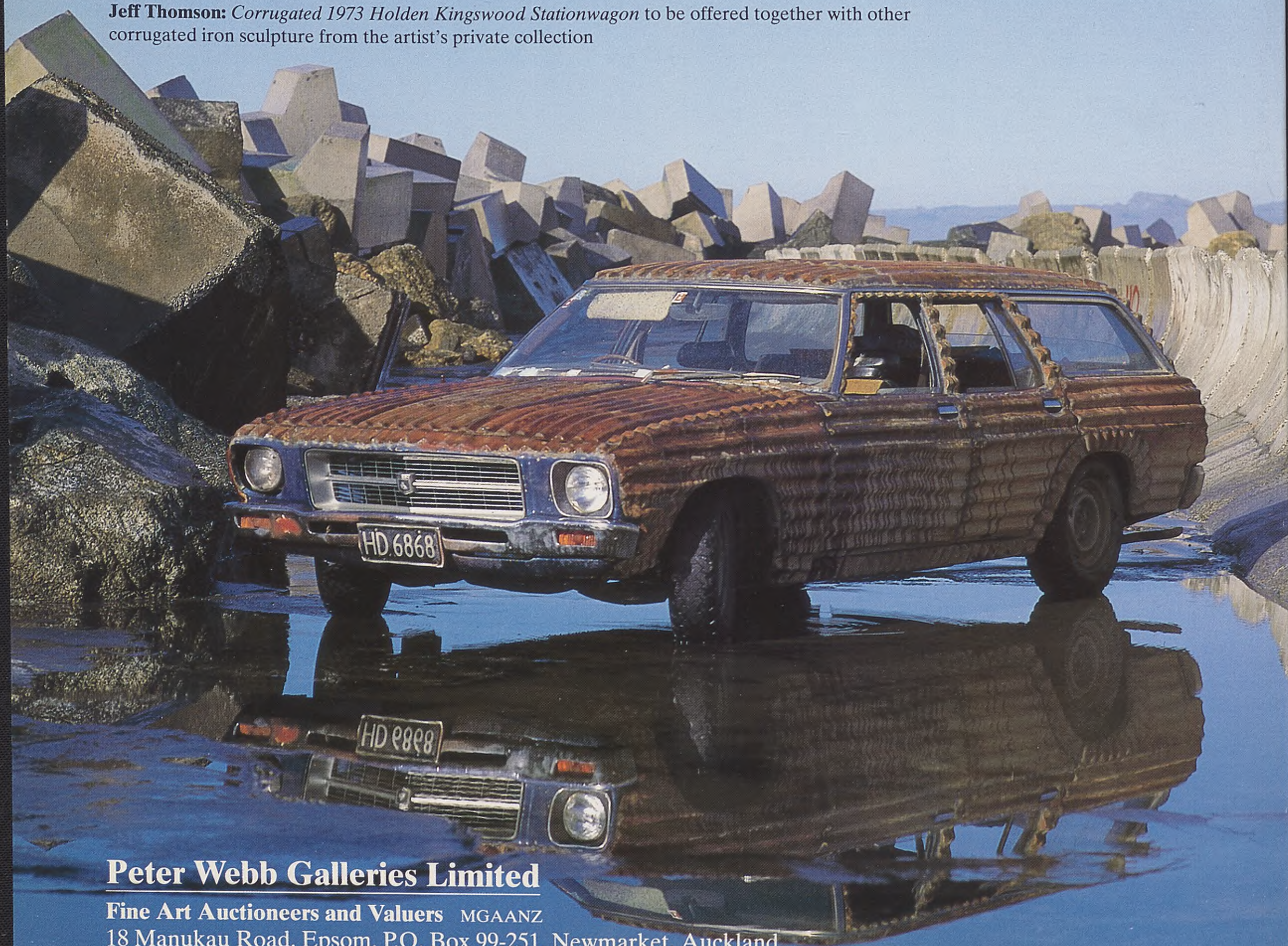


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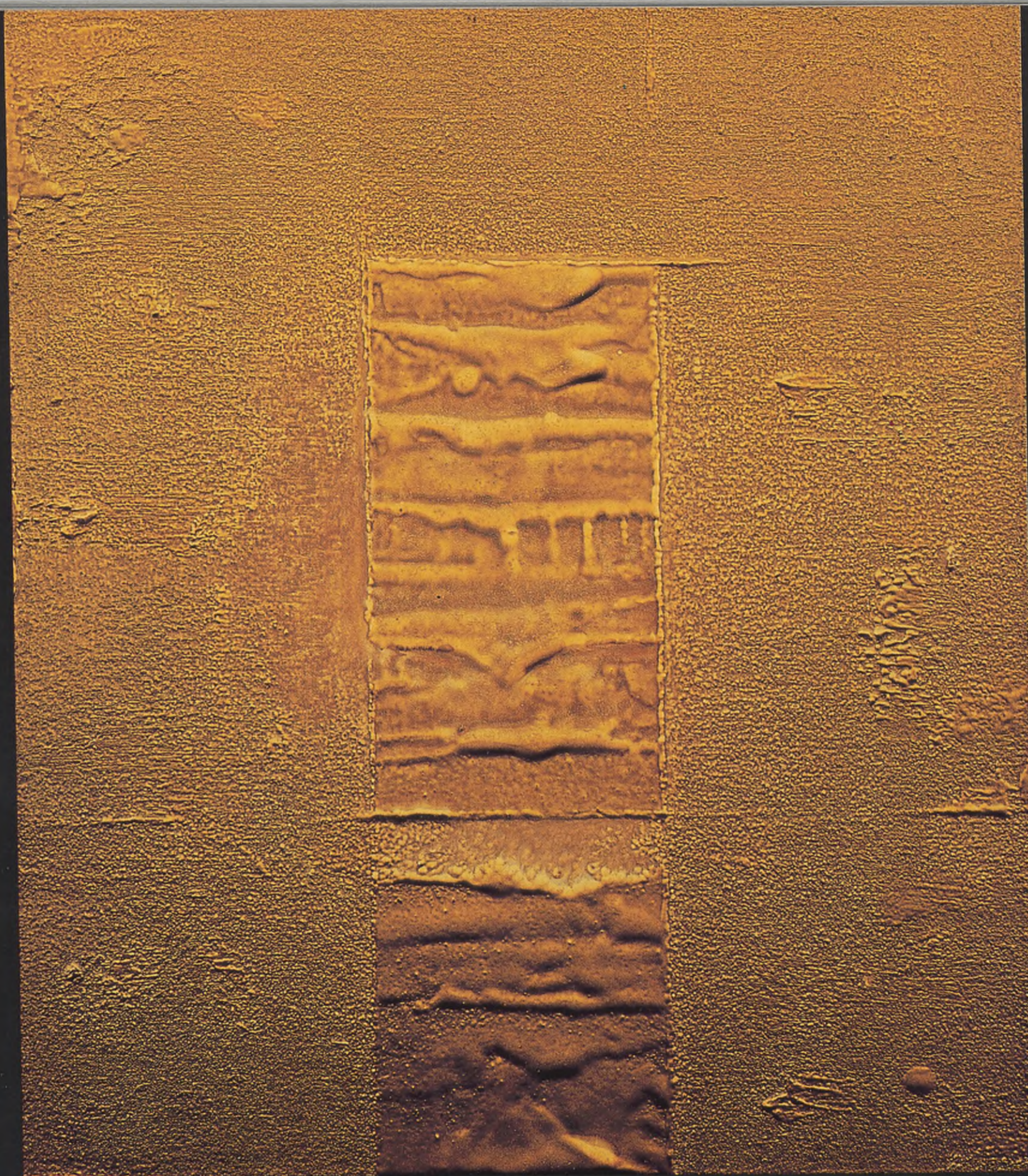


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RUTH WATSON, *Small Book (detail)*, 1990, cibachrome
 colour photograph from a series entitled 'Second Nature'.
 Courtesy Sue Crockford Gallery, Auckland

SUMMER 1992

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Emily Kngwarreye *Summer Celebration*, 1992

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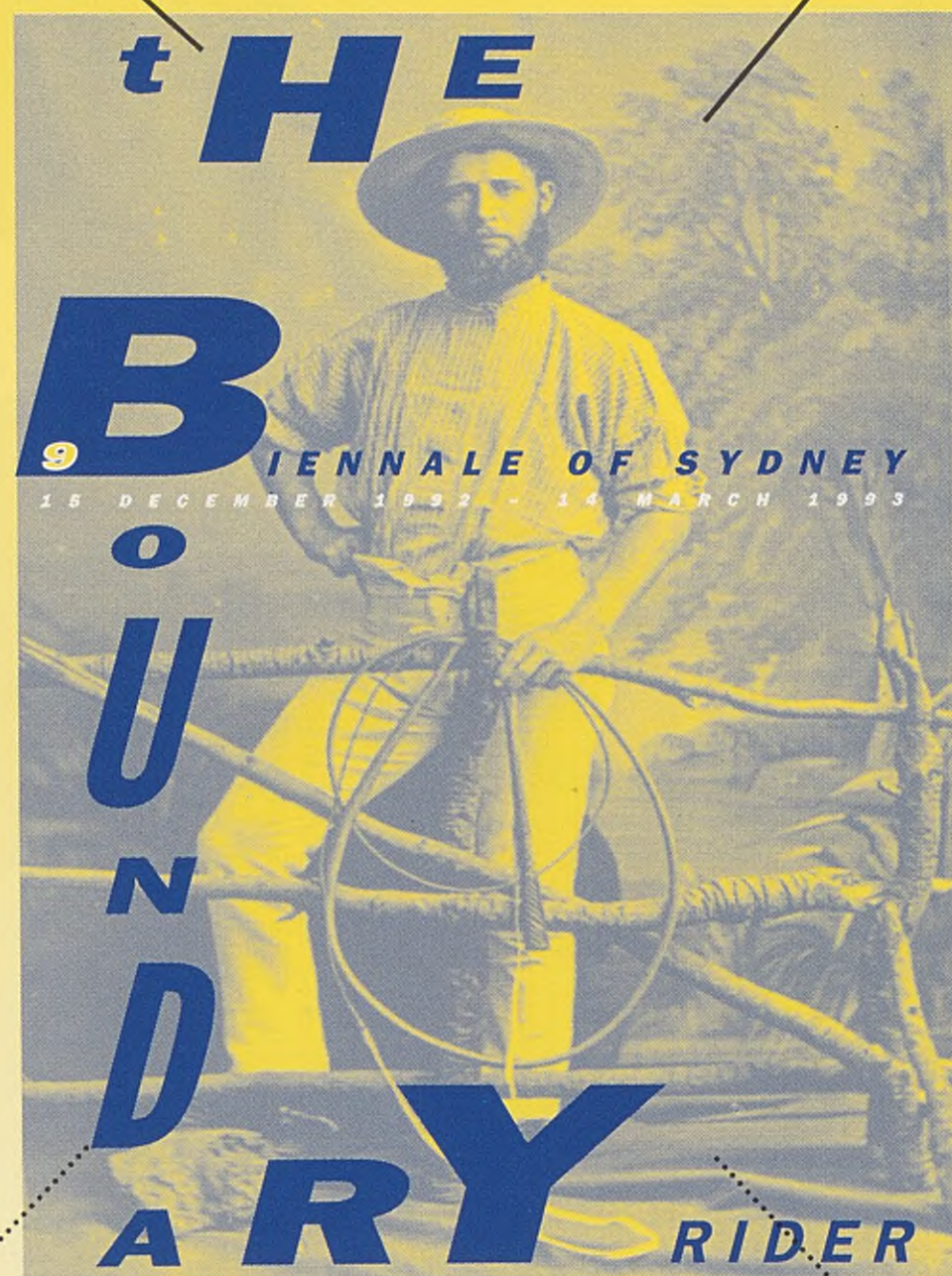
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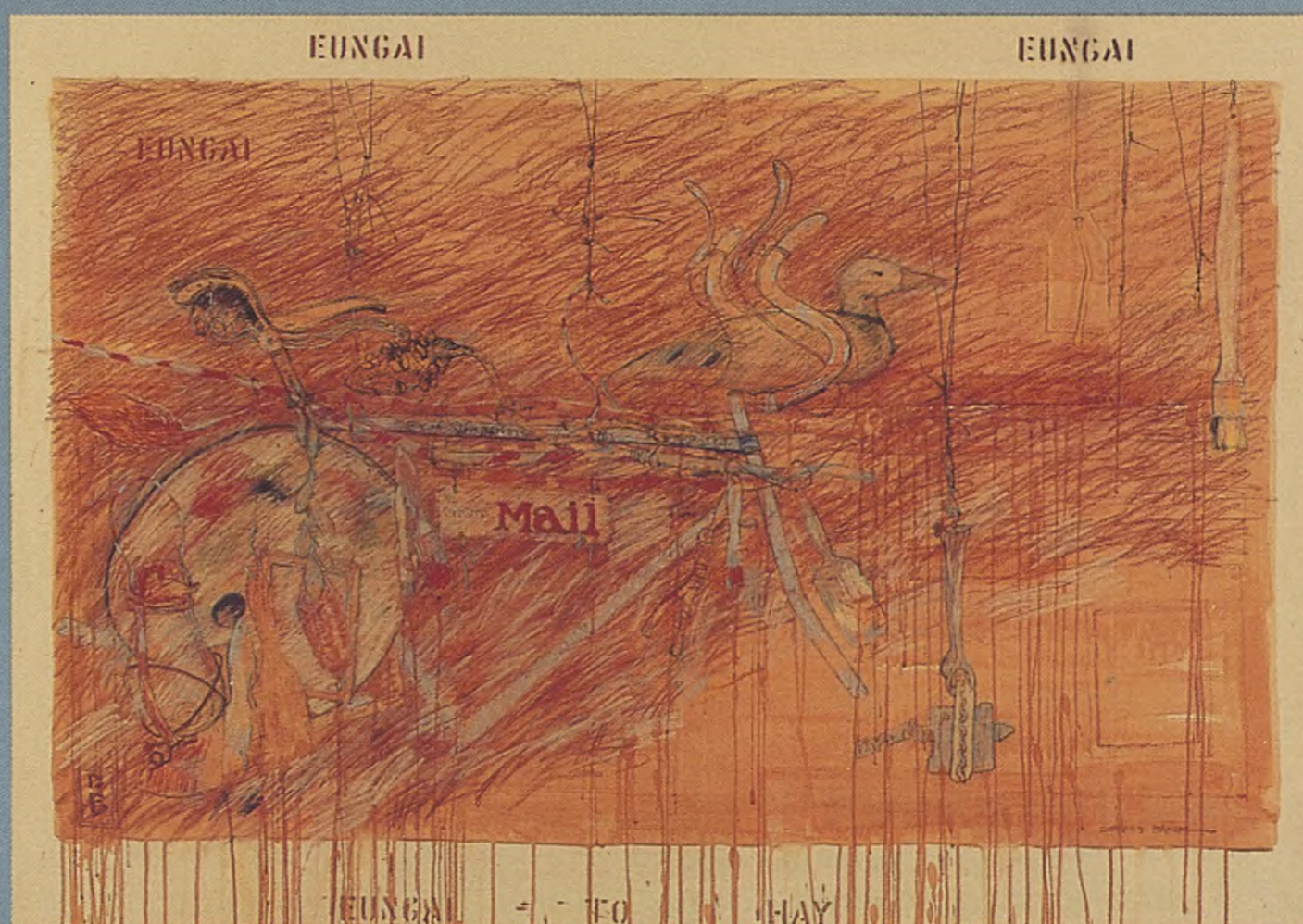
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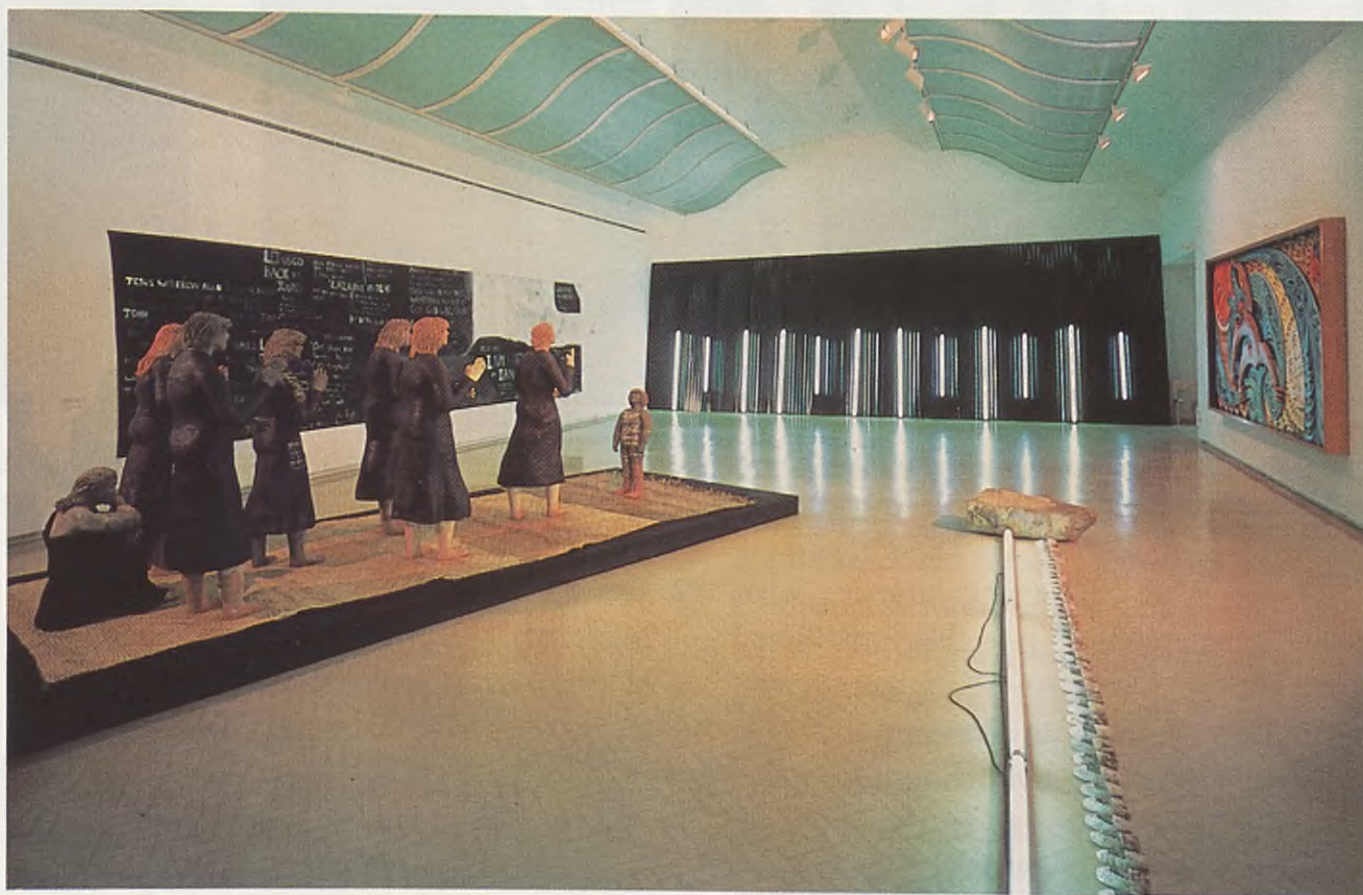
Headlands: Thinking Through New Zealand Art

We have failed to make anything coherent of the many New Zealand works seen throughout Australia over the past thirty years. 'Headlands', subtitled 'Thinking through New Zealand art', which opened in April 1992 at the Museum of Contemporary Art, Sydney, was Australia's first extensive and high visibility sighting of New Zealand art. It comprised forty artists (a quarter of them Maori), one hundred and thirty works, an extensive film programme and a forum. Many works among New Zealand's canonical post-War best were in the show, as were post-modern backlash works which questioned that canon. In 'Headlands', New Zealand art looked extremely interesting, and very good.

Although 'Headlands' explores post-War New Zealand art, there were only a dozen pre-1960 works, the earliest being Rita Angus's portraits: *Fay and Jane Birkenshaw*, 1938, and *Portrait of Betty Curnow*, 1942. Mostly it was the 1960s and beyond – the shift from a near-stranglehold by national landscape painting and portraiture, to a more pluralist phase including 'post-object' art, international abstraction, gender issues and those relating to the cultural-renewal of indigenous peoples.

A great climax was installed near the beginning of the exhibition. Colin McCahon's biggest Christian text painting on a New Zealand landscape, *Practical religion: The resurrection of Lazarus showing Mount Martha*, 1969–70 (eight metres wide), faced a four metre wood relief carving of a Maori god of the winds, *Tawhiri-Matea*, 1984, by Cliff Whiting (Whanau a Apanui).

The same room housed Shona Rapira Davies's *The survivors*, 1982–88 (a group of life-size clay women, Maori texts on their



'Headlands' at the Museum of Contemporary Art, Sydney. left to right: SHONA RAPIRA DAVIES, *Nga Morehu (The survivors)*, 1982–88, COLIN McCAHON, *Practical religion: The resurrection of Lazarus showing Mount Martha*, 1969–70, RALPH HOTERE, BILL CULBERT, *P.R.O.P.*, 1991, CLIFF WHITING, *Tawhiri-Matea (God of the winds)*, 1984. Foreground: RALPH HOTERE, BILL CULBERT, *Pathway to the sea – Aramoana*, 1991 (detail).

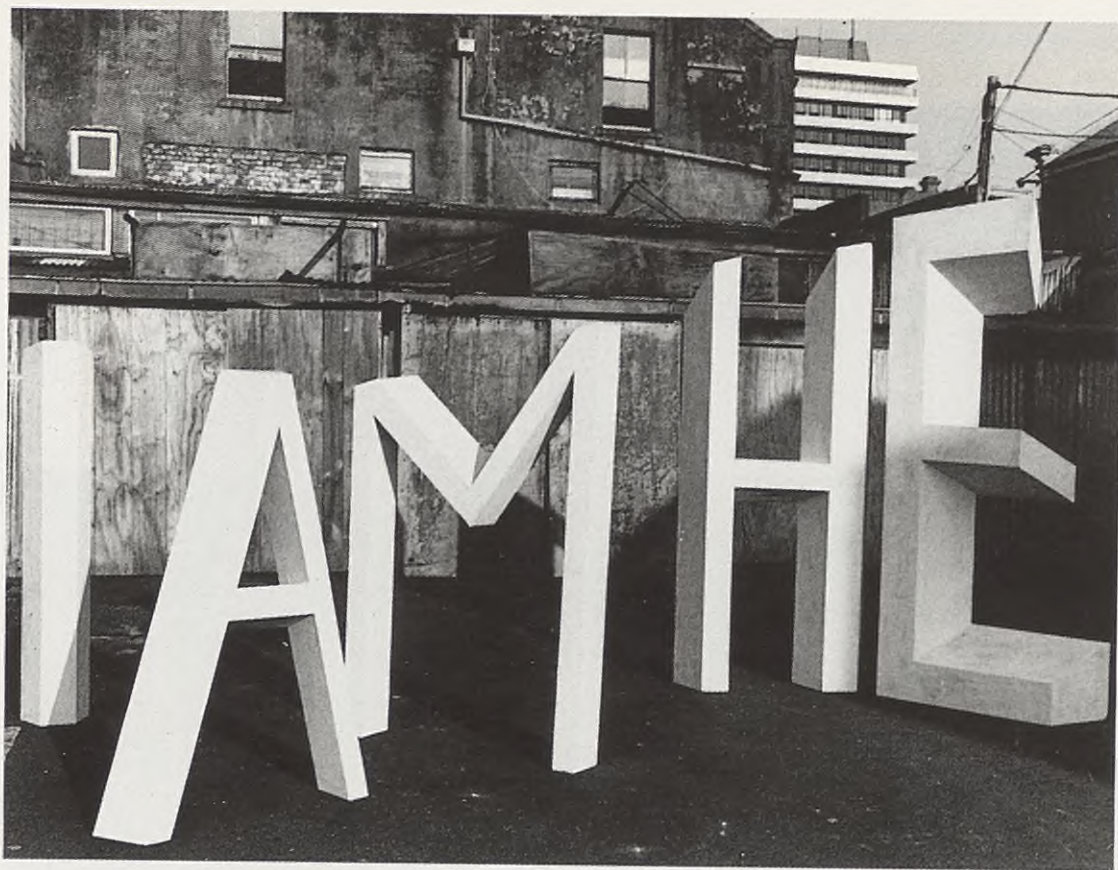
dressess, singing into the future to a child who gazes back at them) and two collaborative pieces by Ralph Hotere and Bill Culbert. The first was entitled *Pathway to the sea – Aramoana*, 1991, and consisted of a lyrical and infinitely long line of iridescent shells and white neon on the floor. The other, called *P.R.O.P.*, 1991, was an angry black wall-leaning piece.

A different kind of painted wood sculpture (when compared with Cliff Whiting and Lionel Grant's exuberant modernizations of Maori 'tradition') was Michael Parekowhai's human-sized letters, *I am He*. This post-modern word-play is aimed at Colin McCahon – a towering presence for emerging artists. God said 'I AM, that is who I am'. McCahon's vast,

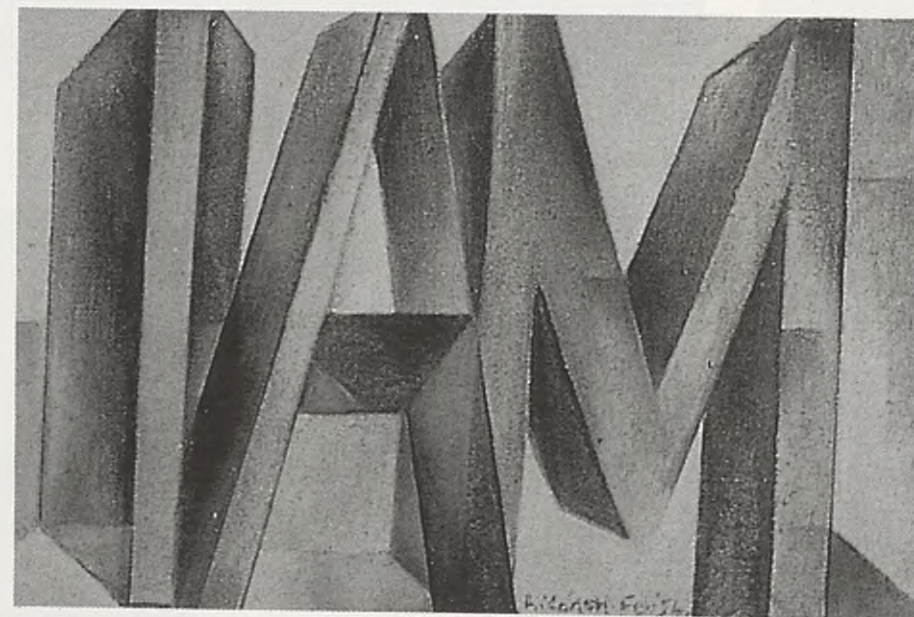
black *Victory over death* (in the collection of the Australian National Gallery, Canberra) asks, '(AM I) I AM'.

Parekowhai's white sculptural letters are titled *The indefinite article* to indicate that 'HE' is Maori for an unspecific one of many; certainly not a specific male, not 'I am the one' but 'I am a one'. 'HE' is also Maori for wrong. One of the exhibition's five curators, Robert Leonard, in reference to McCahon's painting *I am*, 1954, writes,

McCahon's cubism is certainly wrong, not the genuine article. Maori have found themselves continually 'in the wrong', so Parekowhai is also wrong. With its mock grandeur this work might be a satire on McCahon's cumbersome ego, or God's for that matter.



MICHAEL PAREKOWHAI, *The indefinite article*, 1990, wood, acrylic, 250 x 600 x 180 cm, Jim Barr and Mary Barr Collection, Wellington.



COLIN McCAHON, *I am*, 1954, oil on canvas, 36.1 x 55.5 cm, Hocken Library Collection, Dunedin.

Whew! What irreverent bounce, what style! The exhibition is – like traditional Maori society, Australian Aboriginal society, and current fashions in Western society – anti-individualistic. Individual authors/artists are suspect, especially ‘hero’ artists; art is to be seen as the product of a society more than of an individual. Thus in the exhibition book we get no artists’ biographies, and nothing at all on the nine essayists.

Wit and humour were conspicuous in the works of art, in the exhibition installation, and in the book. Hitherto I had assumed New Zealand art to be on the solemn side.

Today New Zealanders are no longer Antipodean European, let alone Western. They are either Maori or Pakeha. In 1987, one of the Maori languages was established as an official language alongside English. Pakeha does not mean European, as adopted in the exhibition book. It means non-Maori. So Pakeha includes African, Asian, Melanesian . . . The New Zealand term bi-culturalism at first sounds offensive to Australians in its apparent exclusion of non-Europeans, but we can, just, accept the New Zealand assertion that ‘Bi-culturalism is multi-culturalism’.

The most challenging of the exhibition’s six ways of ‘Thinking Through New Zealand Art’

and the country’s ‘Designs for Living’ was *Inside out*, where ‘new forms of contemporary Maori art assert, contest and re-invent what it means to be a local’; where

Non-Maori artists emulate Maori and other Pacific forms. Sometimes the borrowing is strictly formal. Other times it would assert the fantasy of a newfound ethnicity. This fantasy may stem from an urge to be at one with the other, but it can also be a counterfeit, debasing the local currency.

Here lay trouble. Pakeha panic!

‘Maori assertion of a more authentic and legitimate connection to place has effected a Pakeha dispossession’, says Christina Barton, one of the essayists. Another, Rangihira Panoho, criticizes the senior Pakeha painter Gordon Walters, ‘. . . the residual colonialism inherent in Walter’s appropriation . . . of the *koru* form . . . simply another motif with which to recharge his art’.

Panoho’s remarks have been taken very badly in New Zealand by Walters’s friends and fellow artists (some of them were not keen on the exhibition’s lively wit either). I too find Panoho’s remarks offensive, and misguided. The first of Bernice Murphy’s ‘Seven Deadening Sins of restrictive vision’ with which she starts her introduction is, ‘PRO-

PRIETORSHIP, the tendency to assume that the production of culture automatically confers ownership of meaning’.

Panoho is certainly misguided to care so much about artists’ intentions, whether supposed or true. It is not the intention, but effect on others of a work of art that matters. Walters’s paintings have affected viewers, in Australia and elsewhere; they declare themselves homages to the grace of Maori culture.

The five other sections of the exhibition besides *Inside out* (with its Maori/Pakeha interface), were *Headlands* (landscape, dreams, the sense of place), *Turangawaewae/A place to stand* (Lyonel Grant’s modernized meeting house – a place where a democratic right to stand and be heard is always granted), *Model behaviour/Self defence* (New Zealand as a social experiment, a classless utopian society, but also conformist, constraining of self-expression), *With spirit* (McCahon’s Biblical spirituality, Milan Mrkusich’s abstract symbolism, etcetera), and *Mod cons* (ambivalence towards modern welfare society, commodity culture, and style).

These ways of mixing and stirring sometimes over-familiar material might be very stimulating for the New Zealand audiences in Wellington, Dunedin and Hamilton. The

Sydney audiences (especially international visitors), were a bit confused by the recurrences of an artist's work in the various sections. They may have preferred to get to know a body of work by an artist, rather than exploring the qualities of New Zealand through its art.

I would have welcomed a greater focus on two themes: literature and ecology. Literature received focussed discussion in the essays, but ecology was treated only haphazardly.

All those words inscribed on paintings and sculpture are, it seems, partly due to New Zealand art having been hijacked by a gang of literati whose magazine *Landfall* was, from the 1930s, the only place whence fame and prestige could be credibly bestowed. McCahon inscribed words from the Bible but also from the work of his poet friends.

Silence can seem strong in a lightly populated land – its first colonizers gazing back to the Marquesas, the later ones to Britain. Silence is a condition which surely explains the verbose profusion of (non-verbal) communication in Maori wood-carving as well as in the twentieth-century outbreak of English and Maori writing on painting and sculpture. Words energize and fill the silences.

As to ecology, I think all those bald hills are a cover-up of something sinister. Maybe some of the land was bald before the arrival of the

first Maori (only a thousand years ago), but most was forested: in Aotearoa/New Zealand, as on the now totally deafforested, degraded and largely depopulated Easter Island, the forests disappeared to become British colonial pasture for cattle and sheep.

McCahon's great painting *Takaka: Night and day*, 1948, was a bald lie: 'Full of trees, overlaid with trees and farms [but] in my painting all this has been swept aside in order to uncover the structure of the land'.

Sheep, cattle and timber I assume to be the heart of the New Zealand economy. They scarcely appear in 'Headlands' – which begins to look a bit uncritical, escapist and full of bi-cultural good news.

Dubious ecology remains uncriticized by art; it should be considered with the exhibition's beautiful wood-carving and weaving, and admirable gender politics. (As early as the 1840s George French Angas observed that Australian Aboriginal people did not treat their women well, whereas the Maori did).

The works in 'Headlands' do not quite encompass all the New Zealand art that seemed interesting in Australia over the past thirty years. Performance (Bruce Barber), conceptual art (Billy Apple) and sculpture (for example Jim Allen's sheep-critical *Barbed wire*) looked very good in Australia in the 1970s. I might have welcomed a fresh look at

Don Binney's paintings, and I wish Australia could have seen work by Tony Fomison. Toss Woollaston, one of the top two painters in the 1960s, is not present.

Nevertheless, it was good to have as many as four works by most artists. It was marvellous to see Rita Angus's paintings wearing extremely well, to see work by Don Driver and Michael Illingworth looking far better than once they seemed, and to discover exciting work by artists hitherto little known in Australia: Laurence Aberhart's photographs, bald visually but complex in meaning, and Derrick Cherrie's hilariously perverse furniture sculptures.

Special appreciation is due to the Museum of Contemporary Art for the symbolic act of making New Zealand the subject of its first survey of another country's contemporary art. To non-Aboriginal Australians, New Zealand has always seemed less foreign than other countries. After 'Headlands', despite its fairly emphatic demonstration of the differences between Aboriginal and Maori cultures, New Zealand is even less foreign.

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*.



'Headlands' at Museum of Contemporary Art. left to right: LILLIAN BUDD (Meryl Tweedie), *Art to express New Zealand*, 1991, JOHN REYNOLDS, *A deeper science (earth and sky)*, 1988, DON DRIVER, *Produce*, 1982, JOHN REYNOLDS, *Armature for a headland*, 1985, RICHARD KILLEEN, *Dreamtime*, 1980. Foreground: RALPH HOTERE, *Pathway to the sea – Aramoana*, 1991.



LYONEL GRANT, *Meeting house (Whaia ko Tawhaki)*, 1991–92, installation view, Museum of Contemporary Art, Sydney.

Women Artists and the Heidelberg Era

Two new publications this year have made significant contributions to the literature of Australian art history. In *The Artists' Camps: 'Plein air' Painting in Australia*, Helen Topliss takes up more or less where she left off in 1984, with her groundbreaking exhibition at the Monash University Art Gallery entitled 'The Artists' Camps: Plein air painting in Melbourne 1885–1898'.¹ While she has not added a lot to her text since 1984, the illustrations in this new version are wonderful: a total of two hundred and twenty-one, including one hundred and thirty-seven paintings reproduced in colour. The famous painting grounds at Box Hill, Mentone and Heidelberg in Victoria, and around Sydney and Perth are well documented; paintings are compared with black-and-white press illustrations and contemporary photographs of key sites. Familiar but important works are balanced with many never before published. It is an expensive book – two hundred and fourteen lavishly illustrated pages, hard-covered, boxed, selling for \$175 – but you might consider putting it on your Christmas wish list.

Completing the Picture: Women Artists and the Heidelberg Era, the exhibition catalogue by Victoria Hammond and Juliet Peers, is much more accessibly priced at \$30. Crowds have flocked to see this exhibition – the combination of the Heidelberg School and female artists proving irresistible. Peers and Hammond have certainly stretched the 'Heidelberg Era' to the limit, for the majority of their selections date from the years after 1900, when both the Eaglemont artists' camp and Charterisville *plein-air* painting school were long dispersed: Tom Roberts, Arthur Streeton, Emanuel Phillips Fox and, indeed, a number of these women artists were far away in Europe by the early years of this century.

The place of women in later nineteenth-century Australian art has been wide open for investigation. We are indebted, of course, to



GRACE JOEL, *Nude*, 1893, oil on canvas, 51.5 x 78.5 cm, Victorian College of the Arts, Melbourne.

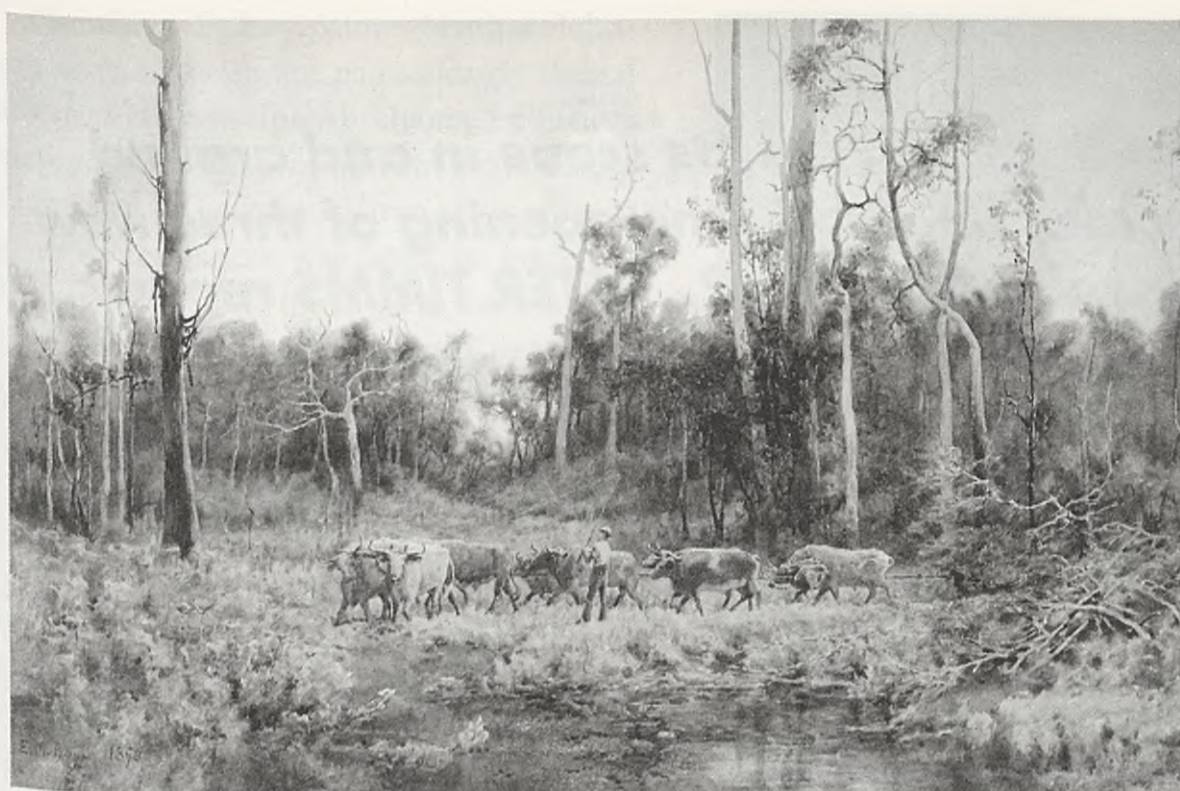
Janine Burke's pioneering *Australian Women Artists 1840–1940*. In 1985, my research for *Golden Summers: Heidelberg and beyond* showed how few major paintings by Australian women in the period from the 1880s to around 1900 were then traceable.²

The exhibition assembled seventy-six works by nineteen artists; some of outstanding quality, all of historic interest. The biographical research, the interviews with artists' families undertaken by Peers, the photographic documentation, are all invaluable achievements. Hammond's essay, 'Art and the Advanced Woman', admirably places the artists in their social and political context.³ Thus, if the 'picture' of women artists in nineteenth-century Australia is still far from complete, 'Completing the Picture' has made progress and shows how worthwhile further research could be.

Helen Topliss's publishers claim that she addresses in detail the presence of women artists 'whose works have been neglected in previous books on the subject'. As stated in their media release, 'The art of these women was in every way equal to that of their more famous male colleagues and the book reproduces numerous works previously unpublished to attest to this fact'. This is simply untrue. There is only one extended reference to female artists in *The Artists' Camps*: four paragraphs on page 17. Of the five women mentioned, Jane Sutherland, Clara Southern and Ina Gregory were represented in 'Golden Summers'. Interesting paintings by women are reproduced but barely mentioned in the text and few are dated or well documented. Some important women artists of the period are not represented at all: Emma Minnie Boyd, for example, is mentioned as the painting companion of her artist-husband Arthur, but her work is neither discussed nor reproduced. Topliss does not mention Eleanor Ritchie Harrison, Australian sister-in-law of the American Alexander Harrison who taught Fox and a significant artist in her own right who exhibited in London and Paris.

Emma Minnie Boyd's work was a highlight of 'Completing the Picture'. The delightful watercolour portrait of her mother, Emma Mills a'Beckett – feet up, comfortably oblivious, asleep on the sofa – was completed in 1874 when the artist was sixteen years old. By 1898, the *Bullock team* places her firmly in the 'national subjects' mainstream. These works by Boyd are not *plein-air* in the strictest sense, for the term properly describes oil painting completed on the spot outdoors; but more broadly it may embrace pictures which convey a strong 'open air' feeling.

In both *The Artists' Camps* and *Completing the Picture*, Jane Sutherland and Clara Southern emerge as the pre-eminent female *plein-airistes* of the era – as they had already, of course, in Burke's book, in *Golden Summers*



EMMA MINNIE BOYD, *Bullock team*, 1898, watercolour on paper, 49.5 x 75.5 cm, Private collection.



JANE PRICE, *Ploughland in summer*, c. 1900, oil on canvas, 36 x 39 cm, Private collection.

and elsewhere. Hammond and Peers discuss the interesting paradox that whilst the *plein-air* movement introduced a more liberal attitude to art education and practice which was compatible with most women's circumstances, Victorian morality forbade them to participate fully in the famous outdoor painting camps. They point out that the Sydney *Bulletin*, font of nationalist cultural aspirations from the 1880s onward, promoted an anti-female discourse alongside its progressive political, literary and cultural commentaries. However, Peers's statement that 'standard accounts of *plein-airism* present a purely masculine image' is nonsense. The one text she cites in her footnote to this assertion is the recent exhibition catalogue *Bohemians in the Bush* which, whilst concentrating on the Sydney harbourside camps – most obviously not conducive to resident women – nevertheless devotes some pages to female visitors and students working *plein air*.⁴ A number of similarly sweeping unsubstantiated generalizations mar this otherwise well-researched text: who, for example, belittles Jane Sutherland's subject matter? (page 23). Who says that the Melbourne artists' colonies finished with the departure of Streeton and Roberts for Sydney? (page 26). And who believes that male artists exclusively painted swagmen and

drovers marching triumphantly along the 'wallaby track'?

Some of the finest, most interesting works in 'Completing the Picture' were not *plein-air* landscapes but portraits and interiors. Interestingly, the highest contemporary praise for these artists came when their pictures seemed to resemble men's: thus Grace Joel was admired for 'strong solidity and virility of purpose' and Josephine Muntz Adams complimented by Sir Hubert von Herkomer for work 'more like that of a man than that of a woman'. A.M.E. Bale's lovely *Leisure moments* perfectly encapsulates the artistic world of these women – intellectual, independent, quietly dedicated and hard-working. As Bale wrote herself, 'We desire nothing but sincerity and a humble study of nature, from which alone all art, whether decorative or realistic, draws any enduring life'.

***The Artists' Camps: 'Plein air' painting in Australia* by Helen Topliss**

Hedley Australia Publications, 1992
\$175.00 ISBN 0 949 104 02 7

***Completing the Picture: Women Artists and the Heidelberg Era* by Victoria Hammond and Juliet Peers**

Artmoves, 1992
\$30.00 ISBN 0 646 074 93 8

'Completing the Picture: Women Artists and the Heidelberg Era'

Heide Park and Art Gallery, Melbourne
3 March to 26 April, 1992

City of Ballarat Fine Art Gallery
15 May to 28 June, 1992

Castlemaine Art Gallery and Historical Museum
13 July to 16 August, 1992

Benalla Art Gallery
28 August to 27 September, 1992

S.H. Ervin Gallery, Sydney
2 to 25 October, 1992

Carrick Hill, Adelaide
5 November to 6 December, 1992

- 1 The catalogue is available for \$12.00.
- 2 Bridget Whitelaw and I included only nine works by six women (out of a total thirty-seven artists) in 'Golden Summers'. We discussed several other women in the catalogue, without managing to locate appropriate works from the period (a number have come to light since 1985).
- 3 This essay is indebted to Farley Kelly's unpublished Ph.D. thesis, 'The Woman Question in Melbourne 1880-1914', Monash University, 1983.
- 4 Albie Thoms, Barry Pearce, Linda Slutzkin, *Bohemians in the Bush: The Artists' Camps of Mosman*, Art Gallery of New South Wales, Sydney, 1991.

All illustrations courtesy of Artmoves.

Jane Clark

Jane Clark is Curator of Australian Art at the National Gallery of Victoria, Melbourne.

Vitality and variety characterized the visual arts scene in and around Melbourne this year. On the commercial circuit, the opening of three new galleries lent excitement to the first half of 1992. PETER TIMMS reports.

Towards the end of May in 1992, the increasingly lively Next Wave Festival ('a celebration of youth arts') staged an Information Expo in the Great Hall of the National Gallery of Victoria. In all, forty-two publicly funded arts organizations – galleries, educators, promoters and service groups – set up stalls to advertise their wares. If anyone had had any doubts about the vitality of the arts in Victoria, this event by itself would surely have changed their minds.

It could be argued convincingly that the visual arts community in Australia has an unhealthy obsession with youth at the expense of everyone over seventeen (despite the Next Wave Festival's quite unsupported contention that young people do not get a fair go). However, the innovative programme of this year's Festival provided ample evidence that what the art of young people lacks in depth, it makes up for in verve.

The *National Aerosol Art Competition* (part of Next Wave) revealed this previously suspect activity to have shaken off its origins in New York subway subculture and developed

into a surprisingly effective and grandly conceived architectural decoration: a sort of lyrical abstraction with balls. It certainly beats all those earnestly polemical murals we used to put up with.

By contrast, just to remind us of what emasculated art is like, the **National Gallery of Victoria** exhibited 'Uncommon Australians: Towards a National Portrait Gallery'. To be fair, curator Julian Faigan did try to jazz up all the stuffy brown paintings of various (mostly middle-aged and male) worthies with some press and publicity photographs, but whether these had any place in an art exhibition is open to question. The day I visited the exhibition it was full of distinguished-looking elderly folk admiring themselves in the mirror of 'art'. But perhaps the rich and influential have as much right to celebrate themselves as teenagers do.

Upstairs at the National Gallery of Victoria, the John Perceval retrospective revealed a complex and richly celebratory life's work, despite the rather undisciplined selection. Unlike the earlier Frederick McCubbin show,

which served unwittingly to knock the artist off his lofty pedestal, Perceval's retrospective confirmed his status as a major figure. Unfortunately, the paintings, ceramics and drawings were treated as separate entities and selected by three different curators, so vital connections were missed. Nevertheless, the Gallery's continuing programme of retrospectives of senior Australian artists is a major and very welcome initiative.

Essential historical background to the period in which McCubbin was working was provided by the **Heide Park and Art Gallery's** exhibition, 'Completing the Picture: Women Artists and the Heidelberg Era', curated by Victoria Hammond and Juliet Pearce. Like so many other major shows recently, this was funded by the Vic Health Foundation which, to its great credit, does not restrict its interests to contemporary art.

The first half of 1992 was an exciting time on the commercial circuit, due partly to the opening of three major new venues: **Sutton Gallery** and **Meridian Gallery** (both in Fitzroy), and **Karen Lovegrove** in Prahran (a gallery which sets new standards in inaccessibility). They complemented two new publicly-funded spaces, the **Australian Print Workshop Gallery** in Fitzroy (which had actually been there for some time but only recently began promoting itself as a gallery) and the **Monash University Studio Exhibition Space** in Collingwood.

Sutton Gallery, which is aligned with Brisbane's Bellas Gallery, held notable exhibitions by Michael Eather, Eugene Carchesio and Bonita Ely. **Lovegrove** exhibited the supremely elegant paintings of Brent Harris and the supremely inelegant daubs and splashes of Marianne Baillieu. **Meridian**, a gallery specializing in sculpture, opened with Paul Juraszek in May, followed by James Clayden in June.



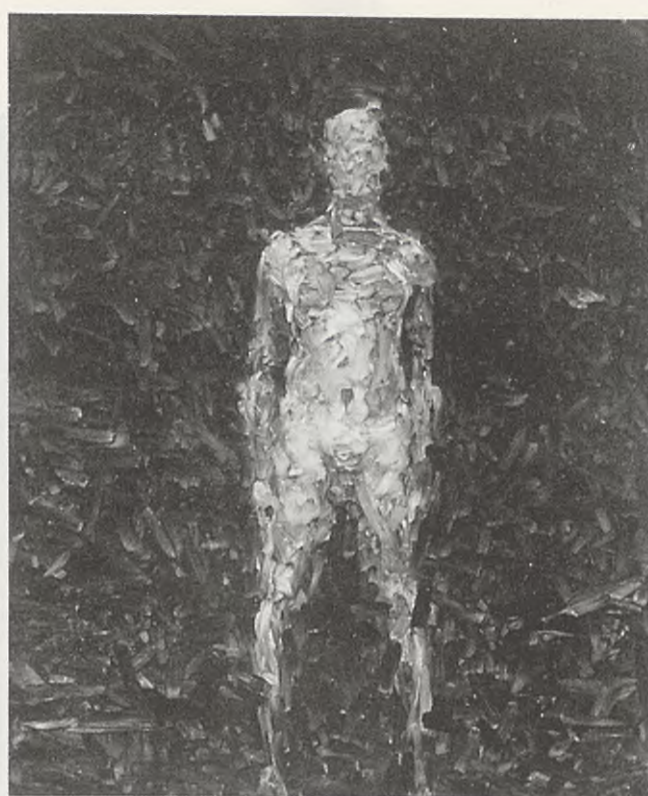
JAY RANKINE and PETER DEVERINGTON, Wall painting from the National Aerosol Art Competition (first prize), aerosol enamels on factory wall, West Heidelberg, 3.5 x 10 m. Photograph courtesy Victorian Association of Youth in Community.

Elsewhere, Sydney painter Matthew Johnson showed tough but painstakingly crafted abstracts at **Christine Abrahams**, frequently incorporating areas of narrow white stripes suggestive of corrugated iron. However, in general, toughness was little in evidence. More typical of the mood were the works of Christine Johnson at **Melbourne Contemporary Art Gallery**: beautifully painted and superbly evocative quasi-religious images, but with a disturbing air of fin-de-siècle langour.

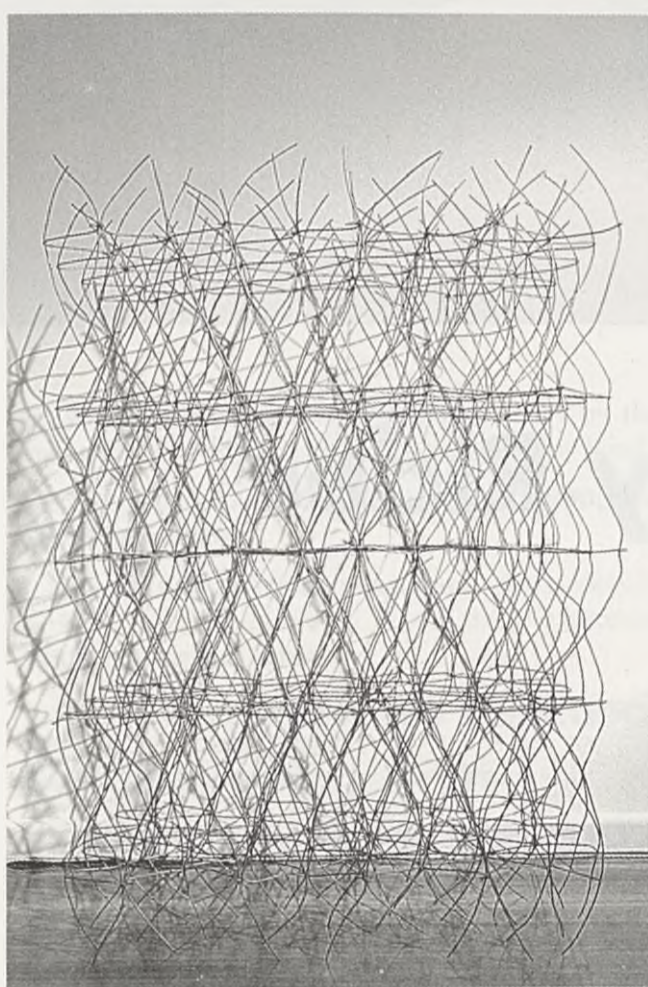
This was echoed in equally splendid but also worryingly sentimental views of ancient architectural sites by Rick Amor at **Niagara** and in Kevin Lincoln's elegant Leger-like still lifes at the same gallery. Yet both exhibitions were certainly beautiful and maybe that is enough. Ultimately, however, elegance and beauty are more effective when braced with a bit of healthy intellectual rigour. Neil Roberts's installation of junk collages at **Gertrude Street** (part of the exhibition '3d', selected by Adam Boyd) was intelligent, witty and very moving, provided you knew the sad little story behind their making. Gertrude Street kept this secret unfortunately, thus forcing the viewer into a formalist reading of the works.

Jon Cattapan's big, dark, moody paintings at **Realities** recalled a period of working in New York and played with ideas about travel, displacement, and nostalgia. Christopher Heathcote, the critic for the *Age*, hated Cattapan's elegant pictures, which some would take to be a recommendation. Themes of distance and memory were treated very differently by Patrick Pound at **Verity Street**. His installation of newspapers, old postcards and maps recalled a time when travel was suffused with romance. Melbourne saw no more evocative exhibition in the first half of this year.

Girgis and Klim in Fitzroy is fast emerging as one of Melbourne's most constantly lively venues, with a stimulating mix of familiar and new artists. It certainly has a well-proportioned and attractive space. Tasmanian artist Peter Stephenson showed typically ebullient figurative works there in May and, by contrast, John Miller, the previous month, exhib-



JOHN MILLER, *Standing male figure number 1*, 1989, oil on canvas, 93 x 77 cm, Girgis and Klim Gallery, Melbourne.



NEIL TAYLOR, *Standing matter*, 1991, galvanized wire mesh, 96 x 137 x 79 cm, Niagara Gallery, Melbourne.

ited Giacometti-like standing figures emerging from turbulent dark areas of brushwork.

There was simply too much happening during this period to cover in a short summary, but good shows which cannot be omitted include postal works by Eugene Carchesio and Victor Meertens at **Deakin University Gallery**, ex-patriot Australian John Vickery's abstract expressionist paintings at **Charles Nodrum**, Neil Taylor's extraordinarily complex wire cubes, cones and spirals at **Niagara** and, at the same venue, James Wigley's splendidly observed studies of human behaviour.

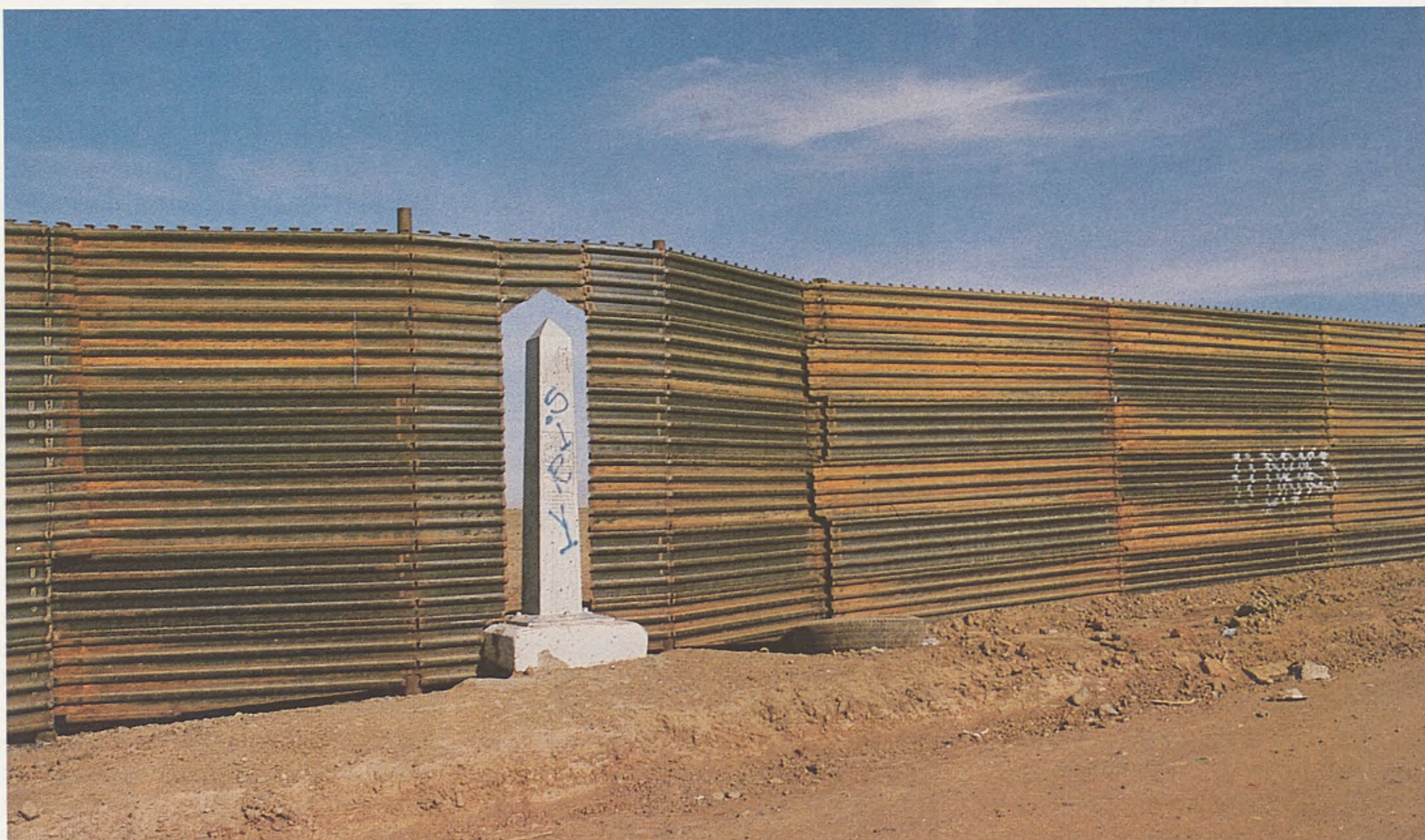
Keeping up with events outside city limits is rather more difficult, but notable were **Shepparton Art Gallery's** survey of ten years of Roar Studios (later shown at **Heide Park and Art Gallery** and complemented by the Roar artists' own freewheeling survey in Fitzroy), and the **Museum of Victoria's** 'Drawing from Nature' which toured a number of regional venues and looked at art and natural history. It included a remarkable stuffed fish and some witty descriptive labels. Gwyn Hanssen-Pigott at **Ballaarat Fine Art Gallery** showed this fine artist at the peak of her powers.

During the six months under review, two very different exhibitions stood out. The first was Juan Davila's savage, funny, scrappy, nasty and vastly entertaining installation, 'Popular Art' at **Tolarno Galleries**, which included graphic works from 1958 to the present. It made everything else look precious, mannered and decadent.

Finally, 'The First Collections' at the **University of Melbourne**, curated by Ann Galbally and Alison Inglis, was a comprehensive survey of works acquired for the Melbourne Public Library and the National Gallery of Victoria in the 1850s and 1860s. With its impeccably researched and well written catalogue, this exhibition was an enlightening exposition of the mid-nineteenth-century taste which also served to put current taste in a clearer light.

Peter Timms

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



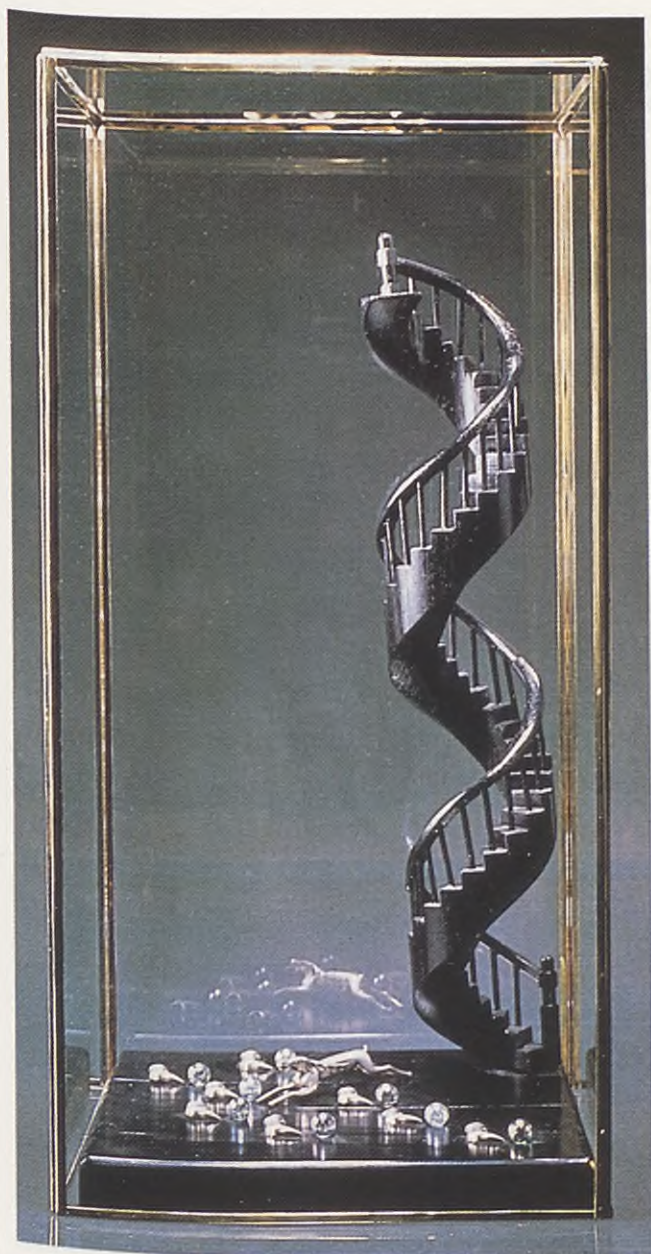
The Boundary Rider

The 9th Biennale of Sydney focusses on the investigation of cultural and conceptual boundaries and their transgression. The Boundary Rider – an improviser making do in a harsh landscape and a lonely outsider in the Australian mythology – has been adopted as a metaphor for the exhibition.

The 9th Biennale of Sydney is responsive to current global conditions. While the exhibition continues to be based in the context of mainstream contemporary art practice and theory, it acknowledges that this practice is affected by the changing conceptions of centrality in ideology and in its philosophical underpinning.

In order to be able to deal with a multiplicity of cultural sources I have chosen artistic strategies that provide for some common ground and for points of intersection between different histories and beliefs. The most obvious and widespread strategy is bricolage. The Bricoleur is able to take diverse contexts and collide them and still make some sense of the experience. By doing so he/she subverts linear and hierarchical relationships to notional cultural centres.

I have a particular interest in the use of



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objects and events in daily experience which are used directly in works of art. It is as if the world and its effects are subtly shifted by the artist to articulate the complex meanings that are woven into daily experience in both conscious and unconscious memories. Such effects are always triggers for memory – it is the artist's contribution that provides a frame within the experiential field for the viewer's active participation.

Nearly all the works selected invite a kinaesthetic response. They place more emphasis on experience than on the ability to decode text. In this way viewers are empowered to discover new possibilities within the fabulous wealth of their own memories.

Anthony Bond

Anthony Bond is Artistic Director of the 9th Biennale of Sydney.



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1. Mexican border erected November 1991 by the United States authorities. Photograph by Anthony Bond.

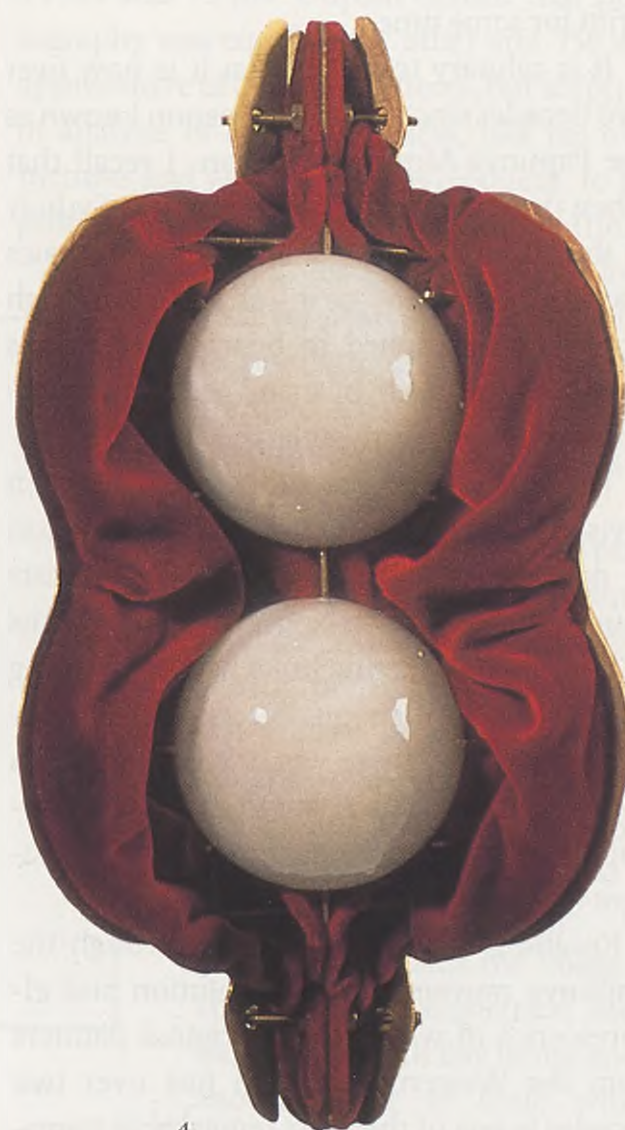
2. LUCERO ISAAC, *The game below*, 1990, The Gerald Peters Gallery.

3. HELEN CHADWICK, *Meatlamps*, 1991 (detail), cibachrome transparency, glass, steel, electrics, Friedman-Guinness Gallery.

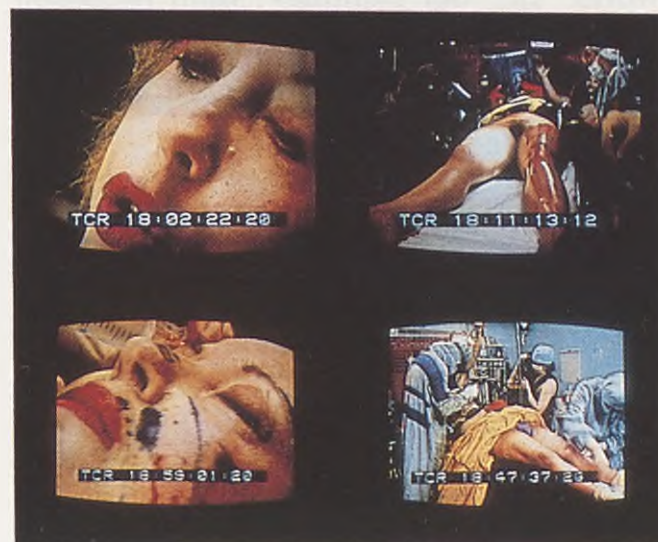
4. CATHY DE MONCHAUX, *Safe 1*, 1991 (detail), brass, velvet, leather, marble, screws, rivets, variable installed dimensions, Galerie Jennifer Flay.

5. ORIAN, Photograph from the video of her operations which constitute her continuing performance project.

Art Gallery of New South Wales, Sydney
Bond Store 3/4, Sydney
15 December, 1992 to 15 March, 1993



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Papunya Tula: Art of the Western Desert

Geoffrey Bardon's new book, *Papunya Tula*, is a welcome replacement for an earlier work on the subject by Bardon, entitled *Aboriginal Art of the Western Desert* (Rigby, 1979), which has been out of print for some time.

It is salutary to reflect that it is now over two decades since the phenomenon known as the Papunya Movement began. I recall that when these works were first shown in Sydney in the mid-1970s, the desert ground mosaics transformed into new artifacts through acrylic paint applied to boards and canvas were judged 'kitsch' by many people in museums and the art world at large.

The territory of this judgement has been revised in the intervening years. The adoption of new media by the Papunya Tula artists caused their works to be questioned in terms of both their authentic links with continuing traditions and their quality as cultural artifacts. Ironically, these works emanated from some of the most ancient and continuous traditions of Aboriginal culture across the continent of Australia.

Recalling what has occurred through the 'Papunya movement', the evolution and efflorescence of works by Aboriginal painters from the Western Desert in just over two decades is one of the most remarkable transitions that has ever occurred in the art of the world. The 'dot paintings', from five main tribal groups in the Central and Western Desert regions, have evolved from small works – thinly marked on scrap materials and still close to their performative origins in ritual, song-cycles and dance, or secular education on sandy desert floors – to huge canvases covered with dense marking and refined patterns of breathtaking scale, autonomy and beauty. They have reached out to audiences that, while understanding nothing of their original meanings or specific context, are nevertheless arrested by their extraordinary abstract sophistication in purely visual terms.

Geoffrey Bardon saw the political meaning and potential of the Papunya artists' work early. He struggled to work for their benefit, so that not only would the artists' creative capacities be recognized as drawing upon the most ancient traditions of the country, but the continuing travesty of their economic and cultural position might be recognized by the Australian community, and some rectification undertaken.

Geoffrey Bardon's personal venture in committing energies and perceptions that ignited the painting movement at Papunya in 1971–1972 is disclosed in this book. It is a moving story, in which the harrowing effects of his personal struggle on behalf of the Aboriginal people emerges. Geoffrey Bardon's account provides sharp, stark perceptions of squalor, degradation, meanness and tragedy, mixed with the sublime qualities of communal spirit, integrity, inventiveness and rare beauty.

The book has a number of parts. Useful forewords by both Judith Ryan and Ulli Beier precede Bardon's historical review which is followed by a more theoretical and interpretative final section that is idiosyncratic, personally insightful and provocative. In a narrative of spare intensity and vividness, this book recalls the context and events that surrounded the origin of the 'movement' of which

Geoffrey Bardon was the witness, agent and first interpreter.

Geoffrey Bardon's account stands out for its specific and personal frameworks (the character of his own education in art appears as a product of its time). But this, too, is part of the value and historicity of the book – which will be a point of reference for all who study the desert paintings.

In the recently refurbished ground floor galleries of the Australian National Gallery, the new display of contemporary art of the world includes a sequence of works that places a desert painting by Clifford Possum (which was sent to represent Australia in São Paulo in 1983) alongside a large work by Anselm Kiefer, with Mimmo Paladino, Enzo Cucchi and Mario Merz nearby. This is a sharp indication of how valuations have changed.

Meanwhile the Papunya community has received coverage in news broadcasts across Australia for its revolt against the government authorities over supply of electricity, and control of education and health administration. That such a revolution in historical consciousness and aesthetic judgment – and indeed in the accompanying social recognition and political will – has occurred, should give Geoffrey Bardon some sense of vindication and pride in his contribution – though it might never erase memories of the accompanying pain.

Geoffrey Bardon's book is an essential reference for all who wish to know something of the character and background of the astonishing, evolving and continuing painting movement from the Western Desert of Australia.

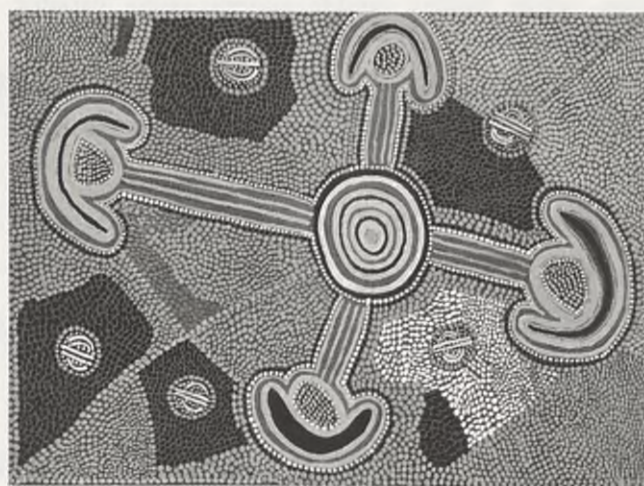
Bernice Murphy

Papunya Tula: Art of the Western Desert

by Geoffrey Bardon

McPhee Gribble, 1991, ISBN 0 86914 160

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



MICK NAMERATI TJAPALTJARRI (Pintupi),
Family moon Dreaming, c. 1925, 50 x 40 cm.

Max Dupain

In any creative medium it takes courage to accept the responsibility of being a pathfinder. When Max Dupain forsook the Pictorialists' aesthetic (present in Australia in the 1930s), embraced modernist philosophies as evidenced by the new German photography, and confidently made his beliefs apparent through his images, he upset a number of long established apple carts in the photographic community.

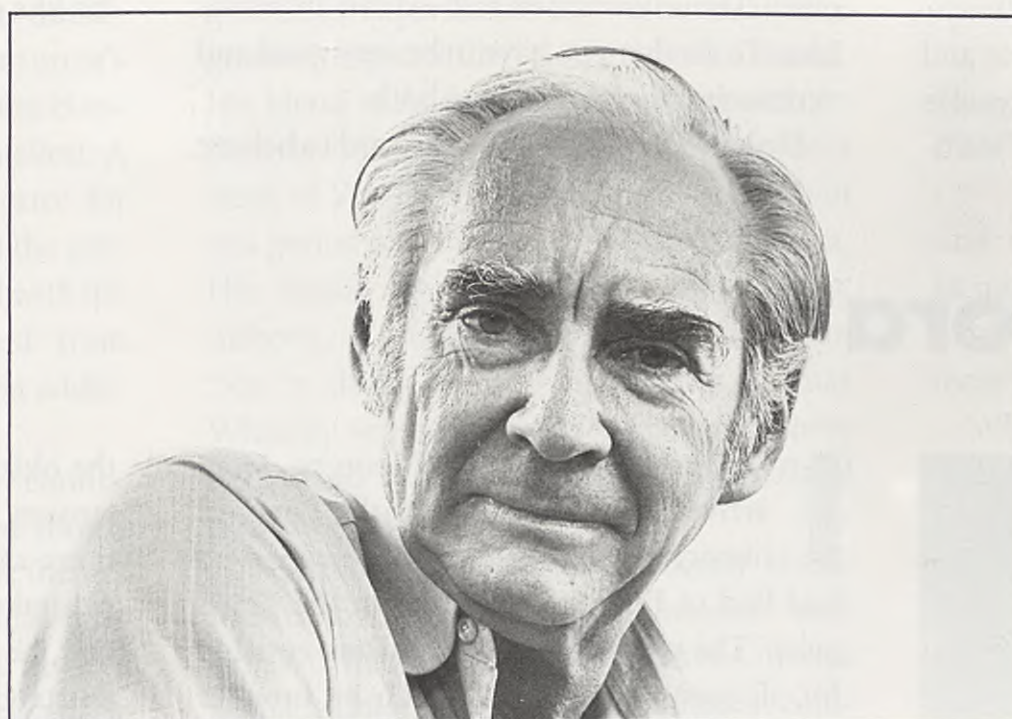
A radical corner had been turned toward a respect for the mechanical instrument Dupain could so conveniently hold in his hand – which seemed to be directly related to the machine age of modernism. No longer did subterfuges such as soft definition and quasi-painterly techniques seem to have any real relevance to communication through photography. All was sharp, clear and purposeful. It was a radical junction in the road of Dupain's life, for almost immediately, what we now know as some of his most memorable images began to appear. *Wheat silos, Pyrmont*, 1935, *Bridge by night*, 1938 and, of course, *The sunbaker*, 1937, all possess this remarkable clarity of vision.

Dupain's pioneering spirit opened the door for others to follow. But perhaps more importantly, this emerging body of work began to establish a sense of place and people. Never fiercely national or overtly Australian in his dealings with others, Max Dupain believed that his photographs should speak for him. He was friendly but not particularly gregarious, despite his ability to form long standing and subtly deep emotional ties. Always there was a feeling that, important though people were in his enjoyment of life, Dupain's need to photograph was paramount. It was a desire

that continued unabated until one or two years before his death.

It was this desire that fuelled the creative energy and passion of expression which produced the invaluable contribution he made to the creative fabric of Australia. For many, it is impossible to consider the identity of this country and its people without registering the importance of the Dupain photographs.

David Moore



DAVID MOORE, Photograph of Max Dupain, 1976.

The death of Max Dupain, Australia's most celebrated photographer, on Monday 27 July 1992 was announced on the following Wednesday, 29 July.

In January 1992, following the award of Companion of the Order of Australia (for services to the visual arts – the first ever to be awarded to a photographer), Max Dupain commented that 'the work must be beginning to take hold'. It was a rare expression of any specific hopes he held in regard to the reception of his work. In the face of the honours presented to him by colleagues and country, Dupain was often to be heard asking, 'What

will it all matter in five hundred years?'

Although Sydney Ure Smith supported Dupain's photographs as art in the pages of *Art in Australia* and *The Home* during the 1930s and 1940s, Dupain denied that photography was equal to the other arts. He was appreciative of curatorial efforts, but sceptical of analysis of his work unless, like his own pictures and writing – it was eloquent, to the point, and with no extraneous matter (humbug in his terms). He had little time for post-1970s approaches to photography as art, yet contributed lively newspaper criticism of contemporary photography during the 1980s.

Following his death, the print and electronic media claimed Dupain as the quintessential mirror of Australian culture – the creator of such 'classically Australian' images as *The sunbaker*. But Dupain was much more than the Chesty Bond of Australian photography: his pantheon contains the image of the Georgian geometrical staircase at Elizabeth Bay house and a modern stair at Ryde which sweeps like a bridal train. His last major works include a suite of still life studies taken at night in his garden which pulse out a vibrant and continuing affirmation of his embrace of light.

The reception of Dupain's work, particularly over the last twenty years and culminating in the award of this country's highest honour, also says something about a maturing culture. His images remain – and much work is required on our part to come to a full understanding and appreciation of what camera images reveal.

Gael Newton

Neil Leveson

When I met Neil Leveson, he had the appearance and manner of a gentle giant. He was wearing a large apron and making a print. It was at Druckma Press some fifteen years ago.

Since that time I have observed Neil's part in bringing artists' prints the respect they deserve in the art world.

He was appointed Director of the Victorian Print Workshop in 1987. It had been established some years and enjoyed a fine reputation. Neil built it into a place of great activity.

From the start he was full of bold ideas and had a vision for the artist as printmaker. He wanted the Workshop to be a place of learn-

ing and joy where young artists and students could experience what they may expect from a country excited by its arts. He also wanted to make good prints with our established artists.

Neil created genuine enthusiasm around him. He had the wonderful quality of making you feel you were the most important person in the world. So on every encounter one felt like doing something with him, for him or around him.

He gave of his energy and wisdom generously. I have witnessed him extend an artist's idea. To do that you have to be very good and extremely delicate. Neil was both.

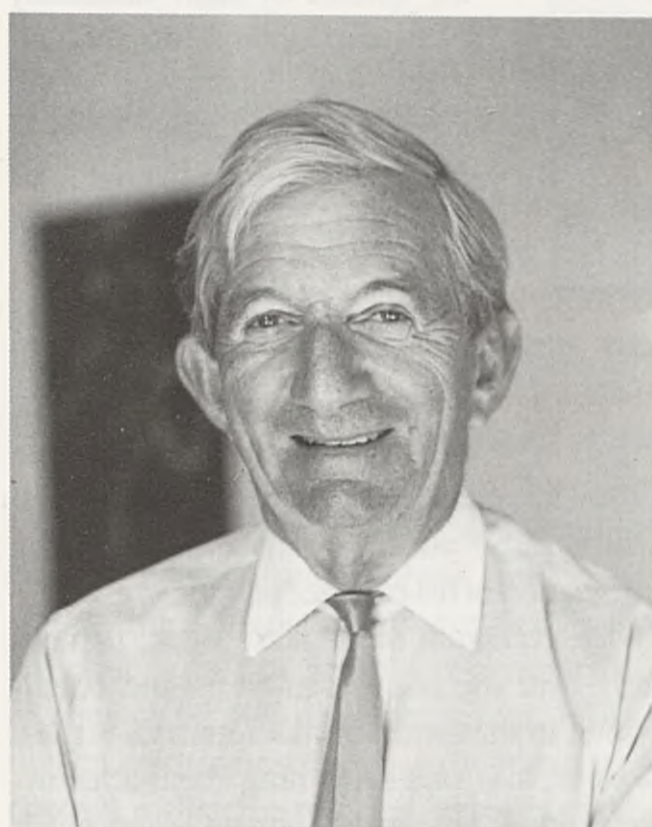
He had such presence – it is hard to believe

that we are without him. However, in years to come, it will be impossible to walk down Fitzroy's Gertrude Street and not think of Neil working with artists – and give thanks to the big, lovable man who created this unique space.

Neil loved literature and poetry and Don Bennetts (who knew him well) suggested T.S. Eliot would have described him as an 'attendant lord'. I would say he was 'a noble fellow, he enriched our lives and we may never see the like of him again'.

Stuart Purves

Georges Mora



Georges Mora, 1988, photograph by Jacqueline Mitelman.

In 1951 the immigrant Georges Mora arrived in Australia with the personal history of a German Jewish refugee who had fled to France and fought in the Resistance. The principles of freedom and equality for all men and women which he brought with him were to remain central to the changes which he was to bring to Australian life and culture. Through the dual entrepreneurial activities of restaurateur and art dealer, he was soon involved in the running of the Contemporary Art Society and the Museum of Modern Art and Design of Australia. In 1966 he established his third and last restaurant, Tolarno, in conjunction with Tolarno Galleries. As Max Harris has claimed, Georges has 'yet to be appraised as an historic force in the making of modern Australia'.¹

Georges was not one to rely on his past achievements; his commitment was to current issues and the future. In 1979 he sold Tolarno Restaurant and moved Tolarno Galleries to South Yarra. Jan Minchin recalls that when she joined him there in 1989 his idea of

the olden days was the 1980s. Without pretension Georges mounted acclaimed exhibitions of international masters, of eminent Australian artists and, with unique perception, he discovered and showed many of our outstanding younger artists. Georges advised the National Australia Bank and the Myer Family on their collections from the 1970s and 1980s. Characteristically, he continued to generously support public galleries throughout Australia. In 1980 Georges was appointed a founder member of the Board of Heide Park and Art Gallery, in recognition of his proven and ongoing commitment to contemporary art, and his thirty years of friendship with John and Sunday Reed. A prime motivator behind the expansion of Heide, Georges's contribution has been invaluable. His belief in our culture, his vision for the future and above all his unfailing sense of wonder will always be an inspiration.

¹ *The Australian*, December 1984.

Maudie Palmer

Brett Whiteley

When Brett Whiteley arrived in London in 1961, he achieved celebrity status with tough competition. Within a year Whiteley had won the prize of Australia at the first 'Biennale de la Jeunesse' in Paris. Whiteley was famous, admired and greatly liked. Short and slightly built, he combined humour, pugnacity and avidity for life, travel, experience, and an intently graceful bouyant presence.

In reality, Whiteley was tough-minded, electrically intelligent and good at throw-away, deadpan humour, but he had an artist's intelligence and sometimes needed the clarifying support of a more developed intellect. A successful prodigy usually pays a price for fame and success. In the fast pace of the permissive 1960s, Brett Whiteley played with the drug culture and gradually passed from smoking cannabis to full scale heroin addiction.

In the 1970s and 1980s, Whiteley continued to travel – a sojourn in Fiji, more travels in the Pacific world and Europe – the themes and the exhibitions, books and catalogues proliferated. More recently a painful divorce and settlement squabbles led to considerable pressure and strain. Whiteley continued to win prizes and to maintain his position as a unique figure in Australian art. If the work is uneven, there is still much that sustained and developed Whiteley's youthful promise. There was something quite unstoppable about the torrent of work that flowed so frequently.

He lived, worked and behaved always with spontaneous generosity and sweetness of spirit. More importantly for posterity, he added a personal vision of men and women and the physical world to twentieth-century figurative art.

Bryan Robertson

(Extracts from an article published in the *Independent*, London.)

Brett Whiteley was the most mythologized artist of his generation. In his early years he was the *wunderkind*, the brilliant youth who made his late 1950s Sydney abstracts look almost human, while all around him were translating landscapes. Years later even the arid outback mountains in *The Olgas* retained an anthropomorphic feel.

In 1971, with his return to Australia, Whiteley became involved with the young artists who formed the Yellow House and gave their experiments in artistic idealism a greater respectability to the outside world. His blend of Asian awareness, along with *fin de siècle* French symbolist poetry and the later work of Vincent van Gogh, gave the work of this period a sense of pure Sydney hedonism. His major painting of the early 1970s, *Alchemy*, is probably the ultimate Australian 'Sex 'n drugs 'n rock 'n roll' piece. Later Whiteley settled on Sydney Harbour where he painted works luxuriating in the easeful pleasures of life.

Whiteley's last years were overly documented by Nescafé society journalists who believed that artists must be heroes. It was perhaps unfortunate that the adulation coincided with widespread critical assessments that his recent work had not sustained the early promise. He died in Thirroul in June, 1992. As with all artists, he is survived not only by his family but by his best work.

Joanna Mendelssohn

The day I met Brett Whiteley in 1961, he paced around my studio in London, firing off names of the artists, the new heroes he had encountered for the first time in Italy. He already had that endearing way of referring to painters by just one name... there was Piero, of course, and Paolo who doubled for Uccello or Veneziano – but you sort of knew which one by his hand movements.



GREG WEIGHT, A photographic tribute to Brett Whiteley.

And there was Duccio. Giacometti became Jacques, Diebencorn was Dieb and later on there was to be Francis and Vincent – I was mesmerized by this person.

Whiteley returned to Australia in 1969, and the unravelling of the Baudelaire and Rimbaud portraits which, along with the earlier *Fidgeting with infinity* painting, faced full-frontally the dichotomy of the Beautiful and the Doomed. These were large canvases, deeply self-exploratory in the nature of their evolution and I think the coda was set for the rest of his days by the way he came to terms intellectually, philosophically and emotionally with these, his heroes.

It was also the time when he most truly found his way to himself.

We all grieve that extraordinary talent which explored, probed and pummelled to the very edge of existence with such tireless dedication and that Brett Whiteley, the warm, sweet, generous and regenerative person we have all in our separate ways loved and been so nourished by, is no longer with us.

Lawrence Daws

(Extracts from the address given at the Memorial Service for Brett Whiteley held at the Art Gallery of New South Wales on 6 July, 1992.)

An Australian Portrait Gallery

Constructing a National Tradition

Ever since the controversial courtcase in 1943 to determine whether William Dobell's Archibald Prize winning portrait of Joshua Smith was a portrait or a caricature, the Australian public has shown a strong interest in portraiture.

The Archibald has continued to keep the popular appeal of portrait painting alive, despite the declining interest of most practising Australian artists. For until the 1970s, portraiture had become an anachronistic and unfashionable genre.

In 1992, portraiture has become newsworthy! A number of significant portrait exhibitions have intensified public debate about portraiture. 'Faces of Australia: Images, Reality and the Portrait', 'Portrait and Biography', and the nationally touring 'Uncommon Australians: Towards an Australian Portrait Gallery' have focussed unprecedented attention on the role, both past and future, of Australian portraiture.

'Uncommon Australians' was conceived and financially assisted by Gordon Darling, former director of BHP and former Chairman of the Australian National Gallery, with the support of James Mollison, Director of the National Gallery of Victoria. This exhibition was organized with the specific aim of mobilizing public and political support for the establishment of a National Portrait Gallery, possibly located at the old Parliament House, Canberra. Curator, Julian Faigan, together with a committee of community notables, selected one hundred and sixteen portrait works to be borrowed from institutions and private collections around Australia.¹ These are intended to whet the national appetite and suggest what an Australian Portrait Gallery might be like. This exhibition and associated public seminars have encouraged Australians to think about the role of a National Portrait Gallery, where it could be located, who

should be represented and what sorts of portrait forms it should include.

These 1990s proposals to establish an Australian Portrait Gallery, should however be examined within an historical context. The initiatives are not new. Over one hundred years ago a public lobby for a National Portrait Gallery as part of the Art Gallery of New South Wales was vigorously argued for. By June 1896 the issue had achieved such politi-



UNKNOWN PHOTOGRAPHER, Eleanor Elizabeth Stephen, c. 1885, ambrotype, Mitchell Library, State Library of New South Wales.

cal importance that a motion was debated in Parliament 'to provide for a National Portrait Gallery in connection with the existing Art Gallery in which portraits of eminent Australians may be exhibited'.² Despite strong popular support and continued agitation for such an institution, this motion was never realized. The debate however continued in New South Wales for over fifteen years. Fed-

erally it achieved momentum after 1911 with the establishment of the Historic Memorials Committee which commissioned portraits of political worthies for the halls of Parliament House, Canberra.

It is fascinating that the 1990s proposal should, like the earlier one, emerge at a time of re-evaluation and redefinition of the national consciousness. The period from the 1880s to Federation was a formative one in Australian history, in that a conscious effort was made to develop a distinctively national culture. As Australians were looking to the future, they developed a need to face their past and deal with the problems of recording their own history. One aspect of this documentation of the past was to provide lasting memorials of their ancestors, particularly those of the generation who were perceived as representative of Australia and what it stood for. One of the most obvious and well-known means for this was the portrait form which provided a pictorial reinforcement and celebration of exemplary or significant citizens.

In recent times Australians have again involved themselves in debates about the type of country Australia should be. Royal visits and lively community discussion about republicanism have encouraged Australians to think of what it is to be Australian. This is a fertile environment for reassessing the role of portraits and considering proposals for a National Portrait Gallery. Indeed, State Librarian Alison Crook, in the catalogue introduction to 'Faces of Australia' reinforces the relationship between portraits and Australian identity by stating that the exhibition 'seeks to engage with current questions such as who we are as Australians, where have we come from and what has formed us'.³

The turn of the century lobby for the establishment of a National Portrait Gallery surfaced publicly in 1896, when it was learnt that

the Art Gallery of New South Wales had refused to accept the portrait of politician Sir John Robertson by CH Hunt, on the grounds that it was inferior as a work of art.⁴ Although a small incident, its timing and context stimulated a heated debate about the function of portraits, their relationship to other works of art and their importance as historical records. For this debate was played out not only in the patriotic years leading up to Federation, but was significantly influenced by the opening in 1896 of the London National Portrait Gallery's new building in St Martin's Place.

Portrayed as a 'slight upon the memory of an honest sterling old Australian pioneer', the public outcry over the rejection of the Robertson portrait focussed on the selection of Australia's 'best men and women'.⁵ Since the 1880s, documenting our best men (in particular), had been an important issue in society. This is evidenced by the spate of literature dedicated to the public honouring of Australia's worthies. In fact the text written on Henry Parkes in *Australian Men of Mark* is interesting in that it reveals the ideology behind this sort of celebration and could equally be compared to the rhetoric used to describe portrait paintings of the time:

A country is made by the works of its public men, its progress assured by those who devote themselves unselfishly to its service... The character of the people reflects the character of its rulers and for strength, push, development and indomitable energy and courage New South Wales may be considered the mirror that reflects the personality of Sir Henry Parkes.⁶

The *Sydney Morning Herald* in 1906 lamented that apart from the portraits of Sir Henry Parkes, Sir George Dibbs, Sir Edward Knox and Henry Lawson,

our gallery is very badly off for portraits and still the collection is far from representative of the varieties of our distinct national life, of the founders of our political and commercial institutions, our leaders of church and state, our teachers in art and literature, our captains of the pastoral and mining industry.⁷

The recent exhibition 'Uncommon Australians' also adopted this idea of our 'best



WILLIAM DARGIE, *Portrait of Albert Namatjira*, oil on canvas, 102 x 76 cm, Queensland Art Gallery, Brisbane.

men and women' being representatives of distinct spheres of national life, and has organized its subjects into similar categories: Exploration and development, Government, Law and order, Creative Australia, Research, Education and the Media, and Sporting Australia. In this sense the individuality of the sitter becomes subordinate to their social role.

The rhetoric of the debate suggested that a National Portrait Gallery should include a wide variety of social roles. Yet the range of social distinction in portraiture was very narrow. Only with the advent of photography did the pictorial representation of Australian men and women broaden significantly. Interestingly, photography was not considered an appropriate medium to record the images of important Australians for posterity – in the 1890s the superiority of the painted image was still unchallenged.

Tom Roberts was one of the few artists of the time who consciously attempted to widen portraiture's representation of Australian life. In his Sydney studio in the same year as the Robertson controversy, Roberts exhibited his own efforts toward a Gallery of Australian familiar faces and figures. His panel portraits, twenty-three in total, were a series of signifi-



TOM ROBERTS, *Smike Streeton age 24, 1891*, oil on canvas, 45.7 x 35.7 cm, Art Gallery of New South Wales, Sydney. Purchased 1945.

cant types in the cultural, political and social life of the 1890s. Roberts's concern for the historical significance of this portrait series is seen by his request that it should be kept and exhibited as a whole.

The culmination of Roberts's interest in developing an historical and national art form was *The Opening of the First Parliament of the Commonwealth of Australia* or what he called the 'Big Picture'. Painted from 1901 to 1903 this difficult commission required him to paint a picture no less than eight foot by four foot (243 x 122 cm), to contain 'correct representations' of the Duke and Duchess of York, the Governor-General, the various State Governors, the Members of both Houses of the Federal Parliament and other distinguished guests to the number of not less than two hundred and fifty people. In an unusually methodical way Roberts recorded the character, age, weight, height, country of birth and even hat size of the ninety-two major figures he sketched. The detailed information on each individual, despite their rank, demonstrates his democratic attitude to this large group portrait.

The current proposal for a National Portrait Gallery could well learn from Roberts's

far-sighted perception of portraiture as a democratic vehicle in the development of an Australian historical consciousness. There is still the risk of a 1990s National Portrait Gallery reinforcing the traditional role of portraiture by only including portraits of heroes, the powerful and the wealthy. While Richard Neville, Curator of 'Faces of Australia' consciously questions that role, 'Uncommon Australians', by its title and the process used to select these Australians seems to reinforce it. Why should a National Portrait Gallery be interested in images of 'uncommon' rather than 'common' Australians? The portrait of *Billy boy* by William Dobell, for example, would not easily fit into the categories imposed by 'Uncommon Australians'. Yet it is a work of great social and artistic significance and would be an important inclusion in a National Portrait Gallery.

This leads to the relationship between artistic quality and historical significance. At the heart of the Robertson controversy in 1896 was the Gallery's opinion that the portrait could not be accepted as it was an inferior work of art. In the *Sydney Morning Herald* of 6 June 1896 one correspondent suggested that:

No one will seriously contest the proposition that to preserve the portraits of eminent public persons and the memorials of their public acts is a proper object of solitude...[but] No one has the right to insist upon loading its [the gallery's] walls with portraits of men, however important in their day and generation, which are not pure works of art.⁸

It is important that a National Portrait Gallery should aim to exhibit portraits of the highest standard and not just be a repository for second-rate works of historical notables. Again this has interesting parallels for 'Uncommon Australians'. The exhibition's selection committee was asked to provide a list of important Australians who might be included in a National Portrait Gallery, rather than the names of good quality portraits. It was then the task of Curator Julian Faigan to find portraits of sufficient artistic merit to match these names. In some cases this has been satisfactory, in others not so successful.

By the end of January 1993, the exhibitions 'Uncommon Australians', 'Faces of Australia'

and 'Portraiture and Biography' will be over. What remains will be a better understanding of the richness of Australian portraiture, the published catalogues and an enhanced public awareness of what a National Portrait Gallery might offer. It is too early to predict whether Gordon Darling's aim to establish a National Portrait Gallery will be achieved. Public opinion seems overwhelmingly supportive, but time will tell if, like the 1890s lobby, practical and political constraints obstruct its realization. What is certain is that, whether in the 1890s or 1990s, portraiture has an important and powerful role to play in the ongoing process of defining the national identity and in the efforts of Australians to construct a National Tradition.

'Faces Of Australia: Images, Reality and the Portrait'

State Library of New South Wales, Sydney
25 May to 19 July; 8 August to 11 October, 1992.

'Portrait and Biography'

National Library of Australia, Canberra
9 May to 2 August, 1992

'Uncommon Australians: Towards an Australian Portrait Gallery'

National Gallery of Victoria, Melbourne
7 May to 29 June, 1992

Australian National Gallery, Canberra
11 July to 9 August, 1992

Queensland Art Gallery, Brisbane
26 August to 4 October, 1992

Art Gallery of New South Wales, Sydney
22 October to 22 November, 1992

Art Gallery of South Australia, Adelaide
4 December to 31 January, 1993

1 *Uncommon Australians: Towards an Australian Portrait Gallery*, Art Exhibitions Australia, 1992.

2 *Evening News*, 26 June 1896.

3 *Faces of Australia: Image, Reality and the Portrait*, State Library of New South Wales.

4 This portrait of Sir John Robertson (1816-1891), former Premier of New South Wales now hangs in the Sydney Town Hall.

5 *The Truth*, 31 May, 1896.

6 E. Digby (ed.), *Australian Men of Mark*.

7 *Sydney Morning Herald*, 7 June 1906.

18 *Sydney Morning Herald*, 6 June 1896.

Susan Hunt

Susan Hunt is Senior Curator of the Historic Houses Trust, New South Wales.

10 YEARS OF THE AUSTRALIAN NATIONAL GALLERY

Margaret Plant



‘... to acquire,
conserve, research
and make accessible a
National Collection of
works of art ...’

Previous page

left: Entrance to the Australian National Gallery.

right above: FUJIKO NAKAYA, *Fog sculpture*, 1976.

right below: View from carpark, 1992.

The Australian National Gallery offers special moments: I number among them *Fog*, the Fujiko Nakaya sculpture in the garden, and the dialogue nearby between the sentinel sculptures of Robert Klippel, the Tiwi graveposts and the totemic figures from Vanuatu. The restaurant is in fact a gallery with a Guiseppe Romano sculpture (tentacles threatening the food below) amid paintings from the Melbourne Roar Studios. Gallery One, the entrance to the formal galleries, is disconcerting. It is crowded to the point of clumsiness with the Aboriginal Memorial created for the Bicentenary in 1988 (two hundred graveposts numbering the years of white settlement) in the space, and on the walls, bark paintings of the Dreamings and recent screenprints – the work of urban Aboriginal artists.

Beyond the magical shadow of Marcel Duchamp's *Hat rack* in Gallery Two, and the small galleries with changing exhibitions from the collections – illustrated books, sketchbooks, prints, ceramics, etcetera – the Gallery offers the rhetorical grand tour of the traditional museum, with most of the pieces missing. The absence of masterpieces is not in question: it is more nostalgia for a great collection, combined with the rhetoric of the building – particularly Galleries Two and Three which follow the bleak entrance.

We owe to the 1965 Committee of Inquiry headed by Sir Daryl Lindsay the expansion of the brief for a National Gallery beyond honouring the ‘men’ who shaped the nation – to a full range of visual statements in which Australia was to have primary, but not exclusive, representation.¹ Rather than a portrait gallery or an Australia-specific Gallery, we have seen the creation of a collection that positions Australian art with international material. Before the Acquisitions Committee was set up in 1973, works were acquired by the Commonwealth Art Advisory Board. In 1968 the decisive move towards a Gallery and its collections was taken with the setting up of an Interim Council, following recommendations tabled in March 1966 to the then Prime Minister, Harold Holt.²

Bravely, when the Gallery initially broke from the expectation that it would present only Australian art, it shaped acquisition policies which were ambitious to the point of naïveté. It was to contain ‘the collection of Australian art and representative collections of the art of man’.³ Vying with established international museums with encyclopaedic collections, it was proclaimed that ‘the highest aesthetic standards will dictate the acquisition of the work’.

In the recession of the early 1990s, the acquisition policy has been changed to emphasize Aboriginal art, multicultural Australian art, and Asian art.⁴ In 1991, the opening by Prime Minister Hawke of the Nomura Asian Gallery (funded by the Japanese corporation Nomura) becomes a clear example of the symbiosis of politician, corporation, and the grateful arts. Blockbusters will only appear if they are commercially viable. More than most art institutions, the National Gallery must sing for its supper to its political masters, gingerly negotiating large-scale purchases (those over \$450,000, which one may be reasonably sure those masters will find perplexing, require approval) and regularly justifying the institution by figures through the turnstile and its importance to tourism.⁵ Less overtly, the very policies and collections will reflect national priorities.

In 1989, during the Council chairmanship of Gough Whitlam, the recommendation for acquisition of a Pablo Picasso cubist painting was dismissed. Responsible as Prime Minister for the acquisition of the notorious *Blue poles*, Whitlam rebuked the government, recalling the veto of Georges Braque's *Grand nu* in 1975: ‘There are few, if any, national galleries which would have been deprived by their governments of the opportunity to acquire works of such significance and quality’.⁶

The building

Opened in 1982, the building is less than welcoming. It occupies one of the most isolated of gallery sites, with neither city access nor an accommodating landscape. Designed by Colin Madigan (of Edwards, Madigan,

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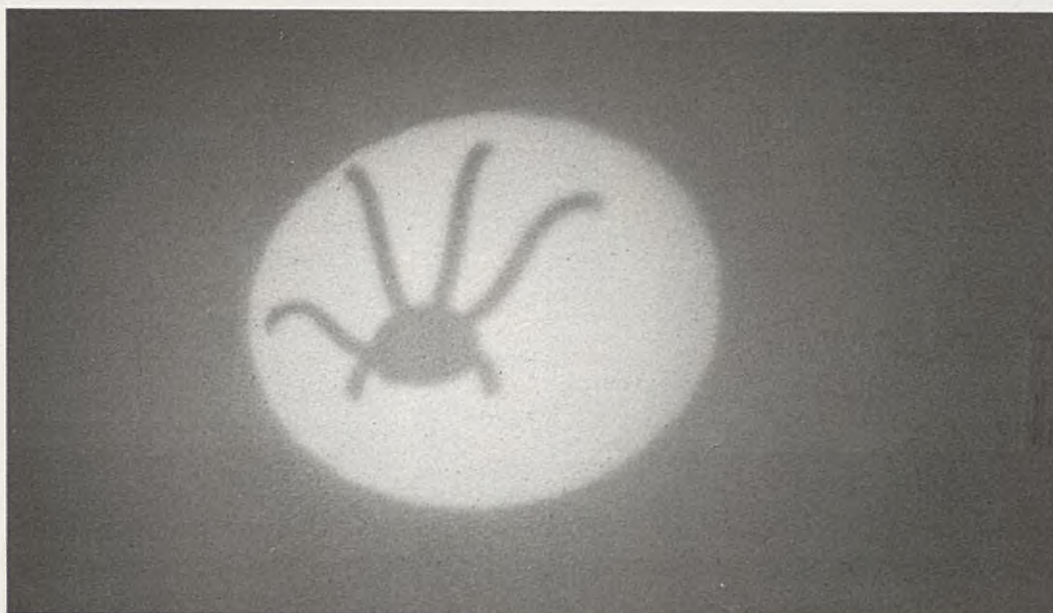
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Aboriginal Memorial created for the Bicentenary, 1988, installation view, Gallery One.



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1. Installation view, Nomura Court, 1992.

2. **MARCEL DUCHAMP**, *Hat rack*, 1917, reconstructed 1964 by Galleria Schwarz, Milan. Number 2 from an edition of 8, wooden hat rack, 23.5 x 44 cm, collection Australian National Gallery. Shadow only illustrated.

3. View of the Gallery Restaurant including **GUISEPPE ROMANO**, *Madonna with the infant Christ and St John*, c. 1515-1520s, and works from the Roar Studios, Melbourne, collection Australian National Gallery.

4. **ROBERT STACKHOUSE**, *Boat*, installation view, Sculpture Garden, Australian National Gallery.

5. Gallery entrance, interior view, 1992.



4



5

Torzillo and Partners) in the high style of late modernism/brutalism, whitish and chunky, monumental certainly, it is perhaps not so much unfriendly as uncaring of ordinary human scale.⁷ In its external aspect, it is virtually interchangeable with the adjacent High Court, also by the Madigan firm. In its half-match to the High Court, the building registers the general indecision concerning siting in the 'Parliamentary Triangle' (which was changed after the Madigan firm won the 1968 design competition for the National Gallery). The built design bears little resemblance to the original project and certainly frustrates the competition claim that the visitor would have an overall orientation from the beginning.⁸ There was delay in deciding on the site as well as on the appointment of a director. James Mollison was finally confirmed in the appointment only in 1977.⁹

The new gallery was planned at a crucial point in the international history of museums, when there was considerable rethinking. Increasingly it was understood that a gallery's spatial organization was not a mere container, but prescriptive of how art should be presented within it: understood that a building in its separate or conjoined spaces established the viewer itinerary and dictated the grounds on which the art works were seen, their conditions of lighting, their intimate or grandiose presentation, etcetera. In 1968, Michael Brawne's *The New Museum* was published, the 'great museum debate' was reported, and the Pompidou centre in Paris (destined to cause an implosion of the very idea of the museum) was on the drawing board, decisively breaking with the historical model of the temple-museum.¹⁰

In 1968 the new National Gallery of Victoria designed by Sir Roy Grounds on the fortress palazzo model was opened, and the Art Gallery of New South Wales commenced extensive renovations by Andrew Andersons in 1969.¹¹ Louis Kahn was probably the best-known exemplar of international museum design and his name is invoked with reference to both the National Gallery of Victoria and the Australian National Gallery,

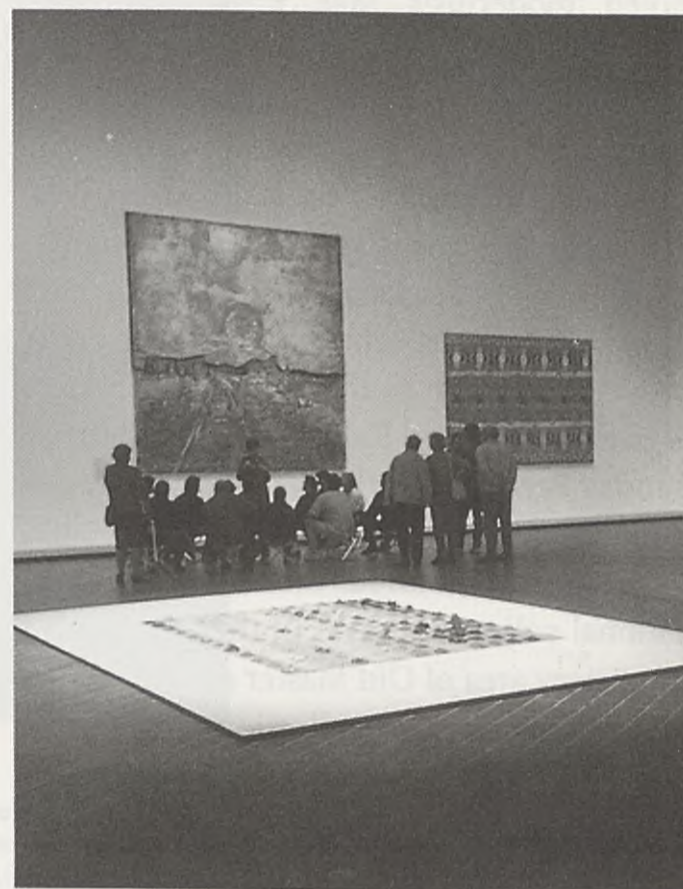
although neither building appears interested in the domesticating scale and atmosphere of Kahn's galleries, often remarked on in the Kimbell Museum in Fort Worth and the Yale University Gallery. Madigan looks to I.M. Pei, his Everson Museum in Syracuse and the new wing of the National Gallery in Washington – contemporaneous with the Canberra project.

In 1992, after the appointment of Betty Churcher as Director in 1990, the harshness of at least one gallery, Gallery Two, has been tempered by the genteel refurbishment of architect Andrew Andersons. It is now divided to house aspects of the collection – the late nineteenth century and early modern works, constructivist and surrealist painting and sculpture, and the American abstract expressionist works. The lighting has been brought down closer to the paintings and veiled behind a white curved structure which breaks the cruel height of the original galleries and facilitates a more cohesive display.

The collections

A primary reason to visit is to see *Blue poles*, but the strength of the Australian National Gallery lies in its satellite collections rather than in its masterpieces. Exciting coherent collections have been developed, partly as a result of specific benefactions. Some of these, like the Gordon Darling Fund for the acquisition of Australian prints, the Besen Fund for fashion, Kodak support for photography, and the Orde Poynton Fund for illustrated books, are ongoing. Over a number of years Director James Mollison acquired the work of young Australian artists through the Philip Morris Arts Grant.

The aim of building exhaustive collections can work especially well for a medium like printmaking. As Foundation Curator of international prints, Pat Gilmour acquired complete runs of material of the American lithographic workshops of Gemini G.E.L., of Ken Tyler and Parosol: the impressive exhibition 'The Spontaneous Gesture' brought the work together. The representation of etchings and lithographs by James McNeil



View of Gallery Three showing ANSELM KIEFER, *Abendland (Twilight of the West)*, 1989, CLIFFORD POSSUM TJAPALTJARRI, *Honey ant dreaming story*, 1983, and NIKOLAUS LANG, *Earth samples*, 1978-79, collection Australian National Gallery.

Whistler is virtually complete. In the purchase of international books, particularly nineteenth-century French and English, such as the Cockerell and the Kelmscott presses, collecting has been exemplary.

Distinguished purchases with fabulous provenances have added to the charisma of collections: the primitive art collections of noted modernists Max Ernst and Karel Kupka, Madame Duchamp's prints by her brother-in-law Jacques Villon, Douglas Cooper's *Trapesist* painting (commissioned from Fernand Léger for the stairwell of Cooper's chateau), the pair of Sentani figures which belonged to Jacop Epstein. There have been donations of sets of work with special provenance, such as the Sidney Nolan suite of twenty-five 'Ned Kelly' paintings given by Sunday Reed, and Arthur Boyd's donation of some seven thousand of his own works.

The most contentious issue for a new international collection arises in the competitive and pricey area of Old Master art. Advocates of a purely national collection believe this task inappropriate for a national gallery, but ambitious national galleries have not located their collecting practices solely in the art of their own country. The term national represents a practice of forming a collection which belongs to a nation as much as one representative solely of the art produced in that country. Unless the budget is extraordinary, with generous private endowments (which have been the source of funding for new galleries – the Metropolitan Museum of Art, New York and the National Gallery, Washington, for instance), competitiveness will be limited. The Old Masters can be given only episodic representation: small baroque sculptures, medium size polychrome devotional sculptures, and the Tiepolo *Marriage allegory of the Cornaro Family*, and the Rubens *Self portrait* painted in 1623. Nevertheless the gallery has worked hard at contextualizing works in this area. The first travelling exhibition – 'Genesis of a Gallery' – toured in 1976, some years before the Gallery opening, conspicuously featured the Tiepolo and not an Australian work on the cover of the accompanying cata-

logue, as if to announce the traditionalism and the luxuriance of the new collection.¹²

In the nineteenth and early twentieth centuries, access to work from private collections has been possible, and a reasonable

On offer is a conservative and formalist collection housed in a conservative, formalist gallery. The designation is not only due to the political task masters: it represents the cautious nature of the institutionalized Australian art museum world.

sequence of second-tier works now guides viewers towards the canonical history of modernism: a small Gustave Courbet, a smaller Georges Seurat, a Claude Monet haystack and one of the more hectic sections of the waterlily pond. The early Paul Cézanne, *An afternoon in Naples*, offers a less predictable moment in the artist's oeuvre. Greater nerve might have searched out less well-known names and included female artists active in the later nineteenth century. Certainly Sonia Delaunay, Hannah Höch, Alexandra Exeter and Lee Krasner have infiltrated the early twentieth century collection. The decorative arts at the turn of the century are also elegantly and coherently represented.

In a new collection, cluster acquisitioning is important. For example, it is possible to assemble material so that Henri Matisse is represented with splendid theatre costumes, drawings, a cut-out entitled *Oceania*, and the painting *Europa and the bull*. But the international galleries give the overriding impression that painting is *the* gallery art – the shadow of the Duchamp hat rack is hardly subversive. The tradition is predominantly

School of Paris, and then New York: *Blue poles* is well contextualized with Lee Krasner, Willem De Kooning, Hans Hofmann and antipodean Tony Tuckson, interpolated into the gestural Hall of Fame. On offer is a conservative and formalist collection housed in a conservative, formalist gallery. The designation is not only due to the political task masters: it represents the cautious nature of the institutionalized Australian art museum world.

Australian art

Even as the Gallery belatedly picked up the model of the universal survey museum, its primary obligation has been to an Australian collection, with the aim of comprehensiveness in all media and the decorative arts. Policy statements abounding with the rhetoric of excellence and quality were laid aside to instead emphasize full representation: a range of periods of an artist, including the work of lesser figures.¹³ The creation of study collections, of complete print oeuvres, folk and popular art, artists' sketchbooks, together with catalogues and supporting material have been actively sought, and extensive material has been donated by artists. The advisory role of artists Fred Williams and James Gleeson in the early years gave artists confidence in the relevance of the collection. It must be said that the collection aims have been abundantly fulfilled, but the appropriate exhibition of the Australian collection frustrated.

Inevitably one must question the position of Australian art within the itinerary imposed by the building on the viewer, and the atmosphere and status of the spaces. The tyranny of the triagrid ceiling is evident throughout; the Australian galleries are oppressively low and the passage to them indirect and confusing. Sub-sections of the collection are installed in room-like partitioned spaces which seem ad hoc, particularly in comparison with the ground floor galleries. The higher-roofed gallery used for Australian art of recent years feels like an annexe. For today's viewer, the encounter with current art has a



above: View of refurbished Gallery Two, 1992 showing **HENRI MATISSE, Europa and the bull, 1922,** and **Oceania,** collection Australian National Gallery.



left: View of refurbished Gallery Two, 1992 showing **JACKSON POLLOCK, Blue poles, 1952,** collection Australian National Gallery.

left-over end-of-the-itinerary lack of relevance and vitality. Predictably, paintings dominate. There is little sense of the energy of other media – video, for example, or unruly installation. Contemporary Australian art is not broadly represented, and occupies an inert position at the end of the itinerary – victim of curatorial and visitor fatigue.

When the Gallery opened in 1982, selected examples of Australian art were permitted to play in the theatre of world art in Gallery One. Fred Williams was near Tiepolo (hung up high, supposedly as befits a fresco), the figures from Lake Sentani across from the Sienese *Crucifixion* by Giovanni di Paolo; around the corner, Sidney Nolan's 'Ned Kelly' series was within cooee of Jackson Pollock's *Blue poles*. It was a brave attempt to locate Australian works in the continuum of international time and space, but not one with depth or staying power. However, something of the philosophy has been preserved in the 1992 installation of current art in Gallery Three. Mimmo Paladino's *Scorticato* is hung next to Anselm Kiefer's *Twilight of the West*, next to Clifford Possum Tjapaltjarri's *Honey eater dreaming story*, painted in 1983, with Nikolaus Lang's *Earth samples* of 1978–79 laid on the floor in front: a trans-avantgarde that includes the antipodes. These are works of approximately equal scale and roughly equivalent dates of production.

Ten years on, it is Gallery One which forcefully asserts the premise of entry into the Australian National Gallery, via Aboriginal art and the memorial to the intrusion of the white man. Curator Wally Caruana has set up a gallery that energizes and lays bare the tension of an ancient culture and its modern exponents.

The staffing of the Australian art department has allowed specialization in curatorial areas – in comparison with State galleries this has meant luxurious and pertinent attention to specific collections. Initially under Daniel Thomas as Senior Curator, fine collections were developed with the benefit of his experience and his informed Australia-wide base. John McPhee, who subsequently became



Senior Curator in Australian art, was originally appointed to decorative arts, and has paid singular attention to the collection of outstanding pieces. However stilted the exercise, the integration of painting and sculpture with furniture is now quite regular, a result of the drive to contextualize, to hint at a sense of original setting and scale.

The initial rooms of the Australian floor work well in bringing together photography, carved ostrich eggs, and 'fine art' with applied art. For example (against a dark green wall), Benjamin Law's sculptures of *Wounded* and *Trucaninny* with the Benjamin Dutereau painting, *Mrs Robinson with Timmy*, are above a sofa of Tasmanian cedar, all dated close to 1840. And the Heidelberg room with Charles Conder, Tom Roberts, Arthur Streeton and Mortimer Menpes picks up on the interest of the group in the exotic East with a flamboyant oriental-style secretaire in cedar pine. Such conjunctions require curatorial scholarship and imagination.

The presentation of colonial material as

more-than-documentary has also been a notable achievement, ensuring a coherence and artistic status for the period beyond merely that of a prologue to the Heidelberg school. The Gallery has benefited from access to the Rex Nan Kivell Collection, bequested to the National Library of Australia, and has itself attracted donations of significant material. The colonial collection has constituted the first published catalogue of an area of Gallery holdings: prepared by Tim Bonyhady, the catalogue is a challenge for Australian art institutions and answers Professor Bernard Smith's long-standing charge that Australian galleries have hitherto only concerned themselves with picture-books appropriate to the attention span of a Les Patterson.¹⁴

In the fields of Australian printmaking and drawing, Roger Butler and Andrew Sayers respectively have prepared a sequence of sensitive exhibitions, and published and circulated the collections. Ian North inaugurated the photography collection (interna-



Installation view of Australian galleries, showing **BENJAMIN LAW, Woureddy**, an Aboriginal chief of Van Diemen's Land, 1836, and **Trucaninny**, wife of Woureddy, 1836, and **Sofa** by an unknown Tasmanian artist, c. 1840, collection Australian National Gallery.

opposite: Installation view of Australian galleries, showing **NAPIER WALLER, Christian Waller with Baldur, Undine and Siren at Fairy Hills**, 1932, collection Australian National Gallery.

tional as well as Australian) leading to Gail Newton's 'Shades of Light' exhibition and publication. Two substantial catalogues have been generated in connection with touring exhibitions: Roger Butler's catalogue raisonné entitled *The Prints of Margaret Preston*, 1987 (another systematically acquired body of work) and Mary Eagle's exhibition and catalogue, *The Art of Rupert Bunny*, 1991. Not least, the first director, James Mollison, curated the touring retrospective of the work of Fred Williams and published the accompanying monograph, *A Singular Vision: The Art of Fred Williams*.

With respect to sculpture, the Gallery had opportunity from the outset to plan for the collecting of large-scale works and for their display in both internal and external situations (with appropriate load-bearing floors and access). It could have redressed the inferior position of museum sculpture, an art which has been more important than painting in certain periods.

Generally, the Gallery is not accommodat-

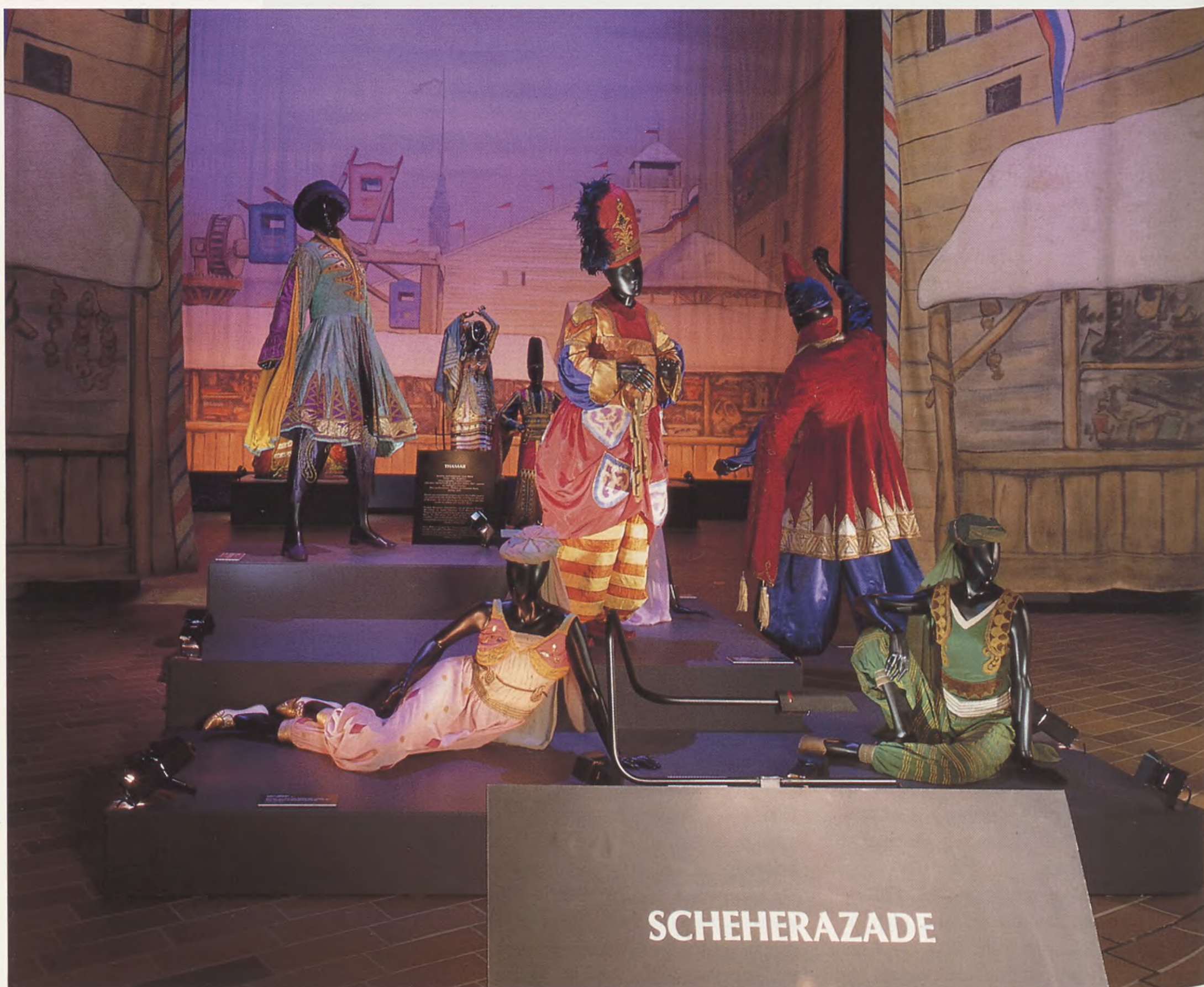
ing to sculpture. It provides a stark contrast with the Städtisches Museum Abteiberg in Mönchengladbach which opened in 1982 (the same year as the Canberra Gallery) and effects an easy elision between the art of sculpture and art on the wall, capitalizing on the physical dynamism that sculptural objects offer – puncturing space and untied to the artificiality of walls. Sculpture is impeded by the Gallery's ceiling height (although the presentation of Lyndon Dadswell's *Deluge: the stampede of the lower gods* in a room with Napier Waller's murals brings to eye level an art deco experience not seen elsewhere in Australia). Looking to the international collection, the lower sculpture gallery is simply awkward with the Constantin Brancusi's *Birds in space* lodged in water and the Joseph Beuy's *House of the Shaman* competing with the fire equipment.

Contemporary Art

Gallery Three is a major space devoted to current art. Work shown in recent years sug-

gests that the acquisition of current art is attentive to the model of the 1980s trans-avant-garde proposed by the Italian art critic, Achille Bonito Oliva. Italian exponents (Cucchi, Paladino, Clemente), Germans (Kiefer, Baselitz, Rupertz) and Americans (such as Schnabel) are key representatives. Although sculpture appears in Gallery Three, the major reading of recent art lies with monumental painting and represents the taste of the already constituted avant-garde. There is a little evidence of the contemporary arts of Asia.

The responsibility of a museum with traditional collections to current art and practising artists has been an issue for years. The demand for project spaces, for areas devoted to performance, the incorporation of installation and video, remain a challenge to the modern museum. In 1972, John Berger's widely read *Ways of Seeing* contextualized easel paintings – the mainstay of traditional galleries – as objects acquired by men of taste to vindicate their taste and status. The origi-



'From Studio to Stage', installation view, Australian National Gallery 1990. Toured to National Gallery of Victoria, Melbourne 1991.

nal policy document recommended that the Australian National Gallery provide a wide range of activities that attract people to galleries – the idea of the gallery as a cultural centre (offering more than art) has its place in the report – but the Madigan building is overriding in its commitment to the concept of a grand gallery for monumental art.

An effort has been made to address the problem of the presence of current art by using an annexe – the Drill Hall at the Australian National University. But if ‘museums are required to be especially skilful at connecting the present to the past’, as Daniel Thomas has claimed, then the separation of the past from the present in separate venues is unlikely to achieve that fusion. The modern museum has an obligation to the present – to make sense of contemporary art to the largest public.¹⁵

Visiting Exhibitions

The blockbuster has become a significant feature of the National Gallery programme, generating special momentum and ambience, half-way between art show and side show, with heavily visible sponsorship. The ritual is established: the queueing (establishing in advance the desirability of the experience), the preliminary video and acoustic guide, the shuffle in the half-dark, glimpsing great works over shoulders, the penultimate souvenir shop. An increasing confidence and sophistication in the National Gallery generated blockbuster is certainly in evidence, from the first comforting spectacles of ‘The Twentieth Century Masters’, ‘Entombed Warriors’ from China and ‘Civilization’ from the British Museum exhibitions, to ‘Rubens and the Italian Renaissance’ in 1992. The most recent exhibition responded to the acquisition of Rubens’s *Self portrait*, dated 1623, and drew together relevant works in other Australian collections with international paintings.¹⁶ Even the souvenirs were creatively generated by local craftspeople working from Italianate models.

The blockbuster has become an expectation, generating crowds, but also pressure

within the institution. Staff must be set aside to secure sponsorship, ensure commercial viability and organize the myriad details of couriership and handling, publishing and souvenir creation. Although commercial

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gain may appear a recent pressure, it should be noted that the original National Gallery Report recommended that ‘It should ... be part of the Gallery’s national role to organize loan exhibitions of art from abroad’.¹⁷ It was also the expectation of the original Committee of Enquiry that the Gallery have an appropriate area for temporary exhibitions. The lack of a temporary exhibitions gallery has meant disruption of the permanent collections for hosting blockbusters, and represents a major liability for the Gallery.

Scholarship

It is increasingly recognized that the museum is as powerful in its construction of history through objects as is the academy, and publication of museum collections to offer access for their greater understanding is a primary function. A further obligation of the Australian National Gallery, set down by the first report, was the circulation of material to other States. Two ‘Genesis of a Gallery’ exhibitions and a selection of the Australian collection toured prior to the opening, involving potential interstate audiences. Other significant exhibitions have followed – Fred Williams, Rupert Bunny, the Diaghilev costumes. The National Gallery has developed

many education programmes for a range of age groups, not only lecture and teaching programmes, but including special exhibitions like the ‘Eye Spy’ series and the portable museum travelling to distant audiences.

In publication, the activity over a decade has been exemplary. Individual exhibitions have been accompanied by publications, from room brochures to sustained volumes. The outstanding scholarly contribution has been Robyn Maxwell’s *Tradition, Trade and Transformation: Textiles of Southeast Asia* (which runs to over four hundred pages). Already noted have been the catalogue of the colonial collection, the catalogue raisonné of Margaret Preston prints, Mary Eagle’s Rupert Bunny catalogue, Gail Newton’s bicentennial study of photography, Wally Caruana’s *Window on the Dreaming* and so on. Aspects of the Australian collections including popular and folk art, but excluding sculpture, have had ‘Souvenir books’ published in elegant format with colour illustrations and notes, and including resources for secondary schools as well as the general public.

An important aspect of the Gallery’s original policy was the creation of an Australian archive for the acquisition of a range of study material to include memorabilia, sketchbooks, and catalogues – the range of material that fleshes out and gives context to the material production of the artist. This archive will gain in importance in the future; already it ensures that the National Gallery is an essential venue for the art scholar or anyone interested in the gestation of art work. Notable too is the profile of the Library, although its function is not always understood by the Gallery Council. Beyond the library’s obligation to internal curatorial scholarship, it is a developed specialist collection that provides a national service.

The shift to generation of the blockbuster from within also marks a point of scholarly maturation in the Gallery, and indeed in its audiences. David Jaffe’s ‘Rubens and the Italian Renaissance’ was an exhibition that would be received with interest anywhere in the world. The exhibition of international

and Australian Surrealism planned for 1993 will be another exercise in curatorial imagination and scholarship, radiating outward from Canberra to establish multi-lateral neighbours for its holdings.

A collection that is historical and contemporary, international and national, is not swift or easy to form, nor can it be exhibited without controversy, or housed easily. A world survey such as Douglas Davis's 'The Museum Transformed: Design and Culture in the Post-Pompidou Age' demonstrates the variety of possible responses to the problem of the current delineation of a gallery.¹⁸

The National Gallery has to be all things to all people. It is better to have an agenda that is too wide than one too narrow; better to battle with a building that is too rhetorical than one lacking in presence. Given a government less than cautious in its support of the institution, we might expect that a staff be maintained with time to devote to the development of their collections and the fundamental tasks of exhibition, publication and circulation. We might hope for an increase in compatible space. The brief for the Australian National Gallery was initially ambitious and could not be activated today. There is now a responsibility to maintain it.

¹ 'Although we recognize the immense difficulties of acquiring works of art by great masters of all periods, the controlling body of the Gallery would always, we recommend, be alert to the possibility of acquiring them ... The Gallery ... should not confine its collecting to Australian work', *National Art Gallery Report of Committee of Inquiry*, March 1966, Parliamentary paper, No. 199, Commonwealth of Australia, Canberra, 1968, p. 6. See also Margaret Steven, 'An historical note 1901-1982', *Australian National Gallery: an Introduction* (edited by James Mollison and Laura Murray), Australian National Gallery, Canberra, 1982, pp. 9-18.

² *Annual Report 1976/77*, p. 10.

³ *Ibid.*

⁴ *Annual Report 1990/91*, p. 13.

⁵ For example, *Annual Report 1987-88*, p. 7: "Old Masters - New Visions" generated over \$20 million additional expenditure in the national capital over its eight weeks of exhibition'.

⁶ *Annual Report 1987/88*, p. 8.

⁷ For a more sympathetic appraisal not long after the opening, see David Saunders, 'The Australian National Gallery - architectural comments', *ART and Aus-*

tralia, Vol. 20, 1983, pp. 355-359. On the site and the architect, *Architecture Australia*, Vol. 71, No. 7, November 1982, p. 46 ff. The final design represents substantial changes from the competition plan of 1968, see *Architecture in Australia*, August 1968, p. 603 ff.

⁸ 'Limited competition, Australian National Gallery, Canberra, Competition result', *Architecture in Australia*, August 1968, p. 603 ff.

⁹ See *Parliamentary Debates, House of Representatives*, 13 May 1970, pp. 204-5.

¹⁰ Michael Brawne, *The New Museum: Architecture and Display*, The Architectural Press, London, 1965; Ray Smith, 'The Great Museum Debate', *Progressive Architecture*, December 1969, p. 76 ff.

¹¹ See Eric Westbrook, *Birth of a Gallery*, Macmillan, Melbourne, 1968 and 'Art Gallery of New South Wales', *Architecture in Australia*, Vol. 64, No. 4, August 1973, p. 68 ff.

¹² Professor Peter Tomory was a critic of the universalist policy of acquisition. See 'Genesis, The Australian National Gallery', *Arts Melbourne and Arts Almanac*, Vol. 1, No. 4, December 1976, pp. 13-15.

¹³ Cf. *Annual Report 1976/77*, p. 12: 'The national collection of Australian art will be comprehensive and the focus around which other collections will be assembled'. It was empowered to acquire 'repository collections of prints, drawings, sketchbooks, and other study and reference material which will foster an understanding of the achievements of important artists' and, ten years later: *Annual Report 1986/87*, p. 7: 'Our principal goal has been that of establishing the finest collection of Australian art ... The collection must represent every aspect of artistic endeavour in this country, whether in painting, sculpture, photography or film'.

¹⁴ Bernard Smith, 'The art museum and public accountability', *The Death of the Artist as Hero, Essays in History and Culture*, Oxford University Press, Melbourne, 1988, p. 165 ff.

¹⁵ Quoted by Judy Annear from a 1983 conference paper: 'A story of Modern Art, outlining some problems for Australian museums', *Art & Text*, 17, April 1985, p. 64.

¹⁶ The major exhibitions have been: 'Entombed Warriors', 1983, 'The Great Impressionist Exhibition: Masterpieces from the Courtauld collection', 1984; 'Twentieth Century Masters from the Metropolitan Museum of Art, New York', 1986; 'Old Masters - New Visions', 'El Greco to Rothko from the Phillips Collection', Washington D.C., 1987; 'Esso Presents Civilization: Treasures from the British Museum', 1989. 'Esso Presents Rubens and the Italian Renaissance', 1992. 'Esso Presents' is written into the title of the last two exhibitions.

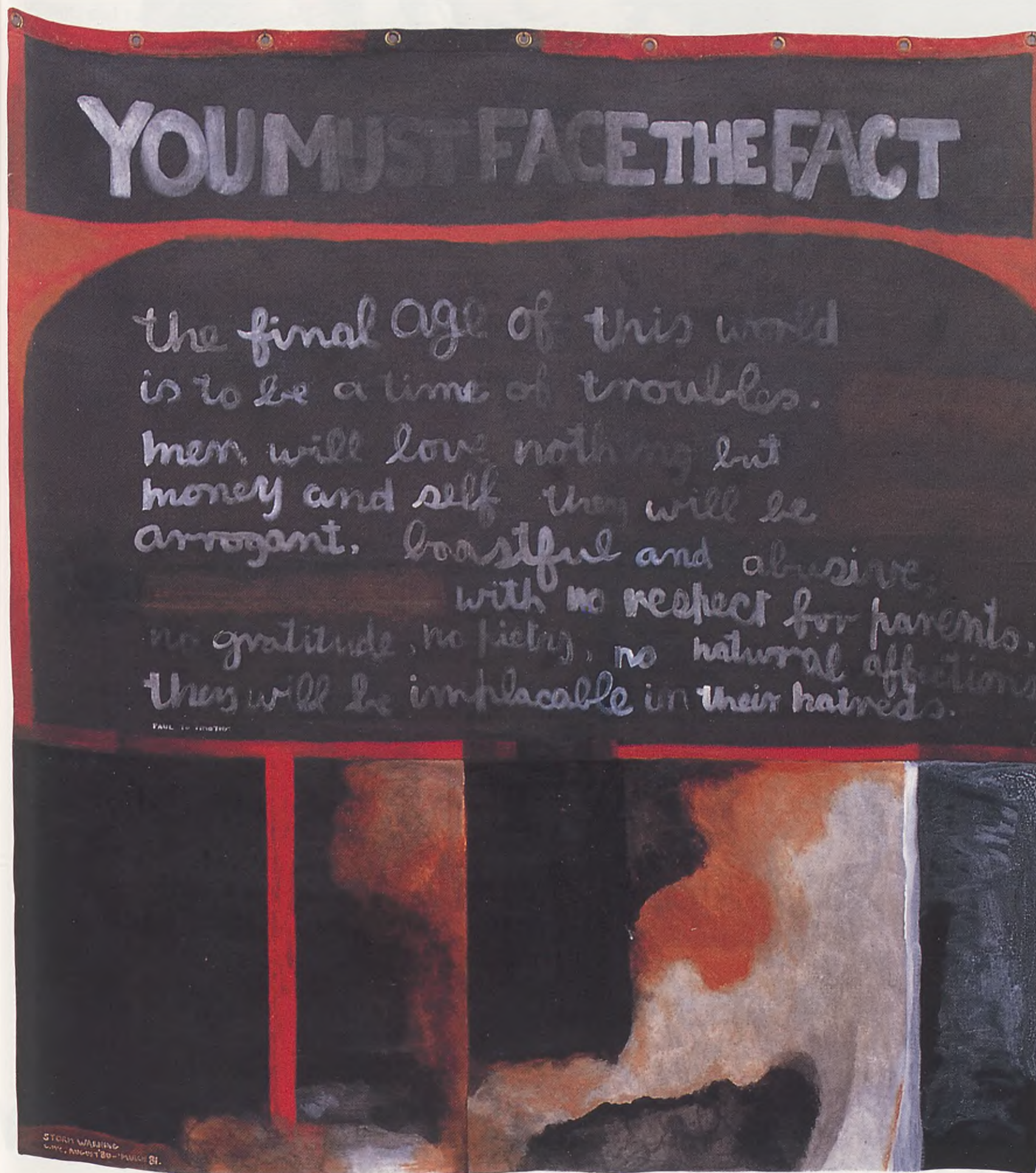
¹⁷ *National Gallery Report*, op. cit., p. 8.

¹⁸ Douglas Davis, *The Museum Transformed: Design and culture in the Post-Pompidou Age*, Abbeville, New York, 1990.

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HEARTLANDS

ANOTHER VIEW OF NEW ZEALAND ART



Hamish Keith

*Her son is moodier,
has seen
An angel with a sword
Standing above the clump
of old man manuka
Just waiting for the word.*

James K. Baxter,
Pig Island Letters, 1963

*Drunk with self-love,
criticism has hugely over-
estimated the centrality
of language to Western
culture. It has failed to
see the electrifying sign
language of images.*

Camille Paglia,
Sexual Personae, 1991

Colin McCahon, a moodier son, wrote and spoke of his art in visionary terms. Angels were revealed in a pre-Christian landscape of 'splendour and order and peace'. Waterfalls were transformed into flows of 'pure light'. Texts blazed out of light separated from darkness. Horizons were lit with the promise of redemption. Visionary gates offered a way through. The rise and fall of hills reflected the Passion of Christ. The gap between prophetic utterance and public comprehension became in itself a moment of revelation. As William Blake muttered to his dead brother, so McCahon communed with the dead painter William Hodges on the efficacy of Naples yellow.

And through all this, Universal as maybe, McCahon remained as firmly pinned to place as a butterfly to a specimen card. His visions and prophetic shouts are planted solidly on Papatuanuku, however much sky gods and sea gods assail them. For all of his career, not just at its juvenile outset as 'Headlands' would have it, McCahon remained a painter of landscape. One of his last and most powerful single works, *Storm warning*, stands witness to that. Not only is this one of McCahon's most splendid visions of landscape, it is one of the most extraordinary painted in the whole of New Zealand art.

The texts, whatever their intrinsic power, are more often than not locked into images of landscape. They are less language there than elements of that electrifying sign language that Camille Paglia has criticism blind to. Or perhaps it is fairer to McCahon scholars of the last decade to read them as being constantly in flux between one and the other. It is significant, although seldom given the critical attention it deserves, that after the 'Second Gate' series of 1962, McCahon immediately returned to images of landscape, painting some of the most sustained land-



above: JENNY DOLOZEL, *Soiree*, 1991, chalk pastel, 70 x 96 cm, Private collection, Auckland.



left: DENYS WATKINS, *The salt sea*, 1988, acrylic on canvas, 200 x 169 cm, Gregory Flint Gallery, Auckland.

previous page:
COLIN McCAHON, *Storm warning*, 1980–81, acrylic on unstretched canvas, 196 x 180 cm, Victoria University, Wellington. Reproduced with the permission of the Colin McCahon Research and Publication Trust.

McCAHON STRIDES ACROSS INTELLECT AND

scape series of his career. In conversation with this writer, he explained his intention as not wanting his audience to be left too far behind. McCahon dreaded interpretation. He did not want to speak of his work, but wished it to speak for itself. He did not want his vision to establish a priest caste or some troupe of acolytes privy to a mystery.

For the same reason McCahon, visionary or not, did not want his work to operate in the realm of passion or expressionism. He wanted the 'terrible message' of his words to emerge as an order – as something comprehended rather than apprehended. He would have hated the crowd at his crucifixion to invent an Elias. Nonetheless, he was still a traveller into the cauldron of revelation, mining chunks of perceived order or truth. McCahon strides across intellect and imagination as he strides across almost everything else in contemporary New Zealand culture. And in that lies one of the difficulties in the reading of New Zealand art presented by 'Headlands'.

If McCahon wanted an intellectual order to grow and emerge from the chaos of visionary invention (and few great artists, Romantic or Classical, have wanted less than that): it is nonetheless the continuum of that process that gives power to his work. Neither imagination nor intellect will stand alone as the machinery of his wonderful genius, it is the marriage of the two which accounts for that.

It is this completeness of McCahon's vision that stands oddly against the passionless context of 'Headlands'. Old brain messengers of the imagination provide one of the strongest currents in the stream of contemporary New Zealand art. Yet 'Headlands' virtually ignores them, leaving this most singular and powerful aspect of the culture unacknowledged and unread. The result is that actual context of New Zealand art, against which McCahon has to be seen and which supplements his



TONY FOMISON, 'Let each decide, yes, let each decide', 1976–77, oil on canvas, 163 x 169 cm, Gow Langsford Gallery, Auckland.

IMAGINATION AS HE STRIDES ACROSS ALMOST



ALLEN MADDOX, *Saying goodbye to Tony*, 1990, oil on canvas, Gow Langsford Gallery, Auckland.

vision, is rendered as dangerously anorexic.

I suspect that in the doggedly intellectual construct of 'Headlands', the dark genius of Tony Fomison, for example, would have seemed an embarrassment. Fomison's commitment to place was so total he even submitted his frail body to the bone chisels of traditional Samoan tattoo. The curatorial arguments of 'Headlands' could not have been sustained against the raw challenge of Fomison for whom bi-culturalism was a passionately experienced reality, not a manifestation of political correctness.

The issue of bi-culturalism is another that reveals the thinness of 'Headlands'. Its reading of this is crude and partial, largely because the fatuous argument about some 'nationalist canon' as opposed to an 'internationalist' one, which has obsessed so many New Zealand critics and curators over the past decade, simply cannot be sustained in the face of it. To accept that contemporary New Zealand culture is bi-cultural is to buy into definitions that have to go deeper than Maori and other. If Maori is defined by cultural specifics, it will hardly do to insist that the 'other' contemporary New Zealand culture cannot similarly be defined.

Like so much else in the contemporary New Zealand experience, bi-culturalism too is a continuum, defined as much by the dynamics of the crossover from one culture to the other, as it is by the recognition of difference. It is simply not good enough to dismiss this interaction, as was done in the case of Gordon Walters, as unpardonable appropriation or cultural theft. Where does this leave McCahon, not only in his vast employment of the language, but in his elevation of Maori prophecy to his Pantheon?

The truth is that contemporary Maori and Pakeha cultures feed off and sustain one another. This is most powerfully seen in the painting of Robert Ellis, another challenging

EVERYTHING ELSE IN CONTEMPORARY NEZ

absentee from 'Headlands'. The problem for the curators, though, is that to essay definitions in the way that Ellis does, comes too dangerously near to accepting that regional difference is a determinant of cultures. This is the trap that Richard Killeen sets himself when he asserts that there is 'no New Zealand physics' and therefore no New Zealand art. Not only is that a rather archaic view of science, it totally dismisses the relevance of the Maori cosmology and Maori codification of the natural world.

In Ellis's mature work, Maori and Pakeha cosmologies co-exist, providing the possibility of a third, as both European and Pacific derived mythologies do in Fomison.

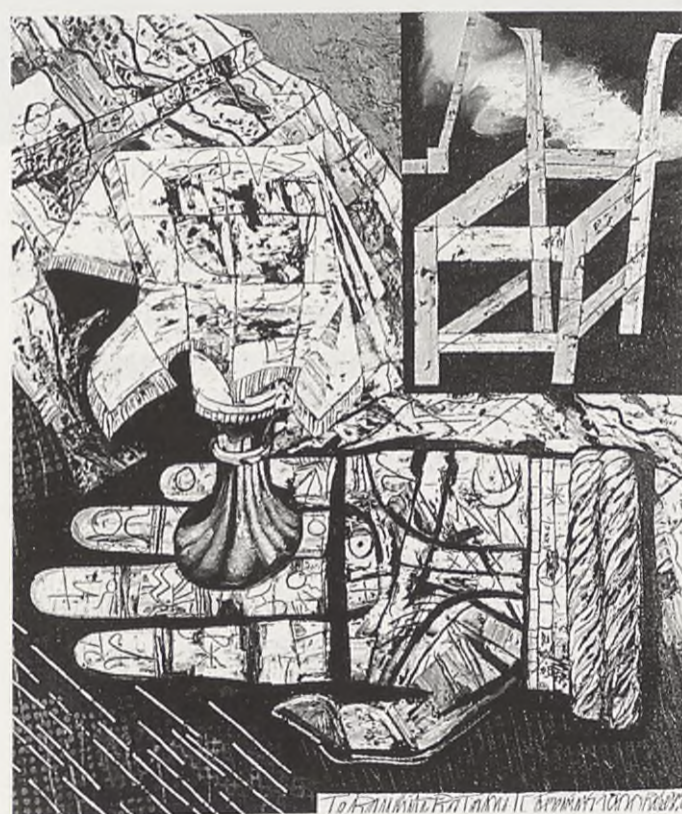
To use Camille Paglia's somewhat obsessive categories, 'Headlands' is strictly Apollonian in its reading of the contemporary New Zealand cultures. There is no room in it for the darker and wilder Dionysian imagination of painters like Maria Olsen, whose seething cauldrons are truly pitiless images of Paglia's chthonian Nature or for the female aspects of Maori cosmology that inform the painting of Robin Kahukiwa. (One suspects that Christine Webster has only escaped exclusion because photography, as a medium, is perceived to be politically correct.)

Nor is there any room for the Sadean sexual politics of Jenny Dolezel, perhaps the most critically misread of the new generation of New Zealand painters. Nor for the iconic ambiguities of Denys Watkins and Dick Frizzell or for Alan Maddox, whose wild exuberance delivers a stunning body blow to the imprisoning Apollonian grid. Nor for the tortured, rock-haunted images of Philip Clairmont.

But perhaps the most revealing lacuna of all is Toss Will Woollaston. For fifty years, Woollaston, to adapt an engaging description of Ian Wedde, has made trouble between appearance and reality in the New



above: DICK FRIZZELL, *Cleansed by the blood of the lamb*, 1990, oil on canvas, diptych, 195 x 280 cm.



left: ROBERT ELLIS, *Te rawhiti ra tapu*, 1990, acrylic on canvas, 184 x 156 cm, Gow Langsford Gallery, Auckland.

ZEALAND CULTURE. AND IN THAT LIES ONE OF

Artists define the culture – the gate-keepers ought only to provide a context in which these prior definitions are revealed. To do anything other is to reduce artists to a pitiful client state of a curatorial theology.

Zealand landscape. No picture of New Zealand art can fairly disregard him, but somehow 'Headlands' manages. Why? The answer is sadly all too simple.

Woollaston is committed to place. His work reeks of it. It is not therefore susceptible to critical or curatorial theory. His images, because of their continuity and self-determined context, cannot easily be marshalled and rearranged to support curatorial argument. It seems significant to me that, in his paper at the seminar associated with the Woollaston retrospective at the National Art Gallery, Professor Tony Green could gleefully deconstruct Woollaston's autobiographical texts, while remaining entirely silent about his work. Since the context of 'Headlands' is a curatorial construct and not one determined by the cultures it purports to represent, there is no place in it for Woollaston.

It is not that 'Headlands' has simply left out a number of significant painters, or that those included are not of an equal significance. It is that its curatorial framework has seriously reduced the breadth of the New Zealand imagination. The artists included are themselves curiously denatured by the context in which they are presented. This is a crippled culture shown here. I would argue that the reductions of 'Headlands' are of precisely those elements that add a significant degree of uniqueness and idiosyncrasy to New Zealand art. Those futile tillers in the barren fields of 'internationalism' are still at it!

'Headlands' has exported to Australia one side of a tedious and increasingly futile debate about New Zealand art. The thesis is that some nationalist canon has for forty years fiercely resisted the international fertilization of New Zealand culture. Young curators and critics have ingested this notion – richly redolent with bogeymen as it is – at their mentor's knee.

Translated across the Tasman, the tale of

struggle of the new and international against the smothering old, ignorant nationalism has been gobbled up whole, reflecting as it does a real critical conflict for stylistic legitimacy in Australian art of the 1950s, which New Zealand largely escaped. Reviewing 'Headlands' in the *Weekend Australian*, Elwyn Lynn writes of this alleged New Zealand conflict in terms of some warped fascism attempting to impose its will on enlightened liberalism, and then goes on to write approvingly of a 'true New Zealand visual nationalism' apparent in 'hard edged styles and serene clarity of light' – the very assertion that began the nationalist row in the first place.

In truth there is a genuine dichotomy in New Zealand art. But it is not that of some nationalist canon contesting with an internationalist one. Rather it is a perceived conflict between the two ways of making art. Emotional and intuitive, analytical and intellectual; an art-making process that constantly discovers and invents and one which constructs and orders. Both are legitimate. Both can and do fruitfully co-exist and both equally enrich the contemporary cultures. It is a dichotomy present in most contemporary Western art, and New Zealand is not the only culture where it has manifest itself as a debate about legitimacy of style.

It is the almost entire absence of the products of one of these processes that so enervates 'Headlands' and thus to its Australian audience diminishes the extraordinary reach of New Zealand art.

The conflict between the two is a critical invention not a cultural condition. It is almost certainly not a conflict experienced by the end users of the culture – a notoriously omnivorous crew.

'Headlands' brings sharply into critical focus the role of curators in imposing contexts. Christina Barton devotes her catalogue essay to a somewhat dry celebration of this,

THE DIFFICULTIES IN THE READING OF NEZ



M.T. WOOLLASTON, *A view of Tasman Bay from Harley's Road*, 1983, oil on board, 114.7 x 260 cm, Private collection, Auckland.

but nonetheless avoids the critical issue of tails wagging dogs. Do artists define the culture or do its gatekeepers? Is the act of observation entirely independent of the nature of the things or phenomena observed?

Barton quite rightly challenges me as resisting these assumptions, but concludes from that that I thereby resist post-modernism (which she defines as essentially international) as something alien and thus neatly updates the nationalist silliness. Artists define the culture – the gatekeepers

ought only to provide a context in which those prior definitions are revealed. To do anything other is to reduce artists to a pitiful client state of a curatorial theology.

The challenge of 'thinking through New Zealand art', which is the subtitle for 'Headlands', should have been to think through all of it.

Hamish Keith is former Chairman of the New Zealand National Art Gallery and a writer and art consultant.

NEW ZEALAND ART PRESENTED BY 'HEADLANDS' . . .

MARU-KAITATEA *at* KAIKOURA

Joanna Mendelssohn

It is surprising, as well as refreshing, to come to Maru-Kaitatea, the Maori meeting house at Kaikoura, and the most recent example of Maori cultural revival in the South. This is Takahanga, Maru-Kaitatea Te Whare, revolutionary in both its existence and its appearance.

The visitor to New Zealand becomes accustomed to the conventions of displaying Maori art. The rooms are dark, the pieces spot-lit, so that shadows fall. Even when the work is recent the implication in the display is that we are about to see a rare object from the distant past.

For the visitor to Maru-Kaitatea, the first surprise is the light. After the gloom of the National Museum in Wellington, this is a place without concealment. The second surprise is the colour. Most of the traditional Maori artwork seen in museums and souvenir shops is carved or woven, with colours subsidiary to form. At Takahanga the colours blaze with acid pinks and purples, yellows, blues and greens. They are a reflection of the colours of the north-east coast of the South Island, where one glance can take in snow-covered mountains, green pasture, grey pebble beach and turquoise sea. The official and

poetic description is that the colour comes from 'the cloak of Uenuku', a commemoration of the creation of the world, but Cliff Whiting (who acted as a facilitator for the whole project) feels the colours 'somehow reflect the local environment as well as the history of those people'.¹

The colours of creation add to the stories told in the individual panels, each one worked on by different groups of artists so that the voices of all those working on the project are heard. One wall has panels relating to the different groupings of people who have contributed to the whare, telling their individual stories. Maru-Kaitatea is a marvel of contrasting intricate patterns of zigzags and swirls, feathers and trees, symbolizing the great stories of how the ancestors came to the South. And central to all is the supporting beam which tells the story of Maui, ancestor of all. Visually the house is united by Cliff Whiting's experimental vision: a Maori artist from the north coming south to encourage the growth of art, and with it cultural identity. Whiting, with Te Aue Davis and Sandy Adsett (other artists from the north) acted as advisers, teaching and encouraging new art forms in the South Island.

While it is hard to travel the North Island of New Zealand without noticing the vigorous Maori culture, the South Island is different. The surface of the South Island is the 'Mainland' of dairy food and Ngaio Marsh's 'English' whodunnits, of a society so successful at imitating the English middle classes that it has adopted all their virtues and vices. The underside of the South is well known: the introspection of Colin McCahon and Janet Frame reacting to the limitations of their environment with quiet depth. But all this is Eurocentric New Zealand. Once there was a flourishing Maori culture in the South, and one of its centres was Kaikoura, north of Christchurch and south of Picton, a fishing village on the road to the Wellington ferry. The name means 'eat crayfish', and the sea features large in the lives of all those who live there.

In the South it was not the invading Europeans who eliminated the local population, but rather the locals who killed each other in particularly bloody and cannibalizing wars in the early nineteenth century. One of the main battle grounds where enemy fought

opposite: Interior view and details from Maru-Kaitatea, the Maori meeting house at Kaikoura, New Zealand.



and ate enemy was Kaikoura. Over the years the survivors appeared to blend into the dominant Pakeha culture. Many of them were partly descended from the sealers who first came to the South Island in the late eighteenth century, and kept some knowledge of their ancestry by writing the first histories of the Maoris of the south. But in the last generation, with the world-wide assertion of cultural identity by all indigenous peoples, there has been a revival of the Maoris of the South. It is appropriate that the first public flowering of recent Maori culture in the South should take place at Kaikoura, because it was where so many died, and because the battles fought gave the British an excuse to take a colonizing interest in New Zealand.

Maru-Kaitatea came from the expressed need by the people of the South for their own marae. According to the glossary in Keith Sinclair's standard *History of New Zealand*,² a marae is a 'space in front of meeting house; a plaza'. But it is more than this. A marae is where the local Maori people can live and gather together. In tribal times it may just have been the place where people met, but now, in the late twentieth century, the word encompasses a community centre – a communal dwelling place, a place for talk. The move to establish maraes in areas trying to reclaim their cultural identity is politically very radical: once there is a marae there is also a rallying point for an increasingly vocal Maori community.

Bernice Murphy, one of the curators for the recent 'Headlands' exhibition describes the marae as '... a public space of debate within a community. Not only is it very architecturally defining as you come onto a marae, before you even go into the meeting house, but the whole issue of coming onto a ground and coming together as a community, through a meeting of that community we will debate our position on this or that or these people who might be visiting, or what we're doing about this crisis.'³

At Kaikoura the move for a marae was precipitated in the early 1970s and initiated with the support of Maori activist teachers. To an

outsider one of the curious aspects of recent developments in Maori culture is that it appears to be led by people grounded in 1960s educational theory, and a surprising number of the best contemporary Maori

One of the main battle grounds where enemy fought and ate enemy was Kaikoura.

Over the years the survivors appeared to blend into the dominant Pakeha culture ... But in the last generation ... there has been a revival of the Maoris of the South.

artists were first trained as teachers. The spirit of co-operative liberalism was born again over 10,000 miles from Summerhill. The young Maori teachers learnt about harnessing creativity, encouraging experiments and working together for a common goal. For Whiting this teacher training was remarkably similar to his understanding of Maori culture with its 'sense of community, held together by ancestral ties'.⁴

Whiting and his colleagues visited Kaikoura, the famous site of the battles of over one hundred and fifty years ago, and befriended the people who lived there. Then, because Whiting was even then a passionate advocate for Maori culture, he described how he taught:

We started to quietly introduce them to some of the arts, and that's how it got started. And then their dream got bigger, and they caught onto the idea. Some of them could not even visualise what a meeting house was all about, which I found amazing, because there's lots of them around. So they went through that whole learning experience in painting and things and

weaving, and gradually developed the idea that they would build a marae. And that's how it started.⁵

Government support for indigenous cultures often appears to be a harmless 'feel good' act. But because cultural identity is so much a part of an individual's understanding of self, cultural resurgence and political resurgence often go hand in hand. Whiting is aware of this dimension to arts policy, and particularly the central importance to Maori people of the meeting house:

The meeting house is the symbol of Maori identity. If you take the marae meeting house away today Maoridom would be lost. It would become very fragmented and disorganized.

The marae was built by Ngati Kuri people, a subtribe of Ngai Tahu. The old Pa site 'Takahanga' was reoccupied and the buildings erected. Enthusiasts and interested marae people from the Ngai tribe came from all parts of the South Island to help.

We had lots of fun. An immense amount of fun, and it was interesting watching people discover themselves and discover skills. Both rediscovering old skills and finding new ones. But most importantly I think was the realizing that their efforts counted. It took a while for people to understand that what they were doing was for real, that it was going into that place.

In the past one of the barriers to opening up Maori culture had been a system of tapus. Women were forbidden to participate at any meaningful level, only certain people were allowed to make particular carvings, and special sacred woods had to be used. The old rituals of the years prior to European settlement had been aided by rituals laced with the overtones of Protestant patriarchy.

At Takahanga the first decision made was to lift all tapus, which led to the participation of the entire community. For Whiting as co-ordinator it also led to a liberation in his own work.

You lead people into things and you say it's

paint, and it's got interesting things about it, and it's colour and you can put it on things. How about making things to put it on – stick it on a wall and see how we go. Some of the things we've got are way out – we did a bit of experimenting at times. I mean it was as much an exploration for me as it was for them, and for any of the other people who came into it.

The wood at Takahanga is not the rare and precious timbers of the traditional meeting houses, but cut and carved particle-board, the most flexible of all modern materials, which has been painted all the colours of the rainbow.

Takahanga is still to be completed. The outside will need further carving, but as the community discovered the many uses of a meeting house they started to feel the urge to activate it.

That was another break with tradition, opening a place before it was completed, but we looked at it and said: 'Well the need is your need'. It just had so many people coming into the place, wanting it and it wasn't completed. They've never really had to deal with that kind of thing before, but as soon as they built the marae of course, all that gradually started to mount and build up, and now of course they're right into running a full marae, and it's the whole 365 days of the year, 24 hour job.

Its first call is always for funerals. And you can see the link with the ancestor thing then immediately. So you can see the tie up there with the art that goes into the place, and why it appears to have death as a hidden sort of focus. It's really not, it's the renewal process that goes with the continuity of it, as well as the re-forming of family groups. That once you lose a member you have to reshape and re-form and if you have your ancestors with you, like on the walls, they help a lot because they show your connections with all the other people who will probably be at that gathering. And that's really what it's about, and that's what this art's about.'

The official brochure for the opening of Maru-Kaitatea has written the same sentiment in the elegant formal prose style adopted by New Zealanders for major events of spiritual significance.



Takahanga is, therefore, the putahi of Kati Kuri manawhenua. It was from here that the rohe was claimed and it is proper that on this place stands the house that is the foundation of our new beginnings. Kati Kuri remains as the northern bastion of the takiwa of Ngai Tahu Whanui. This new house is a symbol, both of the past and of the future we aspire to.⁶

Interior view and detail from Maru-Kaitatea, the Maori meeting house at Kaikoura, New Zealand.

¹ *Maru-Kaitatea: Souvenir of Official Opening*, January, 1992.

² Keith Sinclair, *A History of New Zealand*, Penguin 1991, p. 342.

³ Interview with the author, June 1992.

⁴ Interview with the author, January 1992.

⁵ Ibid.

⁶ *Maru-Kaitatea: Souvenir of Official Opening*, January, 1992, p. 2.

The meeting house at Kaikoura was completed with the support of Te Waka Toi, the Council for Maori and South Pacific Arts and the Ngai Tahu Trust Board.

Joanna Mendelssohn is a Lecturer at the College of Fine Arts, Sydney and art critic for the *Bulletin*.

WAKE ME UP WHEN WE GET THERE

Jim Barr and Mary Barr



above and right: SHONA RAPIRA DAVIES, *Te Aro Park*, 1992. Photograph courtesy Wellington City Council.

If you don't look out, you don't get a look in' must have struck many as the catchcry in New Zealand over the last twelve months. International shows dominated the calendar with 'Headlands: Contemporary Art from New Zealand' being the biggest contemporary art exhibition ever shifted off shore.

'Headlands' opened at the Museum of Contemporary Art in Sydney and its idiosyncratic re-mix of new and established, young and old, Maori and Pakeha met with surprise and excitement. It proved too heady a brew though for some of New Zealand's art establishment. Objections largely centred on the show's refusal to scrub up a tidy story for international consumption, its ironic tone and its insistence on the inclusion of Maori art and themes.

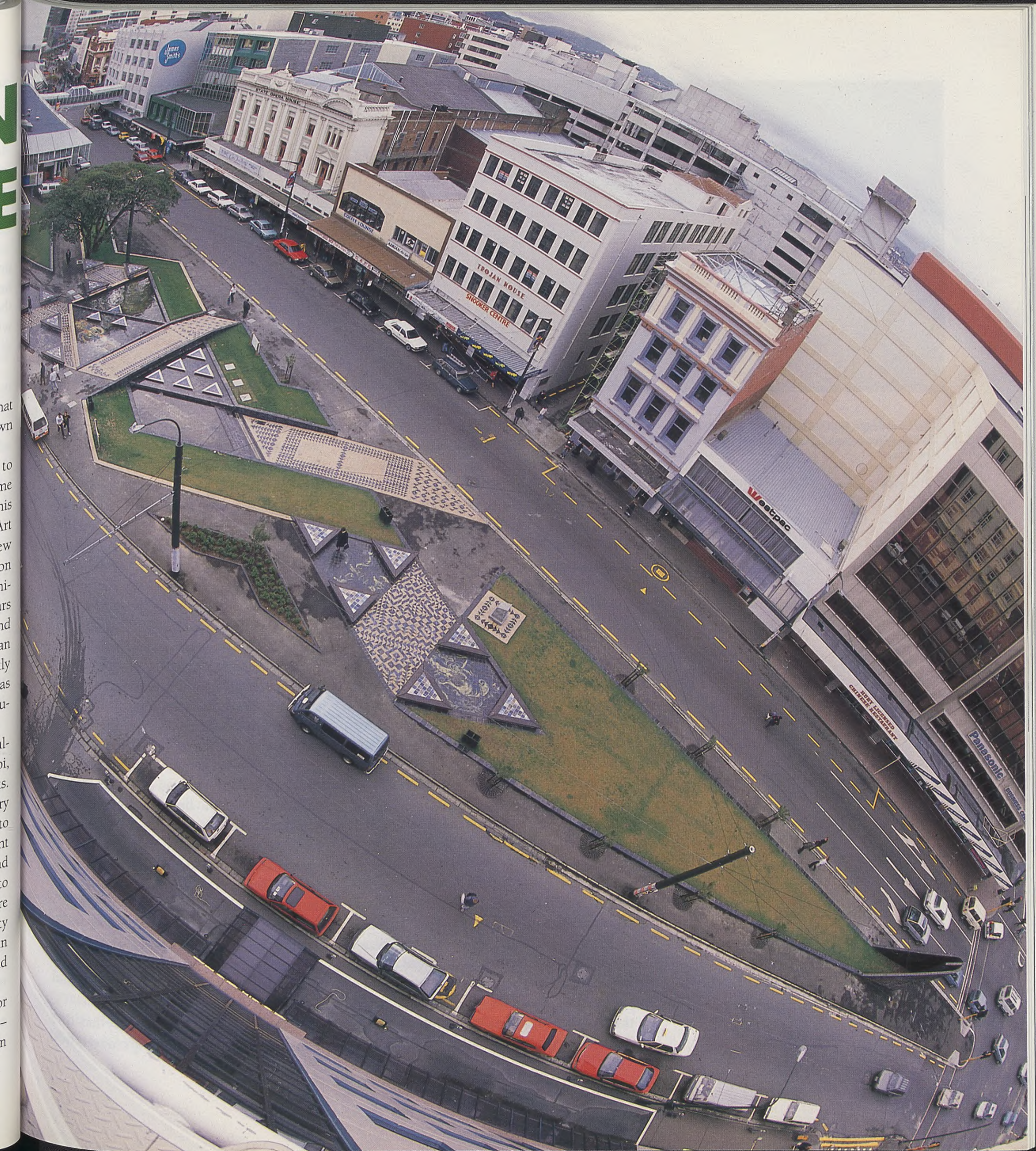
It will be interesting to see if any of these issues survive the seminar to be organized by the National Art Gallery, located in Wellington, during the exhibition's run there. 'Headlands' failed to rouse the interest of other major venues including the Auckland City Art Gallery. Auckland staff did make their way over to Sydney to see the show but the word was out beforehand that Director Christopher Johnson did not intend picking up on it. This decision will certainly be seen by Auckland artists – who easily made up the largest number of exhibitors – as yet another sign that their own institution is

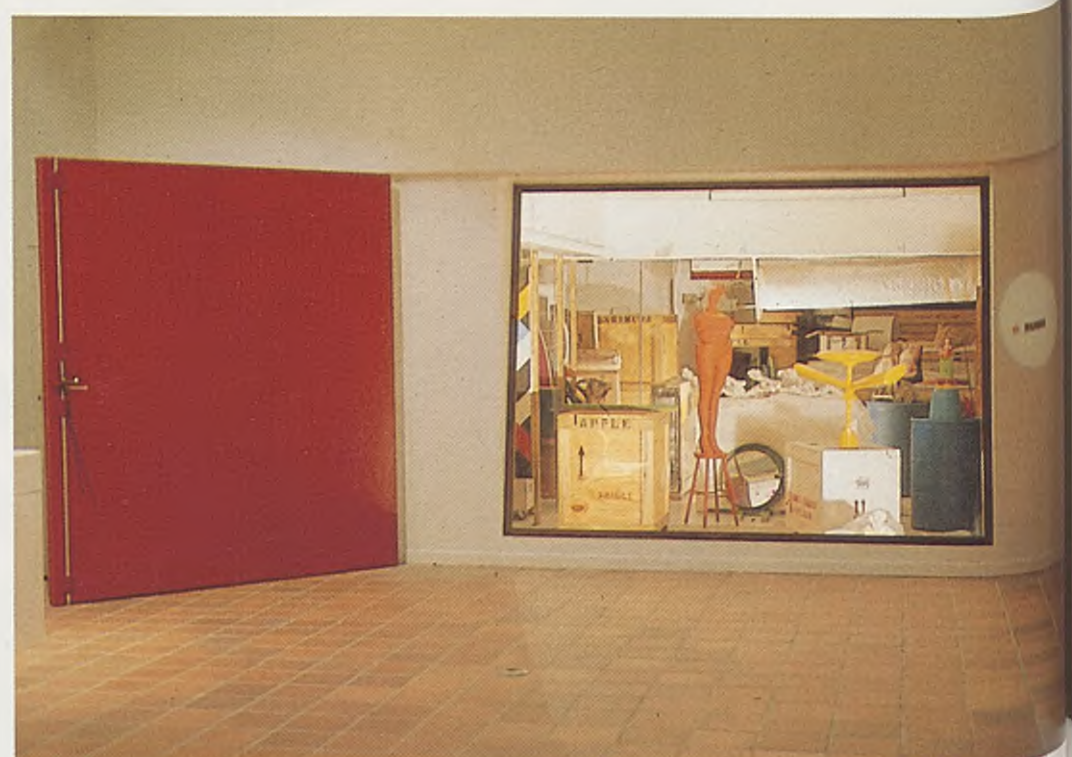
struggling to come up with a direction that will deal with the practice of the city's own artists.

'Headlands' can be seen as part of a push to launch New Zealand art overseas by some new players to the international game, in this case, the Museum of Contemporary Art in Sydney. Another example is the New Zealand–United States Arts Foundation which organized 'Pacific Parallels'. The exhibition looks over one hundred and fifty years of New Zealand landscape painting and photography and was curated by American academic Dr Charles Eldridge. Currently touring the United States, the exhibition has secured venues in six American cities including Washington.

Another organization keen to make cultural connections overseas is Te Waka Toi, the Council for Maori and South Pacific Arts. It organized 'Te Waka Toi: Contemporary Maori art from New Zealand' in-house, to tour four United States venues. An important part of the project is that Maori artists and performers will accompany the exhibiton to all venues to make cultural contacts in a more personal way. This showcase for the diversity of contemporary Maori art opened in San Diego to coincide with the New Zealand challenge for the America's Cup in 1992.

Indeed, opportunities to support major New Zealand international ventures – whether in trade or sport – are being taken





above left and right: JULIAN DASHPER GREATEST HITS, 1992, installation view, Govett-Brewster Art Gallery, New Plymouth.

up enthusiastically by art entrepreneurs. The exhibition 'Distance Looks Our Way', organized by artists Tony Lane and James Ross, drew on an imaginative mix of private and public funding. It opened at Expo in Seville and travels on to other more conventional European venues. A good indicator of the new audiences such diverse exhibitions offer New Zealand artists is that only two of the ten selected artists are also featured in 'Headlands'. In Spain, interest has been good and a reprint of the elegant catalogue is being considered.

Each of these export exhibitions has been accompanied by a good looking publication, making another feature of the last twelve months in New Zealand an expansion of art publishing. A highlight was the lavishly illustrated Moët & Chandon Foundation's 'Pleasures and Dangers'.

With the exception of the indefatigable Greg Burke at the Wellington City Gallery, most recent art publications have come from outside the New Zealand art institutions. Public galleries, it seems, have put substantial catalogues on contemporary art into the 'too hard' basket, leaving the Queen Elizabeth II Arts Council to take a lead as the major funder and facilitator.

The Arts Council has also intervened with the free market forces so popular in New Zealand. Recent changes to the Council's

policy have called a halt to the funding of any art museum that sells from exhibition. Any benefits from commercial enterprise cancel out State patronage. The measure has drawn howls of protest from the smaller institutions which use funding from their 'bring and buy' exhibitions to purchase works and fix rooves. Few of the major art museums are involved. In general, the move is seen as a positive assertion of the professionalism required in today's climate and a hedge against local authority responsibility for funding trickling away.

Contemporary art has also taken a beating as public institutions responded to budget pressures by vying for audiences with collection-based (and generally historical) theme shows. However, drumming up custom by trumpeting their wares as masterpieces and treasures through dramatically increased advertising has, so far, had disappointing results. Auckland City Art Gallery attempted a spin on a well-worn theme selecting for exhibition, you guessed it, 'treasures' from the collections of the Gallery's patrons. The move, generally regarded as just a little transparent, contextualized art works from the private collections of the upper class with colour co-ordinated couches, flowers and side tables.

The Auckland City Art Gallery has certainly been in the wars. Having only recently



defeated an attempt to force sales from the collection, it has now announced a door charge to all temporary exhibitions. As it is through temporary exhibitions that most recent art is shown, this turnaround is of real concern to the arts community. This surprising capitulation is also expected to lead a flurry of copycat turnstiles in smaller institutions. The now quantifiable role of crowd pleaser is risky territory indeed.

Fortunately the dealer galleries continue to be active in the contemporary field. The downturn in the international art market has meant artists from other countries are now more willing to show in New Zealand. Recent exhibitors have been Australians Marilyn Fairskye and Bronwyn Oliver, Frenchman Daniel Buren and English installation artist David Tremblett. Fairskye has exhibited in New Zealand before and this show coincided with her move from New York, where she has been working for the last three years, to a teaching post in Queensland. Her work collages reflections, symbols and found imagery, and was displayed as a series of boxed units – portable cultural baggage that recalled once again early Surrealism and Marcel Duchamp.

Dealer galleries have also picked up on younger local artists. Giovanni Intra, Ronnie Van Hout and Luise Fong have all had successful exhibitions over the last year. Much of

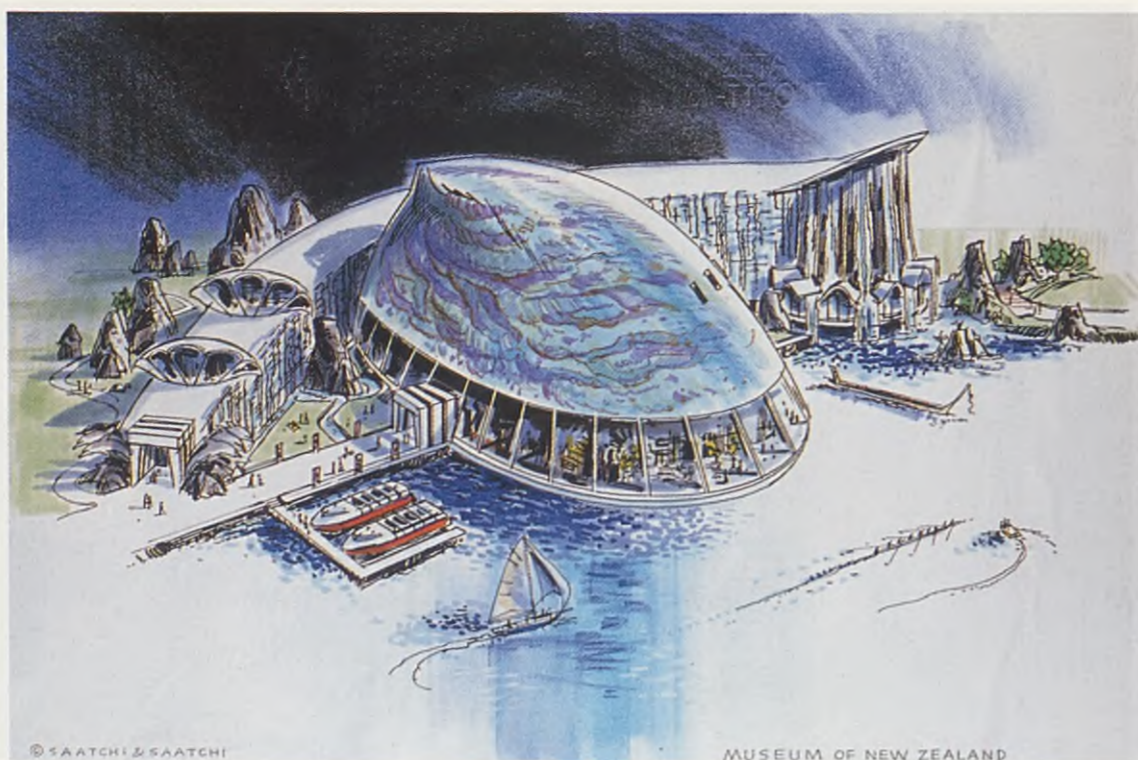
the work gives a strong conceptual nod to Surrealism. Intra, for instance, follows a trail of mordant wit seen in the work of older artists such as Billy Apple and Marie Shannon. This time around however, art references, which still dominate, are rooted in Europe rather than the United States.

Champions of the new include Christchurch curators Lara Strongman and William McAloon. From her base at Robert McDougall Art Gallery's contemporary space, Strongman has had recent success with a droll retrospective of neo-conceptualist Julian Dashper. Dashper took the retrospective spirit to heart and displayed all his works to date as mounted slides. He also showed at New Plymouth's Govett-Brewster Gallery where he dedicated a drum kit and the Gallery's own store room to senior artist Don Driver.

McAloon's most recent effort, entitled 'Vogue', clubbed together twenty sculptors in an exhibition at the Canterbury Society of Arts which the curator proudly claimed he had 'proliferated beyond control'. Nicely pitched, 'Vogue' managed to converse with its audience rather than submit them to a lecture. Another group of younger artists is being drawn together by Greg Burke and Robert Leonard under the mock 1970s retro title 'Shadows of Style'. The exhibition is a joint effort between the Wellington City Art

above left: **MERILYN FAIRSKYE**, *Alone/zip*, 1992, installation view, Artis Gallery, Auckland. Photograph by Geoffrey Short.

above right: **RONNIE VAN HOUT**, *Trance*, 1992, toned photograph, 44 x 30 cm.



above left: **Paua to the people**, proposal for the Museum of New Zealand by Saatchi and Saatchi, 1992.

above right: **NEIL DAWSON, Throwback**. Photograph by Bill Nichol.



Gallery and the Govett-Brewster and will show at both Wellington and New Plymouth. The two venues are hoping that, by combining skills, budgets and facilities, more resources can be put into touring exhibitions. If it works it might bring relief to some of the smaller galleries on the circuit, which are usually force-fed a diet of British Council craft shows and Polish prints.

In the midst of this youth fever the National Art Gallery mounted a retrospective of the eighty-three-year-old painter Sir Toss Will Woollaston. The National presented Sir Toss Will as a cautious plodder who has had little truck with anything later than mid-period Oskar Kokoschka. Many of the artist's greatest paintings could easily have quashed this assessment but, as works such as *Portrait of the poet Charles Brash* and *Sunset at Greymouth* were not included, they didn't get the chance. Woollaston was amongst the first artists to give New Zealanders the thrill of the modern. He deserved better.

The general public also deserved better than the drawings for the new national museum approved for construction on the Wellington waterfront. Even the chairman of the project, Sir Wallace Rowling, announced that personally he thought the design for the new building was a bit 'ho hum'. The public agreed and responded enthusiastically to advertising agency Saatchi and Saatchi's

cheeky proposal for a building covered with a giant paua shell. Hoping to jolt the museum project out of its 'form following function' carapace, the agency was bemused to find itself leading a public opposed to the Ho Hum Drum and pro Paua Power.

Surprisingly, Museum of New Zealand bureaucrats failed to take advantage of the debate beyond offering a few cosmetic changes to the building's façade. Although claiming cultural negotiation as one of the key skills of their institution, they immediately denounced all comment as 'uninformed' and 'mischievous'.

The Museum of New Zealand's claim to cultural prominence was further eroded by the announcement of its Management Board. With a couple of notable exceptions, membership is a mixture of party payoffs and who-in-the-hell-is-he's. It is headed by Christchurch ex-Mayor Sir Hamish Hay. No past or present museum professionals appear on the list, which also includes a lone Maori representative. This situation arises in a museum which will depend on its magnificent holdings of Maori art as a key draw-card. On this issue too the Museum team are resolutely tight lipped. Such decisions, as we have come to expect, are final with no comment required. How they can deal with the complexities of other cultural, social and racial issues must now be seriously doubted.



Public debate was also intense over Shona Rapira Davies's ambitious redevelopment of Te Aro Park in Wellington. The issues this time were more prosaic: cost overruns and project management. Davies used her recreation of the park as a way to remind park users of the original Maori owners of the site. With tens of thousands of hand-painted tiles and sheets of water, Davies transformed the previously dour brick-lined plots of worn grass into a bright mosaic that references Maori weaving patterns. Another Maori artist, Kura Te Waru Rewiri, collaborated with Davies on the tile painting.

Another public sculpture completed this year was the long-awaited work entitled *Throwback* by Neil Dawson. The ten-metre-high sculpture, rich with potential layers of meaning, can be glossed as an enlarged window, based on the architecture of the nearby Auckland City Art Gallery. The work was gifted to the Gallery by the Auckland City Council to celebrate its centenary.

On the edges of the art world there has also been great activity. Posters for dance, rock, and theatre have showcased the graphic arts, often eclipsing efforts by the 'higher' art forms. Designers like Philip Kelly and Neil Pardington have collaborated on many works, and their upbeat mixture of computer coolishness and hand-lettered foolishness make the results often well worth peeling off

the billboards.

Art writer Stuart McKenzie, who co-directed a short film with Pardington last year, has now come across with a solo effort entitled *Ends Meat*. Premiered at Wellington's Film Festival earlier this year, the ten-minute short added another well-crafted block to McKenzie's take on the rich bleakness of everyday martyrdom.

One of the most energetic artists working in New Zealand at present is having trouble showing her work at all. Film maker and installation artist Merylyn Tweedie has merri-ly devoted herself to the re-mantling of art as an institution. Infuriating as she has proven to be to public institutions and dealers alike, her project retains a sharp critical position. Combining a bewildering variety of *nom de plumes*, corporate structures, limited liability companies, partnerships, consultancies and aliases, Tweedie, Meret Grönig, Popular Productions and C. J. Craig and Sons are like gnats, just itching to sting any fat rump they see ready to settle into a comfortable chair for a year or two in front of the television.

We would like to thank Robert Leonard for suggesting the title for this article.

Jim Barr and Mary Barr are independent researchers based in Wellington, New Zealand.

above left: Murray Keane (left) and Alexandra Rogerson in Stuart McKenzie's film, *Ends Meat*.

above right: BUCK NIN, *Fragmented society*, from 'Te Waka Toi: Contemporary Maori Art from New Zealand'.

A TASTE FOR THE NEW

*Corporate Art
Collections, Museums
and the Art Market
in the United States
and Australia*

Annette van den Bosch

One major reason for the upward shift in art prices in the 1950s was the taxation scheme in the United States, which allowed substantial exemptions for donations of works of art to museums and public institutions. Another factor operating in the 1950s was the growth in size and importance of the audience for art, and the use of art to promote other products and the corporate image itself. In the 1950s and 1960s the whole pattern of patronage for the arts changed. The wealthy collectors in the United States who bought modern and contemporary art in the international market were corporate executives who instigated corporate collections and sponsorship of art and related events. Public sector patronage of the arts developed in the United States and Australia in the 1960s largely as a response to the increased significance of art as an investment and in audience formation. The National Endowment for the Arts and the Humanities, established in the United States, and the Australian Council for the Arts (as it was initially called) in Australia were modelled on corporate patronage.

Prior to 1940 there were few corporate collections. Most formed before 1950 comprised works acquired as part of corporate efforts to advertise, or raise the quality of their design. After 1950, corporate sponsorship of the arts in the United States developed a more sophisticated approach, often through personal relationships developed between leading executives in business and the art world. Americans were placing increasing value on social acceptance and subtle indicators of social prestige. Corporations established art foundations and collections as part of their role in promoting a taste for the new: new fashions, new design and a new image.

The developing mass audience for the arts in the United States was formed by both the corporation and the museum. Museums in America have always been associated with the development of new collections. By 1954 there were two thousand museums in America, showing the art and culture of

Europe and Asia.¹ The post-war generation of museum donors recognized that they had to assume a more active role in attracting the public. Museums in that period introduced the modern audience practices that we now take for granted: international loan exhibitions, cafeterias, children's museums, lectures, sculpture courts and even the use of television. It was generally the museum and not the audience that inspired audience demand.²

Magazines such as *Vogue*, *Vanity Fair*, *Look* and *Life* increasingly devoted lavishly illustrated articles to the work of individual artists and exhibitions and the international loan exhibitions that were attracting mass audiences to museums. The re-establishment of *ART and Australia* in 1963, the modernization of Australian State Galleries and the instigation of the Australian National Collection and Gallery were part of a similar process that occurred in Australia in the 1960s and 1970s. The mass media began to recognize that museums which had previously attracted a minority audience were now aiming at a mass audience. In a parallel way, as attendances at museums grew, so did the potential of their promotional and media functions. Art museums played host to travelling museum shows and to corporate collections.

In the 1950s the Museum of Modern Art in New York was at the height of its influence as a beacon of American culture and the major force for establishing a receptive audience for contemporary forms of expression throughout the Western world. The MOMA Collection was formed through the system of tax exemptions for donations of works of art in the United States. New York dealers such as Sidney Janis and Samuel Kootz had established their credibility with New York collectors and MOMA Trustees by selling the prestigious European Modernists, and used the relationships they had established with collectors to sell new American art. The prices for Abstract Expressionist art until the death of Jackson Pollock in 1956 were low. The prices for European modern art were rising



JAMES ROSENQUIST, *Spaghetti*, 1970, coloured lithograph, 74 x 104.9 cm, Art Gallery of New South Wales. Gift of Fred Genis, 1991.



PIERRE-AUGUSTE RENOIR, *Femme a la guitare*, 1897, oil on canvas, 1897, the Dallhold Art Collection, courtesy of Christie's Australia.

steeply and collectors knew that contemporary art was likely to rise as well.

The Rockefellers, who were directors of the Chase Manhattan Bank, became the leaders in corporate collecting. Other trustees associated with MOMA, such as B.F. Goodrich, also initiated corporate collections. These new collectors gave the post-war market its essential mobility. Individuals and corporations recognized the social status of art collecting and began to speculate in the new American art, hoping for a bigger profit. These collectors were dependent on their dealers for advice and to ensure privacy for their collections. The dealers needed a handful of collectors and one or two critics such as Clement Greenberg and Thomas Hess to

support the new style which they were marketing.³ Leo Castelli, the most influential New York dealer of the 1960s, was a master of the strategy of placement; important collectors (especially corporate collectors) were the basis for establishing reputations – not for individual artists but for styles.

Castelli emphasized the key role of the wealthy collector and the definitive museum exhibition in establishing a new audience and a new style.⁴ MOMA and other museums began to collect and exhibit contemporary art in order to stay ahead of price rises and because of the wide audience being formed for contemporary art. As the prices for art escalated in the late 1950s and 1960s, new corporate collectors began vying with one another in the speculative purchase of new movements. In order to establish Pop Art, Castelli encouraged two collectors, Robert Scull, the taxi fleet owner, and Burton Tremayne, a real estate magnate, to compete with each other.⁵ These collectors assembled large collections for relatively modest prices. They also established closer links with artists and the art world than previous collectors of European modern art or Old Masters. From the 1960s corporate collectors and sponsors developed relationships with artists, dealers, curators and critics to the point where some collectors initiated their own museums. Peter Ludwig (the Belgian chocolate manufacturer), Count Giuseppe Panza (a Milan industrialist), and more recently the Saatchi family are the inheritors of these collection practices.

Australia's leading collectors in the 1960s were also prominent in business and social life. In 1966 a selection of sixty-six paintings from the Carnegie Collection became the first private collection to be exhibited at the National Gallery of Victoria.⁶ In 1971, Farmer's Blaxland Gallery had an exhibition of 'Fifty Works from Private Collections'. The artists exhibited represented the 1960s market leaders: William Dobell, Russell Drysdale, Sidney Nolan, John Passmore, John Olsen, Robert Klippel and Rodney Milgate. The collectors included the Lloyd Jones fami-



HENRY MOORE, Reclining figure: Arch leg, 1969-70, bronze, length 442 cm, collection Hakone Open Air Museum, Japan.



RUSSELL DRYSDALE, *The cricketers*, 1948,
oil on masonite, 76.2 x 101.6 cm.

ly, the Baillieu family, the Fairfax family, Mrs Sue du Val, Bernard Hammerman, Richard Crebbin, Harry M. Miller and Franco Belgiorno-Nettis. Australian banks, led by the Reserve Bank under Dr Nugget Coombs, also initiated collections. The Bank of New South Wales (now Westpac) and the Commercial Bank of Australia (now the National Australia Bank) also began collections in the 1960s.

By 1973 corporate collecting was well established in Australia and Australia's largest corporation, Broken Hill Petroleum, commissioned dealer Kim Bonython to spend \$250,000 on a collection to be housed in its new Melbourne skyscraper headquarters. The BHP collection purchased in the 1970s was far larger than the National Gallery of Victoria's collection of contemporary art. In 1984, to mark the State's 50th anniversary, the National Gallery of Victoria showed another corporate collection, the JGL Investments collection, which was exhibited under the title 'The Great Decades of Australian Art'. The collection, exemplified the values established in the Australian market of the 1960s including works of art which established market records. The most prominent of these were Russell Drysdale's *The cricketers*, 1948, and Sidney Nolan's *Burke and Wills leaving Melbourne*, 1950.

In the 1960s art had become big business in its own right – hence a profitable partner to corporate enterprise. In the 1960s the Chase Manhattan Bank concentrated its collection on contemporary art by younger American artists. As the leader in the field of corporate collecting, the Chase served as a model for other public-spirited businessmen to follow.⁷ By the 1970s the focus of corporate collecting was on contemporary artists in the \$1,000 – \$5,000 range and graphic art under \$1,000.⁸ Corporate collecting was strongly associated with building and restructuring of the business district in city centres, following the exodus of populations to the suburbs in the 1950s and 1960s. Painting as sculpture was important in the decoration of corporate architecture by firms such as Skidmore, Owings and Merrill. Commis-

sioned sculpture by Henry Moore and Alexander Calder was prominent in this function.

In the United States, corporate support of the arts was tied to regional interests which cultivated the public profile of the corporation in its home base. Support for the arts was designed to facilitate business interests and to balance the influence of the National Endowment for the Arts and the national government generally. The art world and the audience accepted corporate collecting in the United States because of the traditional historical role of the collector as both owner and benefactor. Collecting by corporations assumes the form of a cultural trust fund, especially if the collection is exhibited publicly. Corporate collections, however, still retain an investment function. The increasing momentum and sophistication of corporate collecting from the 1960s to the 1980s affected art practice through the relationships between corporate consultants/dealers and the art world. Corporate support of museums was also closely allied to corporate collecting.

In the 1970s and 1980s corporate sponsorship worked in two ways: to collect art in a region and to support the development of art centres and museums in that region. Corporations could afford to support the arts. At least half of monies spent on corporate patronage was dispersed in their public relations and advertising budgets. In the United States in 1965, corporations gave a total of US\$22 million to the arts; by 1978, according to the Business Committee for the Arts, the total was probably more than US\$250 million.⁹ Following the cutbacks to the National Endowment for the Arts in the 1980s, the position of the corporation as the major cultural force in the United States is only too apparent.

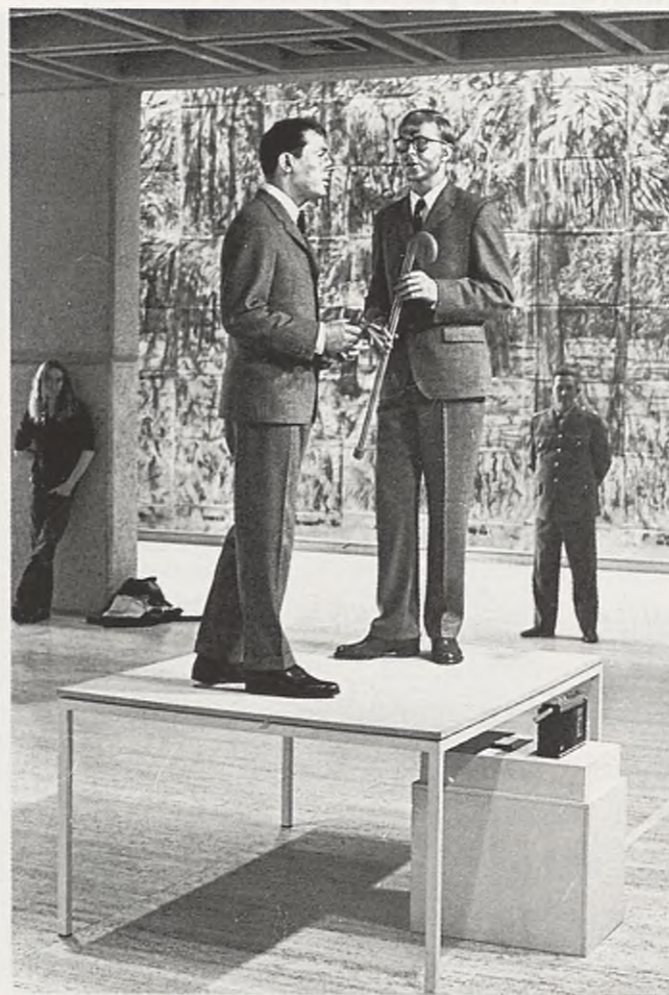
The rapid surge of private and corporate collecting in the 1960s led to the production of a large body of art concerned with formal issues. The styles of the 1960s were distinctive in showing artists' and architects' heightened interest in and use of the technologies



SIDNEY NOLAN, *Baptism II*, 1977, synthetic enamel on composition board, 120.1 x 89.5 cm, collection National Australia Bank.

top: ALEKS DANKO, *Carnival*, painted wood and canvas maquette, winner Transfield Art Prize 1971.

The rapid surge of private and corporate collecting in the 1960s led to the production of a large body of art concerned with formal issues. The styles of the 1960s were distinctive in showing artists' and architects' heightened interest in and use of the technologies developed by the industrial world.



GILBERT AND GEORGE, *The singing sculpture*, 1969, installation, Art Gallery of New South Wales, August 1973, John Kaldor Art Project 3.

developed by the industrial world. This trend was so pronounced that in the 1970s corporate collectors, responding to criticism by artists, tried to distance themselves from the styles (such as Hard Edge Abstraction) associated with corporate art. From 1970, corporations became the major sponsors of important temporary and travelling museum exhibitions of contemporary art. Between 1967 and 1982 the number of corporate patrons at MOMA doubled, while at the Whitney Museum of American Art they increased from fourteen to one hundred and fifty-nine.¹⁰

By the end of the 1970s the role of corporate patronage in the arts was a matter for public debate. In 1978 a conference on 'The Corporation and the Visual Arts' held at

Princeton University discussed many of the practices that had developed through connections between the corporation and the museum. Museum representatives began to realize that their exhibition spaces could be considered 'hiring halls for corporate advertising'. Artists realized that the patronage of the visual arts through collecting and sponsorship by corporations had led to an increasingly problematic role for the art associated with such patronage. Hans Haacke, an artist whose art works were critical of corporations and museums, summed up many of the concerns of those in the art world:

The more the interests of cultural institutions and business become intertwined the less culture can play an emancipatory, cognitive and critical role. Such a link will eventually lead the public to believe that business and culture are natural allies and that a questioning of corporate interests and conduct undermines art as well. Art is reduced to serving as a social pacifier.¹¹

The extent of corporate collecting in the United States became apparent in the following years when 'Art Inc.: American Paintings from Corporate Collections' was held at several major museums. Of the thirty corporate collections exhibited, most were of twentieth century American art. Corporate collecting of American art in the 1970s and 1980s has replaced the earlier role of blue-chip Impressionist and modernist works.

In the 1980s corporate art collections and sponsorship of museum exhibitions were important in the expansion of the audience and the creation of new young collections in the market. Corporations often employed their own consultants and were less reliant on dealers. Very few corporations collected or sponsored the most difficult art, much of which was critical of corporate culture. An outstanding example of the more adventurous corporate art programme was that run at First Bank System in Minneapolis. At the beginning of the 1980s, deregulation in the banking industry meant that a new, accelerated and fiercely competitive environment was



CHRISTO, *Wrapped vestibule*, 1990, drop cloth and rope, Art Gallery of New South Wales, Sydney.
Copyright Christo 1990, John Kaldor Art Project.
Photograph by Wolfgang Volz.



ROSIE WEISS, *Lung*, 1991, oil on marine ply, diptych: 180 x 118.5 cm, 183 x 122 cm, Moët & Chandon Fellow, 1992.

transforming the corporate culture. The First Bank System Collection was begun in 1980 to act as a symbol and catalyst for change and to provoke dialogue. It closed in 1990 because record losses and retrenchments in the Bank had led to more conservative policies.

One United States corporation attempted to establish the American pattern of collecting and exhibiting contemporary art in Australia, but there was some resistance to this. During the 1960s Phillip Morris had supported the rapid processing of aesthetic styles by touring major exhibitions on the international circuit, bringing three of them

to Australia: Pop, Op and Conceptual Art. The company provided financial assistance to publication of 'The Field' catalogue which opened the new National Gallery of Victoria in 1968. In 1970 it sponsored the 'Air' show from the United States. In 1974 the Phillip Morris Arts Grant of \$100,000 was established to stage four annual exhibitions of the work of young artists and to acquire these works for a collection which was subsequently to be made available to State and regional galleries. The problems with the selection were most clearly seen in the 1975 exhibition. Most artists selected were Australians who had travelled in the Americas and Europe over the previous five years. The show was more representative of a number of international market styles than of work being done in Australia.¹²

In Australia, in 1975, a number of businessmen proposed to set up an organization based on the Business Committee for the Arts in the United States. The report of this group, *Building Private Sector Support for the Arts* by the Myer Foundation, was released in 1977. As a result of their report and the policies of the Federal Coalition Government, Arts Limited was formed and subsequently its Director, Dr Timothy Pascoe, became General Manager of the Australia Council. After his appointment in 1981, the Australia Council and State arts agencies promoted policy guidelines and programmes to encourage corporate sponsorship of the arts.

As prices rose in the Australian art market, the art prize (which was usually acquisitive) was less attractive to Australian artists. The Biennale of Sydney was sponsored by the Transfield Corporation after 1973 to supersede the Transfield Art Prize. John Kaldor, another prominent corporate collector, has sponsored a number of artists' visits to Australia and exhibitions of Australian art abroad such as 'An Australian Accent'. The Moët & Chandon award for young artists and the Mobil Business and the Arts Awards were introduced in the 1980s. Although there is debate about exhibitions and awards within the art world, they have become an impor-

tant aspect of contemporary art practice.

Private sector support is a relatively small and fluctuating part of arts support in Australia. Australia Council studies have estimated cash donations from business to be less than fifteen per cent of total support for the arts, in marked contrast to the United States where taxation provisions are more attractive to business, and corporate sponsorship is closer to fifty per cent.¹³ Two reports commissioned by the Australia Council in the 1980s, *The Individual Artists Inquiry* (1983) and *When are you going to get a real job?* (1990), have shown that individual artists' incomes (especially those of visual artists) have remained low. The investment market in contemporary American art, which has been such a significant aspect of the art market of the 1980s, has not changed significantly the incomes of American artists. In fact, the relative incomes of American and Australian artists from their art making and art-related occupations is comparatively similar.¹⁴

The boom in the Australian art market from 1982 was largely led by a significant number of extremely wealthy corporate executives who were prepared to pay very high prices for important paintings. These collectors, led by Robert Holmes à Court, Alan Bond and Rene Rivkin, made an impact in both the international and national markets for Impressionism, Australian nineteenth-century works, and European and Australian modernism. They made the Australian market much more competitive and acted as price leaders, setting record prices with most purchases.¹⁵ In 1984, under the guidance of Director Edmund Capon, the Art Gallery of New South Wales set up a foundation to attract donations to the Gallery of important works which would bring the Gallery's collection more in line with the National Gallery of Victoria. The New South Wales Government agreed to match the donations on a dollar for dollar basis as an added incentive. The State Gallery also increased its commitment to major travelling exhibitions, which attract tens of thousands



of visitors and increase the attractiveness of the Gallery for sponsors. However, the bull market of the 1980s meant that private/corporate collectors and State institutions were often competing for important works, thus forcing up prices to levels that were often beyond the budget limits of the State Gallery.

The auction house had emerged as a player in the contemporary art market in 1973, with the sale of the Scull Collection of Pop Art (which had largely been bought from Castelli). In the 1980s bull market the auction houses became a significant force in the market for contemporary art. The New York mar-

RUPERT BUNNY, *Mrs Herbert Jones and her daughters, Hilda and Dulce*, 1903-1904, 107 x 137.5 cm, the Dallhold Art Collection, courtesy of Christie's Australia.

*On 30 March 1987, a day when
stock and bond prices plummeted
in world markets and the
US dollar continued its sharp
decline against major currencies,
the art market soared to its
highest price.*

ket during the 1980s was so hyper-inflated that works of art bought from a dealer could be resold at auction within the week. New players in the art market were largely attracted by the speculative gains that could be made in a rapidly inflating market. This market drew on the enormous profits made by investors in the financial and property markets in the 1980s. It was also underpinned by the widest audience and media interest in art that the market had ever seen.

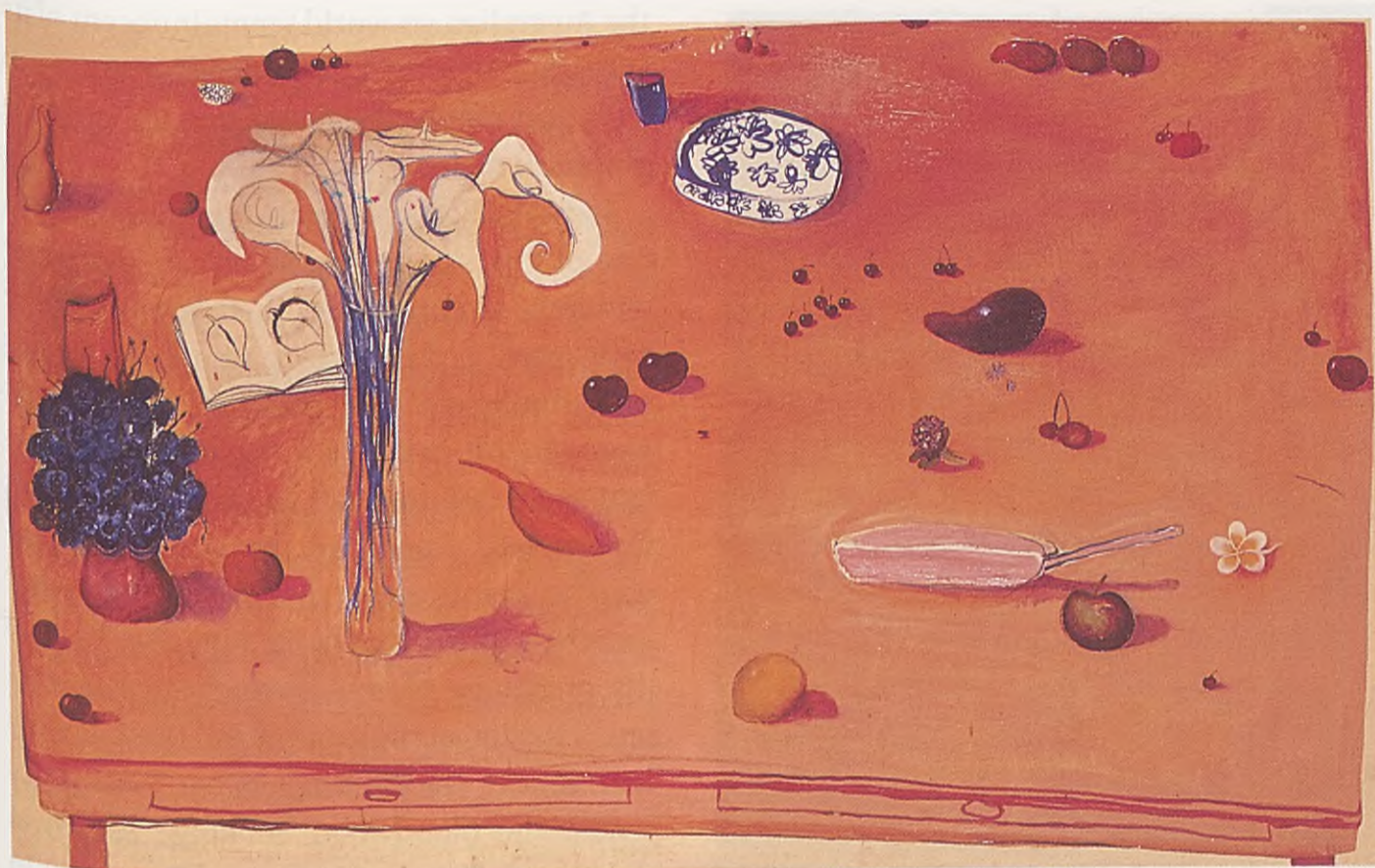
The other significant factor in the international market in the 1980s was the practice of Japanese collectors who only bought work at the top of the price range. Japanese corporate collectors bought both the most sought after young American superstars and blue-chip Impressionist art. In effect, the Japanese collectors of the 1980s reproduced the American buying patterns of the 1940s and 1950s. The difference was that they paid top prices for major Impressionist and modern art with established market values and for more uncertain contemporary American art. On 30 March 1987, a day when stock and bond prices plummeted in world markets and the US dollar continued its sharp decline against major currencies, the art market soared to its highest price. Vincent van Gogh's *Sunflowers*, painted in 1889 shortly before the artist took his own life, sold at Christie's in London for US\$39.9 million (including the ten per cent buyer's fee). The highest previous auction price for a painting was the US\$11.1 million fetched at Christie's in London in December 1986 for Edouard Manet's 1878 Paris street scene, *La Rue Mosnier aux Pavés*. The Yasuda Fire and Marine Insurance Company bought *Sunflowers* for its museum in Tokyo. The painting was to feature prominently in the corporation's centenary celebrations in 1988.

On 11 November 1988, two weeks after the stock market collapse in October, Alan Bond bought Van Gogh's *Blue irises* at Sotheby's in New York, via a telephone bid for US\$53.9 million (including the ten per cent buyer's fee – the highest price ever paid for a painting. There is always a migration of capi-

tal to the art market in the interim following a slump in financial markets and this inflates prices.

However, the extraordinary price paid for *Blue irises* crystallizes a number of significant issues. Alan Bond said in an ABC Radio interview following the disclosure of the purchase, 'it's not just a painting – it's the most important painting in the world. It's important to have work of this quality in Australia'. His attitude confirms a characteristic of the 1980s collector – a collapsing of the historical and aesthetic value of art into its financial value. Price became the major indicator of value, and competition between collectors, especially wealthy corporate ones, resulted in excessive price rises. Dubious financial practices also underpinned inflated prices in the 1980s art market. Auction houses and dealers were often acting as bankers in advancing loans or credit on large purchases. This was certainly the case with *Blue irises*.

Another issue relates to the fact that *Blue irises* was placed on the market because it had become too valuable to donate. The painting had been valued at US\$1.8 million when John Whitney Payson inherited it from his mother in 1975. It had been on loan to the Joan Whitney Payson Gallery at Westbrook College in Maine, a foundation supported by Payson. After 1987 (as a result of Congressional legislation to change the Alternative Minimum Tax) the appreciation in the value of donated property – including art – became a tax reference item. A museum donor subject to the AMT lost the ability to deduct the amount that the work had appreciated in value from the time of acquisition to the time of donation. The increase in the value of the painting after 1975, especially as a result of the 1987 sale of *Sunflowers*, meant that the painting literally became too valuable to give away. The fact that *Blue irises* became the most expensive art work ever auctioned was an ironic twist in the historical United States connection between donations to art museums and a system of tax exemptions for donations which has underpinned the post-war market.



MARGO LEWERS, *Unobserved*, oil on board,
88.9 x 119.4 cm, collection Reserve Bank of Australia.

above: BRETT WHITELEY, *Still life with up front out
back and cherries*, 1976, oil on plywood, 121.5 x 198 cm,
collection National Australia Bank.

- 1 R. Lynes, *The Tastemakers*, Hamish Hamilton, London, 1954, p. 257.
- 2 R. Lynes, *The Lively Audience: A Social History of the Visual and Performing Arts in America*, Harper, New York, 1985, pp. 307–327.
- 3 S. Burnham, *The Art Crowd*, D. McKay and Co., New York, 1973, pp. 130–135.
- 4 Leo Castelli, Interview in L. de Coppet and A. Jones (eds), *The Art Dealers*, N. Clarkson Potter Inc., New York, 1984, pp. 88–96.
- 5 Leo Castelli, Tape interview by Paul Cummings, 6 August 1983, *Archives of American Art*.
- 6 M. Shannon, 'The Art Collections 4: Margaret Carnegie', *ART and Australia*, Vol. 4, No. 1, June 1966, pp. 33–34.
- 7 K. Kuh, 'First Look at the Chase Manhattan Bank Collection', *Art in America*, 48, Winter 1960, pp. 60–75.
- 8 M.D. Kahan, 'Corporate Collecting and American Art', *Art Inc.: American Painting from Corporate Collections*, Montgomery Museum of Fine Arts, Alama, 1979, p. 36.
- 9 R. Metz, 'The Corporation as Art Patron: A Growth Stock', *Art News*, 78, 5 May 1979, p. 43.
- 10 D. Crane, *The Transformation of the Avant-Garde: The New York Art World 1940–1985*, Harper and Row, New York, 1987, pp. 130–133.
- 11 C. Samaras, 'Sponsorship or Censorship: an interview with Hans Haacke', *New Art Examiner*, November 1985, pp. 20–25.
- 12 F. Kelly, 'Sad Comment on Australian Art', *The National Times*, 19 March 1975.
- 13 C.D. Throsby and G. Withers, *What Price Culture?*, Australia Council, 1984.
- 14 Joan Jeffri and David Throsby, 'Professionalism and the Visual Artist', *Seventh International Conference of The Association for Cultural Economics*, Fort Worth, Texas, October 1992.
- 15 R. Bleakley, 'Corporate Collecting, Prices and Trends in the Australian Art Market', *Australian Art, Investment for the Corporate and Private Collector*, Blaxland Gallery, October 1987; C. Ratcliffe, 'The Marriage of Art and Money', *Art in America*, 76, 7 July 1988, p. 81.

Annette van den Bosch will write on the impact of the market on artists' careers and reputations in an article to be published in the March 1993 issue of *ART and Australia*.

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Upon a P A I N T E D

Recent work by Judy Watson



JUDY WATSON, *black ground*, 1989, powder pigment and oil stick on canvas, 246 x 190 cm, courtesy Mori Gallery, Sydney.

The tactile surfaces of Judy Watson's paintings are produced by hand-rubbing layers of dry pigment into sheets of raw canvas. From a distance, they look like stained and weathered banners hung out along the gallery walls but, on closer inspection, one discovers subtle and evocative effects in their cloudy depths. In most of her recent works there is also a delicate tracery of dots and dashes marking out lines and shapes above this rich underlay, or shimmering cloudlike above its surface. The imagery is strangely compelling – as if the painting process had somehow captured in a ritual moment of connectedness the 'feeling for country' invoked by the works' titles – *black soil plains*, *heartland*, *black ground*, *shimmer*, *listening springs*, etcetera.

Searching for the source of this symbolic potency, my mind cast back seventeen years to an historic scene that took place on the banks of Wattie Creek in August 1975: Prime Minister Gough Whitlam picks up a handful of the earth which the Gurindji people have won back after nine years of struggle and pours it into old Vincent Lingiari's hands to mark the restoration of the first piece of Australian soil to its Aboriginal owners. That simple but eloquent gesture, of settler relinquishment and Aboriginal re-connection to country, resonates down through the years – and finds expression in contemporary Aboriginal art.

Judy Watson's post-Bicentennial works intimate this metaphorical connection, and draw also on the images of 'urban' and 'tribal' connectedness thrown up for her generation by the events of 1988. However, the immediate impact of these paintings is in Watson's passionate depiction of a personal quest for her own links to country through her Aboriginal matriline. Indeed, the mainstream attention which her work is beginning to attract in

the Australian art world seems innocent of its political correctness, and delights simply in its lyrical painterliness and intense autobiographical themes.

Judy Watson's maternal grandmother was one of the 'stolen generation' of Aboriginal children, removed from their families in the early part of this century under the policy of assimilation. She and her descendants were cut off from their traditional Waanyi language, culture and lands in north-west Queensland. Last year, the artist accompanied her grandmother, her mother, and other members of her family on a journey back to discover these places, of which she has written, 'I looked at the ground and became slow with time'.¹ The paintings in her 1991 series 'under the bloodwood, looking', shown at the Mori Gallery in Sydney and Deutscher in Melbourne, were presented as the artistic culmination of this particular expedition. Unlike previous works, whose accompanying texts spelt out episodes in the artist's search for her Aboriginal roots like clues to their contents, these paintings dispensed with annotation, apart from their evocative names and a short prose poem in the catalogue outlining the artist's quest. It is as though the message which the texts attempted to convey anecdotally is now being encoded in paint, in the increasingly detailed tracery. This development has the important effect of relieving the paintings of the burden of explicitly presenting the narrative of self-discovery, thereby 'allowing what is underneath to emerge'.²

One of the key artistic influences on Watson's current work is Western Desert painter Emily Kame Kngwarreye. In the late 1980s, this remarkable eighty-year-old woman (who lives on her recently reclaimed Anmatyerre tribal grounds at Utopia, north-east of Alice Springs), captured the imagination

EMOTION

Vivien Johnson

of the Australian art world with her powerfully expressive paintings, and overnight became the most renowned Aboriginal woman artist in the country.

In her paintings, fragmentary body paint designs are overlaid with layer upon layer of bold energetic dotting, which looks as though it might have been applied with bare hands – or rather, fingers. Watson's recent paintings are like an inverted – or mirror-image of Kngwarreye's. The visual resemblance in works like *shimmer* is striking; but while Kngwarreye is drawing on a deeply embodied sense of connectedness to country, Watson is still feeling her way across the worn surfaces of the earth, searching out the traces of her heritage.

Eric Michaels, in his review of Sally Morgan's *My Place* (which might be considered the literary archetype of the genre of Aboriginal autobiography), labelled the 'autobiographical self' an 'indisputably modern' phenomenon, having no internal connection to the 'more collective and culturally constrained' ³ traditional Aboriginal ways of life, with which it claimed identity. To be consistent, he might also have dismissed the relevance of the genre's preoccupation with self-discovery to the concerns of Post-modernism, which makes much of the elimination of the subject as a principal artistic strategy. One suspects that Judy Watson would not mind being called neither Post-modernist nor, in this traditionalist sense, 'Aboriginal'; but there is a response to both these implied criticisms. Judy Watson's work can usefully be compared to that of other city-based Aboriginal artists like Gordon Bennett or Lin Onus, who have explicitly drawn on traditionally based Aboriginal art in their paintings – but in the approved 'quotational' mode of Post-modernism.

Watson refuses quotation of classical



JUDY WATSON, *Heartland*, 1991, powder pigment, pastel on canvas, 176 x 137.5 cm, collection Australian National Gallery, Canberra. Moët & Chandon Fund, 1991.

forms in favour of actively incorporating into the development of her own style the artistic discoveries of innovators like Emily Kngwarreye who work within tradition-based forms. Moreover, it is precisely the unabashed subjectivity of Watson's approach to the exploration of her family history that explains her ability to make such a radical departure from objectifying approaches to traditional Aboriginal culture, in order to explore the possibility of a more internal, felt rather than thought, connectedness to these artistic traditions.

Judy Watson's long apprenticeship in the hinterlands of the Australian art world – as a post-graduate student, then printmaker and instructor at various provincial art colleges and universities – for almost a decade before mounting her first solo exhibition in 1986, must have provided her with a working knowledge of the parameters of Post-modernist art-making. It seems reasonable to suppose that her transgression of these parameters might be deliberate. For example, ignoring the 'death of the subject' has been sanctioned by Western feminist critics, who accuse Post-modernism of actually restoring to contemporary art the jaded masculinist fantasy of the artist as a doomed romantic hero. Reference to Western feminism is appropriate here. Similar literary and artistic narratives of self-discovery have been produced by non-Aboriginal women writers and artists since the 1970s in the course of their investigations of the buried histories of women's lives. A sense of suppression of creativity and identity – women's creativity and identity in a patriarchal society – also motivated their assumption of the role of family chronicler.

Part of the unusual strength of Judy Watson's work is the way it manages to unite these two powerful currents of oppositional expression in Australian culture in what might be termed a 'feminization' of Aboriginal art – or at least a significant extension of the terms of art world debate about Aboriginality as a stylistic prerogative. 'By placing the female form within the landscape I am

making a connection between my grandmother and myself and that country.'⁴

The artist's strategies further interlock with feminism, in its privileging of subjectivity over the suspect masculinist tradition of objectivity. The fruitfulness of these strategies in Judy Watson's hands hopefully presages the restoration of emotion to the discussion of contemporary Aboriginal art: commentators have tended to emphasize cognitive values almost exclusively. The intellectual fascination of tradition-based forms of Aboriginal art may, as Eric Michaels suggested with respect to Yuendumu paintings,⁵ rest in a perception of their meaningfulness as statements about Aboriginal views of the world. However, the arresting power of the best Western Desert art resides in the paintings' emotional impact as expressions of the artists' feeling for their country (just as its formularizations fail for lack of this component).

By shifting the focus to the emotive content of her art, Judy Watson has uncovered a luminal meeting ground for Aboriginal artists which transcends the historical differentiation of their artistic destinies into 'urban' and 'tribal' jurisdictions. Emotion supplies a visceral underpinning for the by now well-rehearsed political and religious meanings of Aboriginal art. Unlike feminist-oriented non-Aboriginal artists who have felt they should avoid emotionalism in their work so as not to be trapped by its despised 'feminine' connotations, Judy Watson is in the position of being able to deploy emotive strategies freely in her work. The existing over-emphasis on the ethnographic and/or ideological content of Aboriginal art – the obsession with its quality as cultural witness – cries out for such a corrective. The emotiveness of these paintings is not a femaleness, so much as a hitherto unnoticed level of their Aboriginality.

In stark contrast to the search in her art for home country, Judy Watson's life exhibits a restless kind of nomadism. In the past fifteen years she has lived in Toowoomba, Hobart, Gippsland, Townsville (where she was for

three years President of Umbrella Studio, a local artists' co-operative), Brisbane, Canberra and Sydney, and travelled to New Guinea, New Zealand, Europe and Morocco. She is currently paying an extended visit to Italy, where she has enlarged the scope of her excavations of the past by active participation in an archaeological dig. Her artistic findings from this experience may expand on the role of the artist-archaeologist which Judy Watson has been in the process of pioneering for herself – or they may take a different path. But for now, this latest relocation is a timely reminder of the ultimate futility of pigeon-holing artists as 'Aboriginal' (or 'Post-modernist' or 'feminist' or even 'post-Bicentennial'). Such labels may have certain heuristic advantages in sorting out a cultural contextualization for Judy Watson's work. However, they should not be allowed to obscure the reality that the same Judy Watson shares with her contemporaries in art the near-global fate of exposure to a bewildering variety of cultural and artistic influences.

In her paintings, she conjures up this flux, then embosses it with allusions which are simultaneously individual and collective. The result is a focussed artistic vision which pursues the Post-modernist interrogation of history, but with a new 'objective': to recover therein the emotional grounds which were once thought to have been lost.

¹ Judy Watson, *groundwork, Frames of Reference: Aspects of Feminism and Art* (exhibition catalogue), Artspace Visual Arts Centre, Sydney, 1991.

² Ibid.

³ Eric Michaels, 'Para-Ethnography', *Art & Text*, No. 30, September to November, 1988.

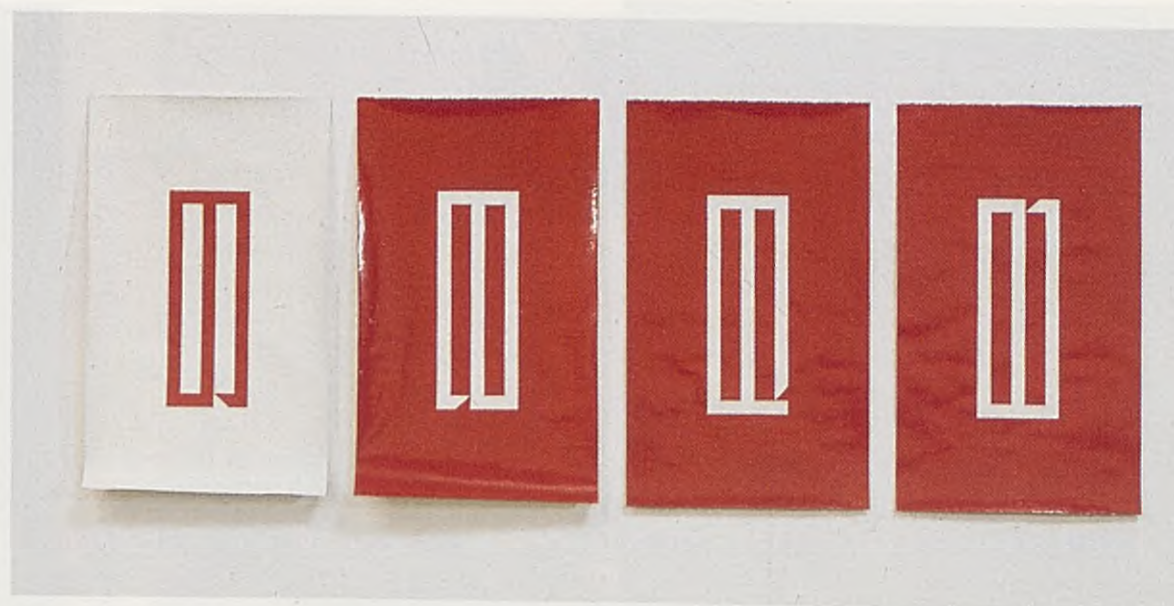
⁴ Ibid.

⁵ Eric Michaels, 'Western Desert Sandpainting and Post-Modernism', Warlukurlangu Artists, *Yuendumu Doors*, Kuruwarri, Australian Institute of Aboriginal Studies, Canberra, 1987, p. 140.

Vivien Johnson is a writer and Senior Lecturer in Sociology at Macquarie University, Sydney. She has written extensively on Aboriginal art.



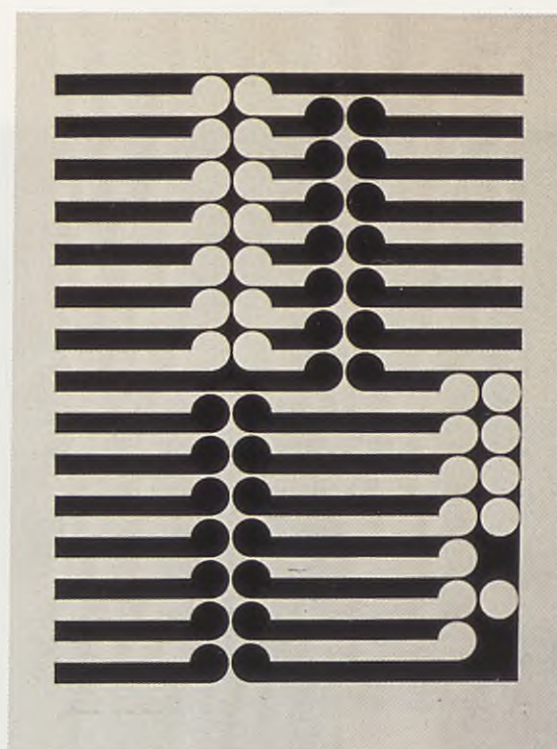
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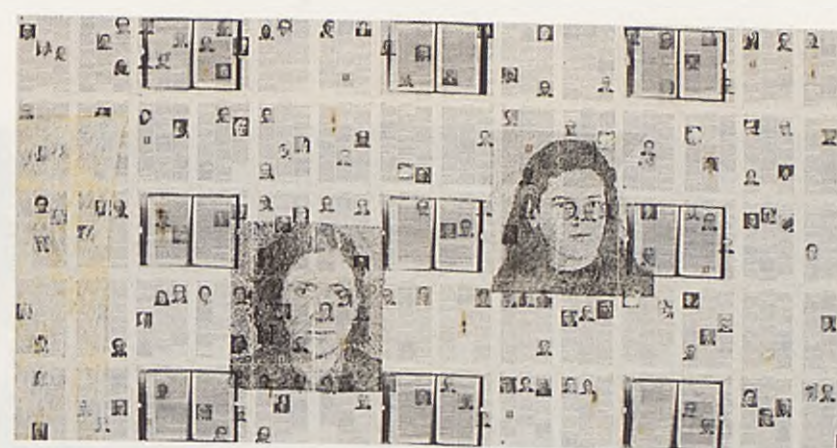
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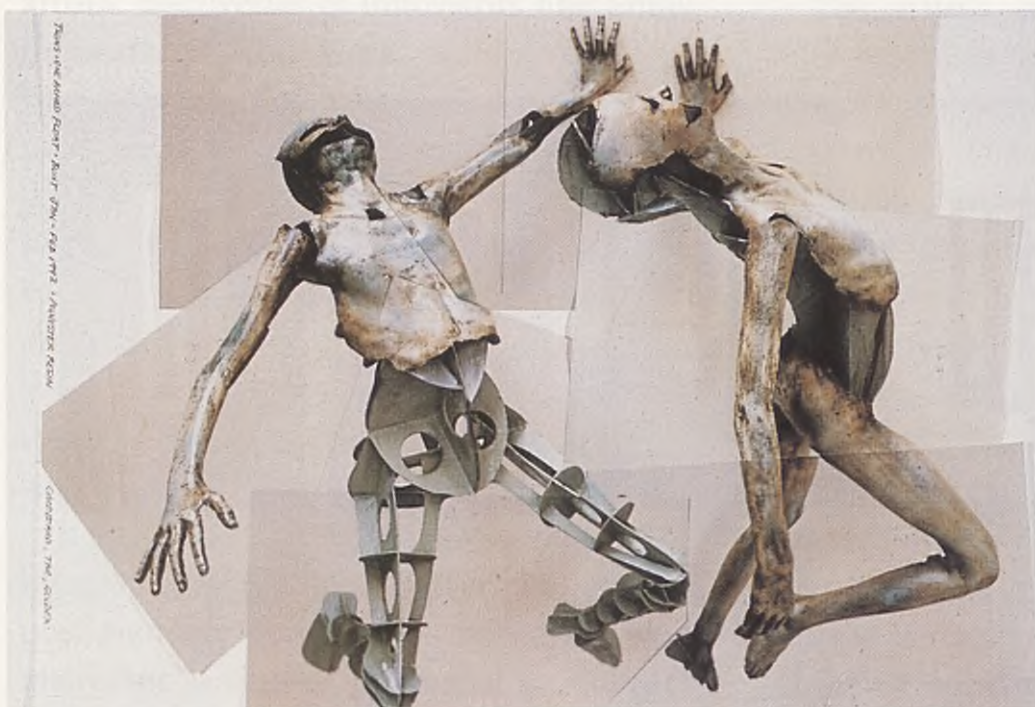
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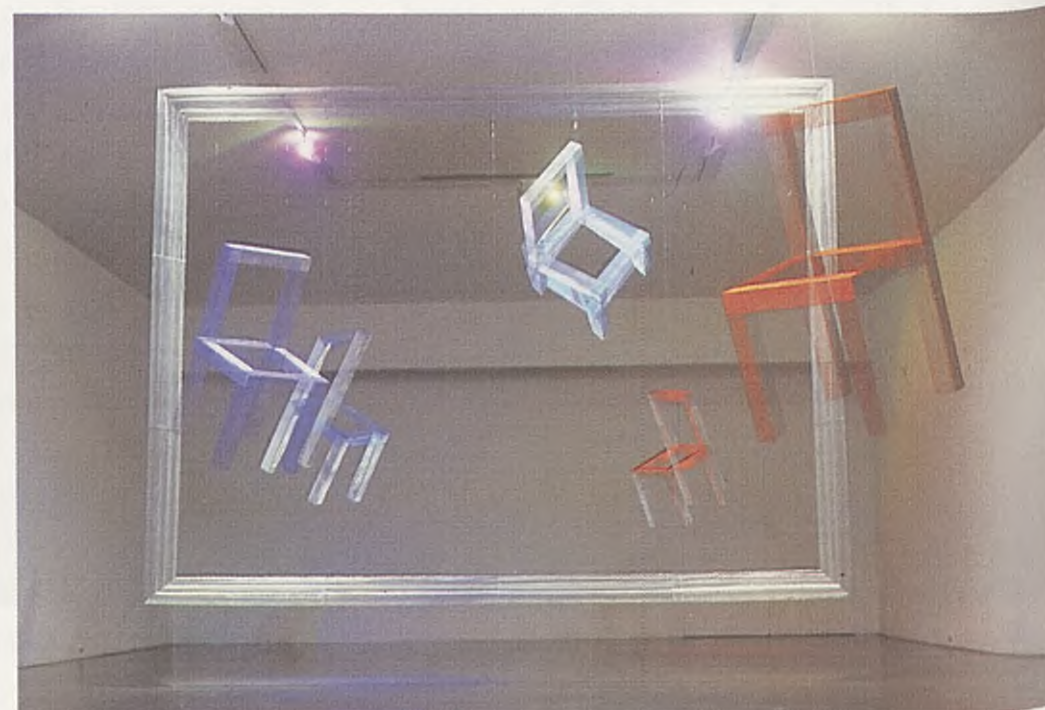
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A selection of images from recent exhibitions in Australia and New Zealand

1. NICOLE SYLVESTRE, 'Poppy Field', ceramic installation for Anzac Day in the Sculpture Courtyard, Queensland Art Gallery, Brisbane, 21 April to 4 May, 1992.
2. CLINTON GAROFANO, A measured room, 1992, Mori Gallery, Sydney.
3. ROX DE LUCA, Ascension, 1992, oil on metal, 65 x 55 cm, Legge Gallery, Sydney.
4. GORDON WALTERS, Untitled, 1979, ink on paper, 69 x 56 cm, Peter McLeavey Gallery, Wellington.
5. PATRICK POUND, Little deceits, notable absences, 1991, 126.5 x 245.4 cm, Verity Street Gallery, Melbourne.



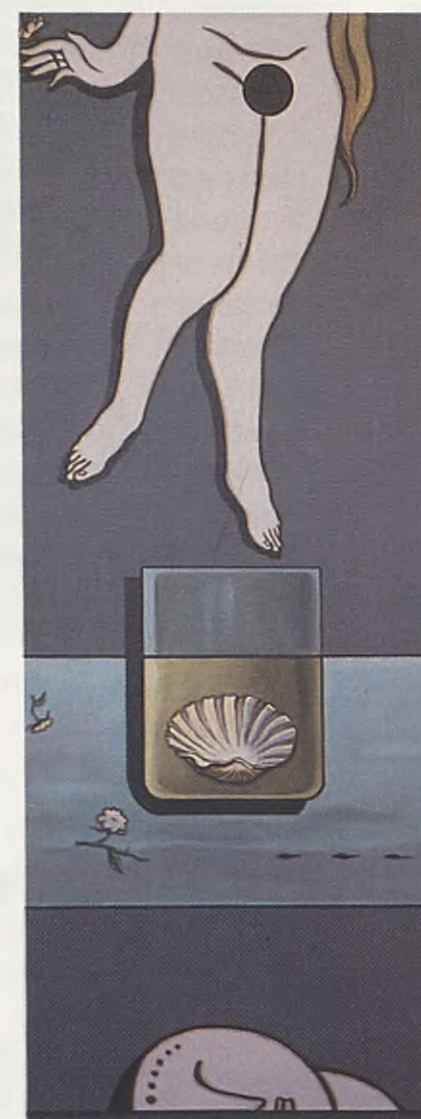
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1. STEPHEN CLARKE, *Twins. One armed float*, 1992, polyester resin, cardboard, tar and goldex, Brookner Gallery, Wellington. 2. NEIL DAWSON, *installation*, Luba Bilu Gallery, Melbourne, June 1992. 3. COLIN LANCELEY, *Ethos*, 1963, mixed media on plywood panels, 245 x 369 cm (three panels), Martin Browne Fine Art, Sydney. 4. GUAN WEI, *Venus vanishing*, 1992, acrylic on canvas, 127.5 x 48.5 cm, Sherman Galleries, Sydney. 5. ROD GLICK AND DAVID SOLOMON, *The Alice Black theory of emerging art*, 1992, installation, Galerie Düsseldorf, Perth.



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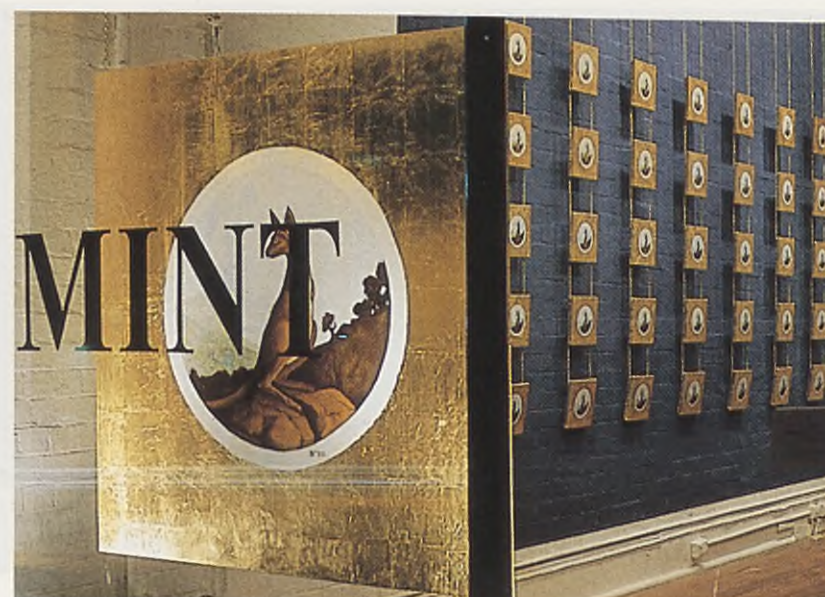
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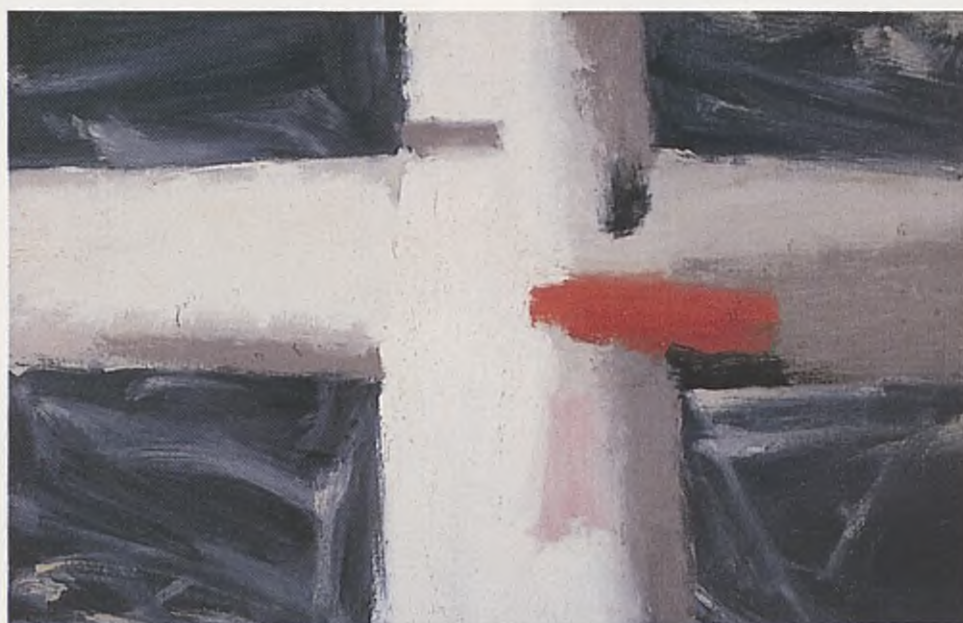


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1. JUDY WATSON, *little springs*, 1991, watercolour, pastel, powder pigment on paper, 41 x 30 cm, Gallery Gabrielle Pizzi, Melbourne. 2. ANNETTE BEZOR, *Speaking silences (the young Maria)*, 1992, oil on mattress ticking and cotton, 104 x 166 cm, Roslyn Oxley Gallery, Sydney. 3. MERVYN WILLIAMS, *Where corals lie*, 1992, acrylic on canvas, 132 x 112 cm, exhibited Australian Contemporary Art Fair III, 1 to 4 October, Melbourne by Gow/Langford Gallery, Auckland. 4. HANY ARMANIOUS, *The opening*, 1992, mixed media, size: difficult to determine, Julie Green Gallery, Sydney. 5. ROY JACKSON, *Dah-da red heart*, 1992, PVA/oil emulsion on paper, 98 x 117 cm, Watters Gallery, Sydney. 6. CONSTANTINE NICHOLAS, *'A new world . . .'*, 1992, installation view, one 137 x 137 cm work and forty 22.9 x 22.9 cm works, oil and gold leaf on canvas on gold chains upon a painted heritage blue wall, W.I.N.D.O.W. Gallery, Sydney.



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1. **HOLLIE**, *Female stone*, 1992, oil on timber, 120 x 70 cm, Michael Milburn Gallery, Brisbane. 2. **JOHN VICKERY**, *Wild winds (cruciform number 27)*, c. 1958, oil on linen, 66.2 x 101.8 cm, Charles Nodrum Gallery, Melbourne. 3. **VICKI VARVAREOSSOS**, *Woman over chair*, 1991, acrylic on masonite, 151 x 121 cm, Niagara Gallery, Melbourne. 4. **KAREN PAPACEK**, *A rose for the beast of burden*, 1991, mixed media, 4.7 x 10 x 2.5 m, Metro Arts Gallery II, Brisbane. 5. **KEN WHISSON**, *Clown*, 1989–90, oil on canvas, 100 x 120 cm, from 'Ken Whisson: Paintings', hosted by Watters Gallery, Sydney at Museum of Contemporary Art, Brisbane, June 1992. 6. **JENNIFER TURPIN**, *Water works IV*, 1992, installation with water, eight units each 4.2 x 3 metres, water, copper pipes, copper troughs, nylon threads, halogen lights, Annandale Galleries, Sydney.



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1. KATE BRISCOE, *Body - Goddess*, 1991, diptych, mixed media on canvas, 152.5 x 244 cm, Access Gallery, Sydney. 2. MARY MOORE, *There is another world - this one No. 1*, 1989, pastel on paper, 28.9 x 38 cm, from 'Ozpop', Art Gallery of Western Australia, Perth. 3. DICK WATKINS, *Bjorling*, 1992, acrylic on linen, 183 x 122 cm, Yuill/Crowley Gallery, Sydney. 4. MICHAEL EATHER, *X-ray results (plexus)*, 1992, oil, shellac, mixed media on canvas, 178 x 165 cm, Sutton Gallery, Melbourne. 5. DENNIS MAGEE, *Male and female*, wood sculpture, 140 x 120 x 140 cm, Savode Gallery, Brisbane. 6. M.T. WOOLLASTON, *Spring*, Auckland, 1989, oil on canvas, 110.5 x 172 cm, Aberhart North Gallery, Auckland.

Prints in the age of 'hi-tech'

During the May massacre of prodemocracy demonstrators in Bangkok this year, news filtered out instantly through portable telephones, followed by computers and facsimile machines. Any disinformation printed in the local press or broadcast through military-controlled channels overlooked the highly effective grapevine now accessible through electronic media. In this age of sophisticated technology we have become accustomed to the rapid relay of linguistic and visual data which has prompted major shifts in art production. Increasingly, artists who acknowledge that our post-modern environment is subject to a network of electronic devices which have changed the way people think, learn and communicate, are taking imaginative leaps in their work.

In the realm of printed imagery, narrow guild-based definitions are no longer appropriate and the debate of what constitutes an 'original' unadulterated print belongs to the distant past. This century has already witnessed the gradual admission of photographically mediated images into traditional modes of printmaking. In Australia, Bea Maddock was a pioneer in this respect. Maddock's prints during the 1970s moved away from expressionistic woodcuts and small etchings and drypoints which stressed the private and personal, to embrace a broader spectrum of experience and events. She turned to photographic techniques to engender a rapport with an audience subjected to the complexities of late twentieth-century living:

... I wanted people to realize that I was dealing with reality. But I had to have a syntax, a language for that. The dot-screen became the language.

Nowadays the communication tool for printmakers is just as likely to be digitized imagery generated by an Amiga or MacIntosh computer, or a colour laser print from Canon's range of photocopiers. Often these processes are intertwined. It has been some

forty years since commercial copiers became available and artists began to frequent the 'quick copy' centre for economical print runs. No special training was required for replicating an image, and instantaneous results allowed for rapid development and realization of concepts. Although the practice of copy art has now been accepted in many art schools, it is difficult to classify and is not generally embraced by departments of printmaking. For traditionalists, the process appears deceptively easy and the longevity of the product is suspect. Similarly, computer-aided imagery has a tenuous position in our university fine arts departments. Among those institutions that provide resources for artists to investigate the possibilities of so-called 'new technology' are the Royal Melbourne Institute of Technology, and the Australian Network for Art and Technology which runs annual summer schools in Adelaide. Monash University's School of Art and Design and the print media department of the Tasmanian School of Art in Launceston have also confronted 'techno-fear' with programmes that allow students to engage with computer digitized formulas and creatively manipulate laser copier hardware.

Jim Brodie commenced experimentation of this type with his own printmaking in the late 1980s. He scanned photographs of the Gold Coast into an Amiga (manipulating them through a 'paint programme'), translated the results through the MacIntosh system to give higher resolution, and printed them out as colour laser prints before taking the images a stage further by processing them on photosensitized screens or plates. Brodie's computer-aided design (CAD) screenprints and etchings demonstrate an interface between art practice of the past and new technology.

Since 1986, the younger Melbourne artist Diane Mantzaris has produced a remarkable body of computer-generated lithographs. She found that 'On screen I was able to graphically

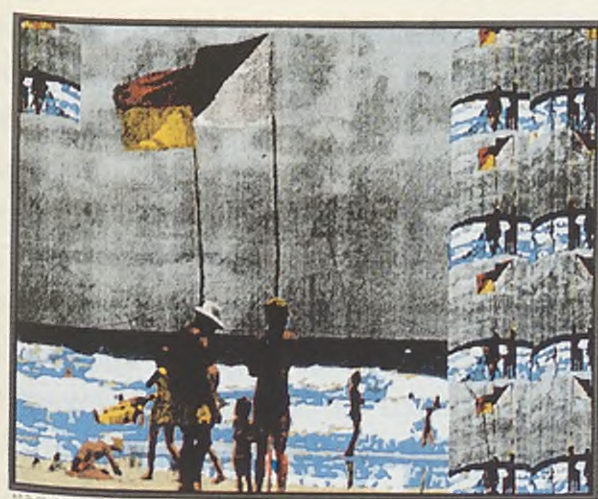
quote in a very direct way, the ideas I had previously been exploring in paint and print'. From her personal computer, a print-out is enlarged then printed in an edition by a professional lithographer. The physical drudgery and use of chemicals usually associated with printmaking are an anathema to this artist; her work lies in another realm altogether. More recently, Mantzaris has presented her quirky insights into cultures in transition (such as Japan) by way of laser-printed transparencies set in boxed constructions.

Pat Hoffie has drawn attention to the fact that the more an image (often in the form of collage material) is manipulated in the machine, the more it appears 'handcrafted'. Hoffie uses photocopier technology to address misconceptions and paradoxes of representation, including the bi-polar notion of the 'original' versus the mass-produced. She followed her 1988 'Gender/Nature/Culture' series with a commentary on the Gulf War, 'Thanks for the memories . . .', 1991, which took the form of an installation of multiple colour laser prints on the wall accompanied by a book of computer-generated images. The Gulf War statement was part of the exhibition 'Instant Imaging', held at Queensland Art Gallery in mid-1991. Seven artists residing in Brisbane – Mark Davies, Malcolm Enright, Pat Hoffie, Hiram To, Edite Vidins, John Waller and Adam Wolter – were chosen to participate in this event. Rather than producing separate editioned images, neatly framed and affixed to the wall, each of the artists contributed distinct bodies of work which could be read as installations within the exhibition. Hiram To, for instance, incarcerated photocopies in lead frames and patterned glass. Collectively titled 'Knowledge of Beauty', 1990, his enigmatic images investigated private and public realms and through their precise juxtaposition to each other, set up multiple cross-references.

Adam Wolter has developed his art prac-



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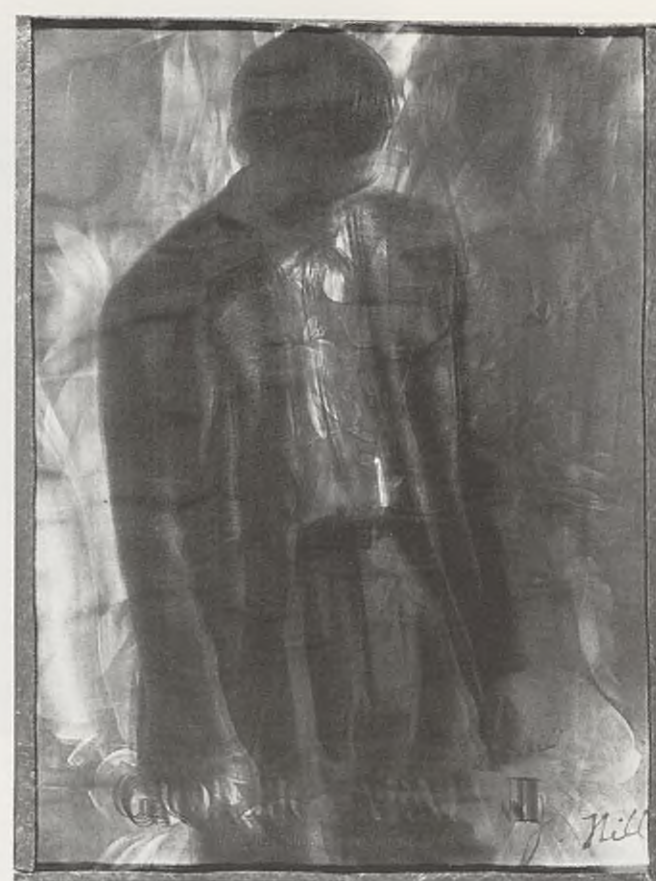
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1. BEA MADDOCK, *Four finger exercise for two hands*, 1982, photo-relief etching on lino, 53.5 x 46.8 cm, Queensland Art Gallery, Brisbane. 2. JIM BRODIE, *Surf flags*, 1992, 31.5 x 39 cm, courtesy the artist. 3. ADAM WOLTER, *Interior VI.2*, 1988, computer-generated laser print, 80 x 94 cm, Queensland Art Gallery, Brisbane. 4. DIANE MANTZARIS, *Bird of passage*, 1987, computer-generated lithograph, 108 x 92 cm, courtesy the artist. 5. HIRAM TO, *Knowledge of beauty*, 1990, photocopy under patterned glass, framed in lead, 42.5 x 31.3 cm, Queensland Art Gallery, Brisbane. 6. CSABA SZAMOSY, *Antecedere (Ancestors)*, 1991, computer-generated laser print, 120 x 170 cm, Queensland Art Gallery, Brisbane.

tice solely in terms of computer-generated imagery. For close on a decade, he has navigated the resources available for domestic use, moving from a very elementary Sinclair Spectrum computer to an Amiga 1000 in 1986. With public domain software he no longer needs to write his own programmes in order to produce images which concentrate on chaos theory, or simulate our daily lives in terms of a hyper-reality. Csaba Szamosy has also produced highly complex computer images printed out as laser copies which have developed from his investigations into electronic arts per se, rather than from the narrow

strictures of a fine arts background. The expanded pixels on his computer screen are layered over each other, moving in organic waves, as demonstrated by his hardcopy version of *Antecedere* (Ancestors), 1991.

Both Wolter and Szamosy and others manipulating computer software on the screen, often regard this as the final product, as the luminosity of the screen tends to be lost in printed form. It is a dilemma facing artists who are increasingly engaging with photocopy, computer graphics and other methods of technological image-making. In order to allow their work to be accepted in the existing

arenas of art production, many feel compelled to clothe it in the guise of an existing category, such as printmaking.

Whether those involved with hi-tech methods come from a classic art school background, through intermedia programmes or through the discipline of computer science, their products are a fascinating and challenging aspect of creative evolution. In their diverse ways they constitute another facet by which art is expressive of its age.

Anne Kirker

Anne Kirker is Curator of Prints, Drawings and Photographs at the Queensland Art Gallery, Brisbane.

Colonial Art sets the pace

Sales of the last pictures from the Alan Bond (or Dallhold) collection still in the hands of liquidators and financiers took a heavy load off the market in the winter of 1992. However, the Australian art trade was still uncertain as to whether or not to heave a collective sigh of relief.

The auctions of Bond material held in Melbourne by Christie's on 28 July and by Sotheby's on 23 August pulled in a respectable \$4.2 million. Collectors went to auctions rather than to galleries to buy, and sought out celebrity or fire-sale pictures (and combinations of both) or important works which were fresh to the market.

The mini-boom which developed in the winter of 1992 was essentially a 'Bond' market although two other identities contributed to the effervescence. Auctions in Sydney by Christie's for decorator Barry Byrne on 15 and 16 July, and by Sotheby's for Charles Lloyd Jones on 19 July confirmed that celebrity status and anxiety to sell – Barry Byrne because he was leaving the Hunters Hill mansion 'Passy' where his collection was housed and Charles Lloyd Jones because his wealth had been whittled away by the collapse of Adelaide Steamship shares – contributed to the

recovery that appeared to be taking place in the Australian art market.

These sales concluded and the Bond collection gone there is nothing on the horizon for collectors to anticipate. There are no sizeable liquidations in the offing.

In 1991, colonial paintings were extremely hard to place on the Australian market and modern Australian paintings were enjoying strong support. However, at this year's winter auctions modern paintings were unwanted, and colonial art set the pace. This may simply have reflected the relative strength of both the number and importance of the works. At Sotheby's alone eighteen works by Conrad Martens were on offer, twelve of them from the Bond collection. The two most interesting works at Christie's were also colonial.

Sotheby's sold all but one of the Bond Martens works at prices of up to \$203,000. This suggests a previously unsuspected depth to the market for this artist.

The Frederick McCubbin market on the other hand showed that three big McCubbins were too many in a matter of a few weeks. Christie's sold the Bond McCubbin, *Feeding time* for \$462,000 and Sotheby's sold *Hauling timber, Mount Macedon*, which had been in the

collection of the failed Farrow group, for \$396,000. However, the third McCubbin, *Looking north, Mount Macedon*, also a Farrow group painting, went unsold at Christie's on 25 August after bidding had been taken to \$165,000. A sense of *deja vu* also affected the sale of this work. It had been on the market for two years and may also have been hurt by adverse publicity. Whatever the reason, colonial art regained much lost ground during the winter sales. The catalogue covers for three of these sales illustrated colonial works, all of which sold well. Christie's sold Eugene von Guerard's *Sydney Heads* (ex Bond) for \$715,000 on 28 July, Sotheby's sold Conrad Marten's *Parramatta River* (also ex Bond) for \$165,000 on 23 August and Christie's sold Benjamin Duterrau's *Portrait of Augustus Robinson* for \$165,000 on 25 August.

The sale of Captain Lewis Napier's *Surveying party on the north-west coast of Australia* (which depicted an incident on a voyage to Australia around 1840) and a still life by William Buelow Gould which made \$63,800 at the Charles Lloyd Jones sale seemed to suggest that the art market was uninterested in moves towards a republic which could make the colonial past less fashionable. The market



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was also undisturbed by the vexed problems of attribution that colonial art can present (reflected in Christie's withdrawal of the Bond 'Lewins' from sale).

Charles Blackman, Arthur Boyd, Leonard French and Lloyd Rees appeared to be among the most seriously affected by the apparent switch from present to past. However, the erratic nature of the market was underlined when at the last of the sales, Christie's found a ready buyer for its most important Blackman and the more attractive Boyd.

While Blackman's *Mother and child in a blue hat* failed to sell at a top bid of \$19,800, Kerry Stokes, the Perth entrepreneur whose bidding helped account for much of the success of the last two winter sales, paid \$38,500 for the same artist's *Centennial Park, Sunday*. Picking through the plethora of Arthur Boyds on offer at the same auction, Sydney dealer Denis Savill gave \$60,500 for *Nude by a pool with red dog and birds* and \$39,600 for a Shoalhaven landscape.

One of the few Hans Heysens to attract attention at Christie's sale of 24 August (at which seven works by this boomtime favourite were offered), was a flower piece titled *Shirley poppies* which made \$19,800. Flower pieces have a life of their own as was clear when, in the same sale, Streeton's *Cherry blossoms* went for \$28,600.

While the Australian dollar creaked and groaned on the international markets, the Charles Lloyd Jones and Leonard Joel's sales of 11 and 12 August confirmed a sustained speculative interest in overseas art. Joel's illustrated an overseas work, *Preparation for the ball* by the late nineteenth-century artist E. Bidau on the cover of its catalogue, but as the painting showed kittens playing in a basket of flowers it was hardly an audacious move.

This sugary work went for \$37,700 to a dealer who said he was contemplating placing it in a New York auction. Given the difficulty many dealers were experiencing in making sales while the auctions appeared to be booming, this kind of transaction is fairly common in the Australian saleroom.

Terry Ingram

Terry Ingram is saleroom correspondent for the Australian Financial Review.



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1. **FREDERICK McCUBBIN**, *Feeding time*, oil on canvas, 76 x 127 cm, Dallhold Collection, Christie's Australia, sold for \$462,000.
2. **E. BIDAU**, *Preparation for the ball*, oil on canvas, 88 x 115 cm, Leonard Joel, sold for \$37,500.
3. **CONRAD MARTENS**, *View from the crags above Neutral Bay, 1857-58*, watercolour, Sotheby's Australia, sold for \$185,000.
4. **CAPTAIN LEWIS NAPIER FITZMAURICE**, *Surveying party on the north-west coast of Australia*, oil on canvas, 57.5 x 83 cm, Christie's Australia, sold for \$71,500.
5. **ARTHUR STREETON**, *Heidelberg, 1890*, oil on canvas, Sotheby's Australia, sold for \$110,000.
6. **BENJAMIN DUTERRAU**, *Portrait of Augustus Robinson*, oil on canvas, 94.5 x 81 cm, Christie's Australia, sold for \$165,000.

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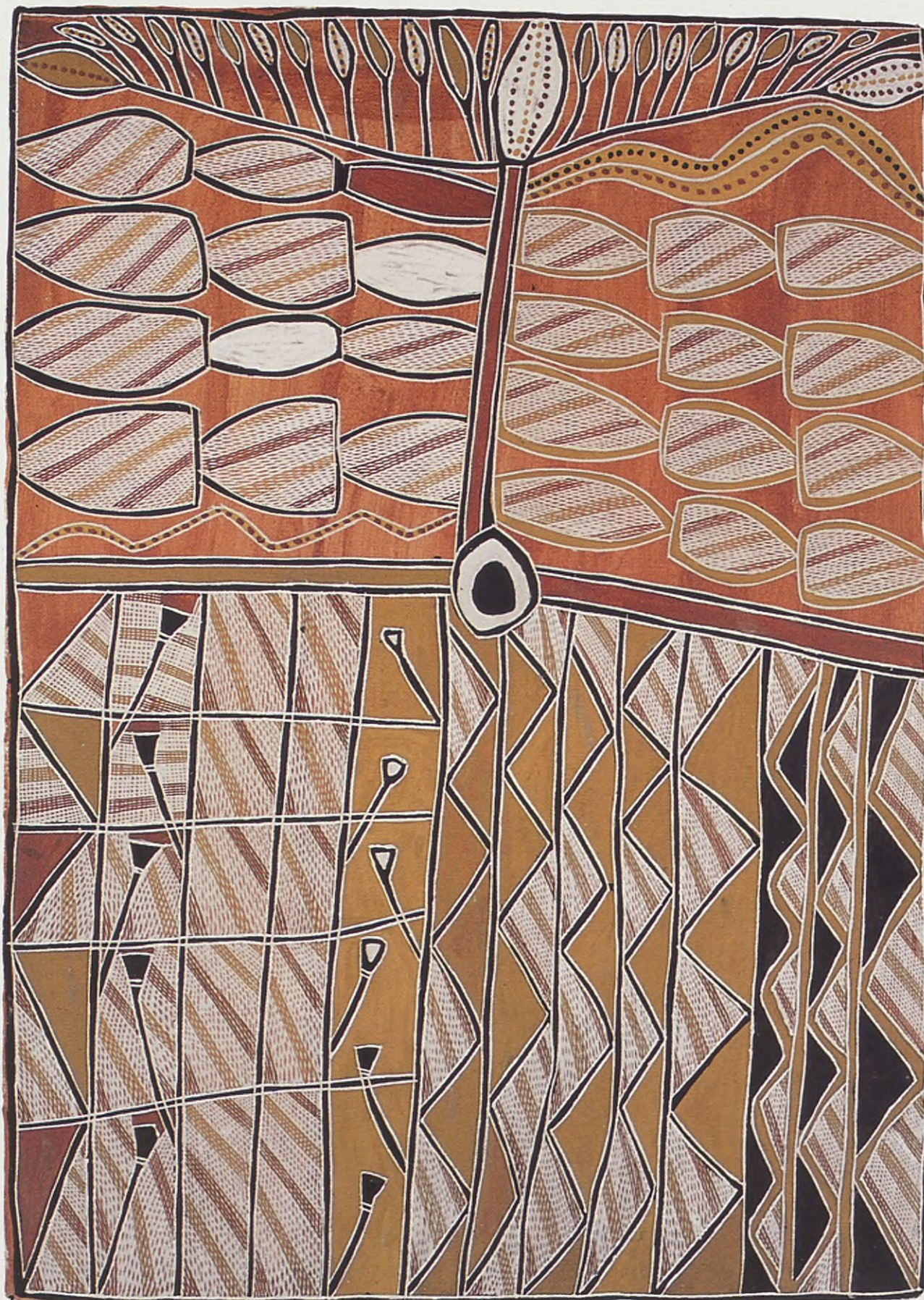
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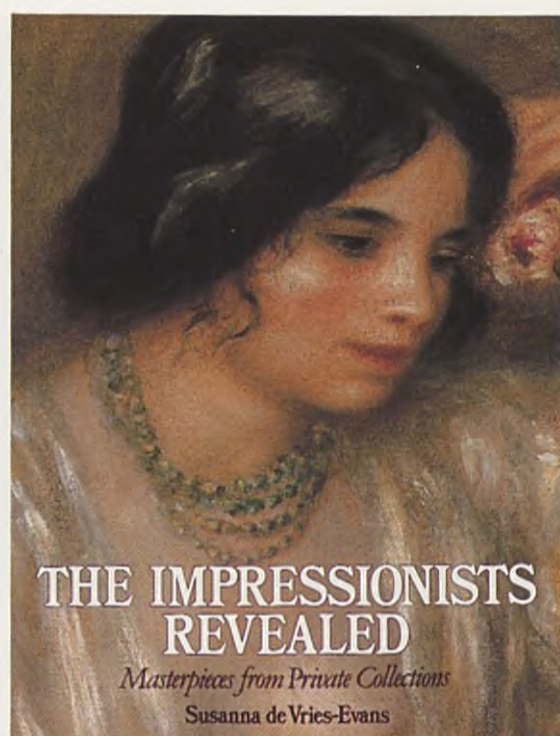
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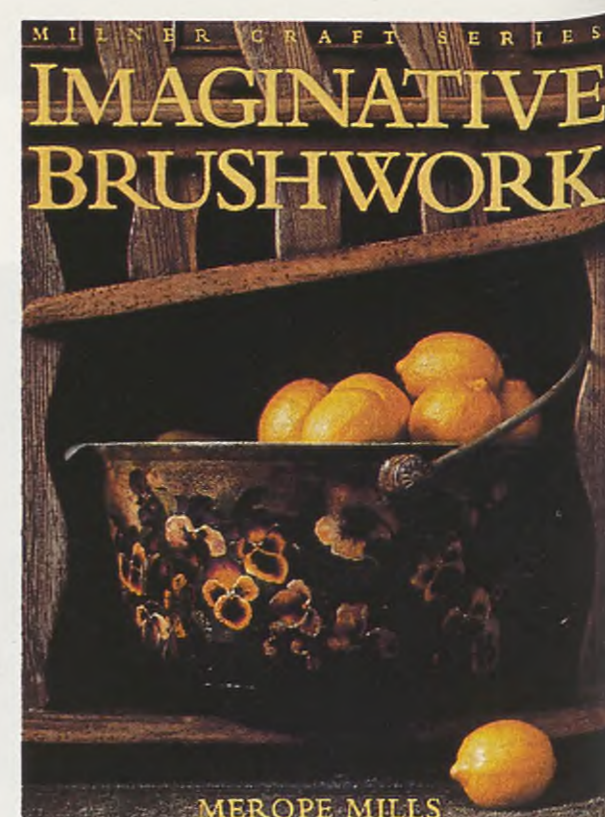
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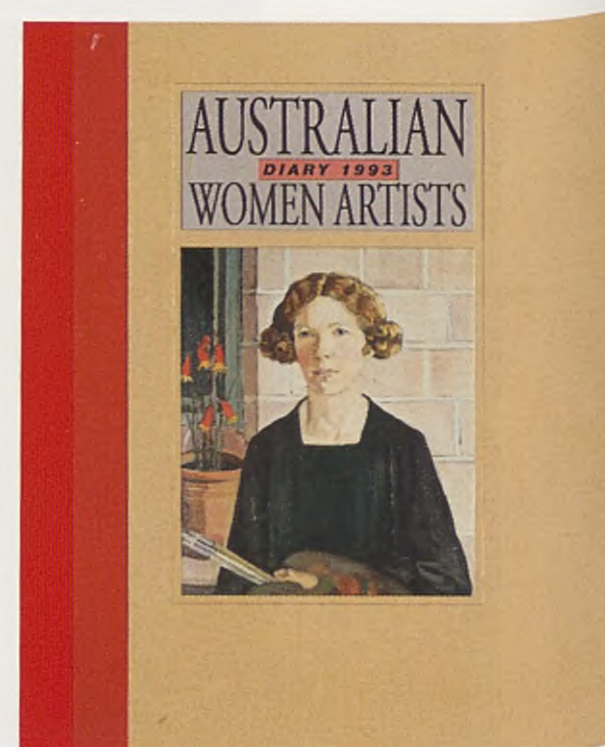
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MEROPE MILLS, *Imaginative Brushwork*, 28 x 21cm, 1st ed, \$25.00 plus (\$2 p+h), 100 pages, hardcover. This book is an inspiration and working manual for beginners, experienced and professional folk artists. Normally \$29.95.

6. SALLY MILNER PUBLISHING

558 Darling Street, Rozelle 2039.
Tel (02) 555 7899 Fax (02) 555 1403.
JANINE BURKE, *Australian Women Artists Diary* 1993, 25 x 18cm, \$21.95 (incl p & h). A working diary featuring the work of Australian women artists between 1840 - 1940 including Margaret Preston and Joy Hester. Normally \$24.95.



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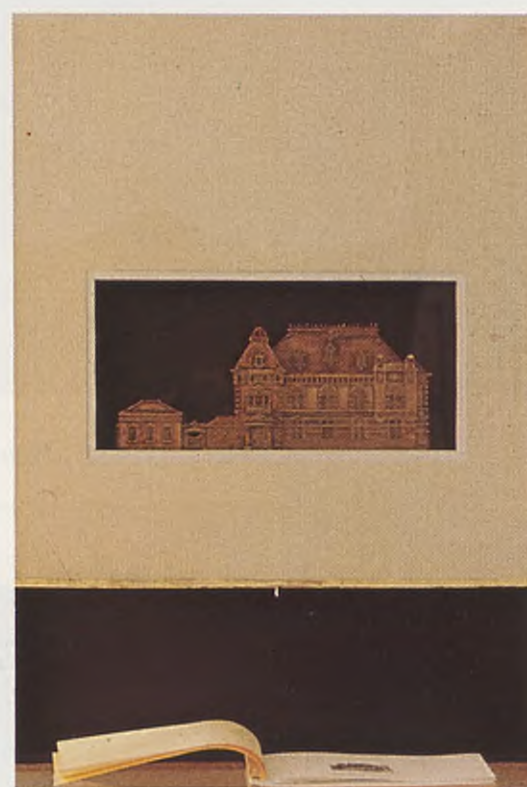
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CRAFTS COUNCIL OF QUEENSLAND School of Arts, 166 Ann Street, Brisbane, Queensland 4000.

Tel (07) 229 2661 Fax (07) 229 2243. The Crafts Council of Queensland represents and promotes professional crafts practitioners working in metal, clay, wood, fibre and glass. Contact us for further details regarding the work illustrated on this page or to access other outstanding Queensland craft practitioners through our extensive slide index.

1. CHRIS PANTANO, 'Wandjina' goblet from 'Dreamtime Series', glass sculpture, 32cm h.

2. HELEN SANDERSON, *Last Memories of the Top Place* (detail), 1992, acrylic paint and bitumen on reconstructed canvas, 180 x 240cm. Work from current 'Farm at Ballandean' series.

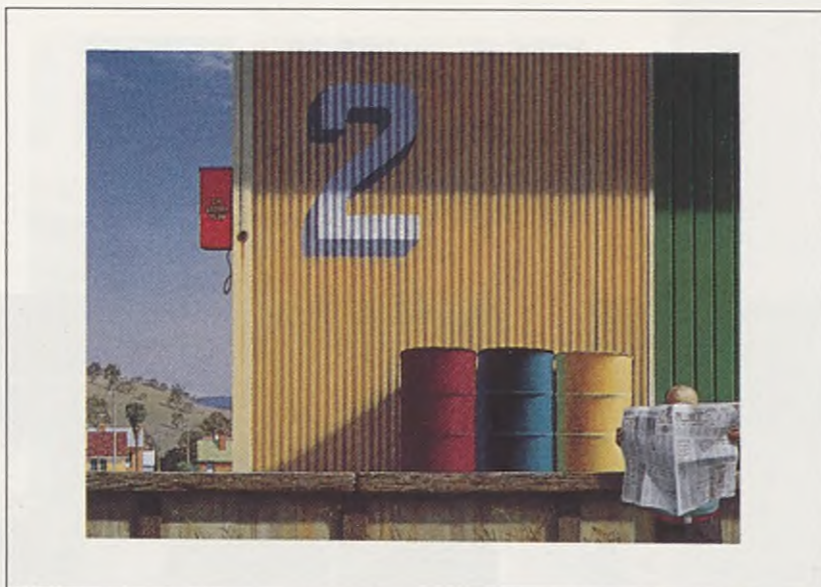
3. VICTORIA ROYDS, *Coffee spoons and teaspoons* from the 'Callistemon Series', 1992 sterling silver. Unique contemporary jewellery and silverware in steel, bronze, silver and mokume gane.

4. ALAN WILLIAMS, Shell form container with five drawers, 1992, red cedar with linseed and tung oil finish, 27 x 17cm h.

5. RAINA HAM, Sculpture in sterling silver with beetle in 18 carat gold on Queensland boulder opal, 18 x 10 x 12cm.

6. SAM DI MAURO, *Consumed Culture*, 1992, porcelain, rives paper, recycled lattice slats, etched perspex, acrylic paint, gold leaf, worked photocopied images. 93 x 64 x 3cm.

CERTIFIED ART REPRODUCTIONS



JEFFREY SMART, *Morning, Yarragon Siding*



ALUN LEACH-JONES, *As the Lily Among Thorns*



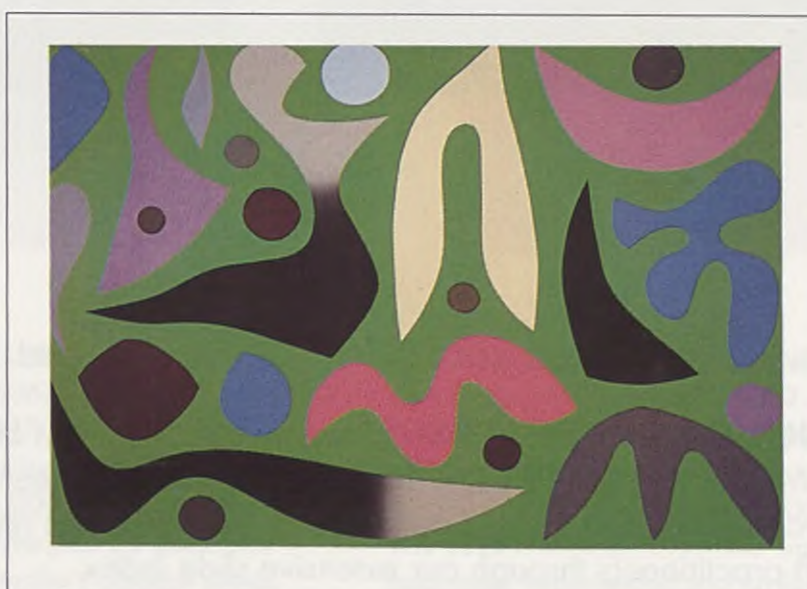
GLORIA PETYARRE, *Mountain Devil Lizard*



JOHN OLSEN, *Entrance to the Siren-City of the Rat Race*



LESLEY DUMBRELL, *Astralab*



JOHN COBURN, *Aubusson Green*

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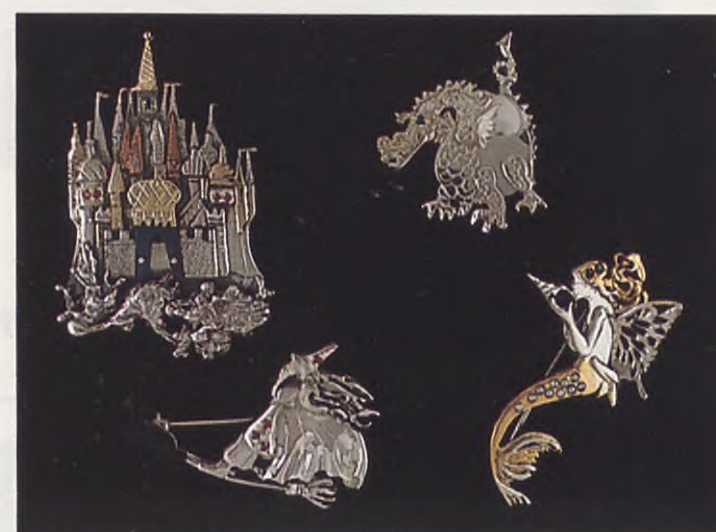
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 **Crafts
Council of
South Australia**

CRAFTS COUNCIL OF SOUTH AUSTRALIA. Lion Arts Centre 19 Morphett Street, Adelaide. PO Box 8067, Hindley Street, South Australia 5000. Tel (08) 410 1822 Fax (08) 231 0434 Corporate Member of the Crafts Council of Australia. For further information please contact the Crafts Council of South Australia.

1. JAN TWYEROULD, *Lusted Bowl*, porcelain, 29cm diameter. Thrown porcelain bowl with airbrush decoration. High fired in an electric kiln to 1280°C then lusted and fired to 800°C.

2. B. JANE COWIE, *Madonna Lily*, glass, 18cm h, \$100 each. Jane has been a glass maker since 1983 and has worked with renowned glass artists in England, Europe and Japan. In August 1992 Jane established her own studio in South Australia.

3. GERRY KING, *Cicatrix Shield No 13*, glass, 24 x 20 x 76cm, \$3400. This series stems from the artist's interest in cultural colonisation. Information/Commissions etc from Gerry King, Sheoak Studio, 122 Sheoak Road, Crafrers S.A 5152 Tel A/H (08) 339 4706 B/H (08) 302 6567.

4. MARY MICHELMORE, bronze, 70cm h, commission. Mary is a fellow of the Royal SA Society of Arts and has specialised in portraying wildlife in bronze and silver. Commissions and details from Mary Michelmores (08) 379 3708.

5. ROBYN HENWOOD, *Nautilus In Spired*, silk, 170 x 130cm, \$400. Exotic handprinted silk with photographic silk screen motifs and lino prints. Robyn Henwood specialises in commissions.

6. PAT HAGAN, *Fantasy*, silver, gold, precious stones, 2.5 x 2cm, price range \$100 - \$300. Designed and fabricated in gold, silver and precious stones. Designs for the corporate sector as well as an Australiana collection. Also specialising in commissions.

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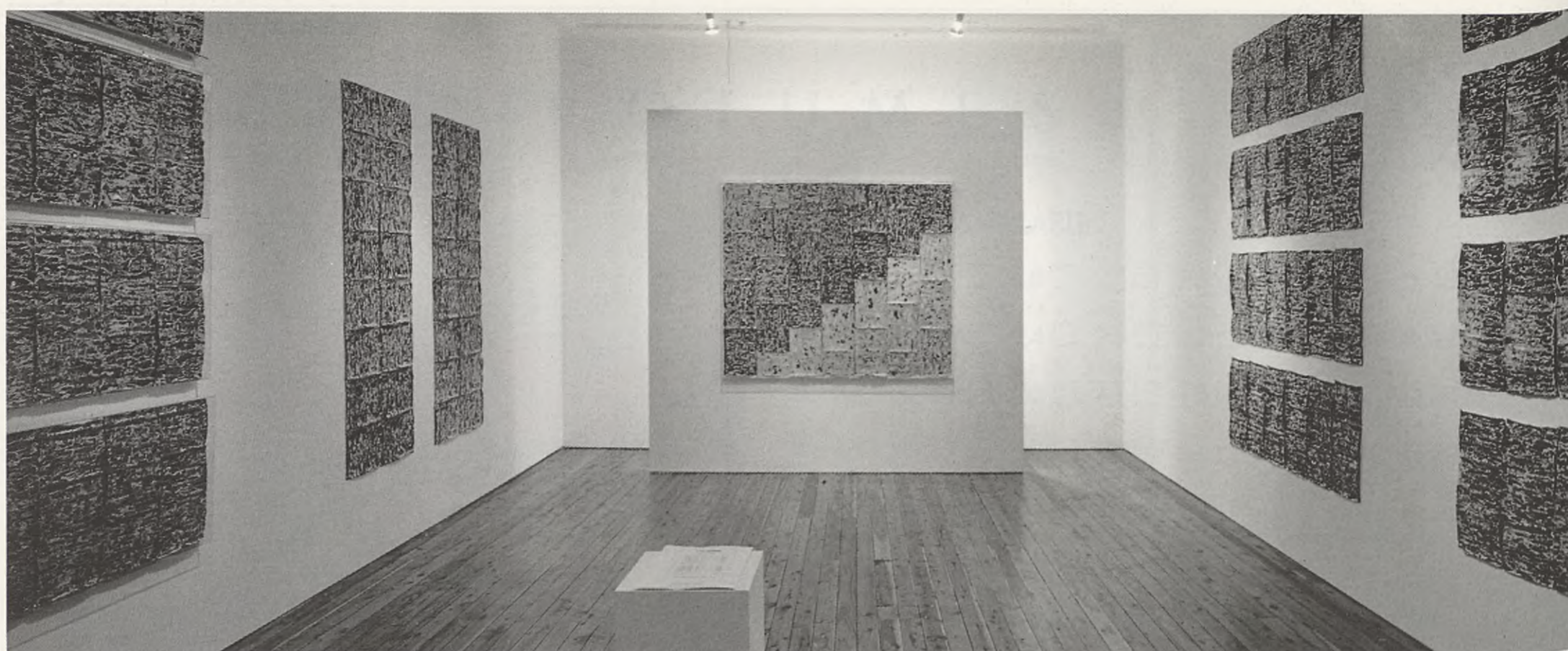
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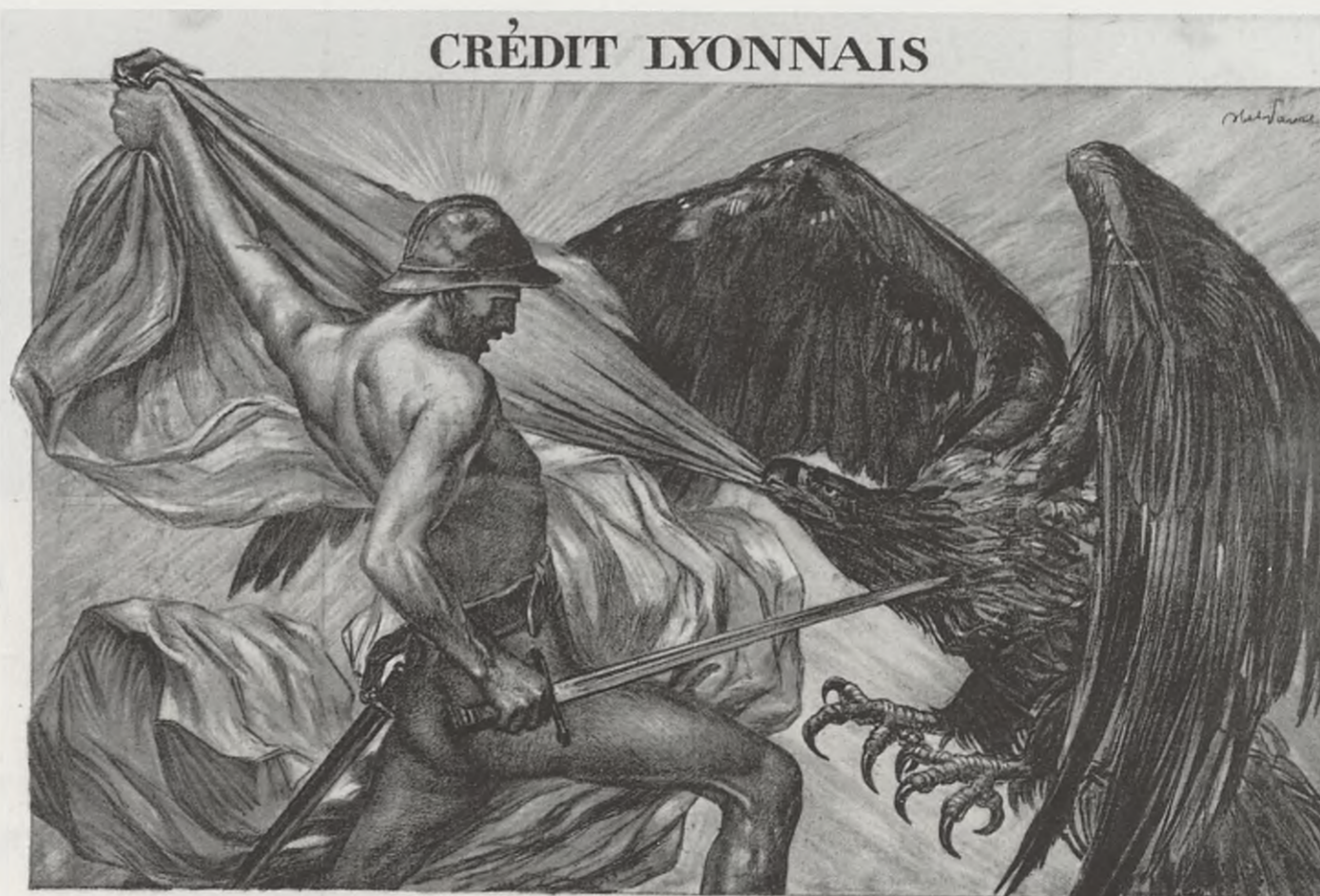
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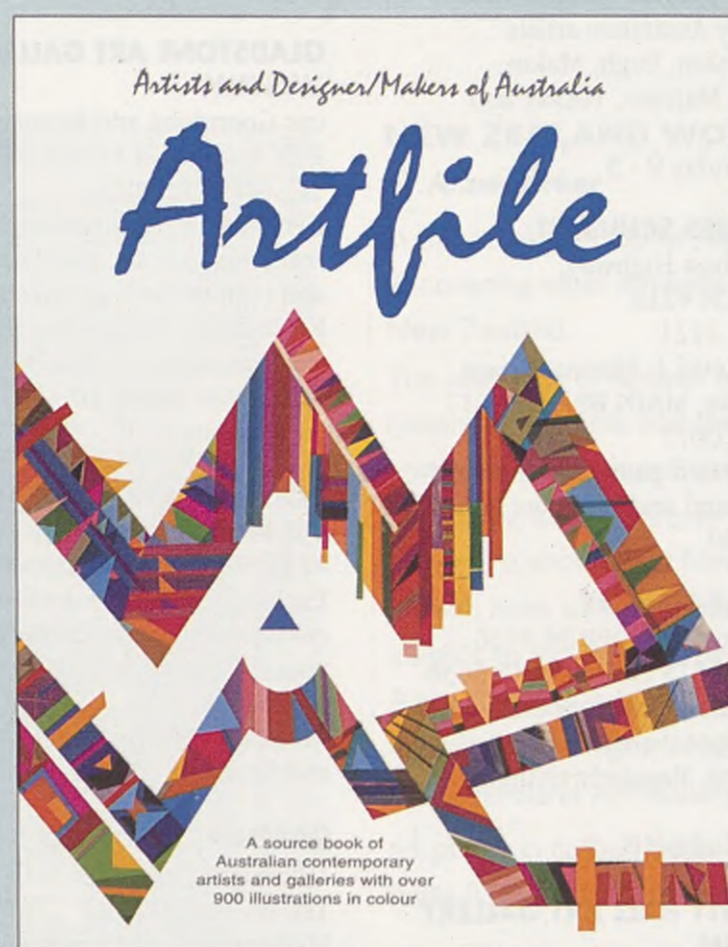
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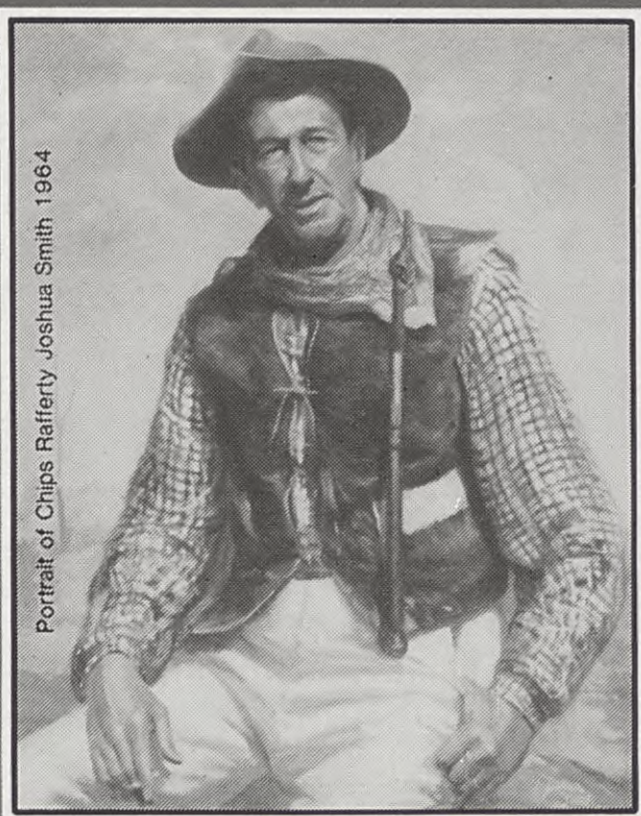
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WENTWORTH FALLS 2782,
P.O. Box 134, HAZELBROOK 2779
Tel. (047) 82 2533 Fax (047) 82 2533
Over 30 major Blue Mountains artists
including Peter Rushforth, John Ellison,
John Caldwell, Jose de Koster, Terrance
Plowright, James Willabrant, Lyn
Harrison and Olga Sieglova.
Daily 10 - 5

ARTIQUE GALLERY

318B Military Road, CREMORNE 2090
Tel. (02) 953 5874
Selection of fine paintings by prominent
Australian artists. Regular changing
exhibitions.
Monday to Friday 9 - 6, Saturday 9 - 4

AUSTRALIAN GALLERIES

15 Royston Street, PADDINGTON
2021 Tel. (02) 360 5177
Fax (02) 360 2361
To 12 December: Tim Storrier -
paintings
19 December to mid-January:

Gallery closed
15 February to 6 March: Judi Singleton
- paintings.
Monday to Saturday 10 - 6

BARRY STERN GALLERY

19-21 Glenmore Road, PADDINGTON
2021 Tel. (02) 331 4676
Fine Australian art and monthly
exhibitions.
Tuesday to Saturday 11.30 - 5.30,
Sunday 1 - 5

BATHURST REGIONAL ART GALLERY

70-78 Keppel Street, Private Mail Bag
17, BATHURST 2795
Tel. (063) 31 6066
Selections from the permanent
collections of Australian art, sculpture,
ceramics and Lloyd Rees Collection.
Visiting exhibitions.
Monday to Friday 10 - 4, Saturday
11 - 3, Sunday and public holidays 1 - 4,
closed Christmas Day, Boxing Day,
New Years Day, Good Friday

THE BELL GALLERY

Jellore Street, BERRIMA 2577
Tel. (048) 77 1267
Continuing display of quality Australian
paintings, oils and watercolours. Also
regular exhibitions of established
contemporary artists.
Friday to Tuesday 10 - 4, Wednesday
and Thursday by appointment only

BETH MAYNE STUDIO SHOP

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

THE BLAXLAND GALLERY

6th Floor, Grace Bros City Store, cnr Pitt
and Market Streets, SYDNEY 2000
Tel. (02) 238 9390 Fax (02) 221 8254
10 December to 3 January: The Blake
Prize for Religious Art
7 January to 7 February: A photographic
exhibition about the life of the Childrens
Hospital, Camperdown by ten of
Australia's leading commercial
photographers
11 February to 7 March: 'The advantage
of isolation', artists from Western
Australia.
Monday to Friday 10 - 5, Thursday
10 - 7, Saturday 10 - 3, Sunday 10 - 4,
closed public holidays

BLOOMFIELD GALLERIES

118 Sutherland Street, PADDINGTON
2021 Tel. (02) 326 2122
Fax (02) 327 8148
Contemporary Australian paintings,
drawings, prints and sculpture; works
by Norman Lindsay. Specializing in

Frank Hinder. Gallery closed January and February.
Tuesday to Saturday 1 - 6, mornings by appointment

BOWRAL ART GALLERY

389 Bong Bong Street, BOWRAL 2576
Tel. (048) 61 3214
Continuous exhibitions primarily local Southern Highlands artists. Mixed media art, sculpture, jewellery, ceramics, wood and textiles. Prints by Max Miller, Joyce Allen, Eleonore Solomon and Barbara Trapnell.
Monday to Friday 9 - 5.30,
Saturday 9 - 3, Sunday 12 - 3

BOYD GALLERY

4 Sharman Close, NARELLAN 2567
Tel. (046) 46 2424
Continuous exhibitions of traditional paintings and investment work by leading artists. Pottery gallery, antique centre, tea rooms in complex.
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

cnr Paddington and Elizabeth Streets, PADDINGTON 2021
Tel. (02) 326 1952 Fax (02) 327 5826
Changing exhibitions of quality traditional nineteenth- and twentieth-century Australian and European oil paintings and watercolours, all for sale. After hours telephone (02) 327 8538, mobile (018) 40 3928.
Monday to Friday 12 - 6, Saturday and Sunday 2 - 6

COVENTRY GALLERY

56 Sutherland Street, PADDINGTON 2021 Tel. (02) 331 4338
Contemporary works of art by prominent Australian and international artists. New exhibitions every three weeks.
Tuesday to Saturday 11 - 5 or by appointment

DUBBO REGIONAL ART GALLERY

165 Darling Street, DUBBO 2830
Tel. (068) 81 4342 Fax (068) 84 2827
Changing exhibitions every four to six weeks. Also featuring the Gallery Bookshop with gifts and artefacts for sale.
To 12 December: 'Heavy industry', artwork by George Gittoes from Wollongong, Newcastle, Broken Hill and Whyalla
18 December to 24 January: 'The seasons', John Coburn — nine tapestries woven at Aubusson in France.
Wednesday to Monday 11 - 4, closed Tuesday

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 - 7

GALLERY 460

460 Avoca Drive, Green Point, GOSFORD 2251 Tel. (043) 69 2111
Fax (043) 69 2359
Changing exhibitions. Fine art dealer in nineteenth- and twentieth-century paintings. Eight hectare sculpture park. Woolloomooloo office by appointment.
Daily 10 - 5, or by appointment

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
Artists' co-operative established 1973. A new exhibition is mounted every three

NEWCASTLE REGION ART GALLERY

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

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

ANNANDALE GALLERIES

AUSTRALIAN EUROPEAN ASIAN ART

Directors: Bill & Anne Gregory
110 Trafalgar Street
Annandale, NSW 2038
Telephone (02) 552-1699
Facsimile (02) 552-1689

JOSEF LEBOVIC GALLERY

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

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



OLIVE COTTON

Teacup Ballet 1935

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

weeks throughout the year from February to December.
Tuesday to Sunday 10 - 4

HEART OF AUSTRALIA ART GALLERY

Shop 201 Skygarden, 77 Castlereagh Street, SYDNEY 2000
Tel. (02) 223 7592 Fax (02) 223 7591
Aboriginal art and 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

IVAN DOUGHERTY

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 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 programme 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 monthly exhibition information.
Wednesday to Saturday 10 - 5 or by appointment

LAVENDER BAY GALLERY

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

LEGGE GALLERY

183 Regent Street, REDFERN 2016
Tel. (02) 319 3340
1 to 12 December: Group show
13 December to 2 February: Gallery closed
2 to 20 February: Susan Andrews.
Tuesday to Saturday 11 - 6

MACQUARIE GALLERIES

83-85 McLachlan Avenue, RUSHCUTTERS BAY 2011
Tel. (02) 360 7870 Fax (02) 360 7626
Australia's longest established commercial gallery, representing and exhibiting contemporary artists since 1925.
To 19 December: Trevor Weekes - 'Dreams of flight', installation
19 December to 2 February: Gallery closed
2 to 27 February: Laurens Tan - installation; Robert Rosen - photographs.
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 exhibitions monthly. Admission free.
December: Selected works by printmakers
January: Sescicentenary of the Maitland Mercury, the oldest country newspaper in Australia.

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 (near Broadway)
Tel. (02) 552 3661

Changing exhibitions of contemporary works every three weeks.

Wednesday to Saturday 11 - 6, Sunday 12 - 5

MARK WIDDUP'S COOKS HILL GALLERIES

67 Bull Street, Cook's Hill, NEWCASTLE 2300 Tel. (049) 26 3899
To 20 December: Rod Bathgate, Peter Barnes, Geoff Neil - waterscape paintings; Tony White - jewellery; Sue Stewart, Shaun Nicholson, Robyn Lawson - ceramics; John O'Donoghue - glass; Coralie Fisher - 2D and 3D marbling.

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

MORI GALLERY

56 Catherine Street, LEICHHARDT 2040
Tel. (02) 560 4704

Fax (02) 569 3022

Gallery open December, January and February.

Tuesday to Saturday 11 - 6

NEWCASTLE CONTEMPORARY GALLERY

14 Wood Street, NEWCASTLE 2300
Artist run gallery with changing exhibitions of contemporary art, aims to promote artists of the Hunter Region.

4 to 20 December: Jean Eykamp - paintings; Lois Parish - mixed media.
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

permanent collection of Australian art and Japanese ceramics. Touring exhibitions every six weeks.

Monday to Friday 10 - 5, Saturday 1.30 - 5, Sunday and public holidays 2 - 5

ORANGE REGIONAL GALLERY

Civic Square, Byng Street, P.O. Box 35, ORANGE 2800
Tel. (063) 61 5136
Fax (063) 61 5100

A changing programme of international, national and regional exhibitions. A specialist collection of contemporary ceramics, costume and jewellery.

1 December to 28 March: Mary Turner Collection - modern Australian paintings

4 December to 10 January: 'Place and paradox', contemporary Tasmanian furniture

12 February to 14 March: Orange Art Group - modernist and traditional paintings.

Tuesday to Saturday 11 - 5, Sunday and public holidays 2 - 5

PARKER GALLERIES

3 Cambridge Street, THE ROCKS 2000
Tel. (02) 247 9979

Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.

Monday to Friday 9.15 - 5.30, Saturday 10 - 4

PRINTFOLIO GALLERY

Gallery Level, Westpac Plaza, 60 Margaret Street, SYDNEY 2000

Tel. (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

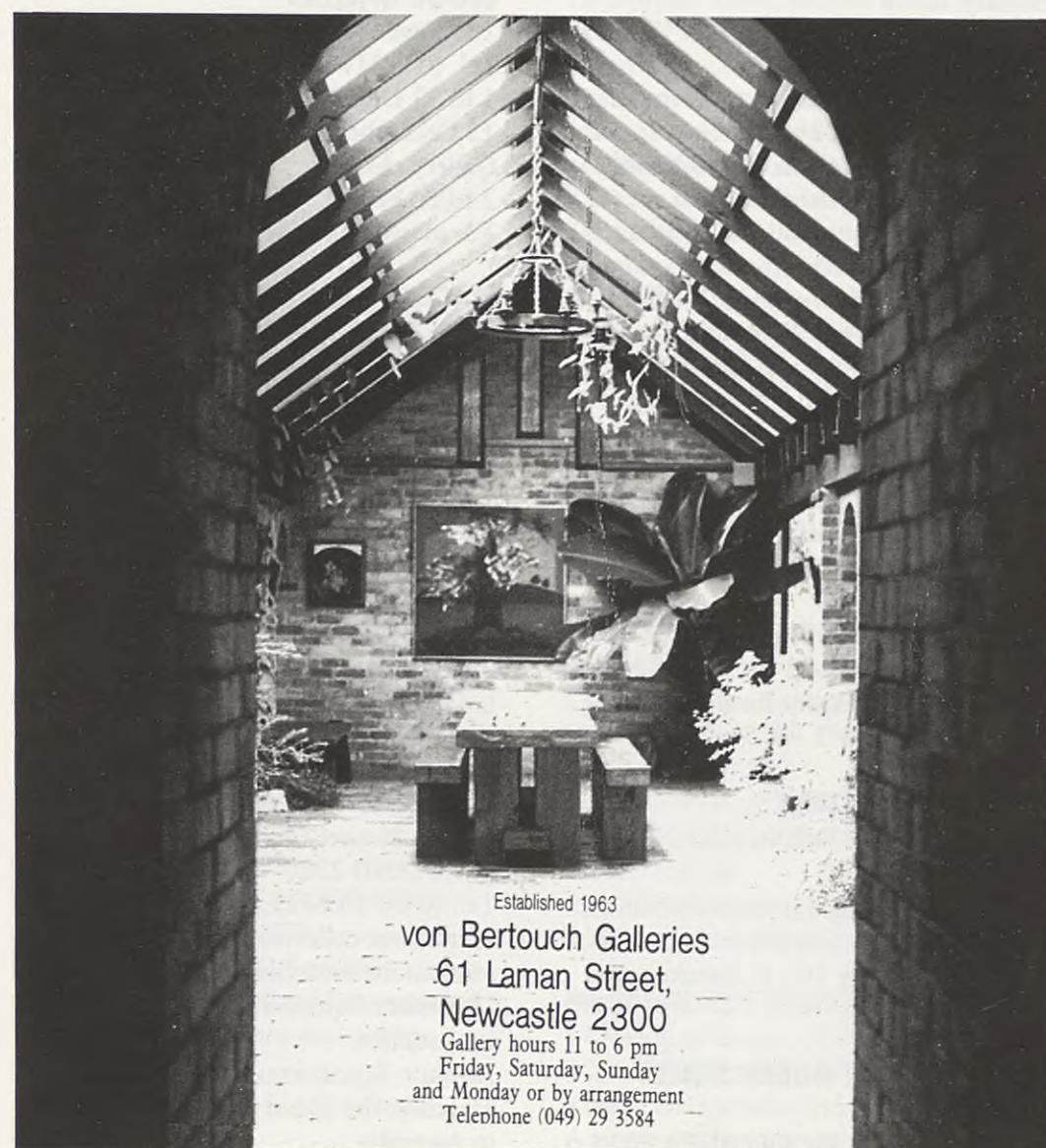
Limited edition prints, lithography and etchings. Workshop space available. Editioning done and classes held.

Dan Weldon 1992 - workshop in toxic monoprint and monotype (extra workshop space). Please enquire for details. Also a short course in lithography, and oil base monotypes and monoprints.

Mondays 1 - 4, Tuesdays to Thursdays 9 - 4, Fridays 1 - 4, Saturdays 10.30 - 4

PROUDS ART GALLERY

cnr Pitt and King Streets, SYDNEY 2000
Tel. (02) 233 4488 Fax (02) 221 2825
Sydney's most central gallery represent-



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

MARY PLACE

GALLERY

12 MARY PLACE PADDINGTON NSW 2021 AUSTRALIA

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

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

ing Australia's leading artists.
Investment paintings available,
sculpture, expert framing.
Monday to Friday 9.15 - 5.25,
Thursday 9.15 - 9, Saturday 9.15 - 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

1st Floor, 38 Queen Street,
WOOLLAHRA 2025 Tel. (02) 363 3212
Fax (02) 363 0556
Paintings by important Australian and
British artists including 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:

photographs by Harold Cazneaux,
woodcuts by Hall Thorpe and drawings
by Godfrey Miller.
By appointment only

RIVERINA GALLERIES

24 The Esplanade, WAGGA WAGGA
2650 Tel. (069) 21 5274
Barrett, Bell, Byard, Caldwell, Frawley,
Hansell, Kautzer, Nobbs, Parker,
Paterson, Scherger, Schlunke, Smith,
Voigt, Woodward, Winch, Wynne.
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 23 December: Christmas
exhibition
January; Gallery closed
12 February to 3 March: French and
British paintings, drawings and
sculpture from Browse & Darby,
London.
Tuesday to Saturday 11 - 6

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street),
PADDINGTON 2021
Tel. (02) 331 1919 Fax (02) 331 5609

To 5 December: John Nixon,
Claus Carstensen
9 December to end January:
Group show
20 January to 6 February: 'Ramingining',
Robert Campbell Jnr. - bark paintings
10 to 27 February: Tony Clark, Kathy
Temen.
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 30 January: Blinky Bill exhibition
4 February to 14 March: David Strachan
- retrospective.
Tuesday to Friday 11 - 5, Saturday and
Sunday 12 - 5, closed Mondays except
public holidays

SHERMAN GALLERIES

1 Hargrave Street, PADDINGTON 2021
Tel. (02) 360 5566
3 to 19 December: Shona and Makonde
sculpture.
Tuesday to Saturday 11 - 6

SHERMAN GALLERIES

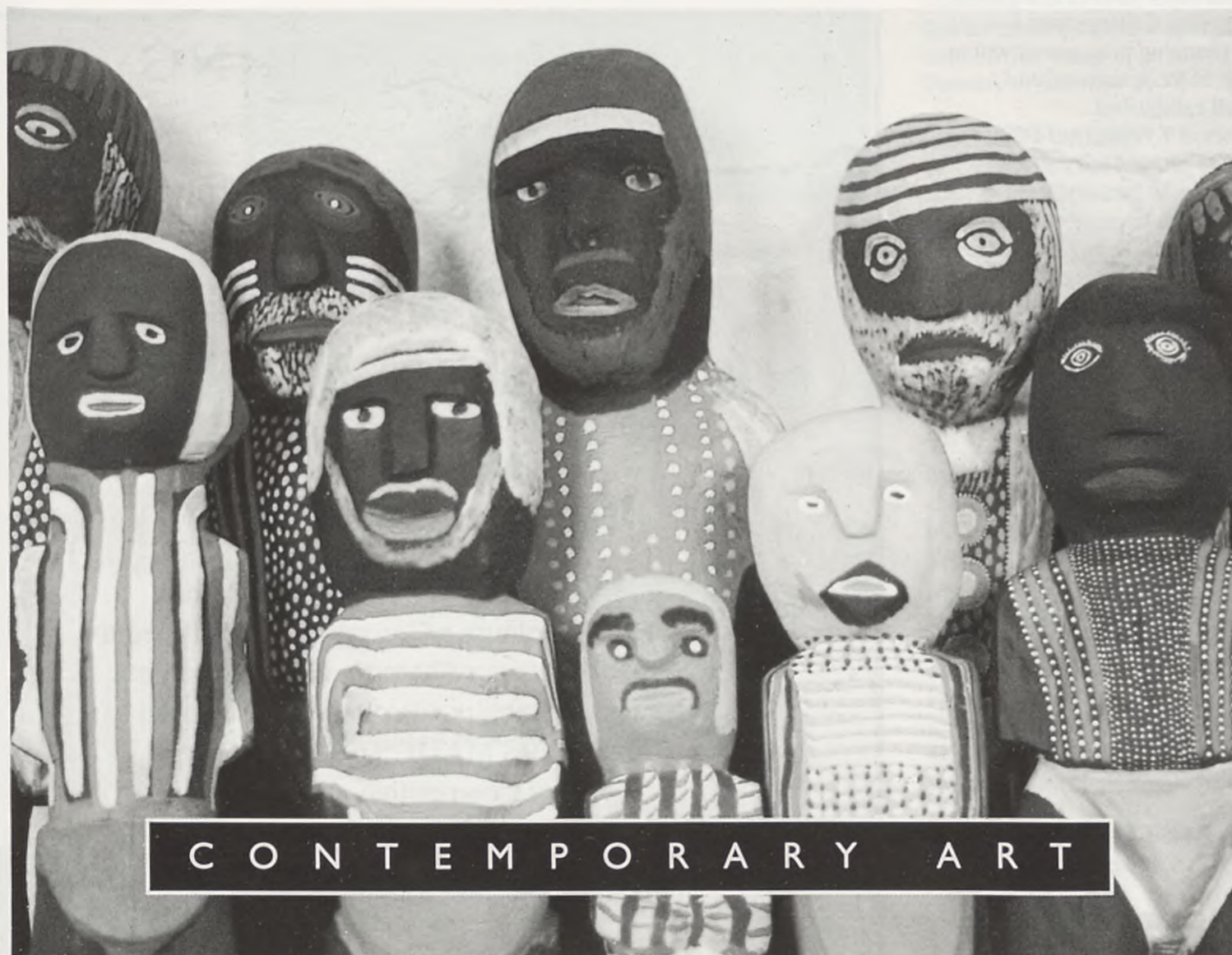
16-18 Goodhope Street, PADDINGTON
2021 Tel. (02) 360 5566
8 to 19 December: Bernard Sachs.
Tuesday to Saturday 11 - 6

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
investment quality. Also specializing in
the Albert Namatjira era of Central
Australian Aranda watercolours.
By appointment only



UTOPIA
•
ART
•
SYDNEY

50 Parramatta Road Stanmore 2048
Telephone (02) 550 4609

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
To 20 December: 'Outside art'
8 to 31 January: Marilyn Walters and
Marika Varady
5 to 28 February: Jacqueline Rose and
Jan Guy.
Monday to Friday 11 - 5, Saturday
and Sunday 1 - 5

TRINITY DELMAR GALLERY

144 Victoria Street, ASHFIELD 2131
Tel. (02) 581 6070 Fax (02) 799 9449
Changing exhibitions of established and
emerging artists featuring annual pastel
and watercolour exhibitions and smaller
group exhibitions.
Saturday and Sunday 12 - 5.30 or by
appointment, closed during school
vacations

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 20 December: Dorothy Wishney -
paintings, Salvatore Zofrea - paintings
and drawings; Jullo Santos - glass
21 December to 29 January: Gallery
closed
30 January to 21 February: House show.
Friday to Monday 11 - 6 or by
appointment

WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021
Tel. (02) 360 6069 Fax (02) 327 5991
Fine art by Australian and international
artists. Exhibitions changing every three
weeks. Contemporary and traditional
works of art.
To 23 December: Pro Hart - recent
beach paintings and works on paper
24 December to 15 January: Gallery
closed
16 January to 27 February: Arthur Boyd
- 'The magic flute', oils, drawings and
works on paper to commemorate the
Festival of Sydney
2 to 27 February: Mixed exhibition
including paintings, watercolours and

works on paper by leading Australian
artists.
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
Specialist collections in contemporary
studio. Glass, prints, fine arts and crafts.
Regularly changing exhibitions.
Monday to Friday 11 - 5, Saturday
10 - 5, Sunday 2 - 5, closed Tuesdays

WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010
Tel. (02) 331 2556 Fax (02) 361 6871
5 to 30 January: Summer exhibition.
Tuesday to Saturday 10 - 5

WESWAL GALLERY

192 Brisbane Street, TAMWORTH 2340
Tel. (067) 66 5847
Regularly changing exhibitions present-
ing 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 2520
Tel. (042) 28 7500 Fax (042) 26 5530
Wollongong City Gallery offers a
constantly changing programme with a
broad range of local, national and
international exhibitions.
11 December to 7 February: 'TV Times',
celebrating 35 years of television
18 December to 31 January: 'My
special place'.
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

A.C.T.

ART OPTIONS

13 Lonsdale Street, BRADDON 2601
Tel. (06) 249 7733 Fax (06) 247 9618
Limited edition prints by Australian and
overseas artists. Ceramics, glassware and
forged iron.
Tuesday to Friday 10 - 5,
Saturday 10 - 3

AUSTRALIAN NATIONAL GALLERY

Parkes Place, PARKES 2600

INTERNATIONAL
CONSERVATION
SERVICES
Pty Ltd

Australia's most respected art conservation service

53 VICTORIA AVENUE CHATSWOOD NSW 2067
TELEPHONE (02) 417 3311 • FACSIMILE (02) 417 3102

**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



PICTURE FRAMING

Duke of Wellington

ART GALLERY

CUSTOM FRAMING

by James
The Creative Framer

- Conservation Framing • Oils & Acrylics
- Pastels & Watercolours • Gouache & Mixed Media
- Wholesale to Artists • Photographs • Documents
- Certificates • Repairs • Broken glass replaced
- MIRRORS MADE TO ORDER
- Very Competitive prices

40 Cabramatta Road, Mosman 2088
Telephone: 969 7684 Facsimile 969 5946

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

Touring exhibitions managed by Australian Exhibitions Touring Agency

A E T A



Dame Edna regrets she is unable to attend
Newcastle Region Art Gallery
6 November 1992 to 31 January 1993

Gareth Sansom– Seventh Triennale India 1991
Wagga Wagga City Art Gallery
3 December 1992 to 10 January 1993

Interpretations:
The woven language of the
Victorian Tapestry Workshop
**Queen Victoria Museum and Art Gallery,
Launceston**
23 December 1992 to 30 January 1993

The Heritage of Namatjira
The Nolan Gallery, A.C.T.
15 January to 28 February 1993

Australian Exhibitions Touring Agency
4/422 Collins Street, Melbourne 3000
Tel: (03) 602 2066 Fax: (03) 602 2008

Tel. (06) 271 2411
Continually changing temporary
exhibitions, free guided tours.
December and January: 'Rembrandt to
Renoir: European masterpieces from the
Fine Arts Museums of San Francisco'.
Monday to Sunday 10 - 5, closed Good
Friday and Christmas Day

BEAVER GALLERIES

81 Denison Street, DEAKIN 2600
Tel. (06) 282 5294
Five spacious galleries featuring
Australia's leading artists and designers.
Paintings, sculpture, prints, furniture
and the decorative arts.
To 24 December: 'The Christmas
Collection '92', mixed exhibition
21 January to 4 February: Judi Elliott –
glass
21 January to 4 February: Group exhibi-
tion – glass sculptures and lights
14 February to 14 March: John Winch –
paintings and sculptures.
Wednesday to Sunday and public
holidays 10.30 - 5

CANBERRA CONTEMPORARY ART SPACE

Galleries 1 and 2, Gorman House,
Ainslie Avenue, BRADDON 2601
Tel. (06) 247 0188 Fax (06) 247 7739
Galleries 1 and 2: Exhibition pro-
gramme with emphasis placed on
exhibiting works of an experimental
and innovative nature. Gallery 3 closed
until further notice.
Tuesday to Saturday 11 - 5

CHAPMAN GALLERY

31 Captain Cook Crescent, MANUKA
2603 Tel. (06) 295 2550
Exhibition for Summer months: The
best of central Desert Aboriginal Art.
Includes Balgo Papunya, Utopia, Turkey
Creek and Mulga-Bore.
Wednesday to Sunday 11 - 6

CROHILL GALLERY

16 Bougainville Street, MANUKA 2603
Tel. (06) 295 7777 Fax (06) 295 7777
Australian contemporary art with
changing exhibitions. Superb selection
of Tasmanian watercolours.
Wednesday to Sunday 10 - 5

GALLERY HUNTLY

11 Savage 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 and emerging craftspeople
working with ceramics, fibres, glass,
metal and wood.
To 20 December: 'The Summer season
show'
17 January to 21 February: Brian Hirst -
'Prints from glass plates'.
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 documen-
tary, 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

PRIMAVERA GALLERY

16 Bougainville Street, MANUKA 2603
Tel. (06) 295 9311
Exhibiting fine and decorative arts from
Australia and overseas. Permanent
collection of paintings, prints and
ceramics from Spain.
Wednesday to Sunday 11 - 5

SOLANDER GALLERY

36 Grey Street, DEAKIN 2600
Tel. (06) 273 1780 Fax (06) 282 5145
Bringing top Australian and
International art to the Capital.
12 to 20 December: Christmas show
16 January to 10 February: Summer
stock show
13 February to 10 March: New
generation artists.
Tuesday to Sunday 10 - 5

SPIRAL ARM

Leichhardt Street Studios, 71 Leichhardt
Street, KINGSTON 2604
Tel. (06) 295 9438
Presenting national and local
exhibitions.

December: C.I.T.A. printmaking graduates show
January: Kirstie Rae – glass works
February: David Watt – installation.
Wednesday to Sunday 11 - 5

STUDIO ONE PRINTMAKING WORKSHOP

71 Leichhardt Street, KINGSTON 2604
Tel. (06) 295 2781 Fax (06) 285 2738
Limited edition prints and works on paper by Australian artists. Continuous exhibitions and stock prints for viewing. Monday to Friday 9 - 5, weekends during exhibitions

VICTORIA

ADAM GALLERIES

1st Floor, A.N.A. House, 28 Elizabeth Street, MELBOURNE 3000
Tel. (03) 650 4236 Fax (03) 331 1590
To 4 December: Watercolours, drawings, prints 1850-1992 by well known Australian artists.
Monday to Saturday 10.30 - 5 during exhibitions, otherwise Monday to Friday 9.30 - 5 or by appointment

ALCASTON HOUSE GALLERY

Suite 4, 2 Collins Street (Spring Street entrance), MELBOURNE 3000
Tel. (03) 654 7279 Fax (03) 650 3199
Representing Ginger Riley Munduwalawala, Willi Gudipi and Moima, Ngundungdunya Ass. Ngukurr, Jilmara Melville Island. Corporate and private commissions.
Monday to Friday 9 - 5 and by appointment

ALLYN FISHER FINE ARTS (AFFA GALLERY)

75 View Street, BENDIGO 3550
Tel. (054) 43 5989
Contemporary Australian paintings, prints, pottery, glass and jewellery. Sole Australian distributor of English graphic



GRAHAM CLARKE, D'Arthur, hand coloured etching, Allyn Fisher Fine Arts (AFFA Gallery)

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 including Arthur Boyd, Blackman, Ray Crooke, Nolan, John Perceval, Drysdale, Robert Dickerson, Fairweather, David Boyd, Sali Herman, Donald Friend and many others.
Monday to Friday 11 - 5, Saturday and Sunday 1 - 5 or by appointment

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 understanding and awareness of contemporary art.
Tuesday to Friday 11 - 5, Saturday and Sunday 2 - 5, closed Mondays, Good Friday, Christmas Day and between exhibitions

AUSTRALIAN GALLERIES

35 and 41 Derby Street, COLLINGWOOD 3066
Tel. (03) 417 4303 Fax (03) 419 7769
35 Derby Street:
To 12 December: John Coburn – paintings and prints; Tony White – jewellery
19 December to mid-January: Gallery closed
8 to 27 February: David Larwill – paintings
41 Derby Street:
to 19 December: Rodney Forbes – paintings
19 December to mid-January: Gallery closed.
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
Fax (057) 62 5640
4 December to 28 January: 'The enthusiasts highway', installation and performance by Aleks Danko, Rosslynd

Piggott, Elizabeth Newman, Gail Hastings, Eugene Carchesio, Gregory Pryor, Louise Paramour, Janet Laurence, Christopher Snee
29 January to 28 February: Michael Leunig – introspective.
Daily 10 - 5, closed Christmas Day and Good Friday

THE BLAXLAND GALLERY

3rd Floor, Myer Melbourne, 295 Lonsdale Street, MELBOURNE 3000
Tel. (03) 661 2547 Fax (03) 661 3267
Contemporary Australian artists.
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 paintings and drawings.
Tuesday to Saturday 11 - 6

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121
Tel. (03) 428 6099
Contemporary Australian and international painting, sculpture, photography, ceramics and prints. Please telephone for details of current exhibition.
Tuesday to Friday 10.30 - 5, Saturday 11 - 4

CITY GALLERY

45 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 6131 Fax (03) 650 5418
December: Elizabeth Newman; Timothy Horn
February: Anne Zahalka.
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

COLIN McCahon RESEARCH AND PUBLICATION TRUST



'Difficult signs our speciality' — sign at the gate of McCahon's Muriwai studio in the 1970s

The Trust is compiling an illustrated catalogue of the complete works of Colin McCahon. Researcher, Gerald Barnett, would like to hear from owners or anyone interested in supporting the work of the Trust. Information will be received in the strictest confidence.

PO Box 5449, Wellesley St, Auckland 1, New Zealand
Telephone (09) 445 6705 Facsimile (09) 302 1096

Australian art.

Tuesday to Friday 10.30 - 4.30,
Saturday, Sunday and public holidays
12.30 - 4.30

CONTEMPORARY ART SOCIETY OF VICTORIA INCORPORATED

P.O. Box 283, RICHMOND 3121

Tel. (03) 428 0568

Two major exhibitions per year.

Monthly members' nights, talks/slides,
gallery walks and more.

To 19 December: 'Coolart', Lord Somers
Road, Somers. Please call for further
information.

CUSTOMS HOUSE GALLERY

Gillies Street, WARRNAMBOOL 3280

Tel. (055) 64 8963

Regularly changing exhibitions of
paintings drawings, prints, sculpture,
ceramics, jewellery, glass and textiles
by Australian artists.

Wednesday to Sunday and public
holidays 11 - 5.30

DEMPSTERS GALLERY

181 Canterbury Road, CANTERBURY

3126 Tel. (03) 830 4464

Fax (03) 888 5171

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

Exhibiting tribal and urban Aboriginal

art. Artists include Mick Namarari

Tjapaltjarri, Ronnie Tjampitjinpa,

Dini Campbell Tjampitjinpa, Emily

Kame Kngwarreye, Gloria Petyarre,

Ada Bird Petyarre, Sunfly Tjampitjin,

Milliga Napaltjarri, John Mawandjul,

Jimmy Njiminjuma, Mick Gubargu,

Rover Thomas, Jack Britten, Freddy

Timms, Hector Jandany, Lin Onus,

Karen Casey and Ian W. Abdulla.

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

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 16 December: 'The Nude 1992',

Sarah Weis Award - contemporary

artists dealing with the nude in a broad

variety of ways

16 December to March: Gallery closed

pending the opening of new extensions.

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 Australian art. Studio

group monthly exhibitions.

December: Christmas Cards

January and February: Mixed media
works

March: Drew Lawson.

Monday 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

1 to 20 December: 'Miniatures

Exhibition', featuring twenty Australian

artists.

December and January: Open at

58 Bundall Road, Surfers Paradise,

Queensland.

Tuesday to Friday 10 - 4, Saturday

and Sunday 2 - 5

LOUISE SMITH

Louise Smith is now located at Greenhill

Galleries, 140 Barton Terrace, NORTH

ADELAIDE, SOUTH AUSTRALIA 5006



KAREN LANDT ISLEY, *Untitled*,
photographic processes, hand made paper
and wood, Joan Gough Studio Gallery

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Wed - Fri
10am - 6pm

Saturdays
10am - 4pm



Tel. (03) 417 7087 Fax (03) 419 6292
Limited edition prints by Australian, European and Japanese printmakers, includes Peebles, Black, Hartill, Orr, Ozog, Ryohei and Satoh.
Monday to Friday 9.30 - 5.30, Saturday 10 - 3

QDOS FINE CONTEMPORARY ARTS

60 Mountjoy Parade, LORNE 3232
Tel. (052) 89 1989
Fax (052) 89 6600
Contemporary artwork by prominent Australian artists including painting, sculpture, glass and ceramics.
Changing exhibitions. Telephone for details
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 Australian artists. Paintings, sculpture, ceramics and jewellery.
Wednesday to Sunday and public holidays 11-5

RMIT GALLERY

342-348 Swanston Street, MELBOURNE 3000
Tel. (03) 660 2218
Fax (03) 660 3728
To 11 December: German flatware - contemporary dinnerware under the auspices of the Goethe Institut.
Monday to Friday 11 - 6

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

SALE REGIONAL ART GALLERY

288 Raymond Street, SALE 3850
Tel. (051) 44 2829 Fax
Regularly changing exhibitions in a variety of media.
14 December to 8 January: Liz Thorne, Eva Volny and Danica Slavic - paintings and sculpture
13 January to 10 February: Phillip Quirk - 'The people in the paddocks', cibachrome photographs
15 February to 15 March: 'Graffiti', Melbourne 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.
Sunday 11 - 6 or by appointment

TOLARNO GALLERIES

98 River Street, SOUTH YARRA 3141
Tel. (03) 827 8381
Exhibitions of Australian, American

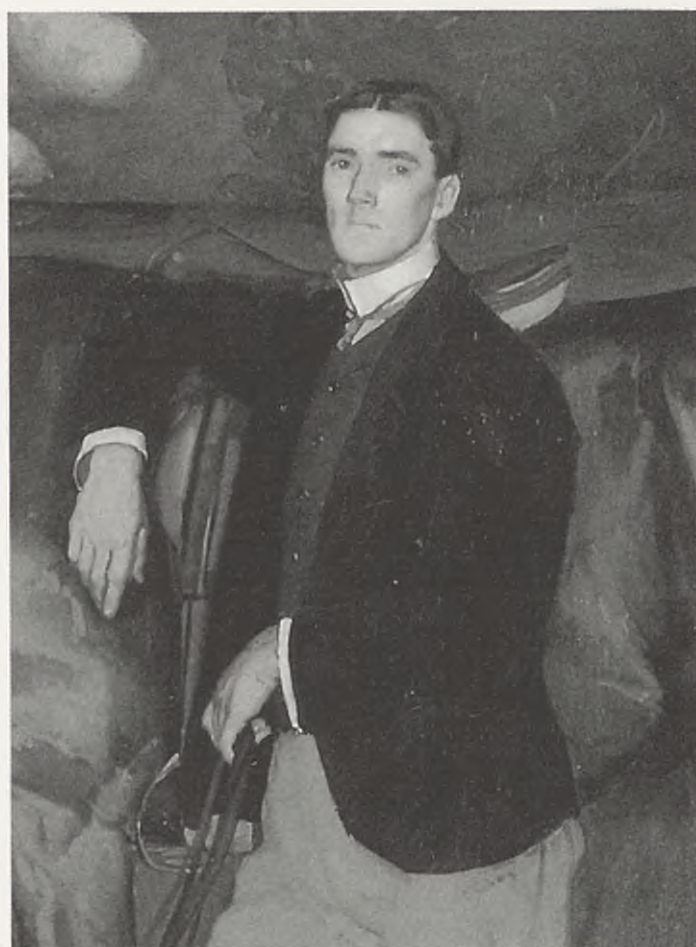
and European artists.
Tuesday to Saturday 10 - 5.30

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 5 December: 'After a fashion', photography by Andrew Lehmann and Polly Borland
January: Gallery closed
3 February to 8 March: 'but never by chance', eroticism by Australian women artists and writers.
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



HUGH RAMSAY

TRAGIC HERO OF AUSTRALIAN ART

15 December 1992 - 2 February 1993

National Gallery of Victoria

Early to contemporary fine Australian paintings and drawings.
Monday to Friday 10 - 5,
Sunday by appointment

STAFFORD STUDIOS

102 Forrest Street, COTTESLOE 6011
Tel. (09) 385 1399
Fax (09) 384 0966
Regular exhibitions of contemporary artists - Olsen, Dickerson, Gleghorn, Juniper, Waters, Borrick, Drydan, Largent, Williams, Moon, Greenway, Linton and Pro Hart.
Tuesday to Friday 10 - 5,
Sunday 2 - 5

TASMANIA

DEVONPORT GALLERY AND ARTS CENTRE

45-47 Stewart Street,
DEVONPORT 7310 Tel. (004) 24 0561
Fax (004) 24 9649
Changing programme of exhibitions by local, national and international artists. Permanent collection comprising contemporary Tasmanian paintings, ceramics and glass.
Tuesday to Friday 10 - 5,
Saturday 10 - 2, Sunday 2 - 5

FOSCAN FINE ART

354 Davey Street, HOBART 7000
Tel. (002) 233 957
Fine paintings, graphics,
old master drawings.
By appointment only

THE FREEMAN GALLERY

119 Sandy Bay Road, HOBART 7005
Tel. (002) 23 3379
Fax (002) 23 3379
Contemporary Australian fine art including paintings, sculpture and ceramics.
To 23 December: 'Christmas Cheer', an exhibition of paintings, drawings, prints, ceramics and glass under \$500
29 December to 23 January 1993: The City of Hobart Prize, value \$6,500
29 January to 14 February 1993: An exhibition of Ineke Severijn - pastels and Guy Noden - glass sculpture.
Monday to Saturday 11 - 5.30,
closed public holidays

HANDMARK GALLERY

77 Salamanca Place, HOBART 7005
Tel. (002) 23 7895
Changing exhibitions monthly of Tasmanian artists and crafts people.
Daily 10 - 6



INEKE SEVERIJN, *After the race*,
pastel, Freeman Gallery, Hobart.

THE SALAMANCA COLLECTION

65 Salamanca Place, HOBART 7004
Tel. (002) 24 1341 Fax (002) 24 1341
In historic Salamanca Place, specializing in nineteenth- and twentieth-century Australian art and works with a Tasmanian connection.
Daily 10 - 5

SIDEWALK GALLERY

320 Macquarie Street, SOUTH HOBART
7004 Tel. (002) 24 0331
Fax (002) 23 2696
Changing exhibitions of twentieth-century Australian prints. Works on paper by contemporary Tasmanian artists. West African artefacts.
Tuesday to Friday 10 - 6, Saturday and Sunday 12 - 5

TASMANIAN MUSEUM AND ART GALLERY

40 Macquarie Street, HOBART 7000
Tel. (002) 23 1422 Fax (002) 34 7139
17 December to 14 February: 'Windswept', still-life drama of yachts and crew by leading American nautical photographers from the Rosenfeld collection, Mystic Seaport Museum.
Daily 10 - 5

NORTHERN TERRITORY

DELMORE GALLERY

Delmore Downs Station, via Alice Springs, NORTHERN TERRITORY 0871
Tel. (089) 56 9858 Fax (089) 56 9880
Eastern Desert Art - Utopia and Beyond. Artists include Emily Kngwarreye.
By appointment

THE UNIVERSITY OF NEW SOUTH WALES COLLEGE OF FINE ARTS



Courses for 1993

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- Bachelor of Design
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- Master of Art - by Coursework
- Master of Art Education - by Coursework
- Master of Fine Arts
- Master of Art Education (Honours)
- Master of Art Theory
- Doctor of Philosophy

For further information contact:
COLLEGE OF FINE ARTS, PO Box 259, Paddington NSW 2021
Tel: (02) 339 9555, Street Address: Selwyn Street, Paddington

91401

Masterpiece Fine Art Gallery and Antiques



W.N. & R.J. Hurst

Australian Colonial and contemporary paintings, sculpture and other works of fine art. Monday to Saturday: 10am - 5.30pm or by appointment

63 Sandy Bay Road, Hobart, Tasmania 7000 Tel (002) 23 2020 Fax (002) 23 6870

L I S T E R G A L L E R Y

19 Ord Street WEST PERTH 6005 WA HOURS: Monday to Friday 10am to 5pm Sunday by Appointment PHONE: (09) 321 5764

NORTHERN TERRITORY MUSEUM OF ARTS AND SCIENCES

Conacher Street, Fannie Bay,
DARWIN 0820 Tel.(089) 82 4211
Fax (089) 41 1258
Changing exhibitions of Australian art
monthly. Permanent collection of
Australian paintings, indepth holdings
of Aboriginal art and material culture on
public display.
Monday to Friday 9 - 5, Saturday
and Sunday 10 - 6

COMPETITIONS, AWARDS AND RESULTS

DETAILS

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.

BERRIMA DISTRICT ART SOCIETY AWARD 1993

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

BLACKHEATH RHODODENDRON FESTIVAL INC. TRADITIONAL ART SHOW

Painting, ceramics. Particulars from:
R. DeLosa, P.O. Box 126,
BLACKHEATH 2785.

BLAKE PRIZE FOR RELIGIOUS ART 1993

\$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.

BOWRAL ART GALLERY MINIATURE ART COMPETITION

\$1,100 non-acquisitive prize in
conjunction with the 1993 Southern
Highlands Art Festival. Prints, paintings,
drawings, mixed media.
Exhibition: 26 March to 12 April.

Closing date: 12 March.
For information and entry form send
SAE to Bowral Art Gallery, 389
Bong Bong Street BOWRAL 2576,
Tel. (048) 61 3214.

PAT CORRIGAN ARTIST GRANT

National Association for the Visual Arts.
Small grants for visual artists and crafts-
people toward the costs associated with
the public presentation of work. Closing
date: 15 February. For guidelines and
application form send SAE to:
The Pat Corrigan Artist Grant, NAVA,
P.O. Box 1336, STRAWBERRY HILLS
2012.

P&O ART AWARDS AT THE AUSTRALIAN NATIONAL MARITIME MUSEUM

Particulars from: Corporate Affairs,
P&O Australia, G.P.O. Box 546,
SYDNEY 2001 Tel. (02) 229 0610,
229 0681 Fax (02) 229 0485.

ROYAL EASTER SHOW ART PRIZES 1993

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.

VICTORIA

CAMBERWELL ROTARY ART SHOW 1993

\$50,000 Art Competition. The Rotary
Club of Camberwell invites artists to
submit works of traditional representa-
tional art. Closing date 15 April 1993.
Particulars from: Rotary Club of
Camberwell, P.O. Box 80,
BALWYN 3103.

DANDENONG FESTIVAL ART AWARDS 1993

For artists under 26 years. Watercolour,
painting, drawing, printmaking. Closing
date: April. Exhibition: May. Particulars
from: Dandenong Art Festival, c/- G.
Dickson, 79 Pultney Street, DANDE-
NONG 3175 Tel. (03) 792 2152.

SOUTH AUSTRALIA

KERNEWEK LOWENDER ART PRIZE 1993

\$5,000 non-acquisitive art competition.
Closing date: 16 April. Exhibition: 14 to
17 May. Particulars from: The Secretary,
Box 230, KADINA 5554
Tel. (088) 21 2096.



Manildra

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*Fine rag papers for printmaking, drawing
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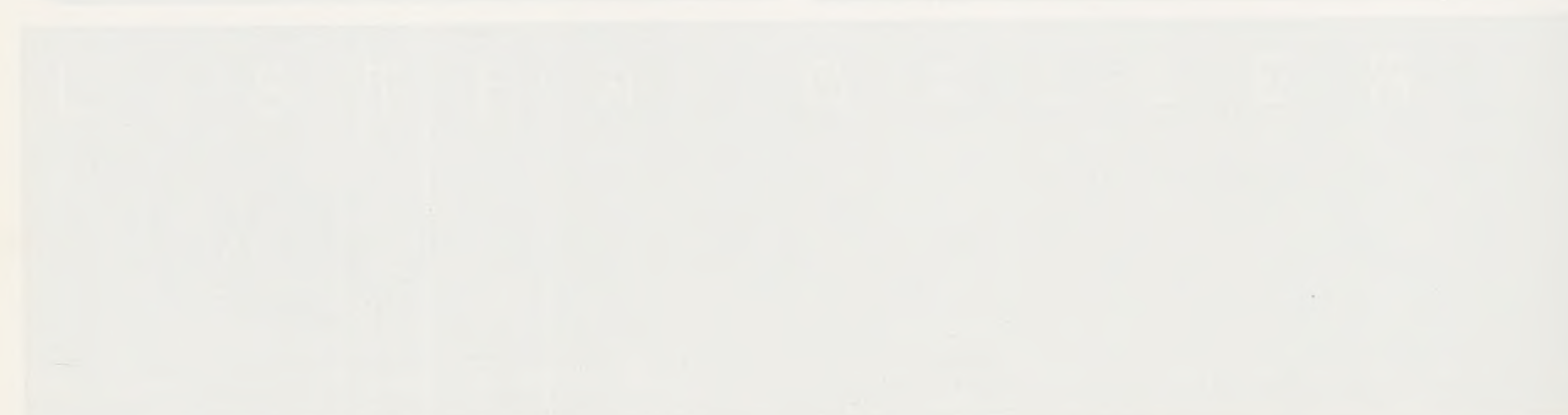
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A.C.N. 000 164 938

WINNER
DAVIDSON FESTIVAL
AWARDS 1992
 The Davidson Festival Awards 1992 were held at the Davidson Festival Centre, 1000 Davidson Road, Glasgow, on 12th November 1992. The awards were presented to the winners of the Davidson Festival Awards 1992 by the Davidson Festival Committee. The awards were presented to the winners of the Davidson Festival Awards 1992 by the Davidson Festival Committee. The awards were presented to the winners of the Davidson Festival Awards 1992 by the Davidson Festival Committee.

WINNER
DAVIDSON FESTIVAL
AWARDS 1992
 The Davidson Festival Awards 1992 were held at the Davidson Festival Centre, 1000 Davidson Road, Glasgow, on 12th November 1992. The awards were presented to the winners of the Davidson Festival Awards 1992 by the Davidson Festival Committee. The awards were presented to the winners of the Davidson Festival Awards 1992 by the Davidson Festival Committee. The awards were presented to the winners of the Davidson Festival Awards 1992 by the Davidson Festival Committee.

WINNER
DAVIDSON FESTIVAL
AWARDS 1992
 The Davidson Festival Awards 1992 were held at the Davidson Festival Centre, 1000 Davidson Road, Glasgow, on 12th November 1992. The awards were presented to the winners of the Davidson Festival Awards 1992 by the Davidson Festival Committee. The awards were presented to the winners of the Davidson Festival Awards 1992 by the Davidson Festival Committee. The awards were presented to the winners of the Davidson Festival Awards 1992 by the Davidson Festival Committee.

WINNER
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Lawsons Fine Australian and European Paintings Sydney, 21 July 1992

ALLCOT, John: Into the sunset, oil on board, 37.5 x 34 cm, \$1,600
BIDDLE, Lawrence: Still life, oil on panel, 23.5 x 34 cm, \$2,100
BOYD, Arthur: Wimmera landscape with burnt wheat stubble and homestead, oil on board, 91 x 122 cm, \$24,500
BUCKMASTER, Ernest: Portrait of Marther Kitchens, oil on canvas, 98 x 79 cm, \$1,400
CROOKE, Ray: In the cool shade Tahiti, oil on board, 76 x 100 cm, \$4,250
DOBELL, William: Antelopes, pencil, 13 x 12 cm, \$550
DUNCAN, George: Breton idyll, oil on canvas, 62 x 48 cm, \$6,200
EPSTEIN, Jacob: Lydia, bronze, height 50 cm, \$6,750
FEINT, Adrian: Floral still life, 1961, oil on board, 13 x 20 cm, \$1,200
GARRETT, Thomas: Pittwater 1949, monotype, 28 x 36 cm, \$3,600
GRUNER, Elioth: Bondi Beach, 1918, oil on board, 21 x 28 cm, \$35,000
GRUNER, Elioth: On the beach, 1920, oil on canvas board, 23 x 31 cm, \$26,500
HINDER, Frank: Advance, lithograph, 38 x 29 cm, \$750
JACKSON, James: Morning Sussex Inlet N.S.W., 1955, oil on board, 35.5 x 43 cm, \$4,400
LAWRENCE, George: Harbour from Woolwich, 1965, oil on board, 63.5 x 100 cm, \$7,500
LINDSAY, Norman: Reclining nude, oil on board, 67 x 100 cm, \$34,000
LINDSAY, Norman: The plunderers, 1934, watercolour, 53 x 44.5 cm, \$11,000
LINDSAY, Norman: Aphrodite, bronze, height 46 cm, \$6,600
LINDSAY, Norman: Afternoon bathers, watercolour, 51 x 38.5 cm, \$19,000
LISTER, William: Morning walk, watercolour, 27 x 50 cm, \$3,100
LONG, Sydney: Central Railway Station, oil on canvas, 46.5 x 66.5 cm, \$3,200
LYMBURNER, Francis: Circus elephants 1953, pen and wash, 21.5 x 28.5 cm, \$1,300
MARTENS, Conrad: Afternoon Hawkesbury River, watercolour, 14 x 21 cm, \$2,000
MORA, Mirka: Mother & child 1963, mixed media on paper, 75 x 54 cm, \$900
MUIR-NIMMO, Lorna: Boundary Street, Paddington, gouache, 48 x 90 cm, \$3,400
MURCH, Arthur: Family on the beach, oil on canvas board, 40 x 32 cm, \$4,500
PICASSO, Pablo: King of the carnival, lithograph, 54.5 x 44.5 cm, \$8,000

PLAZZOTTA, Enzo: Ballet shoes, bronze, height 175 cm, \$19,000
PROUT, John: Hobart Hills, 1846, watercolour, 17.5 x 24.5 cm, \$3,500
REES, Lloyd: Mosman Bay, Sydney Harbour, 1926, pen and wash, 20 x 22 cm \$6,400
REES, Lloyd: Caversham, Cremorne, 1926, pen and wash, 24 x 23 cm, \$8,500
REES, Lloyd: House and garden, Cremorne 1926, pen and wash, 28 x 22 cm, \$8,250
SAWREY, Hugh: Smiths Sawmill, oil on canvas, 148 x 198 cm, \$15,500
SAWREY, Hugh: Binde Banjo, oil on canvas, 148 x 198 cm, \$20,000
ZOFREA, Salvatore: Portrait of a man, ink and wash, 64 x 48.5 cm, \$350

Christie's The Dallhold Collection Melbourne, 28 July 1992

BALFOUR, James: Sunday morning, oil on canvas, 31 x 36 cm, \$24,200
BOYD, Arthur: Jacob's dream, tempera on board, 1947, 107 x 127 cm, \$330,000
BOYD, Arthur: The mourners, oil on board, 1945, 84 x 100.5 cm, \$126,500
BROWNE, Richard: Cobbawon Wogi, Native Chief of Ashe Island, Hunters River New South Wales, 1820, watercolour heightened with bodycolour, 33 x 27 cm, \$19,800
BUNNY, Rupert: The meeting on the stairs, c.1910-1913, oil on canvas, 92.5 x 63.5 cm, \$352,000
BUNNY, Rupert: Mrs Herbert Jones and her Daughters, Hilda and Dulce, 1903-1904, oil on canvas, 107 x 137.5 cm, \$440,000
BUNNY, Rupert: A cup of chocolate, 1911, oil on canvas, 81 x 65 cm, \$77,000
CHEVALIER, Nicholas: The Buffalo Ranges, Victoria, 1865, oil on canvas, 55 x 76.5 cm, \$110,000
CONDER, Charles: Sea and cliffs, Newquay, Cornwall, c.1905, oil on canvas, 41 x 53 cm, \$38,500
DOBELL, William: Self portrait, 1968, oil on board, 73 x 118 cm, \$121,000
DRYSDALE, Russell: The camp, 1953, oil on canvas, 76 x 91.5 cm, \$660,000
FOX, Ethel Carrick: Les jardins du Luxembourg, oil on panel, 37.5 x 46 cm, \$46,200
FOX, Ethel Carrick: Park scene, Paris, oil on panel, 34.5 x 42.5 cm, \$52,800
FOX, Ethel Carrick: The flower market, oil on panel, 32 x 38.5 cm, \$39,600
GILL, Samuel: City of Sydney from the North Shore, 1856, watercolour height-



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Wollongong City Gallery

MARTENS, Conrad: Mullet Creek, Illawarra, 1853, watercolour with traces of pencil

VON GUERARD, Eugene: View of Lake Illawarra with distant Mountains of Kiama, 1860, oil on canvas



SANDY, William: Black bean dreaming, 1991, synthetic polymer paint on canvas

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Charge: \$1.00 per word, minimum \$50.00. Maximum 100 words. This applies to all categories except 'Information wanted' (i.e. writers', students' research) for which the charge

is 15 cents per word, minimum \$10.00. Deadline for material: 5 months prior to publication.

FOR SALE: *Art in America* January/February 1977 No. 1 to September 1980 No. 7, complete, good condition. Contact John Boyd, 4 Fionn Court, ARDROSS WA 6153 Tel. (09) 364 5507.

INFORMATION WANTED: I am preparing a catalogue raisonne on the work of George Lambert (1873-1930). I would be most interested to hear from readers who own work(s) by Lambert. I am particularly keen to trace works relating to Lambert's painting Across the blacksoil plains. I will, of course, maintain confidentiality if this is requested. Contact Anna Gray, 27 Bavin Street CURTIN ACT 2605, Tel. (06) 282 1071.

BOOKS RECEIVED

Creative Miniatures: A Complete Guide to Miniature Painting by Patricia Moy (Simon & Schuster Australia, 1992, Sydney, ISBN 0 7318 0263 2) \$24.95

The Encyclopedia of Pastel Techniques by Judy Martin (Simon & Schuster Australia, 1992, Sydney, ISBN 0 7318 0293 4) \$34.95

William Dobell: Portrait of an Artist

by Brian Adams (Random Century Australia Pty Ltd, 1992, Sydney, ISBN 0 09 182688 8) \$17.95

Studies in Modern Art 1: American Art of the 1960s edited by John Elderfield (The Museum of Modern Art, New York, 1991, ISBN 0 87070 180 0) \$75.00

Australian Artists: Ari Purhonen edited by Christopher Allen (Oliver Freeman Editions, 1992, Sydney, ISBN 1 875613 01 3 hardback, 1 875613 00 5 paperback)

Australian Artists: Richard Goodwin edited by Christopher Allen (Oliver Freeman Editions, 1992, Sydney, ISBN 1 875613 03 X hardback, 1 875613 02 1 paperback)

Imagining the Pacific: In the Wake of the Cook Voyages by Bernard Smith (Melbourne University Press, Carlton, 1992, ISBN 0 522 84505 3) \$89.95

An Artist on the Goldfields: The Diary of Eugene von Guerard introduced and annotated by Marjorie Tipping (Melbourne University Press, Carlton,

1992, ISBN 0 522 84503 7) \$39.95

Louise Henderson: The Cubist Years by Christina Barton (Auckland City Art Gallery, Auckland, New Zealand, 1991, ISBN 0 86463 195 2)

The Painted Dream: Contemporary Aboriginal Paintings (Auckland City Art Gallery, Auckland, New Zealand, 1990, ISBN 0 86463 180 4)

Cross Currents: Contemporary New Zealand and Australian Art (Waikato Museum of Art and History, Hamilton, New Zealand, ISBN 0 908750 35 8)

Brodsky & Utkin: Palazzo Nero and Other Projects edited by Gregory Burke (Wellington City Art Gallery, Wellington, New Zealand, 1992, ISBN 0 908818 16 5)

Imposing Narratives: Beyond the Documentary in Recent New Zealand Photography edited by Geri Thomas (Wellington City Art Gallery, Wellington, New Zealand, 1989, ISBN 0 90881807 6)

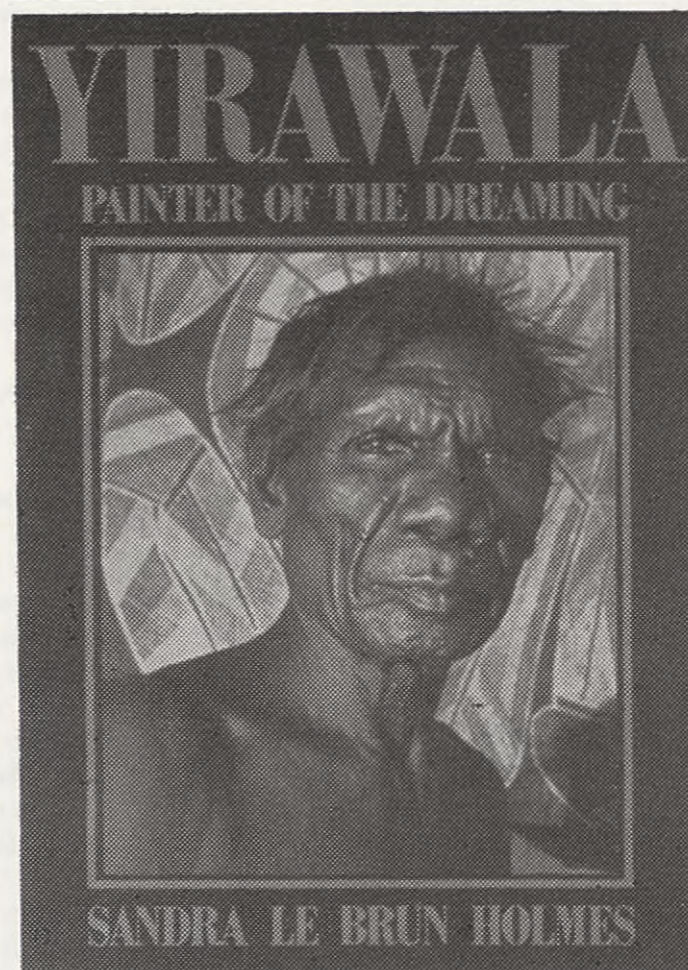
Desert Crafts: Anangu Maruku Punu by Jennifer Isaacs (Bantam Doubleday Del Publishing Group Inc., New York, 1992, ISBN 0 86824 474 0) \$49.95

The Money & the Means (Art Museums Association of Australia Inc., Fitzroy, ISBN 0 9595532 6 6)

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